

The Research on the Status and Development of Chinese Documentary Industrialization

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Abstract: As a new type in the documentary industry, new media documentaries have shown strong vitality in the current communication environment. Entering the 21st century, the power of new media has become stronger and stronger, and documentaries have also flooded into the market. New media has opened the industrialization path of documentaries and influenced documentaries in a subtle way. The lack of authenticity of industrialized documentaries is also a hot topic of concern in the industry. In addition, there is still the problem of excessive “entertainment” of industrialized documentaries. This article analyzes the current status of industrialization of documentaries and details how to solve the problems faced by industrialized documentaries through examples. At the same time, suggestions were made on the development of documentary industrialization.

1. Introduction

In recent years, influenced by the policies of the State Administration of Radio, Film and Television, major TV stations have set off a wave of domestic documentaries. At the same time, due to the rapid development of multimedia technology and Internet technology, more and more social groups are also participating in the documentary market, which has accelerated the development of the Chinese TV documentary market. This is not only reflected in the production of documentaries, but also in documentaries. The number of playbacks has steadily increased. In the new situation, facing greater challenges, we must objectively analyze our own shortcomings or problems, speed up adjustment strategies, and better meet the changes of the times and market needs. To sum up, the problems currently faced can be summarized as follows: First, the talents are weak, especially the outstanding comprehensive talents are very scarce. Second, the funding sources for production are insufficient, and due to funding constraints, TV stations can only produce low-cost documentaries, which limits the production level of documentaries. Third, the creative level of documentaries needs to be improved. Fourth, the documentary does not have a perfect incentive system, and it is more dependent on the presence and absence of creative staff, which is difficult to sustain. These issues need to be addressed squarely by staff and measures to be taken to improve and resolve them as soon as possible [1].

2. The Development Status of China's Documentary Industrialization

In the 1980s, the industrialization of Chinese documentary films has entered the exploration stage. Representative works of this period have achieved good results, such as “Talking the Yangtze River” and “Silk Road”. Although excellent works have appeared continuously before the 21st century, overall, the development of China's documentary industrialization has been relatively slow. After entering the 21st century, China's economic strength and cultural soft power have continued to increase. Chinese documentaries have renewed their vitality under the dual support of economics and technology. Especially after the release of “China on the Tip of a Tongue” in 2012, it has been well received by audiences and industry professionals the positive comments also set a benchmark for the documentary creators, and then the industrialized documentary came out like a bamboo shoot [2].

2.1 New Media Documentaries Are a New Type in the Documentary Industry

The so-called “new media documentary” mainly refers to a documentary that uses new media as its main platform to shoot, produce and distribute. Its specific concept has not yet been clearly defined in the academic world, but various viewpoints have invariably emphasized that the documentary film has been increasingly connected with the new media from shooting to broadcasting.

The “China Documentary Development Research Report (2018)” shows that the main investors of Chinese documentaries in 2017 were TV stations (2.113 billion), private companies (727 million), new media agencies (600 million), and state agencies (excluding television stations, 513 million). Among them, new media organizations have the fastest growth, an increase of 50% year-on-year, showing the vigorous vitality of new media documentaries [1]. Compared with traditional documentary works, thanks to changes in the media environment, new media documentaries are growing into a type of documentary with its own characteristics.

Compared with the traditional media that has been declining in recent years, the characteristics of new media are mainly reflected in the aspects of immediacy, interactivity, and fragmentation of information. In the new media environment, documentary films that reflect the highest priority are undergoing changes in both the production and distribution modes: the popularity of content brought by the faster spread of the internet, the freedom of broadcast channels, Real-time comments from netizens have brought new opportunities and challenges to the production and dissemination of documentaries [2].

2.2 Changes in the Documentary Production and Distribution Environment

The improvement of the media environment and the maturity of technical conditions have brought about an increase in the number of audiences and a diversity of audience levels. The overall media environment is developing in a good direction. As a category of film and television works, the documentary industry will inevitably receive such industry benefits.

