Sub-aesthetics: Consumption traps and avoidance strategies of livestreamed eating shows in the metaverse

Shengchao Ba*, Tao Shen
College of Arts and Media, Kunming University of Technology, Kunming 650500, Yunnan, China. E-mail: 31492291@qq.com

ABSTRACT

“Metaverse” is a product of digital technology and a spatial scene in which the public consciousness is consciously engaged. It reconstructs the aesthetic experience and the aesthetic activity of the public, calculates and preserves the concrete aesthetic style, and conveys it to consumers with visual and auditory sensory elements. Consumers are trapped in the aesthetic prison of others and willingly pay for the dream world created by digital technology. By sorting out the text presentation and fan comments of livestreamed eating shows in the metaverse, this article analyzes the aesthetic trends of the fans and the relationship between the consumption of eating shows and aesthetics. Most of the fans of eating shows are the young generation, who get physical and emotional satisfaction from these shows and follow the opinion leaders with an admiring perspective. The food bloggers understand the psychology of their fans, and in an approachable way, they fake to be the same kind of fans with common aesthetic needs, so as to obtain the consumption ability of fans, reflecting the aesthetic characteristics of consumption in the metaverse. It is a medium for the capital to obtain the means of consumption. Individuals, communication subjects, media platforms and state institutions need to work together to regulate it in order to prevent addiction to consumerism.

Keywords: consumerism; audience emotions; livestreamed eating shows; sub-aesthetics; metaverse

1. Introduction

“Metaverse” is a concept redefined under the background of the continuous development of Internet technology, which is closely related to the emergence of virtual digital, social robot, XR technology, blockchain, artificial intelligence and other technologies. As a developing new word, Wikipedia defines the concept of “metaverse” as a collective virtual shared space, which is created by the integration of virtual augmented physical reality and physical persistent virtual space, including the total sum of all virtual worlds, augmented reality and the Internet[1]. In the “metaverse”, the time limit is broken, the presence is redefined, and the relationship between people and things is reconsidered. The aesthetic culture formed by the Internet acting on aesthetic experience can be defined by “sub-aesthetics”, which is different from the simple utilitarian pleasure experience. It is a non aesthetic factor with integrated characteristics[2]. “Metaverse” expands non aesthetic factors infinitely, and the
aesthetic characteristics of sub-aesthetics are calculated and retained by data “eating shows” is a typical product derived from “sub-aesthetics” in the digital age.

Eating broadcasting was first introduced from South Korea as an imported product in 2014. It showed a “hot” trend at the beginning of introduction and has continued to this day. According to the data from the Crowley Index Research Institute, in 2020, the contribution proportion of KOL fans in the top 10 vertical categories of Tiktok shows that the food category ranks third, with the number of KOL accounting for 689% and the number of fans accounting for 681%[3]. Since the introduction of eating shows in 2014, looking at the development trend of eating shows in China in recent 8 years, the first emerging eating shows bloggers have won the attention of the public in abnormal, alternative and exaggerated forms, mainly in the form of eating more, miscellaneous and alternative, which is known as the “king of big stomach”. In the past three years, eating shows have taken the life, story and personalized mode as bait to attract viewers to consume. According to Mike’s view of “aesthetic presentation of daily life” on the cultural characteristics of the Consumerism Era[4], if goods want to enter the field of mass consumption, they must be painted with a warm, romantic, elegant, noble or even pornographic background to become an image and have a symbolic value, so that it can attract attention and win favor[5]. In the virtual space-time of “metaverse”, what is the aesthetic bias of the audience? Under the coercion of consumerism, what kind of aesthetic experience does eating shows present to obtain the consumption of fans? What do fans get from eating shows? How can we avoid the consumption trap laid by eating shows in the context of the standardized regulation of we media platforms by relevant national departments?

2. Aesthetics of “metaverse”

Both Chinese and Western aesthetics first pay attention to the natural world. Around the 9th century BC, aesthetics and art have not been separated from cognition and ethical politics. The intervention of capitalism has separated aesthetics[6]. After the birth of aesthetics, aesthetics and other fields began to be independent Baumgarten separated aesthetics from logic and ethics, and Kant established the field of aesthetic judgment beyond pure rationality and practical rationality. In the post-modernism period, aesthetics began to integrate into daily life. Featherstone introduced the aestheticization of daily life into three dimensions. First, aestheticization of daily life refers to modernist art that dispels the sanctity of art, such as Dadaism, surrealism and avant-garde art in the early 20th century. Second, the aestheticization of daily life is the pouring of life into art. Third, the aestheticization of daily life is the symbols and images that penetrate into daily life. Mass media accelerated the aestheticization of daily life in this period, and constantly integrated non aesthetic factors into the aesthetic environment to form sub-aesthetics. As Featherstone pointed out, the world has entered the era of mass media. The cross-regional allocation of cultural resources and the cross-cultural marketing situation of literary and artistic products caused by films, TV programs, audio-visual products and other cultures in the situation of cultural industry constitute the aesthetic characteristics of the era of mass media[7].

