China Film Festival Exhibition and Film Industry Development: Building a Professional Local Film Exhibition Platform

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Zhongyin Geng, Diyi Zhao
PATHUMTHANI UNIVERSITY, THAILAND

Abstract

Taking the Golden Rooster Hundred Flowers Award Award as an example, the Golden Rooster Hundred Flowers Film Festival is an important event in the Chinese film industry. With the continuous development of China's film industry, more and more film festivals and exhibitions are held in China, providing a professional film exhibition platform for Chinese films. Firstly, film festivals and exhibitions can provide a platform for showcasing and promoting Chinese films, allowing more people to understand and pay attention to Chinese films. Secondly, film festivals and exhibitions can provide an opportunity for Chinese film production companies to exchange and cooperate, allowing them to establish connections with international film production companies and promote the international development of Chinese films. In addition, film festivals and exhibitions can provide an opportunity for selection and rewards for Chinese films, inspiring Chinese film production personnel to continuously innovate and improve film quality. In short, the development of film festivals and exhibitions has provided a professional platform for Chinese cinema and promoted the development of the Chinese film industry.

Keywords

China Film Festival Exhibition; the Golden Rooster Hundred Flowers Film Festival ;Local film exhibition platforms.

Introduction

The Golden Rooster and Hundred Flowers Film Festival is an important product of the development of film festival exhibitions, and its impact on the film industry is mainly reflected in the following aspects: promoting the development of the film market: The Golden Rooster and Hundred Flowers Film Festival is an important award in the Chinese film industry, and the box office and reputation of award-winning films will be improved, thereby promoting the development of the film market. Improving Film Production Level: The Golden Rooster and Hundred Flowers Film Festival is an important display platform in the Chinese film industry, where various film production companies and filmmakers showcase their works and techniques, thereby promoting the improvement of film production level. Enhancing the influence of film culture: The Golden Rooster and Hundred Flowers Film Festival is an important representative of Chinese film culture. Through this platform, the influence of Chinese film culture has been further enhanced, which is of great significance for promoting the development of Chinese film culture. Promoting international exchange and cooperation: The

Golden Rooster and Hundred Flowers Film Festival is an important platform for communication and cooperation between the Chinese and international film industries. Filmmakers and film production companies from various countries will exchange and learn from each other here, promoting international film exchange and cooperation. Cultivating New People: The Golden Rooster and Hundred Flowers Film Festival provides opportunities for new people to showcase their talents. By participating in the festival, new people can receive more attention and recognition, thus having the opportunity to enter the film industry and promote its development. Promoting the structural adjustment of the film industry: The Golden Rooster and Hundred Flowers Film Festival is not only a platform for film production and display, but also an important driving force for the structural adjustment of the film industry. The selection and display of film festivals can promote the structural adjustment of the film industry and promote its development towards a more professional, diversified, and international direction. Enhancing the sense of social responsibility in the film industry: The Golden Rooster and Hundred Flowers Film Festival is not only a grand event in the film industry, but also a manifestation of the film industry's sense of social responsibility. Through the display and selection of film festivals, it can promote the film industry to pay more attention to social responsibility and promote the development of the film industry towards a healthier, more positive, and beneficial direction. This chapter mainly elaborates on the impact of Chinese characteristic film festivals on the film industry by introducing the Golden Rooster and Hundred Flowers Film Festival.

Research focus

The techniques and content of Chinese film creation are becoming increasingly perfect, and the Chinese film industry is taking shape and constantly expanding. The aesthetic ability of the Chinese film consumer group is also gradually maturing. Under this premise, domestic films are eagerly trying to enter the domestic market with their rich forms and rapidly increasing numbers. Mechanisms and institutions related to films are also building their own discourse based on this trend, forming a distinctive influence and flaunting their authoritative attributes in domestic films, thus affecting the development and dissemination of films. The Golden Rooster Hundred Flowers Award Award is a very representative communication medium in the context of Chinese films. How does this medium choose and play a role in the communication mode of domestic films? It is the focus of research. The award is to encourage outstanding workers or outstanding achievements in a certain field. It can lead the direction of outstanding talents or outstanding achievements in a certain field, encourage the emergence of outstanding talents or outstanding achievements, and have a communication effect on them. As the most authoritative award in the field of Chinese film art, the Golden Rooster Hundred Flowers Award Award has witnessed the changes of domestic film history, commended outstanding domestic filmmakers and their works, and played an important role in promoting the spread of Chinese films. At present, the research on the Golden Rooster Hundred Flowers Award Award is mainly focused on historical combing, documentary reports, introduction and analysis of award-winning works and authors, while the research on the role of awards in film communication is very rare. The emergence of awards originally represents the unity of opinions of a certain class or group, and is a concrete manifestation of traditional art criticism. It is a judgment of the advantages and disadvantages of art works after comparison. However, entering the era of mass media and electronics, the functions of awards have undergone new extensions. On the one hand, the Golden Rooster Hundred Flowers Award Award has expanded its influence and consolidated its voice with the help of the maturity of Chinese films. On the contrary, domestic films also rely on the protection and publicity

of the Golden Rooster Hundred Flowers Award Award to expand their own popularity, form artistic features that distinguish them from foreign films, innovate the creation of artistic content forms, guide the standardization of film themes, and promote the positive communication effect of Chinese films on film audiences. The Hundred Flowers Award appeared in the early 1960s and was suspended after only three sessions. Since the 1980s, the Hundred Flowers Award has been restored and the Golden Rooster Award has been established. Domestic film creation and production have entered a normal state, and mutual influence has gradually expanded. Considering the historical changes of the awards, this paper regards the Golden Rooster Hundred Flowers Award as a new media in the communication context. With the help of sorting out and observing the award-winning films, it analyzes their attributes as a media, communication characteristics, communication effects, problems and solutions. It is hoped that this article can explore the communication effect of the Golden Rooster Award and the Hundred Flowers Award on Chinese films, and enrich our understanding of the relationship between film communication and film awards from the other side.

Literature review

In all the research on the Golden Rooster Hundred Flowers Award Award, the author divides the research problems into four categories. The first type is the refinement of the awards themselves, which can be roughly divided into three types; One is a basic overview of awards, such as Cui Binsui's "The Beginning of the Hundred Flowers Award", Chen Jianyu's "The Creation of the Golden Rooster Award", etc. These articles mainly study the origin and development of the Golden Rooster Hundred Flowers Award. Another example is Liu Lishan's Research on the Chinese Film Award System - ornamental column Award, Golden Rooster Award and Hundred Flowers Award as examples, which focuses on the research of the system and the exploration of the institutional turn in the context of modernization. These articles have a very detailed introduction to the Golden Rooster Hundred Flowers Award Award, such as its historical background, founding purpose, and changes in the award setting, which will help us to have a preliminary understanding of the Golden Rooster Hundred Flowers Award. The other is documentary reports on awards, such as Cheng Qingsong's "Popular Film Hundred Flowers Award Award Full Record Fun Review" and Xia Hong's "Academic, Democratic, Contention - The Fourth Film Golden Rooster Award Award" Feature Film Award Selection Documentary ". Such articles are mainly published in magazines subordinate to the China Film Association, such as: Popular Film, Film Art, World Film, China Film Yearbook, etc. These magazines publish a large number of related articles at a fixed time each year to create a profile of the award process. Each report is conducive to our vivid and intuitive understanding of the Golden Rooster Hundred Flowers Award Award and the targeted study of individual cases. However, articles on submission generally do not form academic discussions. The last one is the reflection on the awards. For example, Xia Jie and Zeng Jing's Criticism Absence of Chinese Film Awards -- "Golden Rooster Award" and "Hundred Flowers Award" as examples, Hooker's "Golden Rooster Award" should be highly professional, and Shuke's "Reflection after the Feast --" Golden Rooster and Hundred Flowers "Film Festival Focus Criticism" are all discussing the responsibility and responsibility behind the awards as mainstream judges, and their direction and needs to be improved, Not only should it be a change in management, but it should also keep up with the times in terms of thinking. These articles are based on awards, but their focus extends to the field of Chinese film and art criticism, which will help the author think about the topic.

