

The New Development of Consensus "Media Events" in the Context of New Media

-- Case Analysis based on the Slow Live Broadcast of Huoshenshan and Leishenshan

Qian Cheng, Xuanye Hu

Jiangxi Normal University, China

Abstract

With the continuous development of the socialization of new media technology, there has been qualitative changes in people's communication practices. The existing traditional media event theories have been difficult to respond to the changing reality, and it is urgent to innovate. Exploring the slow live broadcast of Huoshenshan and Leishenshan, the author believes that the slow live broadcast, which made people and the world to face mobile screen, conducted eye-hand interaction and actively participate, it is undoubtedly a rare "media event" that can simultaneously arouse the attention and participation of a wide range of users in the era of mobile Internet, it has promoted the new development of traditional "media events" with certain new connotations, and has a certain expansion and innovation value in theory and practice.

Keywords

Media Events; Synchronicity; Development; Slow Live Broadcast.

1. Introduction

With the change of the times and transformation in the media environment, the studies on media event have become more and more diversified and fragmented at the theoretical and practical levels, emphasize the highly contemporary conflict nature. In recent years, the gradual prosperity of research on conflict media events is an important sign. However, this does not mean that the consensus traditional "media events"- "historical events on live television that made the Chinese and even the world hold their breath" have withdrawn from the stage of history. The insights of traditional media event theory are still of great value. At 20 o'clock in the evening on January 27, 2020, the CCTV APP and China Telecom launched "Slow Live: China Speed Race Against the Epidemic", carried out 24-hour uninterrupted 5G live broadcast on the construction sites of Wuhan "Huoshenshan" and "Leishenshan" hospital. The author believes that the network slow live broadcast which attracted much attention has brought consensus "media events" back into people's vision, promoted the new development of traditional "media events", and guided the expansion and innovation of theory and practice.

2. Connotation Changes of "Media Events" and the Response of this Paper

In the paper entitled "The Journey of Ritual Communication" published by the American scholar Sella in 2007, he sorted out the related studies on ritual communication, and they were "the ritual idea of communication, the media events as the celebration ritual, ritual spread as all symbolic activities, the expulsion ritual as a social threat, the destructive media events" in chronological order. The "media events" are an important part of the research process of "ritual communication" and have far-reaching influence; "media events as celebration rituals" are

historical events defined by Dai Yang and Katz through live television, such events are meticulously planned and reported by media organizations, and presented to the audience in the form of live TV, they are ritual events that can enhance the audience's recognition and achieve the purpose of integrating society. In the definition of this traditional "media events", Dayan and Katz were inspired by linguistics and defined traditional media events from three aspects: grammar, semantics, and pragmatics: media events interrupt the flow of daily life (grammar), treat sacred events devoutly (semantics), demand responses from loyal audiences (pragmatics). This definition highlights the decisive role of television media and the sacred ritual of the event itself. In 2007, Dayan and Katz updated traditional media events and put forward the concept of "'destructive' media events", which can be classified into "disenchantment", "derailment" and "disintegration".

In the context of new media, the studies of "media events" take root in China and develop new concepts with more Chinese characteristics. The concept of "new media events" put forward by scholars such as Qiu Linchuan, academic theories are derived from Habermas's theory of public sphere, the event nature of the network publicity, the emphasis on conflict, and the theme orientation is more democratic. Under this concept, the outstanding feature is that the occurrence and development of media events are closely related to the process of public opinion participation and proper resolution of citizens. Later, some scholars put forward the concept of "conflict practice media event", which has the characteristics of dynamic and uncertain practice process, pay attention to conflicting interaction and negotiation, and emphasize individualized strategy narration, this concept pays more attention to the interactive negotiation process of conflict events. At this stage, the concept of "new media events" gradually separates from the previous media events with "ritual ritual" nature.

"With the increase of channels and other media, does their assumed possibility of everyone watching the same show still exist? Of course, we must be cautious about that the days when all people watch the same show is gone, the problem is not so simple." As said, "The days when everyone watched the same program" has not gone forever, and the traditional consensus "media event" has not disappeared. The Leishenshan and Huoshenshan slow live broadcast has unprecedented attention because it is a testimony to a "historical moment", and should be regarded as a "media event": grammatically, the slow live broadcast get netizen together into a real audience and was also highly involved in the media field, and participated in the live broadcast through mobile viewing, it suspended people's daily work and life; semantically, the media gave the live broadcast a sacred and solemn significance-witnessing the rapid building of the anti-epidemic prevention and control hospital, built a sense of community for fighting the epidemic together; pragmatically, netizen watched the live broadcast on a large scale, actively interacted with each other, and highly recognized the values conveyed; and the events was "distraction, monopoly, live broadcast and remote" characteristics. But moreover, under the new media environment, the live broadcast event of Leishenshan and Huoshenshan, it uses slow live broadcast as the carrier, has also made new developments in the traditional "media event".

3. As a "New" Media Event, Slow Live Broadcast of Huoshenshan and Leishenshan

The slow live broadcast originated from the "Bergensbanen Minutt for Minutt" broadcast by the Norwegian Broadcasting Corporation (NRK) on November 27, 2009. With the development of the Internet, China's slow live broadcasts have also been trying to move forward: the all-media ipanda panda live broadcast platform broadcasts the daily life of giant pandas to global netizen 24 hours a day; the "Travel in Yunyun" APP broadcasts slowly the scenery of major scenic spots in Yunnan to the audience during the two sessions in 2019; Guangzhou Daily News

Client and Xinhuaclient Client opened the "Guangzhou Xiaomanyao Slow Live" column at the end of 2019 to accompany the audience in the New Year. There are more and more slow live broadcasts in the country, and their content conforms to the national conditions, breaks the convention, and is refreshing, which arouses people's thinking about real life. Of course, from the perspective of media event theory, it is difficult to call them "media events" in content theme, influence, and purpose of social integration.

The content theme of this slow live broadcast event-hospital construction, as a major measure to deal with the new crown epidemic, promoted the steady progress of the anti-epidemic work, demonstrated the strong national strength, and became the focus of attention of the people across the country. On the evening of January 27th, the Leishenshan and Huoshenshan four-way high-definition cameras were launched on the first day, attracted more than 10 million people to watch. After February 9th, the number of online real-time viewers exceeded 100 million, and more than 50 million people were online as "cloud supervisors", "the daily average number of comment interactions is as high as 70,000, show the grand scene of the audience watching and actively participating in the live broadcast, create a myth in the history of China's live broadcast. In effect, the active and consistent attitudes and enthusiastic responses of the audience in the slow live broadcast of Huoshenshan and Leishenshan have formed a large-scale public opinion field that resonates at the same frequency under the epidemic, it embodies the function of integrating society, and has achieved greater influence in terms of uniformity and scale through the slow live broadcast.

It can be seen that the nature of the media events in this case tends to be more traditional consensus media events, and in the context of today's new media communication technology, the new form of slow live broadcast presents new characteristics, ritualistic and integrated. The method has changed, and the event construction mechanism has been innovated. This paper analyzes the case from five levels of scenes, content topic selection, technology application, platform collaboration, and communication interaction, in order to supplement the theoretical connotation of traditional media events and provide development ideas for slow live media events.

4. Analysis of the Characteristics of the "New" Media Event in the Slow Live Broadcast of Huoshenshan and Leishenshan

(1) News scenes, increase attention to media events

"Media events can easily arouse people's widespread attention to events." Among traditional media events, major historical events on live TV have strong news scenes, which can easily attract attention. And "the lens language in the slow live broadcast is the information provider, and it does not have very strong news and event." The real record of the scene process and details, there are no editing, no arrangement, does not disturb the original natural development of things, and it is difficult to lock the audience's attention for a long time. However, in this slow live broadcast event, the scenes not only echo the news features of the media event, but also innovatively explore its types.

The first is the provision of information. During the epidemic, people have become islands of information. The emergence of Huoshenshan and Leishenshan slow live broadcast supplements part of the epidemic information to us usually cannot access in the form of scenes. The information in the scenes meets the audience's needs for prying on the operating mechanisms behind major decisions. The reality of the presentation process helps to connect facts and logic, and approximate the truth as much as possible. The non-interventional and straightforward narrative images provided in the slow live broadcast make the audience to extend their senses. "The medium is the extension of the person" generally goes deep into the scene and interprets the image information at the first time. Moreover, the information

transmitted in real time on the live screen makes people addicted to it, it helps to grasp the details of the information and witness the participation in the live event for the first time.

The second is the news of the scene. Major public events are extremely news. The form of slow live broadcast can truly and continuously present the real-time progress of hospital construction, so that the audience can "field" to witness the happening and developing events. In addition, relevant epidemic information, on-screen interactions and derivative topics of online netizen, and emergencies have all enhanced the news and visibility of the live broadcast. On the evening of January 30th, dozens of workers in construction uniforms and hard hats gathered on the construction site of Huoshenshan Hospital in the live broadcast, they pushed each other because of disputes over the time of road excavation, causing physical conflicts. This unexpected situation has attracted the attention of a large number of netizen. It can be seen that the slow live broadcast, which was originally dull or mainly entertainment and recreational, was re-used under the epidemic to give it news, pave the way for further value recognition and social integration.

(2) The topic selection of ritualized contents, the audience participates together on site

From nonexistence to pass into existence, from flat ground to high building, the process of hospital construction is a ritual process. By this scene-based real-time mobile interactive live broadcast, the audience is integrated into the ritual, which enhances the sense of substitution brought by the long time, and can be maintained for a period of time. "The flow of ritual events is majestic and awe-inspiring." The content of media events must also be serious. In the face of public health safety events, the open and transparent policy guidelines for hospital construction demonstrate the country's responsible and successful image. Moreover, the live content also echoes the three types of scripts in the "media events": the "competition" script for building hospitals to fight the epidemic around the "who wins" race against the virus; the "conquest" script of building a hospital and determined to defeat the virus; the "coronation" script of completing the construction of the hospital in a short time and admitting a large number of patients.

The topic selection time of the slow live broadcast is appropriate. In the context of serious fragmentation in the Internet age, it is difficult to achieve collective viewing by the audience. In this event, the concept of "home" was promoted, and netizen living at home had a lot of free time to participate in online activities. The live broadcast event was launched in time to cater to the leisure of the audience and witnessed the rise of the two hospitals. The average daily active users of CCTV in the fifth week of 2020 (January 27 to February 2) increased by 516% compared with the third week (January 13 to January 19). Netizen participated in the slow live broadcast of Huoshenshan and Leishenshan during this period and witnessed this "ritual" together.

The new live broadcast format has given birth to new ritualized methods. The construction process of the Huoshenshan and Leishenshan Hospital was broadcast live on the web; reflect the governmental supervision rights to the people. The audience in the ritual actively "participated" in the construction of the hospital, so that the people have a sense of substitution and supervision of the national project construction. It can be seen that the basic types of "media events" are no longer limited to "competition", "conquest" and "coronation", but also show the basic event type scripts of "cooperation". The media cooperates with the public to promote the progress of media events. The ritualization is completed in the process of participation, active interaction and cooperation, and finally the goal of social integration is achieved.

(3) Use of advanced technology, expand the impact of media events

The TV live technology used in traditional media events emphasizes the synchronicity of audience viewing. In this case, real-time live broadcast on the Internet was used to meet

people's needs for collective viewing of this important historical event. Moreover, this slow live broadcast adopts the current advanced technology, a variety of high-tech equipment and transmission methods cooperate with each other to bring a stable and smooth image to the audience and expand the influence of the media event.

In the cutting-edge of live broadcast equipment, Huoshenshan and Leishenshan slow live uses four-channel panoramic and close-range slow live broadcast and two-channel VR live broadcast. The panoramic live broadcast uses a panoramic camera with up to 8K resolution for dynamic real-time capture of pictures, stitched by AI technology and encoded output, the images taken by multi-lens are adjusted for brightness and color, aligned, distortion correction, and projected to a spherical surface to form a complete frame of image, in order to achieve a real and smooth picture effect, and is finally presented to the audience. VR technology has begun to rise in recent years and has been widely used in this live broadcast. Users do not need to wear VR glasses, just touch the screen or turn the mobile phone to freely switch the viewing angle of the live broadcast and realize 3D movement. The 360-degree screen is displayed in front of netizen without dead ends, and the immersive scenes increase the experience of the scene.

In transmission technology, CCTV launched China's first headquarter comprehensive national 5G new media audio-visual flagship platform, used 5G technology to transmit 4K high-definition code rate program streams to make live broadcasts clearer and smoother. Moreover, 5G+CPE technology and China Telecom's special network are used to ensure that the network is high-speed, smooth, safe and reliable, so that netizen can use various mobile terminals to quickly and easily receive live images.

In communication coordination, CCTV used more than 1,300 content distribution network acceleration nodes deployed at home and abroad to distribute live broadcast traffic, covered the world, and met users' requirements for low-latency and high-quality live broadcast. Moreover, by using the multi-level system design scheme and the three-level cloud architecture of "public cloud + special cloud + private cloud", the system is smooth and efficient when the page views are huge, and the efficiency of live broadcast is greatly improved.

(4) Multi-platform effective collaboration, optimize media event propagation mechanism

The traditional "media events" emphasize single media of live TV broadcast, but this media event uses the Internet as the main channel and effectively collaborates on multiple platforms to communicate, further optimize the communication mechanism of media event.

