

A Study on the Competence Construction of Cultural Variety Show Hosts in the Age of Integrated Media

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ABSTRACT

An anatomy of capacity building for cultural variety programme presenters with a focus on the era of integrated media. First of all, to sort out the status quo, media convergence has driven programmes to diversify in terms of hosting forms and communication platforms, solving the pain point of unidirectional communication, but "pan-hosting" has also brought competitive challenges. It goes on to identify existing challenges for presenters, including the need for "all-round" broadcasters, increased competition from peers and the erosion of voice. Finally, it proposes a path of competence building to continuously improve the competence of multidimensional literacy in media convergence, and to enhance cross-media competence and innovation awareness in the transition. It aims to prompt the hosts to adapt to the trend of the times, strengthen the expression of Chinese outstanding traditional culture, and promote the high-quality development of cultural variety shows in the new media environment.

KEYWORDS

Cultural variety programmes; Presenter; Multiple roles; Capacity building

1 Introduction

Promoting the development of media integration and building an all-media presence has become an urgent issue in front of us. We must apply the fruits of the information revolution and promote media integration to a deeper and deeper level. In the era of integrated media, the roles and tasks of presenters have changed significantly, and in the midst of such changes, presenters need to improve their skills to keep adapting to the demands of the times and remain competitive in the industry as a whole. Cultural variety art is an efficient communication medium for constructing cultural memory, a film and television expression of traditional Chinese culture, and the new pattern of media communication with the development of intellectual mediaisation provides a new path for presenters.

2 Analyse the current situation of cultural variety arts in the era of integrated media

In the era of melting media, cultural variety art has both opportunities and challenges. Media convergence promotes the diversified development of its format and dissemination, as well as the enhancement of interaction; however, the phenomenon of "pan-hosts" has intensified the competition, and programmes need to break through innovatively in terms of format and hosting quality.

2.1 Changes in pluralism driven by media convergence

In the era of integrated media, technological innovation and media ecological reconstruction have brought unprecedented development opportunities for cultural variety programmes. Media convergence communication breaks down the barriers of traditional media, so that the form of programme hosting and dissemination platform presents a diversified situation. In terms of programme hosting, the delivery of information is no longer limited to the traditional studio format, but incorporates new media forms such as live broadcasts, short videos and interactive H5. In terms of dissemination platforms, cultural variety shows are no longer confined to the TV terminal, but have achieved multi-terminal coverage on TV, online video platforms, social media, audio platforms and so on. For example, in addition to broadcasting on CCTV, the Chinese Poetry Conference has also opened official accounts on platforms such as Jitterbug, Weibo and bilibili, releasing short videos of highlights and behind-the-scenes stories of the contestants, and accurately reaching users of different ages and geographic regions with the help of the platform's algorithmic recommendation mechanism. This cross-platform communication mode not only meets the demand of young groups for fragmented viewing and instant interaction, but also takes care of the dependence of middle-aged and old-aged viewers on the traditional TV viewing experience, which truly achieves "suitable for both the young and the old", breaks the limitations of geographical and spatial dissemination of the programmes, and enables the cultural programmes to reach wider audience groups.

The rise of fusion media has effectively solved the pain point of one-way communication between the host and the

audience in traditional programmers. In the era of traditional media, there are obvious information dissemination barriers between the host and the audience, the audience can only passively receive the content delivered by the host, the lack of two-way communication channels. Whereas in the melting media environment, interactive features such as social media, pop-ups, and comment sections become a bridge between the host and the audience. For example, in the cultural talk show Dialogue, the hosts will respond to the viewpoints of the audience during the recording of the show and integrate the audience's voices into the content of the show, launching a topic discussion through microblogging and inviting the audience to share their insights on cultural hotspots. This interaction enhances the audience's sense of participation at the same time, but also allows the host to adjust their own hosting style and content according to the audience's feedback in a timely manner, at the same time will be more realistic and three-dimensional personal image to the audience, so that the host from a "screen authority symbol" to a "close cultural communication partner".

2.2 The competitive breakout of "pan-hosting"

The rapidly evolving era of integrated media has also led to a number of challenges for cultural variety arts. Short video bloggers, webcasters and other cross-border practitioners are rapidly seizing market share by virtue of their familiarity with the laws of Internet communication. They have attracted a large number of young audiences through their flexible content creation and interactive methods, bringing a strong impact on traditional cultural variety shows. Competition in the cultural variety show market has never been fiercer, and the success of "China in the Canon", for example, not only stems from its novel programme format, but also gives the hosts of the show more roles and identities.^[1] This "host characteristics + quality content" model also provides an excellent reference for other arts and culture programmes. In the programme, the presenter begins by pulling up a light and opening a book, telling the story from the canon as a sidekick, and facilitating the process of the programme by opening it in such a way as to bring it closer to the audience. Then, the presenter is transformed into a "contemporary reader" to start a dialogue with the sages. Contemporary readers may be able to read and understand the classics, but they may not know the stories behind the classics, and the basis of this role is very relevant to the actual situation. As older programmes continue to iterate, not only must there be innovation in the programme format, but hosts must also achieve breakthroughs in multiple dimensions, such as knowledge base, language style and stage presence, in order to gain a foothold in the fierce competition.

