

Exploring the Multiple Roles of Cultural Program Hosts

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Abstract: *In recent years, a series of cultural programs of China Central Radio and Television (CCTV) have paid great attention to efficient integration while advancing in both directions of content and form. The distinctive cultural and artistic characteristics of cultural programs not only rely on the cultural standard and innovative expression of the program, but also have a close relationship with the role positioning of the host. In cultural programs, with the innovative development of program content, the role of the host is becoming more and more diversified. This paper mainly analyzes how to rely on the program host's diversified role exploration to achieve the intermingling of traditional culture and modern civilization.*

Keywords: *Cultural program, Host, Innovation, Diversity*

1. Introduction

New media means of communication keep emerging with the development of the media era. As a result, the excellent traditional Chinese culture is no longer limited to its form of communication to a large extent, and the scope of communication is wider and the ways of communication are more diversified. Admittedly, the development of new media and various types of short videos has led to fierce competition in the market. With the development of the times, people's aesthetics have changed dramatically, paying more attention to the development of their own cultural literacy, and the demand for cultural programs is also increasing, and there is an urgent need for high-quality, high-caliber, knowledge-rich TV cultural programs to improve their own literacy. Since then, more and more TV cultural programs and more and more colorful program contents have gradually enriched the public's view. In cultural programs, it is important not only to highlight prominent cultural expressions of youth, innovation, and creativity but also to diversify the role of the host within the program.

2. Analysis of the Development Status of Cultural Programs

2.1. Cultural language pattern demand is becoming more and more abundant

TV cultural programs are a kind of TV programs with typical educational significance and cultural connotation for the purpose of spreading culture, through the use of communication efficiency, the multifaceted cultural knowledge will be transmitted to the audience in an easy-to-learn and easy-to-receive way, so as to effectively enhance the audience's cultural literacy and improve the overall cultural level of the nation, so this kind of program has a broad prospect of cultural development and social development. For example, "Chinese Poetry Conference", as the most classic cultural program, can be said to be the originator of cultural programs, which is of great significance. This program leads the audience to revisit some ancient poems, feel the charm of ancient poems from the program, and most importantly, evoke the audience's ability to empathize with the culture as well as the aesthetic consciousness, and the production of the program form is also unique, with sufficient content abundance and strong learnability. The program takes the life stories of the eight great masters of the Tang and Song dynasties as the starting point, and presents the life cycle of the eight great masters of the Tang and Song dynasties storytelling through the means of "immersive live interpretation + cinematography + XR innovative presentation". By means of "immersive live-action interpretation, cinematographic shooting and XR innovative presentation", the storytelling of the lives of the Eight Greats is presented, and the cultural values and spiritual energy contained therein are activated to the greatest extent possible through youthfulness.

In recent years, Chinese outstanding traditional culture has attracted much attention through television media and online audiovisual communication platforms. Cultural programs take the promotion of Chinese outstanding traditional culture as the pursuit goal of broadcasting programs, and the deep cultural heritage and unique spiritual civilization value of Chinese culture provide a rich treasure trove of resources for the innovative development of cultural programs. High-quality TV programs with cultural heritage have continued to develop, highlighting the innovation of communication technology and content narrative, with a high degree of audience learning and exciting and diversified programs, making cultural programs recognized and resonated by different age groups. Cultural programs are getting wider and wider on the road of innovation, which means that the language pattern of cultural programs is getting richer and richer. The bi-traversal interpretation of "The Patriarch's Biography" and the performance of the visiting team make people weep; the scenario of "China in the Canonical Records" is reproduced, and the interpretation of the actors' brain and heart makes the audience revisit the history and empathize with the audience. Under such a trend, cultural programs need to strengthen their innovation ability and create cultural programs with Chinese traditional characteristics.