The "Slow Live|China Speed Race Against the Epidemic" launched by CCTV is not only broadcast on the client, but also integrated with distribution channels such as Alipay, Weishi, Weibo, Douyin, and Bilibili Danmian for attracting audience, Alipay and Weishi ranked the top, two attracted 230 million and 40 million daily active volume, and attraction accounted for nearly 40%. Due to the speed and diversity of webcasting and the interaction among audiences, simultaneous viewing on the mobile terminal creates a virtual and real "imaginary community" for the audience. In addition, the "Excavator Group" mem made by netizen continues to spread on social networks; Weibo officially established a super chat community for "Excavator Group", launched the group of "Cloud Supervisor", and opened the official website of Huoshenshan Hospital Weibo (now closed), created related topics through Weibo, attracted a large number of netizen to participate in comment and forwarding; CCTV launched the "Help List", the most followed "Chajiang" interview video, it is convenient for netizen to cheer and help; Netizens conduct live promotion through micro-videos, micro-documentaries, original MVs, comics, etc., was swiped by the message "boring to watch the live broadcast" on WeChat with a link to the live broadcast URL. The live broadcast contents were distributed on various media platforms of mass communication and interpersonal communication, which continuously expanded the influence of the slow live broadcast of Huoshenshan and Leishenshan.

At the end of the construction of Leishenshan Hospital in Mountain, CCTV also launched the "Slow Live Broadcast | Cloud Watch: Witness the Moment and Expect Spring Blossoms" with China Mobile and China Unicom, and aimed the camera at the landmark buildings in Wuhan— Wuhan Yangtze River Bridge, Wuhan Jiangnan Road Pedestrian Street, Wuhan Yellow Crane Tower and other 20 panoramic live broadcast and VR live broadcast lines, make the audience feel as if they are in Wuhan to witness the recovery and awakening of Wuhan. This move captures the subsequent viewing effect of the "long-tail effect" of slow live broadcasts, and the slow live broadcast contents from a different content perspective attracts continuous attention and produce a more far-reaching social impact.

(5) Reconstruction of communication and interaction, strengthen the "sacred center" of media events

"Sacred Center"-the emotions, behaviors, and values shared and recognized by members of social groups, which are widely present in the main body of the event and the audience netizen, and are expressed in the form of netizen comments and interaction. In the traditional media event, the audience in the passive acceptance state of value concept and emotional identification, in this slow live media event, has produced diversified interaction process with the communication subject, expands the strengthening method of the "sacred center".

Technical support and live broadcast content improve the interaction frequency and audience motivation. The user comment area in the lower part of the slow live broadcast page displays user comments in real time; moreover, there are interactive function buttons on the right side such as like, head photo making, and H5 "I Witness" poster making, which greatly enriched the interactive methods. Moreover, the creation of ritualized symbols is more dynamic. The uncertainty caused by the blank and negation of the art work is presented as an open structure, this structure itself calls the receiver to actively participate in it at any time, and accept it in a re-creative way through imagination ^⑪. The slow live broadcast has a small amount of information, a slow pace, and a large imaginable space, which arouses the curiosity of the audience. The audience actively rebuilds and recreates the objects in the screen, and takes the "code" for the buildings and construction equipment in the live broadcast. Such as "Songgaozong", "Songhuizong", "Lan Wangji", "Chajiang", etc. Symbolic aliases aroused the interaction enthusiasm of the audience, ritual, and the interaction among the symbols has received positive responses from the audience.

The emotions recognized and shared in the "sacred center" are strengthened in the active and positive interaction of the audience. The comment contents are positive, the word "cheer" appeared the most frequently. From January 29 to February 3, a total of 67573 comments contained the word "cheer"^⑫, other frequently used "good morning" and "good night" "Thank you", "safe", "salute", "brothers", "guard", "victory" and other words reflect the optimistic and positive attitude of netizen. In this place where negative emotions are released, the audience has found spiritual sustenance and dispelled the trauma and exile caused by the impact of the epidemic. In this event, shared positive emotions, values and behaviors are unified, and the "sacred center" is strengthened.

On this basis, the strengthening of the "sacred center" can be raised to the enhancement of the audience's national identity. With slow live broadcasting, mainstream media put tens of millions of netizen in a common picture imagination, the people realize the feelings of the country through interaction and communication, achieve the psychological goal of "I contribute to the country", and strengthen the audience's understanding of the nation and the country. In the context of globalization, people also expect their own national image to be praised by other countries and to gain self-esteem in their national identity, thereby enhancing their imagination and cohesion of the community. ^⑬BBC NEWS wrote in a paper about the construction of Huoshenshan and Leishenshan in China, "Engineering work is what China is good at. They have records of building skyscrapers at speed. This is very hard for Westerners to imagine. It can be

done". Foreign reports signed the "infrastructure madman" China's construction speed, China used ten days to build a hospital that can accommodate nearly a thousand beds, these documentary live broadcast of this construction not only reflects the speed of China, but also promotes China's positive international image of moving forward in the face of disasters. Under the practice of ritual live broadcast, the slow live broadcast media events gave the people great national pride and confidence in defeating the epidemic, and enhanced the people's national culture and national identity.

5. Research Reflection

Under the decentralization of the Internet, the power to set the agenda is delegated, and the netizen actively participates in the dissemination of media events, in this process, the "sacred center" of media events is reconstructed and the influence of media events is actively practiced. However, the negative impact cannot be ignored. Just as the French philosopher Mitchell Foucault compared modern society to a panoramic prison, in the Internet era, communication has been greatly enhanced; everyone can become a disseminator and sharer of information, which greatly weakens the governmental ability to control information dissemination, the "common view prison" is formed⁽¹⁴⁾. In the media events with the era of "common view prison" characteristic, the audience communicated and interacted, set up an online agenda, and introduced new title derived from slow live broadcasts into the public agenda, triggered hot topics on Weibo and affected official behaviors (such as launching live broadcasts to list, later removed). The behaviors of media organizations are very likely to be influenced by the audience and produce negative deviations. Moreover, the decentralization of the new media brings the autonomy of the audience, how to more effectively guide the audience to construct cultural identity and social integration remains to be considered.

In the audience interaction of the slow live broadcast of Huoshenshan and Leishenshan on CCTV, the improvement in audience initiative has also brought some controversy about whether there is excessive entertainment in the face of major public health events. Some scholars believe that netizen have introduced fan culture into the dissemination of serious information, resulting in a behavior similar to the entertainment rankings, and the construction equipment has also been put on cute names such as "Lanwangji" and "Chajiang", excessive carnival of entertainment discourse can easily cover up important issues, lead to deviations in the audience's understanding of information, and result in value deviations in the process of reconstruction, it is extremely adverse to the value guidance of media events and social recognition. Therefore, we need to think more about how to calmly handle the relationship between entertaining the public and serious information dissemination, and how to actively guide the initiative of the audience, and optimize the social integration effect of media events.

Acknowledgements

This paper is the phased achievement of the Jiangxi Provincial Social Science Plan Project "Value Leading and Path Building of Short Online Video" in 2019.

References

- [1] Daniel Dayan; Elihu Katz. Media Events: The Live Broadcasting of The History[M]. Beijing: Broadcasting Institute Press, 2000:9.
- [2] Liu Jianming. Re-distinction between "Ritual Communication" and "A Ritual View of Communication": Consulting with Fan Shuikue[J]. Journal of International Communication, 2013, 35 (04): 168-173.

- [3] Dong Tiance, Guo Yi, Liang Chenxi, He Xu. Conceptual Construction and Evolution of "Media Events" [J]. Journalism & Communication, 2017, 24(10): 103-119.
- [4] Qiu Linchuan, Chen Taowen. Research on New Media Events[M]. Beijing: China Renmin University Press, 2011:7.
- [5] Song Zuhua. From Consensus Ritual to Conflict Practice: Deconstruction and Reconstruction of "Media Events" in the New Media Environment[J]. Journalism & Communication,2015, 22(11): 27-40, 126.
- [6] Liu Jianming. The Communication Researches from the Perspective of Ritual--A Power-effect Theory and Reconsideration[J]. Journalism & Communication Review, 2012: 36-44.
- [7] Liu Yushan. Analysis of "Slow TV" Program Phenomenon[J].TV Research,2015(09):18-19.
- [8] Zhang Hua. Discussion on The Ideological Construction Of Media Events[D]. Lanzhou University, 2009.
- [9] Jin Shu. The Integration and Innovation Of Live Video Ecology From The Practice Of Slow Live Broadcasting[J]. Shanghai Research of Radio and Television, 2019(01):106-111.
- [10] Rong Rong, Cao Jingwen. The Analysis and Enlightenment of Norwegian "Slow TV" From the Perspective of Reception Aesthetics[J]. Media, 2015(21): 51-53.
- [11] Black Panther said. 100 Million People Watch A Slow Live Broadcast Of Wuhan [DB/OL]. <https://mp.weixin.qq.com/s/3n8ufjUhdunUvWmux1YVw>, 2020-02-4/2020-3-3.
- [12] Xie Ying. Television Ritual and The Construction of National Identity[J]. Modern Communication (Journal of Communication University of China), 2012, 34(1): 157-158.
- [13] Yu Guoming. Media Transformation: from "Panoramic Prison" to "Common View Prison"[J]. People's Tribune, 2009(15):21.