



# Dissemination of Agricultural Culture in the Chinese TikTok Environment: A Case Study of *Let's Farm*

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## Abstract

In the digital era, platforms like China's TikTok (Douyin) have become essential in disseminating agricultural culture. This study explores how the Chinese agricultural-themed variety show *Let's Farm* effectively promotes agricultural dissemination on TikTok. Grounded in participatory cultural theory and uses & gratifications theory, this research employs a mixed-method approach to analyze content and audience interactions. The study involves a content analysis of *Let's Farm*'s videos and live streams on Douyin, focusing on publication frequency, audience engagement (likes, comments, shares), and the types of content posted by the production team and cast members. Additionally, the study examines user-generated content to evaluate its contribution to the show's dissemination and conducts an analysis of audience comments to understand their motivations and reactions to the content. The findings indicate that *Let's Farm* effectively promotes Chinese agricultural culture through strategic content marketing and interactive activities on TikTok. Additionally, audience-driven secondary creation boosts content dissemination, leading to substantial diffusion. The educational value of the program is evident in its ability to make agricultural knowledge accessible and engaging, particularly to younger audiences. These insights offer practical recommendations for leveraging new media platforms to enhance cultural diffusion and educational impact.

**Keywords:** *Let's Farm*, TikTok (Douyin), Audience Engagement, Content Dissemination, Participatory Culture

## 1. Introduction

### 1.1 Transformation of Traditional TV Programs by TikTok

The advent of new media has fundamentally altered traditional television models, reshaping TV content and distribution channels. Television has transcended the confines of the TV box, evolving into a multi-screen environment heavily influenced by mobile devices and intertwined with social networks (Proulx & Shepatin, 2012). While social media introduces fresh opportunities, it also brings challenges for professional practices and content creation in

the film and television sectors (Van Dijck & Poell, 2014). One enduring challenge is maintaining audience engagement, a multifaceted issue shaped by media consumption habits, perceptions of TV programming, the characteristics of various social networks, and the commercial strategies of TV producers (Guo & Chan-Olmsted, 2015; Moe et al., 2015).

Media companies, adapting to mainstream social networks, have recently faced the unexpected surge of TikTok. By 2019, this Chinese platform had risen to global popularity among youth, with short videos claiming a significant share of users' viewing time (Kaye et al., 2020). Recognizing TikTok's success, media organizations are now exploring short video platforms (Vázquez-Herrero et al., 2020) to enhance their brand presence and content promotion. However, TikTok's distinct content style—centered on humor, entertainment, and live interactions—demands a rethinking of social media strategies by media companies (Feng et al., 2019).

Traditional TV channels are increasingly being supplanted by streaming platforms, with TV program promotion shifting to social media. New social networks feature unique languages and logics, offering the younger generation not just entertainment but also information (Newman et al., 2020). The ongoing challenge is to determine how traditional reality TV shows can effectively utilize TikTok to engage young audiences and disseminate valuable information.

## **1.2 Significance of Agricultural Education and Entertainment in China**

Agriculture has long been a cornerstone of Chinese society and culture, deeply intertwined with the nation's history, economy, and social development. In recent years, the Chinese government has emphasized rural revitalization and agricultural modernization as essential strategies for sustainable development, as outlined in the No. 1 Central Document (Liu et al., 2019). However, the rapid urbanization and migration of young people from rural areas to cities have led to a growing disconnect between youth and traditional agricultural practices (Chiang et al., 2015). Many young people now view agriculture as an unattractive career option, associated with labor-intensive work and lower income (Zhu et al., 2021). This disconnect poses a challenge for sustaining interest in agriculture among the younger generation.

In response, media and entertainment platforms have become vital tools in making agricultural education more engaging and accessible. Agricultural-themed entertainment programs, such as reality shows, serve a dual purpose: they not only provide knowledge about farming practices but also portray rural life in a positive light, aiming to inspire urban youth to reconnect with their agricultural roots (Asia News Network, 2023; China Daily, 2024). These programs use storytelling, relatable characters, and interactive formats to capture the audience's interest, making agricultural knowledge more appealing, particularly to younger demographics (Burdson, 2023; Kumar et al., 2023).

The rise of social media platforms like TikTok (Douyin) has further revolutionized agricultural education by enabling dynamic and participatory content delivery. Short videos and live streams allow real-time interaction between content creators and viewers, while user-generated content extends the reach of agricultural knowledge (Liu & Wang, 2019). Influencers on platforms like Douyin, who share their farming experiences and modern agricultural techniques, have successfully attracted large followings, showcasing the potential of social media to reframe agriculture as an innovative and rewarding field. This convergence of entertainment, education, and social media aligns with China's broader goals of rural revitalization and agricultural sustainability (Wei et al., 2024).

### 1.3 About *Let's Farm*

*Let's Farm* is an agricultural reality show from China, produced and broadcast by the Chinese streaming platform IQIYI. The show features ten young participants who immerse themselves in rural life in Hangzhou, China, engaging in various agricultural activities such as farming, livestock breeding, and agricultural product processing. The program aims to convey agricultural knowledge and enjoyment to its audience, while also raising awareness and understanding of the challenges of modern agriculture (L'Hoiry, 2019). Unlike traditional reality shows that feature celebrities, *Let's Farm* casts unknown individuals who share common traits: good appearance, positive personalities, a strong interest in agriculture, and a willingness to embrace challenges.

Since its premiere, *Let's Farm* has garnered widespread acclaim. This show won numerous awards and consistently topping various online trending lists (Shijianyanhua, 2023). Its success is largely due to innovative promotional strategies, particularly the extensive use of Douyin to share short videos and live streams. This approach significantly boosts viewer engagement and broadens the show's reach (Zhang, 2020).

By examining the promotional strategies of *Let's Farm* on Douyin, this study aims to provide valuable insights into how new media platforms can enhance audience engagement and facilitate the widespread dissemination of niche content. This contributes to the broader discourse on the evolving dynamics of reality television and digital media. At the same time, this study has significant implications for the dissemination and education of agricultural culture.

