The Dilemma of Non-western Countries in Global TV Format Trade

Tang, Miao
Communication University of China
Introduction

• Since 1990s, reality format shows have become the most popular programs in prime time around the world.

• America and Britain were the mainly exporting countries in the world and built an Anglo-American market.

• many non-western countries are working hard but can hardly make progress in western market.
Question

• why non-western formats cannot achieve a global success like their western counterparts yet?
Three Cases

- **Israeli Rising Star**
  - sold to many western countries, but viewship is lower than exception.

- **Japanese Takeshi’s Castle**
  - bought by ITV studio, but fail to appeal market yet.

- **China’s Sing My Song**
  - used to be a hit, but the obsession and contemplation of human body were rarely understood.
Most of research concern about the adaption of international formats in Western countries and non-western countries.

The global integration of economy and the standardization are the precondition of the global dissemination of formats.

Previous researches from a macro perspective have been pay a close attention on the uneven globalization in media flow.

There is relatively little work being done on the globalization of western formats complex the global culture configurations.
Three important concepts:

- The globalization of western culture triggered possibilities of other culture multiply in the era of globalization.

- Hybridity is the process of globalization of global Americana.

- Glocalisation accelerate Western media flows across the globe.
Methodology

• The main methodology of this study is case studies supporting by interviews and documents analysis.

• Comparative study aims to find out the common points leads to the unpopularity of the three formats.
6 Findings

1. The success of Anglo-America formats set up the standard of all the formats and create the only model of format’s globalization.

2. Hybridity nature of formats allows non-western values and culture slowly impact the western production community. It makes the configurations of global culture more complicated.

3. Non-western formats design is a balancing act between their national power and dependence on the wave of global imbalance.
Conclusion

The asymmetrical world order is the reason of an asymmetrical model in global format trade.
Thank You