Digital media expands the spread of art, promotes the means of expression of art, and increases the sensory scheduling of art appreciation. Artistic expression and appreciation are more and more inclined to digital technology, reflecting the integration characteristics of super sensory and intelligence. Aesthetics is mainly influenced by the subject of artistic works, aesthetic cognitive ability and aesthetic experience. Artistic works use digital perception and virtual simulation technology in expression methods. Non utilitarian aesthetics and utilitarian non aesthetics are jointly reflected in artistic works. Aesthetic appreciation is also open in the social environment. Aesthetics is no longer private, but has the meaning of examination by others. The aesthetic cognitive ability and aesthetic experience of the
millennials are cultivated in the virtual space and influenced by augmented reality and other technologies. The aesthetic experience is disturbed by non aesthetic factors, such as using AR to appreciate famous paintings, spraying water and rocking chairs in 4D films, etc. The aesthetic experience of millennial youth is carried out in the “metaverse” world, and their aesthetics is also recorded by data.

Sub aesthetic factors are often realized with the help of intelligent digital media technology, paying attention to the aesthetic information sources of multi sensory channels, emphasizing the specific sense of participation of aesthetic individuals, and generating interactive cognitive experience reactions with artistic aesthetic objects[2]. In the era of “physical perception” and “virtual physical experience”, more aesthetic activities have been formed. In the process of embodied aesthetic participation, “metaverse” acts as a container for individual aesthetic activities, in which individual aesthetic perception and aesthetic activity experience are carried out and cultivated. The individual aesthetic presence is constructed by the situational context of digital media, and aesthetics changes with the change of the situational context of digital media.

3. “Watching and eating”: The aesthetic evolution and current situation of eating shows

3.1. Aesthetic evolution of eating shows

Looking at the evolution trend of eating shows aesthetics in the Internet era, it is verifying the changes of cyber people’s aesthetic characteristics in recent years. In 2012, China on the tip of the tongue, which is popular all over China, used audio-visual media to show all kinds of delicious food in North and South China to the public. The public realized that delicious food has a huge attraction to the Chinese people. At the same time, after the “food reality show” popular in South Korea in 2014 was spread to China, it attracted the imitation of contemporary we media people. “Food broadcasting” has gradually become a way for the public to realize self-display and self-expression.

Non aesthetic: Curiosity and exaggeration

Aesthetic factors have non utilitarian performance, which is the emotional cognition of art intuition and experience. Non aesthetic factors have utilitarian characteristics, are specific physiological perception, and pursue direct pleasure experience. In order to obtain the curiosity of the audience, the early forms of eating shows ate and broadcast in an anti-normal physiological structure, eating more, miscellaneous and strange, such as eating more than ten bowls of rice, more than ten bags of instant noodles or only raw and cold seafood at a time. Then, the news broke that the blogger died, vomited and ate falsely.

In August, 2020, after CCTV news criticized the serious waste of eating shows of some Internet bigwigs in its program, the live broadcasting branch of China National Performance Industry Association issued a message on its Wechat official account, demanding to strengthen the guidance of the audience to establish a healthy and reasonable concept of food consumption, and resolutely stop the live broadcasting behaviors of eating shows bloggers, such as fake food, vomiting, over-eating, etc. Social media such as Weibo and Tiktok also proposed to take measures such as deleting, stopping and sealing names to advocate a reasonable diet and a healthy life. However, due to the existence of the audience, Wang changed the form of eating shows and returned to the audience’s vision in another way.

Sub-aesthetics: Living and classification

After experiencing the barbaric growth stage, eating shows have now shown a relatively stable trend of sustainable development. Eating shows bloggers have been eating shows in a way that is good-looking, biochemical and resonant, and the audience is willing to pay for this way of eating shows. According to Gu Yu’s data, tea (hand made pineapple lemon tea, taro pearl milk tea, Kaman gas tea), chicken (Chongqing chicken pot, spicy chicken feet pot, yellow stewed spicy chicken), cheese
(cheese wrapped sandwich, cheese mashed potatoes, cheese baked rice) are the top three favorite dishes of bloggers[8]. Fans are satisfied with both pleasure and beauty when watching eating shows. Non aesthetic eating shows began to add aesthetic factors with emotional experience, such as strengthening the visual effect of the picture, improving the auditory satisfaction during chewing, and increasing interactive emotional communication.