## 2. Literature Review

### 2.1 TikTok and Television Programs Dissemination

TikTok has significantly transformed the dissemination of television programs by leveraging user-generated content (UGC), viral trends, and fan communities (Rahyadi et al., 2023). UGC on TikTok, perceived as more authentic and relatable, engages viewers more effectively than traditional media, expanding the reach of TV shows beyond their typical audiences (Cheong & Morrison, 2008; Kaplan & Haenlein, 2010). Viral trends and challenges further amplify visibility, drawing new viewers and driving higher engagement rates (Chu et al., 2022). Fan communities on TikTok contribute to the popularity of shows by creating secondary content such as memes and scene reenactments, and this activity fosters deeper emotional connections and sustained interest (Kietzmann et al., 2011).

TikTok influencers integrate show references authentically into their content, and this approach makes their promotions appear more genuine and persuasive to their followers (Jenkins, 2006; Burgess & Green, 2018). Case studies of 'Stranger Things' and 'Euphoria' illustrate how TikTok can boost viewership and social media engagement, and these increased engagement metrics are linked to broader audience demographics and higher viewership ratings (Fischer & Reuber, 2011). As TikTok continues to evolve, its influence on media consumption patterns is likely to grow, presenting new opportunities for TV program marketers.

### 2.2 Participatory Cultural Theory

Participatory culture, elucidated by Jenkins (2009), involves the active engagement of users in media creation and distribution. This concept is particularly relevant to platforms like Douyin, where users can easily create, share, and interact with content. Jenkins (2006) notes

that participatory culture lowers barriers to artistic expression and civic engagement, supports the creation and sharing of creative works, and fosters informal mentorship.

In the context of reality shows, participatory culture enables fans to engage deeply with the content, fostering a sense of loyalty and emotional investment (Andrejevic, 2008). For instance, fans of *Let's Farm* might create fan videos, participate in discussions, or even engage in related offline activities, which contribute to a vibrant fan community. Jenkins et al. (2013) further argue that the democratization of media production and dissemination through participatory culture leads to diverse perspectives and an inclusive media landscape.

### 2.3 Uses and Gratifications Theory

Katz, et al. (1973) proposed the uses and gratifications theory, which provides a framework for understanding why and how individuals actively seek out media to satisfy various needs. This theory is highly pertinent to analyzing user behavior on TikTok, especially regarding agricultural content. Audiences may be motivated by a desire for entertainment, education, social interaction, and stress relief.

Sundar and Limperos (2013) extend this theory to new media environments, suggesting that the interactive and user-generated nature of platforms like TikTok offers unique gratifications that traditional media cannot provide. For example, the ability to comment, like, and share videos allows users to feel more connected and engaged with the content and the community.

Research by Sheldon and Bryant (2016) supports this view, indicating that social media users are driven by needs for self-expression, social connection, and information seeking. In the context of "Let's Farm," users might seek information on agricultural practices, express their views on sustainable farming, or connect with others who share similar interests, achieving multiple gratifications simultaneously.

## 3. Research Questions

In the new media era, platforms like TikTok have become essential for content dissemination and promotion (Rejeb et al., 2023). As an agricultural-themed reality show, *Let's Farm* leverages Douyin for wide dissemination. Analyzing its strategies on Douyin and audience interactions is vital for understanding its success and improving promotional tactics. This study can provide insights into the effectiveness and engagement of *Let's Farm* on new media, helping other shows enhance their social media strategies. Thus, the author proposes the following research questions:

**RQ1:** What are the dissemination strategies of *Let's Farm* on Douyin?

Douyin has revolutionized content consumption and interaction (Ortiz et al., 2023). Unlike traditional media, Douyin allows real-time participation, comments, and sharing (Rejeb et al., 2023). Understanding this impact helps content creators enhance content appeal and interaction rates (Zannettou et al., 2024). Thus, the author proposes the following research question:

**RQ2:** How has Douyin changed the way audiences engage and interact?

*Let's Farm* successfully attracts a large audience on Douyin by understanding audience needs (Barta et al., 2023). Studying these needs on Douyin reveals the show's success factors (Scherr & Wang, 2021). This research provides insights for other programs to meet diverse audience needs, enhancing program appeal and loyalty. Thus, the author proposes the following research question:

**RQ3:** What audience needs did the reality show meet through Douyin?

## 4. Methodology

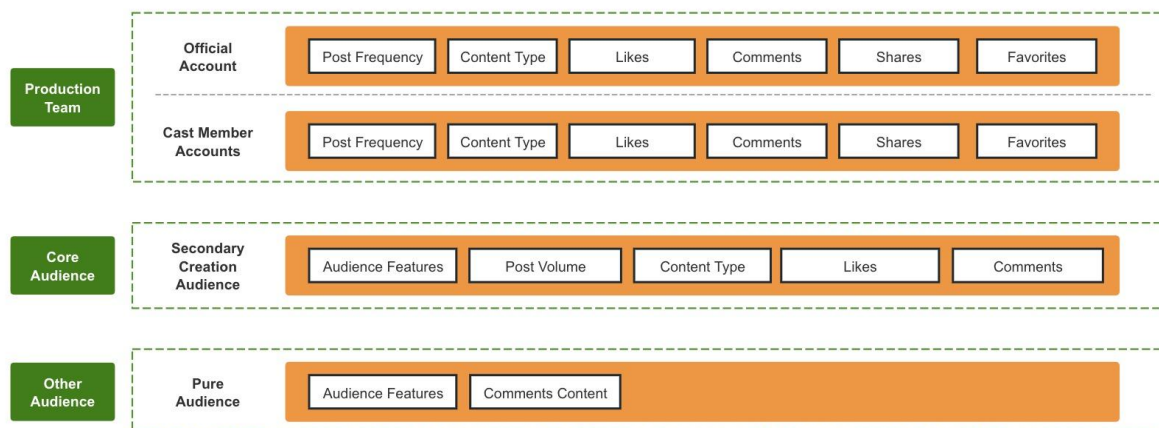
The author collected data from March 1 to June 1, 2024, on Douyin for analysis. Data sources included accounts from the production team and the audience. The production team accounts consisted of the show's official account and cast member accounts. The author primarily examined the posting frequency, types of content posted, and audience interaction (likes, comments, shares, and favorites) for these accounts.

