A study of the interoperability and differences between broadcasting and dubbing

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Abstract: *With the rapid development of the new era, broadcasting and voice-over programs have become an important and indispensable part of social communication, playing a crucial role. This paper first analyzes the interoperability of broadcasting and voice-over. Next, it examines the differences between broadcasting and dubbing and finally explores the development paths of both fields. This paper provides a reference and reliable basis for integrating and developing broadcasting and voice-over majors by focusing on the interoperability and distinctions between the two.*

Keywords: *Podcasting; Voice-over; Interoperability; Differentiation; Development Paths*

1. Introduction

With the rapid growth of the Internet era, information dissemination is characterized by its speed, scope, and platform. Nowadays, broadcasting and dubbing professionals often focus solely on transmitting information for communication's sake, losing sight of the essence of meaningful interaction. They frequently analyze and relay content directly from tablets or scripts, resulting in information that may seem commonplace and uninspiring, making it difficult for the audience to extract important insights. The process must be artistic, involving creative processing to make information dissemination more vibrant and dynamic. This approach can resonate with the audience, linking the development of broadcasting and dubbing while promoting steady and innovative growth.

2. Analysis of the interoperability of broadcasting and dubbing

2.1. Fundamentals of Creative Writing for the Broadcasting Profession

2.1.1. Concept of the Broadcasting Profession

The broadcasting profession is vital to articulating language and conveying information to an audience through verbal expression and creative knowledge sharing. Podcasting plays a crucial role in television, radio, and broadcasting.[1] For example, newscasts, variety shows, and sports programs all require the presence of an announcer who connects news or segments through their artistry, promoting a coherent and engaging narrative.

An announcer can function as either an actor or a presenter. In the former role, the announcer actively participates in a program, transforming into an actor during performance segments. In the latter role, the announcer introduces the content of the upcoming program, acting as a host without being directly involved in the performance. These roles can coexist and be interchanged seamlessly, each contributing to the overall success of the program.

2.1.2. Language arts principle

The art of language is the foundation of broadcasting and an important indicator of an announcer's well-roundedness. Additionally, language significantly affects the quality of broadcast production. Broadcasting should be viewed and analyzed from an artistic perspective, adhering to the principles of the art of language.

First, the language must be authentic. An announcer should ensure that the news or events being disseminated are truthful and accurate, reflecting real-life occurrences. Given the constant stream of news, it is crucial to discern right from wrong and use appropriate and non-sensitive language to avoid misleading the audience or causing adverse impacts. Fabricating false, harmful, or rumor-based content is unacceptable. Field investigations should be conducted to verify the accuracy of the news, ensuring

that the audience perceives the information as reliable.

Secondly, the language must be logical. Logic is essential for a good announcer and is a critical competency for accessing higher platforms. Not only should the announcer's speech be rational, but the content of the news or events they broadcast must also be presented logically. While ensuring that news events are factual, announcers should distill, integrate, and summarize information into clear and logical language. This proficiency allows listeners to perceive the content as organized, concise, and coherent, making it easier to understand the core concepts of the story.

Finally, the language must evoke emotion. Emotional expression is crucial in determining the content type of scripts. Different contexts require different emotional tones: sports demand passion, finance economics require rigor, and history calls for solemnity. Emotionality involves adjusting the emotional tone of the broadcast based on the content, creating a resonance between the announcer's state and that of the audience. This connection fosters inner communication, interaction, and engagement with the audience.

2.1.3. Characteristics of the Linguistic tyle

Linguistic style refers to the unique manner of expression an announcer or presenter uses on air. Each announcer or host possesses their broadcasting style, but the characteristics of their linguistic style can change based on the nature of the program. It is crucial not to let personal stylistic traits dominate, as this can detract from the program's appeal.

The conventional language style, or the universal language style, lacks emotional depth and simply conveys the broadcast content directly. While it superficially ensures that words are accurate and phrases flow smoothly, it often neglects tone and inflection, leading to a bland and unengaging presentation. As a result, the expressiveness of the language diminishes, making it difficult for the audience to extract relevant and important information.[①]

In contrast, the emotional language style incorporates a rich progression of emotions, allowing the audience to connect with the program on a deeper level. By infusing their feelings into the content, announcers can bring the broadcast to life and foster emotional resonance with the audience. In cultural programs, for instance, hosts adjust their emotional expressions based on the theme, environment, and other factors, effectively mobilizing the audience's emotions and creating a sense of empathy.

