

An Overview of Stuart Hall's Encoding and Decoding Theory with Film Communication

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Article Info	Abstract
<p>Article History</p> <p>Received: June, 2021</p> <p>Accepted: January, 2022</p> <hr/> <p>Keywords : Stuart Hall, Encoding and Decoding, Film, Communication, Audience</p> <p>DOI: 10.5281/zenodo.5894796</p>	<p><i>British scholar Stuart Hall is the father of contemporary cultural studies, as well as one of the media and cultural theorists and critics. His famous theory of "encoding and decoding" (1973) plays a significant role in film and television studies. This research reviewed related literature about this theory and combined it into the study of film communication to analyze. According to the summary, this research found that Hall's "encoding and decoding" theory can be utilized in the studies of film communication, including the studies of the type of adapted films. It helps to comprehend that film as a sort of meaningful discourse, its richness became one of the reasons that form the complexity of both the communication process and audience reception. Importantly, in terms of such application, the theory can help to understand the specific dissemination process and various interpretations of different audiences' decoding positions in this process. The purpose of this research is to make people better comprehend the film communication process that involves related objects, offering an angle for scholars and practitioners to explore the reception of film audiences based on Hall's theory.</i></p>

Introduction

Related reception studies in mass communication need to date back to British scholar Stuart Hall's "Encoding and Decoding in the Television Discourse" (1973), which involved the famous "encoding and decoding" theory (Alasuutari, 1999: 2). Hall's research has become the theoretical background that supports present reception studies, particularly for studying audience acceptance in a specific social and cultural context.

Encoding refers to that the information disseminator transforming the conveyed message, meaning, intention or viewpoint, through verbal or non-verbal form, into a symbolic code or information form that has specific rules and is easy to understand and translate. Like any other form of communication or language, the encoding process is organized through the operation of codes within the semantic chain of a discourse (Hall, 1973; Zhao, 2014). Decoding meant the process that the recipient of the information interprets the code, and/or recreates the conveyed ideology. The decoding or interpretation activities of the decoders reflected the complexity of the communication process and the diversity of society. Some codes, like readily recognizable images of something or someone, conveyed a string of potential connotations on the basis of existing associations established through social convention (Murdock, 2017). In addition, it is possible that such encoding of information content or meaning is undertaken by media producers would be decoded differently by different audiences in different social locations. It is mainly because of the difference in the audience's cultural background, knowledge structure, social status, ideological understanding, economic status, values, and decoding context, "ethical and religious standpoints" (Eco, 1965/1972: 115) and other aspects (Dickinson & Linne, 1998: 18; Zhao, 2014: 12; Bao, 2015: 17; Wang, 2017: 155). This situation is more obvious in transcultural context. Although some meanings may be appercepted, cultural connotations may be compromised to a certain degree (Bao, 2015). In short, encoding is the process by which the disseminator expressed specific content in a certain form of code, which emphasizes the construction and coding of information; while decoding is the process by which the recipient understood and interpreted the received code to get meaning from it (Zhao, 2014).

Encoding is a part of mass communication, its expected effects in social practice also rely on the receiver's decoding activities. According to Hall's theory, the receiver has an active role in media and cultural studies (Alasuutari, 1999: 10). In the media communication domain, the audience can be seen as the receiver of the television (or other medium's) message and the source of information (Hall, 1973: 3). The reception of media information is a link in the production process, which is the starting point of the information (Wang, 2017). Indeed, some meanings are directly transmitted by the audience instead of the transmitter, and the audience's feedback also can be regarded as the reproduction process of meaning (Dickinson & Linne, 1998). The media

message ceased to be as a simple vehicle for transmitting information, rather, it became the integration of “a complex assembly of visual and linguistic codes that generated multilayered representations open to a variety of responses” (Murdock, 2017: 1-2). The message entered the structure of social practice by de-coded, producing a certain meaning and effect. The set of decoded meanings or discourse is a set of “effect”, influence, entertainment, guidance or persuasion, with a series of complicated perceptual, cognitive, emotional, ideological or behavioural consequences (Hall, 1980: 130; Alasuutari, 1999: 3; Zhao, 2014: 14; Wu, 2016: 16). Therefore, the media encoders need to have a sufficient understanding of the target information, especially the decoded information from the audience's response, so that to form “an encoded message in the form of meaningful discourse” (Hall, 1973: 3).

