

Talk in Media: Implications of Language Use

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ABSTRACT

This paper is about how language is used in the workplace. The first part of this paper discusses the institutional environment in which the language is produced, the resources and conventions that affect, restrict and mould the linguistic output. Using television broadcasts as a basis of analysis, this paper explores agenda setting in media narratives. This paper analyses how agendas are set and realised in 2 different milieus of broadcast; one from a talk show perspective, and another from a video – a citizen journalism that was uploaded into You Tube. The second part of this paper looks at the agendas in terms of how both language and visuals enhanced the socio-cultural implications in the construction of national identity. It also looks at the principles of language use and the kind of cultural values that can be constructed and embedded into media talk. This has implications from the perspective of personnel training in media industry.

Keywords: media language; agenda setting; cultural competence; higher education pedagogy; language use.

THE ESSENCE OF MEDIA TALK

Language is an essential part of the content of what the media purvey to us. That is, language is a tool and expression of media messages. Both the general public and researchers - to say nothing of the communicators themselves - concern themselves with the content of what is transmitted by the media and with the way in which language carries the content.

Allan Bell (1991:3)

As the world goes onto the digital platform, most of our communication are inundated with visual forms rather than the printed words. One of the distinct elements in media texts is the prominence of visuals or videos and the accompanying captions overtaking the role of paragraphs of written words. News is accompanied with visuals – even the printed digital press is supported with videos to illustrate. In the last two decades since the advent of social platforms like Facebook, WhatsApp, Instagram which allows visual to be embedded into their contents, the avenue for visuals, both still and moving has expanded exponentially. The old cliché, “a picture is worth a thousand words” has a new added tag. According to Troy Olson of Digital Advertising Manager, and Jeff Loquist, Search Marketing Manager for ShoppersChoice.com, during an interview with Greg Jarboe on YouTube Blog in Oct 2010, “If a picture is worth a thousand words, then a video is worth a million” (Jarboe, 2010, para1). It is noteworthy that statistically, 87% of marketers in United States use video for content marketing in e-marketing (Sanchez, 2013, 0.28). In fact, Scott MacFarland refers to the phenomenon as a paradigm shift from still pictures to videos (MacFarland, 2014, para 2).

This paper aims to look at the talk that has evolved from the broadcast into the realm of video talk. Because of the significance of talk that abounds in videos, it is pertinent to trace and analyse how this talk in terms of two different genres are similar due to similar institutional parameters and environments in production, i.e., the “generic constructs” (Lee, 2004, p. 54) that encapsulates the type of utterances in media texts. Firstly, production for videos and television broadcasts uses the camera; secondly, they are limited to time, and the parameters permitted for filming. Therefore, for the purpose of this paper, two genres are selected for comparison: a talk show from mainstream television, and a video reporting (citizen journalism) uploaded in You Tube. The basis for such selection is because the agenda for the kinds of talk in Malaysia does embrace basic cultural values that aim towards multi-culturalism. It is often

an unspoken role of higher education institutions in Malaysia to have ‘nationalistic’ function of “inspiring and mobilising multiethnic, socioculturally diverse young Malaysian towards becoming the guardian of a civic nation” (Badrul Redzuan & Lee, 2019, p. 1).

If we were to trace back the history of moving visuals or videos, we would be looking at television as one of the precursors of videos. One of the premises in television broadcast is communication - the relaying of information. Although the visual aspect is a prominent part, the strength of television broadcast lies in the integration of both audio and visual to simulate and imitate real-life situations, thus adding entertainment value to its other business of information dissemination. It is this parallelism that equates the television screen with that of videos because of shared institutional parameters: both are produced with a narrative goal in mind; they are short visual clips with a seen or unseen host. Hence, in order to convey certain information, hosts on television adopt a wide range of registers and takes on different personas according to the goals of the programmes. In this paper, I would be using the word “narrative” (Selby & Cowdery, 1995) in place of programmes to encompass all sorts of visual productions because it defines visuals as telling a story of some sort, and as in the oral tradition of telling a story, the audience is the focus. This characteristic is manifest in media narratives of any kind – advertisements, talk shows, infotainments, documentaries, vlogs and travelogues which abound in You-Tube. The screen that characterises the innocuous television may now be as small as a laptop computer or a handphone because of its portability. Yet, the talk that goes on inside the screen remains constant with the framework that marks talk on television broadcast. With this in mind, this paper will start with television broadcast as an anchorage for the discussion of language use in narratives.

