

Media Audio-visual Integration and Cross-cultural Discourse Construction: A Practical Study of Broadcasting Host Major in China Traditional Handicraft Workshop

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ABSTRACT

Under the background of “One Belt, One Road” cultural exchange and China’s “going out” strategy, China’s traditional handicrafts, as a living intangible carrier, have become an important link in building a community of destiny between China and foreign countries. This paper takes the workshop of traditional handicrafts university in China as the practice field, focusing on the cross-border participation value of broadcasting and hosting major, and from the dual perspectives of cross-cultural discourse construction and media-integrated audio-visual communication, discusses the trinity communication paradigm of “educational practice+audio-visual recording+all-media communication”. By analyzing the practical logic of broadcast hosting major in discourse adaptation, narrative innovation and interactive mediation, combined with the communication cases of non-legacy projects such as paper-cutting and calligraphy, this paper demonstrates its core role in reducing cultural discounts and improving communication efficiency. It is found that by constructing a cross-cultural discourse system of “authenticity+localization” and using the multi-narrative strategy of integrating media, audio and video, the broadcasting host major can effectively build a cultural communication bridge between China and China, provide a replicable and popularized practice path for the international spread of traditional handicrafts in, and promote the connotative development of the broadcasting host major in the field of cross-cultural communication.

With the deepening of globalization and the continuous promotion of the “Belt and Road Initiative”, the competition of cultural soft power has become the core dimension of international cooperation and exchange. As an important part of intangible cultural heritage, China traditional handicrafts bear the cultural genes and aesthetic wisdom of the Chinese nation, and are an important carrier to show the image of China and spread the value of China. As a core member of ASEAN, Malaysia’s multicultural social context provides a unique field for the spread of China’s

traditional culture, and also puts forward higher requirements for the accuracy and adaptability of cross-cultural communication. This paper constructs a theoretical analysis framework of “professional intervention of broadcasting host+cross-cultural discourse construction+media audio-visual communication”, which breaks through the limitation of “single discipline perspective” in traditional handicraft communication research and enriches the connotation of cross-cultural communication theory and non-genetic broadcasting theory. At the same time, it fo-

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cuses on the role transformation of broadcasting and hosting major in cross-cultural context, and expands its application research in the field of non-news communication, so as to provide empirical support for the construction of cross-cultural communication with China characteristics.

First, the theoretical agreement between cross-cultural communication, media audio-visual integration and discourse construction

(A) Cross-cultural communication theory and “cultural translation” perspective

Hall’s coding and decoding theory points out that the core contradiction of cross-cultural communication lies in the cultural context difference between encoder and decoder, which easily leads to three decoding results: “dominant-negotiation-confrontation”. Due to the differences between Chinese and Malaysian cultures in values, aesthetic paradigms and living habits, if the “local coding” mode is directly adopted, it will easily lead to decoding deviation and cultural discount.

The theory of “cultural translation” emphasizes that effective cross-cultural communication is not a simple cultural transplantation, but an adaptive expression transformation on the basis of maintaining cultural authenticity (China Electronic Labor Society, 2025). This theory provides the core for the discourse construction of broadcasting host major: it should not only accurately convey the essence and cultural connotation (authenticity) of traditional handicrafts, but also conform to the cognitive habits and expression logic (localization) of Malaysian audiences, and realize the transformation from “cultural display” to “cultural resonance”.

(B) Media communication theory and “micro-circulation” communication concept

Media-integrated communication theory takes “media integration” as the core, and emphasizes that by integrating traditional media and new media resources, a multi-channel and all-round communication matrix is constructed to maximize the communication effect. The concept of “micro-circulation” communication put forward in the declaration advocates replacing “flood irrigation” communication with miniaturization and accuracy, and improving communication efficiency through deep interaction, which is highly consistent with the characteristics of “differentiation” and “interaction” of media communication.

As the core force of audio-visual communication, the transformation direction of broadcasting and hosting specialty in the era of media integration just meets this

demand: from a single “disseminator of audio language” to “producer+disseminator+interactive guide of media integration content”, which can integrate short videos, documentaries, live broadcasts, pictures and texts, and transform the handicraft creation process and cultural stories in the workshop into audio-visual products suitable for different communication channels, forming “experience-recording-communication”.

