

Culture Going Out and Cross-cultural Communication of Chinese Documentaries

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Abstract: Culture is the soul of a country and a nation. Culture is the soul of a country and a nation, and a strong nation is a strong culture. Actively promoting the strategy of going out for culture is an important means for China to effectively participate in international communication and improve the national cultural soft power. Chinese documentaries are an important carrier for building advanced socialist culture, and an important communication platform for implementing Chinese culture going out and displaying national image. This paper discusses the importance of Chinese documentaries in spreading national culture in the era of globalization, and systematically discusses the optimization strategies of cross-cultural communication, with a view to providing reference for further promoting Chinese documentaries "going out".

Keywords: culture going out, Chinese documentary film, cross-cultural communication, optimization strategy

1. Introduction

The documentaries are known as "diplomatic ambassadors in rubber boxes", and together with TV dramas and international news reports, they act as the "troika" that drives the country's external communication. Documentaries use non-fictional art forms and video media to truly record reality and recall history, and have become an important part of national image dissemination. However, under the current situation of international communication, the communication power of Chinese documentaries is still in a weak position compared with Western media, resulting in the inherent prejudice of Western people against my country, and the international communication capacity of Chinese documentaries still needs to be improved. The work *Above Firewood, Rice, Oil and Salt*, which won the 2021 Outstanding Overseas Communication Work and the "Best Documentary Series Award" of the 11th China Documentary Academy Award, provides a useful experience for Chinese documentaries to tell Chinese stories well. The film, directed by two-time Oscar winner and British director Ke Wensi, focuses on the stories of four ordinary Chinese people's dreams of a well-off life from the perspective of foreign directors. , British Sky TV, YouTube and other platforms at home and abroad are popular, widely acclaimed, for the current Chinese documentary creation methods and international dissemination.

As the process of global economic integration intensifies, China is becoming more and more connected with the international community in all aspects of politics, economy and culture, and it has become equally urgent and important to let the world understand China and let China

understand the world. As an effective carrier of communication between China and the world, documentary film is a glorious mission given by the times to tell Chinese stories and spread national culture, and it is also an effective means for China to participate in international communication competition. In the face of globalization, Chinese documentaries can be better disseminated internationally by learning from advanced foreign creation models, strengthening international cooperation, expressing the excellent "connotation" of the Chinese nation in the "language" of the world, and establishing a mature and effective overseas operation system for documentaries. In order to realize the strategy of "culture going out", Chinese documentaries can be better disseminated internationally.

2. The Documentary Being a National Cultural Carrier

As early as in Edward Said's *Orientalism*, Said clearly pointed out that culture has played a very important and indeed indispensable role in the process of Western capitalist expansion[1]. Entering the new century of global integration, Western cultural values have been imported into China through films, books, and mass media, causing a certain impact on China's indigenous cultural values. In the face of the challenges posed by globalization to Chinese national culture, we should turn them into opportunities and proactively seize the right to speak about Chinese culture in the context of globalization. Documentaries can carry the cultural values of nation states very well, and are the best carrier for each country to promote their own cultural traditions, lifestyles, values and geographical scenery, and are also the least culturally discounted form of expression in international communication, gradually becoming the ideal communication medium for each country to spread its own culture. Documentaries created by Japan's NHK, Britain's BBC, the U.S. Discovery Channel, the History Channel and the National Geographic Channel have high ratings in many countries around the world, have formed a unique style and brand, and have a large number of loyal viewers, and their wide dissemination power and influence play an important role in spreading national culture and values. "The experience of documentary development in the UK, US, France, Germany and Japan proves that documentaries are not a simple film and television product, but a matter of national cultural strategy. The media empire built by the Discovery Channel spanning 180 countries is not simply an industry, but about the communication of the American national image, which spreads the American image and values around the world. [2]" "What is national is universal". There are huge cultural differences between China and the West, and the culture referred to here includes ideology,, social system, morality, customs, habits, language, religious beliefs, and television system, etc. It is this difference that provides the possibility for Chinese documentaries to enter the mainstream of Western society. The *Forbidden City*", *Beautiful China*", *When the Louvre Met the Forbidden City*", *Chinese food show*", *Confucius*", *Super Project*", *Herbal China*", *I Repair Cultural Relics in the Forbidden City*" These well-produced documentaries allow us to appreciate the essence of Chinese culture on the one hand, and realize the effective export to the outside world on the other hand, spreading the Chinese cultural These well-produced documentaries, on the one hand, let us appreciate the essence of Chinese culture, and on the other hand, realize the effective export to the outside world, spread the value of Chinese culture, and play a model role for Chinese documentaries to the world. The 12-episode documentary series *"The Forbidden City"* created by CCTV has been translated into 6 languages and contracted for sale in more than 100 countries, with more than 150,000 sets distributed; *"Beautiful China"* has signed the first round of broadcasting rights license agreements with more than 25 TV media in Australia, France, Germany, Belgium and Canada [3]. The overseas sales of *"Chinese food show"* is by far the most successful one, "Since May 2012, the documentary *"Tongue Tied China"* has continued to be popular on Chinese and foreign screens, and as of February 2013, it has been translated into six languages such as English, French and German, and sold to 75 countries and regions such as the

