Analysis and Research on Strategies of New Media to Amplifying the Charm of Radio Art

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Abstract

New media is a general term for new forms of media dissemination emerged in the innovation of information technology under the established form of traditional media. Traditional media involve two forms of information dissemination: paper media and broadcasting, and currently, the media market for the former has been gradually declining with the aging of population and the broadcast media, too, has gradually withdrawn from the mainstream market. However, as one of the greatest media in the modern era of China, radio should not lose its cultural charm and artistic connotation with changes in its form in the course of the times. Nowadays, almost all domestic media centers on young people that use modern intelligent devices and have adapted to the form of fragmented information dissemination. Many of them even have never been exposed to the radio culture other than car radio, which is extremely unfavorable to the tradition and heritage of broadcasting art. In view of this, this paper discusses strategies to amplifying the artistic charm of radio in the new media environment.

Keywords: New Media, Internet Media, Charm of Radio Art.

1. RESEARCH BACKGROUND

1.1 Literature review

In modern society, with the stability of the society, the development of the times and the upgrading of science and technology, people have increasingly more options for entertainment and learning programs, and their enthusiasm for social activities reduces. It is actually a negative contagion brought to people in the form of fragmented information dissemination (Liu, 2016). This phenomenon does not occur explosively after the popularization of smart devices. On the contrary, it is a progressive psychological hint, and the appearance of black and white television in the past had already generated a resistant impact on the development of broadcast culture. Nowadays, with the gradual enrichment of online TV and video websites, TV and radio stations have also experienced a recession (Yan, 2016). It’s clear that compared to fixed programs, online video-on-demand media platforms have more advantages. It proves that in the human society, any media that retain its original form can-not persist for too long. However, unlike other forms of obsolete communication, the attractiveness of radio art is unique and it has not lost its entire market, and for the amplification of such appeal, new media network is obviously feasible, be it in terms of ways of rejuvenation or artistic and cultural connotation. In other words, the new media also needs the charm of broadcasting to add to its real cultural features.

1.2 Purpose of research

Radio art and culture are an erasable stroke in the modern history and culture of China. It was a key media for families to obtain political information and pursue home entertainment when the People’s Republic of China was first founded. Prior to it, newspaper was an essential way to disseminate information and educational culture, but in stereotyped forms and low efficiency, and radio, in contrast, was a great improvement of it. From the initial Central FM, to all the frequencies, the broadcast culture has witnessed China’s development. It still maintains a place in the hearts of people nowadays, but is faced with the risks of degeneration and extinction. That’s why both the broadcast workers and ordinary citizens should assist in the inheritance of radio culture. The paper is designed to promote radio culture and with the new network media as the main carrier, study the strategies to transmit and amplify its artistic charm, with the hope to provide some reference to relevant broadcast personnel.
2. SURVIVAL PREDICAMENT OF CHINESE TRADITIONAL RADIOS

2.1 Commercial oppression in the art market

Although the broadcast media exist as a form with full artistic charm, it is, after all, a kind of industry, and inevitably takes into account the state of the market to amplify such charm. In the new media environment, the online media layout is more abundant, and has more space to play in the setting of layout (Yao, 2013). The unlimited extension of the layout means that under fixed conditions, the advertising business area the network media can afford is much greater than the broadcast media. Given the absence of a core market share in domestic market economy, and its limited publicity, broadcast media will not only lose its quota of advertising investment, but also gradually fade out of audience’s life for the lack of connection with new media.

2.2 Survival of the fittest in the art market

In addition to the coordination of economic factors in the market, the audience is also a key option in interfering with the dissemination of artistic charm of the broadcasting media (Lu, 2014). For broadcasting culture, the artistic connotation is indeed an important attribute to attract the public. However, in the real social environment, the choice of mass media is more inclined to be features of convenience, quality and briefness. Despite their long existence in the car, the cell phone and the radio, radio channels still encounter such problems as program list uncertain, listening status unstable, and the content lacking in substance (Cui, 2015). Given the richness of new media, broadcast culture is clearly in a passive position. It is imperative for radio leaders to improve the fixed form of broadcasting based on the new situation. However, due to the constant resistance of the leadership to new media, currently, radio arts and culture can not leverage the right marketing channels and gradually fadeout of the audience market.

3. NECESSITY OF BROADCASTING TRANSFORMATION IN NEW MEDIA ENVIRONMENT

3.1 Dissemination advantages

In general, content such as print media in the entity media will inevitably go through the same process of content collecting, editing, viewing, reviewing, typesetting and printing to publish or convey graphic and textual information (Chen, 2015). In the new media environment, the speed for people to access to information and information dissemination have been enormously accelerated, that is, in the contents can be directly released without review, typesetting and printing. Therefore, in terms of dissemination, if the amplification of the charm of radio culture can leverage the actual power of the new network media, it will surely reduce the promotion time.

3.2 Sharing advantages

Among the means of amplifying the artistic appeal of broadcasting, besides the extensive introduction of substantively interesting information content, substantial promotion in sharing can also be effective (Liu, 2010). Changes in transmission in the new media environment are not only reflected in the form of presentation, but also the interaction in new media information dissemination section. For example, in blogs and Weibo, people can not only see news messages shared, but also discuss them directly under the corresponding sections. In the new forum on Sina Weibo, people have the right to share content to different social platforms and online platforms (Zhang, 2013). Therefore, such sharing of new media can actually contribute to the transmission of the artistic charm of broadcasting media.

3.3 Platform advantages

Among the barriers to the dissemination of the artistic appeal of radio broadcasting, geography and time are, above all, the most intense ones. Given the fact that the new media platform is based on the Internet, and as long as the listeners have a stable network and mobile devices, they can simultaneously listen to, discuss, and share all the content (Wang, 2010), indicating that there is no time to delay to use the new network media to amplify the charm of radio art.
4. STRATEGY ANALYSIS OFAMPLIFYING THE CHARM OF RADIO BY NEW NETWORK MEDIA

4.1 Integration of radio and the network

To amplify the charm of the radio arts, first of all, the management of radio stations should strengthen their understanding of the communication and nature of new media (Xu, 2010). Only when they are convinced of new media communication will relevant work be launched and the pressure and hindering effect of all parties reduced to the lowest. Under the premise of integrating radio art with new media, it must first be integrated with the network to provide a complete and perfect technical space for amplifying the artistic charm of radios (Hu, 2014). To this end, broadcasters may first establish the official website or apply for the establishment of a network of radio stations and recordings on the official website. Specific sections should be set up to radio programs and forms, and there are three most basic ones, namely, radio broadcast section, on-demand broadcast section, and information publicity section. Such a network-based broadcast can maximize information received on different media platforms. In addition to release content consistent with programs in previous days and full radio recording, the radio station can also forecast programs for the next two days (Yu, 2014). In this way, listeners interested in listening to some programs can allocate the time and device for listening to the program in advance. Therefore, it is also a way contributing to the promotion of the art of live broadcast.

4.2 Expanding new media channels

4.2.1 WeChat

To achieve the ultimate significance of amplifying and spreading the artistic appeal of radios, broadcasters have to refurbish or streamline their broadcasts. Besides the basic news broadcast and interaction, traditional radio art also includes famous reading, storytelling, jokes, talk show, cross talk and interesting news from China and other countries (Zhu, 2013), which in fact do not break away from the main idea of modern entertainment. Therefore, to amplify the charm of radio art, radio station staff can broadcast and reprocess the radio information by establishing WeChat public account that is updated in real time with the radio station. For example, they may select a fixed time period for recording and broadcasting and a special culture section for pushing on WeChat. The contents of the section can be classified according to the content of the radio station, such as radio drama anthology, talk show anthology and storytelling anthology (Zuo, 2013). Meanwhile, the radio station can use WeChat, a master of communication software, for interaction with listeners, where the latter can comment to their own understanding of the radio content. In this way, the artistic appeal of radio will be transmitted and disseminated by way of the new network media.

4.2.2 Weibo

In addition to broadening dissemination channels, it is necessary to follow up with the listeners’ preference of listening media. Currently, mobile phone software is an effective way to adapt to the radio culture, and software such as Litchi FM, Himalaya E-audiobooks and music.163.com, that are engaged in radio broadcasting are already quite abundant and mature, and can provide publishing services with on-demand and itemized functions. Radio stations can work internally with such software to reduce the inconveniences of merely relying on PC. Figure 1 shows the dissemination path of radio art in the new media era.

4.2.3 Quality issues in the amplification

Although the inherent content culture of a radio station can be effectively spread under the amplification of the new network media, the actual on-demand rate may inevitably decline in a short time if it goes merely by the book. Besides improving existing conditions, to amplify the artistic charm of radio broadcasting, broadcasters can compile new cultural contents to enhance listeners’ experience (Liu, 2013). For instance, they can launch new radio drama programs, and pay special attention to the “sound” origin of the artistic charm of broadcasting be it for a new script or a literary masterpiece. In the recording of radio dramas, the recording person should not only accurately handle the pronunciation image of the characters in the play, but also make sure the adaptability and aesthetic of background music to best drive emotions. In recording and broadcasting, the staff should timely check, and if any, noises, to ensure the accurate, standardized and aesthetic convey of information.
5. CONCLUSION

To fully develop and amplify the comprehensive charm of radio art in a modernized society, radio cultural workers and defenders should rely on new media as a supporting base to utilize internet media and other modern means to effectively disseminate the charm of radio art. This paper has stated its dissemination advantages and the amplifying effect of the propagation medium and summarized the corresponding strategies, which may provide some idea for broadcasting-related personnel for improvement.

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