

# Television For China

Huikē Wēn

**TV China** Ying Zhu,Chris Berry,2009-01-28 If radio and film were the emblematic media of the Maoist era, television has rapidly established itself as the medium of the marketized China and in the diaspora. In less than two decades, television has become the dominant medium across the Chinese cultural world. TV China is the first anthology in English on this phenomenon. Covering the People's Republic, Hong Kong, Taiwan, and the Chinese diaspora, these 12 original essays introduce and analyze the Chinese television industry, its programming, the policies shaping it, and its audiences.

**China's Window on the World** Tsan-Kuo Chang,Jian Wang,Yanru Chen,2002 Table of contents

*Internationalization of the Chinese TV Sector* Manfred Kops,Stefan Ollig,2007 In this reader media experts discuss the prospects and problems of program exchange between German and Chinese Broadcasters. They explain that program exchange is not the cockaigne one could assume with regard to the non-rivalry of media content and the huge Chinese TV market (more than 300 million TV households and an estimated 180,000 hours of weekly broadcast time across all TV platforms), but that many economic peculiarities of the media that only can be read in the footnotes of economic text books are highly relevant in practice. To trade TV programs with China thus requires a solid knowledge about the TV business in general, but also about the Chinese media order and the Chinese society, and the Chinese way of business.

*China Turned On* James Lull,2013-06-19 The years

following the Cultural Revolution saw the arrival of television as part of China's effort to 'modernize' and open up to the West. Endorsed by the Deng Xiaoping regime as a 'bridge' between government and the people, television became at once the official mouthpiece of the Communist Party and the most popular form of entertainment for Chinese people living in the cities. But the authorities failed to realize the unmatched cultural power of television to inspire resistance to official ideologies, expectations, and lifestyles. The presence of television in the homes of the urban Chinese strikingly broadened the cultural and political awareness of its audience and provoked the people to imagine better ways of living as individuals, families, and as a nation. Originally published in 1991, set within the framework of China's political and economic environment in the modernization period, this insightful analysis is based on ethnographic data collected in China before and after the Tiananmen Square disaster. From interviews with leading Chinese television executives and nearly one hundred families in Beijing, Shanghai, Guangzhou, and Xian, the author outlays how Chinese television fosters opposition to the government through the work routines of media professionals, television imagery, and the role of critical, active audience members.

**Convergent Chinese Television Industries** Lisa Lin, 2022-06-15 This book provides a rich description of the shifting production cultures in convergent Chinese television industries, through the examination of daily production practices,

showing how they embody a new set of opportunities and tensions across strategic, programming and individual levels. Lin argues that the current Chinese television landscape is an ideological, cultural and financial paradox in which China's one-party ideological control clashes with consumer-orientated capitalism and technological advancement. These tensions are finely poised between new opportunities for innovation and creative autonomy, and anxiety over political interference marked by censorship and state surveillance. Through its in depth study of ethnographic data across Chinese broadcast and digital streaming sectors (including CCTV, Hunan Broadcasting System, and Tencent Video), this book illuminates how Chinese producers have placed their aspirations for creative freedoms within technological advancements and rhetorical strategies, both demonstrating compliance with ideological control, and leaving room for resistance and resilience to one-party state ideology. Nuanced and timely, *Convergent Chinese Television Industries* unveils a complex picture of an industry undergoing dramatic transformations.

**Chinese Television in the Twenty-First Century**

Ruoyun Bai, Geng Song, 2014-09-15 The past two decades witnessed the rise of television entertainment in China. Although television networks are still state-owned and Party-controlled in China, the ideological landscape of television programs has become increasingly diverse and even paradoxical, simultaneously subservient and defiant, nationalistic and cosmopolitan, moralistic and fun-loving,

extravagant and mundane. Studying Chinese television as a key node in the network of power relationships, therefore, provides us with a unique opportunity to understand the tension-fraught and , paradox-permeated conditions of Chinese post-socialism. This book argues for a serious engagement with television entertainment. rethinking, It addresses the following questions. How is entertainment television politically and culturally significant in the Chinese context? How have political, industrial, and technological changes in the 2000s affected the way Chinese television relates to the state and society? How can we think of media regulation and censorship without perpetuating the myth of a self-serving authoritarian regime vs. a subdued cultural workforce? What do popular televisual texts tell us about the unsettled and reconfigured relations between commercial television and the state? The book presents a number of studies of popular television programs that are sensitive to the changing production and regulatory contexts for Chinese television in the twenty-first century. As an interdisciplinary study of the television industry, this book covers a number of important issues in China today, such as censorship, nationalism, consumerism, social justice, and the central and local authorities. As such, it will appeal to a broad audience including students and scholars of Chinese culture and society, media studies, television studies, and cultural studies.

