Research on the Role Positioning and Influence of New Media Anchors in Cross-Cultural Context

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Abstract. This article discusses the role and influence of new media anchors in cross-cultural contexts, and analyzes their role in international communication and their impact on audiences. Combined with specific cases, the article explains how new media anchors can enhance the effect of cross-cultural communication through language, cultural adaptation, communication strategy and algorithmic mechanism, and discusses their social responsibility and development trend. The study shows that new media anchors play an important role in shaping international public opinion and promoting cultural mutual understanding, but also face challenges such as cultural misinterpretation and identity.

Keywords: intercultural communication, new media, international communication, broadcasting and hosting, live broadcasting, short video.

1. Introduction

1.1. Research Background

In the era of globalization and digital technology, new media anchors have become pivotal figures in promoting international communication. New media anchors have been an essential part of cross-cultural communication, and their influence is not only reflected in the dissemination of entertainment content but also involves multi-dimensional aspects such as business cooperation and social initiatives.In contrast to the centralized communication model of traditional media, the rise of new media empowers individuals with a greater voice, leading to more decentralized, diverse, and interactive cultural exchanges.

1.2. Research Objectives

Traditional media are dominated by governmental institutions and large media corporations, whereas new media anchors enter the field of international communication as individuals, and their roles and influence need to be redefined. This paper aims to provide new academic perspectives on new media international communication, cross-cultural communication, and discourse theory. Additionally, it seeks to provide strategic guidance for new media anchors, cross-cultural communicators, and brand marketers to support the global promotion of their respective cultures.

2. Identity of New Media Anchors

In new media, anchors are not solely content creators but also bear multiple role positions in the globalized information flow. McLuhan proposed in media environmentalism that the media is not only a tool for information dissemination, but also shapes the relationship between people and society [1].

While traditional mass communication operates with centralized and unidirectional information flow, the new media environment emphasizes decentralization, socialization, and interactivity, granting individuals more power in shaping discourse. Goffman's theory of mimesis suggests that human interaction is like a stage performance, in which the individual shapes his or her identity through the performances on the "front stage" and "backstage". New media anchors are precisely this kind of "life performers", who constantly adjust their image, speech, and style under the ecosystem

of short videos, live broadcasts, and social platforms to adapt to audiences from different cultural backgrounds.

2.1. Analysis from Different Dimensions

2.1.1. Audience-Oriented Content Creation

The role positioning of anchors is usually closely related to the needs, interests, and expectations of the audience. Different audience groups of the platform require anchors to make different adjustments in content creation [2]. The age, geography, and cultural background of the audience determines the anchor's content style and mode of expression.

New media anchors must adapt their content to embody cultural sensitivities, using localized language and visual symbols to connect with diverse audiences. Based on this audience orientation, "Dianxi Xiaoguo" has successfully created over 5 million subscribers on YouTube, and some of its videos have reached 10 million views [3]. As an important part of social discourse, the stance of new media anchors on major events or social issues may affect their public image, drive social opinion as well as lead the social trend.

On many platforms, some anchors advocate social values such as environmental protection, public welfare actions, and cultural diversity, which makes them not only deliver content at the level of entertainment and recreation but also potentially become purveyors of positive social energy through deeper ideas [4].

2.1.2. Influence on Social Issues and Public Image

Many government agencies and non-profit organizations have also begun to cooperate with new media anchors to carry out public communication in a more approachable way. Anchors play an increasingly prominent role in international communication, as they are able to act as cultural ambassadors, introducing their national cultures, social phenomena, and values to a global audience. In cross-cultural communication, anchors not only transmit information but also take the responsibility of cultural exchange [5].