In the communication process, the structure of information production is actually a semi-open structure, including the process of media production and reception, media producers and receivers. What media representation consists of the encoding by the producers and the decoding by the audience (Mak, 2019: 5). From these, it can be found that the framework of encoding/decoding theory plays a significant and inspired role in understanding the process and content of media communication.

Method

Considering that this research focuses on theoretical review and induction, this article adopted the method of documentary analysis to study. The documentary analysis method refers to the method that explores the nature and status of the research object by studying the collected literature and materials, and draws their own views from it (Xiao, 1995). From previous related documents (such as publicly published books, academic journals or periodicals and so on), together with present analysis about latest literature, it is possible for investigators to acquire inspirations and clearly demonstrate or systematically summary relevant knowledge.

Results and Discussion

Encoding/Decoding Theory and Film

Hall's encoding and decoding theory belong to cultural studies, it not only can apply to news broadcast and TV programmes, but also is applicable to any analysis of media discourse production, such as film studies (Yu, 2008: 14; Wang, 2017: 155; Mak, 2019: 4). Because each domain can interact with the others via interpretations in individuals (including scholars) and/or larger public discussion (Mak, 2019). Wang also mentioned that the theory has a certain explanatory power for the production and circulation of films (2017).

This theory can connect itself with the audiovisual sector, the world of movies, and film theory (Prysthon, 2016: 84). More broadly, together with the other knowledge in cultural studies, Hall's research may provide film studies with a kind of viewpoint, without neglecting the “immanent analysis” (Prysthon, 2016: 79). Firstly, for the objects and content of communication, the film involved both the encoder and the decoder. To be more specific, it concerned “the people who make them”, “the people who watch them”, and their discourse and interaction about the film, and “the larger cultural context” about all of them (Benshoff, 2015: 16). Secondly, for the film itself, the meaning it conveyed has double level of attributes - the connotation and denotation of the image code. That is, the common sense and illocutionary meaning. The richness of the codes resulted in the richness of the connotative meaning (Prysthon, 2016). Various meaningful codes as a sort of information are presented to the public by screen, and was endowed with deeper meaning in the process of communication and circulation, because all levels of information have close exchanges with culture, knowledge and history. Overall, the first point aid in understanding the process of communication and reception of the film that this research aims for, and the latter one explains to us one of the reasons why the film audience produces different perceptions and understandings.

The objects and process of film communication

In fact, Hall also designed a chart of the encoding and decoding model as follows (Figure 1), which can help people to understand the communication process and its deeper content clearly.

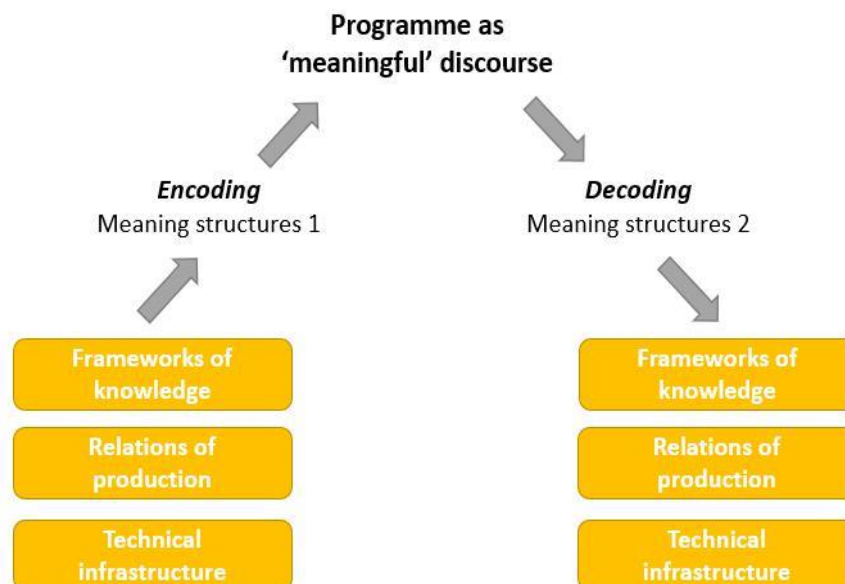


Figure 1: Encoding and decoding model (Hall, 1973).

