

**Film and TV School of the Academy of Performing Arts in Prague**  
**Department of Photography**

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**Assessment of the Bachelor's Thesis**

Author of thesis: Minghui Zheng

Title of thesis: The consumption of banality: live-streaming in China

Assessment of the primary advisor

Assessment of the opponent

Author of the assessment (first name, last name, workplace): Tomáš Dvořák, KF  
FAMU

Evaluation of the content and final form of the thesis (A/excellent – B/very good –  
C/good – D/good with objections – E/satisfactory – F/unsatisfactory – not  
recommended for defence)

Suitability of the selected objective and work approach.....	C
Relative completeness of the literature used for the selected topic.....	D
Ability to critically evaluate and use professional literature.....	C
Logicity of the thesis structure, connection of its chapters.....	C
Language and stylistic level of the thesis.....	D
Compliance with citation norms (should the text repeatedly contain adopted passages without citing the source, the work cannot be recommended for defence).....	C
Sufficient extent of image attachments, justifiability and suitability of attachments, graphic layout.....	C
Originality of the thesis, contribution to the development of the field of study.....	C
Overall evaluation of the thesis.....	C

Verbal evaluation of the thesis including questions that the candidate must address in  
his/her thesis defence:

Minghui's thesis outlines the technological and economic aspects of the development  
of live-streaming platforms in China and analyses the cultural and social implications  
of this phenomenon: she focuses particularly on showroom performances, internet  
stars and celebrities, and personal experience sharing. The thesis is a solid summary  
of general trends with an eye to bizarre and exaggerating behaviour, although it could  
make benefit of a number of existing studies that treat the interactions between  
viewers and streamers and the motivation for watching with more (sociological) rigor.

While Minghui stresses the specificity of China's booming live-streaming  
industry, she makes several references to Western European and American art of the  
1970s (Acconci, Calle, Akerman). I am somewhat puzzled by these references and the  
role they should play in the thesis argument – in my view, the social, cultural and  
political situation and with it the questions of privacy and the everyday are  
incommensurable. I also feel that given the thesis is written at the Department of  
Photography, it could have paid more attention to the visual culture of live-streaming  
platforms.

Date: .....

Signature:.....