

A Study on the New Thinking of Chinese Commercial Film Production Mode in the New Era

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Keywords: Producer centered system, Commercial film.

Abstract. This paper aims to solve the problems of Chinese commercial films in three aspects: organizational structure, content production and producer's ability. And will use the comparative analysis method, and Hollywood commercial film production process for comparison. Using case analysis method, this paper analyzes several Chinese commercial films as cases, and puts forward solutions to the above problems. The innovation of this paper lies in the timely introduction of the concept of producer centered system, which provides a reliable reference for the future development of Chinese film commercial films.

Opportunities for the Development of Chinese Commercial Films

The Development of Chinese Films

The first time Chinese people came into contact with films was in the autumn of 1896, and it has a history of more than 100 years. Throughout the history of Chinese film development, it can be roughly divided into the following stages. From 1920 to 1930, Chinese films in this period imitated the production mode of classic Hollywood. From 1949 to 1966, it was called "17 years of Chinese film", and the system of state-owned film studio was implemented in Chinese films.

Since the "Economic Reform and open up", Reform and opening up to now. The production system was gradually reformed and began to be applied to the film market. In 1993, the Ministry of radio and television issued the "radio and television No. 3 document", which the studios can directly participate in. In 2001, China joined WTO and began to change from planned economy to market economy. And gradually opened the overseas market. In 2009, private producers began to occupy most of the market share. With the advent of the Internet era. When speculative capital enters the film industry, there are problems in the film market. As a result, the audience gradually lost confidence in domestic films.

New Opportunities for the Development of Chinese Commercial Films

With the continuous acceleration of system reform, China's commercial films face many challenges, but also many opportunities. The state's policy support has been increasing, and the audit system has been relaxed. Give commercial films space to survive and develop. With the cultural integration caused by global integration, filmmakers can have a deep understanding of the thoughts and cultures of different countries and nations, providing an opportunity to participate in the global film market. In the era of Internet flow, a large number of high-quality IPS emerge, and animation, novels, games and news are constantly providing new themes for the creation of Chinese commercial films.

A Comparative Analysis of the Production Modes of China and Hollywood

Structure Comparison

In the analysis of the organizational structure of the film industry production activities in China and the United States, it is found that there are some similarities between the two countries, but there are differences in the key parts.

First, Chinese commercial films are greatly influenced by investors, who have the advantage of funds and are directly related to the interests of the films, which often affect the actors and the use

of funds of the producers. For example, it is required to use the actor designated by the investor and add specific publicity plots to the film. In Hollywood, investors and producers are in charge of investment and publicity. Producers master technology, in which the staff of each department are protected by their own industry associations, and the whole film project is constrained by third parties such as insurance companies and guarantee companies. Therefore, the right division is reasonable, and there are few cases where one party's rights are too heavy.

Secondly, influenced by the current production system, there are often two "producers" in Chinese commercial films, namely producers and supervisors. In terms of function, they are almost the same. The reason for this is that some producers are not able to complete the whole film, so the supervisor is hired as a supplement. However, due to the influence of the production system, the director also has a great say in the film creation. The three parties often have different opinions on the control of the film, and the adjustment process often wastes a lot of time, manpower and material resources.

Third, the influence of China's film industry social groups is limited. Taking the "account splitting event" in 2012 as an example. At the end of 2012, China's five major Cinema company put forward < the notice on adjusting the proportion of domestic film accounts splitting >, aiming to re divide the proportion of box office accounts splitting with the cinema lines, from 43% to 45%.Thirteen domestic academies rejected the requirement of dividing accounts put forward by issuers, and listed five crimes as counter attacks. China's film distribution model has always been chaotic. First of all, special funds and taxes account for 8.3% of the total, and issuers have to extract 5% - 15% of the distribution fees. The cinema company accounts for 38% - 43% of the revenue, and the rest is the net income of the producer. Therefore, the cinema company unilaterally requires increasing the proportion, which has a great impact on all other relevant creators. In the end, all parties adopted a compromise attitude, but in the process, all the film industry associations did not speak for their members, nor helped to solve the conflict and maintain the order of the industry, but became a spectator.

Comparison of Content and Production

In terms of theme selection, Hollywood commercial films still continue the concept of genre films. In the process of collecting story prototypes and choosing scripts, major film companies spend a lot of manpower and resources to absorb global culture to expand genre films. At the same time, we also shoot sequels for existing classic films, such as "star wars", "the Lord of the rings", 007 series and marvel series. And through the continuous innovation of technical means, the audience can get a new audio-visual experience every time.