This model rectified the traditional mass communications model (Benshoff, 2015) that conceptualized the process of information dissemination as a one-way linear model of “sender → information → receiver” rather than a complex relationship structure (Bao, 2015: 19). In Hall’s model, there are a series of “variables” that existed in both the encoder side and the decoder side, as Figure 1 shown, involving their own “frameworks of knowledge”, “relations of production”, and “technical infrastructure” (Benshoff, 2015: 15-16). Media producers encode meaning through various texts from certain viewpoints, and within varying economic and technical structures (e.g., a TV studio or an independent film shoot). The encoding process embraces “what the producers consciously want to say within their text”, nonetheless it also “takes into consideration complex factors of production that go well beyond simply the author’s intent” (Benshoff, 2015: 16). This model conveyed that there is a sort of ideology behind the construction of discourse brought by technology, rather than the technology itself (Bao, 2015). Meanwhile, similarly, the decoder also existed a kind of ideology behind the construction of the discourse, as well as the potential influence of production and technology. It also shows and results in the diversity of the decoding of the audience.

As a matter of a fact, there is a renewed abbreviated version of “Encoding/Decoding” model (Figure 2), which present “how cultural artefacts (texts) circulate between producers and readers within larger contexts of culture and ideology” (Benshoff, 2015: 16).

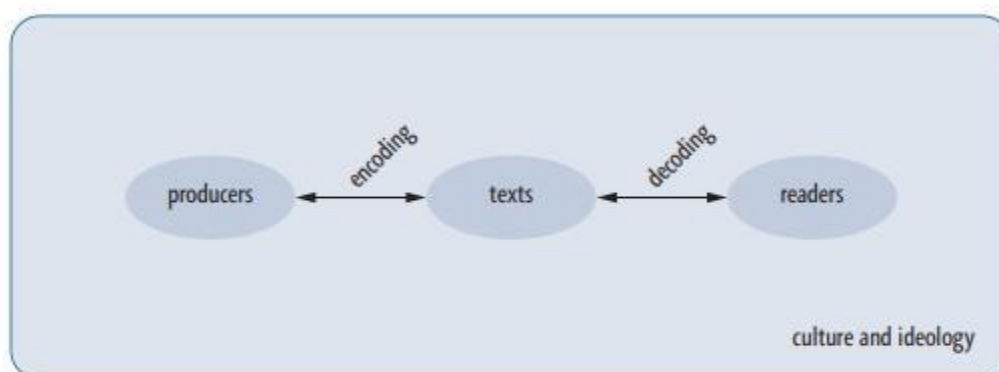


Figure 2: A abbreviated Hall’s model (Benshoff, 2015: 16).

Compared to the previous original model, the arrow in this model is multi-directed instead of one-way merely. As Bao said, mass communication is a two-way interaction, a cyclical process (2015: 21). This shows

the interaction between the encoder [or (media) producer], the content text (or, specifically, television or other media cultural products), the decoder (or reader or audience). Not only encoder can encode the text to the decoder to decode, but also, conversely, the decoder (also as the encoder) can do the same thing. In other words, in this model, it is easier to understand that the encoder and the decoder can interchange their communicative “identity” to a certain degree, their relationship is equal. Under an open and active discourse environment nowadays, this framework is especially normal. For instance, everyone can show their own arguments or comments online at present. This abbreviated model can also be applied in the communication of other art forms instead of merely the television realm. However, it does not mean Hall's original version of the model is expired, or abandoned by the researcher, instead, it is also useful and plays a fundamental role in the comprehension of contemporary film communication. Here what this research wants to emphasize is that we should integrate both two diagrams and other related knowledge to analyze synthetically.

Actually, these diagrams serve to understand different stages of the circulation Hall mentioned that aim for television discourse, which collectively constitutes a complicated structure of the media dissemination process. Like commodity circulation (production, circulation, usage, and reproduction), TV discourse also has to go through similar four stages.