The passionate language style emerges from sensory stimuli and is primarily used in live sports or gaming broadcasts. Initially, the announcer's mood may be flat and quiet, but it builds to an emotional crescendo during critical moments of the event. As excitement peaks, the announcer's emotions become vibrant and exuberant, maintaining that energy until the conclusion of the event. During pivotal moments, announcers use vivid language, idioms, and paired verses to describe the action, vividly engaging the audience's enthusiasm.

In summary, linguistic styles can encompass suspenseful, resonant, and other expressions. Each style requires a deep understanding and genuine feeling for the content to characterize the announcer's or presenter's unique approach effectively.

2.2. Foundations of creative writing for voice-over professionals

2.2.1. Voice Over Professional Concept

The voice-over profession is a crucial component of the audible language arts, representing the sonic artistry of both silent and audible elements. It involves synchronizing sound and picture, which matches the sounds produced during speech and the actors' body movements.[2] Actor voice-overs possess a unique artistic expression fueled by rich imagination, making them profoundly engaging and infectious for the audience.

2.2.2. Language arts principle

There is a distinct difference between a voice actor and a traditional actor. While actors perform in front of the curtain and engage directly with the audience, voice actors communicate solely through their voices from behind the scenes, using vocal techniques to simulate expressions and body movements depicted in the visuals.

For instance, consider the character of Emperor Kangxi in the movie and TV series "The Kangxi Dynasty." The first step is to ensure that the voice conditions align. When recording issues necessitate post-dubbing, finding a voice that matches the original actors' vocal qualities with precision is essential.

Emperor Kangxi's voice is characterized as steady and low; a childish or lively voice for dubbing would create a jarring contrast that fails to convey the emperor's authoritative status. Therefore, it's crucial to select a voice actor whose vocal characteristics align not only with the desired tone but also with the character's age, personality, and hobbies. Arbitrarily, choosing a vastly different voice actor, even if they possess substantial skills, will not yield effective results. These considerations are crucial to determining the "voice" conditions in film and television dubbing.

Next, assessing whether the mouth movements sync with the audio is essential. Mouth synchronization is critical for expressing characters' emotions in a production. Each character has a unique personality and emotional landscape. Voice actors must identify the emotional cues of the original actors and accurately convey the characters' emotional shifts. A lack of synchronization indicates that the character's emotional progression has not been fully grasped, resulting in desynchronization between sound and image. Ensuring proper mouth synchronization serves as a vital test of an actor's ability to convey emotional development.

Finally, consider the need for linguistic sensibility. Linguistic sensibility refers to a voice actor's deep understanding and empathy for the characters in the script. Accurately embodying characters and experiencing their emotional changes is particularly demanding for the voice actor portraying Emperor Kangxi, a ruler who has endured numerous trials. This role requires not only age appropriateness and a wealth of life experience but also a heightened language perception, placing significant demands on the voice actor's ability to convey authenticity.

In summary, three fundamental principles should be considered when evaluating the conditions of "sound" in film and television dubbing: vocal matching, mouth synchronization, and linguistic sensibility.

2.2.3. Characteristics of the Linguistic Style

The language of dubbing differs from that of broadcasting in that dubbed language prioritizes emotional expression over the voice actor's characterization. The stylistic features of dubbing are specifically tailored to reflect the scripted characters. [3] When organizing language according to the stylistic traits of a character, the voice actor's delivery must remain closely aligned with the script's content. For instance, if a character is gentle and virtuous, the voice actor must convey those qualities through performance, ensuring that the language style closely matches the original character's essence.

Dubbing language is marked by its diversity and breadth. Voice actors must deeply understand the characters they portray, as their stylistic characteristics must adapt to reflect the nuances of each role. This dynamic interplay allows the voice actor's expression to evolve with the character, creating a more authentic and immersive experience for the audience.

