Ideological Functions and Development Management of the Film and Television Culture Industry

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Abstract: In the context of global economic and cultural integration, the rapid development of the cultural industry is an unstoppable trend. As an emerging industry that can promote global economic and cultural prosperity, it plays a central role in a nation or region's economy and serves as a key driver of economic growth. The ideological functions of the cultural industry have also become increasingly significant in safeguarding cultural and national ideological security. The film and television industry, with its distinctive cultural characteristics, serves as a primary vehicle for shaping a nation's image, disseminating its values, lifestyles, and popular culture, and facilitating the development of other sectors. In the new era, there is a growing demand for higher quality and better industry management in the film and television culture industry to effectively showcase a nation's image. In light of this, this paper, aiming to promote the further development of the national film and television culture industry and better represent the national image, explores the ideological functions of the film and television culture industry, responds to the contemporary societal demands and the fundamental need to project the national image, and delves into the development management pathways of the national film and television culture industry. It also provides a series of strategic recommendations to foster the development of the national film and television culture industry and enhance the representation of the nation on the global stage.

Keywords: film and television culture, ideological functions, development management

1.   Introduction

Culture is the soul of a nation and a people, serving as the foundation and material basis for their survival and development. Alongside global economic development and advancements in science and technology, cultural "soft power" has increasingly manifested as a productive force in society. With the enhancement of cultural productivity, its impact on the overall economic landscape and cultural forms has grown significantly. Consequently, emerging industries such as film and television have emerged. Film and television constitute one of the most dynamic and influential forms of popular culture, with their primary roles encompassing social education, shaping societal realities, promoting socio-economic development, entertaining the masses, and serving as essential tools for the global dissemination of Chinese culture. To further understand the ideological functions and functional roles of the film and television culture industry and to facilitate its continued development, this paper will comprehensively analyze the characteristics of the film and television culture industry. It will explore the ideological functions of this industry and, based on the current development trends,

examine the future development opportunities and challenges it faces. Lastly, it will propose management recommendations and strategies for the national film and television culture industry, aligning with both its development opportunities and the practical demands of society. This research contributes to a better understanding of the effects of cultural industry development, while also being of significant theoretical importance in the field of film and television culture industry management.

2. Characteristics of Film and Television Culture

Within a narrower scope, "film and television culture" consists of dynamic images created through film and television, representing the art of film and television. It exerts a certain influence on people's daily lives. In a broader sense, "film and television culture" encompasses all cultural creations carried out through film and television.

2.1. Visual Nature

Film and television convey information through images and sound, directly engaging two critical human senses: vision and hearing. This approach is in line with people's customary perception of objective phenomena. Film and television communication is both visual and vivid. Compared to text alone, it offers a more direct, vivid, and effective means of conveying information. It also carries a degree of penetration and dynamism. [1] Given its direct, authentic, and vivid imagery, it can reflect real-life situations, record events, and convey information, allowing audiences to attain genuine cognition and emotions through visual and auditory stimuli. This is the directness inherent in film and television. Film combines various artistic features, such as music, painting, photography, and architecture, with its own form, resulting in more prominent expressions within dynamic imagery.

2.2. Directive Nature

In terms of its communication effects, film and television possess a strong capacity for exhibition and guidance. Due to its inherent guiding role, film and television have become highly socialized. They have replaced traditional media in terms of their educational and political propaganda functions. [2] As film and television present an imaginative world, audiences can use various forms, such as movies and TV series, to understand various aspects of real life, thereby gaining more information. Moreover, because film and television are entertaining, educational and political content is presented in an enjoyable manner, catering to the psychological needs of the audience for leisure and entertainment. Therefore, viewers do not find watching film and television boring, tiresome, or dull but rather feel relaxed, comfortable, and at ease.

2.3. Entertainment Value

Film and television differ from news media in that they rely on images, which have a positive impact on people's visual senses. Additionally, the content of news reports can influence people's thinking. While films and television may lack the strict logic and profound implications characteristic of news reporting, they possess the advantage of directness and vividness that news reports cannot match.

2.4. Immediacy

Immediacy refers to the ability of film and television programs to effectively represent and reflect current, time-sensitive events and situations. The immediacy of film and television manifests in the timely portrayal and depiction of events and circumstances. This feature allows film and television to maximize their alignment with the audience's pursuit of dynamic social developments, especially in the case of certain television programs, such as sports competitions, artistic performances, and

celebratory speeches, which have a strong sense of immediacy. They adopt a "present tense" broadcasting mode, providing audiences with immense appeal and intellectual stimulation. [3] Such instantaneous presentations enable people from around the world, speaking various languages and hailing from diverse social backgrounds, to collectively appreciate and be captivated by the attraction and excitement generated by current events and situations.

