

Discussion on the Value of Hosts in Cultural Communication

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Abstract: *In the all-media era, Chinese cultural communication is facing a severe test. Influenced by economic globalisation and network informatisation, the speed of cultural dissemination is seriously lagging behind the speed of information transmission, and advanced communication brings us opportunities as well as challenges. This paper discusses the value of the presenter in cultural communication, specifically from the identity of the presenter, the present situation of the presenter's cultural value and the solution and other aspects of the study. In the future, hosts need to continue to improve and innovate, upgrade themselves, and give full play to their self-worth, so that Chinese culture can be given more attention and wider dissemination.*

Keywords: *cultural diffusion; chairmanship; Facilitator Value*

1. Introduction

Cultural memory is the collectively shared knowledge of the past on which the collective bases its sense of uniqueness and coherence^[1]. Cultural memory cannot be constructed without the involvement of the medium, and the way in which memory is remembered affects the shape and meaning of the past^[2]. Hosts need to work hard to improve themselves, improve the status quo of people ignoring traditional Chinese culture, and deepen the memory of traditional culture in people's hearts.

2. The identity and function of the moderator in cultural communication

2.1. Summariser status: summarising cultural connotations and leading the audience's emotions

The presenter appears in the programme as a summariser, usually of the following aspects: Firstly, a summary of the content of the previous session. The presenter gives an overview of the previous session in succinct words, emphasising the theme of the programme. Second, a concise summary of the issues raised by the audience. Audience questions sometimes don't take into account the feelings of the guests. The tone and wording of their questions are more intense, and the moderator embellishes them through jargon. At the same time, the moderator grasps the key points of the questions and simplifies them so that the guests can understand them better. Thirdly, a summary of what the guest speaker has said. The moderator simplifies what the guest speakers have said and provides an in-depth summary. At the same time, the compelling, classic parts of the programme are rehashed as a way of highlighting the best elements of the show. The presenter's summary is more than a mere simplification of terminology; the presenter usually expresses his or her subjective views through terms such as "I personally think, I know", spreading his or her own unique thinking and outlook. Fourthly, the presenter gives an overall summary of the programme before the end of the programme. Emphasis on the theme of the programme and dissemination of its cultural content.

The presenter serves two functions for the programme as the summariser. One is the comment function. The presenter sometimes stands up for himself and makes subjective comments about the content of the programme. On the other hand, the moderator takes the position of a professional and summarises the words of the expert. The other is the function of carrying on and grasping the course of the programme through summaries. The main task of the guest is to complete the content of the programme performance, and his/her lack of understanding of the programme as a whole makes it unavoidable that he/she will sometimes stray from the theme. By summarising, the presenter keeps the conversation on topic and contributes to a smoother flow of the programme.

Taking "Li Ping Konghouquan" from "Classics Forever" as an example, the guest explains about Konghou, and the host adds his own understanding of the subject: "You say big pearls fall on a platter, and you go on to imagine the sound of beads falling on a platter." When the guest plays again, the presenter leans forward and listens intently, summarising in time at the end: "Do we get a sense from Mr Lu's playing, from the audience, of the description in this poem by Li He, of the moment he was listening to the zither, of his thoughts, which you can only imagine, and which can never be directly conveyed."

2.2. Listenership: listening from a middle ground while engaging in a dialogue with guests and the audience

"Listening is a positive way of acceptance, and acceptance is multifaceted, multi-channel, open, multi-channel, and immediate. It can feel everything that happens in the situation from all sides, and it can dispel all obscurity "[3]. The facilitator performs as a listener in several ways: Firstly, the presenter triggers his or her own unique thinking by listening attentively to the guest speaker while he or she is speaking. Rather than passive listening, the presenter listens with purpose, valuing attention to what the guest is saying. By capturing key information, they stay close to the program theme. Second, the facilitator receives information accurately by concentrating and listening carefully. Accuracy in receiving information is the most important ability of the facilitator as a listener. Thirdly, when listening, the moderator often understands both the surface content and the connotation of the guest speaker's speech, and has a comprehensive grasp and in-depth understanding of the message of the discourse. Sometimes the guest speak only on the surface, leaving the deeper meaning for the audience to think about on their own. In this case, the presenter made timely additions so that more viewers could have deeper insights and experiences. Fourth, the host pays attention to the guest's emotions while listening. This is because it is impossible for a guest to be absolutely rational when performing and speaking.