(C) Discourse construction theory and the professional adaptability of broadcast host

Foucault’s discourse theory holds that discourse is the carrier of power and knowledge, and its construction process directly affects the formation of cognition and identity. The construction of cross-cultural discourse is not only the translation at the language level, but also the adaptation and communication of cultural logic and values. The core competence of broadcasting host specialty-language expression, narrative construction and context adaptation, is in natural agreement with the core needs of cross-cultural discourse construction;

1. Language expression ability: it can realize the popularization conversion of technical terms and balance cultural specificity and expression universality;
2. Narrative construction ability: be able to dig out the cultural stories behind handicrafts and replace blunt preaching with emotional and storytelling narration;
3. Context adaptability: It can adjust the communication strategy according to the multicultural context of Malaysia (Malay culture, Chinese culture and Indian culture coexist) to achieve accurate adaptation.

Second, the practical logic of broadcasting hosts participating in Malaysian handicraft workshops

(A) the construction of cross-cultural discourse adaptability: the balance between authenticity and localization

1. Accurate coding of cultural connotation

Traditional handicrafts in China contain rich cultural symbols and values, such as “auspicious patterns” in paper-cutting and “spirit of pen and ink” in calligraphy. The accurate transmission of these cultural connotations is the basis of cross-cultural communication. Broadcasting and hosting majors achieve accurate coding through the following paths:

First of all, joint non-legacy experts to carry out preliminary research, sort out the craft context, cultural implication and symbol system of handicrafts, and ensure

the professionalism of discourse. For example, in the calligraphy workshop, the cultural symbol of “pen, ink, paper and inkstone” and the technological essence of “eight methods of eternal characters” are clarified to avoid the spread deviation caused by cultural misreading. Secondly, the expression structure of “term+explanation+analogy” is adopted to transform professional concepts into perceptible language. For example, when introducing the “hollowing out technique” of paper-cutting, it can be compared with the weaving process of traditional Malaysian handicraft “Kain Song Ket”, and the cognitive connection can be established through cultural symbols familiar to the audience.

2. Adaptation and adjustment of localized expression

The multicultural context of Malaysia requires that the spread of discourse should not only respect the local cultural taboos, but also conform to its expression habits. The broadcasting host major adapts and adjusts from three dimensions:

On the linguistic level, the multi-language mashup mode of “Chinese+Malay+English” is adopted, and the core cultural concepts retain the original Chinese words and are supplemented by Malay notes, which not only maintains the cultural authenticity, but also enhances the understandability. For example, when introducing “Gourd Carving”, we should keep the Chinese pronunciation of “Hulu” and explain its homophonic meaning of “Fulu”, and translate it in Malay “kemakmuran dan kebahagiaan” (prosperity and happiness) appropriately.

On the context level, we should avoid culturally sensitive content and strengthen the expression of common values. For example, when presenting the “inheritance value” of handicrafts, the single expression of “national characteristics” is weakened, and the common themes such as “common cultural wealth of mankind” and “ingenuity of craftsmanship” are emphasized, which is in line with the social context of multicultural symbiosis in Malaysia.

In the aspect of expression style, “cordial interaction” is adopted instead of “authoritative preaching”. Learn from the “gentle and euphemistic” communication style of Malaysian media, and create an atmosphere of equal communication through interactive forms such as asking questions, sharing and experiencing, so as to avoid the “condescending” feeling in cultural communication.

(B) Multi-narrative of media audio-visual: from live experience to all-media communication

1. Audio-visual recording and guidance of live experience

The core value of the workshop lies in the immersive

experience, and the broadcasting host major transforms the one-time experience into a spreadable audio-visual resource through “on-site guidance+instant recording”:

In the experience guidance, the narrative strategy of “process disassembly+emotional stimulation” is adopted. Taking the paper-cutting workshop as an example, the broadcast host first aroused the interest by asking how a piece of red paper became an auspicious pattern, and then explained it step by step according to the process of “origami-drawing-cutting”, and each step was integrated into the cultural story (such as “folding in half symbolizes reunion” and “the pattern symbolizes auspiciousness”), and at the same time, the experience was enhanced through on-site demonstration and one-on-one guidance. In the instant recording session, we cooperated with the film and television production team to complete the material collection, and took the “participant’s perspective” as the main line to capture the focused expression, interactive moments and finished product display in the creative process, so as to accumulate fresh materials for the later production of media products. The broadcast host also assumes the role of “live interview” by asking “Why did you choose to participate in this workshop?” “What is the biggest feeling in the creative process?” And other issues, collect real feedback from participants, and enrich the content of communication.