Talk has been defined by Levinson (1983, p. 284) as an occurrence in which “two or more participants freely alternate in speaking ... outside specific institutional settings like religious services, law courts, classrooms and the like”, and by Giddens as “the casual exchange of conversation in the settings of day-to-day life” (1987, p. 99). Since television portrays real-life and imitates social mores, talk in broadcast therefore, simulates the day-to-day “casual exchange of conversation”. Talk that is produced on television exists in real time; the act of speaking and the act of hearing occurs at the same moment, and the viewers at the other end of the television screen are addressed to as if they are physically in front of the speakers in settings that are simulations of real-life – in offices or sitting-rooms. The only difference from mundane day-to-day talk is that it is studio originated; i.e., it is produced within an institutional setting, and is meant for public viewing. The registers in these talks may range linguistically along a cline of formality: from impersonal to friendly. The types of persona adopted varies; the unseen commentator will take on an authoritarian aspect, the sober talk facilitator who sits or stands in fixed positions tends to lend seriousness to the subject, opposed to the friendly chatty individual who moves around on the television screen. But whichever tone or persona adopted, the host would invariably assume that he/she is addressing a listener close-by, as if they, i.e., both the host(s) and the listener(s) are participating in a conversation. It is because of this element of presumed interactiveness that the term *talk* is used to describe the kind of utterances television broadcast hosts engage in.

One inherent quality in talk that is produced for broadcast is the element of implied interaction. Such talk not only contains dialogical verbal acts, it encompasses monological verbal acts as well. Although van Dijk uses talk in an interactive sense to denote “what people do when speaking in face-to-face encounters” (1987, p. 32), within the domains of broadcast, the monological utterances do assume properties of interaction; i.e., it is engaged by at least two parties: the talk and the viewers. Because the monologue is meant for the public, its basic premise pretends to a coordinated encounter between two parties. The viewers are *the other party* in a situation that pretends to a face-to-face encounter. Broadcasters often assume that

there is a receiver; and frame their talk accordingly. Their monologues are framed with the “turn-taking ... suspended for much of this talk” (Montgomery, 1988, p. 86).

Since radio and television share similar institutional characteristics, except for the visual element, Montgomery’s study has thrown much light on the nature of the talk that is produced for broadcast. His description of the DJ’s monologue “as a thing of many ‘voices’ addressed to many ‘audiences’” (1988, p. 102) suggests that monologues do have hidden interactive properties – hidden because although the audience’s response to the DJ’s talk is suspended, it is presumed to be present. This type of communication presupposes the audience’s attitudes and behaviours. It is also pre-emptive; the monologic utterances are organised in such a way as to also supply answers to the unuttered questions. Because of the way this type of talk is arranged around the institutional environment of broadcast, Scannel has labelled it “broadcast talk” (1991, p. 1); and with the parallels between video and television broadcast in mind, we can interchange this term with “video talk” or “media talk”.

Since broadcast talk is characterized by its institutional background, it has a “double articulation” (Scannel, 1991, p. 1): it is a communicative interaction between participants in the show, yet it is also transactional in the sense that it is intended for and designed to be heard by “overhearers” – i.e., unseen viewers outside the talk encounter (Heritage, 1985, p. 99; Bell, 1991, p. 91). There is also an inherent communicative intentionality in the language used in talk programmes; i.e., it is message orientated. “Talk”, according to Giddens (1987) “is the basic medium of focused encounters and conversation is the prototype of exchange of utterances involved in talk” (in Scannel, 1991, p. 6).