The facilitator has two functions as a listener. The first function of listening is that you can better guide your guests. As the "moderator" and "controller" of the communication process, the programme host has to guide the guests and viewers to achieve the purpose of communication.^[4] Only by listening carefully can a facilitator clear his or her thoughts on what is being said and capture the main points. The second function of listening is to achieve empathy, to put yourself in the other person's shoes in order to "make sense". Empathy creates an imaginative process in the mind that takes a person hopefully out of their world and into another. He believes that humans have the ability to understand the visions and values of others across time and space, such as those who lived long ago."^[5]

Take the example of a grandmother reading a letter to her partner in The Reading Booth. At the end of the reading, Grandma walked out of the reading booth in tears, unable to calm down for a long time. The host sees this and hugs the guest of honour tightly. The host draws closer to the guests, lowers his or her posture, and is able to engage the guests in an equal dialogue, making the information disseminated more authentic, effective, and comprehensive.

2.3. Narrator status: interpreting cultural content for emotional resonance with the audience

The occasions when the host appears as a narrator are usually found in traditional Chinese cultural communication programmes. There are several aspects of the presenter's performance as a narrator: The first is to explain a culture that is difficult for the audience to understand. These cultures include Chinese ancient books, poetry and non-heritage. For this kind of special programme, the stage presentation alone is not enough to give the audience an in-depth understanding of traditional Chinese culture, and fails to achieve the desired effect of the programme. In this situation, the programme was upgraded and the presenter had a new identity, the narrator identity. The presenter, when acting as a narrator, behaves as a participant in the programme. As part of the programme's presentation, the presenter makes full use of his or her position to explain the culture. Facilitators often use phrases like "did you know" and "did you realise" to introduce what is to come. Secondly, the host usually gives explanatory notes after the guest speaker's speech, so that the audience can have a deeper understanding of what the guest has said through his own clear expression. The identity of the narrator is not limited to a fixed object of narration, but can narrate what the guest of honour has said, or questions from the audience, or the cultural content itself. The moderator's narration is not only to explain the role of the explanation, and sometimes there is also the meaning of "save the scene". When the guest's wording is inappropriate, it is important to explain it on time to prevent the audience from misinterpreting.

The moderator serves two functions as a narrator. Firstly, the presenter now has a voice not only after the programme is over, but the status of narrator allows the presenter to get involved and narrate the

programme as it is going on. Secondly, the narrator can control the whole process of the programme by controlling the accuracy of the guest's speech in time.

In *The Reader*, after a guest tells a story, the host is always prompt with explanatory notes and leads to the next question.

3. Current status of the value of the presenter in cultural communication

3.1. Moderators are slower to improve their self-cultivation

The General Secretary pointed out that "it is only by not forgetting the past that we can open up the future, and by inheriting well that we can innovate better." In the vigorous promotion of the inheritance of outstanding traditional culture today, major cultural communication programmes blossomed. For example, programmes such as "The Reader", "The Chinese Poetry Conference", "The Chinese Idioms Conference" and "The Chinese Archaeology Conference" began to be broadcast, making great contributions to the spread of traditional Chinese culture.

At the same time, the pace of growth of the presenters is in stark contrast to the pace at which programmes are launched. The speed of the hosts in upgrading their self-cultivation has not kept pace with the requirements of the times for the dissemination of traditional culture, with a few senior hosts taking on the burden of culture, and the rest of the hosts with weaker abilities hosting entertainment-type programmes. Or several hosts can host a program at the same time, which is mainly hosted by experienced hosts with strong guidance ability. The problem of weak presenters led to an outcome where the programme was unable to make efficient use of the presenters.

