

Exploration and Value of New Media Animation's Creation Techniques in Contemporary Rural Revitalization Appeal

Jinghan Xu

*Institute of Animation, Beijing Film Academy, Beijing, China
outlook_3F4FA7FEC8957E4C@outlook.com*

Abstract. Based on the demands and difficulties of Rural Revitalization for cultural propaganda and the development of new media and AI technology, the propaganda effect of new media and animation works on rural towns and the pulling effect on local economy are gradually showing. More and more research focus on the analysis of the significance of traditional media animation works and social media digital technology for rural revitalization, and the creative advantages of new media animation in the need of Rural Revitalization and media communication. However, the relevant exploration is still lack of research on the creation techniques, which is also lack of research on how to make the new media animation technology work in the cause of Rural Revitalization. From the perspective of narrative creation and audio-visual communication, this study will explore the ways of new media animation to help rural revitalization. Finally, it is found that creative techniques can provide operable content for local publicity, such as world outlook, characters and narrative methods. Although the research still has the problems of incomplete system and fragmented techniques. However, as a dynamic and infectious art form in the digital age, the potential of new media animation in Rural Revitalization is far from exhausting. With the continuous iteration of technology and research, the in-depth evolution of media ecology and the increasing diversification of grass-roots development needs, the exploration and application of new media animation creation techniques in the field of Rural Revitalization may show a broader prospect and far-reaching value.

Keywords: Animation creation, New media technology, Rural Revitalization, Local economy, Cultural communication

1. Introduction

This section must be in one column. With the promotion of the Rural Revitalization policy, how to play the role of the media to serve the demands of its communication and education has become one of the important issues [1,2]. There are some problems in Rural Revitalization of cultural communication. For example, when recognizing that the means of new media communication are very important, it is also difficult for researchers to promote related work. They can only focus on the traditional media and ignore the new media; carry out homogeneous cultural creation but be difficult to carry out personalized output; open social media accounts but lack of operation, direction, technical ability, talent, funds and equipment [3,4].

However, with the rapid development of new media occupying a large number of markets and continuously obtaining new benefits, digital technology and AI technology continue to make breakthroughs, the cultural propaganda work of Rural Revitalization has also ushered in new vitality. With the publicity effect of new media and animation works on rural cities and towns, the pulling effect on the local economy gradually appears [5,6]. More and more research focus on the analysis of the significance of traditional media animation works and social media digital technology for rural revitalization, and the creation advantages of new media animation in the needs of Rural Revitalization for media communication [7]. The main content of most articles is related to the summary of film content, students' graduation creation and the establishment of rural film and television image. The relevant exploration still lacks research on the creation techniques, which also lacks research on how to make the new media animation technology work on the cause of Rural Revitalization.

From the perspective of narrative creation and audio-visual communication, this study will study the relationship between creative techniques and audience psychology, explore the ways in which new media animation can help rural revitalization, and provide operable creative techniques for local publicity. This study will once again clarify the creative advantages of new media animation in the needs of Rural Revitalization for media communication and summarize its promotion and benefits to the cause of rural revitalization through the analysis.

2. The value of new media animation creation under the background of rural revitalization

2.1. The concept of new media animation

New media animation is a comprehensive animation form with digital technology as the core and integrating optical media and electronic media. It has visual, auditory, tactile and other multi sensory interaction effects; Specifically, it includes animation short plays, animation short films, animation movies, animation series, animation parts in other production methods. The development of new media animation relies on the popularity of IPTV, digital TV and mobile communication technology. Supported by China's Internet and mobile user base, industrial ecological new media animation covering multiple contents such as animation series, expression packs, and virtual reality has been gradually formed [8].