Based on the segmentation of personal interests or specialized fields, anchors can accurately attract specific interest groups. Anchors often rely on the support of vertical communities, and by demonstrating their personal strengths, anchors are often able to form a community culture for specific interest groups. By sharing personalized content, they attract like-minded fans and build a close-knit community. He is known for his high-quality tech reviews and data experiments, and his video "Apple Vision Pro Experience" has received more than 10 million views on B-site and 20 million views on YouTube. His content style includes data experiments, comparative analysis, and high-definition special effects, and he has successfully built up the image of a "professional and trustworthy" tech KOL.

### 2.1.3. Social Advocacy and Positive Impact

Along with the development of the network, in the Web 3.0 era, the identity of many new media anchors is not only embodied in the single value of content output but also the commercial value. Many new media anchors realize content cash through cooperation with brands [6]. For example, fashionistas and beauty experts often cooperate with brands to promote and sell their products. Anchors receive direct income through commercial sponsorship, advertising endorsement, and video implantation. Live streaming with goods has become an important business model for many new media anchors, and by cooperating with brands, anchors are able to realize content cash, as well as enhance brand influence. On live platforms with e-commerce segments, such as Taobao Live, Jittery, TicTok, Shein, and Little Red Book, anchors promote their products by "bringing goods" and receive a commission on sales [7]. Some head anchors even create personal brands, such as netizens launching their own cosmetic and apparel brands, to realize higher commercial value. The anchor's ability to recommend products and the trust relationship with the audience directly affects its commercial value. At the same time, there are some anchors who gain revenue from their fans and viewers by offering paid subscriptions, virtual gifts, and other forms. This business model makes the

anchor no longer just a provider of entertainment, but also become a "content entrepreneur" through the provision of unique content to achieve profitability. Taobao Live's Viya, Li Jiaqi, and other anchors have become the core force of brand marketing through live streaming [8].

2.2. Performative Identity under Platform Ecology

According to Goffman, the social life of human beings is essentially "staged", with everyone playing a specific role [9]. On new media platforms, the algorithm-driven recommendation mechanism determines the scope and influence of content. Anchors, as content producers, not only have to create quality content but also have to comply with the platform's algorithmic logic in order to get more traffic and exposure. The platform's interest recommendation algorithm (e.g., Shake, TikTok) will recommend content based on the user's viewing hours and interactive behavior (likes, comments, retweets), making it necessary for anchors to cater to popular trends and optimize the structure of the video to conform to the algorithm's preferences. While the stream sorting mechanism (e.g., YouTube, B Station) requires anchors to optimize the title, thumbnail, and viewing duration to increase the click-through rate and the completion rate, so as to obtain more recommendations [10]. Bilibili's "knowledge UP masters" rely on high-quality, long-time in-depth content to get more recommendations, such as "hardcore popular science" or "social and cultural discussion" videos. In order to get more flow, many new media anchors choose to produce content that meets the platform's hotspots or the algorithm's preferences, such as "challenges" and "hotspot imitations" that are popular on Instagram and TikTok. In the live broadcast of goods, algorithmic recommendation + fan conversion has become the mainstream business model, the anchor needs to accurately analyze the audience demand, and adjust the rhythm of the live broadcast, in order to maximize the sales conversion rate.

In such a competitive environment, anchors need to constantly innovate to attract the interest of the audience. For example, long video creators on YouTube usually need to make breakthroughs in content depth, while short video creators on TikTok rely more on visual impact and rapid information delivery. The continuous advancement of AI-driven recommendation algorithms further compels anchors to refine their strategies, using data to identify the most popular topics. For instance, Taobao Live's Weiya and Li Jiaqi leverage an algorithm-driven model combined with high-frequency interaction to recommend products and encourage viewer purchases through countdowns and limited-time offers.
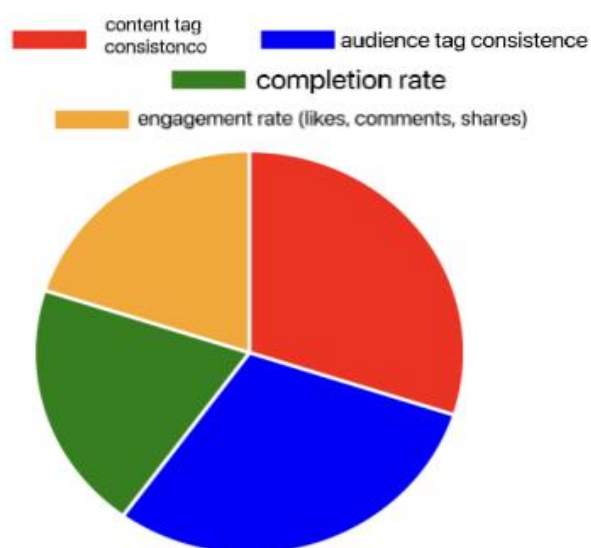
Figure 1. Jitterbug's recommendation algorithm mechanism