At present, because the “metaverse” has the characteristics of unlimited space and data record preservation, and low threshold for uploading eating shows, and the mobile client with recording function is convenient and high-definition. Eating shows capture the public’s aesthetic preferences from big data. Eating shows bloggers are no longer limited to young urban people eating in front of the screen. More people from different regions, ages and styles participate in eating shows. According to the video style, eating shows can be divided into evaluation category and life category. According to the amount of food eaten in the video, it can be divided into big stomach king and one-person food. According to the source of food production, it can be divided into takeout and self cooking. According to the video duration, it can be divided into live video, short video, micro video, etc.

“Consumption aesthetics”: Advertising and capitalization

Aesthetics has entered the post-modernism period, and sub-aesthetics has the characteristics of consumerism. Eating shows are included in the capital cycle and become a medium in the process of commodity production and consumption the logic behind, it is that eating shows leads consumption from sharing part of daily life to production life. In other words, under the capital injection, eating shows become chasing consumption, completing consumption and realizing capital appreciation, and its aesthetic function turns to capital consumption.

A new round of consumption economy mode of eating shows is presented to the public. Eating shows bloggers obtain economic benefits by means of advertising implantation in video, online live broadcasting with goods, offline store exploration and drainage, etc. The aesthetic experience of eating shows is closely connected with the marketing mode of consumption economy. From the flow economy brought by the “front desk” of eating shows, the anchor began to flow into the “back desk” live broadcast to bring goods.

3.2. Basic information and viewing behavior of eating shows fans

Research methods

This paper uses the questionnaire survey method in terms of questionnaire survey, a total of 20 questions were set in terms of fans’ basic situation, viewing preference and viewing psychology. The questionnaire was issued twice, the first from January 27, 2020 to January 5, 2021, and the second from November 29 to December 4, 2021. The distribution space is mainly college students’ community, microblog eating shows topics, eating shows bloggers’ topics, etc., and a total of 318 questionnaire survey data are collected. Among them, 274 people have seen eating shows, and 44 people have not paid attention to eating shows. Therefore, the feedback of these 274 questionnaires has become the main result of the survey of eating shows fans and the main sample for analysis.

Fan structure and viewing psychology

Fan structure and fan age are millennials dominate. As shown in Table 1, people aged 18 and 35 pay special attention to eating shows. Since the video of eating shows is released on Internet platforms such as Weibo, Tiktok, Bilibili and Kwai, it can also show that millennial youth can quickly capture and participate in Internet information. Projecting the self of the real world into the virtual world, the real world and the virtual world blend into one, which is also the core connotation of the “metaverse”.

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<tr>
<th>Age group</th>
<th>Number of people</th>
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<td>0–17</td>
<td>16</td>
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Table 1. Age of fans
In terms of gender of fans, male audience is also the main group. As shown in Figure 1, from the gender distribution of eating shows fans, it can be seen that men also account for the main part of eating shows fans. The gender distribution of eating shows fans is relatively average, with 158 female fans and 116 male fans. According to the 48th statistical report on the development of China’s Internet, as of June 2021, the male female ratio of Internet users in China was 512:488, which was basically the same as that of eating shows fans.

The distribution of men and women in Figure 1 can also show that in daily life, it is a consensus that a meal is delicious and can increase appetite. The host of the food anchor increases the fans’ appetite for food through the “performance” in front of the camera. This physiological response to food is a common phenomenon.

The purpose of fans watching is to satisfy themselves by chewing by others. As shown in Figure 2, the main reason why eating shows fans pay attention is that they will choose to watch eating shows when they meet their appetite, hunger and boredom. Secondly, watching eating shows can relieve pressure.

The reason why fans pay attention to eating shows is that they get what they need, that is, the audience uses the media to meet their needs based on specific needs and motives before contacting the media. At present, the public’s demand for eating shows proves that they lack social activities in the real world and are coerced by social aesthetics. In this context, it directly shows that they obtain entertainment and social needs through eating shows, apply social aesthetics to themselves, and demand themselves with common aesthetic standards.

