



Figure1: "Wedding Ring and Emotional Expression."
(Photograph taken by Nima; 2018)

Laughter and Connection ----- Comedic mockumentary as a tool for enabling cultural understanding between China and New Zealand, through the ritual of marriage: A production proposal

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ABSTRACT

This research project illustrates a humorous and fantastic adventure concerning the cultural differences between Western and Eastern countries by using a mockumentary format. Cultural differences can embody many aspects of daily life. As a country with a variety of immigrant groups, New Zealand's population features many distinctive foreign cultures. This project attempts to make a pre-production of a comedy mockumentary. It examines cultural conflicts that are embodied in different marriage rituals in regards cross-cultural communications between Chinese and New Zealand Europeans.

The two primary methodologies, practice-led and comparative study, orient the pre-production to look into the inner logic and cultural transfer of cross-communication, and the history of cross-cultural marriage in both countries. In researching these subjects, this project used four research methods; observation, industry research, comparison and virtual research. This project can provide a new perspective in reviewing cross-cultural communication in the context of individual relationships.

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly indicated), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

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1. INTRODUCTION

1.1 The aims

In a few cross-cultural families and relationships, different rituals and customs may result from cultural misunderstanding and conflicts are not uncommon. To some extent, such matters are inevitable and serious enough that they can lead to quarrels and broken relationships. Embarrassing scenarios and funny moments can emerge from those aforementioned matters. However, most films tend to reflect the cultural conflict from a serious and negative perspective of family ethics and cultural stereotypes. Therefore, in order to contrast with this type of film and counteract pessimism towards cross-cultural relationships, this project intends to demonstrate cultural conflicts and cultural transfer from a humorous perspective. Furthermore, I would make a logical hypothesis that funny events and embarrassing scenarios stemming from differences in rituals provide a useful guide in reviewing the cultural conflicts and differences in cross-cultural communication in a humorous and informal way.

This project discusses how to demonstrate the cultural differences in marriage rituals between Chinese and New Zealand European couples in a mockumentary format. The major purpose of this project is to use a comedic mockumentary genre as a platform. A wider audience therefore, could further understand the negative and positive effects of the cultural differences of cross-cultural communication.

1.2 The structure of the project

This project framework contains the deskwork, investigation and creative practices. The deskwork refers to theoretical and historical research; the investigation refers to industrial research and the collection of original stories; and the creative practices are embodied in a production bible that features the content and execution plan of this mockumentary. This report consists of a contextual review,

research methodologies, methods, concept and development, findings, discussion and a conclusion. The content of the production bible contains a synopsis, the project overview, characters, an outline, style approach and aesthetics. It also includes the targeted audience, partnerships, interactive elements, budget and financing, distribution, production timetable and a summary.

1.3 Scope of study in this project

The research scope can be divided into two fields; theoretical-based humour in films, and studies of cross-cultural communication. Firstly, theoretical-based humour in films can help with generating humour that can dramatically indicate cultural differences. Vandaele (1994, 1)¹ states that incongruity and superiority are traditionally regarded as two mechanisms that can make people perceive humour. The humour theory is important in generating and discovering the humorous elements and scenarios for a comedic mockumentary. Based on theoretical research, the funny events and embarrassing scenarios in the real scenes can then be transformed into dramatic plots. The humour would be a tool to illustrate dramatic conflict. More importantly, the related theory may answer the core question of this research – that is, how the comedy, as a dramatic form of humour, can make the audience think about cross-cultural communications in depth. Thus, this research about humour will guide the design of the storyline and characters and should be regarded as essential theoretical research.

Secondly, the studies are concerned with cross-cultural communication and ritual differences. Such studies can further support character development and the historical representation of cross-cultural communication, which can elaborate the effects and features of communication between cross-cultural couples.

1 Vandaele, Jeroen. "Humor Mechanisms in Film Comedy: Incongruity and Superiority." *Poetics Today* 23, no. 2 (2002): 221-49

1.4 Terms

There are two key terms in this research. They are 'cross-cultural communication' and 'mockumentary' and they are interrelated. A clear definition of each term can help to further clarify the aim of this project. Hurn and Tomalin (2012)² define cross-cultural communication as a multi-subject that includes anthropology, linguistics, philology and psychology. Normally, it can be regarded as a way for people to communicate with exotic peoples in ordinary life. Moreover, they argued that cross-cultural communication embodies spoken and written forms, including etiquette and body language. In terms of the preceding statement, etiquette was defined as a kind of language in communication, which further indicates the importance of different cultural rituals in cross-cultural communication.

According to Hight (2010)³, the mockumentary has its roots in situation comedy, and is featured in a mock-documentary style, which includes the subversion of factuality as a distinctive type of storytelling. The mockumentary widely engages with television and emphasises both irony and reflexivity. In this project, the mockumentary reflects the cultural conflict in cross-cultural communication, and is inspired by the scenarios in real life to generate a series of plots in a documentary style.

Key words : cross-cultural relationship, humour, mockumentary, rituals, cultural stereotypes.

² Hurn, Brian J, and Barry Tomalin. "Teaching Cross-Cultural Communication." In *Cross-Cultural Communication*, 274-93: Springer, 2013.)

³ Hight, Craig. *Television Mockumentary: Reflexivity, Satire and a Call to Play*. Manchester University Press Manchester, 2010.

2. CONTEXTUAL REVIEW

2.1 Cross-cultural marriage in New Zealand

This contextual review began with researching real situations in China and New Zealand with regard to cross-cultural marriage, and the different models of thinking between Orientalism and Occidentalism.

With the increasing trend in immigration, Chinese have become a large ethnicity group in New Zealand. In terms of a report from New Zealand Immigration Statistics (2018),⁴ the amount of legal Chinese residents account for 15.48% of the total population of New Zealand. Moreover, it indicates that almost one-third of New Zealand's international students are from China. Although Chinese have become a considerable immigration group in this multicultural society, the rate of interracial marriage is still low. The report from Victoria University of Wellington (2007)⁵ pointed out that Pakeha have relatively low rates of marriage with outsiders of their group in New Zealand, especially with people from Asia. Said (1978)⁶ stated that the ideology of western countries is in contrast to eastern countries, and they are two completely different models of thought. This explanation can be engaged to define cultural conflicts between eastern and western states. Cultural conflicts in individual relationships can be unique and specific, however. This project dramatically demonstrates the cultural conflicts between Chinese and New Zealand Europeans in individual relationships, which can provide an important point of view to concretely analyse the effect of different thinking models of cross-cultural communication in New Zealand.

4 New Zealand Immigration Statistics. "Number of Approved Clients by Application Type over Time." <http://www.migrationstats.com/nz/home>

5 Callister, Paul, Deborah Potter, and Robert Allan Didham. *Ethnic Inter-marriage in New Zealand*. Statistics New Zealand, 2007.

6 Said, Edward. *Orientalism*. New York: Pantheon. 77(1978).

2.2 The cross-cultural themed film

There are not many films that feature cross-cultural couples or marriage rituals. A handful of existing films, such as *The Wedding Banquet* (1993)⁷ and *Banana in a Nutshell* (2005),⁸ identify themes analogous to cross-cultural marriage, and can be a vital reference. Normally, to capture the audience's attention, the dramatic obstacle should be external and physical in the storyline, such as a villain or an impossible mission. However, in my opinion, both films have two kinds of internal obstacles; different family ethics and cultural stereotypes. The development of the stories depends upon those two internal obstacles. Based on the two films, I realise the importance of demonstrating different family ethics and cultural stereotypes; those two factors should be considered the internal obstacles in this proposed mockumentary.

In *The Wedding Banquet*, the film illustrates different attitudes towards same-sex marriage as shown in China and the United States. In this film, same-sex marriage is inherently discriminated against in China, while in the US, it has been legalised and accepted by the general public. Baunach (2012)⁹ claims that from 1988 to 2010 there was broad support for same-sex marriage. In the same period in China, there was continued social condemnation of same-sex relationships and family pressure to enter into a "proper" marriage (Yinhe, Li. 2007).¹⁰ Seemingly, *The Wedding Banquet* tells a romantic love story, but Ang Lee attempted to reveal the cultural contradictions between American and Chinese families about the ethics of same-sex marriages. The ethics of each culture is in contrast to each other, which forms the dramatic obstacle in this film.

7 Lee, Ang. *The Wedding Banquet*. Film, 106 min. Samuel Goldwyn Company, Taiwan, (1993).

8 Liang, Roseanne. *Banana in a Nutshell*. Film, 55min. Kinonation, New Zealand, 2005.

9 Baunach, Dawn Michelle. "Changing Same-Sex Marriage Attitudes in America from 1988 through 2010." *Public Opinion Quarterly* 76, no. 2 (2012): 364-78.

10 Yinhe, Li. "Regulating Male Same-Sex Relationships in the People's Republic of China." In *Sex and Sexuality in China*, 90-109: Routledge, 2007.

Similarly, in *Banana in a nutshell*, all the interviewees pour out the pressure arising from different family ethics and cultural stereotypes. For example, the leading character forces himself to learn the language before joining the Chinese family. Director Liang showed a lot of old pictures, videos and interviews to indicate the different points of view about love and family culture between New Zealand Europeans and the Chinese. In this film, the Chinese family's set of ethics plays the role of villain by constraining the desire of the main characters.

According to Kram (2016),¹¹ a successful screenplay should contain conflicts and obstacles, and be able to influence the characters arc.¹² Normally, the story would illustrate the process of overcoming and confronting them. Those films and theories orient this particular project in setting external and internal obstacles that represent the cultural conflicts to extend the characters arc and move the story forward. Another consideration is how to stress the different family ethics in a comedic mockumentary. In the two films above, the different family ethics and cultural stereotypes happened in a fictional story; unlike them, this proposed mockumentary will demonstrate the different family ethics and cultural stereotypes in a real situation.

Additionally, the director of *Borat* (2006) (Figure 2)¹³ placed fictional characters into the documentary form to satirise American culture, which aroused public attention and heated discussion between scholars. Campbell (2007)¹⁴ said that mockumentaries undermine the documentary's claim to objectively tell the truth. Meanwhile, she commented on the fictionality in *Borat*, stating that such

11 Wendy Kram. "WENDY 'S LA4HIRE: Great Screenplay Writing Part 6 – Conflicts & Obstacles" (2016)

<https://www.scriptmag.com/features/wendys-la4hire-great-screenplay-writing-conflicts-obstacles>

12 A character arc is the transformation or inner journey of a character over the course of a story. If a story has a character arc, the character begins as one sort of person and gradually transforms into a different sort of person in response to changing developments in the story.

13 Charles, Larry. "Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan", Film, 84 minutes. United Kingdom & United States: 20th Century Fox, 2006.

14 Campbell, Miranda. "The Mocking Mockumentary and the Ethics of Irony." *Taboo: The Journal of Culture and Education* 11, no. 1 (2007): 8.

fictionality can guide the audience to rethink the validity of the cultural or political position of their subjects. More importantly, the fictionality builds uncertainty; the fictional narrative space is able to deviate the story and its characters away from normalcy. This mockumentary refers to *Borat* to combine the fictional drama and authenticity of the documentary to criticise certain issues or phenomena concerning the conflicts resulting from different marriage rituals.