On the audience side, the author conducted a comprehensive analysis of viewer characteristics and their engagement with the content. For viewers who spontaneously created secondary content related to the show, the author assessed the quantity and types of content they posted on Douyin, as well as the interaction between these secondary creations and other viewers. The selection of secondary content was based on engagement metrics such as the number of likes, shares, and comments, ensuring that the analysis focused on the most influential user-generated content.

For the general audience who did not participate in secondary content creation, the author analyzed their interaction behaviors on Douyin by examining a representative sample of user comments. For the word cloud analysis, to ensure an adequate sample size, the author selected the short video with the highest audience engagement from the official account over the past three months (March 1, 2024, to June 1, 2024) and extracted all comments under that video for sample analysis. Audience engagement was calculated as the sum of likes, comments, favorites, and shares. For the detailed comment analysis, the author selected the top seven comments with the highest likes from the most recent seven short videos on the official account. This categorization allows for a balanced representation of audience viewpoints, capturing the most popular comments.

All the data were then analyzed using thematic analysis to identify recurring patterns and themes in audience engagement and interaction. Figure 1 illustrates the data collection framework used in this study, highlighting the various components of the data collected from both the production team and the audience.

Figure 1: Data Collection Framework



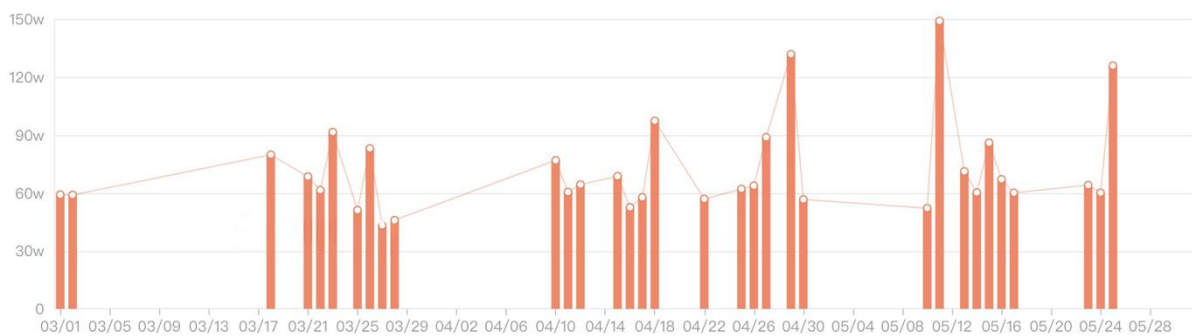
## 5. Results

### 5.1 Dissemination Strategies & Audience Interactions

#### 5.1.1 Official Account

**Live Streaming.** As shown in Figure 2, the official account on Douyin has broadcasted 34 live streams in the past three months, attracting a total of 23,789,000 viewers, greatly enhancing the dissemination of the show. Based on Douyin's recommendation mechanism, users interested in agriculture, reality shows, and entertainment content are more likely to come across the official live streams of *Let's Farm* (Zhao, 2021). After encountering these live streams, viewers are drawn in by the novel content and eventually convert into regular viewers of the reality show.

Figure 2: *Let's Farm* Live Streams Siews on Douyin



Through live streams, *Let's Farm* can more effectively showcase the authenticity of its content (Lu et al., 2018). Additionally, live streams facilitate more effective interaction between cast members and the audience (K. Wang et al., 2019). As shown in Figure 3, the cast members usually initiate live streams through mobile phones. Viewers can send real-time comments to the cast members, who will read and interact with these comments. This interaction significantly enhances the audience's sense of participation in the show (K. Wang et al., 2019). Furthermore, due to the high frequency and extended duration of live streams, the audience can receive affluent materials for their secondary creation, offering a rich resource base for fan-generated content.

Figure 3: Screenshot of *Let's Farm* Live Streaming on Douyin



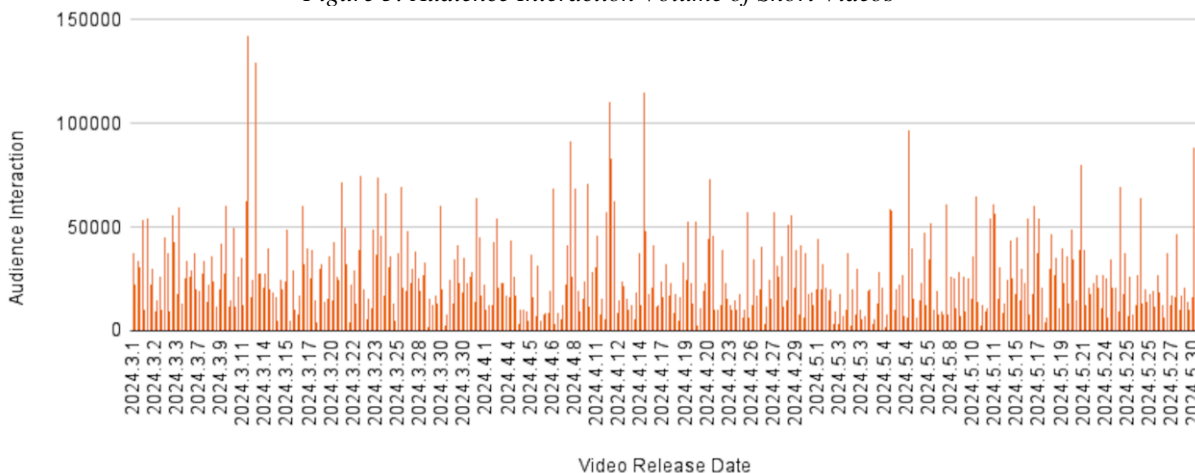
**Short Videos.** In addition to live streams, the official account regularly publishes short video content on Douyin to enhance dissemination. As shown in Figure 4, The account uses various types of content to engage viewers and enhance the show's appeal: Teasers generate interest in upcoming episodes, interesting sidelights create a sense of closeness, cast member stories foster emotional connections, and beautiful natural scenery attracts photography lovers.

