



Research on Chinese Film and Television Export in Recent Years and Development Recommendations

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Abstract. Under impetus of globalization and diversity, film and television export trade has reached an alarming degree. The export trade in China is still in stage of growth, the international competitiveness is weak, and the power in the international market competition is also at a disadvantage. Although Chinese has introduced a series of policies to support television products export, Chinese products do not enter into the international main stream commercial film competition market, the film and television products export scale and total also does not increase with the increase of the domestic film and television products scale and total, it presents the downward trend. It means that, in order to achieve the effect, our current film and television product export policies need to improve gradually. Therefore, the precision of overseas market positioning should be adjusted, the narrative mode of film and television culture output should be improved, and the government should create more free creative space.

Keywords: Film and television · culture output · story-telling · government policy

1 Introduction

1.1 Governmental Support of the Export of Film and Television Products

Film and television products are influential cultural carriers in international trade. The export scale and market share of film and television products in the international cultural market would not only reflect the degree of modernization of a country's film and television cultural development, but also show the status and national strength of a country in international cultural trade. The development of international trade in film and television products is crucial to expanding the country's international cultural market share, driving the country's trade in related commodities, and enhancing the country's international political and economic status. Therefore, the Chinese government should vigorously support the export trade of film and television cultural products [1–3].

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The Chinese government should therefore vigorously support the export trade of film and television cultural products and enhance the competitiveness of domestic film and television products in the international cultural market. However, the development of domestic and international markets for Chinese film and television products is not balanced at present, especially the international market share is low. So basically the China currently faced the dilemma of the trade deficit in this area. Take the television industry as an example. Well known television series called *The Legend of Zhen Huan*, which was broadcast its first episode in 2011, is now even popular to Chinese people nowadays. However, compared to the booming domestic market, the box and the popularity overseas markets has been in a poor situation. As an critical symbol of 'soft power', the film culture, compared with developed countries in the international market, China still lack sufficient competitiveness and influence in the international market. It is no exaggeration to say that china is almost in a state of aphasia. Though, it can't be ignored that *Heros* directed by Zhang YiMou and *Crouching Tiger Hidden Dragon* filmed by Li An made waves abroad. In the international trade of film and television products, policy support has always been regarded as an important support for late-developing countries to catch up with cultural development powers and implement national strategies.

In recent years, the Chinese government has introduced a series of policies to support film and TV products in six areas: relaxing market access, granting financial subsidies, implementing tax rebates, providing financial support, increasing talent training, and broadening marketing channels. A series of policies have been issued to support the export of film and television products, but the international market share of film and television product exports is still low. The effect of China's film and television product export support policy is greatly reduced, and it has not played its actual role in promoting the export of film and television products.

1.2 Some Research Gap in the Previous Studies

1.2.1 The Lack of the Team

The first and the most frequently mentioned point is that the lack of professional and outstanding team [4]. The first is the team for filming, which equipped with unique director, editor, actress and actors. The previous paper mentioned the development of South Korea's film and television industry. What makes them success is the exactly what China needs to improve. On the one hand, South Korean scriptwriters are excellent, and their scripts are novel from subject matter to content. For example, South Korean dramas that are popular in China have created many themes that are lacking in China, making the audience feel fresh. On the other hand, the superb acting of the leading actors gives Korean dramas extra color. In addition to the rich literary skills of the scriptwriter, the hard work of the actor, the filming strength of the director, as well as the hard work of the behind-the-scenes staff are essential to the whole market. And the second part of the team is the post production like technology use in filming. Although China has made great progress in technical special effects and post production in recent years, the fineness of the works is still far from the first-class level. This limits the choice of subject matter to a certain extent. It needs to be confess what said above truly count, since previous films or television series like *The Wandering Earth* and *The the sky Kingdom* are due to their

excellent film team and technical team to made hits around the world market. However, the samples are limited since the film *The Greatest Wall*, which even co-filmed by China and Universal in the USA, inviting huge stars like Liu DeHua and Matt Damon, still have poor box.

1.2.2 Problems in Marketing and Distribution

Plus, the second point which need to take consideration is that the cultural communication channels coverage are limited, marketing mode and marketing concept are out-dated. China lacks a clear and keen sense of film and television culture industry. In the traditional concept of Chinese people, culture and commodities are isolated, and there is no clear concept of cultural products, not to mention the export of film and television cultural products [5]. The industrial concept of film and television culture has not been really established from the country to the individual, and Chinese people have always been used to define the achievements of film and television culture as “works” rather than “products”. The export of film and television culture only stays at the level of cultural exchange, and film and television cultural products have not experienced the real systematic and perfect international marketing. The establishment of industrial clusters like Hollywood and Bollywood can strengthen the flow of talents, exchange and cooperation between enterprises, save the cost of equipment use and reduce the production cost of film and television cultural products. The “cluster effect” of film and television culture industry will make China’s film and television culture export have considerable development. But these concepts also have limitations, because in China has already got cluster unite like HengDian, which is one of the biggest film-making foundation in China, thus, it may pretty clear that it is the business of management. Meanwhile, the film producer may occur the situation that blindly foresee the market or box in other countries, what’s more, they may merely based the dates of the domestic rather than deeply research what interest the foreigners [6].

