

Cambridge University Press

978-0-521-46974-6 - Australian Television and International Mediascapes

Stuart Cunningham and Elizabeth Jacka

Index

[More information](#)

Index

- A&E 181
 co-productions 185
 screening of high-quality arts-related entertainment 184–5
 success with *Brides of Christ* 185–7
- ABA 37
 and Australian content 70
 content and children's television 101
 review of TPS14 and 'Australian' definition 61
- ABC
 as production company 76–81
 Australia Television *see* ATV
 broadcasting schedule 19
 charter and content provisions 57
 children's programs 80, 81
 co-productions 36, 59, 62, 76, 77–8, 80, 90, 180
 collaboration with local producers 81
 drama production 77, 78, 90
 exports 78, 80–1
 free-to-air satellite service to Asia 4
 in-house productions 78
 mini-series 59, 77–80
 modernist/post-modernist operation 50–1
 nature series 80
 output deals with BBC 123, 124
 role in local program production 76
 structure 36, 76
 television drama 59
- ABC International, for overseas sales 80–1
- Aboriginal characters 159
- ABT
 'Australian look' 64, 65
 regulations pertaining to children 101
 revision of 'Australian' definition 61
- accent sensitivity
 in NZ 227–8
 in US 169, 170, 174, 177, 183
- ACDO 74
- Acropolis Now* 97, 98
- Act of Betrayal* 77
- Act of Necessity* 125
- ACTF 100, 101–4
 co-productions 103, 125, 153, 189
 marketing and distribution 103
 merchandising 104
 overseas sales 103, 153
 production activities 102–3
 structure 102
- Actor's Equity, and TPS14 61, 69, 88
- The Adventures of Black Beauty* 157
- The Adventures of Skippy* 105
- advertising, in children's time slots 101
- advertising revenue, country comparison 56
- advertising-supported satellite services, Asia 30
- Aerobics Oz Style* 220
- AFC 37
 film and television role in creating a sense of national identity 64
 loan and investment brief 59
 official co-production treaties 69–70
 role after advent of FFC 60
 views on entry into Asian market 196
- AFI awards 70
- AFM 38
- After the Warming* 115
- Against the Wind* 144, 173
- Alice to Nowhere* 174
- All in A Day's Work* 208
- All the Rivers Run* 60, 96, 155
- American culture, sinister effects of exposure to 63, 64
- American soaps, unpopular in UK 131
- Americanité* 155
- America's Most Wanted* 41
- Angel at My Table* 168
- Anglia TV 125
- Animal Park* 89, 105
- Anzacs* 60
- ANZUS alliance 232
- Arabic-language services 13, 31

Cambridge University Press

978-0-521-46974-6 - Australian Television and International Mediascapes

Stuart Cunningham and Elizabeth Jacka

Index

[More information](#)

272

INDEX

- ARD 149, 157
- arts, and cultural industry development 74
- Arzifilme* 17
- Asia *see east Asia*
- Asia Focus* 207
- ATV 194, 246
- as means of forging closer relations with
 - Asian neighbours 206–7, 212–13
 - Asian language broadcasts 207, 212
 - broadcasts 206
 - coverage of East Timor issue 210–11
 - drama screenings 208
 - potential audience 211
 - retransmission to Guangdong province 198
 - satellite service to east Asia 205–13
 - selection of broadcast material 207–9
 - service based on Western-style development
 - journalism 212
 - sponsorship for 205, 212
- ATV News*
- Australian multicultural issues on 209–10
 - broadcasts reflecting Australian national
 - development needs 209
 - country coverage 208–9
 - sensitive handling of Australian-Asian issues
 - 210–11
- Aussat, satellite services in the Pacific 231, 235
- Australia
- as dominant force in the Pacific 232
 - as English-language production centre
 - 31, 33
 - as exporter 4, 69, 170, 249–50, 251–3
 - as importer 4, 250
 - as multicultural and Asia-oriented society
 - 246
 - as supplier of light entertainment for Europe
 - 51, 54
 - close ties with US 188–9
 - co-productions 42–4, 70, 249
 - see also* specific companies
 - 'culture industries' 73–5
 - film as cultural ambassador 247
 - need to produce for international market
 - 63–4, 245–53
 - official co-production treaties 69–70
 - overexposure to American programs 63
 - post-fordist film and television industry 36,
 - 37
 - post-modernist culture 49–50
 - television networks 56
- Australia Television *see* ATV
- 'Australian', definition for TPS14 60–1
- Australian audiovisual production
- export revenue 251–3
 - state intervention in 58–62
- Australian broadcasting
- international attractiveness 56
 - policy 250–1
 - post-modernist approach 49–50
 - regulatory protection 56–7
 - structure 36
- Australian Children's Television Foundation *see* ACTF
- Australian commercial networks, financial data 55–6
- Australian commercial system, broadcasting
 - schedules 19
- Australian communication entrepreneurs,
 - expansion into Pacific nations 230
- Australian Content Inquiry 65, 67
- Australian content regulation 58–9
- cost imposts 66
 - economic rationalism effects 66
 - New Zealand programs in 224, 226–7
- Australian film and television industry
- benefits and drawbacks of
 - internationalisation 245–53
 - cultural versus industry protection 63–6
 - economic rationalism effects 66–8
 - government support for 65–6
 - high-end production 248–9
 - international influences 69–73
 - locations 37
 - views on 'local' offshore productions 72
- Australian Film Television and Radio School 37
- Australian lifestyle, response to in UK 141–2
- 'Australian look'
- for official co-productions 70
 - notion of 64, 65
- Australian productions, overseas finance for 69
- Australian program-production industry,
 - development 3
- Australian programs
- acceptance in international marketplace
 - 4, 24
 - as US substitutes 31, 44, 51
 - influenced by British public-service model
 - 33
 - international exposure 51
 - similarity to US with cultural differences 33
 - with greatest export potential 250–1
- Australian system 51, 54
- Australian television
- exports 69, 251–3
 - international face of 49–54
 - regulation, change to Canadian-style system
 - 251
- Australian television culture 49–75
- Australian television stations, programming
 - choices 55
- Australian television system 54–75
- population effects 55
- Australian Tourism Commission 247, 248