United States and Europe, with overseas sales reaching 2.26 million dollars, and also set a record of \$40,000 an episode, more than some popular TV series. [4] "Chinese food show" is backed by the profound Chinese food culture, taking the common nature of human beings to love food as the starting point, crossing the cultural discounts and high and low contexts among various countries and nations, showing the unique Chinese food culture and the philosophy of life bred behind it. This narrative style of giving up the macro narrative and focusing on the micro is a breakthrough and a kind of exploration, "no sound is better than a sound here".

The successful overseas sales of outstanding TV documentaries have injected new hope for Chinese documentaries to enter the international market, proving the unique value and competitive advantages of Chinese documentaries in the international market, and providing an important realization path for Chinese culture to go abroad.

3. Analysis of the Optimization Strategy of Cross-cultural Communication of Chinese Documentaries

Compared with international documentary leaders, Chinese documentaries still lack effective communication channels and brands. Therefore, it is especially important to build an international brand for Chinese documentaries, to realize its "going out" strategy, and to spread the essence of Chinese culture and values in today's globalization. To build an international brand of Chinese documentaries, we should not only learn from the international experience and elements of British, American and Japanese documentaries, but also not imitate them in the same way, but integrate Chinese national values and Chinese aesthetics with international narratives and audiovisual languages through local stories and international expressions, so as to "tell a good Chinese story".

3.1. Drawing on Foreign Advanced Creation Models to Build China's Original Documentary Brands and Layout the Development of IP Fields

The "China on the tip of the tongue" is a landmark work in the development of Chinese documentaries, which has not only gained super high ratings and wide acclaim in China, but also spread widely in the international documentary field with good reputation, creating a Chinese original documentary brand. With the increase of China's global influence, Chinese food is also increasingly known and loved by the world. Compared with understanding China from the perspective of culture, history and geography, food should be a more convenient path. "Food documentaries are a particularly well-sold thing in the international documentary market, and our whole production model is following the commercial documentary formula, whether it is the structure, the control of images, all the experiences summarized by the media in developed countries are borrowed from, not so exaggerated. [5] "Drawing on the mode of operation of mature international documentaries, from the selection of topics, research to the structure, images," the "tongue of China" out of a different from most of the previous Chinese record.

On the way to build a local brand of Chinese documentaries and enter the international market, we learn from mature foreign documentary operation models, and at the same time combine China's unique cultural traditions and aesthetic elements to create "benchmark" "phenomenal" original Chinese documentaries. The CCTV documentary channel has conducted three seasons of documentary films, including a series of documentary films, a series of documentary films, and a series of documentary film brand projects, to realize the transformation from work thinking to brand thinking to IP thinking.

CCTV documentary channel has carried out three seasons of "China on the Tip of the Tongue", two seasons of "Super Project", two seasons of "Super Weapon" and other documentary series brand building, and created phenomenal brand programs such as "Aerial Photography of China",

"The Glory of National Treasures" and "China, Our Story", which have shaped China's image as a great nation from different aspects and have been well received by the society. Such phenomenal works also include "Herbal China", "Herbal China", "Follow Bell to Adventure", "The Greatest Meal", etc., which is invested and held by Shanghai Radio and Television Group Co. It is worth mentioning that the series "Herbal" I "Herbal China" and "Herbal China" created and launched by Yunji Future landed in the weekend prime time slot of Jiangsu TV and Oriental TV respectively, and the premiere ratings even surpassed some variety shows in the same time slot. In addition to the "Herbal" series, the company also owns independent models and copyrights such as "Follow Bell to Adventure" series and "Super" series, as well as mobile games, offline exhibitions and derivative development, etc. The operation concept and brand resource development of Yunji will be worthy of learning from domestic documentary film industry. It also provides a reference idea for Chinese documentaries to build local brands, conduct commercial operation and improve brand effect. Chinese documentaries should always adhere to the content as the king, and at the same time realize the transformation from work thinking to brand thinking, and then to IP thinking, to create a Chinese documentary brand with international influence.