The second type is to analyze the essence of Chinese cinema through awards, which are generally divided into two categories: focusing on film works and focusing on filmmakers. For example, Yang Hongguang's Golden Rooster Award winning Film Series - On the Mainstream Consciousness of Political Films in the 1990s, based on the specific winning works, analyzed the mainstream values reflected in films in the 1990s, and discussed the contemporary background and positive impact of such values. Li Caixia's "Research on the Chinese Characteristics of the Golden Rooster Award Winning Films" also takes the Golden Rooster Award winning films as the starting point. Through these mainstream award-winning films, it explores the aesthetic and cultural values of films with Chinese characteristics, and then ponders the survival strategy and development trajectory of Chinese national films. Similar research also includes Yang Xue's "Observing the entanglement of mainstream films from the best feature film of the Golden Rooster Award for Best Picture". There are many articles of this kind, but in reality, they do not delve into the relationship between awards and movies, and most of them only focus on the study of the movie itself. For the film workers, there is Du Yali's "Winning Stars and the Face of the Times - Cultural Interpretation of the Selection Results of Hundred Flowers Award Award winning Actors and Actors since the Reform and Opening up". Through the analysis of the award-winning actors, this paper expounds the change track and the evolution of self cognition of Chinese film actors, and on this basis, has a more vivid understanding of the changes in Chinese film history. Wang Yansong's Going to the Village and World of Management of Characters -- On the Pursuit of Performing Arts of Liu Wenzhi, the winner of the Golden Rooster Award, is a biographical analysis of filmmakers with actor status. On the premise of introducing the identity background, he comments on the professional ability of actors and judges their identity again. There are many articles of this kind, but most of them only focus on a detailed report and simple analysis, lacking academic significance.

The third category is to discuss the communication role of various awards and film festivals based on the knowledge of Communication studies. One of the representative is Jinda's Analysis of Integrated marketing communications in Film Festival Celebrations. The author is a professional in Communication studies, and is skilled in the use of communication theory. He analyzes and compares the communication models and marketing methods of various film festivals. This type of article focuses less on art and does not provide specific analysis of award-winning works. At the same time, it references more international literature and pays less attention to this topic, which has become a loophole in its research.

The fourth category is a comparative analysis of different awards. This type of article mainly compares the characteristics of similar awards at home and abroad, analyzes their value and aesthetic taste. For example, in the last part of the article, Zhou Wei's "Aesthetic Culture Research of the Oscar Awards Ceremony" compares the form, content, and aesthetic of the Oscar and Qiao Hua Awards, and analyzes the characteristics and styles of the two different awards. Schuke's "Let the Market Speak, Score by the Audience - Reflections on Chinese Film Awards" is an analysis of well-known foreign film awards, hoping that the Chinese film award mechanism can be used for reference and enhance the influence of domestic films. Wang Yan's "Cloud Case Anatomy Film Awards Gala Creation" takes awards from Taiwan, Hong Kong, and the United States as the starting point, and discusses how to design program highlights, innovate program forms, and comprehensively utilize evening methods to effectively convey theme ideas in the film awards gala. It is hoped to provide a loan for industry peers to produce similar high-level award ceremonies. These are all helpful for us to comprehensively study the dissemination role of film awards in movies, but such articles focus on Western awards and lack in-depth research on local areas. There is even less mention of the role of Chinese films in local dissemination

through film awards.

Methods

The research method of this paper is to systematically study the background, history and current situation of the establishment of the Golden Rooster Hundred Flowers Award Award. On this basis, think about the impact of the Golden Rooster Hundred Flowers Award Award on the spread of Chinese films. In order to study this topic well, this article will take the following steps and methods. First, collect the reporting materials of the previous Golden Rooster Award Hundred Flowers Award, summarize and sort out the previous award-winning films, and use the case study method to peek into the dissemination value of film awards on award-winning works. The second is to collect the live videos and pictures of all previous Golden Rooster Award and Hundred Flowers Award, as well as the videos of award-winning films as video materials, which will help to analyze the dissemination mode and aesthetic proposition of the awards. The audience's attention can also be explored through the understanding of audience ratings, Click-through rate and reprints. The third is to collect relevant literature to enrich the understanding of research objects, including articles with strong pertinence such as Collected Works of Academic conference of China Golden Rooster&Hundred Flowers Film Festival, Research Report on China's Film Industry, Silver Book: Annual Report on International Communication of Chinese Films, and concentrated reports of various relevant magazines during the festival. The fourth is to analyze and draw inspiration from the communication effects of other similar awards, and make actual communication effects based on the box office and evaluation of the winning works. Based on the above information and methods, this article cleverly explores the topic selection in order to explore the role of film awards in the dissemination of movies. Since the award was formed after the founding of the People's Republic of China, the history is short, the information is relatively detailed and easy to find, which is very conducive to our basic research on the Golden Rooster Hundred Flowers Award Award. In the era of views, the collection and organization of new types of video materials is also essential. The fifth is the qualitative research method.Qualitative research method: It is a method or perspective to study things from the internal provisions of things according to the attributes of Social phenomenon or things and the changes of contradictions in movement. To conduct qualitative research, it is necessary to directly grasp the main aspects of the characteristics of things based on certain theories and experiences, and temporarily ignore the differences in quantity of homogeneity.

