

A STUDY ON THE ISSUES OF ACTORS IN THE PROJECT MANAGEMENT OF FILMS: BASED ON SMALL-BUDGET FILMS IN CHINA

Lu Xiaolu* and Hugo Yu-Hsiu Lee

*International College, National Institute of Development Administration (NIDA),
Bangkok 10240, Thailand*

**Corresponding author: 178874136@qq.com*

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Abstract

At present, the market for small-budget films in China has continued to expand with the number of productions constantly rising becoming some of the greatest in the world. However, at the same time, there are many irregularities and even chaos in the production of films, especially, the management of actors which may be very troublesome for some managers to handle. This paper studied the issues in regards to actors in the production of small-budget films. Multiple case studies and practical observation of six small-budget film crews, in-depth interviews with nine veterans in film industry management and qualitative research analysis with combining the former two methods were all carried out. The study shows that the issues regarding actors in production management are roughly divided into five aspects: 1) selecting actors and their remuneration, 2) the disciplinary problems of actors, 3) actors' behavior of putting on air, 4) the performance problems of actors, and 5) the relations between male and female. The researcher has analyzed and discussed these five aspects, and proposed a series of rules concerning issues with actors in aim to help managers better perform their management roles. The study has found that problems with actors are unavoidable in the production process of small-budget films, and the producers should try to cast actors with higher educational levels and professional experience, which may greatly reduce the risks brought on by the problems with actors.

Keywords: Movie project; actors; small-budget films in China; production management

Introduction

In the context of the marketing operation of Chinese film industrialization, the film “Crazy Stone” came into being in 2016. A total of 2.6 million¹ was invested in the film (Zheng, 2009), and it generated more than 30 million in box office returns (Rao, 2016), it became a big event shocking the film and television industry at that time. Many film education and research departments, such as the Beijing Film Academy, use “Crazy Stone” as a case for thematic studies and discussion, and for the concept of low-budget films born in China. Big budget and high return blockbusters have always been dominant in the film industry (Zhou and Fu, 2015). The small-budget films have thrown a sprat to catch mackerel, entered the mainstream market of Chinese films with the characteristics of low-input and high-income have been recognized by many audiences and repeatedly achieved outstanding achievements in the subsequent development path (Gu, 2015; Dang, 2014; Lei, 2011). In 2015, the Chinese government implemented the policy that “one teleplay can only be transmitted on two satellite channels”, and online big movies suddenly appeared. Many private capital and TV drama production companies have invested in low budget films, which has made the production of small-budget films increase rapidly.

In terms of investment, films are roughly divided into three categories: large-budget films, medium-budget films, and small-budget films (Chen and Wang, 2016). Small-budget films are mainly defined by the investment amount, which includes the cost of project development, the remuneration for actors, the salary of the production staff, crew equipment costs, the living scene, and post-production and publicity. Some films are also defined by subject type, line up of the chief creators, and film style (Lei, 2011). Because of cost limitations, small-budget films mainly tell modern life stories with few big name stars, so most of them are realistic. Many scholars and industry professionals have different definitions of the specific investment amount of small-budget films. Among them, the most authoritative and mainstream statement is put forward by Professor Zheng Dongtian at Beijing Film Academy (Zheng, 2009): “small-

¹Unless specified, the small-budget films mentioned in the paper refer to “small-budget films in China”, and the currency mentioned in the paper is “CNY”.

budget films refer to films with an investment of less than 10 million”. Rao Shuguang, a researcher at the China Film Art Research Center, and Bi Xiaoyu (Rao and Bai, 2008) at Southwest University define low-budget films as films with an investment between 4 million and 10 million and films with an investment between 1 million and 3 million are defined as low-budget ones.” Tang (2012), an associate researcher at the China Film Art Research Center proposed that: films with an investment under 3 million are low-budget small-production films, and the films with the investment amount between 4 million and 10 million are defined as medium-small budget and medium-small scale films. In general, the definition of small-budget films is not completely unified in the industry and academia. This study refers to the statements of the industry and academic authorities and mainstream people, and defines “small-budget films” as ones with an “investment amount under 10 million”.