The embodiment of fans’ watching behavior is digital labor. As shown in Figure 3, when investigating the behavior of eating shows fans in the process of watching eating shows, the most common thing is that fans will think about what to eat tomorrow or watch eating shows more intensively. What the audience will do in the future will be further influenced by the current video. From the perspective of digital labor, eating shows will not only affect the future consumption behavior of the audience, but also focus on watching behavior of the audience, but also focus on watching eating shows is a consumption behavior. The ultimate purpose of the video with the slogan of entertainment and relaxation is to attract the audience to watch advertisements and live broadcast on the background. The work of the audience is actually a kind of attention. Through the pay of attention, the audience will have a commodity demand when watching advertisements.
4. “Aesthetic embodiment”: The aesthetic characteristics of eating shows fans

Aesthetic communication must form a connection with people through the products of the media. Mass media has the function of agenda setting and gradually cultivated the assimilation aesthetic orientation of Internet users. Pop singers, Internet celebrities and hot topics are the products of media through information integration. The aesthetic value of the public has changed from truth, goodness and beauty to absurdity, banter, Carnival and no criterion. However, thanks to the long-term foam culture and garbage nutrition, consumers are gradually tired of absurd drama and disorganized video aesthetics, and are eager to find out the psychological desire that the real world cannot satisfy from the virtual environment. The aesthetic trend of eating shows catering to consumers has changed, but its core is still to please the audience and obtain their consumption ability.

Through three-year research on the needs of fans to eat and watch videos on the main broadcast platform, this paper collects and analyzes the needs of fans to eat in the main broadcast of this blog.

4.1. Physiological appeal and audio-visual stimulation

Eating shows is a kind of video in which the other replaces self chewing. It can physically please the viewer with clear chewing sound and visual impact of full mouthful of food. Scientific research has confirmed that when chewing and swallowing in the process of diet, it can divert individuals’ attention to stress and tension, and form another exciting area around the feeding center of the brain, so as to control the nervous exciting area and finally relax the body ASMR eating shows style is also a type of eating shows based on consumers’ aesthetic style. Freud’s empathy theory holds that people can alleviate the impact of the former by transferring their previous emotions to the present. Eating shows audiences fantasize that they are eating by watching eating shows. Blogger Zhang Xixi says that her slogan “having seen is equal to having eaten. Here is Zhang Xixi” in each of her eating shows. Fans commented on the videos of Mizijun, “Wake up! You’re losing weight”, “Too envious”, “Too strong sense of substitution, I’m already smelling of hot pot”, etc.

4.2. Emotional appeal and life display

In the food category of Bilibili platform, the top 20 bloggers with the largest number of fans are all bloggers who show their lives. There are “little sister Gao’s magic cuisine” and “Eclipse” that share daily food making tutorials. There are bloggers who integrate life into eating shows, such as “egg yolk sect for recording life” and “food encounter of moon stealing society”. There are “Li Ziqi” and “Huanong brothers” who record life and food.

In modern society, people always turn the fear of external isolation, self occlusion and loneliness into dependence on the media to alleviate these inner pressures and conflicts. The millennial generation is wary of the emotions in the real world and is unwilling to show their true inner emotions. Instead, they are more able to talk about themselves and seek comfort in the face of strangers outside the screen. Comments that have nothing to do with eating shows bloggers and eating shows appear in the comments of eating shows fans, such as “I was in a bad mood today, Maria at the beginning of Mizijun directly laughed at me”, “I have eaten Haidilao, eaten self-help barbecue and watched movies alone.”
In fact, there is nothing bad about being alone. I can find someone to go with, but sometimes it’s very troublesome and I go to eat hot pot alone on an ad hoc basis. It’s normal and comfortable to find a place in a corner and open the video while eating. It’s not as lonely as others think.

In addition, audience fans communicate with bloggers and similar fans through video barrage to create a social space. In 1956, psychologists Horton and Wall put forward the concept of “quasi social communication” in an article published in the Journal of Psychiatry, which describes the relationship between the audience and media public figures, that is, the audience’s emotional attachment to media figures (such as host, TV role, etc.), and thus developed an interpersonal relationship based on “imagination”, which is similar to real social communication. The bullet screen in the eating shows forms a fan community. Sending the bullet screen builds a social language, and replying to the bullet screen forms a social relationship. Fans send barrages in the barrage area to form a private common meaning space, so that fans can quickly identify waistcoats and achieve the purpose of making friends. The up main “little nervous bug” uploading video in Bilibili takes outdoor eating shows as the main form, which not only shows the process of eating shows, but also shows many aspects of communication and communication with merchants, passers-by and fans.