Figure 4: Content Type of the Official Account



Figure 5 shows that the official account has released a total of 410 short videos in the last three months, with total audience interactions (likes, shares, comments, and favorites) reaching 11,402,215. On average, each short video generated 27,810 user interactions, which significantly enhance user engagement and loyalty to the new reality show. In terms of video content, when the short videos featured cast members interacting with their family and friends, audience interaction peaked. This finding shows that the core elements for reality shows are authentic, resonant moments that evoke emotional responses from the audience, rather than the prominence or celebrity status of the participants (Ebersole & Woods, 2007; Hall, 2006).

Figure 5: Audience Interaction Volume of Short Videos



In addition to the official account, the ten regular cast members have also opened verified accounts associated with the program. They share content about themselves or the program in vlogs, spreading it across social media platforms. The combination of the cast members' high image value with the rustic elements of farming creates a striking contrast, leading to far better dissemination and interaction outcomes compared to the official account.

In the past three months, the cast members' Douyin accounts have posted a total of 200 pieces of content, accumulating 36,301,630 audience interactions. On average, each piece of content received 181,508 interactions, which is seven times the amount of the official account's content.

### 5.1.2 Cast Member Accounts

As shown in Figure 6, the cast members publish a more diverse range of content compared to the official account, including vlogs, dance videos, singing, and funny videos. Figure 7 compares the audience interaction volume with different content types. Among these, co-shot videos, funny videos, and dance are the most popular content types for the audience, which aligns with Douyin's platform feature (Sun et al., 2020). This finding also suggests that when choosing a platform for content promotion, it is crucial to consider the platform's audience and their preferred content types (Yaqi et al., 2021).

Figure 6: Comparison of Audience Interactions Across Cast Member Accounts

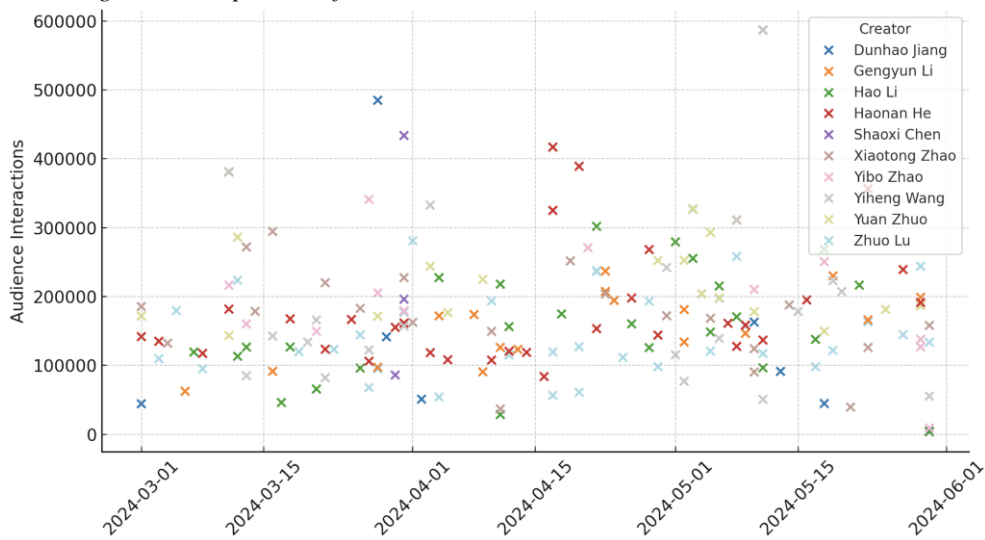
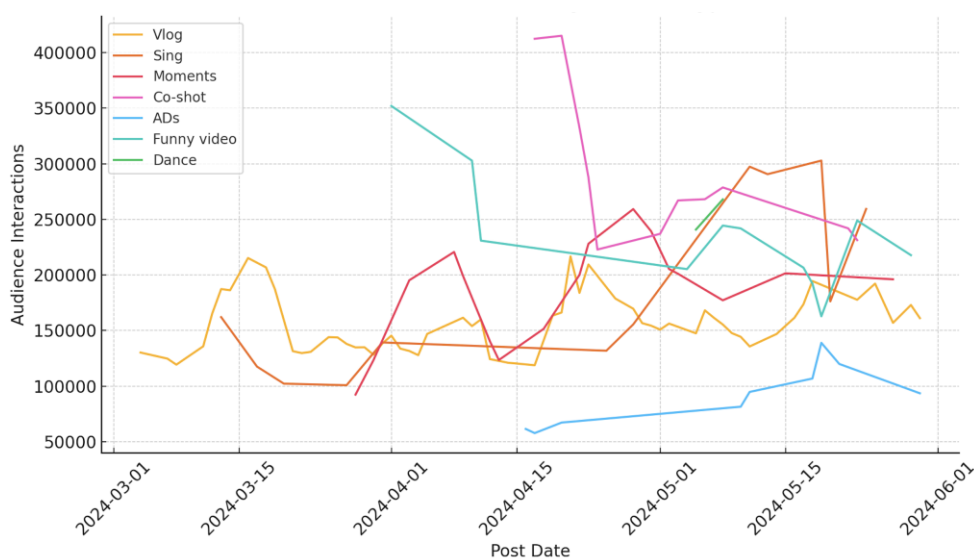


Figure 7: Audience Interactions Over Time by Content Type (Smoothed)



## 5.2 Audience Engagement and Interaction

The key of Let's Farm's success lies not only in official promotions but also in the substantial boost from audience members, who engage in secondary creation of the show's content. Therefore, the author next examined how users participate in content promotion and create a viral spin.