3.2. Strengthen International Cooperation and Get Chinese Subjects out of the Country

Strengthen international cooperation and get Chinese subjects out of the country through participation in investment and co-production CCTV documentary channel, as an important international documentary output hub, should be committed to promoting more Chinese documentaries to the international market and international mainstream platform, and strive for the right to speak in international communication. CCTV documentary channel has cooperated with foreign documentary production organizations to film "Chinese Spring Festival One of the World's Largest Events", "Wisdom China", "China Design", "Chinese Art" and "Giant Panda", which not only had a good response in their domestic premiere, but also successfully landed and aired abroad. Through the form of international cooperation, not only can learn from foreign documentary advanced production concept and operation, but also can expand the dissemination channels of Chinese subject documentaries, so that Chinese subject documentaries are increasingly widely concerned about the international, so that Chinese culture and values said to influence the international documentary community, so as to achieve "culture to go out".

"Chinese Spring Festival - The World's Largest Event" was jointly filmed by China and the UK. After the first broadcast on the BBC, CCTV broadcast the Chinese subtitled version, which has won unanimous praise at home and abroad, and the number of broadcasts on major domestic video websites has exceeded 10 million. The documentary features Simon King and David Myers, the hosts of the BBC's "The HairyBike*" series, and Lu Sijing, a British Chinese, as outbound hosts. The contacts and records of the Westerners show the "amazing" China in the eyes of Westerners. The Spring Festival custom of "hitting trees and flowers" is a spectacular scene, and the molten iron burst into the air with thousands of sparks; the hardships of the motorcycle team riding thousands of miles are not worth the desire to go home; the Beijing Xinfadi Food Wholesale Market is "the largest in Asia"; the temple seeks a signature I also put on a smart device, swiped it on the machine, and the signed content is automatically printed; there are also spicy strips, square dance, unique Chinese characteristics... Two funny and humorous bearded hosts go from house to house The experience of ordinary people's life and the traditional rituals of the Spring Festival adds a lot of interest to the film. There is a detail in the film: on New Year's Eve, the host went to a family in China to celebrate the Spring Festival, and the host introduced the custom of putting coins on dumplings during the Chinese New Year. Whoever eats dumplings with coins means that whoever will have good luck in the new year. The host responded immediately that people in the UK would put lucky coins in the "pie", all of which mean the same thing. At this moment, the whole world

seems to be together. Looking at the Chinese Spring Festival and Chinese cultural traditions from the perspective of foreigners can eliminate foreign audiences' vigilance against the consistent theme of China's "self-sculpting" Chinese image, so as to better spread Chinese culture around the world and create a positive and positive image of China. At the same time, the introduction of Chinese New Year from the perspective of foreigners also prompted Chinese audiences to cherish and reflect on their own traditions. This form of Chinese-foreign co-production has won unanimous love and recognition from audiences at home and abroad, which is a win-win situation. Similar Sino-foreign co-productions have won the market and praise, such as "Smart China", "Chinese Design", "Chinese Art", "A Bird's Eye View of China", "Silk Road Rise", "Running China" and so on. "Smart China" is co-produced by China Continental Communication Center and Discovery Channel of the United States. With the titles of "Smart Forward", "Smart Life" and "Smart Planet", it tells about China's innovative smart life, such as the application of intelligent robots in many fields, Sogou Searching for health self-diagnosis, clean coal-fired energy, drones, sponge city design, etc. From these innovative achievements, the audience can feel the fusion of ancient philosophy and modern technology, the development of Chinese technology and the image of innovative China. "Design in China", co-produced by CCTV Documentary Channel, Continental Communication Center and French National Television Group, also shows the power of China's innovation, recording innovative talents in various fields, leading innovation and reform in different fields, thus changing the audience's perception of it. China is the factory of the world, and it is difficult to innovate the stereotype. The "Chinese Art" jointly produced by CCTV Documentary Channel, the British BBC and the German-French public TV station ARTE can be called a brief history of ancient Chinese art, showing the evolutionary trajectory of Chinese art and the unique oriental charm from the perspective of history and aesthetics. These works have attracted foreign attention and are also welcomed by domestic audiences. Although these films look at China from the perspective of Westerners, they do not simply stop at grabbing some symbolic Chinese elements for display, but go deep into the Going to the soil of China's reality and showing the richer aspects of China is also a "familiar stranger" to the Chinese: we know that Shanghai is building the tallest building, but we don't know how the interior works; we know the migrant workers Riding thousands of miles, but I don't know that there are so many enthusiastic people supporting all the way... Foreign audiences look at China through the eyes of "the Lord and I", which increases the sense of intimacy and reduces the sense of alienation; domestic audiences look at China through the perspective of "other", Added freshness. In addition to co-production, another form of cooperation can be used, that is, to use the extensive communication channels of foreign documentary giants to create a fixed column on Chinese-themed documentaries. In this field, we have already started preliminary attempts. Promoted by Wuzhou Media in 2015, Discovery Channel of the United States launched a regular program "Magic China", which broadcasts one hour of Chinese TV documentaries per week. This is also the first time an international media has opened up a column program with China as its content. The "Running China" jointly created by the two parties is the opening work of this column, focusing on the great changes that have taken place in China in the new century from the three major areas of urbanization process, technology and innovation, democracy and vision. These documentaries that have gone out of China through international cooperation have played a huge role in effectively spreading a positive image of China.