4.3. Ideal sustenance and replacement satisfaction

Cooley believes that “I in the mirror” means that he knows himself through the comments and attitudes of others in his social interaction with others “I in the mirror” is mainly reflected in two aspects in social media. One is that individuals recognize themselves by receiving feedback from others, so as to adjust themselves. Second, the language, emotion and viewpoint of individuals in social media communication are constantly changing, which in turn promotes their own changes in the real environment. Fans of eating shows promote the change of food choice, eating form and broadcasting time of eating shows bloggers by means of likes, barrage, comments, forwarding and other means of conveying information. Fans build bloggers into their own dolls and keep close to their imagined images.

When fans choose to pay attention to the blogger, they have the aesthetic experience of their past life and pay attention to the blogger based on their social spiritual and psychological needs. At the same time, in the long-term and in-depth social media communication, fans unconsciously imitate the performance behavior and content of the blogger, constantly fit the blogger, and change and improve their aesthetics. Beauty eating shows blog advocates joy. In the eating shows exhibition, it shows the slender figure, communication method and body language, and the fans give the attitude of envy and recognition, as well as the barrage and comments of directly asking for commodity links.

5. “Consumption trap”: The consumption psychology of eating shows fans

Aesthetic experience is a kind of emotional reaction formed by people to the works. This emotional change enters the brain consciousness and is associated with previous life experience and aesthetic experience to form a strong psychological emotion. Dissatisfaction is the main reason in consumer psychology, including physical dissatisfaction, spiritual dissatisfaction and emotional dissatisfaction. Eating shows increase the physical and emotional stimulation of fans and stimulate their shopping desire. In other words, audiences are used to the convenience and convenience brought by online shopping. They believe that eating shows bloggers can save all kinds of additional costs of goods, unconditionally trust the intimate help of bloggers, and become the sincere consumers of bloggers. What’s more serious is that contemporary people fall into the virtual image created by bloggers and pursue their personal preferences. Relying on bloggers is like relying on...
computers Thinking itself will become a virtual reality, the equivalent of automatic input of synthetic image or word processing\(^9\).

5.1. Consumer visual symbols

The consumption mode of eating shows is the interaction between people. The anchor sells his own values and aesthetic style to obtain the consumption potential of consumers “Consumption logic is defined as symbol manipulation”, and the anchor shapes his own image with collage body language, cultural language and other symbols Baudrillard believes that consumer society means that the current society with excess productivity has constructed a set of system and discourse system, which is not only the construction of relationship network and the confirmation of class attribute, but also the weaving of moral ideal. Therefore, the symbolic meaning and cultural connotation are put into the goods. We no longer buy the attribute of the goods, but buy the symbolic value\(^10\).

In the feast of eating shows, fans mainly focus on consumer class symbols and physiological symbols physiological symbols stimulate the secretion of dopamine, a pleasure factor in fans’ brains through the anchor’s expression of enjoying delicious food, stacked food placement and bright video filters, and produce the illusion that seeing is equal to eating. At present, the pursuit of fashion and popular elements is a living standard that urban beauties cannot abandon. Fashion represents elements such as metropolis, minority, beauty and self-confidence. Most of the food anchors meet the above characteristics, such as slim figure, big city life, free diet and shopping, openness and generosity, etc. The blogger “Little Nervous Bug” who uploaded the video on Bilibili platform lives in Hangzhou, “Fake Food Blogger” lives in London, “Zhang Xixi” lives in Chengdu, “Dapang and Ranran” lives in Shanghai. The number of fans of the above bloggers on Bilibili platform is far more than 2 million. In terms of food selection, exquisite bread, expensive ingredients and rich dishes are the most common in eating shows. The symbol representing fashion and high price makes fans loyal to consumption and obtain the promotion of social class in the eyes of others with consumption ability.

5.2. Consumer society aesthetics

In the era of “metaverse”, big data regards people as every number under the code. Praise, comment and forwarding replace the aesthetics and personality of the audience, and individual feelings and preferences can be calculated. The Internet integrates aesthetic consistent data and continuously pushes the same information through big data, impacting the visual senses of the human body and reshaping people’s aesthetic experience. Heidegger warned the world that under the use of public transport, everyone is the same as others, and their uniqueness is completely eliminated. In other people’s behavior, we will do what ordinary people do.