2. Multi-presentation of media products

Based on the workshop materials, broadcast hosts are professionally led or deeply involved in the creation of media products, forming a “multi-level, wide coverage” communication matrix:

Short video products (1-3 minutes): Focus on the “process highlights+experience moments” of handicrafts, and adopt the mode of “fast-paced editing+popular commentary+background music” to adapt to short video platforms such as TikTok and Tiktok. For example, making a series of short videos of “Learn Chinese Paper-cutting in 1 Minute” to explain the interesting creative fragments of participants step by step and enhance the interest and practicality of communication.

Documentary (15 minutes): With the theme of “Cultural Encounter”, it records the whole process of the workshop, integrates the cultural sentiment of Chinese and Malaysian participants and the story interview of handicraft inheritors, and adopts the method of “narrative montage+actual sound” to show the depth and temperature of cultural exchange. As a narrator of the documentary, the broadcast host tells the story of cultural blending in a deep and soothing tone to enhance emotional resonance.

Live broadcast and graphic report: In combination with

local media platforms in Malaysia (such as Star Online and Malaysia National News Agency), the workshop will be broadcast live, and the broadcast host will guide online interaction in real time to answer the audience's questions; At the same time, write a graphic report to systematically present the workshop results and cultural significance in the form of "text+picture+short video".

(C) Interactive mediation in the workshop: from one-way communication to two-way resonance

1. Cross-cultural interaction bridge building

Participants in Malaysian workshops cover different races, ages and occupational groups, and their cultural backgrounds are quite different. Broadcasting and hosting majors build interactive bridges in the following ways:

On the one hand, the "cultural sharing" link is designed to encourage participants to interpret handicraft works in combination with their own cultural background. For example, in the calligraphy workshop, Malay participants are invited to write calligraphy works in Malay vocabulary and share their understanding of "pen and ink art"; Broadcasters summarize and echo the interpretations from different cultural perspectives, so as to promote cultural mutual learning.

On the other hand, to resolve the cultural barriers in interaction. When the participants are confused due to cultural differences (such as not understanding the implication of paper-cut patterns), the broadcast host will explain in the form of "cultural short stories" to avoid blunt preaching; When there is a language communication obstacle, we can ensure smooth interaction through body language, physical display and other auxiliary ways.

2. Collection and response of communication feedback

The effectiveness of cross-cultural communication needs to be continuously optimized through feedback mechanism. Broadcasting host major plays the roles of "feedback collector" and "responder" in workshops and post-communication;

At the workshop site, collect participants' feedback on the communication content and expression form through questionnaire survey and group discussion; In the later stage of communication, we should monitor the communication data (reading volume, interaction rate, comment content) of media products and analyze the cognitive preferences and needs of the audience.

According to the feedback results, adjust the communication strategy in time: if the audience is more interested

in certain handicrafts (such as gourd carving), the proportion of related content can be increased; If the translation of some cultural connotations is not clear enough, it can be strengthened by supplementing short videos and interpreting pictures and texts, forming a virtuous circle of "communication-feedback-optimization".

Third, practical results and optimization path

(A) practical results

1. The efficiency of cultural communication has been significantly improved.

Through the intervention of broadcasting host major, the spread of China traditional handicrafts in Malaysia has achieved three changes: from single display to deep experience, from blunt preaching to emotional resonance, and from short-term activity to continuous spread. According to the communication data, the total coverage of media products exceeded 3 million person-times, and the number of discussions on topics related to cultural exchange between China and Malaysia reached 500,000, effectively enhancing the recognition and reputation of China traditional handicrafts in Malaysia.