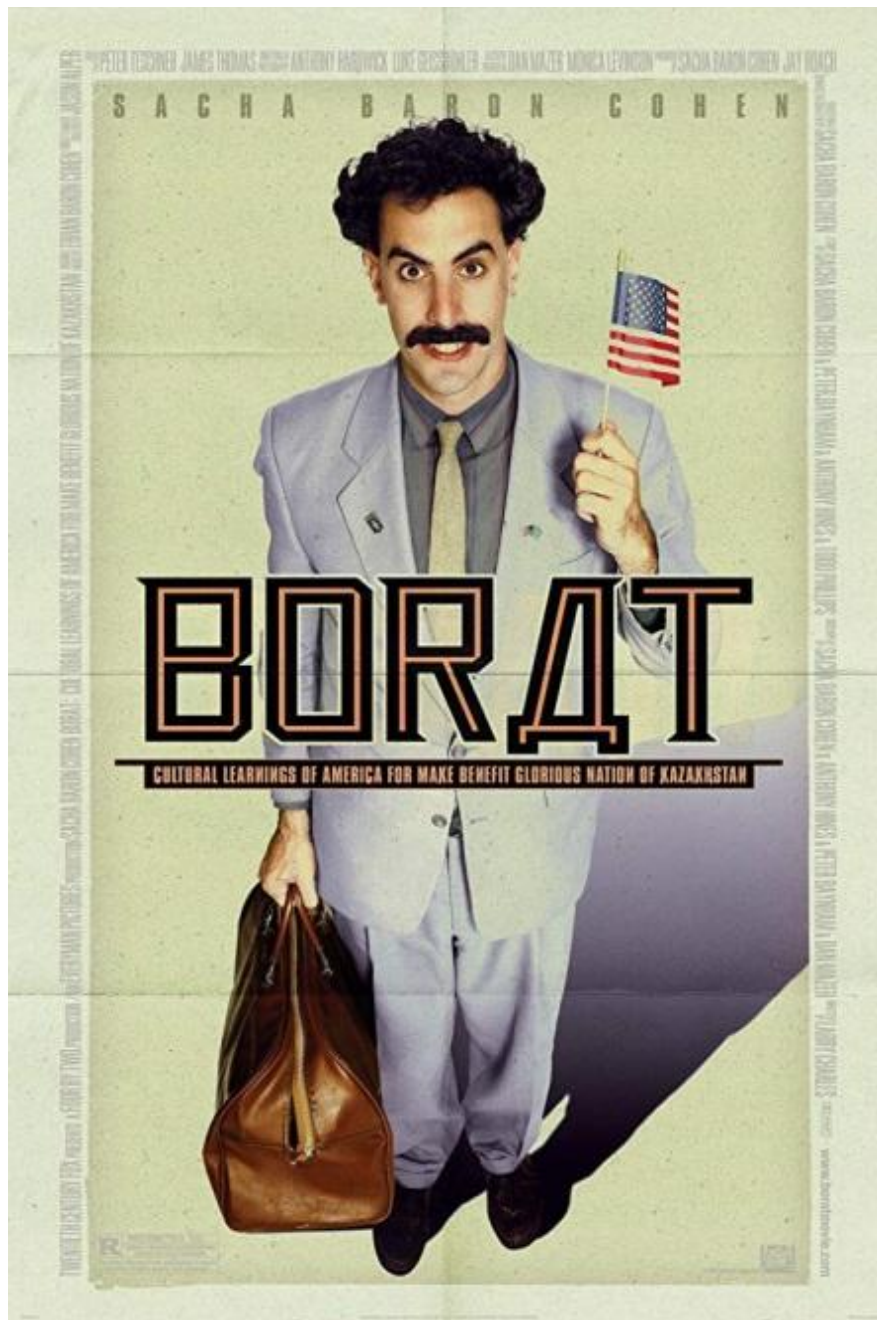


Figure 2: Film poster from *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* (2006). The poster can be accessed from <https://www.imdb.com/title/tt0443453/>

2.3 Historical research

Historical research concerns the study, interpretation and understanding of past events. It may consist of primary sources, which is evidence to further explore the question in discussion (Tuchman, 2004).¹⁵ In this project, historical research is indispensable to further understand how cross-cultural marriage developed in New Zealand and China. In terms of history, there was an upsurge of cross-cultural marriage in China and New Zealand, but it was as a consequence of the colonialist war and racial tensions. According to Wanhalla (2013),¹⁶ colonisation triggered the interracial marriage upsurge between Maori and Europeans during the period of 1769 to 1840 in New Zealand. Since Europeans landed in 1769, the intensity and imbalance of cross-cultural communication resulted in unfair and interethnic marriage. The cross-cultural relationship was a way to force the indigenous people to accept a new institution. Until 1840, approximately 2,000 European males had settled in New Zealand and maintained a short-term cross-cultural marriage with the local women.

The Opium War resulted in an upsurge of cross-cultural marriage of Chinese people. Robyn stated (1996)¹⁷ that the first group of Chinese who married outsiders were Chinese education mission students. To resist this invasion from western countries, the Qing government was determined to enhance their comprehensive power nationally by learning from western countries. Thus, the Qing government carried out an official operation that was named the "Chinese education mission." The Chinese Ministry of Education sent 120 Chinese students to universities in the United States. As arranged, they should return to China and devote themselves to developing the motherland after graduation. Some of them, however, settled down in the United States and

15 Tuchman, Gaye. "Historical Methods." 2001. *The SAGE Encyclopedia of Social Science Research Methods* (2004): 462-64.

16 Wanhalla, Angela. *Matters of the Heart: A History of Interracial Marriage in New Zealand*. Auckland University Press, 2013.

17 Robyn, Chris. *Building the Bridge: The Chinese Educational Mission to the United States: A Sino-American Historico-Cultural Synthesis, 1872-1881*. 1996.

married Americans. This is the first upsurge of cross-cultural marriage in modern Chinese history.

In terms of this history, cross-cultural marriage was not amicable and harmonious. It came with racial conflict and contradiction and lead to the formation of new rituals that combined the two cultures. As an extension of the context of historical research, this project is going to demonstrate what specific conflicts come with cross-cultural marriage between Chinese and New Zealand Europeans nowadays. There is not too much historical evidence however, to indicate much cross-cultural marriage between Chinese and New Zealand Europeans. Thus, this mockumentary can utilize reliable historical materials to prove that.

2.4 Theoretical research

Wacker (1998)¹⁸ underlines the importance of theory on practice. He claims that practice should work alongside theory, otherwise it becomes a dull and dangerous process. Theoretical research can orientate themes in the academic field, and establish a preliminary theoretical framework. It also involves cross-cultural communication, humour, and provides dramatic structure.

(2.4.1) Orientalism and Occidentalism

According to theoretical research, cultural differences between the East and the West can result from distinctive thinking models and cultural imagination towards exotic cultures. To indicate such cultural distinction, Said (1978)¹⁹ defined Eastern culture as “Orientalism” , which comes from an academic perspective. “Occidentalism” was a term that symbolised the western world. Both of them

18 Wacker, John G. "A Definition of Theory: Research Guidelines for Different Theory-Building Research Methods in Operations Management."

Journal of operations management 16, no. 4 (1998): 361-85. (This reference needs to be attached to the last reference on the previous page)

19 Said, Edward W. 1978. "Orientalism." New York: Pantheon (1995): 24-51

refer to research fields of geography, culture, language and race. Said also indicated that Orientalism is a product of cultural imagination about eastern societies. Carrier (1995)²⁰ analysed the images of the West and pointed out that Occidentalism is an image of western cultural identity and this image reflects on a cultural gap between the East and the West in a variety of areas. Moreover, Said referenced Alfred Lyall' s work²¹ in outlining the different thinking models between western and eastern peoples. He said that the minds of eastern people were lacking in accuracy and logicity, and that western people, by contrast, were natural logicians. Additionally, he believed that with the development of globalisation, cross-cultural communication tends to occur on a highly frequent basis.

Nowadays, the two distinctive thinking models interact in a specific way. Winkelman (1994)²² classified four stages of cultural shock in cross-cultural communication:

- Honeymoon or tourist phase:
This indicates that people enter into a new culture with interest and excitement.
- Crises phase:
When the honeymoon or tourist phase gives way, the conflicts come up within a few weeks, caused by incongruous individual characteristics or other factors.
- Adjustment, reorientation and gradual recovery phase:
This refers to the learning process of adjusting to a new culture.
- Adaptation, resolution or acculturation phase:
This embodies being successful at resolving conflicts and managing the new culture.

²⁰ Carrier, James G. *Occidentalism: Images of the West: Images of the West*. Clarendon Press, 1995.17

²¹ Alfred Lyall (1835–1911), an administrator in the Indian Civil Service, a poet and Tennyson scholar, and the author of several works on the expansion of British power in India.

²² Winkelman, Michael. "Cultural Shock and Adaptation." *Journal of Counselling & Development*, no. 2 (1994): 121–26.73

Those four stages stand for a process of cross-cultural communication ranging from contradictory to harmonious.

(2.4.2) Humour

Vandaele (1994, 1)²³ indicated that incongruity and superiority are traditionally regarded as two mechanisms which people perceive as humour. They said that incongruity results from a mismatch between physical perception and spiritual representation. The incongruity theory claims that humour occurs when something illogical or unfamiliar happens which can make people experience a new set of emotions and create a different line of thought. Superiority results from highlighting mistakes and sneering at the errors. Davis (2017)²⁴ suggested that “in these misunderstandings, two independent, on-stage perspectives or narratives intersect, so that the resulting (single) event is interpreted in different ways by different parties to it, while the audience (which occupies a position of privilege) is able to see both sides and to enjoy the hilarity of detached superiority” . She claims it happens when the audience is laughing at the character, that they are also thinking about the problems faced by themselves in the context of circumstances that the director has designed.

Based on the aforementioned theories, cultural shock between the two may replace an ineradicable logic and cognition in the context of cross-communication – this can lead to incongruity. Meanwhile, when misunderstandings result from the two different thinking models which demonstrate preposterous behaviour, the audience might laugh at their stupidity, or they might believe they can solve the problem better. In this case, the audience can enjoy their superiority. I will therefore collect humorous real events that demonstrate those two mechanisms through linking the two

23 Vandaele, Jeroen. "Humor Mechanisms in Film Comedy: Incongruity and Superiority." *Poetics Today* 23, no. 2 (2002): 221-49

24 Davis, Jessica Milner. *Farce*. Routledge, 2017

theories. Subsequently, they will be important rules in setting up the scenarios. These scenarios will reflect the two mechanisms through demonstrating the different marriage rituals.

3. THE METHODOLOGY AND RESEARCH METHODS

3.1 The methodology

(3.1.1) Practice-led methodology

Smith (2009)²⁵ claims, that practice-led methodology is a conceptual framework that allows researchers to incorporate their creative practice, creative methods and existing theory into the research design and as a part of the research output. Usually, it consists of two components, a creative practice and a text component. Both components interact and work with each other to address the research question.

In this project, the text component is a report that consists of two parts; dissection and evaluation. In dissection, I highlight the feasibility and strategies to develop the concept. In the evaluation, I attempt to summarise and review the result and value of the project. The creative practice is a production bible of a mockumentary. This bible will indicate the story outline, style approach, targeted audience, partnership, interactive elements and fundraising strategy.

(3.1.2) Comparative research

Ragin and Zaret (1983)²⁶ indicated that comparative research aims to make comparisons between different countries and cultures, and it widely engages with the social sciences. This project compares the representative marriage rituals of China and New Zealand to find out their different cultural implications.

25 Smith, Hazel. Practice-Led Research, Research-Led Practice in the Creative Arts. Edinburgh University Press, 2009.

26 Ragin, Charles, and David Zaret. "Theory and Method in Comparative Research: Two Strategies." Social forces 61, no. 3 (1983): 731-54.

The specific comparison in this research is based on the outcome of observation, and the detailed arguments will be demonstrated in the comparison section.

3.2 Research methods

In order to develop the text component and the creative work, this project is going to employ four research methods: observation, industry research, comparison and virtual research.

(3.2.1) Observation

This study attempts to engage with observation to fully understand the cultural differences regarding the marriage rituals in China and New Zealand. The observation method is a significant practice which creates the content of the mockumentary. This consists of four types of observation: this includes the cross-cultural wedding; humour resulting from cultural differences in a cross-cultural relationship; the distinctive rituals and customs of marriage between a Chinese and New Zealand European couple; and the peculiar cultural phenomenon of marriage in China.

