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Editor: Giuseppe Richeri

Co-editor: Qing Luo

Staff: Gianluigi Negro, Zhan Zhang
Chwen Chwen Chen, Vincenzo De Masi

Graphic: Tania Vanetti

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ARTICLES

PAGE 1

Report on “Three network Convergence” in China

Jiawei FENG, Fei JIANG

PAGE 9

The Practice of Reported Speech in Chinese News Reporting of China-USA Trade Disputes

Bingjuan XIONG

BLUE BOOK

PAGE 13

Overview of the TV Industry in China in 2011

NEWS

// Press **PAGE 14**

// Broadcasting **PAGE 14**

// Film Industry **PAGE 15**

// Internet **PAGE 16**

// New media and market **PAGE 17**

BOOKS

PAGE 18-19

/ The challenge of the media

/ Chinese Television Criticism in the New Media Era

EVENTS

PAGE 20-23

Communication and Culture: The China Case

April.29-May.3 2013, Università della Svizzera Italiana

Communicating Soft Power: Contrasting Perspectives from India and China 9 – 10 September University of Westminster

Report on “Three network Convergence” in China

Jiawei FENG*, Fei JIANG**

Translation provided by and Zhan Zhang (PhD candidate at USI – Faculty of Communication Sciences Du Yanji MA Student at USI Master of Financial Communication)

China’s “Three network Convergence” project has been underway for 12 years: Shanghai was chosen as the first trial city in 1999 and, in 2010, 12 new trial cities were announced. During our study on the progress that has been made we discovered that “Three network Convergence” has been profoundly influenced by the government’s policies and the industry’s attitude at different periods of time.

A milestone in the government’s policies was reached in 2001 when “Three network Convergence” was presented as a national strategy for the first time and was then promoted in a series of important documents over the following years. Practical experience shows that “Three network Convergence” has evolved and developed to keep up with the times (与时俱进 Yushi Jujin, “times” here refers to the best balance point between policy and practice).

Since 2001 the government has gradually adapted its “Three network Convergence” development policy on a macro level. The policy was defined in “the 10th five-year plan”, “the 11th five-year plan”, and “the 12th five-year plan”, and the development strategy was gradually improved each time. We can see that within the development of economy and technology, the implementation of “Three network Convergence” has been carried out gradually and the determination of the Chinese government to promote it has been confirmed time and time again.

The Progress of China’s “Three network Convergence”

In general, the development trend of “Three network Convergence” has been proceed continuously, despite not a few obstacles and troubles. The authors chose some significant events as milestones to divide this 12 years process into three main periods.

The first period of “Three network Convergence” (1997-1999): the most distinctive features were one debate, one keynote, and one testing city were proposed.

One Debate: “Three Network Combination” or “Three network Convergence”?

In April 1997 the State Council held a conference in Shenzhen on national informatization and the “Overall National Informatization Plan” was passed. This plan established that the basic structure of China’s national informatization system would be a mutually connected/shared platform and 3 networks: telecommunications, radio and television, and computer. This was the first time a “Three Network” concept was proposed.

In March 1998 document no. 92 (The General Office of the State Council’s announcement regarding the human resources structure of the national radio, film and TV system) (《国务院办公厅关于印发国家广播电影电视总职能配置内设机构和人员编制规定的通知》Guowuyuan Bangongting Guanyu Yinfa Guojia Guangbo Dianshi Zong Zhineng Peizhi Neishe Jigou He Renyuan Bianzhi Guiding de Tongzhi) was considered the first attempt to accelerate the development of “Three network Convergence”. In this document central government decided to transfer some functions, formerly under the responsibility of the Department of Radio, Film and Television - such as the management of the radio/TV network transmission (both cable and wireless) and the definition of standards for radio/TV network transmission - to the Ministry of the Informatics Industry (信息产业部 Xinxichanyebu).

Between March and May 1998 Dr. Wang Xiaoqiang, the former vice director of the State Commission for Structural Reform published a paper on “The Development of China’s Telecommunication Industry” (《中国电讯产业的发展战略》Zhongguo Dianshi Xun Chanye De Fazhan Zhanlue), Dr. Fang Hongyi, from the SARFT (State Administration of Radio Film and Television) information center, published his research on “Discussions on the development strategy of China’s

Telecommunication Industry”(再论中国信息产业的发展战略》Zailun Zhongguo Xinxì Chanye de Fazhan Zhanlüe)), and Prof. Zhou Qiren from the China Economy Research Centre of Peking University published a report on “Three network Combination, different network competition” 《三网复合数网竞争 Sanwang Fuhe Shuwang Jingzheng》. These three academic papers triggered a debate around the definition of “Three network Combination” and “Three network Convergence”: was it better to achieve “Three network Combination” based on the telecommunication network, or to develop “Three network Convergence” consisting of the telecommunication network, the radio and television network, and the computer network. The key point of the debate was “profit”. Each industry discussed integration from the point of view of the benefits they could reap.

However, the concept of “Three network Combination” created many problems for “Three network Convergence” in the following years. The many differences between the networks in terms of business model, technology and operating system led to the mistaken belief that “Three network Convergence” was equivalent to an industry emergence process. However, in early 1994 the International Telecommunication Union (ITU) established that the telecommunication, radio/TV and computer networks would be incorporated in a systematic information industry with three distinctive types of integration: technological integration, functional integration and integration among companies.

One Keynote: preparing the “Three network Convergence” plan while maintaining the traditional independence of the industries involved.

On September 17th, 1999, the State Council issued document no. 82 (The General Office of the State Council’s announcement from the Ministry of Information Industry and SARFT on enhancing the radio/TV cable system network construction) (国务院办公厅转发信息产业部国家广播电视总局关于加强广播电视有线网络建设管理意见的通知 Guofuyuan Banting Zhuanfa Xinxì Chanye bu Guojia Guangbo Dianshi Zongju Guanyu Jiaqiang Guangbo Dianshi Youxian Wangluo Jianshe Guangli Yijian de Tongzhi). This document said that the telecommunications department should not be involved in the radio and television business and that the radio and television department should avoid doing business in the telecommunications sector. Document no. 82 basically defined the keynote of the “Three network Convergence” policies in this first period: the independence of the two giant industries (telecommunication industry and radio/TV industry) would lie at the heart of the future design.

Document no. 82 is extremely important in the “Three network Convergence” process in China as it represents China’s first step in international informatization. However, the distinct separation between telecommunications and radio/TV industry posed a major problem for the future development of the system. The Ministry of the Information Industry included telecommunications and data transmission (including internet) in its scope of business, meaning that the radio/TV industry couldn’t operate in this field; SARFT, instead, used document no. 82 as justification to suspend the IPTV business managed by the telecommunication companies.

One Trial City: Shanghai

Document no. 82 also said that the comprehensive use of different network resources could only be tested in Shanghai. We regard this not only as a compromise between state policy and that of a local province, but the result of a ‘struggle’ between state policy and local strategy.

Watershed in China’s “Three network Convergence” (2000-2008): the most distinctive features are one debate, one breakthrough point, and one keynote.