2.3. Similarities between broadcasting and dubbing

2.3.1. Linguistically

Broadcasting and dubbing are both vocal language arts processed through artistic creation. The information is disseminated to the audience after the creator's understanding and feelings are integrated. Both practices involve summarizing linguistic content through a new distillation: retaining what meets the requirements and removing redundancies that don't make sense. This process develops positive, sensible language content that can be broadcast on television media.

2.3.2. Emotionally

Podcasting and dubbing are not just standalone bodies of work; both involve creating emotionally expressive language compositions, relying on the emotional nuances of the lines and scripts. The language content in broadcasting varies across genres such as sports, variety, and culture, each requiring different emotional tones—passionate, relaxed, or solemn. Similarly, the verbal content of voice-over varies according to the scripted roles, adjusting its mood to align with the character's personality.

Thus, both practices maintain emotional overtones throughout, emphasizing that language is inherently tied to emotion, allowing them to complement each other effectively.

3. Analysis of the differences between broadcasting and dubbing

3.1. Applications of broadcasting

3.1.1. Broadcasting station

Foremost radio and television stations remain the cornerstone of the broadcast platform. Regardless of societal changes or national developments, radio and television remain vital mediums for communication and dissemination, providing people with news and cultural programs. Additionally, various positions in radio and TV correspond to individuals specializing in broadcasting, offering a venue for broadcasting talents to realize their aspirations. For broadcasting hosts, fields such as legal programs, sports programs, variety shows, and financial programs require skilled talent. The continuous infusion of fresh voices and perspectives will also invigorate the audience experience.

3.1.2. Radios

Radio serves as a crucial distribution platform for in-vehicle entertainment, playing a pivotal role in the flow of information. Sedans on the road have radio stations featuring switchable frequencies, each offering different programs. This variety ensures a continuous demand for announcers who deliver news and content through sound. Corporate organizations that relay car radio stations maintain an ongoing need for announcer talent, providing young professionals a valuable platform to practice and develop their skills.

3.2. Applications of Voice Over

3.2.1. Dubbing (for film and television drama)

The explosion of online literature significantly influences the development of film and television dramas. Crews are continually receiving information about market activities, keeping abreast of trends in the entertainment industry. Understanding these trends is essential for directing the production of movies and TV series, instilling confidence in developing and producing new literary IP[②] films or series, ultimately leading to profit.

However, during film and television shoots, crowded sets and poor sound conditions often pose challenges. Issues with radio equipment can result in the failure to capture effective sound for post-production. To meet market demand quickly and achieve their own goals, producers often turn to suitable voice actors for post-dubbing and sound effect synthesis. This efficient approach enables the rapid output of film and television dramas, meeting market demand and achieving production goals in a timely manner. This not only allows producers to quickly capture business value but also provides voice-over workers with clear employment opportunities, allowing them to apply their skills and training in practical settings.

3.2.2. Dubbing (for computer games)

As the Internet age progresses, large-scale mobile online games become increasingly prominent. Titles like "King of Glory," "Stimulus Battlefield," and "Daily Flyer" have gained immense popularity. To maintain this momentum, continuous innovation is essential—introducing new heroes, scenario maps, and features. Without innovation or transformation, these games risk stagnation, allowing new handheld games to emerge and capture the market.

The demand for voice-overs is crucial in this context, as new heroes and effects require distinct voices crafted by voice-over artists. These games ' frequent updates and expansions drive this ongoing need for fresh voice content, ultimately stimulating employment opportunities for voice-over professionals.

3.2.3. Dubbing (for animation and comics)

As people's quest for the spiritual world grows, anime has gradually made its mark in the film market. In recent years, the anime and manga industry has experienced significant growth, with increasingly longer anime schedules. Titles like "White Snake-Fate," "The Descent of Nezha's Magic Child," and "30,000 Leagues in Chang'an" exemplify this trend.

This surge presents a challenge for voice actors, as they must skillfully synchronize sound with visuals while considering character development and the ambient sounds in each scene—such as rain, footsteps, flowing water, and combat sounds. Voice actors need to possess a strong sense of navigation between characters and their environments. When these films air, the emotional resonance achieved through vivid and flexible voice-overs allows audiences to connect deeply with the story.