Since the introduction of “Some Ideas on Accelerating the Development of the Documentary Industry” in 2010, the documentary industry has shown a steady development in China. Regardless of the number of works, the quality of the works, the number of viewers, and the level of the audience, the development of the documentary industry can be described as “spring.” Since the “China on the Tip of the Tongue” series was born, the influence of documentaries on the public has increased significantly [3]. Since then, the emergence of a series of excellent works such as “I am repairing cultural relics in the Forbidden City” and “Aerial Photography China” have not only maintained the pace of the industry, let more people understand and like the documentary. In recent years, self-made documentaries on video sites such as “Flame World”, “Great Craftsman” and “Exquisite” have brought different audiovisual experiences to audiences through different forms of different sizes and styles.

The increase in clicks and traffic has brought new profit points to the documentary industry, and has promoted its industrialization development [3]. From this perspective, the development of the documentary industry itself and the environment of media integration have formed a joint force, and have jointly promoted the double promotion of documentary film level and marketing model.

3. Problems in the Industrialization of Chinese Documentaries

With the advent of the digital media era, TV people not only have new opportunities, but also various challenges. New media has its unique characteristics, and it is these characteristics that influence or even change the communications industry. The convenience of new media has greatly promoted the development of the communication industry, because the convenience of new media makes it easier for new media to occupy people's leisure time, and thus derives another characteristic of new media-fragmentation, fragmentation dissemination has led to the short-term and entertaining characteristics of industrialized documentaries in the dissemination [4].

4. New Media Overview Countermeasures Against the Problems of China's Documentary Industrialization

In recent years, the enthusiasm of domestic documentaries has continued to increase, and the boundaries have continued to expand, creating many new works, new genres and new spaces. In the context of media integration, in the face of an increasingly younger audience and a changing market environment, what path should documentaries take to develop new thinking, new forms and new models? Beyond the traditional creative model, more and more teams are mining the industrial value of documentary content.

4.1 The Operation of China's Documentary Industrialization Should Grasp the Degree

How to change the crisis behind the rapid development of industrialized documentaries, I believe that we should start with the following points. To maintain the authenticity of a documentary, we must start with each documentary creator, do a good job in every link, and always grasp the “degree” throughout the entire documentary production cycle [4].

Before shooting an industrialized documentary, it is necessary to fully enhance the understanding of the subject, and the creator should not make too much judgment on the development of the event, so as not to affect the authenticity of the event or even misinterpret the essential content of the event. When editing, on the basis of real events, pay attention to the cooperation of audiovisual, and master the “degree” of audiovisual combination. For example, in the documentary series “The Human World”, the creator uses the approachable commentary to bring the viewer into the prescribed situation, as if listening to a friend telling him what he has seen and heard, always attracting the viewer's attention. However, in the combination of audio-visual, “Human World” is not very accurate in grasping the “degree”. Almost every episode of “Human World” will use a lot of music to set off the atmosphere and drive the viewer's emotions. The author believes that the storyliness and vividness of the characters in the documentary itself are enough to make the viewers naturally show their emotions, and the viewers will become more and more worried about the characters as the plot of the story changes [5]. Rendering, the creators use too much music to make it more superfluous, and it is easier to break the simplest mood of the story itself.

4.2 Industrialization Documentary's Grasp of “Entertainment”

The appropriate addition of some “entertainment” to the industrialized documentary can arouse the viewer's interest and relieve the tension, and it can be used by the creator to adjust the rhythm and allow the viewer to relax briefly, but it is more worth noting that if the wrong use of “Entertainment” can cause viewer discomfort. For example, the commercial documentary “Those Things in History”, in order to cater to the public's taste, forcibly added a variety of modern elements, the documentary became excessively entertaining, appealing to the public, and deliberately catered to the public's psychology. The entertainment content in the film occupies a lot of time [5]. Many funny lines and performances attract the attention of the viewers, especially through the ancient plot setting, it is easier to mislead the audience and make the viewers question its authenticity. In contrast, in the “Jiang Hu Cai Guan”, in the use of “entertainment”, based on the modest principle, with a humorous montage editing method, in order to tap the characteristics of the characters themselves, capturing the details of the protagonist's shooting won the viewer's favorite: one action, one eyes and a dialect let everyone feel the real and interesting characters, appreciate the charm of the characters' own characters, and clean the narrative. Although each episode of the documentary is short, it not only takes the audience to view the special cuisine of the small restaurant, but also enough for the audience I realized the unique human feeling in the small restaurant, and because of its short size, it has won the favor of many new media users [6]. By comparing the two documentaries, we must pay particular attention to the degree of “entertainment” of industrialized documentaries.

