

## “Subject Consciousness and Audience Consciousness of Radio and Television Editors in the Context of ‘Converged Media’ : Postprint”

**Authors:** Li Yan

**Date:** 2023-10-08T00:00:00+00:00

### Abstract

The advent of mobile internet technology and new media technology has exerted tremendous impact upon traditional broadcast television media, compelling this conventional medium to actively pursue convergence with other communication channels, thereby jointly inaugurating a new era of “convergence media” development. Within this context, the subjective consciousness and audience consciousness of broadcast television editors face unprecedented challenges, necessitating corresponding refinement to adapt to the ongoing construction of convergence media. This article proceeds from the relevant concepts of convergence media, subjective consciousness, and audience consciousness, analyzes the functional roles of subjective consciousness and audience consciousness in broadcast television editorial practice, examines prevalent issues that broadcast television editors are prone to encounter in these two dimensions of consciousness, and finally proposes concrete measures for problem resolution under the “convergence media” paradigm.

### Full Text

#### Subject Consciousness and Audience Consciousness of Radio and Television Editors in the “Convergence Media” Era

**Abstract:** The emergence of mobile internet and new media technologies has profoundly impacted traditional radio and television media, compelling them to seek integration with other communication channels and ushering in a new era of “convergence media” development. In this context, the subject consciousness and audience consciousness of radio and television editors face significant challenges and must be refined to adapt to ongoing convergence media construction. This paper begins by examining the concepts of convergence media, subject consciousness, and audience consciousness, analyzes the roles these two forms

of consciousness play in radio and television editing, identifies common problems editors face regarding subject and audience consciousness, and finally proposes specific measures to address these issues in the convergence media era.

**Keywords:** convergence media; radio and television editors; subject consciousness and audience consciousness

**Author:** Li Yan

The emergence and rapid development of mobile internet and new media technologies have not only transformed our daily lives but also exerted far-reaching influence on all industries worldwide. Traditional radio and television media have been no exception. While emerging communication media have risen to prominence, traditional radio and television have leveraged internet technology to achieve broader dissemination reach, yet they still cannot escape the predicament of gradually losing audiences. The communication power, guiding power, influence, and credibility of traditional radio and television face unprecedented challenges, and the Party's mainstream ideological and public opinion front is confronted with profound changes in the communication landscape and major shifts in the public opinion ecology.

Audience consciousness reflects audiences' needs for knowledge and value orientation, thereby affecting their acceptance, appreciation, and identification with programs and influencing the dissemination power of radio and television programs. Developing audience consciousness helps radio and television editors stay grounded in reality, life, and the masses. It enables them to understand audience needs, listen to their opinions and suggestions, enhance interactive communication, identify problems and correct mistakes in a timely manner, thereby producing programs that are accountable to audiences, align with their reception habits, and are well-received by the masses, ultimately better guiding and serving the audience.

## Problems in Subject Consciousness and Audience Consciousness

**3.1 One-sided Emphasis on Audience Consciousness, Undermining Program Value Orientation** Audience consciousness is a double-edged sword. When applied appropriately, it can motivate radio and television editors to consider and be responsible for their audiences, enhancing the appeal, infectiousness, dissemination power, and influence of programs while strengthening their social benefits. However, when misapplied, it can easily lead to pitfalls such as one-sided pursuit of ratings to please audiences, exclusive focus on economic benefits to cater to audiences, or simply entertaining audiences by satisfying their immediate desires. These approaches compromise the objectivity and impartiality of editors' content selection, value orientation, and program presentation, thereby affecting the authenticity, value guidance, and positive energy transmission of radio and television programs.

**3.2 One-sided Emphasis on Autonomous Consciousness, Compromising Program Authenticity** The autonomous consciousness of radio and television editors primarily manifests in the program creation process, reflecting the influence of editors' self-directed awareness on program production. In other words, it refers to the direct or active impact of editors' personal preferences, literacy, aesthetics, and value orientations on program production. This undoubtedly influences editors' objectivity and impartiality in content selection, value orientation, and program presentation, consequently affecting the authenticity, value guidance, and positive energy transmission of radio and television programs.

**3.3 Lack of Responsibility Consciousness Among Editors** Weak responsibility consciousness among radio and television editors results in professional skills and ethical standards that are insufficient to meet the demands of program development, inevitably compromising program quality and value.

**3.4 Lack of Necessary Innovative Spirit** Weak innovative consciousness leads radio and television editors to become conservative and complacent, unwilling to accept new concepts, perspectives, knowledge, or changes. This deficiency manifests as a lack of proactive exploration and cognitive attitude toward new things, technologies, standards, and fields, resulting in low innovation capacity and programs that lack vitality. Such programs cannot adapt to the times or respond to challenges from emerging programs in the new environment, ultimately affecting the competitiveness and influence of radio and television programs.