*The Internationalization of Television in China*  
Junhao Hong, 1998-10-28 A study of China's television, the largest and one of the world's most

complicated systems. Hong focuses on changes in the medium since China's reform, to reflect the evolution of the Communist Party's ideology and the society, and the implications, limitations, and future trends of that evolution.

### **The Chinese Television Industry** Michael

Keane, 2015-07-07 Television is a massive industry in China, yet fewer people are watching television screens. This ground-breaking study explores how television content is changing, how the Chinese government is responding to the challenges presented by digital media, and how businesses are brokering alliances in both traditional and new media sectors.

### *Television Regulation and Media Policy in China*

Yik-Chan Chin, 2016-08-12 Since the late 1990s, there has been a crucial and substantial transformation in China's television system involving institutional, structural and regulatory changes. Unravelling the implications of these changes is vital for understanding the politics of Chinese media policy-making and regulation, and thus a comprehensive study of this history has never been more essential. This book studies the transformation of the policy and regulation of the Chinese television sector within a national political and economic context from 1996 to the present day. Taking a historical and sociological approach, it engages in the theoretical debates over the nature of the transformation of media in the authoritarian Chinese state; the implications of the ruling party's political legitimacy and China's central-local conflicts upon television policy-making and market structure; and the nature

of the media modernisation process in a developing country. Its case studies include broadcasting systems in Shanghai and Guangdong, which demonstrate that varied policies and development strategies have been adopted by television stations, reflecting different local circumstances and needs. Arguing that rather than being a homogenous entity, China has demonstrated substantial local diversity and complex interactions between local, national and global media, this book will be of interest to students and scholars of Chinese media, politics and policy, and international communications.

Television in Contemporary Asia David French, Michael Richards, 2000-12-18 This book presents original discussions on the most recent developments in Asian television systems in the context of the continually changing global environment. Alongside a detailed examination of television in China and India—the major players in the Asian television scene—this volume also covers Hong Kong, Indonesia, Japan, Korea, Malaysia, Pakistan, the Philippines, Singapore, Sri Lanka and Taiwan.

*Television and the Modernization Ideal in 1980s China* Huike Wen, 2013-11-22 Using theories of visual culture, media technology, globalization and gender studies supplemented by visual images and interviews, the book explores Chinese television history in the pivotal decade of the 1980s from the cultural studies viewpoint and explains the intellectual reception of television in China during the '80s.

*Television in Post-Reform China* Ying

Zhu,2013-01-11 This book explores the political, economic, and cultural forces, locally and globally that have shaped the evolution of Chinese primetime television dramas, and the way that these dramas in turn have actively engaged in the major intellectual and policy debates concerning the path, steps, and speed of China's economic and political modernization during the post-Deng Xiaoping era. It intertwines the evolution of Chinese television drama particularly with the ascendance of the Chinese New Left that favors a recentralization of state authority and an alternative path towards China's modernization and China's current administration's call for building a harmonious society. Two types of serial drama are highlighted in this regard, the politically provocative dynasty drama and the culturally ambiguous domestic drama. The book also provides cross-cultural comparisons that parallel the textual and institutional strategies of transnational Chinese language TV dramas with dramas from the three leading centers of transnational television production, the US, Brazil and Mexico in Latin America, and the Korean-led East Asia region. The comparison reveals creative connections while it also explores how the emergence of a Chinese cultural-linguistic market, together with other cultural-linguistic markets, complicates the power dynamics of global cultural flows.