The content style of new media anchors is often influenced by cultural background, for example, East Asian anchors tend to adopt more subtle and gentle expressions, while European and American anchors are more direct and personalized. Therefore, the use of cultural symbols (e.g., hanbok culture, anime symbols, and buzzwords) can accordingly enhance viewers' sense of cultural identity and form

the community culture of a specific circle. Virtual idols such as (virtual anchor) Luo Tianyi are the ones that form a unique cultural influence globally through their secondary images and role-playing. Also, "Li Ziqi" attracts a global audience through visual symbols (ancient costumes, handicrafts, and rural gardens) that shape a narrative space with oriental cultural characteristics. Visualization performance and emotional marketing are also a means for anchors to perform in virtual space. Many anchors use exaggerated expressions and emotional rendering (e.g., "surprised reaction" and "exaggerated contrast") to enhance the infectiousness of the video so that viewers will have a stronger sense of empathy and immersion.

With the globalization of new media, many anchors are not only KOLs in China but also "node-type opinion leaders" in cross-cultural communication. Through multi-platform operations, they influence viewers of different cultural backgrounds and become the central role of international communication. Anchors in transnational communities are usually bilingual.

3. Cross-cultural Influence

3.1. Influence of New Media Anchors

New media anchors are followed by a large number of fans on more than one platforms, and the fan groups of new media platforms often come from different countries. In this way, the content created by new media anchors has a breadth of dissemination and a global audience. "MrBeast" has more than 200 million fans on YouTube, and TikTok's UGC operation mode enables ordinary users to quickly gain global exposure, such as "Khaby. Lame", who broke through the language barrier through silent imitation and became the world's favorite. Lame" has become one of the most popular short video creators in the world by breaking through the language barrier through silent imitation [12].

Foucault's theory of discursive power emphasizes that the setting of topics determines the direction of public discussion, and new media anchors are able to take the initiative in shaping the hotspots of public opinion through the selection of content, emotional guidance, and interactive mechanisms. The audiences of new media platforms are characterized by different countries, different social systems, and different asset levels. The right to speak is not only reflected in the anchor's personal influence but also constrained by platform rules, algorithmic recommendations, brand cooperation, and other factors. Through content creation, anchors can achieve dominant topics and influence international public opinion. At the same time, some anchors also use their influence and ability to bring benefits to society. MrBeast", which has 367 million subscribers on YouTube, has done a lot of public welfare activities, such as solving the problem of water shortage in African villages for the next 30 years and refurbishing orphanages, which helps the disadvantaged groups to gain benefits and reshape their voices while expanding its influence. MrBeast's "Team Trees" program has raised more than 20 million dollars for tree planting, while its food charity program "Beast Philanthropy" has so far provided food aid to impoverished areas around the world.