**3.5 Individual Personality Differences Among Editors** Editors' personality consciousness influences their individual pursuits, and limitations in this area result in rigid and monotonous program forms and stylistic features.

In summary, excessive emphasis on either subject consciousness or audience consciousness by radio and television editors will lead to the weakening of the other, and deficiencies in either aspect will affect the dissemination power, influence, guiding power, and credibility of radio and television programs. Both must be developed in a balanced manner.

### **Specific Measures for Radio and Television Editors to Address Subject Consciousness and Audience Consciousness in the Convergence Media Era**

The arrival of the convergence media era has brought unprecedented challenges to traditional radio and television development, but also opportunities for survival and rebirth. To adapt to the "one-time collection, multi-format production, multi-channel distribution" workflow of convergence media communication, and to concentrate resources and efforts on creating convergence products that match the temperament of mainstream media, traditional radio and television editors must directly confront their problems regarding subject consciousness

and audience consciousness and take measures to address deficiencies. Only then can they adapt to the evolving times and meet the demands of current convergence media communication.

**4.1 Deeply Study and Uphold Marxist Journalism** Marxist journalism theory represents the integration of Marxist basic principles with journalistic practice, and the Marxist view of journalism embodies Marxist worldview, outlook on life, and values in the field of news communication. Deeply studying Marxist journalism theory and firmly upholding the Marxist view of journalism helps radio and television editors adhere to the Party spirit principle and authenticity principle in news communication. It enhances their political sensitivity and discernment, playing a crucial role in eliminating false reports, improving public opinion guidance capacity, prioritizing social benefits, and strengthening journalistic professional ethics construction. Whether in traditional radio and television communication or in today’s convergence media communication, radio and television editors must not relax their study of Marxist journalism theory and should consistently uphold the Marxist view of journalism.

**4.2 Enhance the “Four Strengths” –Footwork, Eyesight, Brainwork, and Penmanship—to Effectively Improve the Dissemination Power, Guidance Power, Influence, and Credibility of Party News and Public Opinion** “Footwork” refers to the ability to walk and stand. By enhancing footwork and going deep into grassroots communities and scenes, editors can narrow the distance with the masses, accurately grasp their needs, express their voices, and objectively reflect their lives. Enhanced footwork also enables editors to stand firm on political positions and maintain the correct political direction of news and propaganda work.

“Eyesight” refers to observational and discovery abilities, which entail judgment and discernment. Enhanced eyesight enables editors to understand audiences, distinguish right from wrong, separate truth from falsehood, and judge beauty from ugliness, thereby improving their capacity to grasp audience interests, discover topics, screen materials, and eliminate false reports.

“Brainwork” refers to thinking ability. Enhanced brainwork prevents superficiality and one-sidedness, ensuring depth, thickness, objectivity, and comprehensiveness in news reporting.

“Penmanship” refers to the ability to record reforms and document the era, which fundamentally concerns writing style. Only with enhanced penmanship can editors create news works that are neither exaggerated nor dull, neither empty nor blunt.

Only when footwork, eyesight, brainwork, and penmanship are all enhanced can editors produce convergence products with strong dissemination power, guidance power, influence, and credibility.

**4.3 Enhance Innovation Consciousness and Capacity to Create Convergence Products that Meet Audience Needs and Are Well-Received by the Masses** Upholding the “content is king” philosophy, editors should innovate content and forms to create high-quality original works. They should integrate advantages of different media to create products that are audible, visible, and readable; draw on short-video strengths to produce concise, direct, and fast-paced convergence products; learn from CCTV’s program clipping experience to create divisible and relayable convergence products; and leverage internet technology’s interactive advantages to develop products that facilitate audience interaction.

It is important to note that all innovation must align with national interests and mainstream values, and blind innovation must be avoided.

**4.4 Improve Professional Competence and Ethical Standards to Uphold Media Authority and Credibility** In a media environment where convergence media trends are evident, radio and television editors must not only select program elements from a vastly larger pool of materials but also understand the specific use of various new media facilities. This poses new requirements for editors’ professional competence: they must leverage their professional expertise to select and produce program content with an objective, comprehensive, and rational attitude.

Contemporary radio and television programs can only continuously attract audiences and achieve their rightful impact when they meet audience needs, feature diverse forms, and offer rich content.

*Note: Figure translations are in progress. See original paper for figures.*

*Source: ChinaXiv – Machine translation. Verify with original.*