2.2. The cultural quality of the host and the charm of the program are in line with each other

Excellent traditional Chinese culture is the crystallization of the wisdom of Chinese civilization and the essence of the Chinese people, is the root and soul of the Chinese nation, is the foundation of the world's cultural turbulence. Entering the new era, the Party Central Committee with Comrade as the core deeply analyzes the developmental relationship of the traditional culture of the Chinese nation, stands at the height of the great rejuvenation of the Chinese nation, and endows the traditional culture with a brand-new connotation of the times. The development of cultural programs has become the trend of the times, in which the role of the host is more and more diversified.

For cultural programs, hosts need to take on the responsibility of spreading the value of "cultural power". As an important part of the cultural communication industry, cultural programs should satisfy the audience's various needs for culture in terms of form and content, and integrate high-quality cultural connotations with the current ideology in a refined and learnable way. In such programs, the role of the host is not limited to being a guide and controller, but in addition to the basic qualities of the host, he or she needs to have obvious and sufficient cultural literacy to match the content of the program. How to enhance the cultural value of the program, need to host the charm of literacy and its fit.

Among the current cultural programs, there are many programs that perform very well in this regard. For example, Dong Qing, the host of "Chinese Poetry Conference", can perfectly use her own cultural literacy in the opening speech of each program to explain what it means to have poetry in one's heart, and perfectly fit her own strengths into the connotation of the program. In "China in the Canon", the program uses innovative methods to bring traditional classics to the screen, truly realizing the "canon alive", in which the host, Sabine, downplays the role of the host to sublimate the grandeur of Chinese culture in a natural and appropriate interpretation. Cultural programs have the social value of exporting cultural heritage to the public and providing quality cultural content for the society. The unique expression style and positive and sufficient ideological connotation of the host of such programs on history and culture can bring the audience a unique cultural experience in an effective and simple way, which can effectively help the audience to establish correct cultural values, thus realizing the unity of communication value and social value.

3. Clarify the "Fixing" and "Changing" of the Hosts of Cultural Programs

3.1. The ability of the correct host quality

Traditional hosts should have the qualities of good eloquence, expression and presentation skills, and be able to express themselves in public and deal with emergencies and problems. ^[1] In the era of media convergence, TV programs on various platforms are seeking breakthroughs and striving for innovation. In the cultural program, the role of the host can be rich and diverse, but the specific identity of the host laid the ability of the host to serve as a foundation, followed by the identity of the breakthrough and change.

Keep the right, to keep the host's functional positioning. First, the informational function is crucial. This role involves the host serving as both an information collector and disseminator. The host gathers and integrates information, making it accessible to the audience. Without this function, the host's other

roles would be ineffective. The information function of the moderator's role is firstly manifested in the moderator's transmission of information, which includes the transmission of factual information and opinion information, and sometimes even includes emotional information and relational information. In this regard, the knowledge content of cultural programs is rich enough, which requires the host to have a high saturation of cultural literacy to achieve accurate and effective dissemination of information. In addition, the information function of the role of the host is also reflected in the integration of existing information in the host's communication, i.e., the host sorts out the information by organizing and linking it together in the communication and disseminates it in a personalized way. Secondly, the moderator has the role of arousing the emotional resonance of the recipients in the communication. This role of the host's function is inseparable from his personalized and individualized communication. The host's role in dissemination involves presenting information through their own identity, which helps create a closer connection with the audience. This approach fosters a sense of intimacy and can lead to emotional resonance between the host and the viewers. In cultural programs, cultural empathy is inseparable from the effect of the program, the host in this area can be expressed in apt emotional communication to achieve cultural group resonance, enhance cultural awareness, in order to achieve the best dissemination of cultural heritage.