### 5.2.1 Basic information about audience

Figure 8 shows that over 80% of the audience is under the age of 30, and nearly half of them are under the age of 23. Additionally, Figure 9 shows the main cities where the audiences reside, all of which are first-tier or super first-tier cities in China. This indicates that they live in fully developed modern urban environments and lack knowledge about agriculture (Orsini et al., 2013), which makes them more curious about the content presented in the show. Additionally, in recent years, many young people in China have migrated from the countryside to more economically developed cities for higher-paying jobs (Zheng & Yang, 2015). Watching the show allows them to escape from heavy pressures and feel a sense of spiritual healing by reconnecting with their roots (X. Wang et al., 2019).

Figure 8: Audience Age Distribution

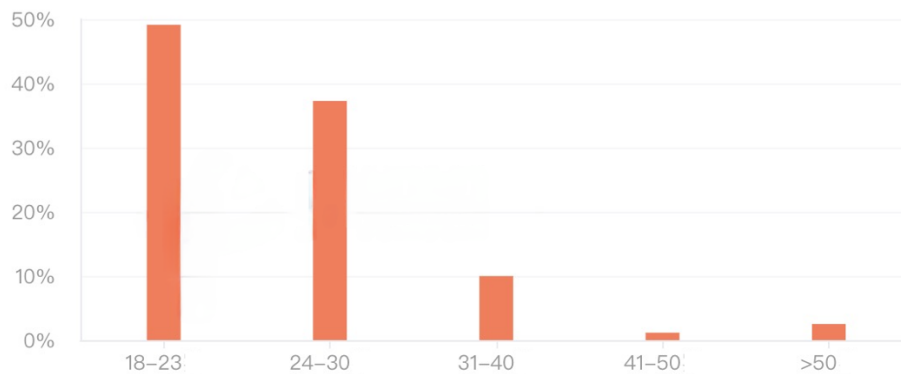
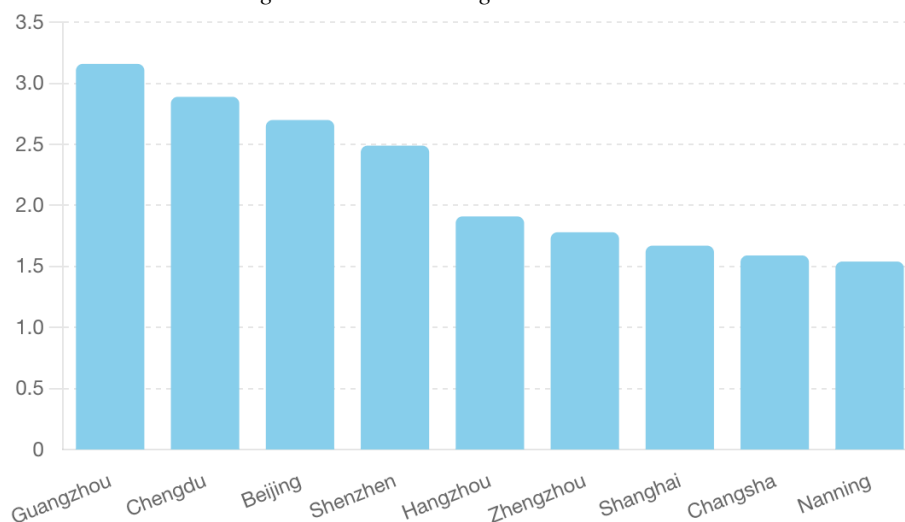


Figure 9: Audience Regional Distribution



### 5.2.2 Secondary Creation Content

As shown in Figure 10, audiences' works encompass a wide range of content types, including re-edited official materials, compilations of funny clips, content related to the regular

cast members, and recommendation videos by other bloggers. Compared to the official original content, user-generated secondary creation content focuses more on integrating the core elements of the show and promoting the cast members they like.