**TV Drama in China** Ying Zhu,Michael Keane,Ruoyun Bai,2008-10-01 This collection of essays brings together the first comprehensive study of TV drama in China. Examining in depth the production,



distribution and consumption of TV drama, the international team of experts demonstrate why it remains the pre-eminent media form in China. The examples are diverse, highlighting the complexity of producing narrative content in a rapidly changing political and social environment. Genres examined include the revisionist Qing drama, historical and contemporary domestic dramas, anti-corruption dramas, pink dramas, Red Classics, stories from the Diaspora, and sit-coms. In addition to genres, the collection explores industry dynamics: how TV dramas are marketed and consumed on DVD, and China's aspirations to export its television drama rights. The book provides an international and cross-cultural perspective with chapters on Taiwanese TV drama in China, the impact of South Korean drama, and trans-border production between the Mainland and Hong Kong.

**Two Billion Eyes** Ying Zhu, 2010-05-04 "The definitive work on Chinese television . . . A pioneering picture of CCTV and its crucial role in the contemporary Chinese political economy" (Robert W. McChesney, author of *Corporate Media and the Threat to Democracy*). As China navigates the murky waters of a "third way" with liberal economic policies under a strict political regime, the surprising battleground for China's future emerges in the country's highest rated television network—China Central Television, or CCTV. With 16 internationally broadcast channels and over 1.2 billion viewers, CCTV is a powerhouse in conveying Chinese news and entertainment. The hybrid nature of the network has also transformed it into an unexpected site of discourse in a country that has

little official space for negotiation. While CCTV programming is state sponsored—and censored—the popularity and profit of the station are determined by the people. And as the Chinese Communist Party seeks to exert its own voice on domestic and international affairs, the prospect of finding an amenable audience becomes increasingly paramount. Through a series of interviews with a fascinating cast of power players including a director of a special topic program that incited the 1989 student movement, current and past presidents of CCTV, and producers at the frontline of the network's rapidly evolving role in Chinese culture, celebrated media analyst Ying Zhu unlocks a doorway to political power that has long been shrouded in mystery. "An indispensable guide to the Chinese media landscape." –The New Inquiry "Up until Two Billion Eyes, the view of Chinese media has often been limited . . . Ying Zhu expands the periphery of our vision." –Los Angeles Review of Books

*Televising Chineseness* Geng Song, 2022-05-09  
Offers new understandings of gender construction and nation-building through the lens of recent Chinese television programs.

Film and Television Culture in China Zhifeng Hu, 2018  
Film and Television Culture in China gives a provocative analysis of film and television culture in China. Hu Zhifeng first gives a panoramic picture of Chinese culture in which film and television was born and shaped. He then delineates the definition and composition and basic relations in film and television culture. He discovers and deliberates on the two traditions in

Chinese film and television culture: the worldly spirit and the poetic style. The two traditions are deeply rooted in Chinese Confucianism and Taoism and have influenced Chinese film and television from the start. The author also provides in-depth and original readings of phenomena in Chinese film and television culture, such as the reform films and the reflection films, the character and mission of television documentary, and a dialogue between the mainland and Taiwan. *Film and Television Culture in China* provides an essential guide to understand the film and television culture in China from early screen to the present day. The book is structured in three independent yet complementary sections: Ontology, History, and Analysis, which shared a common theme: the exploration of the nationality and indigenization of Chinese film and television culture. In the ontology part, the author establishes a logic theoretical framework for culture as well as for film and television culture. The author puts forward three systems in the film and television culture: mass media system, artistic creation system and entertainment system. The author explores the relations among social history, film and television culture and audience. In the history part, the author carefully combs the development of film and culture in China and reexamines it in introspection. The author puts forward two traditions in film and television culture, which are the worldly spirit and the poetic style. The two traditions inherit traditional Chinese culture and have constant modern presentation. In the

analysis part, the author gives in-depth analysis of representative cultural phenomena in film and television industries, which can be seen as the perfect illustration of applying the theories of film and television culture into practice.

Chinese Television and Soft Power Communication in Australia Mei Li, 2019-12-16 Chinese Television and Soft Power Communication in Australia discusses China's soft power communication approach and investigates information handling between China and its targeted audiences in the eyes of key influencers – intermediate elites (public diplomacy policy elites in particular) in China and Australia. It explores CGTN (with staff from several professional cultures) and conducts a systemic test of how successful/unsuccessful China's soft power message projection is in terms of congruence between projected and received frames as a pivotal factor of its power status. The analysis is based on a case study of frames in the messaging on Chinese international TV about China's Belt and Road Initiative and in the minds of Australian public diplomacy policy elites. The question raised is whether and how Australia is listening.

