

ADAPTING YOUR MESSAGE: NAVIGATING CONTEXT FOR TV PRESENTER SUCCESS

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Abstract

Oral communication is a critical skill for TV presenters, as it allows them to effectively convey information to their audience. This paper reviews the literature on oral communication skills for TV presenters and identifies four key areas that presenters should focus on: clarifying their thinking, combining emotions and voices, fitting the context, and standardizing their communication. The paper also provides suggestions for how presenters can improve their oral communication skills.

1. Introduction

With the growing need for information exchange and spiritual and cultural life, media communication is receiving more and more attention from the public. At the same time, with the advent of the all-media era, the media industry has further developed and become richer in communication patterns. Television, as the most important window through which the public used to obtain information, is in need of renewal to meet the needs of the times. As the first controller of TV programmes, the expressive power of TV programme hosts is more and more concerned and evaluated by the public, of which the most direct manifestation is the oral communication ability of TV programme hosts. Oral communication refers to a way of information exchange in which the communicator uses specific words and grammatical structures as well as a variety of auxiliary means to communicate to the addressee through the oral cavity, which plays a very important role in people's daily life, including the enhancement of interpersonal communication, the maintenance of the society, the promotion of thinking, and the inheritance of culture, and so on. Therefore, as communicators of mass information, there is an urgent need for TV presenters to optimise their oral communication skills. Based on the literature research method, this paper puts forward the findings that TV presenters should clarify their thinking, combine emotions and voices, fit the context, and standardise their communication.

2. New requirements for oral communication in the era of integrated media

2.1. Grasping the degree of general education to meet the needs of the audience

There is no denying that education, is the main way of transmitting culture. One of the communication functions of television programmes is to embody the function of education, teaching in fun, learning in fun, in the entertainment of the role of education. There is no strict requirement as to the proportion of television programmes that play an educational function, but, especially in the contemporary era when the material

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standard of living has improved, the public turn on the television in the hope that they can be able to differentiate themselves from the busy time of study and work, and that they can get a moment of psychological and spiritual relaxation and comfort through the television programmes. Therefore, the language of TV programme presenters should grasp the scale of "education", not only to convey quality content information to play the function of dissemination of culture, but also to start from the audience, with a soothing and interesting way to relieve the pressure of the audience, to create a relaxing and comfortable programme viewing experience. In this regard, it is important to avoid the use of vulgar language to impair the dissemination of cultural education, and at the same time to grasp the degree of general education, select appropriate content according to the needs and acceptance level of the audience, and avoid the dissemination of obscure, boring and highly specialised communication content. Due to the differentiation of audiences in terms of occupation, education level, personality experience, etc., there are certain differences in their choices of TV programme content. In order to make different types of audiences can accept and enjoy the content of the programme, it is necessary for the presenter to be close to the audience's life, research and analysis and meet the needs of the audience, so that the content of the programme to achieve elegance and popularity.

2.2. Adherence to colloquialisms and broadening of audience reach

The role of the presenter, who is the direct manager of the TV programme, is self-evident. In a sense, the core charm of TV presenters lies in oral communication, and its characteristics, style and form will directly affect the positioning of TV programmes, as well as the audience and communication effect of TV programmes.^[1] In the past, due to the authoritative and orthodox image of television programmes, the language of the hosts was also more rigorous, with scripts as the main "reading from the book" being very standard, and a great deal of emphasis was placed on logic in oral communication. But this colloquialism leaves the impression of seriousness and rigour and a slight stiffness. And in the era of integrated media, people attach more importance to the timeliness of communication, and they also prefer oral communication content that is close to life, civilian, grounded, easy to understand, and easy and humorous. Therefore, in order to make different types of audiences from different bases feel interested in what the hosts say, like to listen to them, and at the same time listen to them and understand them, it is necessary for TV programme hosts to adhere to the colloquialism of the spoken language, regardless of what kind of programme they are hosting. For some profound content need to quote the subtle and complex language, at the same time to be popularised and vivid analysis and explanation, so that the audience is easy to accept, retain the audience, attract the audience step by step to keep up with the rhythm of communication, and at the same time clear the audience's invisible understanding of the obstacles to expanding the scope of the audience.