One debate about symmetric and asymmetric admission between the telecommunication industry and the radio/TV industry

On December 11th, 2001, China became the 143rd member of the WTO. Three months earlier the Ministry of the Information Industry issued the Telecommunications Regulation of the People's Republic of China (《中华人民共和国电信条例 Zhonghua Renmin Gonghe Guodianxin Tiaoli》) to comply with the standards and conditions for joining the WTO. The first regulation regarding the telecommunications industry in China was the Telecommunications Regulation which filled a legislative gap in the industry. Following this regulation the State Council published the Regulation on Foreign Investment in Telecommunications Corporations, (《外商投资电信企业管理规定》 Waishang Touci Dianxin Qiye Guanli Guiding) and the Ministry of the Information Industry published the Telecommunications Business-permit Admission Management Regulation (《电信业务经营许可证管理办法》 Dianxin Yewu Jingying Xukezheng Guanli Banfa) in December 2001. According to the WTO's General Agreement on Service Trade (GAST) for the telecommunications industry, the regulation applies to the public telecommunication network and service but not to radio/TV transmission (cable and wireless), meaning that the countries which are members of the WTO must open up their telecommunications network but are not obliged to open up the radio and television one. It also means that the radio/TV network will have to open up after incorporating the internet, providing strong support of "asymmetric admission" which SARFT will pursue in the future.

Supporters of "asymmetric admission" had a clear advantage in the debate between "symmetric admission" and "asymmetric admission". They believed that "symmetric admission" would pervert the reform of China's telecommunication industry, and would interfere with the correct administration of the radio and television industry. Firstly, the radio/TV network is different from the other networks because it is not only an ordinary communication tool for entertainment and information, or a profit-making machine, but an important platform for political communication. The political importance and the nature of the radio/TV network as a public service means that there shouldn't be commercial competition within the industry and the network requires a secure signal transmission system. Secondly, China's commitment when it joined WTO doesn't include opening up the radio/TV business and its network.

One breakthrough point: IPTV

Physically speaking, IPTV has the combined advantages of telecommunications, television and Internet. The revolutionary change it brings to users is exactly what traditional television could not achieve. It represents the evolution for the TV audience from passive watching to active ordering, and then to instant interactive communication.

From a commercial point of view, IPTV has the potential to complete "Three network Convergence" and make it profitable. IPTV can best express the advantages of all three networks. The radio and television system has the advantage of producing and broadcasting television and radio programs as well as controlling the signal transmission of its programs. The telecommunications network has large-scale coverage and is well organized and experienced. The telecommunications network also has a strong networking relationship with mass users and business customers. In China it will not be possible to have a new independent corporation to manage IPTV business. Thus, the engagement of telecommunication operators is an ideal choice for partnership in the IPTV sector. The IPTV profit model could create the environment for the telecommunications network, television network and computer network to heighten cooperation and competition.

From the technical point of view, IPTV is an advanced interactive communication digital TV technology. As a development of digital TV, IPTV satisfies its users' needs and expectations.

Therefore, IPTV has not only determined the direction of the technology's development but has also signaled the future trend of "Three network Convergence". It is generally agreed that IPTV is an entry point for "Three network Convergence", and both the telecommunications and radio/TV industry should see the development of IPTV as a new starting point for "Three network Convergence" in China.

One keynote: promoting legislation on “Three network Convergence”

The main theme of this period is the acceleration of the legislation process in “Three network Convergence”. The state government included “Three network Convergence” twice on the national agenda, and also issued the important document no. 1.

On March 15th 2001, the Outline of the 10th 5-year Plan for Economic and Social development(《国民经济和社会发展第十个五年计划纲要》Guomin Jingji He Shehui Fazhan Dishi Ge Wu Nian Jihua Gangyao) clearly “promoted ‘Three network Convergence’ of telecommunications, television and internet networks”. This was the first time that “Three network Convergence” was included in the state’s development plan. In the same year the General Office of the CPC Central Committee and the General Office of the State Council openly declared its support of integration and interactive communication among legacy media, internet and the cable TV network (mentioned in the announcement on the reinforcement of the transformation of News Press, Radio, TV and Film industry to Publicity Department, State Administration of Radio, Film and TV and General Administration of Press and Publication). Moreover, the CCCPC and State Council established a leadership team to promote national informatization which is led by former prime minister Zhu Rongji. Since then, acceleration of the “Three network Convergence ” has been officially put on the agenda.

On March 14th , 2006, the Outline of the 11th 5-year Plan for Economic and Social Development(《中华人民共和国国民经济和社会发展第十一个五年规划纲要》Zhonghua Renmin Gongheguo Guomin Jingji He Shehui Fazhan Dishi Yi Ge Wu Nian Guihua Gangyao) mentioned “Three network Convergence” again. Differently from the “10th five year plan”, in the “11th five year plan”, the verb “to promote” was replaced with “to actively accelerate”. It was merely a change of verb but it was also an extremely important sign for China’s telecommunication industry, or even for the entire IT industry, indicating that the government would implement policies on network integration and that it was determined to break down bureaucratic barriers.

On January 1st 2008, the General Office of the State Council issued document no. 1 (Several Policies on Encouraging the Development of Digital TV) (关于鼓励数字电视发展的若干政策 Guangyu Guli Shuzi Dianshi Fazhan De Ruogan Zhance), which further explained the definition of “Three network Convergence” at policy level. It emphasized the acceleration of the popularization of digital TV and the construction of infrastructure related to the telecommunication network, digital TV network and new-generation Internet network to achieve the coordinated development of technical research on digital TV, production, transmission and access, customer service and other related industries. The document also declared that “under the prerequisite of secure radio/TV network transmission, a management and service system should be established according to the requirements of the development of “Three network Convergence”, not only to encourage the radio/TV organizations to provide digital TV service based on the national public telecommunication network and radio/TV network, but also support state-owned telecommunication cooperation or other state capital involved in the reconstruction of connecting digital TV with internet and the digitalization of TV signal receiver”.

Document no.1 represents a milestone in the promotion of “Three network Convergence” which broke through the boundaries set by the telecommunication and radio/TV industry and made mutual-access possible.

The New Era of “Tri-net integration (2009-2010)”

The melting pot policy

2009 was a crucial year for China’s “Tri-net Integration”; in fact, on March 5th, during the second session of the 11th People’s National Congress, prime minister Wen Jiabao predicated the promotion of “Three network Convergence” for the first time and in the report on the work of the

government (政府工作报告 Zhengfu Gongzuo Baogao) he stated that: "We should support and promote new energy, biology, medicine, third generation mobile communication, and energy-saving technology to have further development and industrialization."

On May 25th, 2009, the State Commission of Development and Reform under the State Council approved the "announcement on the reinforcement of economic restructuring work opinion of 2009" (关于 2009 年深化经济体制改革工作意见的通知 Guangyu 2009 Nian Shenhua Jingji Tizhi Gaige Gongzuo Yijian Tongzhi)", the starting line of the "Tri-net Integration" race. In the announcement, the State Council for the first time proposed "realizing the dual entry of telecommunications and radio and television corporations for the necessary progress of tri-net integration." This could be a sign that tri-net integration has gone beyond policies to practice.

Deciding the trial cities

In March 2010 the executive meeting of the State Council decided to accelerate tri-net integration and to meet the set deadlines. "Tri-net Integration" thus reached a significant milestone.

On January 21st 2010, the State Council issued document no.5 (The State Council's announcement regarding the overall plan of the implementation and distribution of "Three network Convergence" (国务院关于印发推进“三网融合”总体方案的通知 Guowuyuan Guanyu Yinfa Tuijin "Sanwang Ronghe" Zhongti Fang'an de Tognzhi). In this document the definition of "Tri-net Integration" indicates that during its development the telecommunication network, the television and radio network and the Internet network would unite, and that all the services would share the resources and connections and provide voice, data and radio and television and other services." This is the first clear, authorized definition of "Tri-net Integration."