Discussion

In the 1990s, in the early days of reform and opening up, China ushered in the opportunity for foreign exchanges, while China's film market encountered unprecedented impact. Influenced by the rise of foreign blockbusters and video tape industry, the number of domestic films began to decline, and the film style began to accept the influence of commercialization. In addition, the development of the TV industry made the Film Association make a choice. In 1992, the Golden Rooster Award and the Hundred Flowers Award were combined, forming the first and hitherto only national film festival in China, which is now known as the Chinese Golden Rooster and Hundred Flowers Film Festival. This change effectively integrates relevant resources and promotes the development and dissemination of Chinese films. Driven by the Golden Rooster and Hundred Flowers Film Festival, the Shanghai International Film Festival, China Changchun Film Festival and Beijing

International Film Festival were established along with the recovery and prosperity of Chinese films. Both the demonstration and pioneer of the Golden Rooster and Hundred Flowers Film Festival play an extremely important leading role in China's film industry. In 2005, the Golden Rooster and Hundred Flowers Film Festival began to adjust itself, changing the awards issued every year to two awards. So there is the golden Rooster award, hundred flowers award every two years to choose the convention.

Different times will give different groups different status, and the public in different times will place different eyes. One of the most significant changes in the advent of the mass media era is the decline of the voice status of people as individuals, and the rise of the media voice status relying on electronic technology."In our previous mechanical era, people enthusiastically declared their personal opinions, which was a natural expression.""The mark of our era is the mode of disgust imposed on others", on the one hand, urges experts in various fields to avoid directly explaining the meaning of the public as far as possible, on the other hand, various social activities and material forms are endowed with the characteristics of life and personality. Take the film awards as an example. Previous reviews and discussions about films have been replaced by a symbolic award. It replaces the critical position in the unified sense of paper media with the new mass media represented by TV, film, Internet and new media, and extends people's thinking and pictures people's language with a new model.

As a media, the Golden Rooster and Hundred Flowers Award involves film works, filmmakers, performers, TV broadcast, radio reception, media reports, newspaper reviews and many other components. The combination of these different things and activities, together, constitute the influence of the award itself. The emergence of new media often creates a new communication context, and this successful creation is because it transforms other media into its own content. That is, "the content of any media is another medium", words uses the media of film to form a vivid expression becomes the art work; language through the media of film. The award integrates many media into skillfully, making it an available means and content with communication value, prompting the award to conform to the current communication context and attract the public attention, and then achieve the goals and functions it hoped to achieve at the beginning of its establishment. The Hundred Flowers Award is completed by the theater line manager and the public. The number of the selection committee has a large base and a wide range of classes. The selected works through repeated viewing and discussion represent the preferences of the public, and it is undoubtedly a guide to the next year's film market. The Golden Rooster Award is submitted by each producer, and the experts are selected after watching it. These works represent the new changes in their films or the artistry of their films, and are an invisible encouragement to their creators. Can say as a media of golden hundred flowers increase the possibility of film transmission and complexity, the spread of domestic films again, to the Chinese film history has internal shaping classic external function to establish the image, to the audience have supplementary understanding and improve aesthetic, makes the film influence, increase the effect of the film market earnings. The Golden Rooster and Hundred Flowers Award mobilizes our way of perception and carries the relevant information of the film, which is an effective communication medium that we should pay attention to to use.□

As a new type of media in the era of mass media, awards abandon the evaluation mode of individuals, take the opinions of "groups" as consideration to judge the works of Zhi, and then become an effective way of communication. The media naturally gathers all kinds of resources, which not only prevents the occurrence of waste, but also makes the dissemination of information better. The communication effect brought by the

award is not only reflected in the influence on content creation, form innovation and type improvement in the art field, but also has some linkage effects, including the communication of the host city, characteristic culture and mainstream values, all of which have a promoting effect on the Chinese film industry.