The first stage - the production of the “meaning” of the television discourse. The television producers processed the raw materials and encoded them, which is called the “encoding” stage of information. Viewing that any kind of communication of information is not naturally generated, hence, in the encoding process, the encoder should produce or reconstruct the codes in a meaningful form of discourse before sending the information. The construction of information is interpretive and social, which is affected by a series of factors. Combined with the encoder's side that shows on the left of the model in Figure 1, the formation of information is influenced by three main factors. Specifically, it can be categorized into internal factors (such as the practitioner's own knowledge structure, occupational morality, professional standards and concepts and so on) and external factors (such as production relations and institutional structure, industry mechanisms and rules, broadcasting methods and technical equipment and so on).

The second stage - the “finished product” phase. After the information encoding link is completed, the information was transmitted from the encoder to the audience, and therefore entered the circulation link. Once the “meaning” is embedded in the television text by the producers, the television programme became an open and polysemous discourse system.

The third stage - the “decoding” stage of the audience, which is the most vital phase in the entire process, because the circulation of meaning really begins here. Meaning of encoded information itself have openness and multiple directivities; and is subject to certain restrictions - it is mainly affected by the social discourse instead of completely determined by cultural code or language symbols itself, to a large extent. The audience will decode the information by associating themselves with the form and meaning of the encoder's ideology. Of course, it is also possible that production and reception may not consistent with each other, such as the occurrence of ambiguous interpretation. As Figure 1 shows, on the right side of the picture, the decoding of decoders (as the other end of the model) also has three influential factors. It also can be summarized as internal factors [personal frameworks of knowledge, semantic habits, political tendencies, social and cultural positions, “understandings of a text's economic and technical infrastructure” (Benshoff, 2015: 16) and so on] and external factors (relations of production, technical infrastructure, social and cultural context, historical background, the difference of in relationship and status between the transmitter and the audience and so on).

Apart from that, there is the fourth stage - the reproduction stage. In this phase, the audience produced new interpretations and feedback of meaning, or even create new texts. These figures did not show the last phase clearly, but it can be designed into further research as conceptual framework.

Hall's model offered a broad and nuanced framework for the comprehension of the film (Benshoff, 2015). From the beginning of production (encoding), it has been integrated into the meaning code of the producer, while the act of watching a movie is the process of interpretation (decoding) (Wang, 2017). Taking adapted films for instance, whether directors or audience all involve the decoding act. First, the directors read the original novels (that encoded by original authors through language) and decode the content first, and then they filmed the film on the basis of their understanding, so that finish the individual decoding process of art recreation. They used film language as “novel filmic encoding” (Wu, 2016: 7). Such professional or technical codes construct a message (Mak, 2019) and convey certain values and beliefs, so that appeal to audiences. Second, the audience watched and received these encoded film texts from producers, then some of whom understood and decoded the film (Xiong, 2020) by themselves based on comprehension of the novel, and

then discovered the hidden ideology and value tendency behind the image through in-depth interpretation and thinking.

Hall's article "*Encoding, Decoding*" (1993) was also laid the foundation in restructuring reception studies in the realm of cinema (Prysthon, 2016: 79). From the audience side, some of them show considerable interest in the process and content of the film itself. Audiences are "curious to know more", and want to "formulate the enigmas" that express such "curiosity", which "fuel the act of reading and decoding" (Elliott, 2004: 131). It seems that many people were keen to act as "critics" (Hall, 1980). Some critique is around the relations of production, including the conception of whether the films were "real" or "fictional" representations (Langdrige, Gabb & Lawson, 2019: 595), or whether it corresponds to related versions of works of other art forms. For literary films, it is normal that some audiences would like to make the comparison between the book and film, and the corresponding details of language-based texts and audio-visual content specifically. For researchers, they need to study "how media texts organize meaning" and "how audiences respond to and interpret them" in detail (Murdock, 2017: 1). Because significative research needs to concentrate on the practical production of meaning in everyday life instead of language or sign system itself (Murdock, 2017). To such analysis of discourses on the media and their contents both "as a lens through which to peek into individual acts of reception" and "as a topic in its own right" (Morley, 1999). Considering the discourse is also "produced and interpreted in given conditions", therefore it is necessary for researchers to "move to the level of discourse analysis" (Morley, 1980: 156).