In June 2010 the State Council Office issued the "First List of Tri-net Integration". On July 20th the "Tri-net Integration" Coordination Office transmitted the working principles to the local governments of the chosen trial cities. At this point "Tri-net Integration" embraced its new era.

On October 27th 2010, the Outline of the 12th 5-year Plan for Economic and Social Development was issued. This Outline mentioned that China would have to improve its informative industry and complete the telecommunication, radio and television network integration for a safe and secure national informative system.

The problems of "Three network Convergence"

When reviewing the "Three network Convergence" process we can see that systematic adaptation is far more important than mere business integration. During the trial period the government needed an efficient system to ensure the operation of "Three network Convergence". To extend "Three network Convergence" nationwide a new style of supervision system is required with clearly defined responsibilities and an efficient management structure. This ideal standard is far from the current situation so achieving the target is a tough task which will take years of effort.

The problems of "Three network Convergence" include:

- **Legislative Problems**

Laws and regulations are needed to create a unified regulated system in the inter-sector of telecommunications and radio/TV.

From 2001 to 2010, in the Outlines of the "10th five year plan", "11th five year plan" and "12th five year plan", central government decided to accelerate the "Three network Convergence" process. The draft of the Telecommunication Law of the People's Republic of China has also attempted to break down the barriers between the telecommunication and radio and television industry and to set up a mutual entry system.

We can predict that in the future the separation between the telecommunication and radio/TV industry will be eradicated. From experience abroad, legislation is always the first way of guaranteeing "Three network Convergence".

- **Separate Supervision**

In practice, "Three network Convergence" only encompasses the telecommunications network and the radio/TV network. In the past there was no overlap between the operations of the different sectors so it was unnecessary to set up a joint management system. However, with the development of technology, the situation has gradually changed.

- **The Confusion of the Local Model: which is the right one to adopt nationwide?**

At present, IPTV is the key entry point for the telecommunications industry to pursue integration; for the radio/TV industry the key entry point is digital TV. In short, there are three main development directions: the first is to center IPTV on the telecommunications network; the second is to develop digital TV based on the radio/TV network; the third is to bring together the telecommunications and radio/TV industries as the basis for digital TV development. For these three directions there are some important successful cases such as IPTV in Shanghai, DTV in Qingdao and IPTV+DTV in Hangzhou.

However, each city has its own background and the local models they developed are difficult to implement in other cities or provinces. To sum up, local models face some difficulties:

1. lack of programs (content) is the primary problem in the development of IPTV;
2. policy limitations heightened competition between IPTV and digital TV in this period;
3. network information security is uncertain during the integration period.

Strategies and suggestions regarding the problems mentioned

Promotion of legislation

An important indication arriving from experience throughout the world is that legislation is the prerequisite for "Three network Convergence". During China's "Three network Convergence" development process, different supervisory departments and operating organizations draw up their own laws to protect their interests. This is the reason why "Three network Convergence" has taken such a long time. Promulgating effective laws and regulations is the best way to solve problems and reduce disputes and arguments among different departments and organizations. In the future, special laws such as Telecommunications ones should cover policy boundaries, empirical content and management models.

Establishing an integrated supervisory system

Based on international "Three network Convergence" supervisory experience, China should build an integrated supervisory system which is suited to China's internal situation.

On an integrated supervisory system

The supervisory organizations should be independent and have super authorities which are comparatively less open to interference by other administrative departments. Wei Leping (韦乐平, the director of the technology department of China Telecom Group) proposed the following supervisory strategies for "Three network Convergence": firstly, the State Council should establish a coordinating organization for administrative purposes, and build a platform for negotiation; secondly, different state bureaus should set up a system to supervise their own business; thirdly, the two supervisory departments (telecommunication vs. radio/TV) should be merged and the newly established one should be independent from other administrative departments.

Supervision of the network and of the content

In 2002 the European Union adopted the principle that the telecommunication network and (broadcasting) content should be supervised separately. This principle could be implemented in China to face functional conflicts and an optimal solution would be to assign network supervision to the Ministry of the Information Industry and (broadcasting) content supervision to the State Administration of Radio, Television and Film. This arrangement could avoid conflicts and allow each department to perform to their best.

Borrowing western countries' experience of the neutral network principle

Some western countries, like Germany, has adopted the principle of neutral technology, which means that the mobile network, fixed-line network, satellite network, and cable network are managed together by a united telecommunications system. This neutral principle sounds specially suited to China, in which not only the telecommunications industry and radio/TV industry could cooperate better in labor division and in standardized management of the resources, but the integration and modernization of technology is also ensured. The "neutral technology principle" means that the designated participants are able to select suitable technology for their own business, and promote their business in relation to market demands. However, this shouldn't be a simple replica of the western model; China's internal situation has to be taken into consideration.

Balance between (market) competition regulation and industry regulation

In the "Three network Convergence" process the main target should be the protection of consumers' benefits and the promotion of competition. Coordination between industry regulation and market regulation and between previous regulation and future regulation are also important. The symbol of the success of "Three network Convergence" should be that it benefits the public who "win" the battle. The main purpose of government regulation is to promote competition, which in a competitive market should also consider the benefits for customers.

Providing diverse programs (broadcasting content) and ensuring network security

For the telecommunications industry, obtaining competence in the long term against the cable-digital TV programs in the future "Three network Convergence" era, IPTV must provide broadcasting content that is different from that of cable-digital to satisfy the audience. For the radio/TV industry, at present, the development of IPTV is competing with digital TV, forcing radio/TV enterprises to expand based on their power to control content. To avoid this competition, local radio/TV administrations have limited the growth of the IPTV business. It is because of the controlling power that radio/TV administration holds over broadcasting content that a new phase of service disputes and competition will soon arrive.

However, the responsibility shared by both the telecommunications industry and the radio/TV industry is that of ensuring network security. We have to clearly assign the duties to different administrative departments and organize efficient coordination in order to ensure network security. The telecommunications and radio/TV industry should work at the same pace in planning, constructing and operating the system, in order to provide a safe information environment with surveillance of technology. Moreover, it is necessary to design an evaluation system of the trial sites' security, a security emergency prevention system and a global information security system.

Jiawei FENG, MA student, Institute of Journalism and Communication, Chinese Academy of Social Sciences.

Fei JIANG** Prof. JIANG Fei engaged in Communication, Intercultural/Cross-cultural Communication and New Media Studies. He is the Director of the Department of Communication, the Institute of Journalism & Communication, Chinese Academy of Social Sciences (CASS), Beijing, China; Director of the Center for Global Media & Communication Studies (CGMCS, <http://www.cassgmrc.com>), Beijing, China; Deputy Secretary-in-General of Communication Association of China (CAC); Associate Editor for Journal of CHINA MEDIA REPORT OVERSEAS. He has published two books, 15 book chapters, and 45

academic papers within the field of media and communication studies. His book *Intercultural Communication Studies in the Post-colonial Context* (2005, Beijing: Renmin University Press) was awarded National WU Yu-zhang Prize in 2007 and National HU Sheng Prize in 2009. His latest publication is *Communication and Culture* (2011, Beijing: Communication University Press). He has conducted several research projects sponsored by Chinese National Planning Office of Philosophy and Social Sciences.

