

# A Study on the Reconstruction of Core Competencies in Broadcasting and Hosting Arts in the New Media Context

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## ABSTRACT

The rapid development of the internet and digital technologies has given rise to a new media landscape characterised by decentralisation, high interactivity, and content fragmentation, imposing new demands on the role of traditional broadcasters and hosts and their core competencies. This paper first analyses the core characteristics of the new media context and the challenges they pose to traditional competencies. It then elaborates on the specific implications and directions for competency reconstruction across three key dimensions: content production, media utilization, and user interaction. Finally, it proposes feasible pathways to cultivate new oral communication talents capable of excelling in future media roles, aiming to provide methodological references for this endeavour.

## KEYWORDS

New media context; Broadcasting and hosting arts; Core competencies; User engagement

## 1 Introduction

In recent years, new media represented by the internet, smartphones, and social platforms have continuously evolved, establishing a novel environment for information dissemination and reception. Interwoven forms such as short videos, live streaming, and podcasts have reshaped consumer information habits, characterized by fragmentation and visual dominance. Its long-term development for the broadcasting and hosting arts discipline has been built upon the relatively stable and closed broadcasting and television communication system, which met the public's information dissemination needs. However, entering the new media environment, communication entities have become increasingly diverse. Platform algorithms, user preferences, and real-time interaction directly impact information dissemination effectiveness, imposing new core competency requirements on broadcasters and hosts. They must possess skills such as original content planning and platform operation. Based on this, this paper will delve into the dimensions of reconstructing core competencies for broadcasting and hosting arts in the new media context and propose specific strategies. It aims to provide strategic references for cultivating new-generation oral communication professionals and contribute to building a sound information dissemination ecosystem.

## 2 Characteristics of the New Media Context and Core Competencies for Broadcasting and Hosting

### 2.1 Core Characteristics of the New Media Context

The foremost characteristic of the new media context is "decentralization." Platforms like Weibo, Douyin, WeChat Official Accounts, and Bilibili empower everyone with the tools and capabilities to publish information. Ordinary individuals can rapidly disseminate information through short videos, Weibo posts, or live streams, making everyone both a receiver and a transmitter of information. Consequently, information sources have become highly dispersed. The second defining characteristic is "interactive experience." Under traditional media models, information dissemination primarily relied on one-way channels like radio and television. New media has completely shattered this barrier. Individuals can comment under short videos or express real-time opinions via bullet comments. In live streams, viewers can directly type questions or send virtual gifts, which hosts see and respond to instantly<sup>[1]</sup>. Content evolves through this interaction, significantly enhancing users' sense of participation and presence. The third defining feature is the mainstreaming of fragmented content consumption and multimedia convergence. Modern life's fast pace means most information is absorbed during brief moments—a few minutes on the subway, waiting for an elevator, or during meal breaks. To adapt, short videos have surged in popularity, typically lasting just tens of seconds. Simultaneously, a short video incorporates scripts, music, special effects, and embedded subtitles for explanation; a live stream integrates visuals, audio, chat interactions, and physical demonstrations. Users now receive information multidimensionally, engaging multiple senses like sight and hearing.

### 2.2 The Essence and Limitations of Traditional Broadcasting and Hosting Core Competencies

The core competencies of traditional broadcasting and hosting arts can be summarised as follows: First, standard vocal production skills—requiring precise pronunciation, accurate character sound distinction, and a resonant, clear voice pleasant to the ear, enabling sustained information delivery without listener fatigue. Second, script delivery proficiency. Presenters must swiftly and accurately grasp a script's core message, author's intent, and emotional tone, then employ

linguistic techniques to transform written words into vibrant, engaging spoken language delivered precisely, clearly, and vividly to the audience—third, on-camera presence. Presenters should appear poised and professional before the camera, with natural, coordinated body movements, and know how to use gestures to enhance expression appropriately <sup>[2]</sup>. The traditional competency framework in the new media landscape reveals significant limitations when confronting emerging demands, primarily manifesting as deficiencies in real-time content creation. Historically, broadcasters delivered meticulously reviewed scripts, with their primary task being a high-quality "reproduction" of the text. However, platform trends shift rapidly in live streaming and short video production, and questions in live chat rooms are diverse and unpredictable. This demands presenters to rapidly organize language on the spot, creating spontaneous, colloquial, and engaging spoken content. The traditional preparation model heavily relies on scripts and lacks systematic training for this high-intensity improvisational speaking and rapid information processing.

### **3 Reconstructing Core Competencies for Broadcasting and Hosting Arts in the New Media Context**

#### **3.1 Reconstructing Content Competencies**

In the new media environment, information consumers seek content that offers unique perspectives, resonates emotionally, and is presented in fresh, engaging formats. This demands that today's broadcasting professionals master proactive planning and original content creation, swiftly transforming social hotspots into short videos or podcasts. Accurate dissemination begins only after content is released and users engage with it. Hosts must know how to engage users at different stages of creation. For instance, when planning an investigative program on young people's housing struggles, a host could launch an open social media call asking: What rental experiences do you most want to vent about? What issues do you most hope will be addressed? This allows the host to design the program's framework around the genuine pain points gathered <sup>[3]</sup>. Ensuring lightness and entertainment value is crucial regarding content presentation and expression style. "Lightweight" refers to direct, efficient expression and a brisk pace. Hosts must quickly get to the point during live streams and clearly articulate their views. In short videos, they need to 'hook' viewers within the first few seconds using concise language. "Entertainment value" means skillfully employing storytelling techniques and leveraging popular internet memes to foster relatability and effectively convey information.