Figure 10: Secondary Creation Content Type

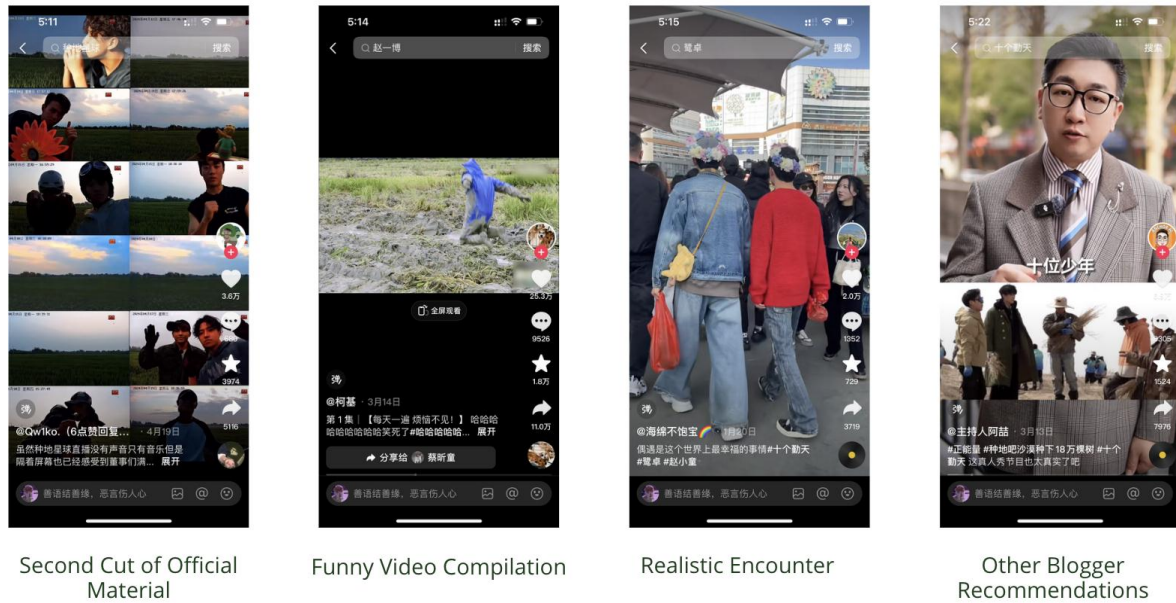


Figure 11: Comparison of Video Release Volumes Among Different Roles

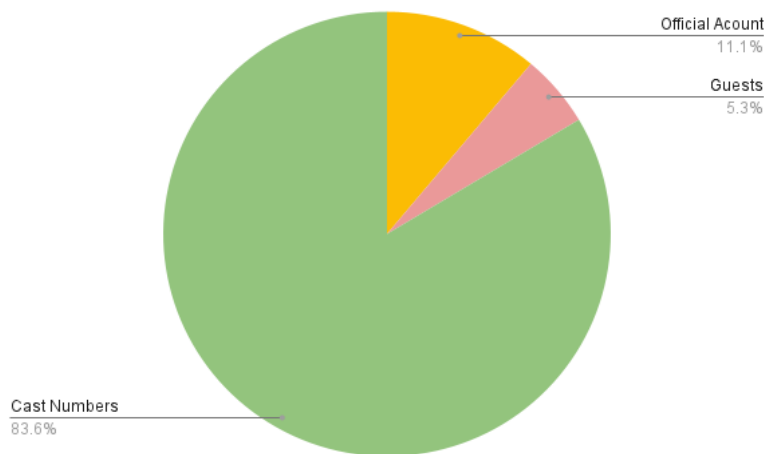


Figure 11 shows that in the three months, user-generated content accounted for 83.6% of all related. In contrast, the official account and regular cast members each accounted for 11.1% and 5.3%, respectively, far less than the quantity of fan-created content. This represents an invasive content dissemination model, where the official program provides abundant material for secondary creation, then audience re-edits, and finally their collaboration leads to exponential growth in content volume. For users interested in entertainment, the related program content continuously grows, increasingly capturing user attention, expanding the reach, and enhancing user engagement with the content (De Souza-Leão et al., 2019).



Figure 13 evidently shows that audience comments on *Let's Farm* concentrate on the main themes and emotions like youth, agriculture, moving and hope. To explore which usage needs the content on Douyin fulfills for the audience, the author selected seven short videos from the official account and analyzed the top-liked comments under each video as follows.

### 5.3.1 Be Informed or Educated

The show realistically showcases the current state of agriculture. For example, the efficiency of agricultural labor has greatly improved through the use of modern facilities such as large harvesters, drone seeding, and automated irrigation. Additionally, the production team collaborates with top research institutions in China, such as China Agricultural University, to promote modern agricultural knowledge, including hydroponic vegetable techniques and strawberry planting technologies.

Through the entertaining format of the reality show, many young people far from rural areas have gained more agricultural knowledge. Agriculture is no longer seen as an outdated, unavoidable career choice; many young people are choosing to engage in agriculture and contribute to food production. Some audiences claim that the show reveals the power of the land and the ongoing development of agriculture. Others have noted that the show encourages more young people to get involved in agriculture, making it stronger through collective efforts:

*"Sometimes slogans like 'Work hard to make agriculture bigger and stronger' are shouted, but in reality, more young people are getting involved in agriculture, each making their own agriculture bigger and stronger. With the combined efforts of these various forces, Chinese agriculture is becoming more widespread and powerful."*

*"To be honest, 'Let's Farm' really shows young people the current state of agriculture, helps them understand how crops are grown, and lets everyone know the power of the land. My hometown is not suitable for large machinery, but watching this program made me realize, wow, agriculture is also developing!"*

### 5.3.2 Escape from the Stresses of Daily Life

In addition to gaining agricultural knowledge and vocational education, some audiences seek stress relief and mental healing from the show. The show's theme, "Believe in the power of the land," showcases elements of traditional Chinese values such as "you reap what you sow," allowing viewers to feel a sense of positive energy. The utopian and beautiful landscapes depicted in the show help viewers imagine an idyllic rural life, providing an escape from daily stress (Ulrich, 1983; Ulrich, 1981; X. Wang et al., 2019). For instance, one viewer writes:

*"Whenever I feel anxious and unhappy, seeing them makes my anxiety disappear. During the time I watch them, they heal me."*

### 5.3.3 Simple Entertainment

*Let's Farm* intersperses its narrative of daily labor with many joyful episodes that occur naturally. For example, the ten young participants were shown rolling in the fields and wrestling with ducks in the mud. The post-production editing uses jokey storytelling techniques, adding to the entertainment value of the show. These funny segments help regulate users' emotions and undoubtedly provide entertainment value (Bryant & Miron, 2002). For example, some viewers mentioned that watching the show made them laugh out loud:

*"I can't stop laughing."*

Additionally, the ten regular cast members possess good appearance, which fulfills viewers' fantasies and idealized needs, providing them with psychological satisfaction and pleasure

(McKee, 2014). For example, viewers commented that a particular cast member was cute or handsome:

*“Finally, he smiled, so cute.”*

*“Brother He, how can you be so handsome?”*

### 5.3.4 Enhance Social Interaction

The program's content revolves around themes such as agriculture, rural life, and youth entrepreneurship, attracting viewers with similar interests. These viewers form common interest points through watching the show, providing a foundation for social interaction. Through Douyin, viewers can exchange opinions about the show, share their thoughts, gain respect, and build friendships (Stavros et al., 2014):

*“It was my first time meeting with the girls offline. They took care of me all day and didn't even let me take anything! They really were like the ten guys. They were all very good babies~”*

As shown in Figure 14, some viewers were inspired by the show and organized offline farm experience activities, where they participated in agricultural labor and met others with similar interests (Cristofari & Guitton, 2016). Additionally, as mentioned above, audiences can create and share secondary content, interacting with other enthusiasts online to fulfill their social interaction needs (Stavros et al., 2014).