Cambridge University Press

978-0-521-46974-6 - Australian Television and International Mediascapes

Stuart Cunningham and Elizabeth Jacka

Index

[More information](#)

INDEX

273

- Bananas in Pyjamas* 80
Bangkok Hilton 188, 249
Banjo Paterson's The Man From Snowy River 220
Barlow and Chambers: A Long Way From Home 90, 172, 249
Barney the Dinosaur 189
 Barron Films 80, 104–5
Baywatch 176
 BBC
 broadcasting schedules 19
 channels 122
 co-productions with ABC 59, 76, 78, 80
 co-productions with ACTF 103
 downsizing and disaggregation 128
 drama production 138, 139
 loss of audience share 128
 programming deal with ABC and commercial producers 123, 124–6
 recovery of audience share 138, 139
 structure 36
 BBC1 122
 program types 123, 124
 BBC2 122
 dramas on 124
 program types 123
Bellamy 256
Bellbird 76
Ben Hall 76
 Beta-Taurus, co-productions 159–60
Beverly Hills 90210 176, 237
 clones 32, 129
Beyond 2000 106
 customisation for varying markets 182
 international magazine format 181–4
 on US cable networks 183–4
 overseas sales 106–7, 151, 168, 202, 220
 reasons for Australian success 184
 Beyond International Group 105–8
 activities 106
 children's shows 105, 107
 co-productions 107
 company formation 105–6
 distribution functions 107–8
 drama serials 171
 overseas sales 106–7, 181–4
Beyond Tomorrow 106, 181, 183
Black Robe 70, 191, 193, 249
Blinky Bill 104
Blood Oath 89
Blue Heelers 110, 111, 220
Bodyline 60, 124
Bodysurfer 80
The Bold and The Beautiful 131, 176
Bonanza 237
 Bond, Alan 230
Bony 157, 159, 219
The Bottom Line 207
The Box 95
Boys From the Bush 124
 Bradley, Ian 223
 'branch plant' film industries, experience of 73
 Brazil, production of Portuguese language programs 31
Breaker Morant 180, 185
Brides of Christ 54, 80, 87, 90
 on US cable networks 185–7
 overseas sales 91, 92, 125, 241
 press response to 130
 reaction to in Ireland 144
 reaction to in UK 92
 success in Australia 92
 success in US 185–7
Bright Sparks 107
 Britain
 as television exporter 25
 broadcasting structure 36
 response to Australian programs 21
 satellite pay television 122
 British broadcasting
 and Australian entrepreneurship 138
 Australia as market for 123
 changes in 126–9
 modernist traditions 50
 operators and types of services 122
 proliferation of alternative services 128–9
 source of money for Australian productions 123, 128
 British content quota 127
 British culture, entrenched anti-Americanism in 138
 British press, criticism of Australian programs 130
 British programming
 public-service model 123–4
 strip scheduling of popular Australian soaps 131–3, 140
 British system, Australian affinities with 122–42
 British television
 Australian mini-series on 124
 Australian soaps on 124, 129–42
 game shows on 124
 broadcast network (US) 172
 broadcast syndication (US) 172–8
 broadcasters, licence fees 44
 broadcasting, vertical integration 35–6, 126
Broadcasting Act 1990 (UK) 126, 127
 broadcasting schedules, comparisons 19
 broadcasting structure, international comparison 35–6
 broadcasting technologies 26, 27
Brookside 123

- BSkyB satellite services 32, 107, 128, 129, 174, 200
 BTCE 67
Bush Tucker Man 80
- cabaret 17
 cable television services
 China 305
 Holland 162
 Papua New Guinea 234
 US 181–7
 Campion, Jane 227, 228
 Canada
 access for non-US foreign products 191–2
 as market for Australian programs 189–93
 co-production treaty with Australia 193
 content regulation 190–1
 criticism of Australian co-production
 inconsistencies 193
 educational networks 191
 popularity and availability of US product
 191, 192
 response to Australian programs 21
 response to non-Canadian or non-US
 products 193
 similarities to Australia 189–90
 television ecology 190
 Canadian programming, imported into Ireland
 143
Captain Cook 189
Carson's Law 96, 97, 200
 Caughie, John 50, 54, 174
 CBC 190, 191, 192
 PacRim co-production 192
Celebrity Squares 124
 Central Independent Television 125
Certain Women 76
The Challenge 126
Chances 107, 129, 171, 220
 Channel 4 (UK) 122
 co-productions 125
 program types 123
 sale of advertising 126
 Channel V music channel 199, 201
Cheers 157, 170
Children of the Dragon 70, 80, 109, 125
 children's channels 41
 children's programs 57, 125
 Australian produced 80, 81, 97, 98, 102–5,
 107, 113, 149, 203
 co-productions 159–60, 202
 success in US 189
 use in France 153–4
 children's television, regulation in Australia 101
 children's television producers 100–5
 China
 ban on domestic satellite reception 186, 200
 cable services 198
 demand for foreign programming 198
 Chinese-language services 13, 30, 31
Christmas in Australia 189
 CIC, formed from *Towards 2000* team 105–6
Climate in Crisis 107, 124
Clowning Around 80, 104
Cluedo 97
 CNN 181
Come in Spinner 80, 124
 comedies 81, 208–9
 commercial television
 Australia
 post-fordist model 36–7
 schedules 19
 schedules 29
 Western Europe 30
 communication technologies, and globalisation
 8
 consortium model, advantages/disadvantages of
 115–16
Cop Shop 96
 co-productions
 financial structure 42, 44
 see also see also specific companies
Cops 41
Coronation Street 123, 140
 corporation structure 33–4
A Country Practice 110, 117, 124, 131, 150,
 154, 155, 221, 248
 screening in Ireland 143, 144
The Cowra Breakout 54, 125
 Crawfords
 as production company 95–9
 children's programs 97, 98, 159–60
 co-productions 98, 159
 mini-series 96
 overseas sales 97–8
 police shows 95
 production facilities 96
 structure 36, 96
 Crawfords Media International 97
Creative Nation, policy statement on
 multimedia 75, 101, 104
Crocodile Dundee 172, 247
 cross-cultural audience analysis 21–4
 cross-cultural transfer, inoculation theory
 21–2
 cross-media ownership rules 56
The Crossing 107
 CRT 19
 CTV 191, 192
 cultural and industry development policy,
 Australia 75
 cultural ecologies 4
 cultural imperialism 4, 5–7, 21–2, 229
 cultural milieu 17