According to digital labor theory, anchors are not only content creators but also laborers operating under the digital capital system. Successful personal IP often has a clear positioning, stable style, and a high degree of user following, and its commercial value is also increased. Li Jiaqi, known as the "lipstick brother" on Taobao Live, has become a leading figure in China's e-commerce livestreaming, expanding his business with his own beauty brand and interactive style [13]. YouTube fashion blogger Emma Chamberlain has built up her brand influence through her unique and personalized content style and has subsequently launched her own personal coffee brand "Chamberlain Coffee", successfully expanding her business map. Chamberlain's personal coffee brand, "Chamberlain Coffee", has successfully transformed from the single identity of an anchor to the multiple identities of an entrepreneur. Many famous anchors also cooperate with brands to promote their products. For example, tech bloggers receive invitations to review cell phones and computers and promote their products through videos. Fitness anchor Pamela Reif has long cooperated with sports brands Nike and Adidas, forming a strong brand endorsement. Live streaming has become an important way for

anchors to realize cash, such as Taobao Live, TikTok Shop, and other platforms to provide a "content + sales" business model. Li Jiaqi, Wei Ya, and other head anchors can create hundreds of millions of dollars in sales within a few hours, showing the huge commercial value of live e-commerce. At the same time, the membership system, such as YouTube's "membership program" allows fans to pay for exclusive content, as well as the "reward model" of the live broadcast platform is also an important source of income for anchors, and the live broadcasting gift mechanism of TikTok and B station can make the head anchors earn millions of dollars per live broadcast, earning millions of dollars per live broadcast.

3.2. Contributions to International Communication

New media anchors are often able to portray their country's image with personalized expression, which is more intimate and interactive than official media, breaking the serious impression of "national propaganda" and enhancing the acceptance of foreign audiences. Nowadays, new media creativity has become an important way to enhance national soft power [14]. Although the official media has credibility, it often carries the stereotype of a "national stance" among the global audience, and some overseas viewers may be biased against its communication content. However, many new media anchors share their personal perspectives through new media platforms, presenting the social, cultural, and technological development of their countries, which helps to form a more convincing and acceptable national narrative. A representative Chinese blogger such as Li Ziqi, whose YouTube channel has more than 17 million subscribers, has become one of the most influential Chinese bloggers in the world. Her account breaks through the stereotype of "industrialized China" and shows the world the warmth and subtlety of traditional Chinese culture, and her success has been reported by Western mainstream media outlets such as CNN, BBC, and the New York Times. In addition, some new media anchors have gained many fans by sharing their overseas lives with their own fans. For example, new media content such as "Laowai Watching China" has been well received by overseas viewers, providing a non-government-led form of civil diplomacy.

Cultural stereotypes are one of the challenges facing cross-cultural communication. As opinion leaders in a certain field, new media anchors are able to promote cross-cultural understanding and cultural integration through real experiences, interactive communication, and cross-cultural dialogues. Many new media anchors enhance cross-cultural communication through international linkages, such as Chinese food bloggers co-producing videos with Western chefs to promote culinary and cultural fusion, break down the gap between the cultural impressions of both sides and increase respect and understanding of both cultures. Laura Mulvey, in "Visual Pleasure and Narrative Cinema", suggests that male-dominated visual media tend to objectify women as "viewed" objects rather than narrative subjects [15]. YouTube channel The content of "Dear Alyne" covers global women's rights, cultural experiences, travel vlogs, etc. Operating blogger Alyne Tamir breaks down the stereotypes of certain cultural groups in the West through her visits to different countries and her multi-dimensional reports on the lives of Muslim women, East Asian women, and African women.
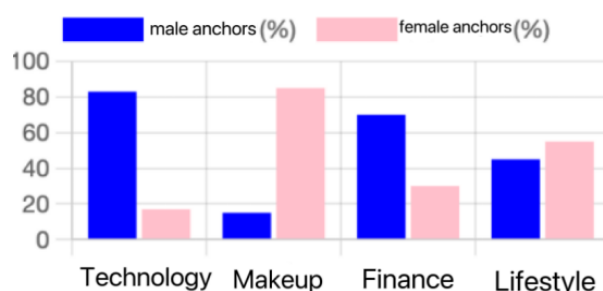