2.2. The current situation of new media animation creation under the background of rural revitalization

Rural Revitalization works mainly focus on traditional media works, such as the TV series named To the Wonder [9-11]. Until phenomenal animation films ,such as the animation film named Nezha: Birth of the Demon Child were born, these works have been linked with new media animation and promoted significantly the economic development of many places [5,6]. People will soon turn their attention to animation that mainly relies on traditional media and mainly relies on new media,such as animated films:the effectiveness of Nezha: Birth of the Demon Child, The Longest Day in Chang'an and other local propaganda.The same development path also has the research on the effect of new media animation, which is less related to traditional media on local cultural propaganda and economic drive, such as new media plot animation works: environmental protection agents, adventure manor and return to Nanxia, etc; such as new media animation works with cross-border cooperation ability and media link style, linkage posters, IP image and digital landscape, etc.

The relevant creation and research still show the characteristics of fragmentation and non systematization, mainly focusing on the role of general media, ignoring the role of new media's unique creation techniques and dissemination revenue model. It is still difficult to provide specific operational guidance for grass-roots cultural communication [3,4].

2.3. Advantages of new media animation in responding to the demands of rural revitalization

The demand of Rural Revitalization cause squadron's communication and publicity shows the characteristics of instantaneity, multimedia, mass, interactivity and so on. New media is inherently characterized by commonality, dialogism, anonymity, sociality, emergence, magnanimity, interactivity, instantaneity, multimedia, etc. Antony Mayfield proposed the concept of social media and summarized the six characteristics of social media: participation, openness, communication, dialogue, communitization and connectivity [12]. There is a certain agreement between the two. New media animation has the following advantages. First, Channel advantages. Such as audience psychology and movie watching habits, short cycle, quick cash flow, platform constraints, etc. Second, Audience expansion. Such as controllability, operation cost, type, diversity, etc. Third, easy to create. Such as less investment, autonomy, IP support and the development of network literature.

Compared with more extensive new media creation, new media animation may have more advantages in responding to the demands of Rural Revitalization. In terms of technology, although the production of new media animation relies on the traditional animation production tool software and the professional quality of relevant staff. However, the production of a wide range of new media works requires more photographic equipment, lighting equipment, location funds and technical equipment, and a larger professional team. It also represents more complex scheduling and higher operating platform quality. In other words, compared with a wide range of new media creation, new media animation creation may have more possibility of survival and development in the grass-roots ecological environment. The development of new media animation relies on the popularity of IPTV, digital TV and mobile communication technology. Supported by China's Internet and mobile user base, and boosted by social media and short video platforms, it has gradually formed an industrial ecology covering multiple contents such as animation series, expression packs, and virtual reality. That is to say, new media animation can also appear in many kinds of new media works in the form of its own animation to cross audiences in addition to producing more spectacular animation plot works with major audience groups. It can also rely on the new form of social media short video platform which has a rapid development momentum and great influence. Such as facial expression packs and virtual reality works, which give birth to a wider audience and can improve the ability of rapid dissemination.

At the same time, the development of digital technology not only stimulates the further development of new media animation, but also provides new opportunities to break the plight of cultural communication in the cause of Rural Revitalization. As mentioned above, although new media animation itself occupies the creative advantage, the lack of grass-roots areas still restricts the development and creation of new media animation works. With the development of intelligent film and television creation tools, this has greatly reduced the dependence of new media animation works on the material base, and brought new opportunities for relevant local propaganda departments and we media creators. For example, the mobile popular film and television animation production app reduces the dependence of grassroots creators on traditional animation production tools, software, advanced equipment and personnel. The development of AI technology is conducive to the grassroots propaganda creators and media creators to greatly reduce the pressure of topic selection, copywriting, script design and image design, and even video production through big data and

simulation technology. These new opportunities and assistance conditions also further call for the exploration of how to create new media animation.

Therefore, it has certain practical significance to summarize and explore the effective, realizable and convenient techniques to echo the demands of Rural Revitalization which rely on the new technology and operation propaganda mode.