3. Reconceptualising the basic principles of oral communication for TV presenters

3.1. Clarifying communication objectives and capturing communication effects

3.1.1. Point to the goal and clarify thinking

Oral communication is the process of conveying the content of a message from the transmitter of the message to the recipient of the message, which serves as an exchange of information and transmission. Therefore, the key to the oral communication of TV programme hosts is to clarify the purpose of communication, to ensure that the content to be communicated to the audience accurately and accurately, and to grasp the effect of communication. It should be noted that language, as an innate mechanism of man, is innately loaded with the thinking function of language, thinking is the basis of language, and without thinking activities, language loses its value of existence as a tool for thinking and for exchanging ideas.^[2] Does spoken communication without thought allow the flow of information to be delivered authentically? The answer must not be an absolute yes. The same sentence will convey different meanings because of different accents, sentence breaks, hierarchies and moods, not to mention a whole paragraph of spoken communication content, which will affect the communication effect. If the host of a television programme only reads the words according to the script

without thinking, even if the sound is accurate and the utterance is complete, it may result in unclear meaning, incomprehensible and unintelligible results and deviate from the original intention of the communication. Thus thinking determines to some extent the quality and value of spoken communication. TV presenters must clarify their thinking and communicate effectively with the purpose of communication before oral communication.

3.1.2. Combining emotion and sound to optimise communication effects

Oral communication is based on the purpose and target of communication, and the words in the broadcast are emotional and meaningful. Emotion refers to the always-moving emotions that are triggered by a specific script or topic and expressed by the audible language during the broadcasting process, when the announcer serves the purpose of broadcasting. Emotion is the basis of our broadcasting creation, if the host does not have a deep understanding of the content to be disseminated, in the broadcast without any emotional operation of the sentence read, even if the voice is rounded and crisp, the word standard sharp, but the audience does not have the emotional resonance, can not feel the content of the specific content, the dissemination of the effect will also be greatly reduced. The rhythmic aspects of sound such as pitch, rhythm and intonation in speech also have an impact on the effectiveness of communication. Certain modal meanings are expressed by certain sound forms, and the richer the modal meanings, the more varied the sound forms. However, if there is a lot of emotion without good voice control, it may also lead to communication dissonance. Therefore, TV programme hosts should coordinate the dissemination of emotion and voice in oral communication, integrate their own feelings with the mood of the programme and the feelings of the audience, impress the audience and optimize the communication effect. For example, when Song Chunli, a great artist in China, read "An Unfinished Sweater", she conveyed the theme of celebrating a mother's love to the fullest with her abundant emotions and her freely changing voice, and the rhythm of the whole piece was so staccato and emotionally strong that one could not help but weep and be enthralled by it.

3.2. Focus on normativity

3.2.1. Ensuring normative language

As the presenter plays a benchmarking and guiding role in front of the screen, his or her use of spoken language can have a greater impact on the audience. So the host should be more standardised use of language to serve the public, in the programme must ensure that every sentence and every word is pronounced in strict accordance with the standard of Putonghua, so that the characters are correctly pronounced and accurately pronounced, and strive to make the spoken communication beautiful and moving, and bring the audience aesthetic enjoyment.^[3] Secondly, the use of words and sentence patterns should also be standardised and accurate, in line with grammatical regulations. When articulating in a way that is able to cohesive and fluid, it is able to integrate information quickly and convey it naturally to the audience. At the same time, it is also necessary to prevent the use of slang and non-standard idioms that may hinder the understanding of the audience. At a time when variety shows are surging in popularity, some programmes will choose non-professional hosts such as crossover actors and traffic stars to perform the hosting function. However, due to their neglect of normative language use, there are instances where semantic misconceptions can affect the quality of the programme. But there is actually no conflict between the normality of language use and the fun that the presenter embodies. For example, CCTV host Bai Yansong hosted the "Focus Interview" with rigorous and standardised language, logical and clear and easy to understand, sincere emotions. Its rich rhetoric and powerful prose style, with its layers of progression, make the audience feel the charm of the Chinese language more directly, and improve the efficiency and quality of spoken communication. As a communicator of mass information, standardised oral communication is the obligation of every presenter. TV presenters should actively promote the standardisation of Chinese language communication and play a leading normative role as communicators.