Figure 2. Comparison of domain distribution of female anchors

New media platforms have a variety of media forms, such as short videos, live broadcasts, graphics, etc. New media anchors can often utilize multiple media platforms for synergistic communication, thus realizing media linkage. In international communication, new media anchors are able to utilize multiple media strategies such as short videos + live broadcasts + UGC (User Generated Content) or

PGC (Professionally Produced Content) to increase the global visibility of their country's cultural, social, scientific and technological content [16]. Even some official media's new media accounts such as China International Television (CITV) on YouTube, Facebook, and other platforms preview major live events such as the coverage of the Two Sessions of the National People's Congress, the Winter Olympics, and so on through short videos. The audience is guided into the live broadcast through short videos to realize deeper international communication. Utilizing the fission spread of UGC, many brands, government agencies, and media outlets have adopted the "Short Video Challenge + Social Interaction" approach to enhance the effect of global communication. Chinese cultural organizations in foreign countries have launched the #ChineseNewYearChallenge on TikTok, encouraging users around the world to upload videos celebrating the Chinese New Year to enhance the international dissemination of traditional Chinese culture. According to statistics, the Chinese culture-related topics #ChineseFood, #ChineseCulture, and ChineseNewYear on TikTok have been played more than 15 billion times, 4 billion times, and 2.5 billion times respectively. In the future, there may be more multinational media and KOLs collaborating on global live broadcasts and co-producing cross-cultural content to form a truly globalized community.
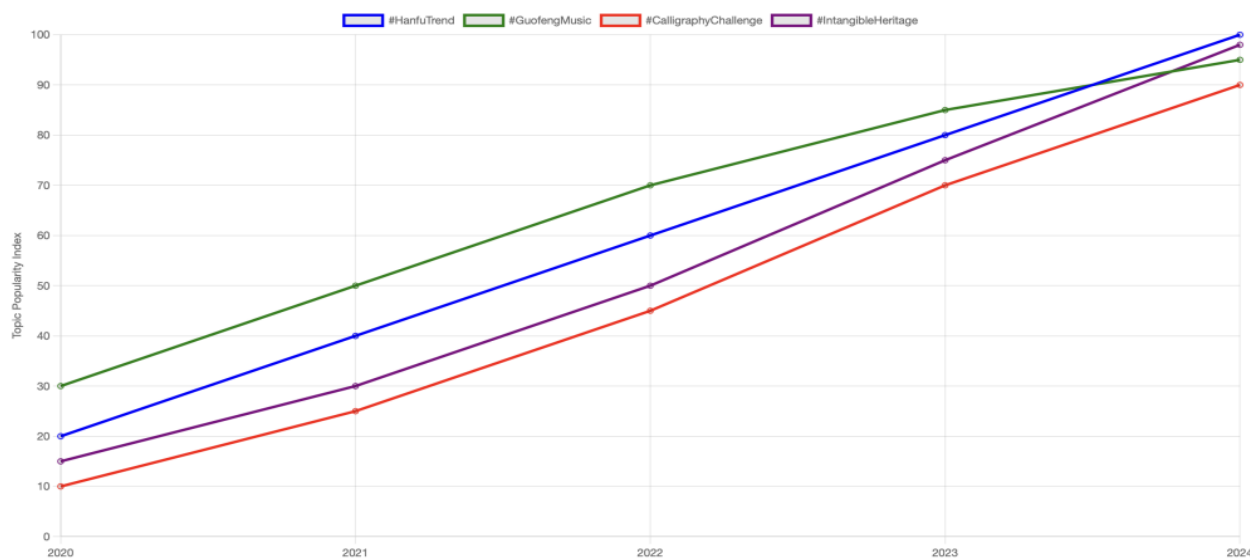
Figure 3. Trend chart of the growth of popular cross-cultural communication topics about Chinese culture on TikTok, 2020-2024
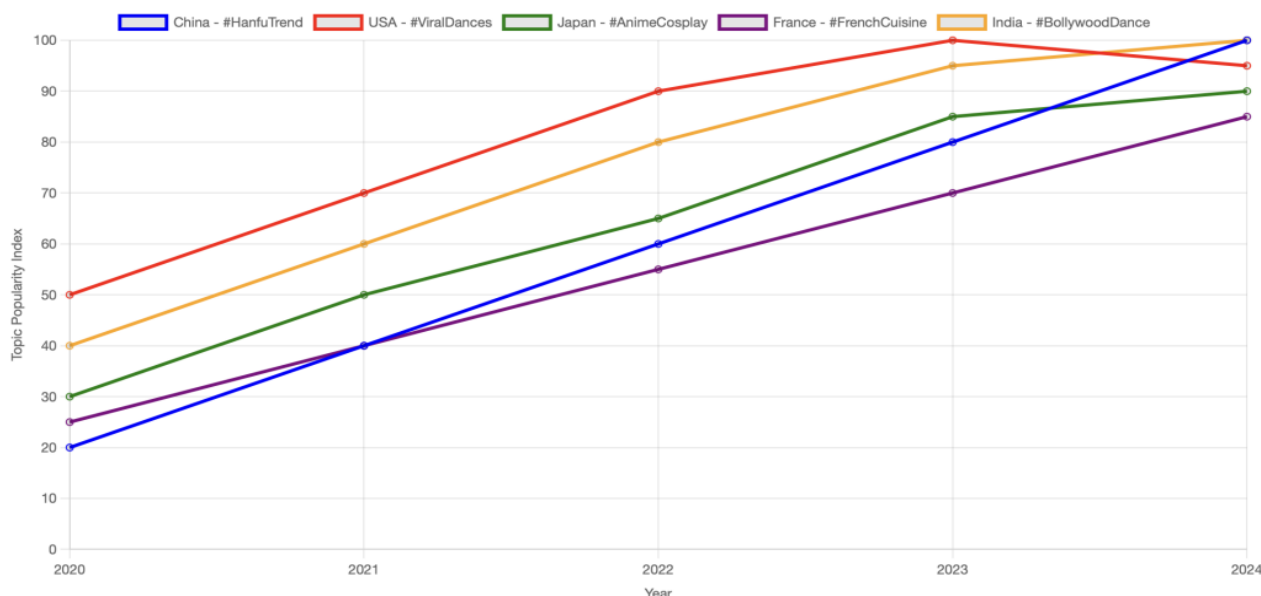
Figure 4. Trend chart of the growth of popular cross-cultural communication topics about different countries on TikTok, 2020-2024

