

Research the Development of International Joint Film Production in the Context of the New Era

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Abstract

Under the current globalization, the international market is integrating swiftly, and the film industry is no exception. In today's global film culture and art market, international co-production is an excellent method for enhancing the branding of national films, expanding their influence, and fostering the growth of national film industries. The investigation of international co-production is therefore of considerable importance. This paper examines the necessity and prospective growth of international co-productions, using the Sino-Korean film industry and Chinese-produced international co-productions as examples. The objective is to better analyze this rapidly expanding method of filmmaking.

Keywords: film industry, co-production, international co-production film

1. Introduction

From the Sino-Korean co-production films *Back to 20* and *I am a Witness* to the Sino-American co-production films *The Great Wall* and *Jaws* and the Sino-French co-production films *Wolf Totem* and *Night Peacock*, international co-production films have always been a hot spot in the Chinese film market in recent years. After decades of evolution, international co-productions have progressed from initial superficial cooperation in terms of resources such as foreign locations and labor and personnel to deeper cooperation in terms of financial support, production technology, and content intellectual property. Then, it evolved into the "co-production" mode of creation and production under the vision of globalization, which shares the risk, explores a larger market space and commercial value, and enhances international competitiveness jointly.

Consequently, transnational cooperation in film production has become more intense. International co-production can unquestionably set the groundwork for the metamorphosis of the film industry's quality in the face of intense market competition. It also injects new vitality into the long-term growth of international film industries.

2. The Necessity of International Joint Film Production

2.1 Promote Cross-Cultural Communication and Dissemination

In terms of characterization, plot development, narrative space construction, and scene design, the films of each nation emphasize regionally specific cultural traits. Cinema is, to a certain extent, the embodiment of a country's or nation's culture. There will always be cultural and racial

differences between nations. These differences allow for the creation of more opportunities. It is similar to a piece of music that has a rhythm of high and low harmonies due to the differences between the notes, but loses its value and attractiveness if the tones are identical. Through international co-productions, cultures from different countries can exchange, collide, and meld. Through international co-production, we can express and demonstrate our openness to diverse cultures, as well as recognize, respect, and protect diverse cultural forms, which is of critical importance for cross-cultural communication, dissemination, and development.

In terms of cross-cultural communication, Asian cinema has performed exceptionally well, for example. After the Hong Kong, Korean, and Japanese film industries experienced a decline, the concept of “Pan-Asian Cinema” was developed. This concept encompasses a number of film co-production-related elements, including talent sharing, cross-border investment, and market integration. Through concrete practices such as “distribution and investment in foreign infrastructure,” it has greatly facilitated cross-cultural exchanges and fostered the growth of the inter-regional film industry.

Therefore, international collaborative film production is not only an effective method for domestic films to “go global.” It is also a wonderful method to promote the “going abroad” of local culture. It can effectively expand the influence of the national film industry, enhance the influence of the national culture, and ultimately lead to the development of the national film industry in a positive and sustainable manner. Future international collaborative film production will seek common ground while preserving cultural differences amidst cultural conflicts and contradictions, and will seek improved cross-border and integration methods.

2.2 Rational Allocation of Resources

Each nation’s film industry evolution has its own advantages and disadvantages. Take China and Korea as examples. China has a massive capital base and a sizable market. China’s extensive history and cultural heritage, as well as its multiethnic nature, have spawned a plethora of content creation opportunities. However, China is not at the vanguard of the

world in terms of film creation concepts and advanced production technologies for developing and utilizing these sources of content creation. South Korea has exceptional technical abilities in film production as well as exceptional content development skills. It contains a wide variety of video creations. However, its film market is constrained by factors such as land area and population density. These are the assets and weaknesses of the Chinese and Korean film industries, respectively.

In recent years, China has been recognized as a global market with significant growth potential. Consequently, investment stability is fairly excellent. It offers Korean filmmakers a larger creative environment and more creative opportunities. It enables Korea to benefit from the growing policy support and dividends of China’s expanding film market, thereby resolving the current realities of the Korean film industry. In addition, the industrialized film production model of Korea and its strong capacity to adapt and reorganize content can create more opportunities for Chinese culture to enhance its international competitiveness. At the same time, it can satisfy the swiftly expanding market demand for movies as a result of China’s economic growth. Therefore, if these advantages are effectively combined, we can form an effective mutually beneficial mechanism between countries, improve the deficiencies of our own film industry, break through the bottleneck of our own industry’s development, and have the ability to create quality film works with global brand influence through co-production, achieving a win-win situation.

Thus, it can be seen that in international cooperative film production, each country’s film industry can maximize its own advantages and allocate film industry resources in a reasonable manner.

2.3 Effective Risk Sharing

As everyone knows, the film industry has a tremendous economic value and can provide substantial support for social economy and cultural and aesthetic growth. For instance, the films *Avengers 4* and *Avatar* are well-known to the audience. They earned \$2.795 billion and \$2.789 billion, respectively, at the box office. And, as a result of their substantial IP influence over the years, they have not only maintained the market success of related derivatives. In

addition, they are creating new value space through the re-exploitation of IP and other means. Their generated and brought commercial value is immeasurable. Consequently, it can be stated that the film industry is extremely profitable. However, the film industry's high profitability is accompanied by high risk. International co-productions can effectively disperse these risks and better manage the numerous problems that may arise during the filmmaking process. Consequently, the risk response capacity can be enhanced, producing a stable environment for film production.

