

Future Communication

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ABSTRACTS

Discourse Research on the City Publicity Film of the Investment Environment: A Case Study of Hangzhou

Shi Xu & Chen Ruike

As a medium and a discourse of city communication, city publicity film will change its discourse mode with the change of times and the development of city. Compared with the "Famous city has the wind" in 2017, the publicity film of investment environment "Embrace the future in Hangzhou" released in 2020 has profound changes and transformation. This paper makes a comparative analysis of the two films from the perspective of discourse research, especially the aspect of context, so as to construct the comprehensive understanding of the transformation under the "post-summit, pre-Asian Games" background. Therefore, this paper puts forward some suggestions on how to construct the city publicity film in different development stages of the city.

The "Image Writing" of Nationalism in the Discourse of the Salvation ——A Case Study of Cultural Geography Photography by Zhuang Xueben and Sun Mingjing

Dong Weimin

Since the Mukden Incident, China has entered a 14-year-long period of resistance war when resistance against foreign invasion and salvation have become the greatest pursuit of modernity in the Republic of China. The humanistic geography photography of the Republic of China also rose rapidly during this stormy period. Zhuang Xueben and Sun Mingjing, as important representative photographers, conveyed the national goal of cultivating a new nation and a new nationality with their rich images of ethnic people in the borderlands, abundant geographical landscape, and the resilient survival and faith of the people in western China. In the salvation discourse, they constructed a nationalist visual imagination of "on war-torn land streams flow and mountains stand". From the perspective of media history, this paper, taking Zhuang Xueben and Sun Mingjing's work as example, analyzes the dynamic relationship between photographic images and the discourse of salvation during the war period. It is a noteworthy academic perspective to analyze the interbuilding of images and nationalism, and to sort out the origins and changes of Chinese visual nationalism.

Aesthetic Experience in the Era of Digital Integrated Media

——Five Senses Perception Changing from Discreteness to Convergence

Zhong Liqian

Art has evolved from a multi-sensory mixed perception state in the primitive period to an advanced state where different artistic categories are fixed with only one sense involved in aesthetic appreciation in most categories. This change has formed the differentiation and solidification of perceptual abilities during the long-term aesthetic separation of the five senses, and built a theoretical system with an exclusive focus on " sight" and " hearing " senses. In the digital age, interactive art and immersive art have realized the cross-border integration of art media, breaking the sensory differentiation and allowing people to put their whole bodies and multiple senses into the dynamic aesthetic process. The multiple aesthetic perceptions of human beings are reunited in art appreciation activities, and will move into a new and far-reaching development with the support of digital technology.

The Embodied Turn and the Sensory

Dimension of Intelligent Communication

Bie Junhua & Zhou Ganghui

Communication has taken an embodied turn in the stage of intelligent communication. By tracing the history of communication theory and communication development from the perspective of embodiment theory, this paper finds that the " body" is an " invisible" and marginalized presence in the mainstream mass communication research paradigm. The development of intelligent media, such as virtual reality and holography, has led to a trend of bodilization in intelligent communication. The body and media are embedded and integrated into a new communication unit which participates in the new stage of communication practice. The shift from the " disembodied" to the " embodied" is firstly reflected in the move from " truncation" to " fusion" of body perception. ", resulting in " embodied immersion" and " heterogeneous spatial integration" of embodied experience. Therefore, intelligent communication will move to the advanced stage where human, technology and environmental intelligence are deeply integrated.

User Engagement of Informative Short Video: A Case Study on Shanbay Daily English

Cong Ting, Wei Lin & Qian Chengling

With the development of short video market and knowledge communication innovation, informative short video dissemination becomes an important trend in digital content field. Based on Heuristic-Systematic Mode of Information Process, this study focuses on the user engagement of Shanbay Daily English short videos. It is found that users have more engagement in such content with systematic mode, but less in heuristic mode. The different choice of portrait mode and landscape mode has significant impact on user engagement.

On the Industrialization Existence of Chinese New-Force Film Directors

Li Hui & Chen Xuguang

Rising in the process of China's film industrialization reform, the new-force film directors hold the view that film is a kind of creative cultural products, and they consciously follow certain industrial operation norms when they make the film. The producer-oriented production system and director/capital production system are their main production modes. They also respect the requirements of the social system and the expectations of the film audience, and have the identity consciousness of "auteur within the system".

Xu Haofeng's "Breaking" and "Establishing" of Martial Arts Movie

Huang Wangli & Cui Fangfei

At present, the development of martial arts films is declining. Xu Haofeng established a school of martial arts film with a documentary style. He has made a strong breakthrough as an author, using the historically based martial arts theory and the well-documented weaponry as the vein of martial arts films, to build the future for the declining martial arts film industry. With his unique temperament, implicit and restrained narrative strategy, and a sense of fatalism in the martial arts world, Xu's films show his new attempts and exploration of martial arts movies.