From a visual perspective, the most intuitive expression of a film in front of the audience is the performance of the actors. The actors rely on their own performance style, appearance, personality, artistic creativity, etc. to attract and touch the audience. In other words, the audience chooses a film mostly because of their favorite actors, and then the directors and screenwriters. Rarely do people go to the cinema because of certain staff. Those who can attract the audience into the cinema are known as “box office actors”, while those who can attract the audience to watch films on the Internet are called “flow actors”. Therefore, in many cases, more than 50% of the total investment in a film is pocketed by the actors. Specifically, in this study, the issues involving actors in the production of small-budget films have a serious impact on the time, quality and cost of production, and their management may be difficult for the producers. There are several reasons: 1) the remuneration in small-budget films cannot be too high for the movie actors, so many actors hold that “I am here for low-cost”; 2) when the films start to be shot, the staff who disobey the management can be replaced, but if the actor is replaced, all the previous shots have to be retaken. Actually, it is less likely for a change in actors near the end of shooting; 3) small-budget film crews are generally less competitive and less well-known, so some actors who are somewhat qualified or self-righteous are not worried about their future development or re-cooperation. Therefore, the management method and

attitude of the producer toward the actors are completely different from those toward the staff. The actors are divided into the leads (leading roles, supporting roles) and non-main actors (the contributing, figurant). The above-mentioned issues are related to the leads (leading roles, supporting roles); therefore, the objects in this study are the leads (leading roles, supporting roles).

During the production process of small-budget films, the phenomena of loss caused by the actors' problems are endless, which has a great impact on the three elements of production (time, quality and cost). In the practice of managing small-budget film shooting, it is known that the actors' problems may be complicated and the actors might be difficult to manage, but there is no specific analysis into the actors' problems. Therefore, it is of great theoretical and practical significance to explore and summarize a series of laws specifically addressing actors' problems for practitioners and researchers in this field.

A series of problems relevant to actors will be analyzed and the rules of the problem will be summarized in this study. This will enable managers to better handle the actors in practice and take some precautions.




Research Methods

In this study, practical observations and in-depth interviews (Table 1) were applied to collect data for qualitative research analysis.

1) In the cases of six small-budget film crews, the researchers have worked with the crews and conducted in-depth observation and research on the actors to form a multi-case study based on replication logic. Multi-case studies are supplemented by iterations of things in different environments to make research conclusions more stable and reliable and more general (Eisenhardt and Graebner, 2007).

2) The researcher has conducted one-to-one in-depth interviews with veterans of the nine small-budget film production management teams. The issues involving actors have hidden features, and experienced small-budget film crews have an intuitive and visual feeling about the hidden features of the industry, so the information obtained from their interviews is most suitable for the study in this paper.

Table 1: Methods of Collecting Data

Methods Objects		
	Practical investigation	In-depth interviews
A	Film 《Youth Hey Up》	Mr. Zhou Yi (scene filmmaker, producer) Interview time: 69 minutes
B	Film 《Crazy Chef》	Mrs. Zhou Yulan (producer) Interview time: 69 minutes
C	Film 《Kiss Kiss Da》	Mr. Wu Weidong (coordination filmmaker, unit production manager) Interview time: 42 minutes
D	Film 《Mama's Taste》	Mr. Lei Qing (life scene filmmaker) Interview time: 61 minutes
E	Film 《I am a Good Therapist for Love》	Mr. Jin Shuang (scene filmmaker) Interview time: 43 minutes
F	Film 《The Goddess Encountered the Paparazzi》	Mr. Ma Yong (director) Interview time: 61 minutes
G		Mr. Ma Yi (unit production manager) Interview time: 61 minutes
H		Mr. Zhou Dayan (unit production manager) Interview time: 90 minutes
I		Mr. Yuan Ailin (planner) Interview time: 45 minutes

Through collecting, sorting, summarizing and contrasting the data of the above two aspects, the research problems were analyzed, and then the secondary analysis in the form of re-creation was carried out to explore the connection between the actors' problems and the three elements of production management (time, quality and cost) (Table 3).

Selecting Actors and Bargaining of Remuneration

During preparation, the director group selects actors who suit the characters in the script through various channels. When the production contacts the actors with the intention to cast the roles, the two parties will sit down to negotiate a price. