

Future Communication

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ABSTRACTS

An epistemological analysis of news production and distribution in the era of the intellectual media

Sun Jiang, Li Yuan & Zhang Mengke

With the advent of the era of intelligent media, the technological transformation of the symbiosis of everything and the integration of human and machine has reconstructed the content, technology, space, logic and environment of news production and distribution, which has given birth to a new media relationship. As a part of news practice, news production and distribution not only depends on technology to improve production speed, optimize communication channels and effects, but also results in information transmission deformation due to technology alienation, which infringes the authority and professionalism of news communication and weakens the humanistic value of media. At present, there are many behavioral blind spots in the practice of intelligent news. From the perspective of epistemology, we should correctly deal with the logical relations between the speed and slowness of intelligent news collection and editing, the virtual and real content of intelligent information, the rough and precise intelligent distribution mechanism, the light and dark of intelligent distribution orientation, the dynamic and static of intelligent media users, and the good and bad value of intelligent news, which is the guarantee for the orderly development of news production and distribution in the age of intellectual media.

Intangible Cultural Heritage Communication in Cyberspace: From the Perspective of Media Environment Communication

Shen Min & Yang Liumujing

For the empirical Functional School of communication, intangible cultural heritage communication is used to regard intangible cultural heritage as the object of communication and to take network as the channel and medium of communication. From the perspective of media environment communication theory, the analysis can better reflect the adaptability of cyberspace and intangible cultural heritage communication; the organization of cyberspace simulates the existence mode of communities and groups of intangible cultural heritage; its openness and freedom ensure the continuity of the "authenticity" of intangible cultural heritage; and its interactive characteristics also ensure the "mobility" of intangible cultural heritage. Through projection, simulation and representation, intangible cultural heritage in reality can be deduced in cyberspace. However, the technical characteristics of cyberspace tend to distort the authenticity of intangible cultural heritage. Considering cyberspace as a media, intangible cultural heritage communication still needs to be aware of the distance between the real and the virtual.

Evolution and New Progress: Recognition of New Era Chinese Films from an International Perspective.

Zhou Xing & Zhang Yang

The development of new China's films in the past 70 years has gone through several cognitive stages, namely, Chinese films and Chinese films in the new era. Nowadays, Chinese films in the new era include not only Chinese films from an international perspective, but also Chinese films that increasingly highlight core values and local consciousness. In the international perspective of the historical development of Asian films and world films, we need to look at the past gains and losses in discrimination, and we should also stick to our spiritual home in the breakthrough of Chinese films in the new era.

Narrative Rules and Extension of New Mainstream Films: Take 2019 National Day's Gift Films as an Example

Zhang Jing & Li Xiaocai

The new mainstream film is the one with Chinese characteristics. As a typical new mainstream film, gift films embody the prescriptive context and extensible space of the new mainstream film. "The strongest 2019 national day archive in history", composed of "My Country and I", "Captain of China" and "Climber", refreshes people's inherent impression of new mainstream films once again. As a form of mainstream film, the new mainstream film presents its narrative inter-characterization in the context of convention. As a dynamic and open film, such movies entail the possibility of narrative extension in the malleable space. This is not only an important way for us to explore the development of film art, but also a feasible way for us to study Chinese films to go abroad, stand proudly in the world and realize the dream of cultural power.

Industry Aesthetics of Hollywood Independent Movies: Genre Practice, "Producer Centered System" and Authorship Expression

Zhang Lina

Since the 1990s, American independent films have become mature and prosperous. In the historical process of gaming with Hollywood mainstream films, American independent films have gradually presented a feature of film industry aesthetics in the post-industrial era. The relationship between American independent films and Hollywood mainstream production system is no longer antagonistic, but cooperative, mutual, reciprocal and symbiotic. The specific performance is: to create an independent film that embraces industry, integrates into the mainstream, clearly defines the type of film, focuses on creating an independent film that can obtain commercial recognition and show the consciousness of the author; to explore continuously in the type creation, integration and upgrading, to be convinced of the "producer centered system", and to strive to balance the commerciality and artistry, typology

and authorship of the film. At the same time, American independent films provide experience for the development of small and medium-sized cost films in China in terms of artistic characteristics, industrial quality and industrial operation.

**Research on Functions of Arabic Landscape
of " Exotic Street" in Yiwu City**

Xu Wenqiang & Chai Gaiying

This paper investigates the current situation of Arabic landscape of " exotic Street" in the main settlement area of Arab immigrants in Yiwu City, Zhejiang Province, and probes into the cognition of different groups to the Arabic landscape. The results show that though Arabic, as a strong loanword, has a strong vitality in the public space, the meaning and function of Arabic landscape to different groups are not the same. For Arab groups, Arabic landscape is an important tool to obtain information, fight for language rights and highlight national identity; for Chinese businessmen whose customers are Arab groups, Arabic is an important means to cater to the language preference of the target customers and obtain economic benefits; for tourist groups, Arabic landscape is mainly in tourism scenes As a symbol of foreign culture, it is an important factor to enhance the tourism experience; as for the urban planning department, Arabic landscape is an important selling point to build the city image and promote the regional economic development.

**Research on the Editing of the" Three-body"
Wikipedia Entry from the Perspective of Algorithm Power**

Cui Bo & Ma Zhihao

This paper takes the English " three-body" Wikipedia entry as the research object, explores the role of various actors, including robot editors, in the formation of systematic knowledge, as well as the structure and narrative characteristics of the entry, and points out that in the process of " going out", China's publishing industry must pay attention to the algorithm power on the network writing platform, and the algorithm power to hot events, media events, and grass-root creation plays an inspiring role in promoting the use of the Internet to tell " Chinese stories" in an open mind.