3 Existing challenges for cultural variety programme presenters

With the iteration of Internet technology and the promotion of traditional cultural revival strategies, the media ecology has undergone profound changes. The rise of short videos, live broadcasts and other new media forms has broken the traditional media communication barriers, and cultural variety shows have ushered in the era of multi-platform integration and communication. At the same time, professionals from various fields are crossing over into the hosting industry. As a result, cultural variety show hosts have to cope with the higher requirements of professionalism and all-round ability, face the fierce competition in the industry and the restructuring of the communication discourse, and break through the bottleneck of insufficient cross-media expression and innovation ability, and face brand-new challenges in their career development.

3.1 Two-way progression: "all-in-one" requirements and the new progression of live broadcasting

In recent years, the State has vigorously promoted the revival of traditional culture. The release of the Opinions on the Implementation of the Project for the Inheritance and Development of Outstanding Chinese Traditional Culture has led to a surge in the number of cultural variety shows, which have set higher standards for hosts to judge, both in terms of cultural heritage and technical ability. Hosting a cultural variety show is different from traditional programmer in that its core competence lies in the modern interpretation of traditional culture, which often involves diverse fields such as history, literature and art. When interpreting bronzes in the cultural programme National Treasure, the presenter should extend the cultural value of bronzes from the casting process and history. If the presenter only has language skills and stays in the shallow interpretation of cultural symbols, it will be difficult to manage the deeper discourse, which requires the presenter to have solid skills in knowledge reserve and deep interpretation.

The ability to integrate "gathering, writing, editing and broadcasting" has become a new requirement for presenters today, forcing them to become "all-round" presenters. In interviews with cultural scholars, if the host lacks knowledge of the field of expertise, it will be difficult to excavate valuable content; if the host does not have good writing skills when writing the hosting speech, he or she will not be able to convey the kernel of the programme in poetic or precise language; if he or she does not integrate himself or herself into the programme's planning and production process, the value of the programme will not be clear to him or her; Host broadcasting is more of a test of solid basic skills.

The on-site experience of the cultural programme presenter is also becoming more and more crucial. With a large number of cultural variety shows adopting the live broadcast format, hosts not only need to be able to express themselves fluently, but also need to capture the audience's emotions in real time, and bring the audience into the programme's context through clever interactions. Like in the cultural experience class live programme "nourishing taste Chinese tea", the programme invited experts and overseas famous netizens, host Wu Peng, Wang Duanduan, etc. from overseas publicity, traditional culture, live promotion of Chinese tea culture. The form of live programme requires the programme to quickly deal with the scene of the emergency situation, control the rhythm, not only through the scene strain, to ensure the smooth progress of the programme process, but also to create with the host of the scene experience, comprehensive quality put forward a very high demand.^[2]

3.2 Double impact: increased competition and reconfiguration of the discourse

The competitiveness of the same line of work has been exacerbated by the phenomenon of "pan-hosting". The definition and scope of the presenter has been deconstructed in the age of inclusive media and is no longer limited to the traditional sense of professional broadcasting and presenting developed by programme announcers. With the rise of short videos, live broadcasts and other new media forms, there has been a proliferation of "cross-border presenters" with professional knowledge, unique personal charisma or specific talents. In the field of historical and cultural popular science short video, with deep professional skills, easy-to-understand language creation and dissemination of content, so that many history scholars and museum interpreters have become hot "knowledge-based hosts". In the cultural tourism live broadcasts, with in-depth understanding of the local culture and excellent live commentary ability, tour guides, travel bloggers and other people to take on the responsibility of hosting cultural communication has become a popular "outdoor hosts". With a keen grasp of the laws of communication in new media and a very personal style of expression, these "pan-hosts", who often come from science classes, have quickly taken over the market, bringing a great impact on traditional media hosts. For presenters in traditional media, it has become a major challenge for them to make a smooth cross-border transition and to be able to adapt to the stylistic features of the integrated media platform. Traditional hosts have long been influenced by professional training and traditional media broadcasting norms, forming a rigorous, standard hosting style, but integrated media hosting puts more emphasis on expression of personalisation, colloquialism and interactivity. For example, on short-video platforms such as Jitterbug and Shutterbug, the content needs to catch the audience's eye in a short time, and the language style is also closer to life and memorable, which is a world of difference from the traditional presenter in terms of expression. If traditional presenters want to adapt to the new media platform, they not only need to break through the inherent habits of expression, but also need to master new skills such as short video filming and editing, live interactive skills, data analysis, etc. This is a difficult road of transition.