(3.2.1.1) The cross-cultural wedding

In terms of the first type, the events being observed are cross-cultural weddings. In the development of this thesis, a cross-cultural wedding between a Chinese girl and a New Zealand Japanese boy (Figure 3) was observed. In general, the wedding ritual is Christian, but etiquette about gift giving and activities after the wedding mix the two different cultures. A few Chinese guests give “lucky money”²⁷ to the Chinese bride, but New Zealand guests tend to give some meaningful gift to the bridegroom. Based on observing cross-cultural weddings,

27 The lucky money in China: Put in a small red envelope or packet, the Chinese lucky money, also known as Hongbao or Yasuiqian in Chinese, is a monetary gift which is given during the Chinese Spring Festival holidays.

authentic first-hand wedding rituals in real life can be used as material to create the situations and suggest meanings in this project.



Figure 3: A cross-cultural wedding between a Chinese girl and New Zealand Japanese boy

(3.2.1.2) Humour in a cross-cultural couple

Additionally, in the daily life of a Chinese and Indian couple, the misunderstandings might be observed as a result of cultural differences which could frequently occur. This can lead to humour (Figure 4&5). In Figure 4, due to the language problem, the cross-cultural couple cannot fluently communicate with each other, and the language barrier spoils any serious mood. In Figure 5, due to the Indian boy not understanding Chinese rituals concerning giving birthday gifts, the gift becomes a death curse. Such results of observation are excellent material for comedic elements in this mockumentary, and they can guide the crew to estimate what laughter might happen in those restricted circumstances. Thus, this observation can enrich the outline of the proposed mockumentary proposal.

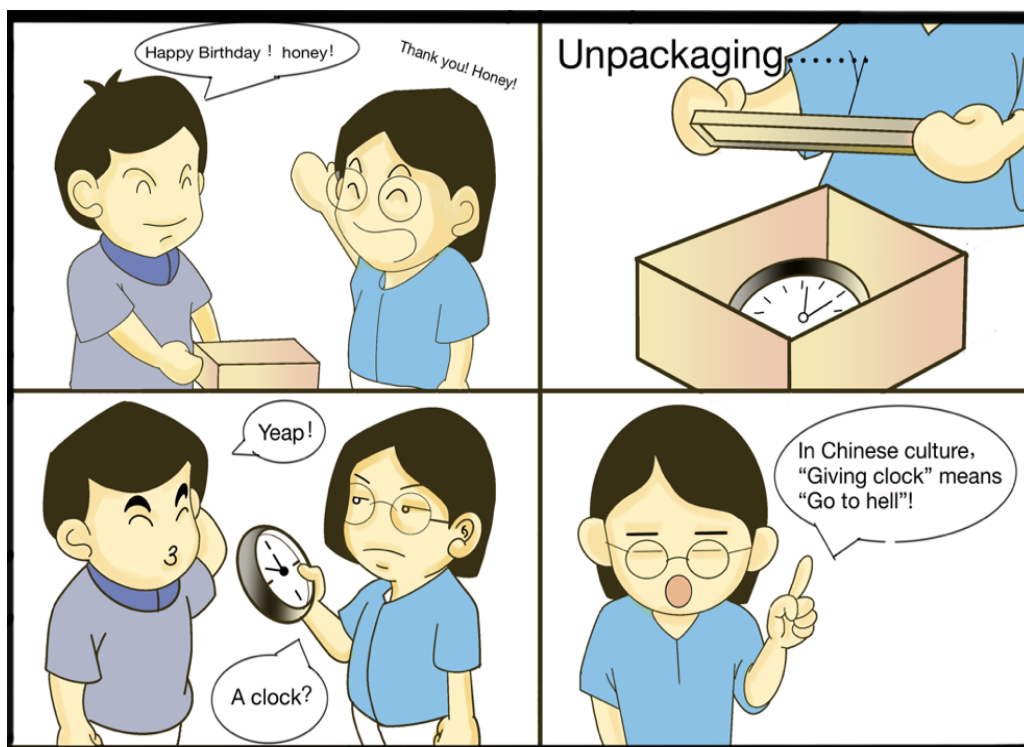


Figure4&5: The examples: the humour created by a cross-cultural couple

(3.2.1.3) Distinctive rituals and customs of marriage between Chinese and New Zealand European couples

Speaking of the third type, the object of observation is the wedding customs of Chinese and New Zealand Europeans. Procario-Foley (2004)²⁸ indicates that wedding rituals can encompass the features, functions and certain implications of culture, religion and conventions. For example, there are a few particular customs inherited from ancient Chinese rituals that celebrate weddings. In Chinese wedding banquets, guests should avoid smashing the tableware that is used for the banquets, as “broken” represents divorce and a broken relationship in Chinese culture. After the dinner, the guests prank the couple to celebrate the upcoming new life of the couple, which is called Nao Dong Fang (Figure 6).²⁹



Figure 6 “Nao Dong Fang” , Chinese custom on the wedding night. An internet photograph from <https://zhuanlan.zhihu.com/p/21446093>

²⁸ Procario-Foley, Elena G. "Marriage Rituals." *Folklore* 114 (2004): 452.

²⁹ Nao Dong Fang: it means disturbing the privacy of the bridal room (Chinese custom where guests banter with and play pranks on the newlyweds)

Meanwhile, there is a similar party that New Zealand European women prefer to hold before the wedding, which is the “hen party” (Figure 7).³⁰ Montemurro (2003)³¹ indicates the origin and implications of the hen party. It was originally rooted in the idea that marriage requires monogamy, and it was defined as the female version of the traditional bachelor party. It implies that the bride sacrifices her sexual freedom to the man who will marry her. Such a party expresses the attitude of New Zealanders towards the marriage, and it can be culturally symbolic that it demonstrates the marriage rituals of New Zealanders in this mockumentary. The diverse wedding parties can be used to support the creation of scenarios in the production bible.



Figure 7 : The hen party. An internet photograph from <https://www.easyweddings.com.au/articles/melbourne-hens-night-ideas/>

³⁰ Bachelorette party : A party held for a woman who is about to get married.

³¹ Montemurro, Beth. "Sex Symbols: The Bachelorette Party as a Window to Change in Women' s Sexual Expression." *Sexuality and Culture* 7, no. 2 (2003): 3-29.

(3.2.1.4) The peculiar cultural phenomenon of marriage in China

There is a particular cultural custom that represents a baseline regarding marriage in the Chinese family — the matchmaking park (Figure 8). In China, parents share their children's information regarding educational background, salary and portrait photographs with each other in certain public parks. If they find an ideal partner for their child, they will force their child to date the man/woman whom they have never met before. This phenomenon is not common around the world, and it can be an example which is indicative of the relationship between couples and their families in China. According to observation of cultural customs regarding the blind date, the authentic and intense experience of marriage culture in China can highlight cultural differences and Chinese concepts in marriage and relationships. It is this reality that reflects the peculiar cultural phenomenon of marriage in China in the production bible.



Figure 8: Matchmaking park in Shanghai, An internet photograph from <http://www.shanghaihalfpat.com/matchmaking-market-at-peoples-square-park/>

In summary, the outcome from the observation method supports this project in designing specific scenarios. Such marriage rituals and humour it provokes can be the symbols which demonstrate cultural differences in this mockumentary.

(3.2.2) Industry research

The industry research focuses on overviewing and analysing the cinema industry in both China and New Zealand. Researching related data and the industry report is imperative. It concerns the box office, audience tendencies, the industrial structure and distribution related studies.

In 2008, the New Zealand Film Commission and Creative New Zealand (2008)³² analysed the situation of the documentary industry in New Zealand. It stated that the small population and the competition between documentary makers has led to a decline of the documentary industry in New Zealand. Compared to mainstream commercial films, the output of documentaries is low. Although in America, a country that has the advantage of hosting a film industry, the documentary industry is still facing a challenge regarding output. According to the statistics from The Numbers,³³ in 2017 merely 148 documentaries were screened in the United States, which accounts for 0.4% gross at the box office.

Fortunately, some independent organisations conducted various documentary festivals to develop this industry. The documentary festival is a mainstream platform specifically created to reach their audience. There are three targeted film festivals to distribute this work; the Guangzhou International Documentary

³² Creative New Zealand, "Research into New Zealand's Independent Documentary Sector (Research Information Paper)." Auckland, 2008.

³³ The Numbers is a movie industry data website that tracks box office revenue in a systematic, algorithmic way. The company also conducts research services and forecasts incomes (Do you mean "profits" here. Please check) of film projects <https://www.the-numbers.com/market/2017/genre/Documentary>

Festival³⁴ (GZDOC), Shan Xia documentary laboratory in China (SXDL),³⁵ and the New Zealand International Film Festival (NZFF).³⁶ Subsequently, internet video websites have gradually taken over from the original video and independent films, and has become the mainstream platform. According to a report from Lennart, Purcell, Smith and Zickuhr (2010),³⁷ since 2006 sharing self-created content online has tended to be more popular, and three in ten adult online users prefer to share their original content online. Based on this increasing tendency, the New Zealand Film Commission and Creative New Zealand (2008) indicate that the online broadcast platform can provide a new opportunity for the documentary industry.

To sum up, the cinema chain is not the mainstream broadcast platform for the documentary; therefore this project should consider other platforms for this mockumentary. However, the film organisations in China and New Zealand serve as the pillar for developing documentaries. Additionally, films festivals are the primary platform. Meanwhile, the video websites have a considerable potential to extend the market and expand the reach of the audience. This project will consider the situation of the documentary industry in China and New Zealand, and also combine the traditional with newly-developing online platforms for its distribution scheme. The industry research can orient the cooperation model and the promotion platform, the analysis that is based on industry research will be indicated in the partnership and distribution chapters in the production proposal.

34 The Guangzhou International Documentary Film Festival is a state-endorsed documentary film festival held in the city of Guangzhou, China.

35 Shan Xia documentary laboratory: a social organisation that seeks fresh cinema expression and breaking-edge cinematic language. Every July, we celebrate our passion for free spirit and love for cinema. FIRST promotes emerging talents and presents brave and creative films.

36 The New Zealand International Film Festival (NZIFF) is a film festival held annually across New Zealand throughout the latter half of the year.

37 Lennart, Amanda, Kristen Purcell, Aaron Smith, and Kathryn Zickuhr. "Social Media & Mobile Internet Use among Teens and Young Adults. Millennials." Pew internet & American life project (2010).

(3.2.3) Comparison

In order to effectively express the cultural differences between Chinese and New Zealand European weddings, this research compares wedding gifts and wedding rituals from these two cultures.

Based on different wedding rituals, Chinese people prefer to give money as a present, while New Zealanders prefer to give meaningful gifts to bless the couple. The different wedding rituals reflect distinctive understandings regarding the marriage. In terms of observation, the lucky money can imply the importance of money in a marriage from the Chinese perspective. By contrast, New Zealanders prefer to give a specific and meaningful gift as a souvenir to remember the big day for the couple. Also, in Chinese weddings, the demanding and ancient convention strictly restricts the behaviors and speech of guests. Such severe restriction implies a benediction toward the couple. Moreover, compared to New Zealanders, Chinese parents can intervene and dominate the marriage and relationship of their children far more than New Zealand parents would. In other words, young New Zealand couples have more freedom to choose a relationship and marriage than Chinese youngsters have.

Such an outcome from this comparison, highlights an understanding about marriage and relationships in China and New Zealand, where these distinctions can be a core factor in supporting the basic storyline of this mockumentary. In some scenarios, I will use such distinctions to intensify the dramatic conflicts.

(3.2.4) The visual research

According to Tahor (2016),³⁸ the visual style of films depends on the format, composition, light, colour and contrast. The visual research in this project will focus on those aspects above which can determine the visual style in each scene. Concerning the format, Tahor compares the advantages between digital footage and Super 16mm footage. Super 16mm film has an intense grain in underexposed areas and in night shots, and lacks definition in the low key, or dimly lit scenes; it cannot adapt to complex and changeable shooting circumstances. However, in comparison to Super 16mm, the digital footage has no visible grain and higher definition in night shots, and in most circumstances, it maintains a natural and saturated contrast. In order to adapt to complex and changeable shooting circumstances, digital footage is widely associated with independent and low budget films, this mockumentary will engage with digital footage.