In the history of Chinese films, some works became the topic of the time, but it is difficult to give people endless aftertaste W; some works seemed plain, but become landmark works. Most of the examples of the consensus of the industry. This is the most direct impact of national awards on the film art itself. It awards honors, sets up classics, and through this means, affects the creation of art.The tone of Chinese film style is realism, which focuses on the reflection of reality and the concern for human nature. Since the late 1950s, when Chinese films became a collection of classic masterpieces, the realistic style has become a basic trend of this ± films. Whether it is the Hundred Flowers Award that was born in the 196000s or the Golden Rooster Award that appeared in the 1980s, the choice of its recognition object is the realism of W theme as the basic standard. But if we look at the vertical vertically, we will find that the focus of each period is different.

Among the recognized works by the Hundred Flowers Awards in the 1960s, such as The Red Detachment of Women and Li Shuangshuang, they all have clear class concepts and political attitudes, but compared with the previous works, the attention to the personality and emotion of the characters has increased, and the description is more detailed. Such as "red flag spectrum" to send such works are more both romantic atmosphere and not lack of heroic gas. Twilight drama films such as "Li Shuangshuang" and "Good Brother Two" lay the foundation for the relationship between the selection of Chinese special drama themes and the pleasant viewing of the audience. The award-winning works throughout the 1960s were either exemplary or pioneering, laying a solid foundation for the recovery of films after ten years. It needs to be mentioned that in 1964, "The great criticism of thought has been carried out like fire" and " China Film Association decided to cancel the award only according to the internal system, and reply to letters from individual readers to reduce misunderstanding."In the true sense of the third Chinese film Hundred Flowers Award was buried, the 1980 hundred Flowers Award was not postponed, still from the third plan.

In the early 1980s, the Hundred Flowers Award resumed the Golden Rooster Award. On the one hand, filmmakers began to familiarize the rules of film tea, and on the other hand, they innovated the content and technology on the original basis. Such as won the golden rooster baihua of the day yunshan legend is a representative in the eighty s, the film not only look at the "right" and "cultural revolution", "the movie will" good sentiment "to" political concept ", to" improve the role of thought, cultural, moral level ", is the director of film language using a model. In 1981, the film was recognized by the public and experts, and it is also an affirmation of the free creation of art works and a positive attitude towards the relaxation of the content scope of art works.

The authority and guiding role make Chinese films not only inherit the profound tradition of Chinese films from the beginning of the film, but also focus on the innovation and transformation of film art. Under the guidance and recognition of the Golden Rooster and Hundred Flowers Award, we will find that the excellent films in the whole 1980s focused on the realistic situation, and the filmmakers stepped out of the silence and began to consciously create with the care of The Times. At that time, the film audience had not yet been affected by the market opening, and they had a positive cognitive attitude and enthusiastic attention to the appreciation of the film. The following Camel Xiangzi, Village Sound, Ji Girl, Lotus Town and Red sorghum

all explained the basic aesthetic concepts of Chinese films from different aspects and standardized the value cognition of film art.

Since the 1990s, Chinese films have entered an era of diversification. If we look closely at this period, we will find that the awards of the end of the 20th century were basically overlapping, and all the winners of the Golden Rooster Award are basically the winners of the Hundred Flowers Award. Due to the influence of market opening and the gradual popularity of TV, the development of Chinese films has been restricted, and the number of excellent films has decreased sharply. The attention to and advocacy of the theme film makes the award-winning works have a more concentrated type. For example, the Founding Ceremony, Jiao Yulu, Armageddon, and The Red River Valley have become the representative works of this period. These works are not only the strong voice of The Times, but also have a relatively successful exploration and innovation of Chinese theme films, which plays a good demonstration role for the creation of Chinese theme films.

In the new century, after the low tide of films, Chinese filmmakers began to fight back against imported films and tried various genres and styles. While the Golden Rooster Award and the Hundred Flowers Award are gradually improved, the two awards have made great progress in their understanding. As the public award, the other emphasizes the preference of the public and the market, while the other, as an expert award, emphasizes the improvement of artistry and the recognition of excellent cheese works. It is rare that the excellent works in this period hold the two awards together. At the same time, the market-oriented film industry continues to rely on this way to guide the development and dissemination of film art. Looking at the award-winning films in the early 21st century, we will find that most of the award-winning works not only have a certain market recognition, but also have innovative and contemporary content."Assembly" and "The Founding of a Republic" are the demonstration of the good combination of theme films and commercial films; "Warm" and "Cloud Water Ballad" are the encouragement of Chinese art films and the recognition of realistic content; "Love Is Not Blind" and "American Dreams in China" are the inspiration and the popularity of the public. These films are representative in both artistic, ideological, professional and innovative ways. The award of these works is the recognition of the representatives of the sending types, and then standardize and guide them, so as to encourage the development of Chinese films. We can find from these award-winning works that they represent the high ideological and artistic level of the contemporary films. At the same time, the subsequent Chinese films are influenced by them and have a clear prediction of the development of the content and style of the films. The dissemination effect of the award makes the development of the film art have an effective guide, and makes the creation content of the film become standardized. The gradual improvement of the film genre is conducive to the development of the film industry, and the improvement of the film art level, to avoid unnecessary losses, and to make the progress of the film industry more smooth and steady.