At present, the cultural and economic benefits of social media are gradually prominent. The benefits of animation skits, digital travel cultural products, product packaging and many second creation works occupy the main part of the new media animation creation serving the Rural Revitalization. Animation works focus on the mobile terminal and do not give up the fixed terminal, such as relying on Youku, Iqiyi and Tencent platforms. At the same time, it also gradually tends to rely on social media mobile terminals, such as Bilibili and TikTok. When making works relying on new media platforms, especially social media platforms, the relevant creators should adjust the design of world outlook, character image, rhythm, contradictions and music art style according to different positioning and audience. Here, we will explore the creative techniques that can effectively serve the needs of Rural Revitalization when the creation of new media animation relies on two different platforms, the long video platform and the short video platform.

3. Narrative techniques and technology communication of new media animation creation techniques

3.1. The adjustment of deformation content in constructing the world outlook by constructing the outer world and the inner world

Compared with traditional animated films, new media animation creation has different methods of transformation in the construction of the inner and outer worlds, such as material selection, entry time, degree and presentation.

Image transformation is a common and straightforward method. It often overlaps with narrative distortion [13,14]. For example, the portrayal of characters, worldview, and the level of narrative magic will overlap and appear. When creating new media animated videos, we need to consider whether to use the following two methods. The first method is to combine real-life filming with animation elements. The second type is symbol personification as the overall element composition content. This selection mainly depends on the theme and characteristics of the creation itself. When we create short social media videos, we can focus on using real-life shots combined with animation elements; When creating a series of animations, even for short videos, we can consider symbol personification as a way of composing all elements.

The transformation arrangement of B story is also one of the important techniques. B stories generally refer to subplot stories [15]. At the beginning of most works, the protagonist often experiences some attitude and emotional changes after encountering some things in reality. This section is about story A. And the story after the protagonist enters the second space is called B story. Entering the second space in animation script creation is generally manifested as entering a different space. The term 'otherworldly' here can refer to a complete transformation in image, such as a different world. It can also refer to a stronger alienation of worldly stories. In the movie named *Ne Zha: Birth of the Demon Child*, after Ne Zha's rebellious mentality caused chaos in the world due to prejudice in reality, the immortal Taiyi pulled Ne Zha into the world of the map named Shanhe sheji. The story that occurs after entering the world of Shanhe Sheji Tu is the more strongly transformed part of the B story. Although the movie is a story with a mythological background, the protagonist's degree of transformation in the real world is far less than that of a random landscape map. At this

time, the landscape of mountains and rivers is a secondary transformation of real-life stories into animated works, and the stronger the transformation, the stronger the connection with the theme expression or narrative purpose of that part. For example, the characteristic of a landscape map is to draw whatever you think in your mind, and whatever you draw will appear in the landscape map. Whether there is or not, what does it look like can change one's mind. This represents the influence of people's opinions on facts. But at the same time, the map of mountains, rivers, and land is a fictional space created by magic tools, which represents how people's views affect facts, and the facts that are affected are never true. Ne zha's cultivation in the mountains, rivers, and country scenery is also the first time in the film that the fate of the characters is officially hinted at. This part serves the functions of hinting at the fate of the characters, laying the groundwork for introductions, promoting character relationships, and facilitating Ne zha's first transformation and reasonable enhancement of his strength.

In the process of creating animated films that still rely on traditional media, the arrangement of B story transformation is extremely important. Creators often need to create multifunctional symbolic metaphors with world wonders while linking AB stories reasonably. Even multiple symbols need to be overlaid to form a story. This is related to the arc light of the protagonist's character and greatly affects the possibility of attracting and retaining the audience in the first quarter of the film. When carrying out this transformation, relevant creators may be able to find transformation points from the creative goals and plot functions to arrange reasonable transformation wonders. However, in the process of creating short video new media animations, the technique of proportionally reducing based on duration should not be used alone. But it is selected based on changes in the elements. For example, in the production of short video animation works, story A will be cut off for timeliness. For example, a simple MG rural farming animation and a 15s visual information stacking video. The goal of this video is to attract attention in a short period of time and retain the audience to watch a very short video. Multi symbol metaphors and long emotional and logical foreshadowing are less attractive. For example, the account "Hulu Brothers and Friends" directly used well-known animated characters to create numerous animated short videos related to children's education. The transformation here only involves character images, cutting off narrative techniques and quickly telling a story in one minute. It first uses character images to attract attention, and then within 3 seconds, it presents a narrative hook to the audience.

