Top Level Design of Ethnic Minority Films: History, Significance and Re Conception

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Abstract: the Development of Minority Films is Always Inseparable from the Top-Level Design of the Country. Minority Films Are "Countries" in Their Own Right. as the Founding of the People's Republic of China, Ethnic Minority Films Have Been Incorporated into the Country as an Art Form of National Propaganda Policy. the Most Advanced Design is Given High Attention. the Emergence of "Chinese Ethnic Minority Project" Indicates That the Continued Preservation of Ethnic Minority Films Has Become a National Ideology, and the Support of Ethnic Minority Theme Films Has Risen to a Higher Level. But This is the Early Stage. the Detailed Design Includes: a Small Number of Film Investment and Financial Strategies, Public Welfare and Upgrading Version, as Well as the International Version of High-Quality Film "Three Boards". the Design Category Includes the Construction of Industrial Clusters, the Cultivation of Minority Art Talents and Many Other Aspects.

1. Introduction

Ethnic Minorities Are the Important Representatives of Ethnic Minority Culture - Movies and Tv Works Related to Ethnic Minority Themes, and Important Symbols of the Rights of All Countries Who Enjoy the Same Cultural Conversation in the Social Life of the Country. the Most Effective Form of "Going out" in Minority Culture is "Promoting the Important Correlation of National Unity". When the New Media is Infuriated and Expanded, the Audience Will Make an Absolute Choice about Art Consumption[1]. in South Korea, the United States, Domestic and Foreign Blockbusters, a Small Number of Films Can Flourish, and Need to Establish Capital, Creativity, Marketing, Industrial Clusters. the Participation and Support of the State is a Strong Guarantee. for a Long Time after That, the Development of a Few Films Was Inseparable from the State's Top-Level Design. the So-Called National Top-Level Design Refers to the Strategic Design, Strategic Objectives, Strategic Priorities, Working Mechanisms and Promotion Methods At the Highest Decision-Making Level in the Field of National Development. the Top-Level Design of Minority Film "Overall Image" is a Comprehensive, in-Depth and Strategic Top-Down System Design At the National Level Based on the Determination of Rich Minority Film Development Objectives.

2. The Historical Origin of the Top-Level Design for the Development of Ethnic Minorities

The Development of Minority Films is Always Inseparable from the Top-Level Design of the Country. during the Period of "17 Years", Reform and Opening Up, or a New Century, This Design Always Plays an Outstanding Role in the Development of a Few Theme Films. Introduction: Minority Films Are Originally "the Country". Before the Founding of the People's Republic of China, the Production of Minority Films Was in the Stage of "Early Adoptive Children". There Are Only a Few Films Waiting for Them. the Real Status of Minority Films as "Minority Films" is Caused by the Participation of Relevant Government Departments after the Founding of New China[2]. Due to the Intervention and Design of Relevant Government Departments, It Can Be Said That Minority Films Have Gone from "None" to Some Kind, and Then Developed and Prospered, Establishing the Narrative Pattern of "National Construction" during the "17 Years" of Creative Art. as the Foundation of the People's Republic of China, Ethnic Minority Film, as an Art Form of National Propaganda and National Policy, Has Been Incorporated into the Top-Level Design of the

Country and Attached Great Importance to.

In the 1980s, China's Literary Experience Has Completely Recovered. in Order to Quickly Mobilize the Enthusiasm of Literary Artists, the State Has Set Up a Special Award Series to Reward Creativity. in December 1981 (Zhaohe 56), under the Guidance of the Civil Committee and the Chinese Writers' Association, the "Minority Literature Creation Award" Was Established, and Every Three Years It Won the Minority's "Tiangouchang Award"[3]. in August 1986, Radio, Film, Television, the State Civil Affairs Commission, the Ministry of Culture, the China Federation of Culture and Art, and the China Association of Television Artists Jointly Set Up the "Horse Award" for Tv Series of Ethnic Minorities of the Common Province and in Order to Promote Development. in 1997, the National Film "Tenglong Award" and "Ethnic Literature Creation Award" Were Collectively Referred to as "Horse Racing Award". the National Minority Tv Theme "Horse Award" is Awarded Every Two Years, While the National Minority Film "Horse Award" is Awarded Every Four Years[4]. Since Then, the "Horse Award" Has Become the General Name of the Highest Awards of Minority Literature, Film and Television Art after the Reform and Opening Up, and Has Completed the Unified National Top-Level Design of National Literature and Film Art Awards. the "Horse Award" Reflects the Special Attention and Support of the State for the Art of Ethnic Minorities. This Note is Quite Different from the Era of "17 Years". the Propaganda of Ethnic Policy is Weakening Gradually, and the Performance and Protection of Ethnic Culture Are Becoming More and More Valuable.
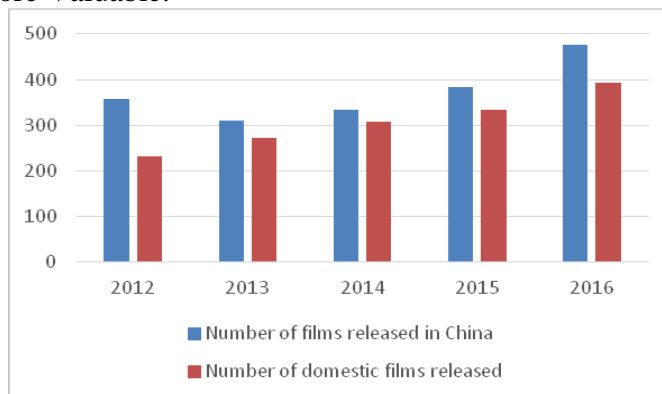