Social aesthetics is formed under the convergence of aesthetics, and the public strives to fit the social aesthetics. Featherstone’s theory of body culture states that the control of the body lies in people’s restriction on their own behavior and the shaping of their own body. Of the 294 valid samples collected through the questionnaire, 81 chose to watch eating shows because of hunger. People are willing to meet their appetite by watching eating shows, and actively cater to the social aesthetics of their body. However, according to the Internet survey, more than 80% of the audience are more eager for food after watching the broadcast. Fans of “Mizijun” send barrage when watching the video of eating shows: “I can’t help it. Order a takeout and wait for me.” “I ordered a takeout to watch the food broadcast today.” “It’s just time for the takeout.” When people suppress their appetite and watch eating shows, they increase the motivation of consumption and make up for the lack of physiology through consumption.

5.3. Consumption emotion

Here, emotion includes two aspects: one is the
audience’s lack of emotion. In eating shows, fans can find friends with common topics through the bullet screen community, or communicate with bloggers under the comments to establish emotional ties. The eating shows blogger on Bilibili platform will set a port of “reservation for the next meal” below the eating shows, and the system will remind the fans to watch after the blogger uploads the next video. By clicking on the port, fans and bloggers constitute the experience activity of consciousness space. Fans’ attendance at the appointment is the direct participation of consciousness and feelings, which deepens the emotional connection with bloggers in the process of waiting for the appointment. The second is the reconstructed emotion. The process of fans filling the emotional vacancy in the virtual space is to replace the old emotion with new emotion. Virtual space, a completely open and present way, virtualizes people’s reality and people participate in the virtual space. This means that the space in the media becomes a place for people’s emotional and conscious activities. After fans put their emotions into the blogger, the blogger uses the emotions of fans to sell goods. Fans buy not only products, but also emotional connections. The audience has not realized that they are building social relations through consumption, because they need to socialize and are eager to socialize with people higher than their own class. However, class is given by them, and data becomes class.

6. Avoidance strategies of consumption traps in livestreamed eating shows

6.1. Individual level: Return to life

The audience’s dependence on virtual society is the vacancy of real society. Due to the loss of social activities and social emotions in the real society, the lack of self aesthetic training, and the high cost of social and aesthetic promotion, it leads to making up for the gap in the virtual society. However, the high cost of real society is a false proposition. Individuals can form links with personal social system through various ways, and return to individuals and life through public service places. When watching eating shows, individuals should have rational judgment and independent thinking to avoid being swallowed up by single, entertaining and consumer videos.

6.2. Capital level: Sense of social responsibility

Here, the capital includes bloggers, professional multi-channel network (MCN) and communication platform. Bloggers and MCN should fulfill their social responsibilities in the production of videos, the dissemination of public opinion and commodity sales, and demand themselves with objective, true and fair standards. At the same time, they should increase humanistic care, remind the audience of rational consumption and prevent addiction. In terms of communication platform, the media has the fun actions of agenda setting and public opinion construction. Therefore, the media needs to create an environment with good information dissemination. First of all, we should develop all kinds of eating shows in a balanced way, and control the quality of eating shows and the public opinion guidance of eating shows bloggers. Secondly, bloggers should be required to have healthy values and outlook on life, and the age of we media bloggers should be limited.

6.3. Policy level: Guide public opinion and strictly control consumption aesthetics

At present, the consumer goods of the audience are no longer the consumer goods themselves, but the social class identity and self-identity brought about by the process of “consumption”. This consumption concept gradually leads to the aesthetic of “luxury consumption” and “excessive consumption”. In the face of such aesthetic consumption risk, the publicity department needs to control the public opinion guidance of the communication platform and control the discourse power of guiding the public ideology in its own
hands. At the same time, mass communication activities must be on the same track as national policies.

7. Conclusions

The aesthetic characteristics of new media are changing to emotional, sensory and intelligent. In the era of “metaverse”, the public’s perceptual aesthetic experience and aesthetic ability can be counted by data, and the real emotion poured back into the virtual world. “Audience is the market” has become the concept of media economic institutions, and businessmen define consumers with data. The aesthetic trap is to let the audience reshape their consumption style according to the aesthetic trap of the times. The consumer psychology of the audience is observed and manipulated by bloggers through big data statistics.

Under the consumption trap, the audience’s aesthetics and emotions are utilized, and the audience is also using eating shows to vent their depressed emotions. Emotions are infinitely released in the virtual society. Capitalists grasp the emotions of consumers to obtain capital circulation. Individuals must step out of the charm space created by capital and return to the internal improvement of themselves and the maintenance of individual social system. Communication subjects also need to fulfill their social responsibilities and walk with national policies.

Conflict of interest

The authors declare no conflict of interest.

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