2 In-Depth Interview as Research Method

2.1 Research Method Used

The method this paper used for the interview is Qualitative, [7] Qualitative research involves collecting and analyzing non-numerical data (e.g., text, video, or audio) to understand concepts, opinions, or experiences. It can be used to gather in-depth insights into a problem or generate new ideas for research. And depth interview can be used to see the phenomenon. The interviewees that interviewed are college students. By recording the results of the interview through questionnaires. A questionnaire is a research device or tool composed of a series of closed or open questions. The goal is to collect relevant data from respondents and then use it for various purposes [8]. A total of three qualified contestants participated in our questionnaire. And here are the specific content of our questionnaires.

This questionnaire has asked questions about these aspects.

1. The audience themselves prefer to watch movies: for example, the audience prefers to watch domestic films or foreign films and the reasons. If they have the opportunity, they will choose to watch domestic movies or Hollywood movies.
2. Comments on Chinese films: What do you think of the Chinese movies you have seen? What are the positive/negative aspects of the Chinese film industry?
3. Promotion of Chinese movies: Have you seen Chinese movies, and the frequency of Chinese movies recommended on the app.
4. Others: The government's role in China's film industry and its advice to the Chinese film industry so that it can be better known to the world.

2.2 Background Information About the Interviewees

A is a girl who devoted her most of spare time in films, drama, plays and so on. In some ways, she has her own way when treating the films. When she in her previous time at watching films, she confessed that she deeply obsessed into the western films like Hollywood, DC An so on. However, with time passing by, she also begins to watch some Chinese film which directed by new generation of the directors. In this way, she has the qualify to be interviewed.

B is a college students who devoted herself in philosophy. What's more, due to her major is Language, so she has much fever in watching European films last century, especially films about new waves. In this way, her content of the interview should be colorful to our final results.

C is a boy whose major is connect to communication and propagation. So he has a better views about the exporting the films. By the way, he also a film lover. So, in some way, his interview may gave us a different view about the results.

2.3 Evaluation of Our Research Methods

The main advantage of the depth interview investigation is that it is suitable for understanding complex and abstract problems. Such problems are often not clear in a few words. Only through the communication and depth discussion of the topics can summarize the information to understand. The questionnaires that prepared also have some good advantages. Through the questionnaire prepared in advance, it can directly enter the topic for interviews efficiently, so that can grasp the topic and improve the accuracy of the interview. However, the depth interviews also represent a large number of interview time and tiring discussion sessions, so this is destined that the number of depth interviews will not be too large, so the interview sample may lack universality.

3 Result

3.1 More Accuracy When Target the Overseas Market

According to the box office [9], there are three Chinese movies in the top 20 at the box office in 2021 (*The battle of the Chosin Reservoir*, *Hi, Mom*, *My home, my country*).

These three films got tons of attention and box office in China, However, their box office either didn't come online overseas, or they came online with a dismal box office, contributing less than 0.1% of the total box office. The main box office is all in China. Interviewee C mentioned that:

*"It's reasonable to have the outcome like that. Take the film *The Battle of the Chosin Reservoir* as an example, in this film majorly tells the audience about the history when Chinese battle for the home and how they sacrificed themselves to win the war. So, the audience in the US may have a little bit resistance psychology since it's obey what they have known before. All in all, it is the problem of the culture and history."*

When concerning to how to arrange the exporting films, interviewee B argues that:

"I think the logic behind this is right but just a little conservative, since we only have the criterion about the film which has height film box, as for those low box films, we don't have the dates or other judgments to predict their result. So, if the decision could be more radical, maybe the low films in domestic may make a hit overseas."

All in all, by the recent dates and the deep interview may conclude that the strategies China equipped are conservative. Due to easily choose the films which made a hit in Chinese market, rather than export the films which fit in the foreign market. So, maybe refine the policy of exporting the films, such as both take the film box and the film itself unique character in account. In this way, may seize more chance to success in overseas market.

3.2 Change the Way When Storytelling the "Chinese"

What's more, the interviewee A pointed that:

Most of the time, the Chinese films create a distance of time and space comparing to nowadays, and the cultural difference also made a barrier to better understand the content of the film. Our films always create a feeling that we're desperately wants to express us, this in some way may discount the results. And the way we telling them about us are not that much attracting and interesting.

A also add her points concerning the content of Chinese films,

It can't deny that the effective output and export of Chinese value and culture is pivotal for China to set a positive image worldwide. But the process may too vigorous and too political. From the films that export to the foreign countries, seems that films begin don't belong to the art but a function to the expression the cultural propagation.

To improve the process to become better and more accepted by the world, almost every interviewees mentioned the key element of the power of individual.

From normal people's perspective, by filming what they struggle and what the pursue may represent Chinese value and culture imperceptible. Thus, we may preliminary conclude that the way to express Chinese should change a different view. This way would be powerful since it is not the model that South Korea adopted, it's our own unique way to express our attitude to the art, culture, thoughts and life.