- cultural protection 5
 culture industries, Australia 73–5
A Current Affair 230
 current affairs programs 40, 220, 230, 237
- Da Lacht das Krokodil* 156
Dallas
 cross-cultural reception analysis 22–3, 240
 failure in Japan 23
 failure in Peru 23–4
 lack of popularity in UK 138
The Damnation of Harvey McHugh 78, 80
Dance-7 Colours 220
A Dangerous Life 77
Dangerous Women 82, 86, 170
 Daniel, Jason 223
Darlings of the Gods 125
 dating-game shows 41
Days of our Lives 240
 De Laurentis, Dino 87
 de Nave, Caterina 221–2, 223
Deepwater Haven 105, 153
Degrassi High 191
The Delinquents 89
 Denmark
 acceptance of English-language programs 147
 use of subtitling 146
Der Bergdoktor 157
Derrick 158
 diasporic communities 14, 15
 video use 20
Die Schwarzwaldklinik 17
 digitalisation 27
Dingo 70
The Dirtwater Dynasty 124, 125, 156
 disaggregation
 in Australian television industry 36–7
 in US film industry 35
 Discovery Channel 151, 181
 reversioning of *Beyond 2000* 183
The Dismissal 54, 60
 Disney 181, 189
 distribution advances 44
 diversification of program sources 13
Division 4 95
 Dix Report, and changes to ABC 77
 documentaries 107, 111, 112, 115, 124, 125, 149, 180, 192, 208
Dolphin Bay 88
Dolphin Cove 72, 170
 domestic television, importance of 12, 16
 Donovan, Jason 134, 247
 drama
 from US 30
 in British tradition 54
The Dunera Boys 60, 189
Dynasty, lack of popularity in UK 138
- E-Street* 131, 136, 158
 east Asia
 advertising-supported satellite services 30
 as market for Australian products 194–213
 as media market 44–5, 73
 television market 195
 Australian program trade models 201–5
 concept of *Wayang* 205
 cultural inflows 4
 demand for US programming 198
 dynamics of program trade 197–201
 economic growth 195
 national-development and cultural-maintenance strategies 196
 prices for programming 197
 programs 13
 response to Australian programs 21
 response to trans-border services 195–6
 sale of program rights to trans-border services 197
 state-controlled media 29
 television ecologies 194–6
 television's national development goals 29
- East of Dallas* 133
Eastenders 123
 BBC production costs 138, 139
 reasons for success 139
 economic development, and media
 privatisation 28
 economic policy, impact on product development 27
 economic rationalism, impact on Australian industry 66–8, 75
 economic recovery, through cultural industries 74
Edens Lost 77, 125
 Edgar, Dr Patricia 102
 EFSA 73
Eggshells 81
Elly and Jools 156
 EM TV
 as PNG national broadcaster 236
 audience 238
 Australian programs on 230, 236
 criticised for being too Australian 239
 delivers signal nationally 238
 full ownership by PBL 236
 local news content 236, 237
 overseas program selection 237
 program analysis 239
 reliance on Nine Network programs 237
 success with *Neighbours* 237–8
- Embassy* 80, 173, 208
 as perceived racism in Malaysia 201–2
Emmerdale Farm 123

Cambridge University Press

978-0-521-46974-6 - Australian Television and International Mediascapes
Stuart Cunningham and Elizabeth Jacka

Index

[More information](#)