Since the goals of the programmes that include *talk* is the exchange of information; encounters between talk host(s) and the participants are arranged towards this end. Broadcast talk is interactively purpose-driven. Therefore, their monologues also have other characteristics of interaction: it is a “planned (intended), goal-directed, controlled, ongoing and sequential activity” (van Dijk, 1986, p. 3). This is seen in the way current events which are directly related to the topic are foregrounded so that the immediate goals of the talk are focussed. Background information or events pertaining to the topic are elided, or if mentioned, only in passing to activate the viewers’ prior knowledge of the events so that the real purpose of the talk is not distracted.

In the process of imitating real-life talk, broadcast talk tends to take on a conversational mode. The conversationalised talk is an effective tool for disseminating messages because of the illusion of intimacy tends to draw the listeners into the inner circle of the talk participants. This illusion of rapport between the speaker and the viewers is further enhanced by the fact that the viewers do see the speaker as he/she speaks. Because of that, broadcast talk is able to cut across spatial distance and reach different levels of audiences: the immediate listener who is in the narrative; the listener who is not at that moment the focus of the interaction, but is also one of the participants, the viewer who is not the participant, yet is a participant of sorts.

As broadcast talk is a presentation for the public, the studio as the physical venue for the talk has socialising potentials. In videos the studio is abstracted into a room, an abstract space where the production of the visuals is conceptualised, edited and produced. Although the studio is a private place, it operates within a public domain. As the discursive site where the terms of social interaction and discursive practice are set and maintained, it is able to decide how events are to be represented; the identities and social statuses allocated to talk participants; as well as the types of roles and relationships assigned to both participants and audience. Thus, talk in media is often embedded with more than one level of agenda.

- At the superficial level is the expressed goals of the talk, seen in the direction in which the subject is developed; and

- At a deeper covert level where the hidden messages - often socio-political agendas - are conveyed through the types of topic chosen, the roles and identities assigned to the talk participants (both the hosts and guests) and the audience.

AGENDAS IN BROADCAST TALK

The way agendas are set depend on the environment in which the talk is produced - the selections that physically construct the venue for the talk, the choice of topics, guests, the persona adopted by the talk host, and structure and arrangement of his/her elicitations - have very specific ends. In short, semiotic and linguistic choices are put together to form a cohesive whole to illustrate the over-riding agendas. This paper analyses how agendas are realised in 2 different milieu of broadcast – one from a talk show perspective, and another from a video that was uploaded into You Tube. Both were produced in English in Malaysia; and although there is a span of more that 2 decades in the production, because the generic constructs of videos and broadcasts are similar in that they are produced for the camera, there is a parallel in language use.

1. Talk show: *Face-to-Face*

The talk show which was conducted in a studio was hosted by a mainstream television channel TV2 (Channel 2 of Radio Television Malaysia) and aired between 1996 and 1997. The interviews looked into social issues and events.

2. Citizen journalism video: *Malaysia's Amazing Race: The Impossible GE14 Mission*. This video was produced by the *Astro*, a Malaysian satellite television provider and uploaded in You Tube during May 2018. This narrative reports the event surrounding the 14th General Election (GE14) and the resolution of the issues. This video production uses reporting by members of the public and filmed in environments that represented their geographic location.

TALK SHOW: *FACE-TO-FACE*

STAGING

Face-to-Face was scheduled during weekday mornings – i.e., on Wednesdays and Thursdays at 11.32 a.m. This therefore, tended to limit its viewers to those who are not working, i.e., housewives, and senior citizens. The watching habits of housewives are predictable in the sense that their attention on the television screen is cursory as they move around the house doing housework. At this point, sound is more significant than visuals. Therefore, generally the background tends to be minimized, emphasizing the talking voice.