The content of film communication

In fact, the theory model not only can be applied in understanding the entire process of film communication, but also can be used to comprehend film itself that involved the notions of discourse that "present in the statements for the encoding/decoding model from the outset" (Murdock, 2017: 7). From Hall's side, instead of merely "a behavioural event", television is "a discourse", "a communicative" (1973: 4). The programs constitute the site of encoding and decoding as "meaningful discourse" (Hall, 1973: 3), which presented "the different areas of social life" as "mapped out into discursive domains" (Hall, 1980: 134).

Some examples in Hall's articles are television, but these related concepts can also be utilized in film, especially in the audience discourse in film reception studies; because television and film all belong to a part of the media domain. In fact, all popular culture, whether television or movie, "are driven by themes and messages" (Pannu & Chopra, 2018: 5). From another point of view, like the real people in reality shows, the characters and their conversations in film also constitute the film discourse (for adapted films, the discourses are formed by such sort of narrative elements or diegetic contents that partly stemmed from the original novel's author), which displays to the audience and contributes to their decoding behaviour.

As a fascinating medium, film is a combination of carefully constructed (controlled by the auteur) visual imagery, including richly encoded performance and sound, classic scenes and the storyline, some of which have a clear and overriding message. Film text, as a sort of "meaningful discourse" (Hall, 1973), is the carrier of ideology. Some messages in film are explicit, and some are implicit (Pannu & Chopra, 2018). For example, the plot can display to the viewers both "what presented on the screen" (Pannu & Chopra, 2018: 5) and other connotations (e.g., subtitle) than those. This is especially true for such type of adapted film that already has a rich literary background and language connotation. In addition, regarding the transcultural adapted films, the designed and encoded stories function as a multi-interwoven metaphor that places essential elements of arts and culture between the East and the West on discussion (Wu, 2016). Through exploring the decoding of such embedded explicit and implicit film messages, researchers can broaden their minds, evaluate and analyze the thematic content or issues that are presented through the film (Pannu & Chopra, 2018) as well as viewers' personal and idiosyncratic reactions, and opinions.

Several Standpoints of the Theory

Although decoders have a certain similar tendency in the understanding of encoded information on the surface, it is unsure that they actually understand the original deeper meaning of the encoded information (of course, it also included the possibility of the situation that the audience misread the information); or, even if understand the connotation of the information, they may not accept completely or necessarily ideologically agree with the encoder's point of view or even resist the content of the information. In other words, whether the audience understands or not, and, the audience understands but does not necessarily accept. As Zhao once mentioned, there is no direct and complete consistency between encoder and decoder (2014). Here, this section involved the latter point - their attitudes towards the information.

Combining two analyzing angles/viewpoints discussed in the last section, the audience whose discourse is meaningful, has different decoding positions for the film (adaptation) which content are meaningful; which may not be the same as the meanings encoded by the producers. There are three hypothetical decoding positions or ways proposed by Hall (1993), from which decodings of mass communication (involved meanings from the text) by the audience or readers can be made or drawn (Dickinson & Linne, 1998: 18; Alasuutari, 1999: 4; Benshoff, 2015: 16; Mak, 2019: 6). According to Hall's discourse on the three dimensions of audience decoding, there are three possible major positions or "types of audience perception and reception of cultural representation through cinematographic art" (Wu, 2016: 17), namely preferred (sometimes called dominant), negotiated, and oppositional (Hall, 1980: 136-138). In fact, combined with present reality, the practical situation is rather more complicated, then it also far more than merely three positions (and/or any of their combination) indeed, which also discussed in the late part.

Dominant decoding position

This position is also known as dominant-hegemonic or preferred or isotropic interpretation. That is, the decoder decoded the text according to how the encoder encoded it (Benshoff, 2015: 16). In this position, the 'message' or information was likely to be decoded in a manner highly aligned or symmetrical (Mak, 2019) to that in which it had been encoded (Hall, 1973), and there is no misunderstanding between sender and receiver (Dickinson & Linne, 1998), which met the expectations of the encoders (Alasuutari, 1999: 4; Wang, 2017: 155). In the media arena, that can be understood as, audience or reader interpreted or understood the information and meaning within the framework set or designed by the communicator or producer, and/or accepted in accordance with the dominant ideology.