276

INDEX

- Encounters with Whales* 180
 Endermol Entertainment 78, 162
 English-Canadian television 191, 193
 environmental programs 107, 115, 180, 220
Escape from Absalom 72
Escape From Jupiter 113, 116, 202
 ethnographic methodologies 22
 ethnoscapes 31
Eureka Stockade 144, 173
 European content quota 127
 European identity 147
 European programme industry 54, 146–67
 use of subtitling 146
 European public-service broadcasters 19,
 148–9, 157
 European television systems 148–51
 as market for Australian programs 149–51
 characteristics 148
 expensive programming, financing of 41–2, 90,
 128
- Face the Music* 221
Family 115, 141
Family Feud 86
 family life 141–2
The Far Country 172
The Fatal Shore 89
 feature films, as official co-productions 70
The Feds 97
 FCC 37, 44, 59
 establishment and role 65
 funding of 'Australian' films 60, 89, 90
Fields of Fire 125
 Fiji
 ban on Western soap operas 240
 limited Australian presence 239–41
 Pacific Service services 239, 240
 success of *Shortland Street* 240
 video ownership 233
 video production centre 233
 film
 as cultural ambassador 247
 see also Australian film and television
 industry
 Film Australia 37, 111–16
 children's programs 112, 113
 co-productions with Asian partners 44–5,
 115–16, 202
 historical development 111
 international reputation 112
 overseas sales 112–13, 154
 financing, for the international market 38–45
First Edition 207
The First Kangaroos 70
Fish International 107
The Flying Doctors 96, 124, 158
 cancellation of 98
- Dutch fan club 164–5
 gender equality in 165
 on BBC 131
 overseas sales 97–8, 192, 200, 219
 popularity in Holland 147, 161, 163–7
 reaction to in Germany 157, 248
 reaction to in Ireland 144–5
A Fortunate Life 60
 fordism 33
 in broadcasting 35–6
Foreign Correspondent 207
 formats, trade in 30–1, 40, 51
Fortress 89
Four Corners 207
Four Minute Mile 70, 109, 124
 France
 children's programming 153–4
 EOF programs 152
 little demand for soap opera 154, 155
 local content regulations 155
 preference for American programs 152, 155
 prime-time programming 151–2
 private channels 150
 problem for entry of Australian programs
 152–3
 public broadcasters 149
 response to Australian programs 21
 television scheduling 17, 154
 use of Australian programs 151–5
 use of dubbing 146
 franchises, UK 127
Frankie's House 62, 80, 81, 90, 91, 185
 investors in 92–3
 reaction to in UK and US 93
 free trade agreements 58–9, 66–7
The Fremantle Conspiracy 117
 French Canadian television 191
Frontline 207, 208
 Frost, Mike 125
 Fuji TV 202
Funniest Home Video 41
- G7 nations, supra-national globalisation 15
 game shows 41, 82, 86
 see also specific companies and shows
 gatekeeping function, of television personnel 40
 GATT Uruguay Round and free trade 58–9,
 66–7
General Hospital 131
The Genie from Down Under 103
 genres *see* program genres
 geo-political patterns, in world system 4
 Germany
 acceptance of US programs 158
 criticism of Australian programs 158
 drama production 157
 Grundy productions 83

- openness to Australian programs 155
 private channels 150
 public broadcasters 149–50, 157
 serial dramas 31
 soap production 156–7
 television scheduling 17
 use of Australian programs 155–60
 use of dubbing 146, 157, 158–9
- Gillespie, Marie 134–5
The Girl From Tomorrow 112, 113, 124
Glenroe 143
 Global 191, 192
 global culture 9, 12
 global distribution, of media 8–9
 global media, concept of 8
 global media events 8
 global media firms 8, 9, 28
 global niche market services 15
 'global village' 7, 12
 globalisation
 and cultural imperialism 9
 and homogenisation 12, 13
 and international television trade 25–45
 concept development 7–8
 cultural effects of 9
 dystopian view 12–13
 impact on national culture 14–16
 of the media 7–13
 theory limitations 15
 utopian 14–16
 glocalisation 13
Goede Tijden, Slechte Tijden 162
Going For Gold 124
Golden Fiddles 70, 191, 193
 government, Australia
 support for culture industries 74–5, 101
 support for 'local' offshore productions 72, 73
 trade and industry policy 73
 government funding, for Australian products 59
 government intervention, in program-production industry 3
 government policy, changes in 27
 government-owned film production companies 111–16
GP 77, 78, 80, 87, 90, 93, 124, 144
 lack of success in UK 126
 overseas sales 90–1, 221
The Great Bookie Robbery 124
Great National Parks 115
Great Wall of Iron 107, 124, 202
 Greece, private channels 150
Green Card 70
Grievous Bodily Harm 172
 Grundy Worldwide Ltd 84
 game shows in Britain 124
 production operations 85
- Grundys
 as production company 81–7
 co-productions 82, 125, 147, 159
 conservative attitudes 86
 criticisms of 86
 drama production 82, 84, 86
 European production companies 83, 156–7
 exports 82, 86
 game and quiz show producer 81–2, 86, 172, 221
 interests outside television 83–4
 internationalising strategies 10–11, 81–2, 84, 170
 overseas offices 83, 202
 overseas sales 82, 84, 86
 parochial internationalisation 10, 82, 83, 84, 202, 220–4
 sale of serial drama formats 31, 40, 86–7, 147
 sales to east Asian market 202
 structure 36
 US packages 82, 172, 173
Gute Zeiten, Schlechte Zeiten 156
 Gyngell, Bruce 102, 138
- Halberstadt-Harari, Simone 152
Half Way Across the Galaxy and Turn Left 98, 145, 159
Hard Copy 41, 218, 220
Harp in the South 60
 Harpur, Bill 144
 Hayes, Terry 188
 HBO 181, 189
Heartbreak High 32, 129, 131, 221
Heartland 78
Heimatfilm 17
The Henderson Kids 97
Hey Dad 117
 overseas sales 118, 157
Hey Hey It's Saturday 220
 high-budget drama
 financing 41–2, 90, 128
 importation into Europe 149
- Hill, David 212
 Hindi-language services 31
 historical mini-series, parochialism of 54
 HiTron 234
 Hogan, Paul 146, 188, 247
 Holden, Tony 224
Holiday 200
 Holland *see* Netherlands
 Hollings, Bettina 219, 220
 Hollywood
 disaggregation of the industry 35
 exploitation of overseas novel locations 34
 off-shore sites 35
 service firms 34, 35