However, the staging may differ according to the occasion and purpose of the talk. For instance, in the staging of the scene for talk for the 6/2/97 episode was specially constructed around a festive theme: the double celebration of the Chinese New Year festival and Hari Raya Aidil Fitri by the Chinese and the Malay ethnic groups, whereby entertainment value was foregrounded. Because the two cultural festivals rarely occur together, the overall theme for the 4 talk sessions within this episode focussed on “*A sharing of cultures*” (see Table 1).

Superficially, both the construction of sets for that episode and the topics and guests were selected to represent the 2 ethnic groups. However, there was an underlying persuasive message, seen in the way the topics were sequenced and organised. For instance, the interview in the first interview session revolved around a culturally Chinese topic, which is the prediction for the new lunar year, but the talk was addressed to a wider audience who would also include non-Chinese viewers who may have the relevant socio-cultural schema to understand the oriental concept of geomancy. Therefore, this tolerance displayed towards the cultural practices

of other ethnic groups is 2-pronged: on the one hand it is a reflection of established attitudes; on the other, talking about it brings more understanding. Thus, new sets of behaviours are constantly created through such talks. Similarly, the use of a local Malay singer in the third talk session had the same agenda (see Table 1).

TABLE 1 The Cultural Agenda in *Face to Face*

| Session | Guests/Cultural Representation | Topics |
|---------|--|--|
| 1 | Geomancer <i>Chinese</i> | Predictions of the new lunar year |
| 2 | Fashion Designer <i>Chinese</i> | About clothes for the occasion that is a combination of both cultures - Chinese outfits using batik and Malay traditional costumes with Chinese influence. |
| 3 | Singer <i>Malay</i> | About an album of Hari Raya songs that the singer has recorded for the occasion. |
| 4 | Hotelier <i>European (Culturally neutral)</i> | The fares that the hotel was offering for the festive season. A <i>kompang</i> performance followed by a lion dance. |

Source: Lee, S.C. (1998). Discourse Patterns in a Local Television Talk Show.

TOPICS AND GUESTS

The selection of topics in any mainstream broadcast programme in Malaysia is governed by the intention to inform and to educate. Therefore, guests are selected based on the following criteria:

- They are known experts in the field to which the topic discussion belongs;
- They have certain authoritative value by virtue of their position, or of being one of those involved in the activity or event talked about; or
- They are by nature of their public persona and are “news-makers” by virtue of their professional status.

Topic choice is also related to the target viewers. Bearing in mind that the slot selected for *Face-to-Face* was during weekday mornings, the group of potential viewers would be busy housewives and senior citizens. This is a mixed group comprising people from a wide range of educational backgrounds; therefore, the aim of the selection is to make the viewers aware of certain social issues in Malaysia. Since the choice of topics have recency value, they were more easily accepted because the events referred to were still fresh in the audience’s minds. Table 2 illustrates the link between some of the topic selections, guests, the events and the hidden agendas.

TABLE 2 Topic Selection and Related Events

| Episodes/topics | Related events/interest | Type of guests |
|---|---|--|
| 28/8/96 Challenges and Responsibilities of Malaysian Women <i>Hidden Agenda</i> | In conjunction with women’s day celebration in Malaysia. <i>Talk Goals: That the attitudes of Malaysian men towards women have yet to move with the times.</i> | Sociologists Social worker in the civil service |

That social attitudes have to change with the economic changes.

4/9/96

Entertainment Outlets

A State Government's decision not to renew the licenses of entertainment outlets in the state.

Educationalist
Member of Youth
Movement
Video Arcade
Operator

Hidden Agenda

To defend the authority's actions from moral point of view.

Talk Goals:

That the current move has not solved the existing problem

Source: Lee, S.C. (1998). Discourse Patterns in a Local Television Talk Show.