3.3. Differences between broadcasting and dubbing

3.3.1. In terms of scope of application

The primary difference between broadcasting and voice-over lies in their applications. Broadcasting is typically utilized by significant radio and television stations, community radio, and event organizations, primarily for live events. In contrast, voice-over work is usually performed behind the scenes within platforms such as film and television crews, game companies, and animation studios.

3.3.2. In terms of artistic creation

The broadcasting profession involves processing, condensing, and summarizing actual events while blending in unique personalities to create a broadcast mood that resonates with the audience. This approach allows viewers to extract the main message quickly.

On the other hand, voice-over professionals must thoroughly understand the detailed descriptions of the characters in the script, including their personalities and hobbies. In dubbing, where individual characterization is crucial, the voice actor embodies the characters, making them the same. By fully grasping the psychological dynamics of the characters, voice actors can better match their voices to the characters, resulting in a more vivid and engaging performance.

4. Paths of development in broadcasting and dubbing

4.1. Build a communication platform to promote more possibilities in the industry

There is still significant room for improvement among current announcers and voice actors, yet there is a notable lack of communication platforms for exchange and mutual learning. [4] Local authorities should establish these platforms to facilitate linkage between broadcasters and dubbers, allowing them to share experiences and insights. Such exchanges can enhance professionals' field expertise, broaden their international perspectives, and stimulate creative enthusiasm. This collaborative development can strengthen the inherent cohesion of the entire film and television dubbing industry, accumulating new energy and providing fresh momentum for the film and media sector. Ultimately, this will create a comprehensive blueprint for the movie and television dubbing industry.

4.2. Improve the incentive reward system to motivate practitioners

Improving recognition awards for voice actors is essential to elevate their visibility, much like on-screen actors. Modern moviegoers often prioritize films featuring famous stars, overlooking the contributions of behind-the-scenes voice talent. Movie theaters rarely highlight the involvement of voice actors as a measure of a film's quality, leading to a lack of awareness among audiences.

Moreover, the disparity in compensation is not just stark, it's a call for change: voice actors typically earn less than one-tenth of what their on-screen counterparts make, creating an 'imbalance in the circle.' While Chinese cinema boasts numerous awards recognizing film and television actors—such as the Golden Horse Awards and the Huabiao Awards—there are currently no awards that evaluate performances based on vocal artistry. This is a situation that needs to be addressed urgently.

To address this, it is crucial to establish large-scale dubbing exhibitions and performances that provide platforms for voice actors to exchange ideas and enhance their professionalism. Creating a jury mechanism for competitions and awarding medals and rewards to winners can stimulate motivation among practitioners, gradually bringing voice actors into the public eye and acknowledging their vital contributions to the industry.

4.3. Enhance the level of specialization and promote the industrialization of media

Enhancing the professionalism and creativity of announcers is vital in today's competitive media landscape. Engaging with experts and scholars can provide valuable insights, helping broadcasters avoid the pitfalls of self-study and ensuring a well-rounded understanding of industry practices. This proactive approach can save time and prevent misdirection.[5]

Two key initiatives can be pursued to promote the industrialization of media. First, broadcasters should prioritize the acquisition of professional knowledge and practical experience, honing their language expression, logical thinking, and on-site responsiveness. Second, they must focus on audience

needs and market dynamics, experimenting with new hosting styles and communication methods. This innovation can help develop personal characteristics and amplify their influence, ultimately improving the quality and appeal of their broadcasts.

5. Conclusions

In the new era, it's essential to align with the evolving trends of the Internet, leveraging its unique characteristics to foster comprehensive innovation in concepts, content, methods, and institutional frameworks. This approach aims to achieve innovative development in military media and beyond. Understanding modern news dissemination dynamics and emerging media's rise is crucial. Strengthening Internet thinking and embracing integrated development can facilitate the effective amalgamation of diverse media resources and production elements. This integration will promote sharing information content, technology applications, platforms, terminals, and human resources. Broadcasting and dubbing are vital components of the film and media industry, playing a significant role in cultural dissemination. As part of the younger generation, adopting a proactive mindset is important to navigate the challenges and opportunities within this evolving landscape.

6. Note Explanation

① Expressive refers to the connections made with real life in a passage.

② IP refers to film and television works based on intellectual property adapted and developed with secondary or multiple changes for use in film and television productions.

References

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