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Research on Film and Television Production Management in the Internet Era

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Abstract: Since the 21st century, the film and television industry has achieved fast growth in China, whose environment and forms have been affected by the Internet in a rapid way. While realizing the industrialization and standardization of the film and television industry, the practice of film and television production management in China has also been in line with the international standards. Although there have already been more mature theoretical achievements abroad, a complete, scientific and systematic production management system has not been established in China due to the differences in national conditions, policies, development history and level. This article explores the management of film and television production in the context of the Internet, and puts forward suggestions from four aspects, striving to enrich and innovate the theories of film and television production management in China.

Keywords: Internet; Film and Television Production Management; Research

Introduction

With the improvement of information technology in the context of economic globalization, the Internet has affected every stage of film and television production. From the selection of IP, the application and analysis of big data, and the optimization and upgrading of the film and television market, to the diversification of fund sources, in-depth market research and the formation of publicity strategies, it is inseparable from the extensive application of the Internet and media. The Internet is changing various aspects of the traditional film and television industry, promoting the continuous improvement and development of the production technology of this industry. On the other hand, the prosperity of the Internet has put forward higher requirements for the management of film and television production, as well as new challenges. Therefore, the relevant departments of the Chinese government should enhance the perfection and standardization of laws and policies, artistic standards, industry ethics and market order of the film and television industry from various aspects.

1. Implementing the content-centered project operation mechanism

Since the 1990s, the Internet has gradually become a popular medium for entertainment in China. By June 2021, the number of Chinese netizens has reached 1.011 billion. At the same time, the Internet has also promoted the change of film and television ecology, that a large number of film and television works have been marketed and released through the Internet.

The application of network thinking has brought convenience to producers in the process of release and distribution of film and television works. A large number of network TV dramas, network movies, network entertainment programs and other film and television works have emerged in endlessly. However, the network is by no means the decisive factor affecting the quality of film and television works. Broadcasting in the network platform has the advantages of less investment, faster recovery and lower threshold. Since 2015, the volume of network film and television works has been increasing, but with uneven quality. A large number of vulgar and kitschy network works with distorted values have emerged. The Internet industry is in chaos, leading to disorderly competition in the film and television market, which was once not expected by the

traditional film and television industry. With the continuous improvement of audiences' aesthetic appreciation, standards for them to measure the quality of works are the quality and reputation of IP content, novel themes, unique style and characteristics, and the guidance of social values. In 2021, popular network works such as *My Heroic Husband* (Zhuixu), *Word of Honor* (Shanhe Ling) and *Rattan* (Siteng) received high market recognition, once again indicating that the change of distribution channels can bring more options. It also proves that only by adhering to the aesthetic value as the orientation, can film and television works be in an invincible position.

Since 2018, with the establishment of relevant mechanisms for supervising online platforms and with the help of the purification effect of the market itself, China's network film and television industry has gradually entered the right path. Therefore, whether in the traditional or the network film and television industry, the final result is that "content decides the audience, and the audience decides the content." In the integration process of network and the film and television industry, network, as the platform and tool to connect the traditional film and television industry, requires producers to follow the objective laws of art in the research and development stage, and increase the cultural value of works. Good topics, stories, scripts are the most basic of film and television production; a favorable IP often can make a project to get twice the result with half the effort, while the opposite makes the project difficult.

Film and television works should be based on the preferences of the audience and have high cultural added value. Operators should attach importance to the quality of film and television works and return to creation itself. In the process of genre development of works, they should guide the audience to establish positive mainstream cultural values, as well as adhering to the production, operation and management view of their own enterprises. Film and television companies need to establish a content-centered operation mechanism, considering the market from the perspective of long-term development, correctly judging the value orientation of the audience, while actively exploring the potential consumer demand beyond the audience, thus creating high-quality works in line with the law of the TV drama market. This is the survival foundation of film and television projects.

2. Deepening institutional reform and perfecting industrial policies and regulations

From the national perspective, the Internet has a huge impact on the film and television industry, especially during the epidemic period when the public's movie-watching habit gradually turned to online. Also, the approval process of the Beijing Municipal Radio and Television Bureau was shifted to online in March 2020. China must further deepen institutional reform, improve relevant legal systems, and continue to promote the development of the film and television industry in a coordinated manner, so as to achieve "the film and television industry + the Internet". Fair and open laws and regulations of the industry to supervise the industry can provide a fair and healthy market competition environment after the joining of the Internet, accelerating the reform and innovation of the film and television industry. Therefore, in the new market development environment, China should pay attention to the special legislation of the film and television industry, with the focus of supervision and management being on copyright supervision, content examination, funding, distribution, etc. Improvement and perfection should be carried out from following two aspects.