3.3. Create a Fixed Column on Chinese Documentary

Steve Macallister, President and Executive Director for Sales at BBCWorldwide, once said: "BBCWorldwide has been operating in China for over 20 years and has built a strong relationship with CCTV, and we are proud to bring together the UK and Chinese creative teams in These educational and popular science series bring together creative teams from the UK and China.

According to the Independent, "the BBC Trust will monitor the partnership closely to ensure that there are no breaches of the BBC's programming codes" [6].³ It is clear that Chinese documentaries, while collaborating with international documentary giants, should In this way, Chinese documentaries should strengthen the sense of "self-centeredness", through the channel's funding of the content selection, and the partners or producers to produce according to the channel's requirements, and then disseminate through the international mainstream media. In this way, through the key planning and control of documentary selection, the local stories with Chinese national values and unique national culture can be promoted to the world through international narrative and international operation concept, so as to strengthen the global influence of Chinese documentaries and effectively realize the strategy of "culture going out" [7].

3.4. Actively Participate in the Selection of International Documentary Film Festivals

There has been no lack of Chinese documentaries in international documentary film festivals, but most of them have won awards.

But most of them are Chinese independent documentaries. In 2016, two Chinese documentaries won awards at the Amsterdam Documentary Film Festival, including Fan Jian's "The Shaky Earth," which won the Jury Prize in the main competition, and Yu Xihua, a rural poet who suffers from encephalitis since childhood. Wang Jiuliang's "Plastic Kingdom" won the Grand Jury Prize in the Newcomer Category, reflecting the real situation of China's trillions of tons of highly toxic foreign garbage; Song Zhantao's "Deep in the Earth" focused on the survival and fate of Chinese miners, winning the Grand Jury Prize at the 1st French Real Film Festival and the Silver Hugo Award at the F: "Chicago International Film Festival.

Chinese independent documentaries are full of public intellectuals' many thoughts on China's social issues, and some of them are indeed like a probe that can reach the depths of social texture and reflect the deep concern and thoughts of elite intellectuals on social issues. However, it is undeniable that there are also some documentaries whose creators want to increase their visibility in China through international awards in order to gain many advantages, and thus the undesirable phenomenon of catering to the values of foreign juries. China has always lacked effective cultural communication channels in the international community, and has long been in a situation of losing its language and being shaped by others, so there are some stereotypes and prejudices about China abroad, and documentaries that reflect China's backwardness, ignorance and problems as the main subject matter cater to the values and aesthetic interests of some foreign judges.

Therefore, in order to create a positive image of China in the international communication field through participation in international documentary film festivals, it is necessary for Chinese documentary production institutions, especially the national team, to combine the advantages of various resources, actively plan the selection of topics through the power of elite teams, and study the aesthetic habits and interests of international audiences, especially those of Western audiences, under the premise of ensuring correct orientation. Through international narrative language, we can build Chinese documentary brands. For example, Chinese documentaries have long been accustomed to "grand narratives", preferring to "lay out scenes or characters in an intensive manner, showing as many aspects of China's politics, economy, culture, society, and physical geography as possible, and constructing a grand image of a great country. [G]" "The "pan-politicized social environment gilds everything with a layer of ideology" and forms relatively fixed linguistic sentences and visual forms, grounded in statist discourse and pursuing perfection and high spirits. [&]" "For Western viewers, on the other hand, they are accustomed to narrative styles that focus on details and showcase the stories of people as well as naturalistic approaches to documentary, making it difficult for the two to resonate emotionally. The narrative strategy of abandoning the

grand narrative and focusing on the details has made Tongue Tied China a success at home and abroad, and its successful experience is worth spreading [8].