Email: fjiangmedia@yahoo.com

The Practice of Reported Speech in Chinese News Reporting of China-USA Trade Disputes

Bingjuan XIONG*

The China-USA trade dispute over Chinese tires in 2009 is conceptualized as an activity in which journalistic discourses (from both China and the U.S.) are seen as mediations for both parties to engage in this dispute. This study focuses on the practice of reported speech in Chinese journalistic discourse. Informed by Grounded Practical Theory (GPT), the author aims to qualitatively investigate how reported speech is used by Chinese journalists to deal with the “discursive war” of this trade dispute and to uncover the underlying assumptions about the nature of this dispute, the relationship between the two nations and Chinese journalistic practice.

Through the lens of reported speech, we find that Chinese news reports are replete with indirect reported speech of government officials used as a means to articulate China’s stance in this dispute. Chinese news reports also quote from the international community, USA media, experts and business leaders (when they voice a favorable opinion of China) rather than from the corresponding Chinese social actors in order to legitimate their arguments against the United States. A positive image of China as mature and responsible is constructed through reported speech, opposed to a negative image of the United States as immature, narrow-minded and hypocritical.

The technique of reported speech to some extent enables the presentation of one version of this trade dispute in favor of China, but it is problematic in that Chinese news reports are perceived as biased and skewed due to the selective reporting of positive and supportive voices that are in accordance with the “official tone” in this dispute. Finally, some implications of a GPT informed study of Chinese journalistic practices are discussed. Keywords: China-USA trade dispute, reported speech, Grounded Practical Theory, Chinese journalistic practice.

Introduction

After the financial crisis of 2008, it has not been surprising to see a marked increase in China-USA trade disputes along with a bilateral trade imbalance and rising rate of unemployment in the United States. According to the statistics provided by the Chinese Bureau of Fair Imports and Exports, in the year 2008, there were 18 trade disputes between the two countries¹. This figure dropped slightly to 16 in 2009 but again climbed up to 13 in the first half year of 2010.

With the acceleration of trade friction between the two major economies, economists are concerned about various possibilities of a “trade war” between the two which might spread around the world. However, this issue interests scholars of language and communication in a different way. China-USA trade disputes are not just perceived as a “trade war” but also as a “discursive war”. Shi-xu (2010) argues that trade disputes are by nature more of a discursive phenomenon intertwined with economic, political, legal, and cultural factors, rather than simply an economic, political, or legal issue. In his words, trade disputes are about “officials and businessmen from different countries quarrelling with each other” (p.98). In other words, trade disputes are discursive contestations informed and shaped by political, economic, social and cultural factors between different nations.

In this paper, the China-USA trade dispute over Chinese tires in 2009 is chosen as a case study to investigate this “discursive war” between the two nations. More specifically, we are interested in the question of how reported speech² (as a discursive device) is practised in Chinese news reports

¹ This information is obtained from the website:

<http://gpj.mofcom.gov.cn/aarticle/subject/http://gpj.mofcom.gov.cn/aarticle/subject/mymymccyydd//ssuubbjjeecttdddd//220011000088//2200110000880077008888225566..hhtmml>

² “Reported speech” is a contested term. Buttny (1997) considers this term a “misnomer” because it implies a truthful representation of prior texts or utterances but overlooks the “recontextualization” of previous texts and utterances in a new context. Tannen (2007) claims that this term is misleading as reported speech is not just about “reporting” the content of previous utterances but more crucially “creating” a dialogue with them. Therefore she advocates the term “constructive dialogue” instead of “reported speech”. There is another group of scholars preferring “quotation” or “quoting” to reported speech. (Buchstaller, 2011; Lopez Pan, 2010; Orr, 2003; Robles, 2009; Shukrun-Nagar, 2009). However, Holt (2009) and Momani et al. (2010) use the two terms interchangeably. In this paper, we acknowledge different interpretations of this linguistic phenomenon and choose to see “reported speech” as a practice in journalistic discourse in order to look at how this linguistic device is used as a mediation of sociopolitical reality – trade dispute in this case – between China-U.S.

in order to deal with this “war”. Voloshinov (1973) pointed out the nature of language as signs mediating social intercourse:

A word is the purest mediator of social interaction. It is created in communication and its meaning develops within communication, and the meaning – the word’s ability to present another reality in the context of its use – is its constitutive property, its reason for coming into being.

(quoted from Leiman, 1999, p.430)

Based on the idea of language as signs to mediate social interaction, the Chinese news reporting of the China-USA trade dispute over Chinese tires in 2009 becomes particularly interesting and insightful as we look into how Chinese journalists use language to mediate – represent, confirm, contest and construct – the social reality of a “trade dispute”. In fact, numerous scholars of language and communication have followed this line of investigation, that is, how language use shapes and influences sociopolitical reality (Fairclough, 1989, 1992, 1998; Hodges, 2008, 2011; Scollon, 2001). With a focus on Chinese journalistic practice in this trade dispute, we will examine this pervasive language use (reported speech) in journalistic texts to investigate how this salient linguistic mediation operates within the wider activity of international trade disputes; what kind of sociopolitical reality is constructed or contested and, if possible, what kind of problems there are for this mediation.

The Practice of reported speech

Reported speech (or quotation) has been considered as a universal and fundamental device for us to communicate and represent the world (Bakhtin, 1981; Sternberg, 1982). As Bakhtin observed:

The transmission and assessment of the speech of others, the discourse of another, is one of the most widespread and fundamental topics of human speech. In all areas of life and ideological activity, our speech is filled to overflowing with other people’s words, which are transmitted with highly varied degrees of accuracy and impartiality. (p.337)

Realizing the importance of reported speech in constructing our social reality, scholars of language and communication have attempted to understand the practice of reported speech in conversational and institutional contexts, with special attention to its pragmatic functions in these contexts. Buttny (1997) discusses how college students are able to represent, evaluate and comment on other people through reported speech when they are talking about troublesome issues like racism. Holt (2000) notices that reported speech is an important linguistic device in social interaction to invoke social involvement and elicit agreement. Like Holt, Schely-Newman (2004) finds that reported speech is frequently practised by in Israel to engage with others in gossip.

Antaki and Leudar (2001) find that parliament members directly quote their opponents’ original words as a strategy to argue against their opponents and promote their own projects. Kuo (2001, 2007) notes that in Chinese political discourse, direct quotation is used to establish interpersonal involvement and construct the reliability of claims by referring to shared knowledge but sometimes can also be used as a strategy of evasion. Buttny and Cohen (2007) identify the multi-functional nature of reported speech in public hearings: speakers use this discursive device strategically to respond to, evaluate and often challenge what others have said in the hearing.

All these investigations suggest that reported speech can be used by interactants in different contexts to achieve certain communicative goals (such as solving or mitigating certain personal or social problems). Moreover, the ways that reported speech are intertextually mobilized relate to the communicative event per se (whether it is harmonious or contentious in nature), the relationship between the speaker and the listener, the norms and values linked to reporting others’

speech in certain institutional settings (such as speaking in a court, parliament speeches and journalistic discourse). Therefore, in the case of the China-USA trade dispute, the practice of reported speech becomes an illuminating theme allowing us to understand this communicative event of trade dispute, the relationship between the two parties and the norms and values of reporting others' words in the Chinese journalistic context.