First, to strengthen copyright protection, eradicating piracy, counterfeiting and plagiarism, further improving copyright development, protection and incentive mechanisms, establishing a scientific and fair pricing mechanism and providing opportunities for talent development. The National Copyright Administration of the People's Republic of China, in May 2020, issued the *Notice on Regulating the Copyright Order of Photographic Works*, indicating it attaching importance to the construction of copyright system and strengthening supervision to law enforcement. In December 2020, more than 100 domestic practitioners in the film and television industry jointly issued an open letter entitled "Plagiarists should not be a role model" to resist plagiarism, which was widely and quickly forwarded on the Internet, causing widespread discussion and high concern in society. The event reflects the demand of the industry and the public for a sound creative environment, and their growing awareness of respecting copyright and protecting intellectual property rights.

Second, to improve the data supervision of the film and television industry in the context of the Internet. It is more necessary to strictly control and crack down on false capital operations that are not conducive to the healthy development of the market, such as false box office for popular stars and data fraud. The reason behind the common occurrence of data falsification is that ratings, click rates and other data are linked to interest sharing and advertising revenue. The huge interest chain makes a number of producers, platforms and issuers choose to participate in falsification. In September 2018, Iresearch, a well-known third-party platform for Internet big data in China, was investigated by relevant departments for suspected “data fraud”, which has been frequently reported in the industry for many years. Due to a lack of corresponding regulations, combined with a lack of regulatory authorities, and complicated interest relations behind it, the intervention from capital in flow data have become aggravated, gradually evolving into an industrywide problem. To deal with this issue, China has issued some relevant policies, but also needs to establish a scientific and comprehensive management mechanism for ensuring data and information transparency. Data and information transparency is the basis for the development of the film and television industry. If third-party data of the film and television industry is under unfair control for a long term, there is loss of important standards to judge the quality and reputation of film and television works, and long-term loss of official regulation and self-discipline of the industry, more excellent works may be submerged because of the lack of an objective and fair assessment system; the future film and television environment is bound to fall into a vicious circle that it is difficult in constructing benign competition, while capital enters the market in a disorderly manner.

Only by constantly promoting the operation mode of “standardizing and legalizing supervision to the Internet + the film and television industry” can the film and television industry move forward towards a standardized and high-speed development path. The solution of the problem is closely related to the construction of the system, self-discipline and the construction of healthy competition in the industry. In particular, with financing, production and other links becoming more and more mature, the industrial operation chain of the film and television industry will also be standardized and optimized. Protecting the original ecological environment through policies and legislation, establishing an objective and fair data system, and maintaining positive industry and social atmosphere are the top priorities for the sustainable development of the industry in the context of the Internet.

3. Promoting the development of technological innovation and accelerating the establishment of a risk management system based on big data

Relying on the development of advanced information technology, the combination of the Internet and the film and television industry should establish effective monitoring and data collection channels, strict organizational databases, and an accurate, multi-frequency, multi-stage data analysis and tracking mechanism. In this mode, the value of data is hidden in the film and television industry, while the application of big data technology must be based on the value concept of data to provide services for the development of the film and television industry. First of all, the statistics and release of the existing data of the industry should be strengthened. Secondly, based on the dynamic data mining technology of the Internet, and combined with the film technology of big data, a risk warning system supported by big data should be established.

It is necessary to make full use of the big data function of the Internet, encouraging cooperation and innovation between Internet companies and traditional film and television companies, and speeding up the establishment of a network-based risk management system, which can provide powerful data support for film and television production and management. There have already been mature supporting systems including complete guarantee in the Hollywood film market, which enable capital to support the high-risk film and television industry in a clearer and more professional attitude, ensure the implementation of the production management system, and reduce project risks. China’s film and television industry is still groping in this field.