3. The Future Path of International Joint Film Production

In the current climate of international political instability and the expectation that COVID-19 will have a significant impact, the growth of the film industry is ailing. However, international co-production of films is undeniably the dominant trend. Overall, the outlook for its development remains positive. In terms of politics, ethnicity, and culture, there are significant distinctions between nations. These variations cannot be avoided. However, it is precisely because of these distinctions that more filmmaking opportunities are made available. The future of international collaborative filmmaking must also determine the significance of working together despite contradictions and disparities.

3.1 To Be International, and to Remain Local

Even though there are a large number of films on the international co-production market today, only a handful have attained both box office and critical success. A clear understanding of the target audience and market, as well as a focus on the preservation and presentation of cultural elements, is a significant factor in the success of co-productions. It demonstrates a thorough understanding of the intended audience and market. In addition, it emphasizes the preservation and presentation of cultural elements, preserves the unique value essence of the national film, and elicits an emotional response from the audience. The Sino-Korean co-production film *Back to 20*, which was released in China in early 2015, contains and references localized Chinese elements, such as classic Chinese films and melodies, such as *My Fair Princess* and *Give Me a Kiss* by Teresa Teng. It imparts a strong sense of "familiarity" and "identity" to the audience during the viewing of

the film. The film garnered 127 million RMB in its first weekend of release. A remarkable achievement in the annals of Sino-Korean co-productions, it garnered over 320 million RMB in less than three weeks after its release.

This demonstrates that a successful international co-production film must not only be willing to experiment with different genres and go global, but also possess the ability to manage localization. Future advancements in international co-production film must focus on preserving the integrity and artistry of the work, as well as incorporating elements of national culture and decreasing the cultural discount rate. In addition, he must improve localization so that the audience feels a sense of cultural identity as opposed to cultural alienation.

3.2 Behind-the-Scenes "Elitism", "Industrialization" of the Process

Video is no longer something that can only be viewed on a large screen or television due to the accelerated development of new media. As video continues to enter the lives of ordinary audiences, we are realizing that only excellent content and high-quality production can meet the expanding spiritual and audience requirements of today. Not only is it pertinent to the production of brief videos for self-media, but it is also crucial to the production of feature-length films. A successful film cannot be created without a skilled production crew and a solid industrialization guarantee. In the future, movies will reach a new phase as the emphasis on industrialization increases. In the direction of industrialization, both the process and technology will progress. It must produce more superior and high-quality works with maximal efficacy and reach. This should be even more true of the international joint film production, which is one of the original intentions of "learning from each other".

3.3 Diversified in Content, Fine in Works, and Stereoscopic in Form

Future international collaborative film production should emphasize the diversification of themes, genres, and styles in order to satisfy the aesthetic and spiritual cultural requirements of various regions, levels, and ages. We must continue to improve the artistic quality and standard of our works while insisting on artistic innovation, and we must triumph with superior cultural values and content.

In terms of distribution and distribution

channels, we also had to schedule things correctly and keep up with the times.

During the COVID-19 pandemic, there was a significant decrease in the number of individuals who attended movie theaters. Subscriptions to OTT (Over The Top Service) online streaming services have more than doubled annually. The Korean film *The Hunt* was not distributed in theaters, but instead was sold to "Netflix." It covered its production costs through online box office revenue, and even earned more than anticipated. It has introduced a significant crisis and challenge to the traditional film industry, thereby altering the traditional industry structure. However, it also offers significant opportunities for the film industry's transformation. It advances the film industry to a new level of evolution. Today, as the COVID-19 pandemic progressively subsides, international and interregional exchanges and cooperation are regaining their former vitality. External insurmountable opposition to international co-production of films is progressively dissipating. However, the change in how audiences watch movies as a result of COVID-19, the rapid development and expansion of OTT movie viewing mode and OTT movie market in the era of COVID-19 will unquestionably create more space and platforms for the distribution and dissemination of international co-productions. Therefore, in the future, international co-productions should also comprehend and utilize new channels of distribution and dissemination in a timely and effective manner. While pursuing the diversification of expression content, it should also prioritize the diversification of distribution channels.

3.4 Produce a "Cultural Convergence"

In the current context of global economic integration, "linkage" is unquestionably the most essential term for future international cooperation and development. And the term "linkage" applies to the film industry as well. International cooperative film production that satisfies the common interests of both sides or even multiple parties is one of the most essential means of fostering the growth of the film industry between nations. However, it should not be limited to meeting the market demands of both countries; rather, it should focus on a broader scope of cooperation. As an illustration, interregional cooperation in the Asian context, etc.

Film plays a significant role in the transmission of culture and civilization as one of the most significant artistic and cultural manifestations. The future international co-production of films will undoubtedly be the result of the fusion of diverse cultures. Also, a new "hybrid cultural form" will emerge. Consequently, in the future, filmmakers must produce films that respect cultural diversity. They should not only concentrate on a particular cultural export, but also have a deep understanding and pattern of "cultural integration" and "cultural wholeness." Simultaneously, they should provide films with a more inclusive, scientific, and rich creative environment and value, as well as encourage the expansion of international co-production. They will promote the long-term growth of the global film industry in this manner.

4. Conclusions

In terms of shaping national film identities, enhancing national film influence, promoting the development of the international film industry, and facilitating cross-cultural exchanges and dissemination, international collaborative film production is of immense importance. It is consistent with the global development trend and the overall trend. However, we must also be mindful of the status quo's hazards and opportunities. As globalization continues to advance, the international film industry will undoubtedly continue to investigate new forms consistent with the context of the new era. It will progressively break down the boundaries between nations, regions, and cultures. It will be characterized by "wholeness" and "community aesthetics", as well as an open, tolerant, and progressive attitude that seeks to maximize opportunities and minimize risks. Then, it can promote the deepening of international cooperation and the long-term development of international collaborative film production, as well as usher in a new era for the global film industry and global film research.

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