Among all the visual elements, colour plays the most important role to form the visual style in a film. Feinberg³⁹ indicated that besides lighting, colour is part of the backbone of emotion in a film. In this mockumentary, the colour in the wedding ceremony represents a different cultural understanding concerning marriage. In a New Zealand wedding ceremony, the main colour is white, which represents pure and sacred love. By contrast, the main colour in a traditional Chinese wedding is red, implying the prosperity of the male family. However, the colour white usually applies to funeral ceremonies in China, and the colour red represents blood and violence in many Western countries. The understanding regarding colours conflict with each other, which can engage with those scenarios to imply cultural differences. In certain scenarios, the colour design will combine red and white to

³⁸ Tahor, Eran. "Cinematography and Visual Style: Understanding the Collaborative Roles of the Cinematographer in the Development and Production of South African Fictional Feature Films." 2016.

³⁹ Danielle Feinberg: Pixar's director of photography, creates stories with soul and wonder using math, science and code. Go behind the scenes of Finding Nemo, Toy Story, Brave, and WALL-E.

imply cultural discord.

This visual research is not only about visual principles but also the application of these principles, so that it can be used practically in the production of the proposed mockumentary. In addition, this visual research is able to enrich and orient the visual design of the proposed mockumentary. Visual design can directly make the audience feel the emotions and atmosphere in the mockumentary. In this way, the audience may be immersed deeply in the scenarios.

4. CONCEPT AND DEVELOPMENT

(4.1) Structure

According to Adam (2017),⁴⁰ the dramatic arc contains five parts; exposition, rising action, climax, falling action and denouement. The three acts structure can clearly express the dynamic arc (Figure 9) and therefore, widely engage with script writing. According to Trottier (1998),⁴¹ in the first act the author needs to set up the characters, the relationship and the world where they live to rapidly draw the audience into a story by inciting an incident – this is named an exposition as well. The second act is the confrontation that comes with the “rising action,” which is the midpoint of a story. It is featured to demonstrate how the main characters overcome obstacles. Meanwhile, the change of character arc dramatically moves the story forward. The third act is resolution, it contains the climax and falling action, the main character indicates the resolution to solve the problem as a denouement.

⁴⁰ Adam, Martin. "The Dramatic Arc of the Theory of Fop: A Tentative Diachronic Excursion." *Prague Journal of English Studie* 6, no. 1 (2017): 127-49.

⁴¹ Trottier, David. "The Screenwriter's Bible," pp. 5-7. Salman James, 1998.

Above all, the three acts structure accords with the basic demand of the dramatic arc. Furthermore, Miller (2017)⁴² said that the three acts not only engage with fictional films and novels, but it can also apply to other forms. In this project, the mockumentary will use the three acts structure to build the dramatic arc. The specific interpretation concerning the structure of this mockumentary refers to the “The structure of the documentary” in the appendices.

In addition, a few actual events that represent social change developing in China and New Zealand can be a subplot to indicate the relationship between cross-cultural marriage and society. Those three acts illustrate the development of the cross-cultural marriage and follow the rules of the dramatic arc. It can be outlined as follows:

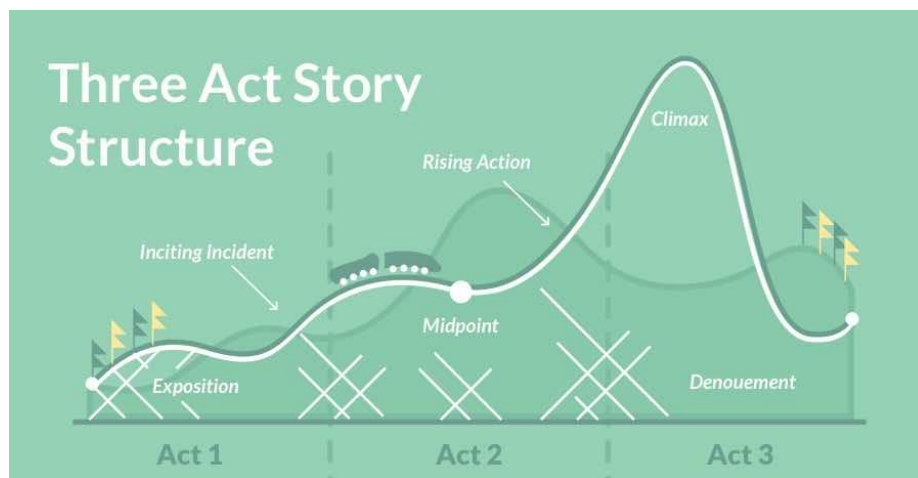


Figure 9 : The three acts structure. An internet photograph from <https://blog.reedsy.com/three-act-structure/>

Tan (2013)⁴³ pointed out that the active line of action advances a single storyline, directly capturing the audience' s interest and allowing them to follow it.

42 Jason Miller, How to Apply the Three Act Structure to Nonfiction Video, 2017 <https://www.videomaker.com/article/c10/19133-how-to-apply-the-three-act-structure-to-nonfiction-video>

43 Tan, Ed S. "Emotion and the Structure of Narrative Film: Film as an Emotion Machine." Routledge, 2013.

Furthermore, Battad and Si (2016)⁴⁴ stated that the interwoven storylines and the interaction between each single storyline helps with generating more information to draw the audience into the fictional scenarios. Based on previous work in theory research, the cross-cultural communication needs to go through four stages. In order to examine the reaction of different cross-cultural couples in those four stages, the second act will consist of four stories that represent those four stages. It helps to make an interwoven dramatic arc. The specific interpretation concerning the structure of this mockumentary refers to the “Structure” in the production bible.

(4.2) The mockumentary style

Barbash and Taylor (2002)⁴⁵ define the documentary as a nonfictional film containing four styles that depict a slice of reality.⁴⁶ The observational type is one of the pervasive styles. The observational type emphasises objectivity in the documentary, and aims to objectively illustrate the events like a mirror. However, the new genre, mockumentary, which features an imitation of the documentary, has subverted objectivity and authenticity. This proposed mockumentary tends to design the fictional and dramatic circumstances for the non-fictional protagonist. The audience will see how the protagonists deal with the problems that the crew designed in this extreme circumstance, which is full of comical quarreling and noisy fighting. The audience might laugh at the exaggerated and extreme behaviour, but to a certain extent, the laughter of the audience can be regarded as a response to the viewpoint of the author. The specific interpretation concerning the style of this mockumentary refers to the “Treatment” in the appendices. Such story development can create laughter

44 Battad, Zev, and Mei Si. "Using Multiple Storylines for Presenting Large Information Networks." Paper presented at the International Conference on Intelligent Virtual Agents, 2016.

45 Barbash, Ilisa, and Lucien Taylor. *Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos*. University of California Press, 1997.

46 Four documentary styles: impressionistic style, reflexive style, expository style and observational style.

from the audience with a distinct implication as well as expressing the author' s attitude towards certain issues or phenomena. This can help to guide the audience to rethink the validity of the cultural or political position of their subjects. Those settings purposefully satirise and criticise the misunderstanding resulting from cross-cultural communication, and at the same time, maintain authenticity.

(4.3) Visual style

The scope of discussing visual style involves colour, composition and lighting. To maintain both the drama and authenticity, the visual style highlights the sense of dramatic space in real time. In addition, the cinematographic style engages natural light to enhance the authenticity. Meanwhile, the colour illustrates an emotional expression, and the composition stresses the implicitly reflected cultural conflicts.

The primary consideration in visual style is colour, to match the emotion, and the implication of each scenario; the intended colour schemes should be associated with a specific sense. The interaction between viewer and medium depends on an emotional state, where Nijkamp (2009)⁴⁷ states that colour can be an agent that is able to express emotion. To improve the statement, Nijkamp mapped a chart to clarify the implication of emotion behind the colour (Figure 12). According to the chart, the colour involves both positive and negative traits, and emotion. The colour setting schemes in this mockumentary refers to the chart to express the internal emotion. The specific interpretation concerning the visual style of this mockumentary refers to the "The colour and lighting" in the production bible.

⁴⁷ Nijkamp, Niels A. "Mapping Emotion to Color." *Book Mapping Emotion to Color* (2009): 2-9.

Additionally, the composition of the mockumentary can be in a preposterous and dramatic style, which intensifies the dramatic conflicts associated with the storytelling. For example, this style is influenced by *Blue Vinyl* (2002).⁴⁸ People were amusingly swimming into a river which was polluted by factories. The cows were also eating grass near an industrial block (Figures 10 & 11).



Figures 10 & 11: *Blue Vinyl* (2002). An internet photograph from <http://www.docurama.com/docurama/blue-vinyl/>

⁴⁸ Daniel B. Gold, Judith Helfand. "Blue Vinyl", 98 minutes. United States, 2002.

Color	Positive trait	Negative trait	Emotion
yellow	purity pleasant	unpleasant (green, “unreinen”)	joy
yellow-red	energetic,	irritating	powerfull
red-yellow	energetic, warmth, passive		happiness
blue	comfort	void cold	sadness
red-blue	active	restless	discomfort
blue-red	more active	more restless	same as red-blue, but more negative
red	seriousness, dignity, grace/charm		faith
green	calm, neutral		calm

Figure 12: The implication of emotion in colour

(4.4) Music

Music has the ability to enhance the emotional expression in storytelling as well. Bolts, Schulkind and Kantra (1991)⁴⁹ introduced the effects of background music and how to use it in films. They said that background music can highlight the dramatic activity, and foreshadow upcoming events in films. Also, he indicates that the music in films can highlight cultural identity. To address the cross-cultural theme, this mockumentary will use the characteristic musical instruments of China and New Zealand to create a unique original score. Hollywood used to engage local (“Local” to whom? You may need to say “Chinese music” here) music with western style music, for example, a Hollywood composer utilised Chinese traditional music in the background music of *Kung Fu Panda*. However, there is no original score that combines both Chinese and New Zealand styles for a film, which might be used as a trial for this project. The specific interpretation concerning the music in this mockumentary is referred to as “Music” in the production bible.

(4.5) Distribution and Financing

Based on industry research, documentaries are not usually in the mainstream film genre in cinema chains. Independent film festivals and film foundations however, offer capital and a broadcasting platform for developing the industry. A few film organisations formulated a cooperative model to develop a film plan. Through selling the film plan that has not yet been carried through to filming, the director can create the development fund to carry out the plan. Meanwhile, the organisation is going to supervise the executive process and share the copyright with the director. In many cases, such organisations are responsible for investment as well as the broadcasting. The Guangzhou International Documentary Festival

⁴⁹ Bolts, Marilyn, Matthew Schulkind, and Suzanne Kantra. "Effects of Background Music on the Remembering of Filmed Events." *Memory & Cognition* 19, no. 6 (1991): 593-

(GZDOC)⁵⁰ and Shan Xia Documentary Laboratory in China (SXDL)⁵¹ have carried out the cooperation model. Pigden⁵² introduced mainstream financing methods in New Zealand, which was featured in an interview in Idealog (2016).⁵³ He said that applying for funding from the New Zealand Film Commission is a common method for independent film-makers in New Zealand. The New Zealand Film Commission is a non-profit organisation that is supported by the New Zealand government, which aims to support New Zealand films. In terms of the documentary development financing guidelines from the official website⁵⁴ of the NZFC, documentary projects can apply for a development fund up to a maximum of NZD\$40,000 for one project in two stages; \$20,000 for the early stage, and a further \$20,000 for the advanced stage. Moreover, other film organisations also provide broadcast platforms, such as the New Zealand International Film Festival (NZIFF). Due to different policies and a cooperative arrangement, this project attempts to draw up specific schemes to distribute this mockumentary in China and New Zealand. The strategy concerning the distribution and financing refers to the “Distribution and Financing” in the production bible.