ROLES AND PERSONAS

A talk host “must be in control of the situation” (Asiah Sarji, personal communication). Generally, in *Face-to-Face*, the directive control of the talk is seen in the linguistic tools the host utilizes in the following areas of talk:

- Opening and closing the discussion;
- Introducing guests and facilitating callers who phone in as participants;
- Setting the agenda for the sessions – either directly by introducing the topics, or indirectly by mentioning the social identities of the guest(s);
- Maintaining control of the direction of the talk and preventing it from getting out of hand or being dominated by any guest(s);
- Eliciting and facilitating discussions between the guests as moderator.
- Reformulating or summarising information elicited for the viewers. Reformulation typically occurs at those points in the show:
 - when the host summarises callers' propositions;
 - at the beginning and end of a talk segment separated by commercial breaks, which is usually in the form of recapitulations; or
 - at the end of the programme, as a roundup of the whole interview.
- Ensuring the questions are fielded appropriately.

The host adopted different personas according to the goals of his talk:

- i) In the interviews that digs into issues, the challenging stance is seen in the rapid spate of questions.

Excerpt 1

Host : Now, Mr. K, *they-they-re saying that* places like yours are actually breeding grounds for vice activities.

Seeking clarification

Excerpt 2

Host : You agreed? Why? *Do you mean you actually see* all these things happening?

Challenging

Excerpt 3

Host : *Do you think* at any time maybe ABIM or your Department (of Educational Psychology) will actually look into this kind of study?

Asking for actions

- ii) In interviewing personalities, the host adopted a “conversational posture” (Greatbatch, 1988, p. 425) of an interested party casually chatting with his guests, eliciting superficial information at the level associated with casual acquaintances:

Excerpt 4 - Episode 28/8/96

Host : OK. So. How did you all begin.... *The use of conversation starter*

Excerpt 5 - Episode 6/2/97

Host : Hello, Kak Pah.
How are you? *Use of casual form of greetings "hello" and "how are you" and the informal manner of address by abbreviating the name Sharifah to "Pah".*

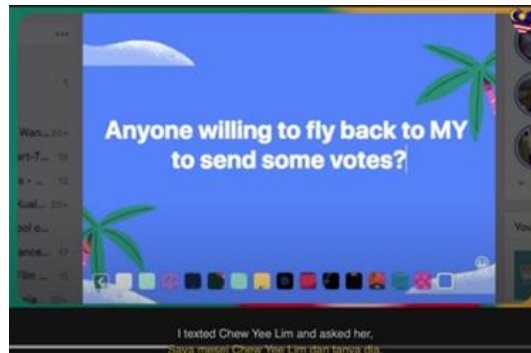
Source: Lee, S.C. (1998). Discourse Patterns in a Local Television Talk Show.

CITIZEN JOURNALISM VIDEO: MALAYSIA'S AMAZING RACE: THE IMPOSSIBLE GE14 MISSION.
<https://www.youtube.com/watch?v=zBZ3q7SijP0>

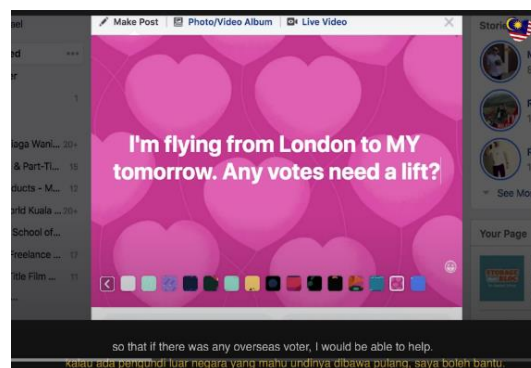
STAGING

Background of the narrative: During GE14 in May 2018, the voting forms were delivered late to the overseas voters, and time factor was critical. This video narrates how some groups took the matter into their hands and personally hand-collected the voting ballots from various places around the world (see Screen 1 and 2). The narrative had stills describing the event, interspersed with people telling their side of the story of how they organized the collecting and bringing back the voting ballots from Malaysians living in different parts of the world (see Screen 3).

