

COMPLETION REPORT

Japanese TV Formats: Paths of Innovation and Social Influence

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This project consists of three parts. The first part focuses on the evolution of Japanese TV formats as well as their innovation and the development impetus including accumulative reforming, multicultural integration, entertainment industrial chains and the promotion strategies. The second part concerns the case studies, by which the most popular Japanese variety shows and the structural characteristics of the program formats are discussed. The third part involves the analysis of Japanese TV formats from the perspectives of the entertainment and cultivation roles, cultural soft power construction as well as the dissemination in China.

According to the research, on the one hand, the innovation of the Japanese TV formats are based on the domestic audience and the existing local programs; on the other hand, the existing program selling modes are promoted by Japanese government with the increasing influence on the global TV markets as the ultimate objective. Besides, the emphasis on the local culture and human nature counts much on its innovation as well as in enhancing their influence across the world. Nowadays, with the severely competitive situations at home and abroad in the field of broadcasting, Japanese TV formats are facing up with the challenges and opportunities to make a breakthrough, which may go as follows. Firstly, the uncertainties and competitions are becoming increasingly severe. The research shows that though the export sales of Japanese TV programs keeps rising with the help of privileged policies by Japanese government, the increasingly intensive competition from the western and Asian countries makes the geopolitical influences more significant. It concludes that the export of Japanese TV formats may enter the period of troughs after the previous peaks. Secondly, Japanese domestic variety shows and TV formats are facing both another innovation downturn and the challenges from new media. It will be the critical period for Japanese TV formats to make the transition in the following 5 to 10 years, during which the influence of new media technologies exerted on Japanese TV industry will be fully revealed. Thirdly, the change in the structures and the demands of Japanese audience is approaching the tipping point. In conclusion, confronted with the above challenges, Japanese TV formats needs both to retain the available creativity advantages concerning culture and tastes and to cope with the potential influences from technology and geopolitics, thus to make further development in the new media and social environment.

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