3.3 Government Should Provide a Freer Environment for Films

Some people believe that Chinese films are strictly guided by cultural values and censorship. Therefore, to a certain extent, film and television creation is very limited in the subject matter. Just like what A mentioned that,

China is deeply influenced by Confucianism, so limited themes and genres are indeed contrary to China's mainstream values. Like the censorship would ban the theme such as homosexuality. Thus, in some ways, this kinds of forbidden may deteriorate the represent of the art and what the film initially try to tell us.

Nevertheless, C believes that the current film and television culture model and the film and television industry are ideas and frameworks formulated by developed countries. Meanwhile, that C has a different perspective:

We should not give up our original cultural heritage for the sake of the international market. Therefore, how China's film and television industry should balance the relationship between the two and create a film and television culture with Chinese characteristics is an important measure to avoid aphasia in the international film and television industry in the future.

According to what C, we can find that the current film industry are deeply under the ideas and frameworks formulated by developed countries. Indeed, that some of themes are against with Chinese mainstream values. Thus, there's no need to follow blindly. All in all, the atmosphere should be freer without contradicting mainstream values.

"China's content has limited global influence, but we have seen a rapid growth trend of Chinese dramas. It is expected that in the next five years, Chinese content will surpass Korean dramas and become content with cross-regional influence" [10]. This is Yang Xianghua, the president of China's well-known film and television software iQIYI's overseas business group, at the Global Film and Television Culture Communication Summit Forum. With the continuous improvement of China's film and television shooting technology and the continuous growth of China's economic and cultural industry, Chinese culture has been greatly disseminated and influenced overseas, which has led to the acceptance of China's domestic film and television in the overseas market. Especially after the State Administration of Radio and Television of China implemented the overseas broadcasting and promotion of Chinese audio-visual programs and other related activities, the common development of these three elements for the policies, industries and audiences of China's film and television industry has continuously strengthened the overseas dissemination of China's domestic film and television.

4 Conclusion

First of all, it is believed that the Chinese government is already have some support on the export trade of film and television cultural products. And already show that the point and the result that how Chinese films and TV can have a better improvement. China's progress in the development of the film and television industry mainly lies in a more accurate overseas market vision, a more unique way to express and effectively export Chinese culture, a freer environment and more convenient policies provided by the government. China's current film and television culture products do not have a truly systematic and perfect international marketing, so the establishment of China's

film and television distribution company abroad can better promote China's cultural export in overseas film and television culture. China also needs to improve the film and television quality, and a more professional team can give film and television first-class shooting technology and special effects. Because movies are technical products, backward films will definitely be backward. In terms of culture, China should shoot some blockbusters like *The Wandering Earth*, which has a high-concept blockbuster with extremely high artisticity, realistic depth and humanistic care, which can arouse overseas friends' interest in Chinese film and television and better disseminate Chinese literature. Chemical. Chinese film and television also needs to change the way Chinese people tell stories. They should convey more popular cultural concepts to overseas audiences in a more international way, so that overseas audiences can experience what Chinese film and television want to express, so that Chinese film and television can be welcomed by more overseas audiences and better developed overseas.

However, It should be noted that this study has examined only some way to help with the development of Chinese films and TVs, so there are some limitations of this study, for example, it has been found that not all the solutions to the lack of international competitiveness in China's film and television cultural industry. There are still some problems hindering its development. China's film industry started late. The first film was produced more than 100 years ago, but it was not used for commercial purposes, compared with 1920 in the United States. The film and television industry has moved towards industrialization. China's film and television development has made rapid progress without the help of the market, so it lags behind that of some overseas countries in terms of development and improvement. From the perspective of competitiveness, China's film and television culture industry has a low degree of development, so compared with other countries, China the film and television industry is not very competitive all over the world. The slow development of China's film and television started late also leads to the fact that China does not have a large reserve of professional film and television talents. Because China's film and television industrialization world is relatively late, it has not been able to design an excellent film and television professional training system. In the lack of professionals, they can go overseas to find excellent teams, but China's top priority is also necessary. It is important to seize the establishment of an excellent and perfect film and television talent training system to send a large number of fresh forces to China's film and television industry, so as to produce the most high-quality works with Chinese characteristics and promote the development of China's film and television industry.

5 Discussion

This research employed in-depth interviews and obtained the views and suggestions of the most real audience on the development of China's film industry. Through these ideas and an investigation of the actual background of China's film industry, learned about the past and current situation of China's film and television development. Through consulting a large number of materials and group discussions, obtained some ways to make China's film and television industry develop better overseas, which is very meaningful. This can help China's film and television industry understand the reasons for the current

weak competitiveness overseas. It can also clarify the future development direction of China's film and television, give China's film and television industry some new ideas to help China's film and television industry continuously improve its competitiveness and develop vigorously on the future international stage.

The future research direction is to find more ways to help the development of China's film and television industry, solve the problem of the small number of high-end talents in the film and television industry, strive to supplement the development gap between China and other countries, study how China can more conveniently arrange better works, and explore the types of movies that overseas audiences like, so as to help China's film and television industry improve its international competitiveness, let Chinese culture continue to flourish in overseas markets, and let China's film and television industry continue to flourish in overseas markets.

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