The form of the film, which we think of in a broad sense, is " the overall structure that the audience recognizes when watching the film, which is the overall relationship system of each element in the film."Here we specifically divide these elements into four parts: scene scheduling, photography, editing and sound. The style of each element constitutes the form system of the film. These parts are all involved in the Golden Rooster Awards, but for the bonus awards, the choice of audiences with less professionalism actually reflects whether the overall structure of the film is in the best state.

The essence of this part of the scene scheduling is the director's control of the whole film, including the scen-

ery, costumes, makeup, lighting, performance and other parts. For example, the first winner of the Hundred Flowers Award, The Red Detachment of Women, was also the winner of the Best Director award, and Xie Jin's control of the language of the film lens is a model of that era. The use of extensive close-up and close-up shots gives the character a distinct personality, which is one reason why the work won the best actress and best supporting role. The superposition of several different styles of ballet, military uniform and revolution makes this work an outstanding representative of contemporary themes, and also a demonstration of Xie Jin's personal ability. And 1981 golden rooster for best feature film "basan night rain" won the best screenwriter, best supporting collective, best music four awards, one of the director of the film Wu Yigong for music, lens and performance of lyrical style, in its representative work in the south of the city more sublimation, become an outstanding representative of Chinese prose film, create a new mature style of the film. In the Golden Rooster and Hundred Flowers Awards, we will find that the filmmakers who won the best title are undoubtedly not those with good film control and self-distinct artistic style. For example, Ling Zifeng's faint sadness, Huang Jianxin's focus on form innovation, Huo Jianqi's delicate beauty and Zhang Yimou's control of color and composition, these styles and characteristics became the absolute existence in the history of Chinese film, and influenced the development of later domestic films.

Photography as a single award was awarded in the first three sessions of the Hundred Flowers Award, while the Golden Rooster Award has been retained. Looking at all the films awarded with photography awards, we can find that the use of their lenses is representative and innovative to some extent, compared with the works of the same period. Zhang Yimou's outstanding composition skills and color display in The Yellow Land show the characteristics of his later directing works, Later, in our art works as directors, we will also find the continuation of this technique and style: Gu Changwei won the photography award with the distant artistic conception lens and vigorous momentum in Red Sorghum, Later, in Farewell My Concubine, which was recognized by Oscar, Nominated for technical and arts awards; Zhao Fei in "Jing Qiao stab the King of Qin" on the lens tension performance is subversive but has a Qin and Han style, This rather absurd technique is also shown in his films, "Raise the Red Lantern," and "The Sun Also Rises."; In My Mother, My Father, My Father and Mother, Zhang Ziyi's running shot became a classic, This simple, smooth shooting is more mature in Hou Yong's Rillie Flowers: Lu Le is the best camera in Assembly and 1942, With the ability to control grand but be detail, To become a master of photography. Golden hundred flowers award-winning works and artists as an outstanding representative of the same period, showing the change of Chinese film, the Chinese film lens language from before the hard to later fluent, from the beginning of the mature to late innovation, from the initial romantic exaggeration to today's natural coincidence, modelling consciousness from shallow to mature, photography skills also gradually rich, these prompted the expression of Chinese film qiao more systematic and stylized.

In the development of Chinese film from the beginning to the later maturity, the film content is always more important than the film language itself, and this phenomenon is also reflected in the setting of the Golden Rooster and Hundred Flowers Awards. Editing is related to the camera. In 1982, the Golden Rooster Award was set, but it was not awarded since 2003, and it was not restored until 2016. The clip includes the rhythm relationship between the shots, the time and space relationship and the graphics relationship. In many cases, the editing of the film is much involved by the director, so the performance of the film cutter is limited in a sense. As an extremely important part of the language of the film, editing ensures the narrative rhythm of the film, the fluency of the narrative between different shots, and even becomes a technique to re-tell the story.