SCREEN 1 A call posted in Facebook



SCREEN 2 An open invitation posted in Facebook



GUESTS, ROLES AND PERSONAS AND THE SOCIAL VOICE.

The video was staged using voices of different people from different parts of the world. Underlying the narrative was an overriding voice of strength and determination to overcome the odds of bringing the votes back to Malaysia in time before the balloting booths closed. It sets a strong sense of patriotic nationalism through the use of the spoken language. Although this video was produced in English, the people reporting deliberately used the Malaysian variety in the use of the language and code-switched in borrowed Malay words to underscore group fraternity. These participants in the narrative talked about the values of “*gotong royong*” – referring to the concept of cooperative efforts; and the simple give and take in their willingness to do for fellow Malaysians, and phrases like “*tak kiralah*” – which means not counting the costs; words embodying cultural values inherent to Malaysians. These are attitudes only known and understood by those who are cognisant of the cultural values inherent to a Malaysian, and this generates an overt sense of belonging – just as one proudly uses the word “*Muhibbah*” – a Malay word which carries with it the essence of friendship, camaraderie tolerance and understanding. It reflects a multi-racial, multi-cultural bringing of everyone together. In fact, within this narrative the sense of patriotism was strong referring to fellow Malaysians as

“And they are my family, we are *anak* Malaysia”

– *And they are my family, we are the children of Malaysia.*

As one participant succinctly sums up,

“I so *bangga* to be a part of it”

– *I am so proud to be a part of it.*

The integral part of this narrative is the underlying group empathy and solidarity seen in the heavy use of code-switching and conversational nature of the talk. The momentum of the sense of togetherness can also be rationalised through how the code-switches incorporate the structure of both language grammars of Bahasa Malaysia and English into a cohesive discourse, sounding as one language.

SCREEN 3 Sharing a patriotic sentiment



THE SOCIAL VOICE AND PEDAGOGIC IMPLICATIONS

The language of broadcast in Malaysia is structurally and lexically regulated by its social context. The language used contains rich intercultural borrowings that are inherently Malaysian, reflecting the multi-cultural component of the society. Since media reflects the social mores of the community in which it resides, the socio-cultural mores and values of the society comprises of racial groups - Chinese, Indian and Malay in West Malaysia, and the indigenous groups like Ibans, Kadazans of East Malaysia – have permeated into the language

use. This is manifested in the use of certain terms and expressions as well as terms of address into the English language that are retained in their original form as well as specific behavioural patterns that influence the form and structure of the spoken form of the English language. It is therefore important for persons in the field of broadcast to be aware of these patterns in language use, the social contexts, and to frame their talk accordingly. In creating an image of a multi-racial and multi-cultural society, the language in broadcast must be seen to reflect this multi-ethnicity.

Because broadcast talk is public, it is inevitable that it carries with it the social-cultural behaviours of the society that engages in the talk. Therefore, talk participants not only communicate their norms of behaviours, but by using them in a public discourse, also signal that these behaviours as the publicly accepted norms. As being a videographer is a commonly accepted phenomenon in the millennium, anyone who wishes to produce any videos should be made aware of the power that language has on the audience, and the range of choices at their disposal and the potential effects on the audience. These choices depend on how conversant the hosts are with the social and cultural mores of the collective ethnic groups, which comprise the Malaysian audience. Although the ethnic groups may share similar social mores, the pattern of usage is complex and often idiosyncratic; they are not necessarily manifested in the spoken variety of English language. For instance, although Malaysian, as part of the Eastern people values seniority in terms of age different ethnic groups have differing ways of addressing their elders.

Another additional factor is the matter of “face-saving” (Lee, 2006). In terms of social behaviour, Malaysians tend to lean towards as it is deemed as giving respect. Malaysian hosts as a rule do not act in a manner that can be construed as disrespectful, as the public “face” of a guest is important, and should be maintained. Therefore, actions or expressions that may cause any form of public embarrassment are avoided. In fact, verbal confrontations and judgements are also avoided by the talk hosts if such actions could lead to a loss of face.

Because the element of *face* is deeply ingrained in the social schema of Malaysians as a whole, talk hosts have to be aware and sensitive. He/she also has to be careful of using expressions or words that may be construed as containing elements of racism. However, this kind of sensitivity in language use requires a high level of linguistic proficiency to communicate accurately, and effectively. Often the social mistakes committed by a talk host may arise not from a deliberate insensitivity, but from inadequacy in his language. Some of the language problems may be caused by:

- Inappropriate choice of lexis which is often caused by an inadequate repertoire of vocabulary, it limits the accuracy and appropriacy in expressions;
- Structural problems whereby the learner’s poor grasp of the language structure impedes the organisation of the learner’s talk thus, affecting the overall effectiveness of his talk.
- Para-linguistic problems caused by the fact that the learners are not native speakers, and therefore, their first language may have intonational patterns that interfere with the patterns of their speech (in English) which tends to cause miscues in social register.

When a lack of fluency results, it sometimes appears as if the speaker does not have the correct social registers, when the fault lies in the incorrect application of paralinguistic cues. Bearing in mind that English is at best the second language or even a third learnt language, we have to consider how best to inculcate an awareness of the different realms of language use; which brings us to the question of how far factors like the appropriacy of expressions - a necessary criterion - can be taught, and whether such skills are directly related to mere linguistic proficiency. In other words, is proficiency enough to ensure the learner is able to communicate appropriately and accurately? If so, what are the levels of proficiency that will ensure that the

learner speaks appropriately? Or is the issue more than just linguistic proficiency? If so, then, what are the qualities that a host should have – maturity, critical thinking, and a knowledgeable individual – all the qualities that contribute to social awareness that only comes with exposure. Perhaps exposure is a possible solution; but then, exposure takes time, and training programmes do not as a whole have the luxury of time.

Another suggestion is for the host to have a full script to avoid any linguistic or social solecism. However, this may not work because most narratives demand some form of ad-libbing on top of a prepared script. How then would the learner to the industry cope if he does not have the necessary linguistic skills?

A language training programme can help to provide the necessary linguistic input. It may provide the necessary skills for language use in media talk. In terms of skills, there are six categories whereby a host would be judged through the visual narratives.

1. Accuracy – this maintains the speaker's credibility as a host/narrator;
2. Brevity – succinct expressions and going direct to the point in as short a time as possible because of the limitations of time;
3. Clarity – there should be no blurring of information which creates confusion;
4. Ease in manner – this enables the host to set a comfort zone that is neutral yet friendly. Maintaining simplicity is a skill that can draw more audience than aggressive hard-sells;
5. Fairness – Presenting a balanced view is paramount to ensuring the audience's respect;
6. Refinement – this refers to the manner of approach and presentation, which promotes a cultured demeanour.

Adapted from Mansor Ahmad Saman (1986)

However, mere linguistic perfection is insufficient. In a multi-cultural and multi-ethnic environment, a crucial aspect in global communication requires all three - attitudes, skills and knowledge. In the context of globalisation, the world that we live in has expanded its political and social boundaries, and we need personnel who are able to cope with the new world, filled with complex socio-cultural mores that make up this new cosmopolitan society. These imply that videos in media have a propensity to go viral, and as such, talk host should embody appropriate codes of behaviours. To sum up, talk in media requires the host to be culturally competent, that is, to be culturally aware and sensitive to differences. Cultural competence is thus the pedagogy for the millennium incorporating the concerted "will and actions to build understanding between people, to be respectful and open to different cultural perspectives". (Centre for Research and Education on Violence against Women and Children 2017, para1). This begs the question of how cultural competence can inspire socioculturality as the core humanistic value embedded into the pedagogy in the universities (Badrul Redzuan & Lee, 2019).

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