

“Sense of Object” a Communicating Skill in the New Media Environment

——Focus on the phenomenon of live sales

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Abstract: With the widespread usage of live streaming and video blogging, the space for the application of communication skills from the standpoint of new media has increased rather than decreased as a result of media technology and social environment changes. In parallel, the definition and connotation of the “sense of object” approach have also been expanded and deepened.

Keywords: communication, new media, sense of object, live sales

Introduction: What is object sense

Theoretically, normalcy, seriousness, agitation, modernism, proportionality, and closeness are traits of the language of communication. One of the most crucial ways to get the finest state of motion in one’s thoughts and emotions is through the sense of object, which is also one of the most crucial markers of an announcer’s capacity for emotion mobilization.

1. What is object sense

In practice, object sense is defined as the presenter’s ability to conceptualize and feel the existence of the object and the reaction of the object as well as their audience’s psychology, needs, desires, emotions, etc. Object sense can be precisely split into internalized application and externalized application at the application level. Specifically, an internalized application “We will also choose the most appropriate individuals and groups from among the crowds of people to assume the role of “object,” derived from interpersonal relationships in social life, based on understanding and familiarity, and then melted into the discourse, into a similar, similar to a certain The induction circle of a similar or similar individual or group. These individuals or organizations are always embraced and infected by the broad audience present, regardless of whether they are there at the moment. According to the application of externalization, “the more specific and vivid the thing is in the creative subject’s mind, the more impassioned the production will be, the greater the directivity of the words, and the stronger the audience’s psychological urge to embrace them. This truth is not profound, but rather the widely accepted “aesthetics of reception,” which emphasizes the crucial and indispensable role of the “reader”. In addition, it is believed that the primary function of using the sense of object is to strengthen the communicator’s desire to communicate.

2. The use of skills in live sales

First off, live sales are now producing a sizable amount of cash and exhibiting promising results. In 2021, it is expected that Taobao Live, tiktok Live, and Racer Live would together create GMV of 500 billion, 50 billion, and 35 billion respectively in China. In 2021, it is projected that the live e-commerce market would expand by 100% or more. Its contact and communication modes, notably the use of the transmitter’s “object sense” while spreading, are undoubtedly directly related to the vast amount of money made by this.

Based on Randall Collins’ “interactive ritual chain theory,” a hypothesis that he developed in the United States. Even if the people taking part in the Taobao live ceremony are in various locations, they may access a certain “place”—the anchor live page—at a particular moment. By “following the anchor” and using the “opening reminder,” users may take part in the ceremony in due time. A “virtual presence” is created when the user and the anchor are in the same live broadcast room due to a shared interest. Users have some degree of agency in the internet age, and the virtual presence challenges the boundaries and continuity of conventional interactive rituals. This trait also means that live broadcasters must constantly develop new strategies to draw viewers and maintain the virtual presence. We saw that the hosts and broadcasters, whether deliberately or unintentionally, employed the “object sense” strategy.

For instance, during the live broadcast, the anchors will use words like “babies” and “sisters” to clearly direct the audience. The majority of them also have meticulous positioning portraits, and the audience portraits in their heads are frequently accurate to gender, age group, and even income level. With the aid of modern technology, the anchors are also better equipped to use the “object sense” a talent to its fullest when they broadcast live since the audience portrait is vivid and distinct and the anchor’s remarks are more directive. For particular, when live broadcasters endorse things, they heavily engage the audience’s emotions. The audience is also constantly highlighted and incorporated into the anchor’s discourse through the use of specific descriptive language.

Consider Li Jiaqi as an example. His user photo is obvious, and he begins his live broadcast with a clear reference to “all females” (this phrase has become Jiaqi’s newest motto). Jiaqi earned the greatest single sales of 2.858 billion RMB during the 618 period in 2021. On his live broadcast, he used the general word “all girls,” which instantly caught the audience’s attention. Also, he will refer to the viewers throughout the live broadcast as “sisters,” making many viewers feel at ease and kind.

3. New views of communication in the fusion media environment

3.1 The development of communication skills in the fusion media environment

In the essay “Innovative thinking of broadcasting host in the context of integrated media” [Film Review 2020 (09) 102-105], Zhong Hua and Yu Peng made this claim. Those three things dominate the new broadcasting host development trend in the present-day environment.

First off, short movies have emerged as a new method of disseminating information because of their minimal requirements, condensed duration, and rapid capabilities. Secondly, there has been an improvement to the program’s content, production methods, and communication strategy.

Secondly, the diversity of communication topics, many programs for the host of the threshold continues to drop, more and more hosts lack a scientific education, but also many actors, idols, etc. to enter the industry, they frequently bring their own fan effect, to paradigm, grounded discourse system, gradually known and recognized by the general public. Several shows use authoritative specialists with impressive accomplishments in a particular subject as program stringers or narrators, which significantly ups the program’s level of competition and viewership.

Third, the complexity and variety of communication platforms come in third. Traditional media, such newspapers, radio, and television, are no longer a novel way for people to get information since they are more passive and have a defined time for transmission. If the audience ignores this time period, the knowledge will be gone forever. On the fusion media platform, however, there are an increasing number of presenters with various styles, which has a very beneficial impact on the presenters’ capacity to perform. Also, there are no longer any restrictions on the sorts of hosts or the development platform space, so all hosts may find their own platform and evolve into the new form of external communication.

3.2 Redevelopment of communication skills in the new media environment

According to academics from Sichuan Foreign Studies University’s School of Journalism and Communication, “broadcasting expression” is becoming more and more threatened by networked and socialized discourse as a result of technological advancements, particularly those that affect communication structures and media cultures. On the one hand, hosts and broadcasters in traditional media are gradually “downgrading” their tones and becoming more easygoing and realistic. On the other hand, new forms of oral communication have evolved, and they lack the “correct” language and “seriousness” of the “class” style. Examples of these subjects include cross-border hosts, self-media hosts, and network anchors. The audience’s aesthetic opposition to the prior emphasis on uniform and dignified expressions is also reflected in this. In this context, it is necessary to have a thorough conversation about whether or not broadcasting and hosting creative standards need to be “loosened” and how professional standards should be established to match contemporary demands.

The structure of mass communication has altered significantly in the period of media convergence, and as the lines separating various media tend to blur, the broadcast hosts’ media roles and functional positions have also changed. Presenters must be able to integrate and distribute information, build and maintain a good interactive relationship with the audience, and highlight more than ever before their mutual subjectivity and discussion with the audience as part of communication practice in the era of media convergence. As a result, the announcer-hosting profession’s intensity of professional border is further diminished in terms of external representation and is more characterized by a high degree of openness and a tendency to disintegrate.

In one way, the less intense media restrictions also make it easier for more individuals who don’t have a conventional history in broadcasting or other expressive professions to use internal and external communication skills to improve their talents. As was already noted, conversation between the communicator and the audience is now more vital than ever, and “sense of object” is a key strategy for achieving this.

Conclusion

In conclusion, the tendency to blur the line between hosting and other professions in the new communication environment has its own logic, but it doesn’t imply that professional boundaries aren’t legitimately there. The “feeling of object” is one of several communication approaches that are frequently used in a variety of areas in the new media environment. In order to effectively shape modern professional boundaries, we must fully comprehend the importance of its qualities.

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