3.2. Pay attention to the benefits of prototype characters to grassroots creators

Prototype characters are character images abstracted by scholars who classify, summarize, and abstract various artistic figures within the scope of film, television, literature, and other fields. It has the characteristics of high generalization and scalability. When creators create characters, they often need to construct multiple layers of logic for the characters, write latent texts about the characters, and construct reasonable character relationships based on their characteristics. This part of the creation cannot be separated from psychological research, and the content is very complex. But there have already been related books that classify and summarize character images with highly abstract logical relationships, sort out contradictory relationships, and reduce creative burden. For example, classic film and television creation books named 45 Master Characters: Mythic Models for Creating Unique Characters and Save the Cat! The Last Book on Screenwriting You'll Ever Need [15]. Among them, '45 Classic Character Prototypes' are the 45 character models systematically summarized. In order to provide creators with character construction materials, the author created a cross-cultural mythological prototype by combining psychology and film writing experience [16].

When grass-roots creators create related works, they can draw relevant essence from these archetypal characters to create and build character relationships more conveniently.

The simplicity, convenience, and extensibility of prototype characters have certain guiding significance for grassroots creators. The technique of using prototype characters for writing is not only seen in early animation works, such as the specific image of "savior" in genre films. Considering the needs of grassroots propaganda for mass, massive, and easy dissemination, prototype characters can still quickly provide materials for grassroots creators in some emotional narrative and fast-paced non discussion character multi-faceted creations nowadays. For example, when using humorous and other styles to create animated short films about rural cultural themes, some of the characters can be used, such as Osiris, Demeter, Athena and Hermes, etc. Robert McKee: "It is the path of a character, the trajectory or change of their personality, whether for better or for worse. From the starting point to the destination, the development and change of a person will form a trajectory." In works that are not suitable for excessive exploration of character arcs, prototype characters can allow people to quickly grasp character characteristics and positioning; In works that need to explore the multidimensionality and changes of characters, reference can also be made to the image of the prototype character for extension and multi-dimensional dialectical exploration [17].

3.3. Rational use of typical characters and binary opposition techniques based on audience empathy mechanism

The techniques of typical characters and binary opposition are the basic creative extensions of prototype characters. In early film and television creation, typical character images and binary opposition techniques were often used. The content of the binary opposition technique is to divide things into two and promote contradictions. It not only refers to the opposition between heroes and villains, but also to the binary setting of clear victory and defeat and absolute opposition in narrative. Under the binary opposition technique, typical characters often have the characteristic of consistency between their image and inner self, and their inner and outer images are basically not changed with the story. For example, the image of the general in the early animated film "The Proud General" fully conforms to the classical general portrait and the general drama image. The general's proud and arrogant demeanor with his head held high indicates his arrogance and self importance. The petty people who give advice and slander have sharp mouths, monkey cheeks. Their eyes are wandering. Their faces are painted white. Their voices are sharp. They behave improperly. The proud general and the slanderous person who gave advice received punishment in the end. But until the end of the story, the internal and external images of typical characters under these binary oppositional techniques did not change.

But film and animation stories continue to evolve. New media, mainly represented by mobile TV, short videos, and social media, are also constantly developing. Whether to use such settings has also become a question. This issue has sparked widespread discussion on social media. The use of such techniques can consider their carrier. For example, in short video positioning (including short dramas), non binary oppositional techniques can be used appropriately; In animated films that rely on multiple screenings, animated series can discuss more about the multifaceted issues of character stories.

