

The Exploration of the International Communication Channels of Chinese Films—Taking “Silk Road of Films” as an Example

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Abstract

Chinese film is one of the communication channels of Chinese culture, and promoting the international communication of Chinese film is an important means to improve the soft power of national culture. However, at present, Chinese film is still in the “non-mainstream” position in international film development. Therefore, the development of Chinese film should realize the importance of “going out”, fully integrate the development strategy of “The Belt and Road Initiative”, develop the Silk Road of Chinese films with Chinese characteristics, and promote the international development of Chinese films. Starting from the analysis of the challenges faced by the international communication of Chinese films, this paper puts forward the international communication channels of Chinese films, hoping to have certain reference significance in the process of the international communication of Chinese films.

Keywords: Chinese film, international communication, communication channel, Silk Road of films

1. Introduction

Chinese film is flourishing, presenting Chinese culture to the world in a multi-faceted way. In the process of international communication, Chinese films have made gratifying achievements, but they are also faced with certain problems. Therefore, if we want Chinese films to occupy a more important position in the international film market, we must constantly explore the communication channels of Chinese films, innovate the communication means of Chinese films, adhere to the “going out” strategy of Chinese films, and develop the Silk

Road of films belonging to Chinese films. Only in this way can the quality of Chinese films be improved and the international influence of Chinese films be expanded. Therefore, the development of Chinese films should strengthen the guidance of the government, improve the production level and stay close to the international market, so as to promote the internationalization of Chinese films.

2. The Challenges Faced by the International Communication of Chinese Films

2.1 Structural Obstacles in the Film Market

The development of Chinese films is also an essential part of the development of Chinese culture. With the gradual expansion of the Chinese film market, the overall box office revenue of Chinese films has made the Chinese film market the second largest in the world, only after North America, but while we see the good achievements made in the development of Chinese films, we should also pay attention to the many problems faced by Chinese films in the process of international communication. Compared with other developed countries and regions, Chinese films developed later and received attention in the international market later. In addition, due to certain differences in the level of creativity in the process of development, the creation of Chinese films could not clearly express Chinese culture and represent the image of China for a period of time in the process of internationalization. Influenced by cultural factors and creative experience, traditional Chinese film has great limitations in terms of subject matter and content. Chinese films are typified and stereotyped, which fail to show the unique artistry and cultural charm of Chinese films, and this has led to frequent obstacles in the process of Chinese films entering the international market. In contrast to the gratifying situation of the Chinese box office in the domestic market, the foreign market has a low awareness and stereotypical perception of Chinese films, and there are certain obstacles for Chinese films with strong Chinese culture to enter the international market (Wang Jipeng & Yuan Jun, 2020).

2.2 Language and Cultural Differences

The communication of films is highly dependent on social economy and culture, so the communication of films is also greatly affected by the differences in political consciousness, language and culture. Especially, the international film market has a higher recognition for English-language films represented by the U.S. and language differences can also cause obstacles to the international communication of Chinese films. Therefore, language has become an important challenge for exporting Chinese films to the global market. The Chinese language is also more difficult to learn than other languages due to the specificity of the social and cultural patterns of the Chinese culture in the course of its historical development. Therefore, in the process of internationalization of Chinese films,

not only do language differences hinder the communication, but also the unique Chinese culture, social environment and ideology reflected in Chinese films have distinctive uniqueness compared with other countries. The cultural concepts and thinking logic expressed in the process of film communication are difficult to express precisely in the process of language translation, making it very difficult for foreign audiences to understand the connotation and culture of Chinese films.

2.3 Single Channel and Low Exposure Rate

Although Chinese films have made gratifying achievements in the process of entering the international market, there is still a certain stereotype in the development of domestic films. For example, some Chinese films are made for the purpose of winning awards, showing ideological concepts that hardly resonate with the audience and do not meet the mainstream commercial theater requirements of the current film market, while many award-winning films will enter the international market, which also makes foreign audiences form a certain stereotypical perception of Chinese films. It is difficult for foreign audiences to understand the cultural connotations expressed by Chinese films, so it is impossible to win the audience's attention. Naturally, it is impossible to win the market, which directly leads to the low exposure rate of Chinese films in the process of promoting them to the international market and makes it difficult for Chinese films to enter the sight of foreign audiences. Therefore, if domestic films want to increase their exposure in foreign film markets, they should integrate channel capital, establish a sound global distribution and projection mechanism, and expand the cultural communication power of Chinese films (Luo Lijuan, 2019).

3. The Way to Create the Silk Road of Chinese Film

3.1 Strengthen Government Guidance—Laying a Good Foundation for the Silk Road of Chinese Film

If Chinese films want to have a place in the international film market and smooth the Silk Road of Chinese films, first of all, they should strengthen the government guidance and always firmly adhere to the national ideological strategy of "going out" of Chinese films. The government should strengthen its encouragement for Chinese film production and film communication, and provide a strong backing

for Chinese films to enter the international market through policy guidance and support. Improve the legal system related to films, and improve the laws related to film production and communication while lowering the entry threshold of the film market, so as to make the Chinese film market more convenient and diversified. Through legal protection and policy guidance, open the door for the Silk Road of Chinese films to go out, fully introduce social capital, encourage private entities to strengthen the exchange of film culture, and promote the development of film cultural products through going out. In terms of policy, the government should carry out precise support for film culture, regulate the construction of trading platforms and international marketing networks for international film and cultural works, strengthen the internationalization of Chinese film communication to expand the share of Chinese films in the international market.