5. Documentary Development Proposals

5.1 Speed Up the Construction of Documentary Talents

We should first formulate a plan for building a talent team based on our own actual conditions. On the one hand, the existing staff should continuously improve their professional skills and comprehensive quality, which can take the form of online learning, professional retraining, and experience exchange of experts in the industry, etc., to expand the staff's horizons and improve the skills and quality of the talent team. On the other hand, analyze the advantages and shortcomings of the TV station itself, and use the form of recruitment from the society to attract outstanding talents from outside to join the TV station team [6]. By leveraging the advantages of its own team and making up for the shortcomings, build an elite team of high-quality talents as soon as possible, and reserve human resources for the development of documentaries.

5.2 Exploiting Sources of Production Funding

For the production of documentaries, they often come from a single source, which greatly limits the quality and efficiency of documentary development. To this end, we should actively explore more sources of funding. On the one hand, we should seize the dividends of national industry policies and actively seek government financial support, especially for the establishment of special funds for some outstanding documentary production talents and broadcasters, and to give TV stations tax reductions, incentives and other preferential policies to ensure that they can meet basic Source of funding for documentary films [7]. On the other hand, a market-based operating mechanism can be adopted. By setting up a documentary trading platform, excellent documentaries can be traded in a larger market, gaining revenue, and providing more funding sources for the development of documentaries.

5.3 Improve the Creative Level of Documentaries

If you want to improve the creative level of documentaries, you must meet the audience's viewing experience and psychological needs more. Aiming at the audience group in the new era, their aesthetic view is rapidly increasing. As a relatively unpopular program type, documentaries must better face the audience market through innovation. To this end, the documentary must not only choose the content and subject matter, but also pay attention to the content and form of expression [7]. With more plain language, more diversified and vivid forms of presentation, we can truly start from the audience's perspective and viewing needs, avoid the traditional documentary's serious, boring, and academically strong impression, and give the audience more young, An era of viewing experience.

5.4 Improve the Incentive System for Documentaries

The development of documentaries also needs to be guaranteed by the improvement and optimization of the system. According to the short-, medium- and long-term strategies for the development of documentary films, it is effectively decomposed into specific tasks to improve the management system. On the one hand, the job responsibilities are clearly defined; on the other hand, in line with a fair and effective assessment system, a scientific and effective incentive mechanism is formed, so that the development of documentary films can get rid of the over-reliance on creation and gradually become scientific, standardized and sustainable. development route [8].

6. Future Prospects for China's Industrialized Documentaries

Every bit of people's life is constantly changing due to the rapid changes in the technology of the times. Following the pace and pulse of the times, with the support of funds and people's needs, the industrialization of documentaries is an inevitable trend in the operation of documentaries. The improvement of people's living standards is accompanied by the improvement of people's cultural appreciation. The quality of industrialized documentaries will be jointly monitored by the public [8].

Although this is an era of rapid consumption, documentary filmmakers should abandon the impetuous wind and concentrate on it. Creation will open up a broader path for Chinese documentaries.

7. Summary

As an important responsibility for propagating new ideas, recording a new era, and singing the mainstream spirit of society. Creators should be clear about their cultural mission and social responsibility, and devote themselves to the creation of documentaries with fuller enthusiasm. At the same time, they should combine the characteristics of the times with new technologies and new methods to enhance the impact of documentaries and provide more abundant the program content and emotional influence experience promote the healthy development of Chinese cultural undertakings.

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