Reported speech in journalistic discourse

The practice of reported speech in journalistic discourse deserves attention in its own right, as Waugh (1995) argues:

The journalistic text – in particular the news articles – is a discourse genre in its own right and as such it sets a frame for everything which happens within, including what happens with reported speech. (p. 135)

Basically, journalistic discourse is oriented to informing the public (what happened, what is going on, etc.) and to re-representing a version of events that is desirable to the audience it serves. Journalistic discourse is inherently intertextual as journalists are constantly working with previous texts and reporting others' speeches in their journalistic texts. In this sense, it can be said that journalistic discourse is fabricated with words of different speakers which journalists choose to present and construct a particular social event to the audience.

In addition to being used to construct social events in news reports, reported speech is seen as a device for accomplishing a "ritual" function in a particular context. Kovalyova (2006) reveals that reported speech is used to align speakers with the ritual expectations of talking in the news coverage of George W Bush's presidential inauguration in 2005. Other scholars who have taken a critical view to the practice of reported speech in news reports argue that the practice of reported speech is usually loaded with ideologies, power relations and social conventions in a society for the purpose of portraying a particular version of "news" that is desirable for whoever controls the media system (Davis, 1985; Fang, 2001; Kovalyova, 2006; Kuo, 2001, 2007; Roberta, 2009; Robles, 2009; van Dijk, 1991). For instance, Kuo (2007) argues that the choice of quotation patterns is closely linked to the ideological bias of news reports. By contrasting two major newspapers in mainland China, he finds differences in the news source (or actors) and the content of quotations used to report the same event, and more strikingly, the two newspapers present opposing reported speech from the same news source to serve their ideological bias. Jullian (2011) also notes the use of quotations as an engagement with ideological-evaluative activities in news reports. Through examination of Chinese and Western news reports about the Chinese dissident Liu Xiaobo who was awarded the Nobel Peace Prize in 2010, she uncovers evaluative implications embedded in quotations in both Chinese and Western news reports.

Framing Chinese journalistic discourse in the activity of China-USA trade dispute, we aim to answer two questions in this paper: first, how is reported speech practiced in Chinese news reports to mediate this trade dispute? What propositions (about this dispute, the relationship between the two parties and the Chinese journalistic practice) can we uncover through analysis of reported speech in Chinese news reports?

Grounded Practical Theory (GPT)

Grounded Practical Theory, as an intellectual endeavor of communication scholars Robert Craig and Karen Tracy (Craig & Tracy, 1995), centers on the theoretical reconstruction of communication practices at three levels (problem level, technical level and philosophical level).

Based on grounded descriptions, interpretations and critiques, GPT aims to identify the problems (or dilemmas) within a communication practice as well as specific strategies and technique used by participants in this practice to work through these problems (or dilemmas). This process of identification is essentially a process of reconstruction grounded in a particular practice, and informed by the reconstruction of the communicative problem, and more importantly it equips researchers with possible means to tease out ideals that are desirable for participants in this practice and thus allow them to reflect upon their own practice in pursuit of more effective communication.

GPT is particularly insightful in this study because of its focus on communicative problems and its reflexivity on communication per se. It offers a practical spin on the Chinese journalistic practice in this trade dispute on three levels: the practice of reported speech, possible dilemmas associated with this practice and the philosophical construction of a better practice.

However, due to space limitations, this paper mainly looks at the technical level of how reported speech is used by Chinese journalists to deal with this “discursive war”. The adoption of a GPT framework enables us to examine reported speech in a wider context – Chinese journalistic practice which is assumed to have its own characteristics (Kuo, 2001).

For complete access to the article follow the link

http://www.chinamediaobs.org/sites/www.chinamediaobs.org/files/media/bingjx-the_practice_of_reported_speech_in_chinese_news_reporting_of_china-us_trade_disputes.pdf

Bingjuan Xiong* is a PhD candidate at University of Colorado, Boulder.

Overview of the TV Industry in China in 2011

In the first half-year of 2011 the TV industry in China registered a market value of 102 billion Yuan (12.3 billion Euro): income in the TV sector grew by 22.16% between the first half-year of 2010 and the first half-year of 2011 with its value increasing by 18.5 billion Yuan (217 million Euro).

The most important source of revenue was advertising for a value of 53.8 billion Yuan (6.5 billion Euro), up 22.9% (+ 10 billion Yuan– 1.2 billion Euro) compared to the previous year.

The television network registered a value of 25 billion Yuan (3 billion Euro), up 16% (+ 3.4 billion Yuan – 400 million Euro) compared to the first months of 2010. Other revenue reached 23.2 billion Yuan (2.7 billion Euro) with a growth of 28% (+5 billion Yuan – 600 million Euro) compared to the first half-year of 2011.

It is worth noting that data provided by the *Blue Book of China's Media* use different terminology for TV revenues.

According to our interpretation, the most important sources of income for Chinese television are cable and digital pay TV. More in the detail, cable television income was the highest with a value of 16.7 billion Yuan (2 billion Euro), up 15% (+2.2 billion Yuan – 260 million Euro) compared to the first half-year of 2011; instead, digital TV income recorded the highest annual growth (+45.5% compared to last year) to reach a value of 1.8 billion Yuan (217 million Euro). Other network TV income registered a value of 6.3 billion Yuan (760 million Euro), with a growth of 11% (640 million Yuan – 77 million Euro).

Source:

Bluebook on China's Media - Report on the Development of China's Media Industry (2012)

Led by the Tsinghua University School of Journalism and Communication, and the Center of Media Economy and Management Studies.

Chief Editor: Cui Baoguo

Publisher: Social Sciences Academic Press (China) April 2012

Press

State Agency Radio Film and Television (SARFT) and General Administration of Press and Publication (GAPP) may merge

Considering digitalization and Internet information technology to be the core extensive application and the unstoppable creativity for information technology dissemination creates the conditions for all-round multimedia development. A new government project has been discussed to support the development of the press, news services, TV stations, Internet and new media. The intention of the State Council is to create a general News, Publication and Broadcasting office.

As the State Council endeavors to accelerate the merger of small organizations, the culture sector is expected to become the pioneer of the cause. One feasible option is to merge the State Administration of Radio Film and Television (SARFT) and the General Administration of Press and Publication (GAPP). The move will be made as soon as possible, said insiders.

The result will be a "culture commission", which will help reinforce cultural reform, accelerate the integration of the culture industry and encourage the expansion and diversified management of media groups that have funding and financing advantages. Cultural reform has to be made step by step, beginning with the merger of GAPP and SARFT, the result of which may be further merged with the National Tourism Administration and the General Administration of Sports. In view of this, the traditional media industry will receive increasing investment, said a securities analyst.

Source China Securities Journal http://www.cs.com.cn/english/ei/201303/t20130305_3883976.html
http://www.chinadaily.com.cn/micro-reading/dzh/2013-03-11/content_8460858.html

Broadcasting

SARFT: TV Drama Production Records-January 2013

The State Administration of Radio Film and TV (SARFT) issued its "TV Drama Production Records" on February 1. In January, 122 titles (4,117 episodes) were submitted to SARFT with 97 titles (3,234 episodes) approved. Of these, 50 have contemporary themes (1,570 episodes); 3 have modern themes (90 episodes); 34 have 20th century themes (1,187 episodes) and 10 (387 episodes) are historical period dramas.

Source: SARFT <http://www.sarft.gov.cn/articles/2013/02/18/20130218165652410143.html>

In 2012 the TV drama sector reached its lowest level

The first session of the Chinese TV drama forum brought to light the fact that the first 800 Chinese TV drama ratings released in the first semester of 2012 recorded a sharp drop. According Pen Sanyuan, vice president of the TV drama committee: "Today the biggest share of the market is held by soft drama and more and more melodramatic plays are emerging". To encourage original products, SARFT decided to promote a contest for outstanding Chinese TV drama; the award of this contest has a value of 10 million yuan (1.2 million Euro). However, a contest will not solve the "content problem" of Chinese TV drama; on the contrary, it is because films do not lack money that the TV drama industry is now oriented to situations that offer a fast return on investment.