3. Manifestations of Ideological Functions in the Film and Television Cultural Industry

The ideological functions inherent in cultural industries encompass the dissemination and construction of ideologies, which are also applicable to the film and television cultural industry. Through the exchange and production of cultural products, the thoughts and values contained within them are widely disseminated during the production and distribution processes. The consumption of cultural commodities by the masses allows them to form their own value systems, thereby promoting the formation of popular ideologies to some extent, creating a symbiotic relationship between popular ideologies and the cultural industry [4]. Cultural industries play a vital role in the dissemination and construction of ideological systems. The primary manifestations of ideological functions in the film and television cultural industry are as follows:

3.1. Alteration of Ideological Dissemination Methods by the Film and Television Cultural Industry

The ideology in the film and television cultural industry is a form of theory characterized by a relatively high degree of rationality, encompassing conceptual judgments, logical reasoning, and theoretical systems. This fundamental characteristic imposes certain limitations on the speed and scope of ideological dissemination and leads to disparities in reception. Through the means provided by the cultural industry, these limitations and disparities in ideology can be effectively overcome [5]. Within cultural products, ideological concepts transform from abstract theoretical logical systems into sensory linguistic expressions that are widely disseminated through market transactions. By utilizing forms that are popular among the masses, such as images and audiovisual media, the film and television cultural industry spreads ideologies through cultural products. This method mitigates the limitations associated with conveying ideologies solely through text, which include constraints related to the recipient's language proficiency, reading ability, and comprehension skills, thus significantly reducing the difficulty of ideological reception. Simultaneously, it prevents the emergence of resistance among the masses to the enforced imposition of ideologies, shifting the mode of ideological dissemination from rational to sensory.

3.2. Facilitating the Construction of Values and Ideologies by Individuals

The process of generating ideological content within the film and television cultural industry inherently incorporates the creators' thought processes, values, and possesses an inherent ideological nature. During the consumption process, consumers satisfy their psychological needs while also being influenced in terms of their ideological viewpoints, value positions, life attitudes, emotional orientations, and more. Over time, their worldviews, life perspectives, and values are modified by the embedded ideological concepts [6]. The French sociologist Pierre Bourdieu argued that individual cultural activities are closely linked to social class relationships and give rise to distinctive tastes. In the process of meeting customer preferences, a positive interaction occurs between the quality of film and television cultural products and customer tastes. The alignment of consumer preferences with the value ideologies contained within cultural products reflects consumers' identification with the embedded ideologies, subsequently contributing objectively to the construction of societal ideologies.

4. Development Opportunities for Film and Television Culture in the New Era

4.1. Increased Frequency of Communication and Exchange among Economically Open Countries

As China has become a member of the World Trade Organization (WTO), it has gradually aligned itself with the global economy. In an era of increasing economic globalization, the Chinese film and television cultural industry has found greater room for development beyond national borders, venturing onto the international stage [7]. China's film and television industry has primarily focused on domestic markets, operating within relatively confined geographic regions. However, WTO membership has expanded the horizons of the Chinese film and television industry, providing a broader stage and more extensive development prospects. Moreover, in the process of advancing the globalization of film and culture, it can promote exchanges between Chinese and foreign film industries, allowing mutual learning and adaptation, addressing shortcomings, enhancing international competitiveness, and increasing global influence. Therefore, economic openness has presented a rapid development opportunity for the Chinese film and television industry.

4.2. Rapid Development of Information Technology

With the continuous development of national modernization, the pace of technological advancement has accelerated, particularly in the realm of digital information technology. The convergence between the film and television cultural industry and digital technology has become increasingly profound, offering excellent opportunities for the development of film and television culture. For instance, the development and application of 3D visual technology, digitalization of cultural content, and GIS technology will gradually elevate the digitization and informatization levels of the film and television cultural industry. On one hand, this significantly enriches the content of film and television culture, making it more vivid and diverse, thus improving its quality and increasing its appeal to consumers [8]. At the same time, the content of film and television works becomes richer, meeting people's demand for film and television in a timely manner. In the past, the production of film and television works faced many constraints, such as environmental factors, weather, and location restrictions, resulting in high production costs. However, with the rapid development of digital information technology, many of these constraints have been effectively overcome, leading to reduced production costs for film and television, expanding profit margins, increasing their value, and propelling the rapid development of the film and television industry.