Meanwhile, the use of techniques and forms keeps pace with the times. For example, in the case of binary opposition, creators cannot simply set up good and evil individuals with completely opposite characteristics, but rather separate the two sides of one person's good and evil. This kind of split can be a character changing with the development of the story, such as a confrontation between

two selves; It is also possible to directly divide a person's good and evil sides into different characters, such as Spider Man and Black Spider Man, Joker and Batman. Related creators can also use the alienation and transformation of different characters from specific images in different periods to explore the issue. Alternatively, relevant creators can place this binary opposition between the protagonist and the story's contradictions.

3.4. Match emotion and plot to meet the needs of fast-paced narration

Emotional narration is to promote the development of the story plot and shape the character image through emotional logic and atmosphere. The plot narrative is to promote the development of the plot through the event logic. Animation films animation series and animation series relying on traditional media. These need to consider the rational setting of narrative plot and emotion at the same time. However, animation creation based on new media represented by mobile TV, short video and social media needs to pay more attention to the inherent short-time and fast-paced narrative needs. It is necessary to re measure the proportion of plot logic and emotional logic when creating relevant works. When creating fast-paced short-term and long narrative, we need to pay more attention to the presentation of wonders and the importance of emotional narrative. This also extends to the creation of character arc, which is strongly related to the plot and emotional narrative. The creation of character arc also needs to carry out step-by-step selection, simplify the traditional narrative rhythm for something which meet the narrative needs with a faster rhythm. For example, when the protagonist needs to make a change, the creator can highlight the emotional changes and simplify the presentation of the plot narrative. At present, the techniques of emotional narration often appear in the short play creation on the short video platform, which can provide some technical support for the new media animation short play creation. With the rapid development of short plays, short play companies such as Tingshua island and stables studio have considerable income. The short play "I became a stepmother in the 1980s", which consumes more than 100 million yuan a day and a total of about 800 million yuan, often uses the technique of emotional narration. Under the impact of the new media platform, some TV series have also made appropriate changes, trying to use the techniques of emotional narration as the main body, such as dark glory, which is also well received. This also proves the matching of emotional narration and the audience's demand for short video platform content to a certain extent.

At present, works with strong emotional narration frequently appear in short video social media platforms representing some new media. In these works, there are also cases of using strong negative emotions to incite the audience's negative emotions to achieve the purpose of making the audience pay. This has caused certain damage to the audience. But it is undeniable that emotional narration may be more suitable for new media communication. Relevant creators should pay attention to the importance of emotional narration when creating, and appropriately reconcile emotional and plot narration according to audience positioning and communication needs to meet the needs of fast-paced narration.

3.5. The sinicization and reuse of contradictory archetypal symbols about stories and characters

When creating, we need to pay attention to the innovative transformation and reuse of the prototype of contradictions and conflicts. Sinicization and reuse are not only limited to the theme, genre and name of a certain type of works, but also include characters, story prototypes and symbolic metaphors. For example, the relevant creators selected the image of Osiris in 45 Master Characters:

Mythic Models for Creating Original Characters into their new media animation creation. The creator should not only change Osiris into any localized name, but also take into account the localized expression, and need to take its essence for further development. For example, the prototype of the classic story "Prince revenge" derived from Shakespeare's classic Hamlet. In the creation of localized rural theme works, we can still classify them into some types of stories around "inheritance and development, inheritance and innovation of excellent traditional culture", such as the inheritance of excellent traditional skills or rural development. The purpose of using the contradictory archetypal symbols of stories and characters is not to apply the localized stories and characters to an existing noun, and transform the local stories and characters into a form that conforms to the existing noun concept. Instead, it provides nourishment for localized creation through existing prototype symbols. When creating new media animation for rural revitalization, we should pay attention to the Sinicization of prototype symbols and the transformation of short video and social media communication methods.