Figure 14: Let's Farm Offline Activity for Fans



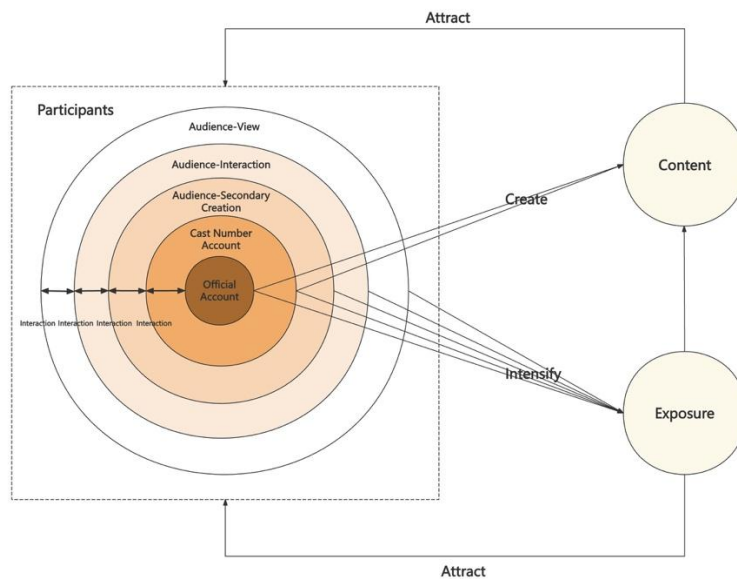
## 6. Discussion

### 6.1 Douyin Dissemination Matrix

The Participatory Culture Theory posits that audiences are not merely passive consumers but can actively participate in the creation and dissemination of content (Jenkins, 2009). Based on Douyin's traffic distribution mechanism, the interaction between users and videos is key to determining the video's exposure (Boeker & Urman, 2022). Douyin's content distribution is participatory, involving the promotion efforts of multiple roles. As a highly successful case of

Douyin dissemination, *Let's Farm* extends the participatory culture theory through its dissemination strategy. Therefore, the author shows a new Douyin dissemination matrix here.

Figure 15 *Let's Farm* Dissemination Matrix on Douyin



As shown in the matrix in Figure 15, five different types of participants are involved:

**Official Account:** The official account is responsible for producing original content. These original content formats include short videos, live streams, etc. By releasing a large amount of original content, the production team interacts with the regular cast members and the audience, providing a platform for interactions between the audience and cast members (Stavros et al., 2014). Additionally, the content published by the official account provides rich materials for audience secondary creation, forming a crucial foundation for widespread dissemination.

**Cast Member Account:** The regular cast members attract many followers through their vlogs, talent displays, drawing more viewers to the show. Cast members have multiple attractive elements, such as good looks and talents like singing/dancing, which are more appealing to young people (Stever, 2009). Consequently, the interaction effects and dissemination range brought by the cast members are better and wider (Stever, 2009). Young people are attracted by these elements and then learn about the cast members' daily work, i.e., farming, which also brings a large number of fans to the show.

**Core Audience:** The author names the audience who engage in secondary creation as the core audience. This group has content editing skills and an awareness of dissemination. They reprocess the content produced by the production team (live streams, short videos, reality show content published on streaming platforms, etc.) according to their preferences and publish it through their Douyin accounts. Due to the large number of these audiences, they can create far more content than the official account in a short time (Guo, 2018). These massive secondary creations are more popular than official works, forming a stronger and broader dissemination effect, leading to increased exposure on Douyin and greater public recognition of the show (Milla et al., 2020). Therefore, the core audience engaging in secondary creation is crucial for successful dissemination on Douyin.

**Active Audience:** The author names the audience that interacts with content without engaging in secondary creation as the active audience. This group interacts with the content through likes, comments, shares, etc. (Boeker & Urman, 2022). These interactions further

increase the weight of related videos in Douyin's traffic pool, resulting in higher exposure (Boeker & Urman, 2022). Their behavior contributes to the broader dissemination of the show.

**Silent Audience:** The author names the audience who only watch videos as the silent audience. Douyin's algorithm determines that if a user has a higher completion rate for a specific type of video, the platform will push more related content to that user (Zhao, 2021). Thus, even if these audiences do not engage in any actions, the related content of *Let's Farm* still gains more exposure in their account. Some marginal users, after repeatedly encountering the show's content, may also become loyal fans.

Through the interaction among these five roles, the Douyin matrix forms an inward-outward multilayer diffusion mechanism, creating widespread dissemination on the platform. This extensive dissemination attracts many new viewers to the show, who then become part of the dissemination matrix, continuing to promote the spread of the show and forming a continuously upward positive cycle.

## 6.2 Uses and Gratifications Model - Let's Farm

According to the Uses and Gratifications Theory, audiences actively choose and use media to satisfy specific psychological needs (Katz et al., 1973). These needs include stress relief, education, simple entertainment, and social interaction.

Figure 16 Uses and Gratifications Model of Let's Farm

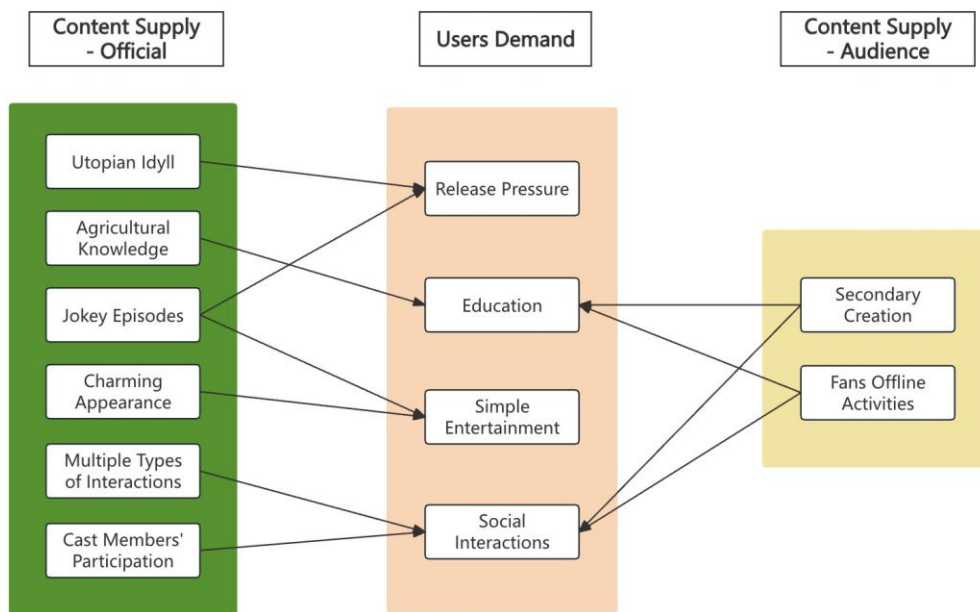


Figure 16 illustrates how the content supply of *Let's Farm* on the Douyin platform (both official and user-generated) meets the diverse needs of users. Based on this figure, the author analyzes the use and satisfaction in the following three ways:

### 6.2.1 Combining Official Content Supply with User Needs

**Utopian Rural Landscape:** The program helps viewers relieve daily stress by showcasing beautiful and tranquil rural landscapes. This utopian rural life provides psychological comfort and healing, meeting the audience's need to escape reality.

**Agricultural Knowledge:** The show presents modern agricultural technology and traditional agricultural knowledge, providing viewers with new knowledge and skills to meet

their educational needs. For example, by demonstrating drone seeding and automated irrigation technologies, viewers gain a deeper understanding of modern agriculture.

**Humorous Episodes:** The program includes many humorous and funny scenes, such as guests rolling in the fields, providing simple entertainment and joy to the viewers, thus meeting their entertainment needs.

**Attractive Appearance:** The charming appearance of the show's guests attracts a large audience, meeting their need for visual enjoyment and idealized companionship, thereby increasing the show's entertainment value.

**Various Interaction Forms:** Through interactive forms on Douyin, such as live streaming, comments, and likes, viewers can interact with the show's guests and other viewers, enhancing their sense of social connection and meeting their social interaction needs.

**Guest Participation:** The interaction between show guests and viewers further enhances audience engagement and interaction, helping viewers establish a para-social relationship, which further meets their social needs.

### **6.2.2 Combining Audience Content Supply with User Needs**

**Secondary Creation:** Viewers actively participate in content dissemination and creation through secondary creations of the show's content, such as edited videos and funny compilations. This satisfies their social interaction and educational needs while also enhancing the show's dissemination effect.

**Fan Offline Activities:** Viewer-organized offline agricultural experience activities, such as tree planting and farming, not only enhance social interaction but also provide opportunities for actual participation in agricultural labor, further meeting viewers' educational needs.

### **6.3 Study Limitations**

A related limitation is the narrow scope of data sources. By exclusively utilizing Douyin, the study limits the generalizability of its findings across other social media platforms and traditional media channels. The audience engagement and dissemination strategies observed on Douyin may not translate directly to other platforms with different user demographics, algorithms, and content ecosystems. Future research should consider incorporating data from multiple platforms to provide a more holistic understanding of the show's impact.

The study is also constrained by temporal limitations. Data were collected over a relatively short period (March 1 to June 1, 2024), which may not sufficiently capture long-term engagement and audience retention patterns. Viewer behaviors and interactions are likely to evolve as the show progresses, and extending the data collection period would allow for a deeper exploration of these dynamics and the sustainability of the show's appeal.

In addition to these limitations, alternative factors could have influenced the observed findings. For instance, spikes in viewer engagement might be attributed to external factors such as promotional campaigns, celebrity endorsements, or concurrent social media trends. These elements could create temporary surges in audience activity that are not directly related to the inherent appeal of the content. Moreover, cultural events or targeted marketing efforts could amplify engagement metrics, making it challenging to isolate the content's true impact on the audience.

## **6.4 Recommendations for Future Research**

To address these limitations, future studies should adopt a multi-platform approach, incorporating data from a variety of social media channels and traditional media sources to broaden the scope of analysis. Additionally, employing qualitative research methods, such as interviews and focus groups, could complement quantitative metrics by providing deeper insights into audience motivations and emotional responses. Extending the data collection period would also allow for a more comprehensive examination of long-term engagement trends and the sustainability of the show's popularity. By considering these factors, future research can offer a more nuanced understanding of how agricultural-themed entertainment programs engage and resonate with diverse audiences.

## **7. Conclusion**

The success of Let's Farm on Douyin reveals several critical theoretical and practical insights relevant to both media studies and agricultural education. Theoretically, this study reinforces the importance of Participatory Culture Theory and the Uses and Gratifications Model in contemporary media research. By examining how audiences actively participate in content creation, interaction, and dissemination, this research highlights how media platforms like Douyin have transformed passive viewers into active participants. This shift emphasizes the need for media studies to focus on the symbiotic relationship between content creators and audiences, where user engagement directly influences content visibility and impact.

The study also provides evidence of how different gratifications—such as education, entertainment, and social interaction—drive audience engagement with agricultural content. This understanding deepens our knowledge of how media content can be tailored to fulfill specific audience needs, thus maximizing its appeal and effectiveness. This theoretical contribution is particularly significant in the context of algorithm-driven platforms, where user preferences and interactions play a pivotal role in content dissemination.

Practically, the findings offer valuable lessons for both media practitioners and educators. For media practitioners, the integration of traditional and digital media strategies demonstrated by Let's Farm offers a successful model for reaching and engaging younger audiences. By leveraging new media platforms like Douyin, traditional media can remain relevant and expand their influence among digital-native generations.

For agricultural education, the study underscores the potential of entertainment media to shift societal perceptions and generate interest in traditionally undervalued careers. The positive portrayal of agricultural work, combined with interactive content, can inspire young people to reconsider agriculture as a viable and rewarding profession. This suggests that educators and policymakers should explore similar media strategies to promote agricultural education and other essential but underappreciated sectors.

In conclusion, this study on Let's Farm demonstrates how media can effectively bridge the gap between entertainment and education, providing both theoretical advancements and practical strategies. Future research should continue to investigate how traditional and digital media can collaborate to engage diverse audiences and address societal needs, ensuring that media not only entertains but also educates and inspires.

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