In addition to traditional methods, this project will take full advantage of the internet. With the development of the internet, watching films online tends to be increasingly popular. Thus, video websites will be the primary distribution platform to promote this documentary. In China, iQiyi⁵⁵ has become the most popular video website. Its market share accounts for 24.3% (Figure 13), which is the market leader of the video website industry in China. It has also made a series of policies to

50 The Guangzhou International Documentary Film Festival is a state-endorsed documentary film festival held in the city of Guangzhou, China. It is one of the biggest documentary film festivals in China.

51 Shan Xia documentary laboratory: a social organisation that seeks fresh cinema expression and cutting-edge cinematic language.

52 Guy Pigden: The writer/director of “I Survived A Zombie Holocaust” (2014).

53 How to make a movie in New Zealand, <https://idealogy.co.nz/tag/guy-pigden>

54 The official website of NZFC : <https://www.nzfilm.co.nz/new-zealand/funding-and-support/funding-wizard>

55 iQiyi is an online video platform based in Beijing, China launched on April 22, 2010. iQiyi is currently one of the largest online video sites in the world.

purchase or support original videos,⁵⁶ such as profit distribution, copyright protection and detection of clicks. Any documentary makers can upload their artworks and enjoy these policies and rights.

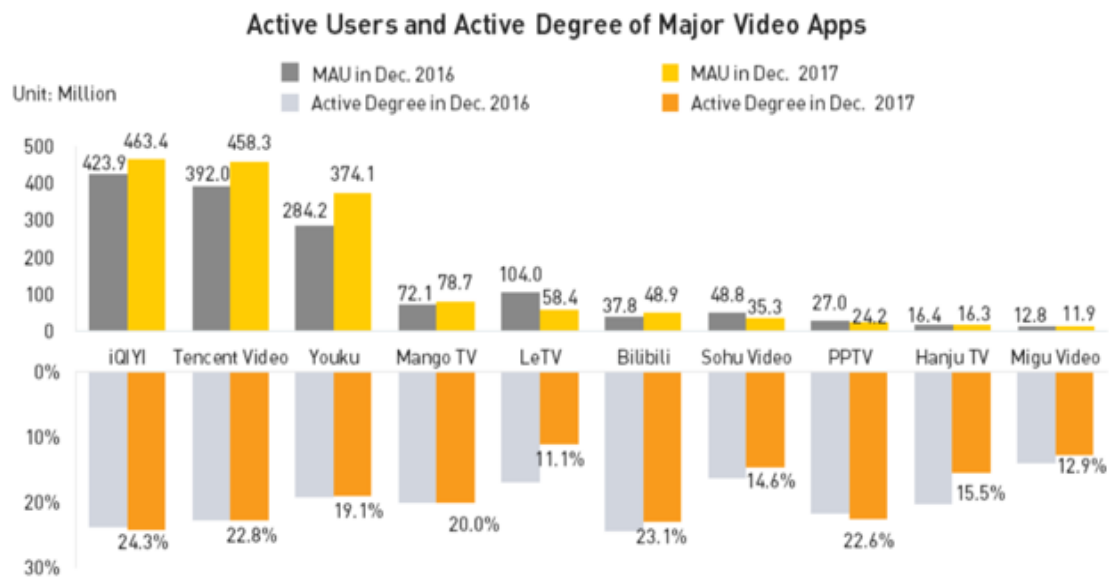


Figure 13: The market share of video apps in China: <https://seekingalpha.com/article/4187121-iqiyi-industry-analysis>

Additionally, NZ on Screen⁵⁷ is a local video website that is devoted to the culture of New Zealanders. It involves diverse cultural forms, including documentary, comedy, music and so on. In terms of the introduction from its official website,⁵⁸ there is around 4,000 free videos; the visitor sessions reach around one million people each year. Also, it aims to be an essential guide in developing the New Zealand film industry. Due to it maintaining a considerable number of visitor sessions and guidance quality, NZ on Screen is the prime internet platform in New Zealand.

⁵⁶ The agreement of the developer : <http://open.iqiyi.com/lib/treaty.html>

⁵⁷ NZ On Screen is a state-funded online promotional showcase of New Zealand television and film. Funded by NZ On Air, it provides free worldwide access to NZ-produced television, film and music videos. Content is streamed and the webpages provide authoritative background information.

⁵⁸ Official website of NZ on Screen : <https://www.nzonscreen.com/about>

Although the documentary industry shares a small proportion of the market, certain film organisations such as the GZDOC, SXDL and NZFF share its mainstream market, as mentioned above, which can be regarded as a traditional method for financing and broadcasting. They formulated and created the new cooperative models and policies to cultivate potential film plans or directors, which might help with developing an independent documentary. Meanwhile, the development of the internet provided a new opportunity for it as well. Based on the investigation above, this project combines a traditional strategy with the advantages presented by the internet to formulate a distribution and financing scheme. The details concerning the distribution and financing refers to the “Distribution and Financing” in the appendices.

(4.6) The target audience

Broadly speaking, all cross-cultural couples can be defined as a potential audience, however, to accurately identify the market, this project is going to pay more attention to cross-cultural couples in China and New Zealand.

In terms of the focus on data news,⁵⁹ there are a considerable number of cross-cultural couples in China. In 2001 and 2003, there were 16% cross-cultural couples in China; until 2015, it accounted for 8% (Figure 14). Although the proportion has reduced significantly, in a non-immigration country that has 1.3 billion population, the 8% is still a considerable number and market.

⁵⁹ Focus on data news: the Chinese data & website; it was founded in 2013 and has nearly 20 core members on the creative team. <http://www.news.cn/datanews/index.htm>

The percentage of cross-cultural marriage(including the Hongkong, Taiwan and Macao) and the growth of GDP in China from 1995 to 2015

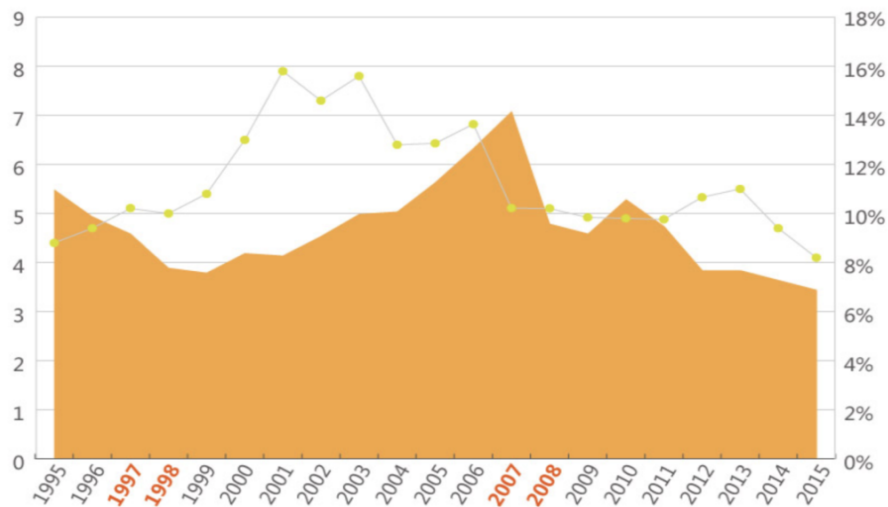


Figure 14: The percentage of cross-cultural marriage and growth of GDP from 1995 to 2015.

An internet photograph from http://www.xinhuanet.com/video/sjxw/2016-09/18/c_129285267.htm

Additionally, according to the report from Statistics New Zealand, the ratio of cross-cultural marriages between New Zealand Europeans and Asians are very low, but the ratio of cross-cultural marriage between other ethnic groups holds a high percentage (Figure 15).

Table 4: Percentage of partners in each ethnic group for women, opposite sex couples, Total counts, 2013							
Male							
Pacific							
		European	Māori	Peoples	Asian	Other	Total %
Female	European	93	8	2	1	2	106
	Māori	59	47	9	1	2	118
	Pacific Peoples	23	10	73	3	1	110
	Asian	18	2	1	81	1	102

Figure 15: Percentage of partners in each ethnic group for women, opposite sex couples. Total counts,

2013. An internet photograph from

https://www.researchgate.net/publication/326096725_Ethnic_intermarriage_in_New_Zealand_A_brief_updat

Those cross-cultural couples in China and New Zealand are the major potential target audience. Based on statistical data, there is a considerable market in China and New Zealand. Moreover, due to the huge population, the main market is in China. This project will refer to this data to formulate the scheme.

5. FINDINGS

(5.1) The implications behind the marriage rituals and cultural exclusiveness

The main emphasis of this project is placed on the issue of cross-cultural communication in individual relationships. The different rituals provide a particular perspective to overview the cultural conflicts in their specific context. According to comparative research and observation, I found the imprint of religion and cultural rituals are a reflection of the social situation. More notably, a high degree of cultural exclusiveness can lead to frequent conflict in a cross-cultural relationship. However, on the contrary, a low degree of cultural exclusiveness is associated with harmony. Local culture and customs will gradually fade away.

Through the rituals of marriage, different marriage situations and social ideology can be found. In China, many youngsters cannot choose their lover by themselves. Marriage is more of an obligation owed to their family rather than as a consequence of having a love affair. It might result from the effect of Confucianism on Chinese family ethics.

Gao (2003)⁶⁰ indicates that in Confucianism, the prejudice against females has existed for a long time. Moreover, Gao additionally argues that Confucianism stresses the importance of patriarchy and worship of reproduction; the purpose

⁶⁰ Gao, Xiongya. "Women Existing for Men: Confucianism and Social Injustice against Women in China." *Race, gender & class* (2003): 114-25.

of marriage is to increase family members and the male's offspring. Tan (1995)⁶¹ analyses the logic of Confucianism in sexual relationships in Chinese family ethics.

The sexual relationship is a driving force of evolution in the universe. The sexual relationship is a part of the process of reproduction. If reproduction stops, nothing on earth exists any longer. In the context of Chinese culture, having offspring means growing strong, and a large amount of offspring symbolises the prosperity and reputation of families. Therefore, marriage has become an achievement of the male family. In other words, males should be responsible for continuing the family bloodline. Thus, normally, the male dominates the sex-relationship and marriage. Moreover, in ancient times, the marriage medium was the matchmaker which subsequently developed into an occupation. The matchmaker had the responsibility of satisfying the countless social demands of a marriage. The occupation generated specific rituals for matchmaking. In contemporary society, parents replaced the matchmaker to arrange marriages, which results in the popularity of the matchmaking park in China. Therefore, to some extent, the Chinese wedding is a business between two families, and a pressure on youngsters who do not want to get married.

Speaking of New Zealand Europeans, from my observation, the primary condition of marriage is having a harmonious relationship. Compared to Chinese couples, they may attach more significance on love in marriage. Thus, New Zealand Europeans have the right and freedom to choose their spouse and such a right is usually absent in their Chinese counterparts. There is an example which can prove that; Mackenzie (1989)⁶² indicated that de facto couples can be taken to have exercised a choice not to marry in New Zealand, meanwhile, their relationship was

61 Tang, Zongli. "Confucianism, Chinese Culture, and Reproductive Behavior." *Population and Environment* 16, no. 3 (1995): 269-84.

62 Mackenzie, Robin. "Transsexuals' Legal Sexual Status and Same Sex Marriage in New Zealand: M V M." *Otago L. Rev.* 7 (1989): 556.

also protected by law – this clause also applies to same-sex couples. In other words, the state and family ethics have an open attitude towards personal relationships, which ensures New Zealand Europeans have the right and freedom to choose their own spouse.