4. Conclusion

The research on the way of new media animation creation has certain feasibility and value in meeting the demands of practical operation and creation techniques such as the promotion of contemporary rural culture. Relevant grass-roots cultural propaganda workers need to pay attention to the importance of new media according to the local specific conditions, be good at using intelligent film and television creation tools, and analyze and use the narrative techniques and audio-visual techniques suitable for new media creation before relevant creation.

This article focuses on the creative techniques, not just the analysis of the significance of traditional media animation works and social media digital technology for rural revitalization, which provides a certain direction for the exploration of creative techniques for the Contemporary Rural Revitalization of cultural propaganda. However, the research still has the characteristics of incomplete system and fragmented techniques.

As a dynamic and infectious art form in the digital age, new media animation has far from exhausted potential in Rural Revitalization. With the continuous iteration of technology and research, the in-depth evolution of media ecology and the increasing diversification of grass-roots development needs, the exploration and application of new media animation creation techniques in the field of Rural Revitalization may show a broader prospect and far-reaching value.

References

- [1] The Central Committee of the Communist Party of China and the State Council. (2021) Opinions on Comprehensively Promoting Rural Revitalization and Accelerating Agricultural and Rural Modernization, State Council Bulletin of the People's Republic of China, Issue 7.
- [2] Sida. (2021) Lai Sihan Review of poverty alleviation film and television creation and research and development strategies for rural revitalization film and television. Chinese Journal of Radio and Television, (11): 10-13.
- [3] Duan, Y. J. (2015) Research on the Communication of New Rural Culture under the Background of Urbanization. Southwest University.
- [4] Gao, Q. P. (2019) Research on the Public Service Capacity of Township Governments under the Background of Rural Revitalization Strategy. Northeast Normal University.
- [5] Zhou, P. S., Xia, C. L. (2016) Research on the Impact of New Media on Local Economic and Social Development. Journal of Hunan University of Science and Technology, 37 (9): 180-181+188.
- [6] Meng, Y. S. (2013) On the enormous development prospects brought by "regional animation" to local economy and culture. Popular Literature and Art, (15): 264-265.
- [7] Li. Y. L. (2024) Research on the Creation of Rural Revitalization themed Animation. Yangzhou University.

- [8] Martin, L. (2016) translated by Wu Weihua and Fu Xiaoguang. Introduction to New Media Criticism (Second Edition). Shanghai: Fudan University Press.
- [9] Hua, Z. P. (2025) Exploration of the Film and Television Communication Path of Urban Image in Western Borderland Ethnic Regions: Taking "Going to a Windy Place" and "My Altay" as Examples. Communication and Copyright, (1): 35-37+42.
- [10] Li, X., Zhao, M. (2024) The Value of Television Drama in the Construction and Communication of Urban Image: A Case Study of "My Altay". Northern Media Research, (6): 34-36.
- [11] Yang, X. (2024) Research on the Strategy of Promoting Tourism and Rural Revitalization through Film and Television Culture: Taking the Film and Television Drama "My Altay" as an Example. Western Radio and Television, 45 (22): 127-130
- [12] Mayfield, A. (2008). What is social media? iCrossing.
- [13] Jia. N. (2003) Fundamentals of Animation Creation. Tsinghua University Press.
- [14] Yan, D. X., Lin, W. B. (2001) Animation Techniques. Beijing: China Film Publishing House.
- [15] Blake, S, (2011) translated by Wang Xufeng Saving Cats. Zhejiang: Zhejiang University Press.
- [16] Victoria, L. S. (2014) translated by Wu Zhenyin. 45 Classic Character Prototypes. Beijing: Renmin University Press.
- [17] Robert, M. C. (2016) Tiedong, translated Story: Materials, Structural Styles, and Principles of Screen Play. Tianjin: Tianjin People's Publishing House, 103.