

Future Communication
No. 1, 2024

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Abstracts

Xi Jinping Thought on Culture Leading the Innovative Public Communication of Chinese Civilization

GAO Xiao-hong & LI Yi-ying

Xi Jinping thought on culture is the theoretical summary of the Party’s practical experience in leading cultural construction in the new era, the enrichment and development of Marxist cultural theory, and the cultural chapter of Xi Jinping thought on socialism with Chinese characteristics for a new era, which provides a fundamental guideline and action guide for the creative transformation and innovative communication of Chinese civilization. Using the worldview and methodology of Xi Jinping thought on culture, the paper responds to the proposition of how to do well in the innovative communication of Chinese civilization from four aspects: the connotation of the era, the basic principles, the methodological path, and the international perspective. According to this paper, public communication and culture workers should understand the connotation of the era of innovative public communication of Chinese civilization deeply, on this basis, follow the basic principles of “commitment to the overall Party’s leadership in public communication and culture, upholding the concept that puts people first, firming up confidence in its culture”, and practice the dialectical unity of the methodological approach of preserving the correctness and strengthening the foundation and empowering innovation, so as to help enhance the leading power and vitality of Chinese civilization. Meanwhile, public communication and culture workers should also uphold an open and tolerant mind and international perspectives, accelerate the construction of Chinese discourse and Chinese narrative system, tell China’s stories, convey China’s voice, safeguard cultural security, and display China’s image, so as to provide a strong ideological guarantee, a powerful spiritual force, and a favorable cultural condition for the construction of country with strong culture.

Tech Enterprise Strategies for Advocating International Cybernorms ——Take Microsoft's Cybersecurity Norms as an Example

CUI Bao-guo & YANG Le

At present, cyberspace is still in a critical period of rule-making, and technology enterprises with knowledge and technical resources have become important participants in rule-making. Sovereign states remain the main advocates of international norms, but the participation of non-state actors in cyberspace governance is indispensable. How the normative issues advocated by non-state actors represented by technology enterprises can enter the international agenda of state-led cyber norms has become an important link in the construction of norms in cyberspace. Through case study, this study analyzed Microsoft, a technology enterprise with ten years of cybernorm advocacy practice, and found that the adoption of three advocating strategies, demand-oriented norms, benchmarking persuasion norms and multi-agenda interaction norms, can enable technology enterprises with different identities and power resources to interact with the norms advocated by sovereign state and effectively spread in the international community. The experience of the successful cases of the current enterprise advocating international cybernorm in the international community will help Chinese enterprises to participate in the exploration of international cyberspace governance and enhance China comprehensive strength of international rule-making in cyberspace.

Sky Encoding and City Interface: Media Practice and Cultural Creation of UAV Performance

KONG Zheng-yi & HU Jian-qiang

Drone performance is a kind of media installation art in the digital programming era after what Fluessel called photography. Its emergence means that the potential of the installation breaks through the boundary between virtual and reality. At the technical level, the UAV performance is operated by the digital code of the UAV formation in the real sky, so as to create an infinitely generated dynamic image landscape. At the practical level, the UAV performance uses the space of the city to express the media interface, attracting the physical experience and attention of the viewer to be deeply involved in the media content. At the cultural level, UAV performance has become a means to

rebuild the public space, recreating the big-screen collective viewing with the cultural totem of public nature, and thus promoting the physical social connection of urban residents and the aesthetic experience of urban life.

The Mediatization Turning of Youth Group’s Work Practice in the Context of Mobile Interconnection

ZHAO Hong-xun & WANG Wen-jing

In the contemporary “work practice” which is full of “labor”, the main value of youth can be highlighted. With the strong penetration of mobile Internet technology, the multiple dimensions of youth work practice, such as the subject, scene and relationship, gradually show a “mediatization” turning. From the perspective of “subject of practice”, the integration of youth and media reshapes the subject role of work, and spreads out a new media-oriented habit through the logic of action. In the aspect of “practice scene”, the new media is integrated into many links of youth work in the normal operation, and the work content is extended to the living space through the construction of instant scene. From the perspective of “practical relationship”, media-oriented communication is re-writing the network structure of youth work relationship. The hierarchical structure of seriousness has been broken down, and the media-oriented connection relationship has moved to the center of communication. Of course, the mediatization turning of youth work practice is infiltrated with the operation logic of capital. While weakening the youth work system, the media also constructs a more hidden power relationship model, which not only widens the resource gap of young people, but also realdistributes their time.

Media, Culture, Technical Aesthetics and Imaginative Consumption ——On the Industry and Aesthetics of Chinese Animation Films in Recent Years

CHEN Xu-guang & SUN Xi-rui

The rapid development of domestic animated films in recent years is remarkable. The production of animated films is very consistent with the core spirit of film industry aesthetics, such as the systematic principles of industrial production, the goal of maximizing industrial efficiency, and the compromise and unity of industry and aesthetics, the dominance of popular culture and the aesthetic spirit of multicultural integration, the filmmakers’ technical sur-

vival and technical aesthetic vision. The ontological nature of animation gives it the advantages of re-symbol, re-history, and objective externalization of abstract objects in the transformation of traditional cultural images. It can satisfy the aesthetic and psychological needs of young audiences who are the main body of “imagination consumption” . The cultural nature of youth in animation has the advantage of “family fun” viewing, and can complete the retelling and integration of multiple cultures such as traditional culture in a youthful, comedic, popular, reflective, and deconstructive way. Animation also shows industrial characteristics that are ahead of live-action movies. In an era when digital technology continues to eliminate the distinction between animation and film media, the industrial production experience and technological aesthetics of animation are worth learning from.