Negotiated decoding position

Negotiated position (or compromise/reconciling position) contained a mixture of adaptive and oppositional factors. That is, the decoder understood the message partly based on the meaning that media prompts, and partly based on one's own social background. They retained certain consent based on the dominant ideology and the position of their group (Wang, 2017: 155). In other words, they neither completely agree nor completely deny. On the one hand, they recognized the authority that governed ideology and accepted some portions of the interpretation of ideology in principle. On the other hand, they also emphasized their own specific situations, and may express an attitude of resistance to information in a specific context or condition (Zhao, 2014: 18).

Some audiences may choose a state of contradiction and negotiation with the dominant ideology (Dickinson & Linne, 1998: 18; Zhao, 2014: 17). In some sense, the act of watching a film or television text need individual readers to negotiate with a text, drawing from it (decoding) meanings based upon their personal subjectivity (Benshoff, 2015: 16). To some transcultural situations, sometimes the audience needs to understand the intended meaning on a "global" level while adapting applications to "local" conditions (Mak, 2019: 6). For example, maybe, some audience members who do not share similar frameworks of knowledge and culture, might be harder to understand a certain film, and then give rise to a negotiated or other complex interpretation (Benshoff, 2015: 17).

Oppositional decoding position

In practice, oppositional position, together with preferred position, can be regarded as opposing ends of a continuum (Benshoff, 2015: 16). It is also known as a confrontational position. Based on personal experience and background, the audience sometimes adopts a decoding position that is inconsistent with the dominant coding (Wang, 2017: 155), including reflecting and rebelling. Such audiences are unwilling to illustrate the connotation and meaning of the information in the way set by the producer, nonetheless, to decode "in a contrary way" (Hall, 1993: 515-516; Alasuutari, 1999: 4; Mak, 2019: 6) - re-integrate the information (including literal and the connotative information) in a certain frame of reference. Sometimes, the audience in this position is completely contrary to the dominant ideology. Nowadays, free and democratic mass media served as a "diversified public forum" and offered people a place to challenge the "seemingly ruling power" (Dickinson & Linne, 1998). Therefore, it is normal and acceptable about this phenomenon.

One point also needs to be clarified here. Oppositional decoding is different from aberrant decoding. Oppositional decoding is the position where the audience or viewer perfectly understood both the literal and connotative information, but decoded the message contrarily or resisted. And aberrant decoding reflects the lack of "fit" between the producers and audiences, audiences were failing to understand the message and in the sense

that they were deviations from the intentions of the sender (Eco, 1973: 54; Murdock, 2017: 2). This may be because the audience's own socio-cultural positioning or ideologies are different from the producers (Benshoff, 2015: 16).

Referential and critical decoding position

Broadly, various forms of labelling and decoding can be classified in two larger frames - "referential" and "critical". This concept was proposed by Katz and Liebes (1990: 53) under the context of TV discourse, which is defined as follows: referential decoding statements regard the programme as "applicable to real life", whether social or psychological; and critical decoding statements treat the programme as "constructions consisting of messages and narrative formulae", here viewers discuss the program as an aesthetic construction rather than by allusion to reality. Referential interpretation connects the programme with real life. The audience talked about these characters as real characters, and then connected these real characters with their real world, which involved more emotion. Critical interpretation tends to be more cognitive - it discussed the programme as a fictional work with aesthetic rules. In the point of view of Katz and Liebes, the statements take forms that can be called syntactic, semantic and pragmatic. "Critical statements of a syntactic form" means "TV formulae and genres"; "semantic statements" means "'themes' and 'messages' which figure in the story"; "pragmatic criticism" referred to the audiences' awareness of their experience or "position" in relation to the programme, "and/or the functions and effects of the program on others" (1990: 55). Although they did not adopt Hall's "encoding and decoding" framework, their research has proved the correctness of the Hall model. The division of "referential" and "critical" decoding interpretation provided researchers with an operational standard for observing and studying audience decoding, which is applicable in audience studies in film adaptation field. For example, current people in modern society may discuss adapted film through mobilizing a series of previous experiences in real world and critical thinking.