The long vacancy of this award not only reflects the neglect of the domestic industry on editing, but also restricts the performance of the role of editors in the whole film creation, which hindering the all-round development of domestic films. It is expected that the recovery of this award can lead Chinese editors to have greater space for development. Music, as a performance factor of electricity, also affects the expression ability of a film and strengthens the shock of the audience. The music in the film can not only show the emotions of the story, but also have a more vivid description of the psychology of the characters. Lu Qiming's episode Ah, Hometown in Love on Lushan Mountain is melodious and delicate, together with the beautiful scenery of the characters in the film, and his episode in Old Stories in the South of the City won the best music award of that year. As the recipient of the early Hundred Flowers Award, the episode in Honghu Red Guards is more well known to the public. The line "Honghu, water waves" is sung throughout China. Although this song is not the original song of the film, it has still become the winner of the best music of the first Hundred Flowers Award. Music-based films like "Liu Sanjie" highlight the importance of the composer. The popular popularity of the songs and the witty lyrics make the ethnic minorities in the film prominent, and the whole film is full of fun.

The praise of the technical awards for the different form elements of the film is not only a comfort for the filmmakers, but also an affirmation of the exemplary nature of the film form. How to cooperate with the various elements in the film to give people a good visual experience of the view, and the representative of the winning works is a good demonstration and a target for reference. Most of the winners of previous technology awards have become outstanding representatives in this field. They have either become models invited by the film creation to ensure the quality of the film, or they turn around to the film creation to bring different experiences to Chinese film production. All these reflect the meaning of the Golden Rooster and Hundred Flowers Awards at the beginning of the establishment, and complete the role of the award in the electric art itself.

As the result of public judgment and expert evaluation, the Golden Rooster and Hundred Flowers Award assists the improvement of its market value on the basis of praising the artistic value of the film, and the other side, through forward-looking exploration, estimates the potential value for the new dynamics and new forms of the film and provides a platform to facilitate its transaction. The spontaneity of the market will often miss a historical good development model, and the blindness of the market will also lead to the loss of good works. Awards with a theoretical basis and reflecting the mainstream aesthetic appreciation can make up for this omission and improve the judgment ability of the market itself. With the joint efforts of relevant experts, organizations and groups, the Golden Rooster and Hundred Flowers Award can cool down the excessive estimation of a certain type of works in the market, and give value recognition to the types of works that have not yet shown the influence of the outside body. Through these forward-looking judgments, the market can maximize the collection of funds, and use it in more potential links to create greater value. In the early 21st century, China's film industry at home and abroad, domestic filmmakers in order to stand, many directors are trying to make big to obtain the market share this is the law of the film industry development, but let a lot of small and medium-sized cost film in each big cinema without a cone, affected the subsequent development of the film creators. As the domestic film is committed to expand investment in exchange for high profits at the same time, such as 2006 "crazy stone", 2009 nightclub, 2010 "old boy" continuous success in the market, with small cost to win high returns, domestic experts and scholars also began to this, hope to rationalize the Chinese film structure."In terms of quantity, small and medium-sized budget films are the main force of today's Chinese films. From an artistic point of view, these films are the most likely to guide the development

direction of films."For some reason, the 2010 Golden Rooster Awards featured the" Best Small and Medium-cost Feature Film ", the first Chinese film awards. With the investment cost of 8 million yuan as the basic requirement of a film, it opens a new communication channel for the dissemination of domestic medium and low cost films.This is not only the film association's recognition of the significance of small and medium-cost films, but also a means to help it survive in the market dilemma.

At present, Chinese films are developing in the golden period, in the traditional sense, films are constantly extending new concepts, and micro films, which are under the branch of the film art category, are also gradually growing. From a global perspective, micro films have gradually won their own awards and art festivals. For example, there are several short film awards, such as best Live-action Short Film, best Documentary Short Film and best animated Short film. This type of film, with less investment, less meaning, less restrictions and low participation threshold, makes it develop rapidly.In the 2013 Golden Rooster and Hundred Flowers Film Festival, the first national professional trade fair in the micro film industry was held, and more than 200 works were sold, with a turnover of more than 10 million yuan. At the same time, the "Micro Film and Chinese Film Talent Training" summit forum was specially held, and the 2013 China Micro Film Development Report was released, filling the gap in the thematic research of micro films in China. In the forum, scholars estimated that the output value of this industry can reach more than 10 billion yuan. The estimate of this potential value is also confirmed today. In 2015, the investment of the micro film industry reached 70 billion yuan, and with the use of new media, the number of films also reached 20,000. Such a large market is still only in an embryonic stage, and the future development is indeed worth looking forward to. We can even expect that after the gradual regulation of micro films, they will be given more honors in the subdivision award setting of the Golden Rooster Award.