Currently, many presenters have observed this phenomenon and are enhancing their cultural communication skills by improving their literary skills. But to have a solid literary training is not something that can be achieved overnight. The desired results cannot be achieved in a short period of time.

3.2. Lower threshold of dissemination under multi-platform interaction

Currently, the range of platform types in China is gradually expanding, such as: proprietary platforms, non-dedicated platforms, social platforms and so on. The main body of communication is no longer the mainstream media "solo", but the government departments, mainstream media, institutional media, platform media, self-media and other main bodies of communication, such as the "chorus" of multiple subjects coordinated communication.

"The continuous development of all-media has led to the emergence of all-media, holographic media, all-employee media, all-effective media, and the ubiquity, omnipresence and unavailability of information, resulting in profound changes in the ecology of public opinion, the media landscape, and the modes of dissemination, and the work of public information and public opinion is faced with new challenges." In the digital age, people's need for instant access to information has become urgent, and traditional media is difficult to meet this need of the audience.^[6] The proliferation of platforms and media has broadened the ways in which presenters can disseminate culture. Hosts can be found on platforms such as Little Red Book, Weibo, and Jitterbug, for example. The proliferation of platforms brings more opportunities for presenters as well as challenges.

The fact that facilitators can disseminate culture more widely reflects another problem, which is that the threshold for the dissemination of culture has become lower....The information gatekeeper in the new media era has gradually shifted from large platform organisations to individuals, thus making information transmitters self-checking gatekeepers. This makes some hosts produce slack mentality, after all, to improve self-cultivation is a lasting battle, halfway is not a real sense of endeavour.

4. Strategies and ways of presenting the cultural values of the moderator

4.1. Enhancement of facilitation skills and expansion of professional value

It is mentioned in the Second Course of Study that "Those who do not innovate day by day will retreat day by day." Facilitators should improve themselves in the following areas: summarising skills, observation skills, listening skills, perception skills, and reaction skills. It also enhances the depth of

thought and defines its own hosting style in order to further use professional hosting to present cultural content and disseminate cultural values.

Facilitators can enhance their summarising skills by building up their cultural knowledge. To enhance cultural literacy, it is important to read books. Moreover, keeping up with current political events is necessary by reading news articles, newspapers, and other sources. This way, one can ensure their thoughts are in sync with the Party's leadership. Additionally, improving the ideological level is crucial in leading the audience toward positive and upward thinking. Insightful summaries, deep insights, and quick responses require good listening skills. Therefore, it is essential to listen to guests' speeches to generate unique insights and provide more perspectives for the audience. The ability to perceive is not only related to the sense of the moment, but also requires the presenter to have a rich cultural background that combines with the content of the moment to sublimate the theme. When an incident occurs on stage, the presenter needs to react and remedy the situation quickly and appropriately.

When there are programmes that appear to take the economy as the primary goal of programme recording, the host should grasp the balance, make clear their own hosting style, keep the bottom line, not to go with the flow and lose their professional ethics bottom line, and always take the dissemination of positive energy as the ultimate goal. In addition to improving your professionalism, maintaining a positive mindset is an essential ability for presenters.

It can be seen that in the era of such a developed network of information technology, the lack of professional hosts in the industry is an urgent matter. Cultural presenters should better contribute to the dissemination of traditional Chinese culture by enhancing their professional competence.

4.2. Strengthening self-restraint and clarifying promotion targets

As far as facilitators are concerned, self-improvement needs to be built up over time and cannot be achieved overnight. Firstly, adherence to cultural accumulation becomes the biggest dilemma for the presenter. You can improve your quality in all aspects by studying the programme materials of experienced presenters, while always paying attention to cultural accumulation. Secondly, the platform has a low threshold for disseminating culture, and the quality of the culture disseminated has yet to be tested. Therefore, in the case of uncensored cultural communication, it is all the more important to self-guarantee the high quality of cultural content and to promote correct values.