- Holmes, Ian 82, 83
Home and Away 117
 image projection 52–3, 248
 overseas sales 117–18, 192, 219, 220, 230, 235
 screening in Ireland 143, 144, 145
 strip scheduling in UK 131, 140
 success in UK 40, 117–18, 124, 131
Homeward Bound 223
Homicide 95
 homogenisation, and globalisation 12, 13
 Hong Kong
 popularity of domestic programming 197–8
 use of foreign programs 197
House Rules 90
- ideoscape 17
 imported television
 country comparison 30
 importance of 12
 Indian television 30
 Indonesia
 Australian-owned production companies in 202
 importation of foreign programming 198–9
Mini-Dragons series 204
 sale of Australian programs to 202
 information films 112
 information technology 34
Inside Edition 172
 interactive television 41
 international co-production 42–4
 international formats, trade in 40
 international television 26
 international television market
 financing and producing for 38–45
 players in 39
 sales convention role 38–9
 international television trade 26
 and globalisation 25–45
 US domination of 25–6
 internationalisation, benefits and drawbacks of 245–53
 Internet, use of 20
The Investigators 158
 Irish Republic 142–5
 affinity with Australia 144
 as market for social issues programming 144–5
 broadcasters 142
 imported programming 143
 television communities 142–3
 use of Australian ‘family programming’ 143–4, 145
 use of Australian soaps 143, 144
 Italy
 imports of Australian programs 147
 private channels 150
 public broadcasters 149
 use of dubbing 146
It's a Knockout 173
It's In the Bag 221
 ITV 117, 122, 123
 Australian soaps on 131
 co-productions with ABC 78, 80
 licences and franchises 127
 program types 123
- Jackaroo* 117
Janus 78, 80
 Japan
 audiovisual hardware manufacture 195
 co-productions 202
 rejection of *Dallas* 23
 use of foreign programs 197
 JE Productions 78, 162–3
Jeopardy 124, 172, 221
Johnson and Friends 113–15, 124, 154, 202
 Jonathan Shiff/Westbridge 105
Just For the Record 107
- Kabelkanal 150, 151
 Keating, Paul, on cultural industries
 development 73, 74
Keynotes 124
 Kirch Group 150, 158, 159
 co-production with Crawfords 98
 co-production with Grundys 159
Koalas - The Bare Facts 115
- LA Law* 12, 161
La Strupenda 124
 labour markets, and corporate locality 34
 Lake, Michael 88
Land of Hope 117
 Langenstein, Gottfried 158
The Last Frontier 109, 249
The Last Resort 90
Lateline 207
 Latin American programs 13
Law and Order 161
Law of the Land 93, 94
 Le Mesurier company 126
The Leaving of Liverpool 78, 79, 80, 124, 154, 249
 Lent, John 230, 231
Let the Blood Run Free 156
 licence fees 42, 44, 70
 Liebes, Tamar and Katz, Elihu 22–3, 140, 240
Lift Off 102, 103, 145
Lift Off Game Show 104
 light entertainment programs 51, 54, 86
The Lighthorsemen 185
Lightning Jack 247

- Lion Red Aussie League* 219
Live and Sweaty 207
 locally-made programming 30, 40
 see also specific countries
The Loneliest Mountain 115, 125
- McElroy and McElroy 109, 110, 202
 McLachlan, Craig 134
 McMahan, Nick 88, 89
The Mad, Mad World of Television 220
Mad Max Beyond Thunderdome 172
 magazine-style programs 41
The Magistrate 21, 249
Maguy 153
The Main Event 124
- Malaysia
 ban on domestic satellite reception 196
 cultural and political sensitivity 200, 201–2
 government censorship restrictions 199
 importation of foreign programming 199
 Mini-Dragons series 204
Malpractice 125
Man O Man 86
Map of the Human Heart 70
Marion 76
 market-driven systems, development of 28–9
 markets, operation and function of 38–9
 mass media export, US domination of 5–6, 7
 Masters, Sue 90
 ‘master’s voice’, concept of television 28, 29
Matlock Police 95
 media conglomerates 28
 Media, Entertainment and Arts Alliance 61, 69, 72
 media imperialism 6, 12, 15
 Media Niugini
 television licence 236
 video services in PNG 232–3
 media privatisation 28
 Media World Features 105
 media-cultural imperialism 5–6
 mediascape 17
Medical Centre West 165
 medical soaps 82, 217, 218, 220–1
Medicine at the Crossroads 124, 180
Mekim Music 237
Melba 117
Melrose Place 12
 Mexico, production of Spanish language
 programs 13, 31, 169
 micro-situational audience studies 21–2
 Middle Eastern programs 13, 31
 MIDEM organisation 38
 migrants
 television programs for 21
 use of television 20
 migration, and nation-states 14–15
- Millennium Productions 105
 Miller, Kennedy 188
 Milner, Andrew 49–50
Mini-Dragons 115, 116, 201, 202
Mini-Dragons series theme, in Asian countries
 202, 204
 mini-series
 ABC produced 59, 77–80
 as official co-productions 70
 Australian commercially-produced 76
 international orientation 249
 licence fees 42, 44
 produced under 10BA concessions 60
 see also specific companies
 Minogue, Kylie 134, 154, 247
 MIP-TV 38
 MIPCOM 38, 39, 111
Miraculous Mellops 105
Mission Impossible, as ‘Australian’ production
 61, 72, 87, 88–9, 170
Mission Top Secret 105, 153, 202
 Molnar, Helen 236, 239
More Winners 125
 Morgan, Bill 192, 193
Mother and Son 78, 192, 207–8, 219
 MTV 41, 199
 multicultural sitcoms 97
 multicultural television 15, 32, 57–8, 129, 139,
 249, 250–1
 multiculturalism 75, 209–10
 multimedia, Asian export potential 73
 Murdoch, Rupert 51, 138
 investment in Star TV 196, 199, 200
 music programs 41, 237
My Brilliant Career 180
- Nancy Wake* 126
 narrowcast services 15
 nation-state, fracturing of 14–15
 national culture 14–16
 National Film Board (Canada) 190
 national identity, sense of 64, 65
 National Interest Program (NIP) contracts 111,
 112
 national television, durability of 16
 NATPE 38
The Nature of Australia 80, 181
 nature programs 80, 112, 115, 124, 180–1, 189
 Nauru, Pacific Service services 239
The Navigator 70
Neighbours 117, 124, 154, 219, 230, 235
 association with real social conditions 134–5
 Australian-ness of the material 134
 failure in France 154–5
 failure in US 173–4
 London Punjabi youth interaction with 22,
 134, 135