In the last five years the annual output was around 10000 plays, in 2011 some satellite television stations bought the rights to broadcast TV drama both on their stations and on Internet. In the year there were more than 20000 productions. In 2012 there was zero growth, according the words of the critic Li Xingwen "the real problem is the lack of quality and not of quantity (...) it is possible to argue that 2012 was the worst year for Chinese TV drama, after all, too much interest in profitability and less attention to the subject reduce audience expectations in enjoying TV drama productions".

Source: ifeng http://ent.ifeng.com/tv/news/hygc/detail_2012_12/26/20535336_0.shtml

CRI Launches Music Channel in US

China Radio International (CRI)'s American Global Oriental Music Station was launched on February 19. Previously it operated as CRI's Las Vegas substation, FM93.5, which was launched in November 2011 and broadcast in English 24/7.

The re-launched station will deliver local-produced Chinese music programs and news shows for a total of 14 hours per day, from 8am to 10pm local time; the remaining 10 hours are for programs produced by CRI headquarters.

Source CMM Intelligence <http://www.cmmintelligence.com/?q=node/11541>

Film industry

2012 total Chinese box office, the second in the world. 2013 is expected to exceed 20 billion Yuan (2.5 billion Euro)

SARFT revealed that in 2012 the box Chinese box office revenue reached 17 billion yuan; this result makes China the second worldwide film market with an increase of 30% compared to 2011. However, Chinese cinema still faces some problems selling its products abroad and domestic movies accounted for three quarters of the total. They earned 8 billion, or 47.6 percent, of the box office, according to the report. It was the first time that the imported products surpassed domestic ones. 2012 Chinese box office revenues from foreign markets amount to 1 billion yuan.

At the end of 2012 Chinese movie production already reached 745 productions and thanks to this figure China has become the third worldwide film producer after USA and India. Of course, a large portion of the production revenue comes from China. Due to poor film quality, the majority of Chinese cinema shoots only one third of Chinese movies; this is, of course, a serious problem for the Chinese cinema industry. At the same time it is important to note that at the end of 2013 China had 13118 movie screens while in 2002 there were only 1845, increasing 6 fold in 10 years.

Source Sohu <http://yule.sohu.com/20130111/n363168228.shtml>

Number of movies	
2007	402
2008	406
2009	456
2010	526
2011	558
2012	745

Number of movie screen		
	Increase in movie screens	Number of movies screens
2007	493	3,527
2008	570	4,097
2009	626	4,723
2010	1533	6,256
2011	3030	9,286
2012	3832	13,118

SARFT: Report Before You Shoot

In an attempt to avert clashes of themes and the waste of resources, the State Administration of Radio Film and TV (SARFT) sent new regulations for documentary themes to state-owned media on February 7. The regulations state that the themes of documentaries must be reported to SARFT for approval before commencing shooting. The key provisions:

- TV documentary themes are to be aggregated at relevant administrative levels with SARFT issuing a summary review.
- Institutions belonging to the State Council and central and state organs must report the themes of domestic docs, sino-foreign co-productions and imported docs to SARFT.

- At local level, documentary themes should be aggregated by the provincial RFT Bureau before being reported to SARFT.
- SARFT will compile and issue a "National Television Documentary Themes Directory" after aggregating and analyzing the recorded information.
- Domestic docs and institutions listed in the directory will have priority nomination to SARFT's recommendations for "outstanding domestic documentary" and "annual outstanding domestic documentary", as well as its creative talent support project.
- SARFT's Theme Directory will be issued every half year with H1 themes released every January and H2 results in July. Documentary themes for H1 2013 should be submitted before April 20.

Source: SARFT <http://www.sarft.gov.cn/articles/2013/02/18/20130218111359760093.html>

China's First Youth Film Festival

China's first Youth Film Festival will open on July 21 and will run until July 31, 2013, in Xining, Qinghai province. Film makers aged from 18 to 44 from all over the world can submit film works to the Festival commission from February 4 to June 1.

In addition to regular events including youth film election "Yi Ji Ji Zhong", the Chinese-language film unit "Zhu Mu Wu Xian" and the University Students Festival, this year's Festival will include more activities such as film screenings in universities, forums on various themes and training camps for young film makers.

A three day tour of the Qinghai plateau will also be part of the Festival. Professional jurors with high reputations will be invited. The jury will be announced on March 21 when a press conference for the Festival will be held.

Source: Film China Daily http://www.chinadaily.com.cn/video/2012-03/20/content_14883130.htm

Internet

Hunan TV Drama Streams 200m Times on Sohu

A scene from Episode 17 Season 5 of *The Big Bang Theory*, a popular American sitcom, triggered online discussion among Chinese audiences. A carton of *Shuhua* milk distributed by dairy company Yili Industrial Group was spotted on the table of the home of the two leading characters in the comedy, Sheldon and Leonard, the *International Herald Tribune* reported on April 2, 2012.

As more and more American movies and TV shows are introduced to China through online video websites and starting to gather bigger audience groups, Chinese enterprises have discovered a new way to promote their products - branching out overseas to target Chinese consumers.

According to industry insiders, China's product placement market is growing by 40 percent to 50 percent each year. China is going to introduce 14 more American IMAX or 3D movies from this year while Chinese online video websites will also introduce more copyrighted American TV shows. China's product placement in American movies and TV shows is a big market, according to the newspaper.

The product placements of Chinese brands such as TCL, Yili, Meters/bonwe in the movie *Transformers: Dark Of The Moon* confirmed the promising future of this market. Statistics show that the sales of *Shuhua milk* have grown 12 percent year on year since the movie was released in China while the brand reputation also rose from 15 to 17 percent. Also, TCL's financial report last year showed that the brand's global sales of LCD TVs from January to October last year reached 8.11 million, a 40.08 percent year on year growth.

"Chinese brand' product placements in Hollywood movies and popular American TV shows are greatly improving the consumers' awareness of the brands", Huang Qi with China Brand Research said according to the newspaper.

Source: China Daily, 4th June 2012 http://usa.chinadaily.com.cn/business/2012-06/04/content_15465633.htm

Youku.Tudou Q4 Shows Strong Growth as Merger Tells

Youku.Tudou issued its Q4 2012 report on March 1. The report shows the quarter's net revenue to be RMB635.8 million (78 million Euro), a year-on-year growth of 30%; net losses fell 43% YoY to RMB 113.6 million (13.1 million Euro).

The company reports that synergies and economies of scale brought about by the merger of Youku and Tudou improved the cost structure of the combined company in Q4 with general operating costs decreasing to RMB206.4 million (25 million Euro) or 18% YoY.

Meanwhile, R&D costs climbed during Q4 due to strategic investment in areas like wireless, search and premium services, to reach RMB54.3 million (6.6 million Euro), a YoY rise of 39%.

Regarding content, general content costs were RMB258.2 million (32 million Euro), accounting for 41% of total revenue, the same level as the same period in 2011.