5. Strategies for Managing the Development of the Film and Television Cultural Industry

5.1. Strengthening Brand Building to Foster Industry Scale

To begin with, it is imperative to refine relevant laws and regulations and explore the improvement of legislation related to the protection of film and television cultural brands. This would ensure effective protection of these brands and robustly combat all forms of piracy and other infringements. Furthermore, film and television producers need to gradually shift their creative focus from quantity to quality. In doing so, they can leverage principles from marketing to innovate. This entails in-depth research on film and television productions, categorizing them, and positioning them accurately within the market. This approach enhances brand awareness, elevates core competitiveness, and nurtures renowned film and television productions [9]. Additionally, due to the current challenges faced by the domestic film and television cultural industry, such as fragmentation, small-scale operations, and limited competitiveness, it is challenging to achieve economies of scale. Therefore, the government can establish film and television cultural industry parks to stimulate the development

of similar sectors within the industry. Within these industrial parks, shared infrastructure, information resources, and advanced technologies can be utilized collaboratively, enhancing communication, cooperation, and extending the industry chain, ultimately generating economies of scale and enhancing industry competitiveness.

5.2. Governing the Overall Development Strategy

In the context of the film and television cultural industry's development and management, it is essential to embrace the concept that "development is the absolute principle." Generally, the more attention and support the industry receives from the government, the faster the development of the film and television sector, which can transform into a soft power, specifically cultural creativity. This can have a greater impact on China's economic and social development. Currently, Chinese films have consistently prioritized social benefits while also considering economic aspects. Hence, the critical challenge is to enhance investment capacity and manage operational risks effectively. In line with the principles of scientific development, it is crucial to proactively prevent investment and operational risks. This involves adhering to a diversified approach for film and television development, characterized by "focusing on the core, simultaneous development of both content and ancillary industries, and a four-pronged drive." This approach is an inevitable choice in implementing the principles of scientific development [10]. Simultaneously, it involves comprehensive adjustments to products, industries, property rights, and organizational structures. It necessitates a profound transformation of labor-capital relations, personnel relations, and the three-tier system within film and television companies, thereby enhancing core competitiveness and the overall quality of company employees. Balancing these four dimensions requires careful consideration: first, adhering to the principles of market orientation, policy support, government promotion, and enterprise centrality; second, managing the interdependence between economic and social development; third, addressing the interconnection among short-term, medium-term, and long-term development objectives. Only by correctly understanding the fundamental laws of economic and social development can the goals of economic and social development be achieved.

5.3. Adjusting Asset Structures and Optimizing Operational Models

Throughout the development and operation of the film and television industry, it is essential to adopt a project-oriented approach continuously, optimizing assets to promote sustainability. Embracing innovative thinking, revising concepts, expanding openness, broadening development scope, deepening development depth, and advancing an open and development-oriented economy are all critical. Leveraging the opportunities created by national support and the prosperity of the film and television industry, it is vital to harness foreign investment to promote independent innovation, industrial openness, and collaborative development. Constructing a rationalized flow of funds and optimal resource allocation is pivotal for business operations [11]. Pursuing development through the revitalization of existing assets, intensifying supervision over these assets, and aligning them with policies related to cultural industry reform, promotes their orderly circulation and transforms them into new economic growth points. Establishing a self-sustaining, profit-and-loss-based operational management model, implementing legal independent accounting for companies under the macro management policies of film and television companies, and adopting a responsibility system for operational objectives enhance the scientific management of film and television enterprises. Developing an effective regulatory framework for capital outflows, adhering to rigorous decision-making procedures, processes, and scientific justifications for investment projects, prevents investment errors and safeguards the value of group assets. Strengthening financial management in film and television enterprises enhances operational efficiency. Building an industry management

system capable of regulating corporate financing behavior, preventing financial risks, achieving coordination in financial policies, and safeguarding the interests of enterprise shareholders is integral to industrial operation.