Cambridge University Press

978-0-521-46974-6 - Australian Television and International Mediascapes

Stuart Cunningham and Elizabeth Jacka

Index

[More information](#)

280

INDEX

- perceived accent problem in US 170
 personalities 134, 136–7, 154, 247
 press rating of 139–40
 reasons for success in UK 133–8
 response to in UK 40, 82, 117, 124, 129–42
 strip scheduling in Hong Kong 200
 strip scheduling in UK 131, 133, 140
 success in Germany 154, 158
 success in PNG 237–8
 success on BBC1 131–3
 neo-classical economics 67–8
 neo-colonialism 229, 231
 The Netherlands
 acceptance of English-language programs 147
 cable services 162
 Grundy productions 83
 popularity of *The Flying Doctors* 147, 160–7
 private channels 150, 160
 public broadcasters 150, 160–1
 television system 148, 160–1
 use of subtitling 146
 Network 2 (Ireland) 142, 143
The New Adventures of Skippy 153, 219
 New World International/Genesis 174
 New Zealand
 access to Australian market 226
 adaptations of overseas formats 51
 as dominant force in the Pacific 232
 as market for Australian products 214–28
 closer economic relations (CER) with
 Australia 214, 224–5, 226–7, 228
 creating a trans-Tasman audiovisual space
 224–7, 228
 differences with Australia 227
 economic and social change 214–15
 experience of Grundys' parochial
 internationalism 220–4
 game shows 221
 national channels 217
 orientation to the Pacific 215
 Project Blue Sky 224, 225
 response to Australian programs 21
 sources of programming 218
 success of *Shorland Street* 220–4
 television ecology 216–17
 views Australia as major trading partner 215
 views on Australian programs 51
 New Zealand television
 Australian programs on 4–5, 217–20
 scheduling and level of Australian programs
 218, 219–20
 news, local and overseas content of 40
 newspapers, domination of Australian television
 industry 56
 Newsworld 192
 NHK Japan 115, 116, 192, 202
 niche channels, Europe 151
 Nickelodeon 181
 Nine Network 116, 126, 174
 activities in the Pacific 230, 231, 235
 supply of material to EM TV 237
1915 77
 non-domestic material, cultural proximity
 factors in success 133–4
 Norway, use of subtitling 146
Nostradamus 172
 NZOA 217
 television funding 216, 222
 Oberon Broadcasting 96
Ocean Girl 105
 off-shore productions 71–2, 170
 reactions to within Australia 72–3
 official co-productions 69–70
 Ohlsson, Terry 96, 98
On My Own 70
 'ontological security' of television 20
Oprah Winfrey 12, 172
 O'Regan, Tom 248
The Other Side of Paradise 125
Our World 220
Over the Hill 90
 Pacific nations *see* Papua New Guinea; south-
 west Pacific
 Pacific Productions 105
 Pacific Service
 operating to Pacific states 239–40
 selection of quality products 240–1
 Packer, Kerry 230
 gains foothold in PNG 235–6
Palace of Dreams 77
 pan-European satellite services 147, 151
The Paper Man 78, 90, 124, 185, 192
 Papua New Guinea
 as market for Australian television 230
 cable services 234
 debates over Third World 'development
 communication' 230–1
 National Communication Policy 241
 offended by some Australian current affairs
 material 230
 perceives television contributing to urban
 migration 238
 political and sexual censorship 237
 program schedules 235
 television contribution to shaping national
 identity 238, 241
 video services 232–3
 Papua New Guinea television, Australian
 influence on 5, 229
Paradise Beach 54, 129, 170, 192, 219
 co-production 174
 critics views 176

