**Cultural Production in the Age of Media Globalization**

Cultural Production in the Age of Media Globalization

Source: People's Forum Magazine (Issue 269)

Author: Zhou Zhiqiang

2009-10-16

<https://theory.rmlt.com.cn/2009/1016/451.shtml>

Core Tip: This summit demonstrated China's determination and desire to move towards a globalized media production system, and also expressed the desire to seek consensus between Chinese and Western media. On October 9, the World Media Summit jointly initiated by world-renowned media opened at the Great Hall of the People in Beijing. More than 170 media organizations from all over the world, including news agencies, newspapers, radio, television, and the Internet, participated in this event. Among the various international summits convened by China in recent years, this media summit seems to be the most

**This summit demonstrated China's determination and desire to move towards a globalized media production system, and also expressed the desire to seek consensus between Chinese and Western media.**

　　On October 9, the World Media Summit, jointly sponsored by world-renowned media, opened in the Great Hall of the People in Beijing. More than 170 media organizations from all over the world, including news agencies, newspapers, radio, television, and the Internet, participated in this grand event. Among the various international summits held by China in recent years, this media summit does not seem to be anything special. However, considering the current development of China's media and the various problems facing media politics, the significance of this summit is extraordinary.

　　Simply put, this summit shows a major shift in China's media and cultural production: China will begin to gradually integrate domestic media and cultural production into the global media and cultural system. This means that the domestic mainstream media, which has always followed the principle of nationalist production, will slowly integrate into the global media and cultural discourse and gradually participate in the competition of global media and culture.

　　In recent years, China's media politics has shown a trend of differentiation and opposition. On the one hand, as state-run departments, media organizations such as television stations, radio stations, and newspapers effectively perform their functions of political propaganda and public opinion guidance; on the other hand, new media with the Internet as the core constantly challenge the political authority of mainstream media, gather the will of the people, and directly or indirectly intervene in real politics, presenting a posture that is incompatible with the nationalist cultural management form.

　　Here, the coexistence of mainstream media and new media has created two different cultural discourses: national discourse and folk discourse. The former is constantly challenged by the latter and faces reconstruction; the latter often loses its way to irrational mob politics and too many emotional voices, often drowning out serious reflection and intellectual thinking on real politics.

　　In the cracks of this "split" media culture discourse, the symptoms of China's cultural production are becoming increasingly obvious. Entertainment media culture such as movies and music seek capital profits and try their best to avoid the production of moral ethics with nationalist colors; Internet culture regards itself as a democratic supervisor and constantly "subverts" the logic of nationalist cultural production; television and newspapers cannot get rid of the control of "mouthpieces" and follow the increasingly empty form of discourse. The direct consequence is that China, as a powerful country rising in the new century, is in a state of being unrelated and subverting in the three major areas of its cultural production. The philistinism of entertainment media culture, the square politics of Internet media culture, and the nationalism of mainstream media culture have shaped different images of China, making it difficult for Chinese cultural production in the three areas to gather enough authority and credibility, and unable to gain a place in the era of cultural globalization.

　　For a long time, China's mainstream media has mainly undertaken the function of propaganda and guidance for the domestic market, which has directly led to the proliferation of media nationalism and statism. As a result, China's mainstream media currently faces two challenges: the challenge from private media and Western media. The convening of this summit can be regarded as the beginning of a new game for China's mainstream media culture in the era of globalization. The summit demonstrated China's determination and desire to move towards a globalized media production system, and also expressed the demand to seek consensus between China and Western media. This means that China's media production will focus on promoting Chinese national culture, producing China's image, and enhancing the country's political charm to the world, thereby unlocking the political opposition caused by nationalism and patriotism.

　　Through this summit, Xinhua News Agency and other Chinese news media should think hard about how to adjust the way they produce nationalist discourse, try to avoid the traditional nationalist discourse color, integrate themselves into the larger international media discourse, and create an infectious media language, a credible media responsibility and a strong sense of problem awareness.

　　Correspondingly, the global production of Chinese media culture also means gradually abandoning the concepts of "propaganda" and "indoctrination" and replacing them with various gestures such as "dialogue" and "communication". The way of public opinion propaganda that Chinese traditional media production overemphasizes is often not accepted by people in countries with developed media culture, thus losing the credibility of objectivity and fairness. In fact, the media production of any country is the propaganda of its national interests. However, in the era of globalization, this propaganda strategy can no longer adopt the traditional Chinese media methods, but must reach a consensus through dialogue and communication. For the domestic situation, this discourse posture of "dialogue" and "communication" will also relatively weaken the discourse color of nationalism and rebuild the public credibility of mainstream media. **(The author is an associate professor at the School of Literature of Nankai University)**