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Abstracts

Media Fusion under Sora Shockwave——Re-understanding the theory and practice of media integration

FANG Xing-dong, GU Ye-ye & WU Ke-er

The Sora shockwave has impacted numerous domains, with media convergence at its epicenter. Both the concept and content of media convergence are poised to wield a disruptive influence, necessitating a thorough restructuring. Historically, the delineation of media forms and the boundaries of media types have been pivotal in our understanding of media convergence. This perspective, rooted in traditional media formats, has constrained the understanding and practice of media convergence over the past 30 years. However, Sora indicates that with the enhancement of AI computational power, the traditional boundaries between texts, images, speech, and videos under intelligent communication can dissolve. As we enter the phase of intelligent communication, media convergence has morphed into a radical and grand transformation of human information dissemination - a super digital integration based on large models, algorithms, and intelligent agents has commenced. To adapt to and keep pace with this wave, we must reinterpret media convergence through a fresh perspective and concept. The fundamental mission of media convergence is to move away from the past centralized control and relatively closed cathedral model of mass media, towards a globally open and integrated bazaar model. Many of our past efforts in media convergence have been severely unfocused, with major strategic initiatives failing to truly concentrate on the correct direction and trends, often sidetracked by emerging forms of communication and phenomena. We need to reassess past efforts centered on old media forms, such as the central kitchen, WeChat/Weibo-mobile apps, and county-level integrated media. Standing on new trends, and grounding our approach in technology with a focus on data-driven processes, AI generation, and human-machine integration, we must seek new paradigms and pathways to reposition the main battleground of media convergence and seize the mechanisms of mainstream information dissemination in the future.

Convergence as "Practice": Media Convergence Research in China from the Perspective of Post SSK

ZENG Pei-lun & ZHANG Yu

Media convergence is a national strategic project promoted at the top level in China, and it has also been a hot and major issue of concern in the journalism and communication area in recent years. This article started from 2013, when the central government first proposed the concept of media convergence, and analyzes the knowledge production of the "Ten Years of Media Convergence" from the theoretical perspective of Post Scientific Sociology of Knowledge (Post SSK). This article believes that in addition to providing sufficient theoretical explanations for top-level policy design, the research on media convergence in China in the past decade is also a "practical" process involving the government, academia, and industry. Through the formation of a network of knowledge production actors, they have jointly completed the transformation of western concepts, facilitated the establishment and expansion of the connotation of media convergence in China, and promoted a shift towards the field of national governance research, gradually defining the unique paradigm of "Chinese media convergence" as a local knowledge, making it an organic component of the discourse system of social sciences with Chinese characteristics.

Discourse Construction for International Communication of "A Maritime Community with a Shared Future"

TANG Run-hua, LUO Yun-juan & QIU Yi

Discourse construction is a prerequisite for international communication to achieve the desired effect: first, the connotation and characteristics of the content of communication are explained through the establishment of a core discourse, and then the legitimacy and credibility of the content of communication are revealed through the selection and application of the discourse framework. As an extension and development of the concept of "A Community with a Shared Future for Mankind" in the ocean domain, the international communication of "A Maritime Community with a Shared Future" must attach great importance to the construction of discourse, which is an important part and must be carefully designed. The practical significance, value basis, goals and vision, and construction principles of

"A Maritime Community with a Shared Future" should be taken as its core discourse. The concept of "A Community with Shared Future for Mankind", global public goods and global ocean governance should be taken as its discourse framework. Through objective, truthful, comprehensive and accurate elaboration, the public in the world will have more knowledge of and recognize the positive role of "A Maritime Community with a Shared Future" in promoting the development of human society.

Sacredness Restoration? The Cultural Interpretation and Narrative Enchantment Logic of the Electronic Wooden Fish

LIN Zhong-xuan & LV Zi-jian

In the application scenarios of the all-media era, the status of film as the leading art media has been challenged, and some "derivations" have emerged in the relationship between film, the audience, and the interaction between the two. From the perspective of film creation, this is manifested in the shrinkage of themes, content, genres, and formal construction; the reduction of thought, emotion, and inspiration; and the weakening of individual stylistic characteristics. In terms of the film audience, it is shown in the increasingly diversified viewing demands, the "Generation Z" beginning to shift their affections, and the growing separation of the middle-aged and older audience. To eliminate these alienations, on the one hand, film creation needs to judge the situation and make a move, exerting efforts from the supply side. On the other hand, the film audience needs to keep pace with the times and self-improve, perfecting from the demand side. Through bidirectional efforts to clear the channels and practical adjustments, a close and friendly, mutually beneficial, and win-win relationship can be re-established.

The "Derivation" and Adjustment of the Relationship between Films and Audience in the All-Media Era

LI Jian-qiang

Documentary is the image participation of the national narrative, which has the essential attribute of non-fiction, and has always played an active role in shaping the national image. China's poverty alleviation documentaries echo the development of the times, grasp the pulse of history, and focus on real life. In terms of content, focus on the arduous efforts and great achievements made by the government and people in the process of poverty alleviation; In the form of exploring new narrative perspectives and narrative methods, documentary images are used to present the Chinese story, Chinese wisdom and Chinese power of the international poverty reduction cause to the world in the integration of grand narrative and individual care, omniscient perspective and rational observation, international vision and the discourse of the times, and create a true, objective and three-dimensional national image of China in the new era. In terms of a comprehensive and accurate grasp of the connotation of national image in the new era, innovative narrative methods to create an understanding dialogue, and integration of forces to jointly shape the national image, it can provide some useful inspiration and thinking for the current Chinese documentary to shape the national image abroad.