

Propositions to accompany the dissertation

Getting close to the media world: an ethnographic analysis of everyday encounters
with the film industry in contemporary China

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1. The mediatisation of Chinese society has paradoxically created a need for unmediated encounters with people or objects from the media (*this dissertation*).
2. Existing research on media rituals is predominantly based on Western case studies, and does little to explain the popularity of media rituals in China (*this dissertation*).
3. We cannot understand the Chinese film industry without understanding the role of media encounters in Chinese society (*this dissertation*).
4. Probing into everyday audiences' perceptions of celebrities will help in understanding why encounters with the media are welcomed in the first place (*this dissertation*).
5. Studying the producers' perspectives on the structures and strategies of media encounters will help to explain the power of traditional media in the digital age (*this dissertation*).
6. The rise of online media culture has all but ended the prominence of 'traditional' mass media.
7. Comparing box office revenues between different cinema cultures is interesting, but does not provide us with a true representation of the power and popularity of the respective film industries.
8. Film and television production is usually completed in a veiled system, but the film and television industry can benefit from more openness with the public by offering behind-the-scenes access.
9. The popularity of media entertainment can best be explained by looking at its underlying social and cultural values.
10. Studies on Chinese popular culture offer a unique perspective on the dynamics and challenges of contemporary China, and therefore this field of research deserves more attention.
11. The glamour of the media industry is one of the central myths of our time.