3.2.2. Contextualisation and standardisation of communication

The language itself is extremely flexible. Language can be given different intellectual contents and emotional colours in different contexts, in different atmospheres, mental states, moods and tones. The same sentence in different contexts can have different meanings and different impacts. Let's take a simple example: Chinese people love to use the idiom "Have you eaten?" when they greet each other. This phrase, when used by a casual acquaintance on the way home from work, demonstrates a sense of concern for the other person. However, if the phrase is uttered in passing during an encounter in front of a toilet door, it can be embarrassing, offensive and have a bad effect. At the same time, the use of idioms also has a specific linguistic environment, if not used properly, it will not be in harmony with the context in which it is used. For example, Sports Weekly once misreported that "Chinese women's judoka Yuan Hua can block her ears and not listen and calm in a crowded arena, but once she gets going, she sends shivers down the spine of her opponents." The intention here is to reflect Yuan Hua's professionalism, however, the word "block her ears" describes intentionally not listening to other people's opinions, which is completely out of context when used here. Verbal expressiveness is also, in a way, a reflection of emotional intelligence. Spoken communication should be contextualised, with a clear understanding of the environment and its relationship to the surroundings in order to select the appropriate language content for communication. In this way, we can achieve good results and truly deliver effective and standardised communication.

4. Strategies for optimising the oral communication of TV presenters

4.1. Personalisation of spoken communication

4.1.1. Make good use of humour to enhance the atmosphere of the programme

As a social and cultural phenomenon, humour is also an important creative element for television presenters. Humour has been described as the "salt of the language", the appropriate use of humour in the program can not only enliven the atmosphere of the scene but also bring the host closer to the audience, which will bring unexpected results.^[4] Once doing a programme, a doctor came on and got nervous. The host, He Jiong, saw this and said jokingly, "Just because your body is thinner, so it's 'Thinshi'(In Chinese, it's similar to the pronunciation of Dr)?" Then he deftly standing behind the guest of honour, he smiled and said, "Now I'm standing behind the Doctor, so I'm the postdoc!" The audience immediately burst into laughter and the atmosphere was extremely relaxed and lively. At the same time, because this dialogue puts the guest's identity cleverly as a metaphor, draws the guest and the audience closer to the psychological distance, so that the guest's original state of nervousness quickly relaxed, and the host of the communication process has become more smooth and more coordinated. The role of humour in human interaction cannot be underestimated. An American psychologist said that humour is one of the funniest, most contagious and universally relevant delivery arts. As a TV presenter, facing guests, the media and a large audience every day, there is no doubt that you need to use the communicative function in oral communication. A good TV presenter will know how to make good use of a sense of humour, so that the social atmosphere will soon become relaxed, cordial and conducive to communication. This facilitates subsequent hosting, enhances the atmosphere of the programme and contributes to the effectiveness of oral communication.

4.1.2. Harnessing adaptive capacity to maintain the programme process

In addition to using humour to liven up the atmosphere of the programme, the presenter should also have the function of being able to defuse embarrassment, correct corrections and ensure the effectiveness of communication. Especially on TV shows, where every move on the set is in the public eye, and that emergencies are unavoidable and unpredictable. Therefore, TV presenters must be able to play in a timely manner to give play to the power of the scene, to play a personal characteristic, to show the charm of personality. Maintain the effective progression of the programme process with a style and behaviour that suits you, ensuring that you are not compromised no matter what the circumstances. How to resolve embarrassment

in unexpected situations is an art, which tests the language art and oral communication ability of TV presenters. At an awards ceremony, actor Simon Yam was about to take down the stage after receiving a plate containing almond cakes when he unexpectedly dropped the cakes onto the stage because the plate was tilted. It's a small thing, but a small "mistake" like this is inevitably a bit embarrassing and makes the programme a bit discordant. And after the almond cake fell, the host He Jiong immediately and particularly naturally continued, "Whoops, you still have a few pieces left for me here." A line of improvisation on the spot instantly relieved Yam of his burden. It also brought a smile to the faces of the actors on stage and the audience, and a sigh of relief from those watching in front of the screen. It is an unshirkable responsibility and a much-needed ability for TV presenters to maintain the flow of the programme through the art of language by exercising their respective control over the scene.