Additionally, most weddings of New Zealand Europeans have a religious context. A Christian wedding is usually held by a priest or minister, and at least two witnesses are required. In New Zealand, this tradition is still in use today and it also retains the religious ritual. For example, the bridegroom has to stand on the right side and the bride has to stand on the left side when they are facing the minister. This ritual is derived from the Holy Bible that Eve was supposedly a rib in the left side of Adam. Bingyao (2017)⁶³ says of Christianity, that God defines the value of marriage, which attaches a feeling of divinity to a marriage.

In the context of globalisation, as a consequence of cross-cultural communication, some Chinese youngsters prefer the western style wedding ceremony rather than the Chinese traditional wedding. Certain traditional rituals are also no longer in existence. The colours of some Chinese wedding dresses have been changed from red to white, and the matchmaker has also been replaced by a priest to witness the wedding. Cross-cultural communication offers an opportunity to understand other cultures and it can improve cross-cooperation in many fields including business, science and art. However, cross-cultural communication has had a negative impact on the development of local culture. Wei commented on cross-cultural communication (2009),⁶⁴ stating that negative cultural transfers occur in all processes of intercultural communication, in reference to the interference caused by cultural differences. The change of dress colour from the influence of

63 Bingyao, Hu. "A Comparison Study of Wedding between China and Western Countries." *Cross-Cultural Communication* 13, no. 3 (2017): 21-26.

64 Wei, Xiaohong. "On Negative Cultural Transfer in Communication between Chinese and Americans." *Journal of Intercultural Communication*, no. 21 (2009).

Chinese tradition to Western culture mainly results from frequently communicating with western countries. From a critical thinking perspective, this is a negative effect of cross-cultural communication on local cultures.

(5.2) From “imitating the reality” to “satirising reality”

Granatowska (2014)⁶⁵ said that “there is no doubt about the impossibility of making a clear distinction between documentary and fiction in cinema today. The coexistence of these two types of films and their mutual influences are obvious. It seems that this connection in recent years has become particularly close.” Indeed, the popularity of the mockumentary format proves the correctness of this statement. The mockumentary combines the fictional and documentary style, and maintains dramatisation as well as authenticity. Practically, mockumentaries attempt to imitate reality; the directors can also demonstrate other possibilities of reality. Such imitation of authenticity has its roots in reality, but it often surpasses the reality. It aims to take the audience to view the other “face” of the truth. This face might be in contrast to the truth or conflict with the truth. In terms of Campbell (2007),⁶⁶ the mockumentary can invoke irony, indicate a satirical treatment or critique an issue. Based on this statement, mockumentaries transform from imitating authenticity to satirising reality.

Condren (2012)⁶⁷ suggested that the provocation of amusement and laughter has been a commonplace purpose for satire. In fact, mockumentaries can provoke and arouse public attention with laughter and recreation, serving as a way to euphemistically query the rationality of the real circumstances. The protagonists of that query are normally full of drama, which can be interpreted as a host

65 Granatowska, Anna. “Between Documentary and Fiction: Authenticity and Voyeurism in the Cinema of Ulrich Said.” *Images. The International Journal of European Film, Performing Arts and Audiovisual Communication* 15, no. 24 (2014): 61-70.

66 Campbell, Miranda. “The Mocking Mockumentary and the Ethics of Irony.” *Taboo: The Journal of Culture and Education* 11, no. 1 (2007): 8

67 Condren, Conal. “Satire and Definition.” De Gruyter Mouton, 2012.

response to the reality. Such responses truly satirise the problem in the original reality, which leads to the transition of “imitating the reality” to “satirising reality” ; in other words, the mockumentary can be a powerful way to review the original reality through the use of reality to satirise itself.

6. DISCUSSION

(6.1) Entertainment and a serious consideration

The mockumentary is going to focus on entertainment as well as serious thinking about cross-cultural communication. This mockumentary will go through from “imitating the reality” to “satirising the reality” , which guides the audience to understand the cultural difference of the cross-cultural relationship with laughter. “Going to the movies should not lull one into complacency but rather make one think,” Boughedir said (2000).⁶⁸ He defined the entertainment of comedy films as a futile and ethically irresponsible affair. To argue against his point, Ukadike (1994)⁶⁹ gave a hypothesis that every film has a ‘superficial’ and a ‘deeper’ function that are the result of the intentions of the filmmaker. Dependent on his hypothesis, this mockumentary gives consideration to both entertainment and seriousness to indicate the implication behind the up and down-sides of cross-cultural communication through imitating and satirising reality.

(6.2) Mockumentary as a means to communicate cross-cultural knowledge

In this project, the different rituals serve as a medium to communication between cross-cultural couples. As a matter of fact, when the audience is watching this mockumentary, they are participating in the cross-cultural communication as a

⁶⁸ Boughedir, Ferid. 2000. African cinema and ideology: tendencies and evolution. In *Symbolic Narratives/ African Cinema: Audiences, Theory and the Moving Image*, ed. June Givanni, 109–21. London: BFI Publishing.

⁶⁹ Ukadike, Nwachukwu Frank. 1994. *Black African Cinema*. Berkeley: University of California Press. Wittgenstein, Ludwig. 1968. *Philosophical investigations*. Oxford: Blackwell.

spectator of imitated reality. In this process, they can see how protagonists react to the effects.

Furthermore, when they are concerned with how to solve the problem that results from cultural differences and stand with the protagonists, they have entered the third stage of cross-cultural communication; the adjustment, reorientation and gradual recovery phase. Compared with *Borat*, the authenticity of this mockumentary is more persuasive, because the crew will not fabricate the character design, and the dramatic conflicts and denouement. The crew merely formulate the circumstances, while the protagonists are allowed to do anything within those formulated circumstances which can generate a more objective and more authentic denouement. In this process, their reaction and denouement are more persuasive.

(6.3) Review of the cultural transfer in cross-cultural communication through marriage rituals

The different marriage rituals can represent cultural symbols to review the cultural transfer in cross-cultural communication. Although the modernised wedding tends to remove secularisation as well as to simplify ritualistic dimensions, a few imprints in new-fashioned rituals embody cultural inheritance. For instance, the presence of the priest or minister, the essential and core character in western wedding customs, continues in western countries. Such imprints reveal the distinct immemorial comprehension concerning family, emotion and relationships. Based on those imprints, people can find out different thinking models in certain cultural backgrounds. The comedy can address the cultural difference in perception based on these imprints. The theme regarding wedding rituals can interrelate the public social ideology and personal relationship in the context of cross-cultural communication.

Also, through the change of the marriage rituals, we can see what traditional culture we lost and what new culture affects our living style. In this case, the marriage rituals can be an objective to examine the cultural transfer in cross-cultural communication. This mockumentary will respond to the comment of Wei, how a negative cultural transfer has an impact on the local customs, and how it works on people' s behaviours, language and thinking.

7.CONCLUSION

To some extent, this mockumentary is more like a social experiment concerning cross-cultural communication in individual relationships. It examines the cultural transformation which has an impact on the local customs through dramatically demonstrating the different rituals. Indeed, cross-cultural communication is beneficial to globalisation, while meanwhile it has the potential to weaken the local culture.

This mockumentary merely gives other perspectives to review the upsides and downsides of cross-cultural communication. Meanwhile, it can be regarded as a way to understand the cross-cultural effect on people' s personal lives. Although films cannot deal with specific problems in real life, it might subjectively and purposefully reflect on the social phenomenon and highlight the potential implications or reasons for it. Obviously, this mockumentary cannot give specific conclusions to keep a balance of cross-cultural communication, but it can provide an opportunity to reflect on its meaning. As a significant private ceremony, the rituals of a wedding not only present the attitude toward the marriage, but also symbolise cultural identity in the context of cross-cultural communication.

The outcome of this project is a plan of a mockumentary. The real situation during the executive process can demonstrate the effect of cross-cultural communication on the individual relationship even more convincingly. To respond to and produce this project, I intend to survey about this proposed work and develop the strategy of the executive process in the next step. Moreover, I will observe reactions of the cross-cultural couples in the scenarios, the observational outcome will thereby be developed into a report to revise and improve this report.

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9. APPENDIX

A production bible can be found in a separate document

APPENDICES: A PRODUCTION BIBLE

1. SYNOPSIS

This mockumentary reflects on the cross-cultural relationship and the marriage rituals between Chinese and New Zealanders through a comedic form. To indicate the four stages of cross-cultural communication¹ in terms of individual relationships, this documentary will illustrate four scenarios of four cross-cultural couples between Chinese and New Zealanders.

It also focuses on the humour that is caused by different cultural understanding, rituals and living habits. Such humour has the potential to demonstrate cultural influence, and the possible conflicts and solutions in cross-cultural relationships. Also, the subplot in this documentary will be relevant to the social development in China and New Zealand. Its running time is 60 minutes approximately.

¹ Four stages of cross-cultural communication (1) honeymoon or tourist phase, (2) crisis phase, (3) adjustment, reorientation and gradual recovery phase, (4) adaptation, resolution or acculturation phase. I discuss this idea more fully on page 22 of the report.

2. PROJECT OVERVIEW

Paul Callister, Deborah Potter, and Robert Allan (2007)² indicated two key findings around ethnic intermarriage in New Zealand. Firstly, cross-cultural relationships become common in immigration countries. Secondly, the rate of intermarriage between European and Non-European couples is still low, which is mainly caused by cultural differences.

Wars and conflicts always come with the cross-cultural marriage in both China and New Zealand in history. However, nowadays, in the cross-cultural relationship, there are a lot of laughs that result from those cultural differences. Such humour is embodied in different cultural rituals. The different rituals are able to reveal the cultural conflicts in cross-cultural communication. In contrast to tragedy in history, this mockumentary will illustrate four scenarios concerning the different cultural rituals to highlight the cultural conflicts in cross-cultural relationships.

² Callister, Paul, Deborah Potter, and Robert Allan Didham. *Ethnic Intermarriage in New Zealand*. Statistics New Zealand, 2007.

3. CHARACTERS

The characters will be selected after setting up the scenarios of the mockumentary. Thus, in the casting process, they should meet the requirement of scenarios. In the first scenario, the character will be a New Zealand European who never been to China. In the second scenario, the characters will be a cross-cultural couple and their family members. This couple should be a mix of Chinese and New Zealand European. In the third scenario, the characters include two cross-cultural couples, a mix of Chinese and New Zealand European; the one is preparing a wedding in China, the other one is preparing a wedding in New Zealand. All those actors are volunteers,³ I would like to engage social media to appeal to cross-cultural couples willing to participate in the mockumentary.

³ The voluntary actors in this film are non-professional. They portray themselves. And they will be free for this project.

4. MOCKUMENTARY OUTLINE

4.1 The structure

The three-act structure will be the essential narrative structure to demonstrate the dramatic arc (Figure 1) .

The first act works on indicating the background information which will provide the history, trend, and setting up suspense to attract the audience. Due to the history being negative and gloomy, such history will be illustrated in a cartoon animation.

The second act is the dominant part and it contains three scenarios that are able to indicate the various and humorous rituals from both New Zealand European and Chinese culture. It contains three scenarios representing the conflict. The structure of the second act can be briefed as in the following list:

- * Scenario one: the blind date in China——Matchmaking park
- * Scenario two: family meeting —— Planning a mixed wedding
- * Scenario three: the crazy party——Experiencing an exotic wedding party

The third act will illustrate the solution for cross-cultural marriage as an ending. This solution tends to be a suggestion here, rather than a certain dramatic solution. It contains one scenario, scenarios four, which responds to the previous dramatic conflicts.

Moreover, according to Ford and Markwell (2017),⁴ the social change is an important factor that can affect public attitudes toward the cross-cultural relationship. Thus, I add a subplot in my film to indicate the social changes and developments of China and New Zealand. I attempt to choose certain significant social issues.

