

Journal of Communication University of Zhejiang

No. 3, 2018

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Contents

Big power image casting and new communication ecology of Beidou satellite navigation system  
..... Liu Jingnan & Gao Xinfan ( 2 )

Access, Labor Pains and Evolution of Smart Advertising  
..... Zeng Jingping & Liu Shuang ( 9 )

The Application of American Intelligent Communication in the Development of News Integration Media  
..... Wang Youliang ( 14 )

Investigating the Discourse System on National Security in China  
..... Shi Xu & Xie Xiuting ( 19 )

Walking the Line of False Advertisement in Medical Commercials  
..... Niu Jing & Chang Mingzhi ( 26 )

A Study on the Status and Early-Warning Mechanisms of WeiboWeather Forecast in China based  
on Visualization  
..... Su Wen ( 33 )

The Imaginary Structure of a “Community” : A Discussion on Cross-Cultural Communication  
..... Hong Changhui ( 40 )

Cultural Feedback among Adolescents: Re-examining Communications and Education in a  
Family Setting – A Quantitative Study on the Digital Divide and Cultural Feedback of  
Adolescents in a Family Setting  
..... Wan Lihui, Liu Jie & Wen Xuan ( 45 )

The Cross-Domain Flow of TV Formats: New Directions in the Theory of Cultural Hybridity  
..... Dai Yingjie ( 53 )

Researching the Attention to Female Characters and Comedy in 21<sup>st</sup> Century Thai Horror Movies  
..... Cui Ying & Zhu Danhua ( 59 )

The Interactive Marketing Model between Books and Audiovisual Adaptations from the  
Perspective of *Scarlet Heart*  
..... Ding Hong ( 64 )

The Impact of ‘Media Consumerism’ onthe Form of Recent Chinese Films  
..... Ye Kai ( 72 )

The Dilemma of Art Films: Torn between the Call of Artistic and the Temptation of Commercial Success  
..... Kong Lingshun & Tang Lin ( 77 )

Aesthetic Contemplation and Cultural Imagination in *Paths of the Soul*  
..... Tian Yizhou & Pu Zenan (83)

Historical Narration, Memoir Writing and Life Outlooks: The Artistic Exploration and Cultural  
Value of the Documentary Film *Twenty Two*  
..... Guo Yuxia (89)

Barriers, Search and Wandering: On the “Yangtze River” Motif through Images and its Aesthetic  
Connotations  
..... Zhu Dengfeng (95)

The Theme of the “Return of Spirit” in Heidegger’s Art Phenomenology  
..... Guo Wencheng (101)

On the Accuracy and Readability of Robot Journalism  
..... Wang Yong & Wang Lei (107)

A Study on the Impact of New Media on Public Perception in China  
..... Chen Meiting (113)

From Scene to Action: A Study on Mobile Phone Use in Public Spaces from an International  
Perspective  
..... Hong Danyang (119)

A Study on Teaching Models for the Training of Talents in Movie-Making at a Higher Education  
Level in the Age of Media Convergence  
..... Li Lin (125)

Development Shifts and Implementation Strategies for Education Aimed at Poverty Alleviation in  
China’s New Era  
..... Lin Ling (129)

A Study on the Project-Driven Teaching of Practical Photography: The Case of *Architectural and  
Environmental Photography*  
..... Shi Zhanjie (134)

## ABSTRACTS

### **Big power image casting and new communication ecology of Beidou satellite navigation system**

Liu Jingnan & Gao Xinfan

The Beidou satellite navigation system is the third mature satellite navigation system after the American GPS system and the Russian GLONASS system. It is the “Chinese weight” of the new period. It is the significant “marking” of the image casting of China’s great powers. In recent years, the Beidou system of independent intellectual property in our country has entered a new stage of extensive application. In addition to the military application of national defense, the Beidou system presents the trend of civil and commercial use. The Beidou system has a remarkable effect in the field of communication and communication, which has formed advantages from the technical system to the operation scale. The Beidou chip has now basically covered the mobile communication media such as domestic smart phone, smart wearer and so on, and the cooperation with the domestic Internet leading enterprises in the “Internet + operation” is obviously strengthened. At the same time, the application of the Beidou navigation system in the fields of air transportation, marine fisheries and natural surveying and mapping is becoming more and more widespread, which makes these industries benefit a lot. Compared with the GPS system in the US, the development of the Beidou system has chosen the route of differential competition and avoided its short board as far as possible. In addition, the article also analyzes several major directions of the future strategic layout of the Beidou system. At the same time, the article also points out that, in the current world of “intelligent” wave, China’s satellite navigation system is facing a new round of challenges and changes, China’s satellite navigation industry must do a good job at the same time to “lay the foundation” and “seize the opportunity” two important work.