4. Strengthening the cultivation of comprehensive talents and learning from

successful experience of foreign countries

Film and television production management is a modern art management science integrating art, economics, management and other disciplines. In order to cope with the current situation, it is necessary to cultivate comprehensive talents in high-end film and television innovation that meet the market demand and the integration trend, and to implement innovation education. Therefore, relevant companies and domestic film and television colleges must take corresponding measures. Fully considering the specific requirements of “the Internet + the film and television industry”, producers in the film and television industry need to “understand the market, creation, management, and operation”.

First of all, the commercial operation of the film and television industry in China is later than that in western countries. For example, in the 1970s, for encouraging the development of market economy, the United States issued a series of tax policies to support film production, leading to the emergence of a number of classic works during this period. On the contrast, the commercialization of Chinese film industry began in the early 21st century, with a history of only over 20 years. The construction of the discipline is backward, combined with weak theoretical basis and low industrial standardization degree. In the practice process, unclear division of labor and responsibilities, and low team efficiency occur. According to the statistics of Lighthouse Professional Box Office, China’s box office reached 12.95 billion yuan (USD1.93 billion) in 2020, officially surpassing that of North America to become the world’s largest film market. However, there’s a huge gap between China’s film industry and the Hollywood’s industrial system. With the continuous development of “the Internet plus”, China has more channels to gain overseas experience, and the concept and thinking of domestic production teams are constantly updated. The present Internet-based production process is no longer confined to the traditional film production mode, but achieves collaborative production in different places. Since the beginning of the 21st century, under the influence and impact of Hollywood movies, Chinese production teams integrate Oriental culture and art while gain the experience of Hollywood commercial movies, constantly exploring the path of the industrialization of film and television production, and searching for a set of production modes Chinese local commercial movies. The preparatory work of the Chinese commercial movie *Painted Skin 2* was begun in 2011, which followed the Hollywood’s flow line production mode and adopted its “producer-centered system”: with the producer team as the center, the market as the guidance, and integrating resources, each phase of the work was finished in high quality; strictly following the workflow, the team cooperation was orderly. Under the guidance of a set of industrial systems including art, management, production, technology and marketing, a standardized film of high quality was successfully produced, becoming a successful trial work of Chinese commercial films under the “producer-centered system”.

Secondly, besides the lack of a perfect industrial system, China’s film and television industry also suffers from lacking technical support and weak innovation ability due to insufficient professionals. The weakness of China’s film and television industry system is not only reflected in the technical means, but also in the quality of professional personnel. In the context of “the film and television industry + the Internet”, the market of the film and television industry continues to expand, along with continuous decrease of entry threshold of this industry. The rise of this industry requires the improvement of the talent cultivation mechanism, that is to reasonably encourage talents and to give them more development opportunities. Meanwhile, the joint efforts of all sectors of society are also indispensable.

Finally, to develop the Internet industry, we must fully understand the latest progress at home and abroad, absorbing and drawing lessons from foreign advanced experience, and achieving the supervision mechanism to industrial policies. In the context of the Internet, the Chinese film industry is competitive with the Hollywood in many aspects. In order to produce more commercial films in high quality and reputation, Chinese film producers need to effectively make use of the Internet platform, carry out in-depth exchanges, rationally learn from others, and cultivate comprehensive talents, thus promoting the transformation of the Chinese film industry to standardization.

5. Conclusion

To sum up, China's film and television industry is still in the development stage and is gradually transitioning to industrialization in the context of the Internet. Although there are many defects at present, this industry can be promoted by strengthening management, perfecting the national industrial policies and regulations, establishing a risk management system based on big data, improving training of relevant skills, and paying attention to the cultivation of talents. It can spur the potential and drive the digital transformation of the Chinese film and television industry. Compared with the traditional one, the present film and television industry faces new challenges in the creative sources, financing, production modes, distribution channels, marketing and promotion brought by the Internet.

In order to realize the industrial upgrading of China's film and television industry as soon as possible, it should rely on the continuous development and innovation of technology and the support of the Internet, but also depend on the self-discipline and macro control of the industry. The integration of the Internet and the film and television industry has become the basic trend of the development of the latter in the future. And the production and technology of the film and television industry is undergoing the transformation and remodeling of standardization and industrialization. The Internet provides creativity and possibilities for film and television production, as well as bringing unprecedented impact. It also indicates that China's film and television industry will continue to produce high-quality works and explore new business models under challenges and opportunities.

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