4.2. Improvement of the cultural aspects of oral communication

With people's growing need for spiritual culture, the cultural content of TV programme hosts' oral communication is becoming an important dimension in judging the quality and ratings of TV programmes. Words with rich connotations and high cultural taste, as well as some poetic quotations and idiomatic allusions, can interactively promote and complement programme recognition and presenter reputation.^[5] The fact that "The Reader", hosted by CCTV host Dong Qing, can be loved and followed by a wide range of viewers is inextricably linked to the cultural tone of the programme itself as well as the host's deep cultural heritage. In order to enhance the cultural taste of language and improve the cultural nature of oral communication, presenters need to cultivate and enhance their own cultural heritage. Enhancing the cultural aspect of oral communication requires presenters to read widely and diversify their hobbies. Not only do they need to be aware of the natural world, but also to be able to understand the customs of different regions and cultures, as well as the customs of each region. In mass communication, the presenter should play the role of "human civilisation communicator", meet the needs of the audience, tell a good Chinese story and spread the Chinese voice.

4.3. Meeting the need for specialisation

In the era of all-media, with the continuous progress of society and the rapid development of network technology, the public has more and more channels to obtain information, and can obtain more and more rich information by themselves. In addition to searching through the search, the public can also share and absorb ideas and answer their own questions through the interaction between online users. The mere recipient of information no longer exists, and people seem to be more "knowledgeable". Therefore, nowadays, the information quality of TV programmes is more and more demanding, and people are more and more concerned about the professionalism of TV programme hosts. If the presenter's understanding of information and events is the same as that of the general public, or even less than that of the general public with more in-depth analyses and sharper insights, it will inevitably make the programme less watchable and less attractive. This requires TV presenters to create a professional communication angle for the content they are communicating and to "do one thing well". The host of a financial programme should understand finance, be familiar with new policies in the financial industry and be able to analyse new phenomena in economic life from a professional perspective. Sports programme hosts should be rich in sports theory, know sports laws and regulations, and be familiar with refereeing laws and sports terminology. At the same time, the capacity for cross-border integration is enhanced to meet the needs of contemporary audiences.

5. Prospects for optimising the oral communication of TV presenters

Firstly, it is able to adhere to the spoken language in the hosting of TV programmes, and use the language of civilians, groundedness and closeness for oral communication, so as to improve the efficiency of communication. At the same time to enhance the interactive communication with the audience, in the era of integrated media to fully meet the needs of the audience.

Secondly, clarifying the purpose of dissemination. Analyse the communication environment and its relationship with the surrounding area with the aim of accurately delivering the content of the communication to the recipients of the message. Use appropriate language and contextualise spoken communication to ensure effectiveness.

Thirdly, to improve the language's expressiveness. Enrichment of oral communication content, enhancement of knowledge base and strengthening of oral communication relevance. Not only can it follow the text of the programme closely, but also combine the relevant knowledge of various parties to make it organically combined with the content of the communication, and express it flexibly, so as to increase the thickness of the oral communication and optimize the quality of the oral communication.

Fourthly, it is fully personalised. Combining their own experience, judgement and other comprehensive abilities, so that they can appropriately use their linguistic skills to deal with the complexity of the situation on the spot. Maintain the programme process to ensure programme quality and propagation effect.

6. Conclusions

It is true that the increasingly fierce competition in the era of integrated media will only make higher demands on TV presenters. TV presenting is increasingly becoming a more comprehensive and testing job. An exploration of the oral communication skills of television presenters reveals that there is not a fixed level of oral communication skills of presenters. From the basic function of accurately conveying the content of spoken communication to the function of using a sense of humour and harnessing adaptive capacity to maintain the progress of the programme, all of them reflect the professional and comprehensive abilities and artistic attainments of the TV presenter. Not all presenters have strong oral communication skills. However, a good presenter must have a high emotional intelligence and a high reserve of comprehensive knowledge, so that he or she can fit the context and analyse the relationship with the surroundings in order to choose the appropriate communication content, and at the same time continue to improve his or her professionalism and enrich his or her cultural heritage in order to optimise his or her oral communication skills. The need for TV presenters to optimise their oral communication skills is an unquestionable priority in this day and age.

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