We must not only actively participate in the selection of well-known international documentary film festivals and improve our reputation in the international community, but also actively establish domestic documentary film festivals and various documentary competitions, and strive to run and improve the standards of these film festivals and competitions, so that they can be widely accepted. The participation of documentarians and enthusiasts from all over the world builds their popularity, thus giving them a lasting and lasting impact. At present, the main domestic documentary film festivals include China (Guangzhou) International Documentary Festival (OVD0S), Sichuan "Golden Panda" International Documentary Festival, Beijing International Film Festival Documentary Unit, etc. At the 2016 China (Guangzhou) International Documentary Festival, a total of more than 4,000 documentaries/episodes from 111 countries and regions around the world participated in the competition. The Documentary Festival attracted more than 500 domestic and foreign institutions, including the BBC, the Korean Broadcasting Corporation, and the Japan Broadcasting Corporation, to participate in the conference, and the total value of the documentary transaction contracts was nearly 400 million yuan, setting a new historical record. At the same time, the pre-sale unit of the documentary plan was innovated and upgraded, and the "China Story" International Proposal Conference was established to promote the "China Story" to the international stage, so that the documentaries full of good Chinese stories could be spread more widely around the world, and let the world "understand China". . It can be seen that under the premise of focusing on building quality and attracting a wide range of domestic and foreign institutions, the International Documentary Festival established by our country adheres to the principle of "focusing on me". Effectively realize the cultural development strategy of domestic documentaries going abroad.

3.5. Establish a Mature and Effective Overseas Operation System for Documentaries

If there is no healthy and mature documentary market in China, China's documentary "going out" strategy is the moon in the mirror and flowers in the water. Content is the foundation, funds are the guarantee, and marketing is the means. While continuously cultivating and improving the healthy development of the domestic documentary market, we can actively learn from a series of operating models for the international communication of foreign documentaries.

In terms of content, you can actively cooperate with world-class documentary filmmaking teams, learn from their creative concepts and production skills, and at the same time become more familiar with the needs and standards of the international market, from topic selection, planning to production. The needs of different audiences are the starting point, and the production of documentaries is carried out in a targeted manner.

In terms of funding, domestic documentaries generally face the dilemma of financial distress. On the one hand, relevant state departments actively implement the subsidy policy for export documentaries and key export projects, increase financial support, encourage and support domestic documentaries to enter international communication channels, and expand their coverage and influence; on the other hand, they can actively build platforms, Establish a "pre-sale" system in line with international standards. "The 'pre-sale' system is a popular way of raising funds for European documentaries, that is, producers first show their plans and ideas to some investors, and through further lobbying and negotiation, part of the copyright and other interests are sold to investors, Obtain a certain amount of funds from investors to make more sufficient funds for filming, which greatly reduces the investment risk of documentaries. [9]" my country can actively promote and improve the "pre-sale" system of documentaries to avoid being locked up Menlai blindly created his own creations. Through negotiation and financing with international investors, he found a topic

suitable for overseas markets and with Chinese characteristics. With the guarantee of funds, he created a well-made documentary, which not only satisfied the international market's interest in China. The demand for themes has also achieved the goal of "going out" and shaping China's image by domestic documentaries. In terms of marketing, an overseas promotion agency for documentaries can be established at the national level to form an external production, cooperation, trade and information service mechanism. Through information services, the latest information on the domestic and foreign documentary markets is released in a timely manner to guide the production of documentaries; through international cooperation and adaptation, domestic documentaries are edited and packaged again, and new program versions are formed according to the needs and viewing habits of different audiences in the international market, which is also an important means of marketing; by building an influential international documentary trading platform, attracting the participation of internationally influential documentary broadcasting media, production and distribution agencies, and actively integrating into the international documentary market system, and The integration of the world has promoted the continuous development and maturity of Chinese documentaries in the international competition, and finally realized the cultural development strategy of "going out" of Chinese documentaries.

4. Conclusion

Regarding Chinese culture going global, scholar Wang Yuechuan concluded as follows: "Discover the East, export culture, keep upright and innovate"[10].

In the era of globalization, my country's documentaries are going to the world. We must actively embrace the world, learn advanced creative models from abroad, strengthen international cooperation, and establish a mature and effective overseas operation system for documentaries. "Only documentaries with a strong atmosphere of the times, in-depth social exploration, deep humanistic care, unique national style and sophisticated production technology will be favored by domestic and foreign markets, and can better showcase the distinctive national culture and Only the "one" of regional characteristics can effectively spread Chinese culture in the international community and realize the strategic goal of "going global".

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