3.3. Reconstruction of Value Dimension

In the international communication context, in new media cross-cultural communication, new media anchors break the traditional communication pattern through personalized narrative, new media technology, and business model innovation, giving new meaning and value to cross-cultural communication, and at the same time reconstructing their own value dimension.

Cultural discount is often a major obstacle to the global dissemination of cultural content, but some new media anchors have successfully reduced the cultural discount through visualization, universalization, immersive experience, and other strategies so that the local culture can be widely disseminated globally [17]. Visual information is able to transcend language barriers and make content accessible to a global audience. Universal themes such as country life, family relationships, and the beauty of nature can be transmitted across cultures. Some new media anchors deliberately avoid political issues and focus on lifestyle, making them more accessible to a global audience. Therefore, key communication strategies for cultural discounts lie in language-free narratives, universal emotions, and depoliticization. As of March 2025, Li Ziqi has accumulated more than 3.3 billion views on YouTube, making him one of the most popular Chinese cultural communicators worldwide. Many overseas viewers have expressed in the comments section that they are moved by the emotions conveyed in his videos despite not knowing Chinese. Similarly, short videos about Chinese food (e.g. hot pot, spicy hot pot, pancake fruit) on TikTok have accumulated more than 10 billion views, attracting global users to imitate and challenge them, forming a UGC content ecosystem [18]. For example, "#ChineseHotPotChallenge" lets users around the globe make their own hot pots to enhance cultural identity and reduce cultural discounts. That reduces cultural discounts. In addition to the new media anchors themselves, the platform characteristics of short video platforms help dissolve cultural discounts. The fragmented communication of short videos is suitable for cultural output, allowing viewers to actively participate in cultural communication through imitation and interaction; the operation mode of UGC (user-generated content) helps to enhance cultural affinity, so that foreign viewers are not just bystanders, but practitioners of culture.

