

# A Study on the Intercultural Communication Strategy of Chinese Films in the Context of Globalization

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**Abstract:** Since the 21st Century, with the Integration of World Economy and the Full Flow of International Capital Elements, Cultural Globalization Has Become a Trend of the Times. under the Wave of Globalization, the Cultural Industries of Various Countries and Regions Are Developing Rapidly, and Cross-Cultural Exchanges and Dialogues Have Begun. as a Key Creative Cultural Industry, Film Has Great Cultural Influence and Cultural Appeal. At the Same Time, as the Development of Global Cultural Industry Has Entered the Era of Brand Strategy, Shaping Film Brand Has Become a Realistic Path for a Country or a Nation to Realize Cultural Identity and Cross-Cultural Communication. in the Context of Globalization, How to Give Full Play to the Cross-Cultural Communication Function of Images and Build Up a Competitive and Influential Film Brand Has Become a Major Issue That Chinese Filmmakers Need to Face. in Order to Realize the Real Transnational Imagination and Cross-Cultural Communication, Chinese Films Must Cultivate Their Own Unique Film Brands. in Order to Construct the Domestic Film Brand, We Should Not Only Base on the Localization Vision, Fully Explore the National Cultural Resources, and Make Excellent Films with National Cultural Characteristics, But Also Deepen the Film Brand Value through the Development Path of Brand, So as to Enhance the International Influence and Market Competitiveness of the Domestic Film Brand.

## 1. Introduction

With the Development of Globalization, Chinese Films Have Gradually Stepped into the New Pattern of Multi-Cultural Dialogue in the Contemporary World, and Have Been Practicing Cross-Cultural Communication. from the Fifth Generation of Directors Leading Domestic Films to the World with Localized Chinese Images, to Today's Rich Types of Chinese Films Attract the Attention of the Global Film Market, the Cross-Cultural Communication Path of Chinese Films Reflects the Development of Chinese Culture to the World to Some Extent. At Present, as the Representative of National Cultural Soft Power, the Development of Film Industry Has Been Promoted to the Height of National Strategy[1]. after 2000, the State Began to Implement the Cultural "Going out" Project, and the State Administration of Press, Publication, Radio, Film and Television Issued a Variety of Measures to Support and Promote Chinese Films to Go out. in 2009, in Order to Encourage and Support the Export of Cultural Products, the State Administration of Radio, Film and Television (Sarft) Issued the Interim Measures for Export Incentives of Domestic Films, Which Provided Financial Subsidies to Eligible Export Films and Reduced the Financial Burden of Some Export Films[2]. in 2017, China's First Law in the Field of Cultural Industry, the Law of the People's Republic of China on the Promotion of the Film Industry, Was Officially Implemented. This Law Provides Specific Rules and Regulations for the Production, Production, Publicity, Screening and Other Processes of Films. At the Same Time, the Promotion Law Also Explicitly Proposes to Support the Foreign Language Translation and Production of Excellent Domestic Films, and Encourages the Use of a Variety of Foreign Exchanges Resources to Carry out Overseas Promotion Activities of Domestic Films[3]. It Can Be Seen from This That Chinese Films Are Actively Participating in International Cultural Exchanges and Cross-Cultural Communication, and Striving to Become a Movie Power. in This Context, How to Better Tap the Value of China's Film Industry and Enhance the International Competitiveness and Influence of China's Film Industry Has Become a Problem Worthy of Common Consideration by Academia and Industry.

## 2. The Value and Significance of Domestic Film Brands in Cross-Cultural Communication

### 2.1 Building Cultural Identity and National Identity

As an Integral Part of Cultural System, the Process of Being Watched is the Process of Social Individuals Obtaining Images and Cognition from the Outside through Imagination[4]. Because of the Function of Imagination, It Realizes the Self Formal Structure of Social Individuals in Cultural Experience, and the Formation of This Cognitive Structure “Basically Depends on the Role of Identity”. in the Process of Broadcasting to the Outside World, Film Brand is the Realistic Window to Show the National Culture. Extending to the Context of Cross-Cultural Communication, Film Brand Not Only Guides the Audience to View Different Cultures, But Also Becomes an Important Carrier of Cultural Identity and National Identity. There Are Many Countries and Nations in the World, and There Are Certain Cultural “Disregard” among Them Due to the Differences of Geographical Environment, Religious Belief, Life Style and Other Factors[5]. as a Kind of Spiritual and Cultural Product, Film Can Eliminate the Barriers between Different Cultures by Depicting the Common Feelings and Destiny of Human Beings, So That People from Different Cultural Backgrounds Have a Channel to Understand Other Cultures, So It Has the Value of Cross-Cultural Communication[6]. as We All Know, Hollywood Movies, as a Strong Brand in the World Cultural Market, All the Western Values Expressed by Them, Such as Advocating Freedom, Human Rights and Pursuing Dreams, Reflect the Spiritual and Cultural Demands of American Society. Whether It's the Love and Hope Advocated in Forrest Gump or the Human Rights Supremacy Embodied in Saving Private Ryan, It's a Kind of Cultural Output with American Brand.