While encouraging private entities to enter the international market, we should vigorously promote state-owned film enterprises to enter the international market, strengthen cooperation among film enterprises, smooth the Silk Road of Chinese films, optimize the integration of high-quality film resources in the domestic market, and avoid excessive competition and duplication of construction among domestic film enterprises. It is important to pay more attention to the win-win cooperation between state-owned film enterprises and private enterprises, to enhance the flexible mechanism of film production, and to create high-quality Chinese films with more Chinese cultural characteristics and international competitiveness by strengthening the cooperation between state-owned film enterprises and private enterprises in the face of the international market (Li Chunhao, 2019).

In terms of film production, the financing mechanism should also be improved to increase the investment of Chinese film, and pave the way for the Silk Road of Chinese films. The government should set up special funds in the process of Chinese films entering the international market, and allocate the use of special funds in a reasonable way, and give different levels of support to Chinese films with different themes. At the same time, banks, small and micro enterprises and other commercial financing are encouraged to join in the film investment to attract more construction funds

for the development of Chinese films.

3.2 Open up Commercial Sales Channels—Smooth the Silk Road of Films

With the development of the Internet, modern information technology has brought convenience to the development of all walks of life, and the Internet has also brought more possibilities for Chinese films to enter the international market. Therefore, to promote the international communication of Chinese films, we should focus on the application of modern information means and build an information-based Silk Road of films. As Chinese films go international, they should work closely with big data companies to make statistics on user feedback according to big data, analyze audience market demand, make timely adjustments to film production according to audience feedback, and improve commercial theaters in a more targeted manner. Big data technology is used to provide stronger support for the selection of film themes, film production methods and marketing and promotion means, so that Chinese films can better meet the tastes of audiences and increase their acceptance of Chinese films. While doing a good job in data collection and feedback, it is more important to use the Internet to enrich marketing methods, make full use of foreign social networking sites and media platforms, do a good job in film publicity, and integrate the topics that attract the world into film production in a targeted way (Fan Ruichan, 2018).

In addition, in the process of Chinese films entering the international market, we should pay attention to the cooperation with multinational film companies. We should not only pay attention to “going out” to promote Chinese films to the international market, but also pay attention to “bringing in” to form a smooth road for mutual exchanges, learn advanced experience of foreign film industry, strengthen cooperation between Chinese and foreign capital, and promote the capital flow of domestic and foreign film markets. Chinese films are made on Chinese themes, but Chinese film market should be open to the world, and Chinese stories should be told in a way that is more acceptable to foreigners. In order to do a better job in “going out” and “bringing in”, we should focus on the two-way communication between Chinese and foreign film talents, cultivate directors who are good at shooting commercial and national films, deepen the

interaction between domestic and foreign film actors, and make Chinese films better integrate into the international market by adding more international elements to Chinese films.

If Chinese films want to have a place in the international market, it is necessary to smooth the communication channels of Chinese films and build a Silk Road of high-quality films. During the development process of Chinese films in the past, the non-standardized communication channels have led to the phenomenon of free and pirated Chinese films, which has also greatly damaged the image of Chinese films and also harmed the quality of the films in the process of communication, so a formal online operation channel must be established to improve the exposure rate of genuine Chinese films.

3.3 Improve the Production Level—Let Chinese Films Go Farther

Chinese films tell Chinese stories and reflect Chinese culture, and Chinese culture is extensive and profound, with unique aesthetic forms and ideologies, which is quite different from foreign cultures, and this has created a great obstacle to the internationalization of Chinese films. Therefore, if Chinese films want to enter the international market, they should accelerate the initiative to integrate into the film pattern of the international market, examine the Chinese culture and language features in Chinese films from an international perspective, take the familiar context of the West as a means to appropriately integrate into the ideology of western culture, promote the internationalization of Chinese culture, expand the cultural influence of Chinese films, reduce the phenomenon of cultural discounts in Chinese films in cross-cultural exchanges, and build a Silk Road of Chinese films with Chinese characteristics and international features.

4. Conclusion

Chinese films are becoming more and more important in the international market, and have become the second largest international film market after the North American market, but Chinese films must be aware of their own problems in the process of development. In order to better integrate with the international market, Chinese films should also learn from the expression techniques of Western films, integrate Western cultural elements, adopt the language narration style that Westerners are

more accustomed to, reduce the cultural discount phenomenon in cross-cultural exchanges, tell Chinese stories and spread Chinese culture through new production methods, and make Chinese films more influential in the international market through the Silk Road, a bridge of cultural exchanges between the East and the West.

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