#### **3.2 Reconstructing Media Literacy**

In this new landscape, hosts must deeply understand and discern major platforms' unique "personalities" and how users engage with them. Douyin favours fast-paced, visually striking vertical short videos; Bilibili users prefer content with depth, tight logic, and greater 'watchability'; Xiaohongshu users pay special attention to authentic, concrete, "useful" life content with aesthetically designed visuals. Consequently, hosts must tailor content priorities to each platform <sup>[4]</sup>. To deliver high-quality output across platforms, broadcasters should master one or two mainstream mobile editing apps, know how to export files in resolutions and formats optimized for each platform, understand basic gimbal operation, adjust portable microphone settings, and be familiar with standard livestreaming software features. An exceptional omnichannel communicator should deliver information in a unified, highly integrated format that users can perceive, digest, and comprehend.

#### **3.3 Reconstructing Interactive Literacy**

In new media environments, live stream audiences actively engage through real-time comments and emotional expressions. Similarly, short video platforms generate tens of thousands of emotionally charged comments and private messages beneath content. This instant interaction directly determines the reach and depth of communication. Broadcasters must develop real-time perception and listening skills to identify audience sentiment amid rapidly scrolling comments swiftly, discern genuine needs, and analyze how the broadcast impacts viewer emotions. By using appropriate humour to defuse awkward or tense moments and flexibly employing body language to convey perspectives and authentic information, hosts transition from one-way experts dispensing advice to warm, relatable, and genuinely present companions. This approach bridges the psychological distance between hosts and users <sup>[5]</sup>. Furthermore, when addressing controversial social issues with numerous participants and starkly divergent opinions, live hosts must establish foundational rules for platform discussions. Before initiating program topics, they should encourage participants to focus on content-related expressions while discouraging personal attacks. Hosts must promptly intervene to prevent the spread of messages that blatantly distort facts, deliberately disrupt order, or influence public discourse negatively across social platforms, thereby fostering a positive and constructive public opinion environment.

### **4 Implementation Pathways for Reconstructing Core Competencies in Broadcasting and Hosting within the New Media Context**

#### **4.1 Establishing an Integrated Teaching Model Combining "Theory + Practice + Projects"**

Existing broadcasting and hosting curricula should incorporate the following additions: First, new media content creation courses should teach students methods for conceptualizing one-minute short video story structures that capture attention, as well as techniques for devising headlines for WeChat public account articles and ensuring seamless

integration between headlines and subheadings within the main text. Second, multimedia technology practical courses should teach students to capture stable, clear footage with appropriate composition using mobile phones; master basic operations of at least one mainstream editing software; and learn to conduct basic on-site reporting and live streaming using simple equipment—mobile phones, gimbals, and lavalier microphones—while practising how to guide discussion direction and defuse potential conflicts. Additionally, project-driven learning should be implemented. Students should operate a real new media account responsibly in long-term group projects. They will conduct market analysis together, determine the account's positioning and topics, design scripts, divide filming and material collection tasks, publish content across multiple platforms, and finally restart the creative cycle based on data feedback to strengthen their new media operation capabilities<sup>[6]</sup>. Alternatively, students can be organized to undertake end-to-end short video documentation and live streaming services for significant campus events. Confronted with real-world client demands, target audiences, and feedback on dissemination effectiveness, students must independently devise solutions to encountered challenges. This practical coursework will significantly enhance their core competencies.

## 4.2 Building "Dual-Qualified" and "Cross-Boundary" Teaching Teams

In the new media context, reconstructing core competencies for broadcasting and hosting requires actively recruiting and leveraging "dual-qualified" instructors with deep hands-on experience in frontline new media operations. This includes talent who: - Have served as established hosts on prominent short-video platforms, developing distinctive personal styles; - Led planning for viral programs/accounts at top-tier content agencies; - Demonstrated stable sales performance and mature livestreaming operations expertise in e-commerce livestreaming. These professionals can impart core knowledge such as: which opening structures on Douyin most effectively capture and retain audience attention; the subtle differences and flexible application of the "golden three-second rule" across platforms; and the red lines to avoid within the Xiaohongshu community. Students can then apply this practical knowledge directly to real-world scenarios<sup>[7]</sup>. At the institutional level, schools should actively encourage existing broadcasting and hosting faculty—particularly mid-career and young core instructors—to engage in new media content production. Support professionals in operating new media accounts aligned with their research fields; this hands-on practice compels educators to understand platform user ecosystems, master end-to-end content workflows, and respond to authentic feedback, enriching their expertise. Alternatively, encourage faculty participation in major new media projects at local integrated media centres, or provide strategic planning and execution support for corporate short-video promotions or brand livestreams. Interactions with frontline practitioners will accumulate teaching materials and experience, which can be promptly integrated into classroom content. This helps students grasp authentic new media planning workflows, enhances innovation capabilities and professional competitiveness, and prepares them for the new media landscape.

## 5 Conclusion

In summary, the reconstruction of core competencies for broadcasting and hosting arts professionals in the new media context requires attention to three dimensions: At the content level, a shift toward proactive creation and sharing, emphasizing original planning and user co-creation, is essential. At the media level, enhancing omnichannel mastery is crucial, involving technical proficiency and platform dynamics. At the interaction level, transitioning from camera-facing performance to establishing deep connections with users is necessary, elevating emotional resonance and public discourse guidance capabilities. To achieve this restructuring, the educational level must establish a teaching model integrating theory, practice, and projects, while building a "dual-qualified" teaching team combining industry experience and cross-disciplinary perspectives. This approach will cultivate versatile broadcasting and hosting talents capable of adapting to and leading future media development.

## About the Author

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