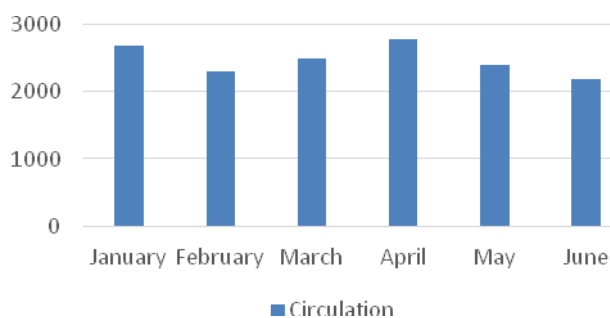


Fig.1 Half Year Circulation of Chinese Films

As soon as these films were launched in the 1990s, they aroused the warm repercussions of American society and successfully spread to the world with the honor of “Oscar winning films”. In addition to the conquering image, the film also subtly conveys the spiritual and cultural concept of the United States, making people unconsciously identify with the image of democracy, freedom, hero worship and enterprising America[7]. These film brands with typical American cultural temperament have become an important symbol of American cultural identity and national identity. In the same way, in the cultural expression of Korean films, it has become a common creed of Korean films to praise the traditional culture of the Korean nation, strengthen the collective national spirit and create a new Korean national image. Korean film brand, with its distinctive national writing, constructs the identity of other people to their own national culture and identity, and eliminates the indifference and alienation of Western audiences to Korean culture[8]. It can be said that the role of film brand in the cultural level is to spread the excellent culture and values imperceptibly, and constantly strengthen the cultural identity and identity of the nation in the process of communication. The Chinese nation has a long history, profound culture and rich national spiritual connotation[9]. Therefore, Chinese filmmakers should recognize the “port” role of film brands in cross-cultural communication, strive to produce film products with the characteristics of the times and the connotation of national culture, and actively spread their own national culture to the outside, so as to achieve cultural identity and national identity in the world.

### **3. A Study of Cross-Cultural Communication of Chinese Films**

#### **3.1 Expand Overseas Distribution Channels**

As an intermediate link between film production and terminal market, distribution plays an important role in box office revenue and brand communication. At present, China's film distribution system model is not perfect, the distribution channel is relatively single, and the ability of overseas distribution is relatively weak[10]. The domestic films are not so good in the overseas film market as the box office. In 2019, the domestic science fiction film "wandering the earth" made about 5.3 million US dollars at the box office in North America, which has been the best achievement of Chinese films in North America market in the past five years. Compared with the "long drive in" of American films in China's film market, domestic films are facing an awkward situation. On the one hand, the overseas audience of Chinese films is narrow, the publicity is small, and the scope of distribution is limited, so it is difficult to enter the mainstream foreign film market. On the other hand, at present, the number of Chinese film overseas distribution companies is small, the scale is small and the level is low, and the rigid distribution mechanism and the lack of distribution means also lead to the uncertain prospect of Chinese film overseas distribution. Based on this, the author believes that we should actively expand the overseas distribution channels, remove the barriers of domestic film brand distribution, strive to occupy a larger international market, and get through the "last mile" of domestic film brand in cross-cultural communication.

#### **3.2 Help the Exhibition of the Festival to Achieve Effective Promotion**

In addition to the internal cultural estrangement, the reason why domestic films are difficult to travel in the overseas film market is more from the external "alienation" between Chinese films and the overseas market. Because of the lack of a good international communication platform, many excellent domestic films are ignored, so they can't get the chance to distribute overseas. To solve this dilemma, we should make good use of international cultural exchange activities and strive for a platform for the output of domestic films. Chinese filmmakers should realize that it is not enough to develop domestic film brands and enhance the influence of domestic films only focusing on the domestic market, so they must promote Chinese films with a global perspective. First of all, with the help of the festival platform, overseas distributors are "invited in". Chinese filmmakers can use large-scale film festivals, film weeks, film exhibitions and other activities to promote Chinese films to overseas distributors and attract the purchase and distribution of overseas copyrights. Under the opportunity of film festival exhibition, Chinese films get good opportunities of self display and promotion, which to a certain extent dispels the real "alienation" between Chinese films and overseas markets. With the deepening of China's opening to the outside world, the forms of communication between China and other countries are more diversified. At present, the BRICs Film Festival, the Silk Road International Film Festival and the all around movie week have played a very good international influence. The Chinese government has taken the lead in exchanges and cooperation activities, and Chinese films have also had more opportunities to meet with the public. These non-public film exchange activities can provide a display platform for high-quality small and medium-sized cost films, increase exposure opportunities, and attract overseas distribution companies to introduce and distribute. At the same time, it can also open a window for domestic commercial films, so that overseas distributors can see the brand value and market potential of Chinese commercial films.

### **4. Conclusion**

At present, the impact of western film culture on China's film market, coupled with the crisis of cultural convergence brought about by globalization, has aroused a strong sense of national cultural survival of Chinese filmmakers. Under the impact of globalization, the film industry of any country or nation can not be self-contained, limited to the production and development of the local market. Chinese films must change their thinking, actively explore the development space, and promote

Chinese culture to go out. Therefore, it is an inevitable way for China to participate in the world cultural exchange and dialogue to build a domestic film brand. In order to make Chinese films go to the world, we must clearly recognize the important role and practical significance of building domestic film brands.

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