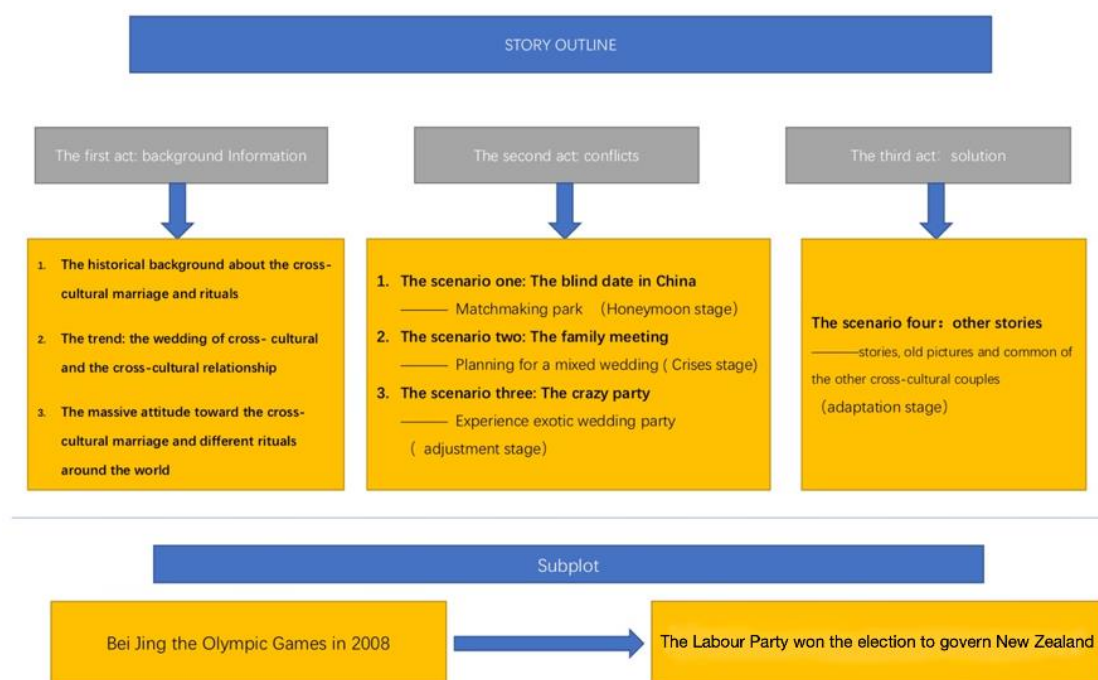


Figure 1: The structure of the documentary

4 Ford, Amanda, and Kevin Markwell. "Special Events and Social Reform: The Case of the Sydney Gay and Lesbian Mardi Gras Parade and the Australian Marriage Equality Movement." *Event Management* 21, no. 6 (2017): 683-95.

4.2 The treatment

4.2.1 The first act: Opening

The opening will briefly illustrate the two historical events in China and New Zealand through a cartoon animation taking ten minutes; one is colonisation in New Zealand (Figure 2), the other one is the “Chinese education mission” (Figure 3) in China. Then, the trend of cross-cultural marriage and relationship will be demonstrated.

In the end of this act, the crew will randomly interview people on the street, and ask them a few questions about cross-cultural marriage and different rituals, in order to demonstrate the public attitude towards cross-cultural marriage.



Figure 2: colonialist war in New Zealand



Figure 3: Chinese education mission

4.2.2 The second act

4.2.2.1 Scenario one: The blind date in China——Matchmaking park

Scenario One represents the honeymoon or tourist phase in cross-cultural communication. A New Zealand European who has never been to China will be asked to go through the Chinese style blind date. In China, parents like to share their children's information regarding educational background, salary, and image with each other in certain public parks. If they find the potential partner for their child, they will force their child to date the man/woman whom they never met before. In the beginning of Scenario One, the crew is going to record this New Zealand European's reaction of this journey. Then the crew will ask him about how the Chinese culture takes your interest, which can indirectly reflect the “honeymoon” of cross-cultural communication. Then, the director is going to share the information of this New Zealand European who wants to find a Chinese partner in a public park. The crew will observe and record the process and consequences. This scenario will engage with a satiric style to criticise the Chinese parents restricting individual decision-making in marriages in China.

Scenario One: The blind date in China——Matchmaking park	
Scene 1	A New Zealand European arrives in Shanghai airport, and sightsees in the downtown area.
Scene 2	The director will guide the New Zealand European to find out the matchmaking park. And ask New Zealand European to post the personal information. In the meantime, the director will ask New Zealand European a few questions about the park.
Scene 3	Following shoot the result: there might be two results, one is that nobody responds to New Zealand European. In this case, the director will interview those parents who have noticed the New Zealand European to find out the

	details of their decision making. The other one is that somebody responds to them, in this case, the crew will follow to shoot their conversation at a later date.
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4.2.2.2 Scenario two: The family meeting —— planning for a mixed wedding

Scenario Two represents the crisis phase in cross-cultural communication. The director is going to request a couple that are a mix of New Zealand European and Chinese nationality to design a unique wedding that mixes customs from such two different cultures. They need to discuss the plan of the wedding with their parents or other family members. In this period, the crew is going to record everyone's reactions and speech. Also, the crew will record the whole process. This scenario will feature an exaggerated style to reflect the mixed wedding. There might be a hypothesis generated concerning the conflicts between distinctive rituals.

Scenario Two: The family meeting —— planning a mixed wedding	
Scene 4	Briefly introduce this couple and their families.
Scene 5	Before the families meet up, the director will informally interview the family members about what their expectations are of this meeting.
Scene 6	The family meeting: two families discuss how to hold the wedding that mixes two cultural rituals.
Scene 7	The result will be recorded. There might be two results; one is that they cannot make an agreement. In this case, the director will interview them to ask the reasons. The other one is that they make an agreement; in this case, the crew needs the following shoot for the preparation process and the wedding.

4.2.2.3 Scenario Three: The crazy party—— experience exotic wedding party

This scenario represents adjustment, reorientation and a gradual recovery phase in cross-cultural communication. It desires to illustrate the distinctive wedding party of Chinese and New Zealand European people. Two cross-cultural couples will be the protagonists in this scenario. The director will invite one cross-cultural couple to experience a bachelorette party in New Zealand. Also, other cross-cultural couples need to experience the Chinese party ——“Nao Dong Fang” in China. Similarly, in both the bachelorette parties in New Zealand or “Nao-Dong-Fang” in China, the guests like to design some crazy games to celebrate the upcoming new life in the last weekend prior to marriage. The crew will record the process and the reaction from participants. After that, the director will interview these two couples respectively, and ask them a few questions concerning such parties.

Scenario Three: The crazy party——Experience exotic wedding party	
Scene 8	The director will ask a New Zealand European girl to hold a “hen party” and invite her Chinese boyfriend.
Scene 9	The New Zealand European boy who gets married to a Chinese girl experiences the Chinese “Nao Dong Fang.”
Scene 10	The crew will follow and shoot the process and highlight the reaction of those two couples.
Scene 11	The director will Interview them formally and ask them to describe their feeling towards those exotic activities.

4.2.3 The third act

4.2.3.1 Scenario four: Comment and memory — other stories

Scenario Four represents adaptation, resolution or the acculturation phase in cross-cultural communication. At the ending of this mockumentary, the last scenario is going to briefly demonstrate stories and experience attained from other cross-cultural couples by voice-over and photographs (before shooting, the crew will build an official website to widely collect the stories of other mixed racial couples around the world). These stories have the potential to function as an open-ending for all the scenarios above.

Scenario Four: Other stories	
Scene 13	It begins with a voice-over and photographs of a couple; its content is relevant to the stories and attainment of experience of cross-cultural relationships. The photographs need to work with the voice-over; when the couple was describing their story, the photographs of their daily life will be displayed. The last scenario contains four cross-cultural couples.

4.3 Subplots

To demonstrate the relationship between the social change and individual relationships, the subplot illustrates significant social events in China and New Zealand. For example, the opening ceremony of Bei Jing 2008 Olympic Games (Figure 3) and the Labour Party winning the election in New Zealand in 2017(Figure 4). In Chinese public social ideology, the opening ceremony of Bei Jing 2008 Olympic Games demonstrated Chinese culture and history, which can be regarded as a cross-cultural communication in the name of the nation. After the Labour Party wins the election in New Zealand, the government then formulated new policy for immigration; this change had an impact on immigration in New Zealand. Both social events are representatives of social change. They indirectly affect cross-cultural communication between China and New Zealand.



Figure 4: The opening ceremony of Bei Jing 2008 Olympic Games



Figure 5: Labour Party winning the election in New Zealand in 2017

5. STYLE APPROACH AND AESTHETICS

5.1 Virtual elements

5.1.1 Cartoon animation

The opening will use a short cartoon animation to illustrate the history of cross-cultural marriage in China and New Zealand. In fact, such history was swarming with violence and sadness. Also, it is impossible for the director to make these historical events reappear by shooting in a live-action form. Thus, the animation might be a way to bring the history alive, and a cartoon style can demonstrate these key historical events in a more humorous, relaxed, acute and vivid form. Therefore, the cartoon animation might be a suitable form to demonstrate history.

5.1.2 The colour and lighting

In this mockumentary, the warm colour will be the dominant hue in the three acts, but, in order to highlight the different emotions of the protagonists in various scenarios, the intended colour schemes will follow the chart of the colour's emotion. It can be outlined as follows:

Scenes	Basic Colour	Emphasized Emotion
Opening	Blue	Sadness
Scenario one: The blind date in China——Matchmaking park	Yellow	Joy
Scenario two: The family meeting —— planning for mixed wedding	Red & red-yellow	Faith & happiness
Scenario three : The crazy party—— experience exotic wedding party	Red-yellow	Happiness
Scenario four: Comment and memory —— other stories	Green	Calm
Subplots	Yellow-red	Powerful

Meanwhile, the lighting works on demonstrating the time, space and atmosphere. Normally, to stress the dramatic scenes, the film crew tends to use factitious lighting. In order to emphasise the authenticity of those stories, the natural lighting will be the major lighting resource. The natural lighting will bring the non-dramatic effects to the work, which can demonstrate the real time, space and atmosphere. It might enhance the immersion experience of reality.

5.2 Music

Jonathan Stock (1993) ⁵ introduced the history and application of the erhu in detail. He said that the erhu is a traditional and professional accompaniment instrument for dramatic film. Its unique tone symbolises traditional Chinese musical culture. The erhu was usually used in innumerable Chinese films as the main background music, especially in the traditional Chinese Kong Fu films, such as the original score of *Justice, My Foot* (1992).⁶

According to Flintoff, Brian, Hirini Melbourne, and Richard Nunns (2004) ⁷, the taonga puoro is a traditional Maori instrument, and it has a significant role in social and religious activities of the Maori community. In addition, the taonga puoro was a tool to release the order and signal for soldiers in war. Furthermore, the taonga puoro used to be an instrument for communication. The taonga puoro

⁵ Stock, Jonathan. "A Historical Account of the Chinese Two-Stringed Fiddle Erhu." *The Gilpin Society Journal* (1993): 83-113.

⁶ "Justice, My Foot" is a 1992 Hong Kong comedy film directed by Johnnie To, starring Stephen Chow, Anita Mui and Ng Man Tat. <https://www.youtube.com/watch?v=GbtXXld22yc>

⁷ Flintoff, Brian, Hirini Melbourne, and Richard Nunns. *Taonga Puoro*. Craig Potton Publishing, 2004.

symbolises Maori musical culture as well as its implications, as it corresponds to the historical meaning of cross-communication. Therefore, the taonga puoro will be a main instrument that can represent New Zealand in this mockumentary.

The original score should imply the cultural identity for the storytelling, and it can also enhance the emotional expression. This mockumentary will engage the taonga puoro along with the erhu to create the original score. To emphasise the conflicting results from cross-cultural communication, when the dramatic conflicts come in this mockumentary, the original score that mixes the taonga puoro and erhu will come as well, which can work in concert with the dramatic conflicts.