2. Connotation-based development of broadcasting hosting major

The practice of the workshop promoted the broadcasting and hosting major to break through the single field limitation of "news communication" and form a compound talent training mode of "cross-culture+media integration+non-legacy". Teachers and students who participated in the practice have significantly improved their abilities in cross-cultural discourse construction, media product creation and interactive mediation. They have published 3 academic papers and won a special award for cultural exchange in Malaysia, which has injected new vitality into professional construction.

3. Construction of a cultural exchange bridge between China and Malaysia

The workshop became an important platform for cultural exchanges between China and Malaysia, which not only promoted the spread of traditional handicrafts, but also enhanced mutual understanding and friendship between the two peoples. Malaysian universities have expressed their hope to establish a long-term cooperation mechanism and carry out more similar cultural exchange activities; Some participants spontaneously set up the "China-Malaysia Handicraft Exchange Group" and continued to carry out cultural mutual learning activities,

laying a solid folk foundation for building a community of destiny between China and Malaysia.

(B) Optimize the path

1. Build a “non-legacy+cross-cultural” curriculum system.

In the training of broadcasting and hosting professionals, courses such as “Introduction to Intangible Cultural Heritage”, “Cross-cultural Communication Practice” and “Malay Cultural Studies” are added, and non-legacy experts and cross-cultural communication scholars are invited to give special lectures to improve students’ cultural literacy and cross-cultural adaptability. At the same time, Malaysian handicraft workshops will be incorporated into the practical teaching system, and students will accumulate experience in practice through “project-based learning”.

2. Deepen the creativity and technical empowerment of media audio-visual.

Creativity: In-depth study of Malaysian audience’s media usage habits and aesthetic preferences, to create a media-integrated product of “localized creativity+China cultural core”. For example, in combination with the popular “Folklore Challenge” in Malaysia, the online activity “Creative Renovation of Handicrafts in China” was launched to encourage the audience to participate in creation and dissemination.

Technical level: use new technologies such as AI translation and virtual anchor to improve the accuracy and interactivity of communication. For example, develop a multilingual intelligent question answering system to answer the audience’s questions about traditional handicrafts in real time; Use virtual anchor to restore the process of handicraft creation and enhance the interest and immersion of communication.

3. Establish a communication mechanism of “China-Malaysia cooperation”

Strengthen in-depth cooperation with Malaysian universities, media and cultural institutions, and build a “China-Malaysia collaborative” communication network: cooperate with Malaysian media universities to jointly create media-integrated products and integrate the creative perspectives of local students; Establish long-term cooperative relations with mainstream media such as Star and Ma Xinshe, and expand communication channels; Join the Malaysian Cultural Exchange Association and participate in local cultural activities to enhance the integration and influence of communication.

4. Improve the closed-loop mechanism of “feedback-optimization”

Establish a multi-dimensional communication effect evaluation system, and comprehensively evaluate the changes of audience’s cognition, emotion and behavior through questionnaires, in-depth interviews and communication data analysis. Hold feedback seminars between China and Malaysia on a regular basis, adjust strategies in time for the problems existing in communication, and continuously optimize the cross-cultural discourse system and the media communication scheme.

conclusion

The cross-cultural spread of China’s traditional handicrafts in Malaysia is an important practice of the “Belt and Road” people-to-people exchange, and it is also the key path to build China’s cultural soft power. Broadcasting and hosting major has played an irreplaceable role in the traditional handicraft workshop in China with its unique ability of discourse construction, audio-visual communication and cross-cultural interaction. Through theoretical analysis and empirical research, this paper constructs a practical framework for broadcasting host specialty to participate in cross-cultural communication of traditional handicrafts: focusing on the construction of cross-cultural discourse, realizing accurate translation and localization of cultural connotation; Expand the depth and breadth of communication by taking the audio-visual narrative of media as the carrier; Take interactive mediation as a bridge to promote cultural mutual learning and emotional resonance. Practice has proved that this framework can effectively reduce cultural discounts, improve communication efficiency, and provide a replicable and scalable scheme for the international communication of traditional handicrafts in China.

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