Hollywood commercial films have achieved great success all over the world, which has naturally stimulated the Chinese film market. Many filmmakers began to learn and imitate the mode of Hollywood commercial films. In recent years, a number of excellent type commercial films have emerged, such as the "embarrassed" series directed by Xu Zheng, the "detective Chinatown" series directed by Chen Si-cheng, and the "Mekong action", "war wolf", "action in the Red Sea" and other patriotic films.

But there are also many problems in the movie. Take "the picture of Fuchun mountain" in 2013 as an example. This is an early movie trying to integrate Hollywood commercial elements. There are great breakthroughs in the style, picture and actor selection of the movie, but the readability of the story of the commercial movie itself is ignored. The story is lengthy and the story line is complex. Most audiences say they don't know the story focus of the movie. Similar problems also appear in a high-quality domestic film in 2019. The first is "The Captain". This disaster type film has high-quality themes, but the plot settings in the film are not rich enough to support a 90 minute film. Therefore, a large number of flashback clips affect the tense and fast rhythm of disaster films. The other film "The Climbers" released in the same year is more compact in plot setting, but the story takes the emotional line as the clue to develop, but at the same time, another emotional line appears, which also makes the story more complicated. However, the emergence of these problems is not accidental. Since the "Economic Reform and open up", Chinese films have been trying to

convey ideas and values, but good stories are also important as packaging.

In terms of production efficiency, Hollywood's film production reached a peak of 600 in recent years in 2013, and has declined year by year since then, with a stable point of about 400 films per year since 2016. The production of Chinese films reached 893 in 2012. By 2018, it has reached 1082, but only 398 of them have been successfully released, 3.4% less than that in 2017, with a total box office of 37.897 billion yuan. There are only 44 films with box office exceeding 100 million, 18.52% less than that in 2017. Although in terms of production, Chinese films far exceed Hollywood films. But in the comparison of the release rate, the number of high-quality films, the average box office of released films and other data, it is still far behind Hollywood.

Comparison of Producers' Abilities

Chinese films experienced the studio system in the early days of the founding of the people's Republic of China. The director centered system after the reform and opening up. With the advent of the Internet era, it has turned to star centered system. However, with the exposure of many problems, producer centered system returns to the filmmaker's vision again. In the past, a producer was more like an accountant, focusing only on money related work, but if the producer centered system is to be implemented, the producer needs to master more skills.

In terms of data, most Hollywood producers come from the following three industries: film, finance and law. The age is generally over 40. Accumulated rich life experience and professional skills in their respective fields before becoming a producer.

Chinese producers are in different situations. Take the movie "the wandering earth" released in early 2019 as an example. The biggest problem which the film was facing is the producer's basic job: money. There is a saying in Hollywood: "you can never let the director know that you have no money, which will restrict his imagination." Hollywood producers say they will have to spend at least \$500 million to make such a science fiction film. But "the wandering earth" eventually invested 150 million yuan. In the process of production, Guo fan, the director, is required to pay to supplement the cost of the production team. Director Ning Hao lent the venue and costumes of the film "crazy alien" to the crew of "the wandering earth" for free. Wu Jing, with money to join the crew, also needs to play for free. There are also major mistakes in the selection of film distribution mode. The release time was extended for two months at a time, but the popularity of the film did not last forever. The daily box office of the last month was only 500000 yuan, and can't enter the secondary distribution channel. When the audience can watch the film on the Internet, the audience's expectation for the film is not so high. The producer of the film, Gong Ge-er, was born in 1981. He was a singer before he was a producer. It was also his first time as a producer. However, in Hollywood. It's impossible for such a young and inexperienced producer to produce a film that costs a lot of money.

New Ideas of Chinese Commercial Film Production Mode in the New Era

Improve Organizational Structure Management Mechanism

First of all, we should speed up the reform of the production system, and make the transition to producer centered system as soon as possible, so as to establish a perfect production system. Clarify the functions of all parties involved in film production. At the same time, improve the practical role of industrial social groups. Participate in the creation process of each film to protect the interests of relevant personnel. Finally, establish an effective insurance and guarantee department. As a third party, it carries out the functions of supervision and management.

Sticking to Stories Is the Most Important Thing

We should get rid of speculation completely and explore high-quality subjects in depth. Willing to spend time creating good stories. At the same time, we should grasp the changes in the market, constantly enrich the types of commercial films, and create targeted works for different audiences.

Training Excellent Producers

The major film schools in China should add producer related courses in time. Cultivate the ability of producers in film, economy, law, politics, marketing, management, artistry, etc. Popularize the concept of producer and make clear the position of producer. Major film festivals should also increase producer related awards, and encourage producers to actively undertake the task of chief director of film creation.

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