In order to enhance their goals, presenters should go through the characteristics of cultural programmes communicated on different platforms. Currently, cultural communication platforms include short-video cultural programmes, vlog cultural programmes and so on. In microblogging, WeChat and other social platforms, traditional culture is disseminated through "edutainment". The WeChat platform also features game scenarios that incorporate traditional Chinese culture, such as "Jingwei reclaiming the sea" and "Nuwa mending the sky". WeChat can also be used to disseminate culture through the publication of articles in the form of a "WeChat public number". The characteristics of cultural communication among short-form video communication platforms include the following. Firstly, in line with people's habit of reading in a fragmented manner, short videos, which can be started and stopped at any time, effectively fill people's fragmented time, satisfy people's demand for short information acceptance, and make people absorb culture in a more active and efficient way. Secondly, at the same time, short videos can satisfy people's demand for having the right to speak, thus making the subject of cultural dissemination no longer homogeneous and enriching the means of recording and disseminating culture. Thirdly, the presentation of cultural communication has become more diversified. In social platforms like Twitter and WeChat, presenters need to improve their writing skills. In short video platforms, presenters need to improve their language skills.

In order to guarantee the high quality of the cultural content, the presenter needs to have a deep understanding of the mechanisms of the communication platform in order to fulfil the communication requirements. The dissemination mechanism of B station is "UP master-content-user", which is a platform with strong originality and interactivity. The platform requires publishers to have the ability to shoot videos, edit and post-produce them, as well as strong oral presentation and writing skills to get an original production. The distribution mechanism of the short video platform is "publisher-content-netizen". Short video platforms do not have strict requirements for publishers' content, and the publishing method is simple and convenient.

The goals that presenters need to improve include image quality, language quality, psychological quality, and political quality. First of all, the image quality of the host needs to be viewed from two aspects, on the one hand, it refers to the host's grooming, expression and dress. For example, in "China

in the Canon", the hosts' costumes are not only neat and proper, but also follow the theme of the programme. On the other hand, it means that the presenter has his or her own unique style of presenting. There are no two leaves in the world that are exactly the same. Similarly, there is no such thing as a presenter with exactly the same style of presenting. Hosts should be clear about their hosting style and create their own distinctive features that are unforgettable so that they can stand out from the crowd. For example, some hosts are active in their hosting style, while others have deep cultural literacy as their hosting style. Secondly, the linguistic quality of the presenter is a basic quality requirement, which directly affects the quality of cultural communication programmes. The linguistic quality of the presenter requires the presenter to have the ability to speak standard Mandarin, and it also requires the presenter to sculpt the language, which can be enriched by the use of quotations and poems. Then, the mental quality of the host is shown as not being affected by the external environment, and the host needs to devote himself to the hosting work with a focused attitude. By training self-control, mainly emotional control, to ensure that the hosting work is done in a calm and relaxed manner. Finally, political qualities are intrinsic to the core of the facilitator, enabling him or her to grasp the general direction of the times. Political quality requires the presenter to cover all fields of knowledge, and only with a sufficient cultural reserve can he or she provide a profound interpretation of culture.

When looking at the issue of self-improvement effectiveness, it is important not to be too hasty. We should face the challenges with the attitude of "Success is not necessary for me, but merit will not be wasted." We should face the challenges with the attitude of "Success is not necessary for me, but our efforts will not be wasted." We should discipline ourselves with such a broad mind and noble realm, and ultimately contribute to the dissemination of traditional Chinese culture.

5. Conclusion

In such an era of economic globalisation and network informatisation, we have new opportunities and challenges. In the future, we should pay more attention to the dissemination of traditional Chinese culture and make full and proper use of the media. Hosts should grasp their own identity and endeavour to contribute to the dissemination of traditional Chinese culture. We must face up to the difficulties, meet the challenges, and actively seek ways and means, so that we can keep abreast of the times, and the excellent traditional Chinese culture can emanate a vibrant weather.

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