**China Turned On** James Lull, 2013 The years following the Cultural Revolution saw the arrival of television as part of China's effort to 'modernize' and open up to the West. Endorsed by the Deng Xiaoping regime as a 'bridge' between government and the people, television became at once the official mouthpiece of the Communist Party and the most popular form of entertainment for Chinese people living in the cities. But the

authorities failed to realize the unmatched cultural power of television to inspire resistance to official ideologies, expectations, and lifestyles. The presence of television in the homes of the urban Chinese strikingly broadened the cultural and political awareness of its audience and provoked the people to imagine better ways of living as individuals, families, and as a nation. Originally published in 1991, set within the framework of China's political and economic environment in the modernization period, this insightful analysis is based on ethnographic data collected in China before and after the Tiananmen Square disaster. From interviews with leading Chinese television executives and nearly one hundred families in Beijing, Shanghai, Guangzhou, and Xian, the author outlays how Chinese television fosters opposition to the government through the work routines of media professionals, television imagery, and the role of critical, active audience members.

### **Chinese Television and National Identity**

**Construction** Lauren Gorfinkel, 2017-11-03 This book examines music entertainment programmes on China Central Television, China's only national level television network, as well as on nationally-available provincial channels, exploring how such programmes project a nuanced image of China's identity and position in the world. It shows how the images presented - primarily to domestic audiences - are in step with China's party-state nationalism, and at the same time flexible and open to change as China's circumstances change. The book contextualises identity construction in

the media by examining the development of television in China and the political struggles between provincial and national television stations, as well as by foregrounding the historical and contemporary role of musical culture in China's nation-building project. It discusses the portrayal of the majority Han Chinese, and of ethnic minorities and their music, which, the author argues, are shown as fitting with the party-state rhetoric of "a unitary multi-ethnic state". It also outlines how the Chinese of Greater China – Hong Kong, Taiwan, Macao and the overseas Chinese – are incorporated into a mainland centred Chinese identity. In addition, it shows how the performances of foreign personalities on the Chinese television stage emphasise foreigners' attraction to China, the uniqueness of the Chinese nation and Chinese civilisation, and the revitalised role of China in the world. Overall, the book demonstrates how the variations of Chinese identity fit with prevailing political ideologies in China and with the emerging theme of a China-centred world.

*Television Drama in Contemporary China* Shenshen Cai, 2016-09-13 Due to high audience numbers and the significant influence upon the opinions and values of viewers, the political leadership in China attributes great importance to the impact of television dramas. Many successful TV serials have served as useful conduits to disseminate official rhetoric and mainstream ideology, and they also offer a rich area of research by providing insight into the changing Chinese political, social and cultural context. This book examines a group of

recently released TV drama serials in China which focus upon, and to various degrees represent, topical political, social and cultural phenomena. Some of the selected TV serials reflect the present ideological proclivities of the Chinese government, whilst others mirror social and cultural occurrences or provide coded and thought-provoking messages on China's socio-economic and political reality. Through in-depth textual analysis of the plots, scenes and characters of these selected TV serials, the book provides timely interpretations of contemporary Chinese society, its political inclinations, social fashions and cultural tendencies. The book also demonstrates how popular media narratives of TV drama serials engage with sensitive civic issues and cultural phenomena of modern-day China, which in turn encourages a broader social imagination and potential for change. Advancing our understanding of contemporary China, this book will appeal to students and scholars of contemporary Chinese culture, society and politics, as well as those with research interests in television studies more generally.

### Adopting the Beat of Term: An Psychological Symphony within **Television For China**

In a global used by displays and the ceaseless chatter of instant connection, the melodic splendor and emotional symphony developed by the written word usually diminish into the backdrop, eclipsed by the constant sound and interruptions

that permeate our lives. However, nestled within the pages of **Television For China** a stunning literary value brimming with organic feelings, lies an immersive symphony waiting to be embraced. Constructed by a masterful composer of language, that captivating masterpiece conducts viewers on an emotional journey, skillfully unraveling the concealed melodies and profound affect resonating within each carefully constructed phrase. Within the depths of the touching examination, we shall examine the book is main harmonies, analyze their enthralling publishing design, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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