Bourdieu declared that cultural capital could be transformed into economic capital, i.e., cultural resources (such as knowledge, skills, and language ability) can create economic value in the market [19]. In the global new media environment, many new media anchors use cultural capital to earn commercial cash. The growth rate of knowledge-based videos on YouTube has reached 150%, showing that the global audience's demand for high-quality knowledge content is rising.

Some knowledge-paying anchors are gradually reaching transnational realizations. Through in-depth reviews of global technology products such as Apple Vision Pro, He attracted a large number of overseas viewers and gained commercial cooperation from international brands. Foreign bloggers have also realized effective cash flow in the Chinese market. Lao Wang in China" is a foreign blogger who lives in China and attracts a large number of Chinese viewers by talking about his real-life experiences in China, such as learning Chinese, experiencing China's high-speed railways, and tasting Chinese specialty snacks. Some foreign bloggers have been criticized for over-commercializing the Chinese market and exploiting the Chinese audience's interest in foreign perspectives for "cultural exploitation". Cultural capital can be transformed into economic capital, but content creators need to maintain a balance between authenticity and commercialization.

French philosopher Foucault put forward the theory of "discourse is power", that is, controlling discourse means controlling social cognition [20]. The power of discourse is in the hands of the government, elite media, and large-scale organizations, while the rise of new media allows "grassroots" to occupy a place in the global discourse system. In the era of new media, everyone can be a self-media, so that some anchors from the "grassroots" are exposed to the public. The new media platform gives more voice to grassroots anchors, allowing individuals to challenge the traditional narrative framework. New media platforms have decentralized the discourse, making international communication more diverse. Nathan Rich is an American YouTuber who analyzes Western media coverage of China, exposing bias and misinformation, and providing an alternative perspective. His videos challenge CNN, BBC, and other mainstream media's China coverage by analyzing data and

comparing facts [21]. At one time, Western media held the dominant narrative about China, while individual anchors such as Nathan Rich provided an alternative perspective, allowing global audiences to absorb different sources of information.

4. Conclusion

This study reveals that the role positioning of new media anchors is multidimensional and dynamically adapts to shifts in the media environment and market needs. Meanwhile, the influence of new media anchors is growing in the era of globalization [22]. Nevertheless, the influence of new media anchors is a "double-edged sword", which can not only promote the integration of global culture, but also may bring negative impacts due to excessive commercialization and content manipulation. Therefore, it needs to be optimized to ensure its healthy development. Head anchors may rely on algorithmic traffic mechanisms to monopolize the market, focusing only on commercial interests and neglecting content quality. For example, the "top" webcasters on TikTok earn much more than traditional media professionals, but the problem of content homogenization is becoming increasingly serious.

In order to address this potential problem, it is recommended to optimize the training system for anchors, encourage multicultural content production, and reduce the proliferation of single-genre content. Creators themselves should enhance their cultural identity and build a globalized communication strategy. Anchors need to enhance their cultural sensitivity and avoid cultural appropriation and stereotyping, such as the problem of "stereotype marketing" by foreign bloggers in China, which requires a deeper cultural understanding.

With the development of Web 3.0, meta-universe, and AI-generated content (AIGC), virtual anchors and AI-driven smart anchors will become an important force in new media communication in the future. In the future, new media anchors are expected to shift from individual IP to virtual IP, and the communication form will be more intelligent, immersive, and globalized.

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