5.3 Voice-over and dialogue

In documentaries, the dialogue is usually edited from raw materials, which differs from the production of fictional dialogues in films. Bruzzi (2006)⁸ addressed that a flexible and natural dialogue improves the authenticity of documentaries. Therefore, in order to address the authenticity, I would like to record the dialogues of the main characters from the interview. Moreover, when the crew are following to shoot the characters, I will communicate with them occasionally in the process. These dialogues from the interview and occasional communication will be edited as the voice-over in this documentary.

⁸ Bruzzi, Stella. *New Documentary*. Routledge, 2006.

6.TARGETED AUDIENCE

Broadly speaking, the potential targeted audience will be divided into five categories; the cross-cultural couples in China; the cross-cultural couples in New Zealand; other cross-cultural couples around the world; the audience who prefer comedy; and the audience who prefer mockumentaries.

Considering the theme of this mockumentary is more relevant to Chinese and New Zealand people, the cross-cultural couples in China and New Zealand will be the major targeted audience. Meanwhile, in terms of the statistical data, the cross-cultural couples in China and New Zealand make up a high proportion. (I discuss this idea more fully on page 43 of report.) Above all, China and New Zealand should be regarded as two important markets. Between them, the distribution strategy will highlight the Chinese market, because the huge population base in China, the market of cross-cultural couple of is larger than New Zealand.

7. PARTNERSHIPS

For the authenticity of the concept and to obtain academic support, interviewing scholars, especially sociologists who focus on cultural communication, is necessary to improve the planning before shooting. Moreover, the crew will invite these scholars to the online opening ceremony, and request them to comment on this mockumentary. In this way, cooperating with scholars will not only enrich the academic research of this project, but also advertise this mockumentary. Their comments may arouse public discussion and debate about cross-cultural relationships and marriages. Thus, this project may attract more public attention.

8. INTERACTIVE ELEMENTS

By contrast to games and stage dramas, mockumentaries have less interactivity.

In other words, audiences are not able to interact with characters in traditional mockumentaries. In order to overcome the lack of interactivity, this project will take advantage of the internet. Firstly, this is done by recruiting the crew and protagonists online through an official website. The next step is to build an internet community on this official website, which allows the audience to interact with the protagonists, crew and scholars online. Lastly, the crew will conduct an opening ceremony online, and invite the audience, scholars and crew to comment on this mockumentary by live broadcast.

9.BUDGET AND FINANCING

Concerning the budget of the documentary production, an article from Wide Awake Films⁹ introduced a method to estimate the cost. On average, a high-quality video will cost more than NZD\$1,000 approximately per minute. Therefore, in the case of a conservative estimate, the budget of this project may be NZD\$60,000.

To be more specific, I tend to divide the costs into three parts. It will require approximately NZD\$30,000 for recruiting a crew; NZD\$20,000 for the necessary equipment; NZD\$5000 for the advertising, transportation and accommodation. In addition, in order to emphasise the authenticity, the clothing and props are from the real lives of the characters. Therefore, the cost will not contain the fees of clothing and props. The attached budget form below details the full list of cost items. The documentary will require approximately NZD\$60,000 for production. Also, the project will necessitate extensive research and travel to interview these four couples, family members and experts, which will require a significant investment of time and an additional NZD\$20,000 for daily costs.

My financing strategy will be a cross-cultural approach to seek the funding and sponsorship in both China and New Zealand. The possible funders are The Guangzhou International Documentary Festival (GZDOC) and Shan Xia Documentary Laboratory in China (SXDL) New Zealand Film Commission¹⁰

9 Wide Awake Films is a full-service video production studio focused on documentary film production and commercial & corporate video and film production. <http://wideawakefilms.com/budgeting-documentary-production/>

10 Discussing this idea more fully on page 40 of report, Distribution and Financing

The Budget Form

CREW			
Position	Amount	Price	Total Cost
Director/Producer/Writer	<u>1</u>	<u>2,000 NZD</u>	<u>2,000 NZD</u>
Cameraman	<u>2</u>	<u>3,000 NZD</u>	<u>6,000 NZD</u>
Editor	<u>1</u>	<u>2,000 NZD</u>	<u>2,000 NZD</u>
Animator	<u>1</u>	<u>3,000 NZD</u>	<u>3,000 NZD</u>
Key cast	<u>7</u>	<u>2,000 NZD</u>	<u>14,000 NZD</u>
Composer	<u>1</u>	<u>1,000 NZD</u>	<u>1,000 NZD</u>
Colourist	<u>1</u>	<u>1,000 NZD</u>	<u>1,000 NZD</u>
Total			2,9000NZD

EQUIPMENT ¹¹			
Category	Amount	Price	Total cost
Camera			
Sony Alpha a7RIII Mirrorless Digital Camera (Body Only)	<u>2</u>	<u>5400 NZD</u>	<u>10800 NZD</u>
Lens			
Canon EF 24-105mm f/3.5-5.6 IS STM Lens	<u>1</u>	<u>790 NZD</u>	<u>790 NZD</u>
Canon EF 50mm f/1.4 USM Lens	<u>1</u>	<u>550 NZD</u>	<u>550 NZD</u>
Canon EF 16-35mm f/4L IS USM Lens	<u>1</u>	<u>1500 NZD</u>	<u>1500 NZD</u>
Sound recorder			
Saramonic Vmic Shotgun Condenser Microphone	<u>2</u>	<u>200 NZD</u>	<u>400 NZD</u>
Samson Concert 88 Camera UHF Wireless Lav System	<u>2</u>	<u>550 NZD</u>	<u>1100 NZD</u>
Lighting			
LED500 kit 3x LED lights + Carry bag	<u>1</u>	<u>2300 NZD</u>	<u>2300 NZD</u>
Accessories			
Tripod: Sirui T-2004XL reverse folding tripod with E-20 ball head	<u>2</u>	<u>295 NZD</u>	<u>295 NZD</u>
Jib: Eimage EC800 Carbon Fibber Mini Camera Jib	<u>1</u>	<u>530 NZD</u>	<u>530 NZD</u>
Slider: Varavon Camera Slider 1200	<u>1</u>	<u>400 NZD</u>	<u>400 NZD</u>
Lens Adapter: Sigma MC-II lens Adapter	<u>2</u>	<u>400 NZD</u>	<u>800 NZD</u>
Stabilizer: SmallRig Sony A7II/A7RII/A7SII Accessories Kit 1894	<u>1</u>	<u>350 NZD</u>	<u>350 NZD</u>
Total			19,815 NZD
ADVERTISING			

¹¹ The price of equipment refers to Photogear. <https://photogear.co.nz/>

Public website	1500 NZD
Poster	3500 NZD
Total	<u>5000 NZD</u>
DAILY COST FOR SHOOTING	
Transport and Accommodation	10.000 NZD
Three meals for each day	10.000 NZD
Total	<u>20,000 NZD</u>
Total	<u>7,8815 NZD</u>

10. DISTRIBUTION

The documentary will have a multi-phased distribution strategy. The strategy is a mixture of traditional and innovative methods to reach as broad an audience as possible, the strategies of distribution and financing can be outlined as follows:

10.1 Step one: building an official website

The increasing interaction between viewers and creators is coming with the emergence of internet media. There are incalculable enterprises, organisations and projects which use social media, such as Facebook, Twitter and Line, to interact with the audience in real-time. This project tends to enagage with the internet to advertise this mockumentary. However, in terms of the news report from *The New York Times*, due to censorship, the Chinese government has blocked Google, Facebook, Twitter and Instagram, as well as thousands of other foreign websites. Thus, I am not able to use existing Western mainstream social media to promote my project. Fortunately, if I build a domestic website in China, it can be accessed by international visitors.

This project intends to build an official website to interact with the target audience. Because of such interaction, we can get comments and feedback from viewers. Also, it is an effective way to seek extensive social resources. I will attempt to build the official website before production taking place. The concept concerning the mockumentary can be shared on this website, which aims to arouse public attention and debate. Thus, this website can help with warming up for this

mockumentary as well as recruit the crew, and find characters and original stories, which can save the economic and time cost for organising a team and collecting stories. Besides, through the comments and debate, I will revise the pre-production plan more and define the target audience more precisely.

10.2 Step two: applying the funding in the pre-production stage

In terms of the documentary development financing guidelines¹² from the official website of the NZFC, the documentary project can apply for the development funding up to NZD\$40,000. It divides into two stages; NZD\$20,000 for the early stage; another NZD\$20,000 for the advanced stage. To launch the mockumentary plan, this project intends to apply for the fund of the early stage firstly, then the NZD\$20,000 just for preparatory work, such as the pre-interview, originating the crew, field visits and modifying scripts.

10.3 Step three: negotiating with film organisations in China

After the pre-production stage, the producer will negotiate with film organisations in China; either Shanxia Documentary Laboratory or Guangzhou International Documentary Festival. The director will share the copyright with one of them and an agreement is then drawn to share it. After signing the contract, the film organisation will invest this plan. Meanwhile, the organisation will supervise and guide the project until its completion. Shanxia Documentary

¹² The documentary development financing guidelines of NZFC: <https://www.nzfilm.co.nz/funds/documentary-development-fund>

Laboratory or Guangzhou International Documentary Festival are my considered target investors in China.

10.4 Step four: Online opening ceremony

Once the documentary is released, the crew should conduct an opening ceremony on the official website, which aims to advertise the mockumentary again. At the same time, the experts and scholars will professionally comment on it, the crew can adopt their suggestions and modify this mockumentary before it releases on the video website and film festival.

10.5 Step five: negotiating with video websites in China and New Zealand

After the online opening ceremony, the crew will negotiate with video websites. The targeted cooperating platform will be iQiyi in China and NZ on Screen in New Zealand. Due to iQiyi being a profit-making organisation, thus, the crew should negotiate the profit distribution. Moreover, because NZ on Screen is non-profit, the mockumentary will be free to them.

10.6 Step six: Applying for film festivals

To reach an extended audience and build recognition for the mockumentary, this project will be released to influential international film festivals in both China and New Zealand. In addition to the Guangzhou International Documentary Festival and Shan Xia Documentary Laboratory in China, the preferential film festival is the

New Zealand International Film Festival.

11. PRODUCTION TIMETABLE AND SCHEDULE

This schedule covers the time from the preparatory stage to distribution. It can be divided into three stages within 12 months; the preparatory stage, executive stage and distribution stage.

11.1 Preparatory stage

Month 1-2

- Building the public website
- Collecting original stories
- Finding the leading characters
- Recruiting a crew
- Researching the historical events and current trends about the cross-cultural marriage and relationship.

Month 2-3

- Pre-interviewing the characters
- Understanding and analysing their stories further
- Applying such stories and characters into the preliminary treatment.

Month 3-4

- Writing the final script
- Developing the storyboard of the animation part
- Making the shooting schedule.

10.2 Executive stage

Month 4-7

- Following to shoot the protagonists
- Carrying out the formal interview.

Month 7-10

- Organising the footage and sound in order to preparing for editing
- Finalising editing
- Mixing the audio track
- Working on the colour correction.

10.3 Distribution stage

Month 10 - 12

- Editing the trailer

- Negotiating with influential video websites for cooperation
- Releasing the documentary on the official website, film festivals and video website.

12. SUMMARY

In a globalised society, the cross-cultural communication happens more and more frequently. However, it does not mean people can fully understand the meaning of cross-cultural marriage and relationships. Also, there are only a few directors expressing the topic of cross-cultural marriage and relationships, and most of them are in a tragic style. This proposed mockumentary might provide another perspective to view cross-cultural relationships in a humorous way.

In addition to the new perspective, this mockumentary also provides an opportunity to criticise the cultural stereotypes. Although this project cannot realistically solve cultural conflicts, it can guide audiences to critically view the negative and positive effects of cross-cultural communication. There is no qualified answer or specific solutions, so that the story finishes with an open-ending.

More importantly, through this mockumentary, the audience can further understand the principles and implications of cross-cultural communication, and what extreme and unbalanced cross-cultural communication might be, which might lead to them realising the importance and effects of cultural exclusivity and cultural balance.