The voice of the traditional presenter has also been weakened by the phenomenon of "pan-hosting".^[3] In the information explosion of the era of integrated media, no longer rely solely on traditional media presenters as the only disseminator of information, the audience to obtain information through increasingly diversified channels. Various types of "pan-hosts" have a strong voice in the market segment by virtue of their vertical expertise and precise targeting of specific audience groups. In the field of antiquarian book restoration culture, some craftsmen engaged in antiquarian book restoration share their restoration techniques and backstories through short video platforms, attracting the attention of a large number of fans, and their professional explanations even exceed the influence of traditional media hosts in the field. This dispersion of discourse power has challenged the dominant position of traditional presenters in the field of cultural communication, and traditional media presenters need to rethink their own positioning and explore the path of discourse power reshaping in the era of integrated media.

3.3 The double dilemma: intermedia expression and creative ideas

In today's era of integrated media, the broadcasting industry has undergone fundamental changes. Internet technology has broken the boundaries of traditional media, and programme distribution has expanded from a single television terminal to a multi-platform convergence of graphics, video and audio. Viewers are no longer limited to passive reception of information, but are eager to participate in the creation and dissemination of content, which requires hosts to have cross-media expression capabilities, and to be able to adjust their hosting style and communication strategies according to the characteristics of different platforms. In addition, some presenters lack a sense of innovation. On short video platforms, it is difficult for them to refine lengthy content into short content, which is in line with fragmented communication. The lack of new media operation skills, such as big data analysis and fan community operation, makes it difficult for hosts to accurately grasp the needs of the audience and give full play to the advantages of integrated media communication. With regard to the above problems, some presenters lack the theoretical level of thinking about integrated media and still stick to the traditional mode of communication without making fundamental changes. From the technical level, the hosts have not grasped the strengths of the integrated media techniques for the improvement of

the programme's effect. In terms of content, the hosts have failed to organically combine the content of the traditional media with the characteristics of the new era of the integrated media, which has made the programme lose its competitiveness to unite the world in the tide of media convergence. In some cultural programmes, many presenters unfamiliar with the logic of AR presentation had broadcasting accidents, and took the wrong position during the virtual interactive presentation, affecting the immersive experience of the programme. And in the programme "Clothes China", the host Li Si Si skillfully cooperates with the stage projection technology, and interacts with the virtual clothing exhibits smoothly and naturally, and displays them in an all-round way. This combination of modern technology and stage content gives people an immersive feeling and enhances the closeness and appreciation with the audience.

4 The path of constructing the competence of hosts of cultural variety programmes in the era of integrated media

In the context of the era of deep penetration of integrated media and the revival of traditional culture, cultural variety shows have seen explosive growth, but the hosts are also facing problems such as insufficient knowledge reserves, single roles, and weak cross-platform communication capabilities, which are mainly breakthroughs in the following three aspects.

4.1 Practising the requirements of the "four forces" and enhancing multidimensional literacy skills

The self-cultivation of the presenter is the core of professional vitality, which requires the synergy of knowledge accumulation, ideological refinement and practical ability. Through systematic reading of classic literature, philosophical works and cutting-edge theories of the industry, we build up a profound knowledge reserve, and at the same time pay attention to social hotspots and cultural dynamics, cultivate independent thinking ability and humanistic feelings, in order to enhance the depth of thought and cultural taste of the programme content. In the broad draft preparation session, there is a need to build a dynamic knowledge base, transforming political theories, social insights, and professional knowledge into a flexible resource for expression. Strengthening the "four forces" is the essential quality of the host in the new era. With the "foot power" to go deep into the grassroots, to obtain fresh materials with personal feelings; with the "eye power" to keenly capture, refine ideas, and innovate the logic of expression; with the "brain power"; with the "pen power" to turn thinking into precise and vivid language output.^[4] The "power of the pen" turns thinking into the precision and vividness of language output. Adhering to the people-centred creative direction means that hosts need to stay close to the people and listen and social value. Hosts also need to receive systematic skills training in the articulation of the vocal language, the ability to adapt to the situation, and the ability to play the host, all of which are important dimensions of hosting skills. From the experience of the scene, the host has to carry out a lot of practical exercises. You can learn to switch lenses, quickly switch the rhythm of the pop-up screen, through the short video platform synchronous live broadcast, so that the audible language from the "standardised" to the "scenario" expression, and constantly adapt to the new environment of the era of integrated media.