- lack of press promotion in US 177
- launch in Australia and US 174–5
- playing at being American 174–8
- reasons for failure 175–8
- scheduling 175
- parochial internationalisation 10, 82, 83, 84, 202, 220–4
- Patrol Boat* 59, 77
- PBL
 - move into PNG 236
 - ownership of EM TV 236
- PBS
 - acceptance of Australian programs on 179–80, 181, 183
 - co-productions 180, 192
 - success with *Beyond Tomorrow* 183
- Pearsons, purchase of Grundys 81, 84
- Peru, rejection of *Dallas* 23–4
- Philippines, use of foreign programs 197
- Philippines My Philippines* 192
- Phoenix I and II* 78, 80, 208
- The Piano* 188, 227
 - actors in 71
 - as co-production 70
 - as international film 71
- Plange, Nii-K 233
- Police Rescue* 80, 124, 125
 - overseas sales 109–10, 154, 161, 219, 241
- police shows 80, 95, 96, 109–10
- Portuguese language programs 31
- post-colonial intertext 121, 129–30, 141, 246
- post-fordism, and the audiovisual industry 33–7
- post-globalised world 9, 12
- Pot of Gold* 124
- Power Without Glory* 59, 76
- pre-school programs 113–15
- The Price is Right* 221
- Prisoner: Cell Block H* 82, 86, 131, 173
- The Prisoner of St Petersburg* 249
- 'Producers' Choice' 128
- production companies, Australia 76–118
- program buyers, expectations of 39
- program export revenue 4
- program genres
 - developments 41
 - local specificity 40
- program production
 - domestic 3, 26
 - industrial changes 28–9
 - regulatory changes 27
 - technological changes 26–7
- program purchase prices, comparison 44
- program sources, diversity of 29–33
- programs, selection for time-slots 40
- Project Blue Sky 224, 225
- proximate countries, as program sources 30
- public-service broadcasters 28, 29
 - advertising on 56
 - schedules 19, 29
- Queensland, film and television production 35, 37
- quiz and game shows 81–2
- international formats 40
 - see also* specific companies and shows
- The Race to Save the Planet* 112
- Radio Australia, broadcasts to east Asia 205
- Rafferty's Rules* 110–11, 117, 150
- RCTI 199
- 'reality television' 41
- regionally based services 13
- regulatory changes, affect on program production 27
- Reid, Ian 214, 215
- religious soap opera 92, 144, 185–7
- The Restless Years* 76, 83, 86, 131
 - Dutch clone of 162–3
 - French clone of 153, 154
 - German clone of 156
- Retequattro 150, 151
- Return to Eden* 60, 155, 158, 202, 247
 - success in US 173
- Richmond Hill* 131, 200
- rights, sale of 44, 78
- Ring of Scorpio* 109, 124
- Roads to Xanadu* 115, 124
- Roadshow Coote and Carroll 54, 62, 75, 87
 - co-productions 90, 92, 125, 185
 - financing 91
 - mini-series 90, 91, 92–3, 126
 - move to part series 93
 - production activities 90–5
 - structure 91
- rock music 41
- Roger Mirams/Pacific Productions 105
- Round the Twist* series 103, 145, 153
- RTE channels 142–5
 - co-productions 144
- RTL channels (Germany) 150, 156
- RTL4 (Holland) 160, 161, 162
- Rush* 59, 76
- Sale of the Century* 172, 221, 230
- sales conventions, for products 38–9
- Santa Barbara* 12, 19, 131
- Sat 1 (Germany), use of Australian material 158–9
- satellite services
 - south-west Pacific 234–5
 - UK 128, 129
 - see also* cable television services
- satellite technology 13, 26, 27

Cambridge University Press

978-0-521-46974-6 - Australian Television and International Mediascapes

Stuart Cunningham and Elizabeth Jacka

Index

[More information](#)

282

INDEX

- satellite television 8
Savage Sea 89
 SBS 56, 75
 charter and content provisions 57–8
 imports 250–1
Scales of Justice 77, 208
Scattergories 172
 Schiller, Herbert 5, 6, 9
 Schmidel, Michael 157–8, 160
 Schutze, Manfred 157, 158
 science, girls in 103
 science and technology programs 41, 105, 106,
 107, 115, 181–4
 science fiction 113, 116, 203
Scrabble 172
 scripts, reformatted to local conditions 30–1
Seaquest DSV 227
 Second World War
 series 95–6, 126
 trans-national flows following 14
 serial dramas 41
 ABC and commercial 76
 cross-cultural reception analysis 22–3
 developed from Australian formats 31, 37
 service delivery platforms, global spread 8, 9
Seven Deadly Sins 78
 Seven Network 116–18
 Asian investments 200
 dramas 116, 117
 mini-series 117, 125, 126
 overseas sales 117–18
Shame 125
 Shanghai Television 198
 Sharp, Ilsa 204, 205
Ship to Shore 43, 104
The Shiralee 60, 144, 180
Shortland Street 82, 86, 227
 Grundys investment and involvement in
 222–3, 224
 omitted from Pacific schedules 240
 success in NZ 217, 218, 220–1, 223
Shout! 174
 Showtime 181, 189
 Silj, Alessandro 23–4, 28, 139, 147
The Silver Brumby 105
 Silverstone, Roger 18, 19–20
 Singapore, *Mini-Dragons* series 204
 sitcoms 41, 78, 97, 118, 153
60 Minutes (Australian version) 230, 237
60 Minutes (NZ version) 220
Skippy 89, 154, 230
Skirts 117
Sky Trackers 103
Skyways 76
 soap operas
 Australian commercially-produced 76, 95–6
 cross-cultural reception analysis 22–3
 failure in US 174–8
 from Germany 31, 83
 from US 30
 importance in providing images of Australia
 248
 re-versioning of 86
 success in UK 40, 129–42
 see also specific companies and programs
Sons and Daughters 83, 130–1
 South Korea, audiovisual hardware
 manufacture 195
South Pacific Adventures 105
 south-west Pacific 229
 Australian and New Zealand television
 models 241
 cultural impact of popular Western programs
 233–4, 241
 debates over Third World ‘development
 communication’ 230–1
 development of controlled broadcasting
 systems 234
 satellite and cable services 234–5
 sovereign states and de-colonisation 231–2
 television introduced to 231–5
 video use and production 232–3
 see also Fiji; Papua New Guinea
 Southern Star 108–11
 co-productions 109–10
 mini-series 109
 operating units 108
 series 110
 Southern Star Duplitek 108–9
 Southern Star Entertainment 109
 Southern Star Home Video 109
 Southern Star International, distribution
 functions 107, 108
 Southern Star Productions 108
 Spain
 difficulties for Australian programs in 147
 television scheduling 17
 Spanish-language services 13, 31, 169
Spellbinder 113
 sport
 local and overseas content 40
 on Australian television 55
 on British television 128
 sports channels 41
Spring and Fall 59, 77
 Star Movies 200
 Star Plus, screening Australian programs 200
 Star TV 30, 41, 196, 197, 202
 channels 199–200
 ownership 199, 200
 trans-border television services 199–201
 state-controlled media 29
 Stokes, Kerry 230
 Stone, Dominic 207