As a cultural program host, one should possess a deep cultural heritage, scientific literacy, and a broad understanding of literature and art. Additionally, staying updated with cutting-edge knowledge is crucial. This combination enables the host to excel and stand out in their role, like a tiger with wings. For example, if you are engaged in a poetry program, you should be familiar with the representative works of each period, reserve a lot of relevant background information and unique interpretation, have innovative ideas, clever editing skills and aesthetic taste. Secondly, it is the ability of vocal language and scene control. High-quality cultural programs are hot for both traditional and new media. The host's role in the program extends beyond merely guiding the program's flow. The host enhances the program's communication, humanity, and artistry through extensive knowledge, broadcasting skills, and effective control. This synergy between the program and the host helps to achieve a more impactful and engaging presentation.

3.2. Diversification of the identity of innovative hosts

Under the fusion of communication, the diversity of host roles has become an inevitable trend. How to clarify the "fixed" and "change"? In addition to guarding the basic qualities of the host, we should focus on the role of expanding the perspective, to realize the identity of the host of the pluralism, to achieve a breakthrough in cultural programs. "In TV programs with narrative elements, the narrative subject may be the participant of the game, the interviewee in the interview, and may also be the host of the program".^[2] Art form innovation is an important dimension of the success of cultural programs, in which the role of the host innovation is extremely prominent. The innovative narrative mode of "film and television + drama" is ever-evolving, with hosts' identities continuously shifting across various programs. This dynamic makes the host's role a central and increasingly prominent part of the program's narrative. Under the narrative mode of "film + drama", the host is not only the original program guide, narrator and other traditional host identity, but also crowned with a number of new roles and identities.

In "China in the Canon", Sabing, in addition to being the host of the program, also serves as a contemporary reader and actor, and in the presentation of the program, he can make the audience completely forget his identity as the host, and follow his interpretation to experience the immersion of the history of China, and his perspective has become the audience's perspective, and the audience's sense of experience has changed along with his experience, which has completely sublimated the program's cultural dissemination effect. In the cultural program "Patriarch Biography - Tang and Song Dynasty," Sa Beining and a group of experts and scholars embarked on an innovative approach. They completed the first-ever ancient costume cross-scene, leading the audience to explore the beliefs and pursuits of historical masters and witness the creation of masterpieces. This approach breaks away from traditional host roles, blending modern and ancient dialogue. The program allows historical figures to "travel" to the present, demonstrating their enduring ambition through a cross-temporal lens. This format prompts viewers to reflect on the historical and cultural significance of the past, offering a fresh perspective on the host's role and identity. In addition to this, there is also "National Treasure" in which Zhang Guoli serves as a national treasure interpreter and actor, and "The Classics" in which Sabine serves as a reciter and classical singer. Practicing interactive communication has become a unique way of cultural programs, and the multiple identities of the hosts have been presented.

4. Self-reconstruction of the Identity of Hosts of Cultural Programs

4.1. Enhancing Cultural Influence

Cultural programs have a wide audience, great influence and good communication effect, which is one of the important forms to promote the creative transformation and innovative development of Chinese outstanding traditional culture.^[3] In a successful program, the quality of the host's ability accounts for a large part of the factors. In a cultural program, the host has sufficient cultural literacy in addition to sufficient cultural influence. Only when the host has the required competence and reflects a certain cultural influence, can he or she give full play to the maximum effect of the cultural program, spread the richest warmth, and make the audience understand and gain something from it. The foundation of cultural influence is sufficient intake of cultural content and sufficient cultural knowledge, which is the foundation of cultural program hosts. Dong Qing's excellent performance in "The Chinese Poetry Conference" has made the program a classic that will live on forever. Not only was she calm and self-assured, but she also demonstrated her extremely high hosting skills in all aspects, and showed her profound cultural heritage to the fullest, plus Dong Qing showed her poetic temperament, which added luster to the program.