The complexity of decoding position

Through the analysis of empirical testing of Hall's model, David Morley (2003) summarized the decoding strategies of different groups in his research, confirming that there are indeed three decoding types ("dominant", "negotiated" and "oppositional") in the audience's interpretation of the dissemination content. In fact, three modes are not separate, they are connected with each other. This means the audiences' information reception is very complicated and has many possibilities (Wang, 2017). In addition, Morley also mentioned that the different positions are not actually related to class as Hall alleged - the power class is corresponding to the "dominant position", the middle class tend to choose the "negotiated position", and the working class are likely to select the "oppositional position" (2003). Actually, the decoding position of audiences from different classes may be similar or unsimilar, which was affected by the degree of their ability and mode of thinking and external context. For film audiences, they may tend to "respond to the film in a preferred manner" (Benshoff, 2015: 16). There are differences and pluralism between individual audiences. It is also possible that one person may have multiple decoding positions, or his or her decoding position is changeable which depends on various situations.

Conclusion

In fact, the discussion of the encoding and decoding of the film is a process that is usually overlooked in the context of film adaptation research (Constandinides, 2010); therefore, it is necessary to apply it into the exploration of film adaptation studies. It can be discovered that the implications of this theory in film communication studies, are twofold. First of all, this theory can help to understand the complexity of objects and process in film communication. Hall's model permits people a broad and flexible framework to comprehend how complicated media texts intersect and interact with audiences and individuals (Benshoff, 2015). Therefore, secondly, Hall's theory becomes the theoretical background that supports present film reception studies in a specific social and cultural context, including the relevant content of screen adaptation (Elliott, 2004; Reinhard & Olson, 2016), and complex discourse of various audiences from different culture. The theory contributes people to understanding how media text is produced, more importantly, to understand how this meaningful information is decoded (or constructed) by audiences. For those studies about adapted films, exploring the audience discourse of literature and film can enrich the interpretation of a belletristic work (Wu, 2016) and demonstrate culture by analyzing dynamic combination of visual signs and symbols (Mak, 2019). This possibility falls within the realm of "cosmopolitan projections" (Elliott, 2004: 145), therefore it also can be used to analyze and comprehend cross-cultural film dissemination and multicultural audiences.

Furthermore, Prysthon argued that Hall's theoretical framework also influenced the filmmakers' practices in thematic and esthetical selections, and also had huge effects on cinema itself. Although Hall “was not a film theorist strictosensu”, maybe he was “one of the main influences of a period when it was no longer possible to make a traditional film theory”, which can be exemplified by the fact that he can be seen as “a pioneer of film studies in Great Britain” (Prysthon, 2016: 86). His works “paved the way for many film theorists who were not satisfied with the conventions of pure and simple film analysis, and who thought the cinema was, simultaneously, an extension of the world and the way to introduce and represent it”, although it “did not perfectly fit the models established by the film studies and the immanent critique” (Prysthon, 2016: 86).

The audience received the meanings through various elements that were signified and transmitted by filmmakers. As for the type of film that adapted from novel, for example, although some audiences who have read specific novels have a certain background foundation, they may not be able to smoothly understand the adapted films by directors (or sometimes are international directors), which required to examine from the perspective of coding. From the angle of the encoder, the producer needs to concentrate on film content production from the aspects of film skills, story plot, theme meaning and so forth (Wang, 2017). This can help future practitioners to explore the stories of a certain recognizable type, content and structure (Hall, 1973). In the coding stage of film production, filmmakers need to take into account the cultural psychology and aesthetic differences of the audience (Wang, 2017), which took care of the voices of both local and international audiences. It also offered an appropriate perspective, letting future international practitioners create films from an integrated perspective of global and local. Then it aims to improve the reception of film products, making them amenable to decoding by either academic or non-academic audience (Langdridge, Gabb & Lawson, 2019), whether from understanding or recognition, to bridge the difference between encoding and decoding process.

Overall, whether for academic scholars, film practitioners, or non-academic audiences, this article can provide a theoretical perspective for them to better understand or explore relevant knowledge in film communication and its audience reception.

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