- strategic nationalism 16
 Strawhan, Gavin 223
The Sullivans 76, 95, 131
 overseas sales 97, 173
Sunday Too Far Away 200
 Sweden, acceptance of English-language
 programs 147
Sweet and Sour 77
Sword of Honour 117, 173, 188, 220
 Sydney, as film and television centre 37
Sylvania Waters 130
 reasons for success 141–2
 syndication market (US) 172–8
- Tabaran* 237
 tabloid television 51
Tanamera 125, 173
Tandarra 76
 Taylor, John 237, 238, 239
Teachers of the World 115
 telecommunications technologies 27
 Telefilm Canada 190
 Tele-Images 152, 153, 154
telenovelas 13, 17, 23, 31, 97
 television
 commercialisation of 29
 conservatism of 20
 importance in providing perceptions of
 Australia 247–8
 introduction to the Pacific 231–5
 move from state-run to market-driven
 systems 28–9
 mythic character of 19–20
 television discourse 18–19
 'television ecology' 16–21
 and the cultural milieu 17
 and viewer reception 22–3
 cross-cultural perspectives 17–18
 economic dimension 16–17
 shifts, Australia 63–75
 television guide, structure 19
 television households, expansion of 28
 television markets 26
 economic and demographic factors 18
 Television Program Standard 14
 see TPS14
 television schedule
 change from public-service to commercial
 structure 29
 cultural differences 19
 television service, influencing factors 54–5
 10BA concessions 59–61, 69, 75, 76, 77
 Ten Network 116, 117, 125, 182
 territories, for financing and distribution
 42, 44
 Thames Television, agreements with Australian
 companies 125–6
- Third World, debates over 'development
 communication' in 230–1
Thomas the Tank Engine 189
The Thorn Birds 172
Time Trax 89
The Timeless Land 59
 Tomlinson, John 5, 6, 21
Tomorrow's End 113, 124
 tourism, impact of Australian audiovisuals as
 cultural ambassadors 247, 248
Towards 2000 team, form CIC 105–6
A Town like Alice 59
 TPS14
 and Actors Equity 61, 69, 88
 and 'Australian' terminology 60–1
 problems for overseas companies 89
 purpose 65
 traditional television 20
 trans-border services 13, 195–7
 trans-national television 14–15, 18
True Believers 80, 90
 Turner, Graeme 248
Turtle Beach 90, 201
 TV Ontario 191, 192
 TVB 197, 198
 TVNZ
 as provider to Pacific states via Pacific
 Services 239–40
 as state-owned enterprise 216
 dealings with Grundys 221–2
 failure of Pacific satellite service bid 235
 programming 216, 217
 success with *Shortland Street* into Fiji 240
 TVRI 198–9
 TV3 (New Zealand) 216, 217, 223
 TVS 80
- UK see Britain
Unter Uns 83
Until the End of the World 70, 89
 US
 as market for Australian programs 168–89
 broadcast network 172
 broadcast syndication 172–8
 broadcasting structure 35
 cable television services 181–7
 difficulties with foreign accents 169–70,
 174, 177, 183
 domination of mass media export 5–6, 7,
 12–13
 domination of television export 25–6
 export categories 30
 film and television industry, post-fordism
 effects 34–5
 imports into 169
 non-commercial broadcast 179–81
 offshore productions 72–3, 170, 172

Cambridge University Press

978-0-521-46974-6 - Australian Television and International Mediascapes

Stuart Cunningham and Elizabeth Jacka

Index

[More information](#)

284

INDEX

- resistance to foreign programming 168–9
- response to Australian programs 21
- television production 35
- VARA
 - Australian commercial relationship 162
 - The Flying Doctors* novelisations 164, 166–7
 - use of Australian material 161
- Verbotene Liebe* 83
- Victoria, film and television production 37
- video, use of 20
- video games 20
- video services, introduced to Pacific nations 232–3
- Vietnam* 54, 60, 124, 125, 188, 192
- Village Roadshow group 54, 84, 170
 - as production company 87–95, 174
 - internationalisation strategies 87, 95, 202
 - problems of Australian content restrictions 89
 - structure 87–8
- Village Roadshow Pictures 87
 - big-budget film investment 89–90
 - production activities 88–90
- Vincent Report 63–4
- Vision TV 192
- von Bochove, Hedy 163, 164
- Warner Roadshow Movie World Studios (Gold Coast) 35, 61, 75, 87, 88
 - productions 88, 89, 105
- watching television
 - as social act 18
 - country comparison 55
- Water Under the Bridge* 59
- Waterfront* 189
- Western Samoa, success of *Days of our Lives* 240
- Wheel of Fortune* 172, 218, 221, 227
- Which Way Home* 109
- Wildscreen* 80
- Wogs out of Work* 97
- Woobinda – Animal Doctor* 173
- World Summit on Television and Children 100, 102
- world television 38
 - changes in 26–9
- world television system, Australian position in 3
- The World at Noon* 207
- Writers' Guild 88
- Yoram Gross Studios 100, 104
- The Young and the Restless* 234
- The Young Doctors* 76, 124, 155, 237
- young people
 - response to *Neighbours* 133, 134, 140
 - response to *The Restless Years* clones 153, 154, 156, 163
- YTV 192
- ZDF 149–50, 157
- Zoo Family* 97