5.4. Flexibly Utilizing Various Modes to Drive the Development of the Film and Television Cultural Industry

Firstly, continuous research into new film and television genres promotes their development. In today's fast-paced society, new media has given birth to micro-videos, micro-films, and other forms of visual content. These new formats complement traditional film and television content. Their advantages include shorter screening times, shorter production cycles, lower investment costs, and simplified operations. Moreover, they feature a wide range of topics, strong creativity, faster pacing, ease of audience participation, and strong interactivity. Consequently, they have become the darlings of many companies and industries, including film and television arts and advertising. The key to the development of the micro-film industry lies in its content. It is crucial to prevent homogenization in content and, during the approval and review process, filter out imitative and poorly produced works. [12] It is essential to establish technical standards and content categorization. Additionally, rewarding good work and penalizing unethical film and television companies and productions should be implemented. Based on this, there should be a greater effort to study emerging products, explore their inherent patterns, and unearth their potential market value.

Secondly, there should be a focus on attracting more exceptional film and television production teams to enhance the quality of film and television content. Only through outstanding film and television creations can greater and more profound influence be achieved, driving the development of the film and television industry, sales of derivative products, and the development of related tourism products. For film and television enterprises, direct benefits can be obtained from outstanding films and television programs. Regarding emerging creative teams, support should be provided through policies and funding. Furthermore, various competitions should be organized, different incentive mechanisms should be established, and attention should be paid to the online environment. Gradually, film and television creative groups should be formed with the Writers Association as the backbone, consisting mainly of film and television enthusiasts and literary enthusiasts, laying a solid foundation for high-quality film and television production

5.5. Continuously Exploring New Areas and Blind Spots in the Industry

Using "popularity" as a measure, this method is widely used in the Chinese film and television industry and has also received widespread criticism. Therefore, when an artist enjoys more attention, they should shoulder greater social responsibility and act as "soul engineers," always prioritizing societal benefits and spreading positive energy through their profession. Film and television companies should focus on developing and nurturing new members in the field of film and television who possess both artistic excellence and ethical integrity. Those artists with a "dark history" should face lifelong bans if scrutinized, and the emphasis on the moral quality and artistic literacy of film and television professionals should become a consensus in the industry. Exploring viewers' visual experiences in the "blind spots" of ordinary stories through new film types and narrative scenes and avoiding the dominance of a single film genre on the screen should be a priority. [13] In today's era of diversified mass viewing of films and television in China, the subjective initiative of the masses should be fully considered. This can be achieved by adjusting the scheduling of cinema screening times to allow for market-based choices and policy restrictions to prevent the monopolization of cinema screening times.

5.6.　Increasing Government Intervention to Open up Overseas Markets

A strict implementation of the film censorship system should be carried out, denying works that distort history, convey incorrect historical views, or erode mainstream culture. Stringent measures should be taken against false viewership ratings purchased in film and television productions, cutting off this chain of interests and creating a comfortable ecosystem for the healthy development of the film and television industry. Through macroeconomic regulation, ensuring that film and television works can promote the main theme and convey positive energy is essential. [14] This can be achieved through measures such as limiting wages and implementing strict tax systems. Simultaneously, improving the quality of film and television productions can be facilitated by reducing actor compensation and increasing other project expenses. In film and television narratives, interpreting China's proposal of a "community of shared future for mankind," integrating correct historical and ethnic views, telling China's story well, and spreading China's voice should be prioritized. Understanding the foreign film and television industry's ecology, narrative structures, and market rules and utilizing the pathways established through the "Belt and Road Initiative" to promote Chinese culture worldwide should be pursued. The use of globally shared narrative structures and creative approaches should be employed. By improving storytelling methods and techniques, foreign audiences should not only see but also understand, thereby expanding the reach of Chinese film and television audiences.

6.　Conclusion

In summary, since the era of reform and opening up, China's film and television cultural industry has encountered unprecedented development opportunities. This industry presents both opportunities and challenges that must be addressed in the development process. It is crucial to strengthen the construction of film and television cultural brands, promote the clustering of the film and television cultural industry, generate economies of scale, vigorously advance the construction of socialist spiritual civilization, and provide correct guidance for people's values. Only in this way can China's film and television cultural industry develop healthily and rapidly. Film and television works are a critical component of the cultural industry, playing a crucial role in promoting economic development, educating audiences, and entertaining the masses. They bear the responsibility of safeguarding the spiritual homeland of humanity and educating people. To promote the high-quality development of the film and television industry, the industry system should be improved, the market ecology optimized, and the greatest social benefits ensured while maintaining a certain level of economic benefit.

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