Source: Youku <http://ir.youku.com/phoenix.zhtml?c=241246&p=irol-newsArticle&ID=1790862&highlight=>

New media and the market

SARFT: 2012 Animation Production & Distribution Review

On February 6, SARFT published its "Announcement of 2012 Annual National TV Animation Production and Distribution Situation". According to the report, 395 domestic titles, amounting to a total of 222,938 minutes, were produced across 24 Chinese provinces. Guangdong, Jiangsu, Zhejiang, Fujian and Anhui were the top 5 provinces in terms of output. Suzhou, Guangzhou, Dongguan, Fuzhou, Hangzhou, Hefei, Wuxi, Shenzhen, Ningbo and Beijing are the top 10 cities. State Animation Industry Bases produced 210 titles, amounting to 123,715 minutes or 55% of overall national output in 2012. Leading the ranks are South Animation Program Joint Production Center, Suzhou Cartoon Industrial Park, Fuzhou Animation Industry Base, Shenzhen Animation Production Center, Shenzhen Animation Production Center and Wuxi National Animation Industry Base.

SARFT mentions the following ten animation production houses as specifically noteworthy:

1. Dongguan Shuimu Animation Derivative Product Development Co., LTD.
2. Fujian Majical Time Digital Animation Co., LTD ,
3. Shenzhen Huangqiang Digital Animation Co., LTD;
4. Ningbo Shuimu Animation Derivative Product Development Co., LTD,
5. Wuxi Yi Tang Animation Design Co., LTD ,
6. Zhejiang Zhongnan Group Cartoon Film Co., LTD,
7. Suzhou Kakoo Film and Television Animation Technology Co., LTD
8. Anhui Tongren Cultural Communication Co., LTD,
9. Guangzhou Mr Fly Cultural Communication Co., LTD,
10. Dalian KaXiu Digital Technology co., LTD.

In 2012 SARFT specifically recommended 81 domestically produced cartoons for broadcast on Chinese TV networks.

Source: SARFT <http://www.sarft.gov.cn/articles/2013/02/18/20130218104424150332.html>

For App Makers, China Is Untapped and Untamed

China is emerging as the next battleground for global app makers — but cracking the world's largest smartphone market is proving to be vexing. App makers must navigate dozens of app stores with looser rules than in the U.S., fend off a proliferation of cloned apps, and steer around a thicket of regulations and intense competition from local developers. What's more, companies that charge for their apps are finding they need to get more creative about business models in China since users there are accustomed to getting most digital content free. ZeptoLab UK Ltd. found this out firsthand when it launched puzzle game "Pudding Monsters" in China last year. Weeks before the launch, the firm scrambled to integrate with payments systems for multiple app stores, with each offering different ways for users to pay to unlock new levels and virtual items.

Source: WSJ <http://online.wsj.com/article/SB10001424127887324906004578292233989943540.html>

Mondo Cinese - Issue 151**The challenge of the media**

Chief Editors: Alessandra Lavagnino, Emma Lupano

Contributors Simone Dossi, Francesco Maria Imperato, Emma Lupano, Federica Monti, Gianluigi Negro, Paola Paderni, Giovanna Puppini, Giuseppe Richeri, Francesca Scaravaglio, Valeria Varriano

Publisher: Brioschi (Italy)
2013, March

In the year of the most important event in a decade, the 18th Congress that crowned the new CCP leadership, the "party line" once more prevailed in Chinese media. Nevertheless, the efforts made by central chiefs to tell "their" version of the reality also faced more and more challenges coming from traditional and online media, which have become crucial voices whenever a major incident happens in the country today.

The key role of Chinese means of mass communication, both on and offline, was particularly blatant in 2012. From the global resonance generated by the Bo Xilai case to the words pronounced in interviews by the Nobel Prize winner Mo Yan; from the echo produced by the opening of a Weibo account by "Xi Jinping fans", to the attack led against premier Wen Jiabao's family through American press, China's media have shaped the public opinion and influenced politics serving different players. At the same time, China's news has grown to be not only China's stories, being spread and discussed by the media at a global level.

With a collection of papers that approach problems from various perspectives, *Mondo Cinese's* new issue, *La sfida dei media* (The challenge of the media), aims at tackling the most relevant and up to date trends and issues that are shaping China's media sector today – in the press and on television, on the internet and in advertising.

Chinese social media and the legal framework within which they developed is the focus of Gianluigi Negro's article, which opens the issue. Paola Paderni and Simone Dossi both analyse China's press, with different purposes: with a case study on the *Southern Press Media Group*, Paderni explains how Chinese media have become a tool in the struggle for power between clashing economic, cultural and political players; while Dossi looks at the differences in the discourse conducted in Chinese papers for the domestic audience as opposed to Chinese papers for foreign public. Francesco Maria Imperato looks at *Yanhuang Chunqiu*, the monthly mouthpiece of China's liberal intellectuals and translates an article that appeared in the magazine calling for a reform of the information system.

Giuseppe Richeri studies how Beijing tried to limit the access of foreign contents in its national media market, as a consequence of its joining the WTO. As a matter of fact, local "taste" can very well be the key to success for media products, as explained by Valeria Varriano in her investigation of TV programme *A bite of China*. Federica Monti, instead, researches China's e-commerce, seen as a means for foreign companies to advertise their products, while Francesca Scaravaglio reveals how China's media are using more and more words and expressions related to their youth – the *balinghou*.

Chris Berry, interviewed by Giovanna Puppini, Hugo de Burgh, interviewed by Emma Lupano, and Stefan Landsberger, interviewed by Thomas Rosenthal and Francesco Boggio Ferraris, close the issue discussing respectively China's screens; presenting London's China Media Centre; and arguing about the role of propaganda posters in today's China. Emma Lupano



Reconstructing discourses:**Chinese Television Criticism in the New Media Era**

Yang Zhuangzhen

Shanghai JiaoTong University Press, September, 2012

Author's Introduction

From the end of the 20th century to the beginning of the 21st century, the industrialization of Chinese television has led to significant changes in television criticism in the academy.

During this period, Chinese television criticism not only left the imprints of China's social transformation and cultural reform, but also reflected on the complicated relations between commercialization, entertainment and humanistic values. In this situation, a number of new issues emerged in the field of television criticism, such as the reform of conglomeration, the separation of TV making and broadcasting, the application of new communication technologies (IPTV, mobile TV, online video), and the exploration of media convergence.

Compared to the 1980s and the 1990s, Chinese television criticism in the early 21st century paid more attention to bridging the gap between western theories and local theories. This book divides Chinese television criticism into three areas: art criticism, industrial criticism and cultural criticism. These three areas not only represented the divergent development of Chinese television, but also indicated the expanding scope of television criticism. On the other hand, there are still a number of problems in the field of television criticism, such as the independence and quality of criticism and the negotiation between critics and television practitioners.

About the author

Yang Zhuangzhen is an associate Professor at Hebei University, China. He obtained his PhD in literature at Sichuan University in 2010. He has published dozens of articles on Chinese television and co-edited *A History of Chinese Television Criticism* (2010, Beijing University Press).

Translation provided by **Guiquan Xu**, joint PhD candidate at the Communication University of China and Vrije Universiteit Brussel (VUB-Free university of Brussels).