Fig.1 Income and Year-on-Year Growth Rate of Minority Film Design

Since 1993, the film system has undergone revolutionary changes. After the film has fully entered the market, the Stade awards continue to support the production of minority films [5]. Until March 2005, national daily also published national literature news and comprehensive plan of national evaluation. The program cancelled the "national film and television status Award" for the complete introduction of Minority Films and television in China, but it was only a short attempt by the state. In the next year, the state basically did not take any practical measures to promote the development of a small number of films. Minority films are in a period of free development[6]. Although the number of films has not decreased dramatically, the policy support and support are insufficient. The author gradually lost interest and motivation in the production of a few films, and a few films gradually became the mainstream. The peak is 2010. Beijing Ethnic Affairs Committee and Beijing Municipal Bureau of radio, film and television held "Beijing ethnic film exhibition", which recognized the responsibility of promoting ethnic films from the government level[7]. In 2011, "Beijing National Film Exhibition" began to be incorporated into Beijing International Film Festival as a unit. Through exhibitions, academic activities and other means, "Beijing National Film Exhibition" has built small-scale films and TV programs, and demonstrated a high-level exchange and introduction platform of "borrowing ships to the sea". In October 2013, the National People's Committee and the Chinese Writers Association approved the establishment of the "Chinese minority film project"

3. The Practical Necessity of Top-Level Design of Minority Film

After the 21st century, in the free environment created by the film business system, a small number of films have gained the self-expression space of free expression of cultural joy. Upward. A few films show different regional and cultural characteristics, forming different regional types such as "city of the sky", "western image", "carrying in legend", "singing in the south of cloud", "white mountain and black water". Hanwanfeng, Gao Feng and Dawei, who focus on a few films, have also attracted the international famous directors jacquarnold (Wolf Totem, director, France)[8]. At the same time, although the number of ethnic minority films is not substantial, they are often proposed to output an average of 10 films per year, and they have also made great achievements in domestic and international film festivals, many of which are praised. Since the new century, ethnic minority films still have a place in the cultural pattern of Chinese national films and TV, but they lack of classics. Under the flood of commercial films, its influence, economic interests and social awareness seem to be very small. It can be ignored.

4. Top Level Design of Ethnic Development Reconsidered

At present, the design of the public welfare version of the "China ethnic minorities project" is conceived by the international version of the minority film in order to upgrade the version, but the design of the "three boards" is also based on the feeling of the "stone river crossing" stage. The 21 non-profit ones that did not reflect the life of the ethnic minorities focused on the film, taking into account the overall situation of the cultural development of ethnic minorities and the measures of equal development opportunities reflected by the theme of ethnic minorities[9]. The design of other content has not been expanded. At present, the thorough design of the development of minority films is the construction of investment and financial system, the production of high-quality films "three main boards", the expansion of market cultivation and screening channels, the construction of industrial clusters and the cultivation of ethnic minorities should be focused on the talents of film art. In many ways.

4.1 Promote the Investment and Financial System and Broaden the Channels of Financing

It can be said that film is a "money burning" industry, and strong fund-raising is a strong guarantee for the production of films[10]. The lack of huge funds is an important "crisis" for the development of minority films. In recent years, a few films are synonymous with small films. For a long time, the funds for minority film production mainly come from government departments, and the social and civil capital is very small. Obviously, it is impossible to promote the growth and development of a small number of films only by state financing. This requires the change of financing methods and the expansion of financing channels. The key is to actively absorb the participation of private capital such as private capital and micro capital while getting the financial support of the state. However, under the influence of this "cliche", how can the holders of private capital have confidence in and invest in a small number of films by entering the income of cinemas and small-cost films? This requires a state of actively guiding a small number of films to establish a sound investment and financing system. A small number of film and television production, multi-channel financing, expansion of investment and financing channels, copyright finance into a small number of film industries can improve the fatal shortcomings of low-cost creation. First, set up special investment financial institutions for minority films. A financial institution shall be established by a financial institution entrusted by the state and operated in accordance with the principles of the financial market. In this way, the management of this investment financial institution, including the narrow scope of funds, can be improved in film exhibitions due to the poor sub fund supplement, inconvenience and fund management. At the same time, the government should invest appropriate "start-up capital" for investors, strive for the minimum return for investors, and ensure "rice, chicken". Moreover, priority should be given to recommending foreign capital to the system. Second, banks, securities companies and other financial institutions implement risk

protection and compensation mechanisms to let these mainstream financial capital invest in the creation of a few films. Third, the state is the leader of the national minority fund. In order to actively inject the creation of minority films, the State encourages social capital such as copyright capital, private capital and public capital. In addition, new online customers' financial platforms, such as financing and entertainment treasures, pay attention to financing, improve the posture of online financing, not only raise funds, but also "one stone and two birds" can be used as the promotion of only a few films

5. Conclusion

The development process of ethnic minority films shows that if they have national planning and support, they will prosper, otherwise they will decline; however, at present, ethnic minority films are facing the situation of "a hundred wastes waiting for prosperity", which calls for the "banner" of "top-level design" at the national level. However, the "top-level design" of the development of ethnic minority films is not a slogan, but a practical and high-level planning and implementation, and should follow the development of social times.

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