### **Access, Labor Pains and Evolution of Smart Advertising**

Zeng Jingping & Liu Shuang

The rapid development of artificial intelligence (AI) has driven the advertising industry into a new era of smart advertising. Traditional advertisement is constantly permeating and blending with AI in terms of content generation, using precision search, immediate hijacking, cross-screen display, audiovisual scene, high-speed terminal application to “access” the growing sectors of endogenous and facial recognition advertising, greatly enriching the connotation and denotation of advertisements. The continuous interpenetration between AI and modern advertising has gradually evolved into something with the specific attributes of “advertisement and intelligence”, what we call “smart advertising”, opening a whole new chapter in the global advertising industry. The exploration of the influ-

ences, access and evolution of current smart advertising, represents at the same time a new way of researching this innovation in the advertising industry, as well as being a practical breakthrough and theoretical tool of analysis in the “Made in China 2015” plan.

## **Investigating the Discourse System on National Security in China**

Shi Xu & Xie Xiuting

The question of the discourse (or discourse system) around national security is a neglected one in the field of security studies, both in China and internationally. Give the current situation of power play between major countries, with the “China Threat Theory”, as well as the expansion of Chinese interests, it is all the more imperative to probe into the Chinese national security discourse, posing the questions: is there even a Chinese discourse system to speak of? If so, what are its forms and contents? To what extent is such a discourse system effective? Within the ‘discourse’ (system) of national security “soft power” is understood as an important part of national security: it can constitute, explain, guide, strengthen, maintain, monitor and coordinate national security practice. Thus, in order to lay the foundations for future research on China’s national security discourse system, this paper will: 1) formulate an all-encompassing and systematic concept of discourse system, highlighting the relationship between discourse system and national security; 2) sketch out a framework for documenting and analyzing China’s national security discourse system; and 3) raise a number of theoretical and practical questions regarding the system under study.

## **The Cross-Domain Flow of TV Formats: New Directions in the Theory of Cultural Hybridity**

Dai Yingjie

The cross-domain flow of TV formats displays multiple space-time integration of issues rising from the mutual construction of global and local, creating the phenomenon of cultural “hybridity”. This “hybridity” is not only reflected in textual forms, shaping a new culture containing original architecture and local cultural features, but it is also embodied in the dynamic mechanisms, representing the practical process of the common functions played political, economic, cultural mechanisms and multiple power subjects. Therefore, the study of TV formats should not only focus on media texts, but pay also attention to the dynamics and power structure behind said texts, as well as the relationships between the modes and results of their interactions and the appearance of the final program, mapping the process of meaning construction in the space of cultural dialogue in the context of globalization.

## **Researching the Attention to Female Characters and Comedy in 21<sup>st</sup> Century Thai Horror Movies**

Cui Ying & Zhu Danhua

Since the beginning of the 21<sup>st</sup> century, the rapidly growing Thai film industry has, to some extent, reconstructed the power structure of Asian films, becoming of the most noteworthy emerging regional cinemas in Asia. In the context of cultural globalization, the rise of Thai cinema is not only manifested in an elevated artistic influence, signaled by the recognition and awards gained from international film festivals, but most importantly it also shows in the rapidly increasing commercial influence exercised by Thai movies in the international film market, greatly strengthening the discursive power of Thai films on the global movie scene, which has enabled Thai cinema to gain the most extensive international market place in history. The promotion of this discursive power is largely due to the creation of excellent Thai-style films, especially horror movies. The creative characteristics of new century/21<sup>st</sup> century Thai horror movies are mainly embodied by Buddhist ideas, attention to female characters and comedic tendencies, which are rooted in Thai culture and have enabled Thai horror movies to gain worldwide attention.

## **The Dilemma of Art Films: Torn between the Call of Artistic and the Temptation of Commercial Success**

Kong Lingshun & Tang Lin

Several Chinese art films released in recent years have had remarkable box office success and good critical reception. However, the majority of art films continue to struggle in the context of a market-oriented economy. Moreover, the concept of art film in Chinese-language cinema has changed through time, ultimately sharing the features of Western dramatic movies and the spirit of art films, without being completely westernized. In addition, in the present context it is important for art films to make a difficult choice between artistic calling and reaching for commercial success. Striking a balance would mean to increase its value and profits in the cultural market, as well as to pursue humanistic and aesthetic concerns in the artistic realm.

## **On the Accuracy and Readability of Robot Journalism**

Wang Yong & Wang Lei

For the first time in human history, we are witnessing the appearance the replacement of human-produced news with machine-generated content, and so-called robot journalism is receiving widespread attention. At present, most people recognize the accuracy of robot journalism, while also criticizing its readability. As a matter of fact, Robot journalism is characterized by high-levels of accuracy, but the readability of the texts produced is still very poor due to the quantity of mistakes, which is something we need to acknowledge if we want robot news to achieve an acceptable level of readability.