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Communication and Culture: The China Case

April.29-May.3 2013, Università della Svizzera Italiana, Lugano (USI), Switzerland

Speakers: Jiang Fei (Professor from communication and journalism institute of CASS)

Huang Kuo (Associate Professor from China International Publishing Group)

Description:

*"Let **China** sleep, for when she wakes, she will shake the world"-- Napoleon (1769-1821)*

For a rising power like China, the rapid and steady growth rate maintained over the years posed a real challenge not only in economic and political terms, but also from a social and cultural perspective due to the transformations and modernization involved. The Chinese government has begun to endorse the development of a culture industry in China in recent years following the "great development and flourishing of Chinese culture" policy (文化大发展大繁荣) and "soft-power" strategy; China's culture industry aims to grow from a new engine into a pillar of the national economy with central government's determined support. With its history and ancient wisdom that stretches back across millennia, China as a nation abounds in cultural resources, but the dramatic changes brought about by the growth of its economic power, the influence of the world's political geography and the challenge of new media all raise questions over the direction that China's culture development will take and its communication with the world.

This seminar, organized by The China Media Observatory (CMO) of Università della Svizzera Italiana (USI), aims to promote active and mutual communication between European scholars/students/citizens who are interested in China and our distinguished Chinese visiting scholars on understanding China's culture industry/cultural development strategies, China's media system, and Chinese culture in its modern interpretation.

The main topics include:

- 1) **China's "Culture Industry Great Development" strategy and its influence in the Chinese media market and outside** (Prof. Jiang Fei, April. 29, H 14-16 USI – Red Building - A13)
- 2) **The study of how new media is influencing and conflicting with China's social culture.** (Prof. Jiang Fei & Prof. Huang Kuo, April. 30, H 14-16, USI – Red Building - A13)
- 3) **The function of the (mass) media in China's cultural development strategy.** (Jiang Fei, May. 2, H 14-16, USI - – Red Building - A13)
- 4) **The global Image of China: the global Audience Survey Analysis** (Huang Kuo, May.3, H 14-16, USI – Red Building - A13)

If you would like to take part in our seminar, please send your registration to info@chinamediaobs.org no later than April 15th.

About the speakers:

Dr. Jiang Fei is a professor at the Communication and Journalism Institute of the China Academy of Social Science and is authorized as a specialist in communication studies by CASS. He is the director of the Department of Communication Studies of his institute and is also the director of the World Media Studies Center of CASS. He is also the deputy Secretary-in-General of the Communication Association of China (CAC). He teaches at several universities in China and has also lectured at the City University of Hongkong and Taiwan National Chengchi University; he was visiting scholar to Stockholm University (Sweden), Toronto University (Canada), University of British Columbia (Canada) and the Annenberg School for Communication, University of Pennsylvania (USA). His research interests include communication theory, new media and intercultural communication studies, culture studies and post-colonial theory studies. He has published many papers for journals and book chapters, and authored three books on intercultural communication.

Dr. HUANG Kuo is an associate Professor at the Center for International Communication Studies, China International Publishing Group. Before joining the center, she worked as Associate Professor at Heilongjiang University, Lecturer and Tutor in Macquarie University, and Lecturer in Beijing Normal University Zhuhai campus. She has a PhD in Music, Media, Culture and Communication Studies from Macquarie University, Australia. Her research interests include international communications, audience studies, and new media. She has published many papers for journals and book chapters, and authored the book about multimedia technology.



CALL FOR PAPERS

Date: 9 and 10 September 2013

Communicating Soft Power: Contrasting Perspectives from India and China

Venue: University of Westminster, 35 Marylebone Road, London, NW1 5LS

Organized by the India Media Centre and the China Media Centre of the Communication and Media Research Institute (CAMRI) of the University of Westminster, London

The notion of soft power, associated with the work of Harvard political scientist Joseph Nye, is defined as 'the ability to attract people to our side without coercion'. Nye's concept, whose focus is primarily on the United States, has been adopted or adapted by countries around the world. It has generated much debate about the capacity of nations to make themselves attractive in a globalizing marketplace for ideas and images.

This two-day international conference will explore competing and contrasting approaches to soft power in India and China, the world's two fastest growing economies, whose rise is set to reconfigure global power equations in a multi-polar world. The conference will discuss the American origins of the concept and how it has been extrapolated in non-American contexts, namely in India and China. Contributors to the conference will examine whether soft power needs to be de-Americanized and expanded to be more inclusive, and historicized to take account of the role of countries and civilizations, such as India and China, in the global communication sphere. India's global cultural presence is primarily driven by its privately-owned creative and cultural industries – it is home to the world's largest film industry, as well

as a hub for the global IT industry. In the case of China, the state has taken the commanding role in promoting the country's soft power to supplement its hard economic prowess, as the world's second largest economy. This is evident in the Chinese government's extensive investment in international broadcasting as well as in setting up Confucius Institutes around the globe.

The University of Westminster, which hosts the highest-ranked research department in media and communication in the UK, is home to specialist media research facilities in the China Media and India Media Centres. This pioneering attempt to discuss Asian soft power in a comparative framework will provide an opportunity to examine the strengths and limitations of the idea of soft power, deploying a multi-perspectival approach.

Suggested topics for papers include, but are not restricted to, the following:

- Rethinking soft power
- Diaspora as soft power
- Public Diplomacy Web2.0
- Contest or cooperation – towards a 'Chindian' public sphere?
- Bollywood as soft power
- Media and diplomacy - a global CCTV?
- Soft, Hard and 'Smart' power
- Branding nations and cultures: Yoga, Confucius and spiritualism
- Soft power – democratic vs. authoritarian discourses
- Creative industries as soft power - globalization of India's IT industry
- Engaging with Chindia – international perspectives
- Comparing communication strategies – challenges and opportunities

Keynote plenary speakers:

Professor Amitabh Mattoo

Australia-India Institute, Melbourne and Jawaharlal Nehru University, New Delhi

Professor Hu Zhengrong

Communication University of China, Beijing

Martin Jacques

Author of When China Rules the World (TBC)

Lord Bilimoria

UK-India Business Council

Conrad Bird

Prime Minister's Office & Cabinet Office Communications, UK

Professor Rachel Dwyer

School of Oriental and African Studies, University of London

Professor Jiang Fei

Chinese Academy of Social Sciences, Beijing

Isabel Hilton

Editor, China Dialogue, London

Dr Dibyesh Anand

University of Westminster, London

Professor Zhong Xin

Renmin University, Beijing

Professor Jaideep Prabhu

Director, Centre for India & Global Business, University of Cambridge (TBC)

PROGRAMME AND REGISTRATION

The conference will take place on Monday 9 and Tuesday 10 September 2013. The fee for registration will be £195 with a concessionary rate of £99 for students, to cover all conference documentation, refreshments, lunches, wine reception and administration costs. Registration will open in June and not conditional upon presenting a paper.

DEADLINE FOR ABSTRACTS

The deadline for abstracts is Friday 17 May 2013. The abstracts will be peer reviewed and successful submissions will be notified mid June. These should be between 200-350 words and must include the presenter's name, institutional affiliation, email and postal address, together with the title of the paper and a brief biographical note. Please send abstracts to Helen Cohen, Events Administrator at journalism@westminster.ac.uk

For any academic-related inquiries please contact the conference organizer Professor Daya Thussu, at D.K.Thussu@westminster.ac.uk

A selection of the best papers will be published in an edited book and in a special themed issue of a peer reviewed international journal.

China Media Observatory is oriented to develop a strong academic network among Professors, researchers, PhD from Europe, China and other countries, who are focusing on China Media studies, with interdisciplinary approaches. Any academic contributions and suggestions from your side are always welcomed.

Contacts:

info@chinamediaobs.org

Mr. Gianluigi Negro

gianluigi.negro@usi.ch

Ms. Zhan Zhang

zhan.zhang@usi.ch