4.2 Casting a "multi-faceted prism" to construct a new dimension of the role of literary hosts

Catz's "use and satisfaction" theory reveals that contemporary media communication needs to be centred on audience needs, and the presenter should break through the single role of the traditional "information transmitter" and transform into a composite communicator, assuming the function of multiple identities.^[5] As an interpreter of knowledge, the presenter describes through the language of the camera a picture of China's story that runs through the ages. This is not only the mission entrusted to the presenter by the times, but also a key initiative to enhance the soft power of national culture. In the programme "Windy Things", host Long Yang digs deep into the cultural heritage and spiritual values of the seven windy things through a historical perspective and humanistic feelings. By taking rice, mutton, grapes, sea cucumber and tea as the starting point, the programme restores the most vivid nature of "windy things" for the audience and tells a unique Chinese story. Taking Dong Qing, the host of "Chinese Poetry Conference" as an example, as a cultural inheritor, she not only strings together the flow of the programme with an elegant stage style through her precise interpretation of the background of poems and appreciation of artistic techniques, but also transforms the charm of classical literature into a cultural feast perceivable by the public by virtue of her profound understanding of the culture of poems. In the programme, she cleverly guides the contestants and the audience to dig out the family and national sentiment and life philosophy in the poems, so that the traditional culture can be revitalised in the contemporary context and become a vivid bridge for cultural inheritance. In the era of media integration, the emphasis is on "two-way interaction", and the traditional "one-way output" mode of communication has been gradually eliminated. In the successful case of "China in the Canon", the host Benny Sa, as an interactive guide, demonstrated excellent interactive

guiding ability in the programme. As a "contemporary reader", he travels through ancient and modern scenes, creating an immersive atmosphere by telling the backstory of the books at the beginning of the programme. When entering the historical interpretation session, he took on the role of a participant and engaged in a dialogue with historical figures across time and space. In the feature "The Book of Han", he and "Ban Gu" discussed the original intention of writing history, and with humour and deep emotion, he transformed the spiritual core of the canon into an emotional experience that viewers could relate to, which not only pushed the rhythm of the narrative, but also stimulated viewers to think about history and culture, thus maximising the communication effect.

4.3 Integrate the "digital field", forging new quality of integrated media communications

With the rise of integrated media platforms, cultural programmes are being extended to multi-terminal distribution. According to the China Internet Network Information Centre (CNNIC), the scale of short video users continues to grow at a high rate, surpassing the 1 billion mark by 2025, with a usage rate as high as 98%. Hosts need to have the ability to communicate across platforms, and the programme "Deng! Dunhuang", Wang Han not only led the audience to explore the secret world of Dunhuang, but also attracted a lot of traffic with his humorous and witty personal style, which effectively brought him closer to the audience, and shared behind-the-scenes anecdotes on Weibo, B-site and other platforms.

At the same time, the arrival of the 5G era has completely reshaped the media ecosystem. The widespread use of VR, AR, AI and other technologies has brought a new possibility of immersive and highly interactive content distribution. Cultural programmes such as "China in the Canon", "National Treasure" and "China in the Story" have taken the lead in breaking through the wave of deep media convergence, seamlessly linking historical scenarios with real-life stages and using "AI+3D" time and space overlapping technology. For example, "China in the Canon" restores the ancient workshop in "Tian Gong Kai Wu" and the medicine picking site in "Ben Cao Gang Mu" through VR technology, making the audience feel like they are in the historical scene; AR technology transforms the text of canonical books into moving images to enhance the visual impact; and the AI moderator "Chu Han" is on line to efficiently complete the task of reporting on the two sessions of the Sichuan News Broadcast in 2025. In the face of technological change, the host should not detach from the core of the content of the case, effectively combining technology and content, the complexity of the technology applied to the natural fluent language to parse, so that the audience in the appreciation of scientific and technological glamour at the same time, and ultimately to achieve the organic unity of the technology and humanities expression. In addition, in the whole process of programme production, the host should also abandon the single communication thinking, establish a new concept of integrated media communication, and take the initiative to participate.

5 Conclusions

In the era of integrated media, presenters should be more "inward" and "outward". "Inward" not only to strengthen self-cultivation, improve business capacity, but also to adapt to the requirements of the "all-round" host in the era of integrated media. The "outward" embrace of technological change and communication innovation requires new skills such as virtual hosting and cross-platform adaptation of content to create better quality content. It is an important way to awaken the audience's memory, strengthen the sense of cultural identity and belonging, and is a lyrical expression of the excellent traditional Chinese culture. Future research will have to adapt the adaptations of cultural variety programmer presenters in order to further focus on the evolving situation of the integrated media environment.

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