Art awards in the market environment, should rely on their own theoretical level to prospect the development prospect of art, in the market effect deviation or prospective consciousness of poor correct, in the art imbalance or ethics, cognitive does not reach the designated position timely balance, for those artists for art pulse give comfort, for the potential of the market neglected works. Art awards are not only a summary after the event, but also a forward-looking prediction. Only by playing an active role in both the art field and the commercial field can they reflect their true value.

Conclusion

As a new member of the martial arts genre, the film art not only has the general aesthetic value, but also has the common characteristics of the mechanical age and the electronic age. With the help of indiscriminate reproduction, the popularization of art, the equalization of art viewing opportunities, and the popularization of zhi art aesthetics. With the help of mechanical mode and electronic technology, the rapid growth of the film industry plays an extremely important role in the development of the cultural industry, the construction of the country's soft power, the communication between different types of cultures or the film art itself. The emergence of film awards is the product of a certain stage of film development. Its appearance marks the gradual maturity of film art, the basic mastery of the laws of film, the result of the continuous enrichment and comprehensiveness of the film industry, the internal requirement of the film field to seek media identity, and the basic way to expand the dissemination mode of film. On the one hand, it represents the discourse power

within the film art, on the other hand, it represents the authority in the media context. The Golden Rooster and Hundred Flowers Awards was founded in conjunction with the prosperity of domestic films.

Relying on the guidance of China Federation of Literary and Art Circles and China Film Association, it has become the first of many literary and art awards, the benchmark and barometer of domestic films, and this influence then plays a huge role in the dissemination of Chinese films. As a product of the traditional era of media, the original purpose of the award is to recognize excellent film works and filmmakers with outstanding contributions. On the basis of displaying good works and excellent individuals, the influence of the award itself is used to promote and publicize in the film field and the general public, so as to guide and regulate the creation and production of films. After entering the context of mass media, the Golden Rooster and Hundred Flowers Award, in the form of the film festival, gathers a large number of media resources, various works of art and a wide range of participants to produce communication channels with more scale effect. Relying on the strong support behind the Golden Rooster and Hundred Flowers Awards, the awards will strictly control the access of art works and regulate the output of film works, and establish a serious communication space for the effective dissemination of films that meet the standards.

As the media in the new era, the Golden Rooster Award and the Hundred Flowers Award assume the responsibility of film critics in the traditional sense, and elect the most representative works of art recognized in the mainstream culture. However, unlike traditional critics who are individuals, award judges mostly appear in the form of experts or public judges, who unify their opinions or balance the final result. This is the result of the decentralization of individual authority, the decline of elite status and the affirmation of group power in the era of mass media. Due to the innate adaptation of the spirit of the new era, the award has a positive impact on the film communication. Considering the communication effect of the Golden Rooster and Hundred Flowers Awards in recent years, we can find that the influence of the awards, whether in the creation of film content or the innovation of form, on the sound of various forms of expression of film art, or on the development of other arts, is obvious. At the same time, it is more directly conducive to the promotion of filmmakers and film works, the publicity of local cultural characteristics and the promotion of mainstream spiritual values. The awards show the most rigorous promotion of the spiritual value of the way of art, media and audience. The award shows the most rigorous aesthetic judgment, the most intensive resource integration, and the most effective communication influence in the form of art, media and audience collection.

Chinese films are in a golden period of development, and the rapid development of the film market is driving the development of film, cinema lines, film derivatives and other related film enterprises. Under the premise of sample setting, how to guide the development trend of good films, promote the more comprehensive development of the film industry, give birth to better film works, and strengthen the influence of domestic films, the Golden Rooster and Hundred Flowers Award plays an important role in it. At the same time, relying on the growth of Chinese films, the influence of the Golden Rooster and Hundred Flowers Awards is also increasing in similar awards. How to take advantage of the opportunity to build their own authority, strengthen their own discourse power, and become the benchmark of various film festivals, is what the Golden Rooster and Hundred Flowers Awards need to pay attention to. Only when the two influence each other and improve together can we promote the benign development of China's film industry and China's film works towards a comprehensive brilliance.

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