How to improve the cultural influence of the program, in addition to the program itself, the host also needs to adapt to new patterns and expand new thinking. Under the influence of the new media environment, audience expectations for program quality have increased. Many programs now leverage cinematography and XR technologies to innovate and overcome traditional media boundaries. Simultaneously, hosts of cultural programs are expanding beyond conventional media forms. They explore the essence of excellent traditional Chinese culture while broadening communication channels. Hosts inject new vitality into cultural programs by utilizing their unique advantages and adapting to contemporary trends. The cultural influence of the host is not only limited to language expression, but also needs to match the program with its own cultural quality. Cultural programs are created based on traditional cultural content, combining traditional history and culture with cultural variety show production, breaking through communication barriers, integrating historical culture with modern communication, and having rich cultural value connotations. In terms of the form of expression, with multiple perspectives of narrative and multiple ways of communication to carry out, excellent and innovative cultural programs are commonplace. This common role of the host's cultural quality aligns with the program's content in various ways. For instance, in the program "Tang and Song Dynasty," the host, Sa Beining, leads a visiting group, bridging ancient and modern contexts. The host combines interviews with recitation in "The Reader," demonstrating a multidimensional and diverse role. These examples highlight how hosts can enhance program quality by integrating their cultural expertise with innovative presentation formats.

In cultural programs, the innovation of the program form and the host's transformation of expression is one aspect, how to make the program into the eyes as the heart? In addition to considering the rigorous and clear expression of cultural content, the host also needs to work on the textual content in the early stage. Not only do they need to consider the accuracy of historical facts, but they also need to take on the task of converting obscure history and culture into natural and simple language, and presenting the corresponding interpretation in line with the program format. How to match these aspects to make the program effect better is inseparable from the host's strong language skills. The presenter needs to grasp the connotation and content of the words, master the rhythm of the program, and enhance the interaction with the audience, so that the audience can really get into the heart of the program through the narration, supplemented by music, images, subtitles and other audio-visual elements to enrich the program content. In the expression, the host of the cultural program should be both cultured and grounded, as the link between the audience and the program, how to better disseminate the obscure history and culture to the audience, it is necessary to clarify the origin and coordinate the innovation. This reflects the other side of the cultural influence, the need to tell the audience the necessity of historical and cultural communication, maximize the learnability of the communication content.

4.2. Practicing role diversity

The inheritance of history and culture has its own particularity, in the process of innovation of history and culture both digging the depth of cultural connotation, but also to use innovative forms of technology to broaden the feasibility of young expression of cultural programs, to promote its popularization, popularization and modernization, so as to maintain the heat of the dissemination of

history and culture in the society with the times. The host of a cultural program is a narrator, a linker and a player in the program. In recent years, the cultural programs highlight the stage art performance, through the stage effect coupled with scientific and technological innovation, giving the cultural programs source of vitality.

For example, programs such as "China in the Canon" take stage drama as the main form of content expression, creating a sense of immersion through the creation of rich scenarios and narrative space for the u-set performances. The immersive interpretation of the host becomes a bridge between historical texts and modern civilization. In "Eight Greats of Tang and Song", the host utilizes the identity of a "traveler" to cooperate with the rich story scenes, interpreting the cultural connotation and historical stories to the extreme across time and space, and improving the audience's ability to empathize with the ancient people in the conversation and interpretation, which greatly improves the learnability and ornamental value of the program.

As a "modern man" traveling into the ancient books to talk with people, the host needs to have abundant emotional experience and performance ability, so that the audience can put their personal perspective into the host's perspective. Bening shed tears several times during the program, and his abundant emotions seemed to make the audience stay out of the situation and follow the host through the tide of history, breaking the stereotypical impression of cultural programs. This time, Bening's identity is not like a host, but a "playwright" who breaks through the host's identity.

5. Conclusions

The national spirit and national sentiment rooted in the bloodline of Chinese civilization contains the cultural power that transcends time and space and goes straight to the heart. Hosts in cultural programs continue to innovate through practice, leveraging excellent program planning and production to bring historical texts and the wisdom of sages to life. These efforts ensure that stories "come alive" and "heat up" in cultural communication, providing more profound nourishment for the audience's spiritual world. This approach not only preserves the essence of traditional culture but also reinvigorates it, making it relevant and impactful for contemporary audiences.

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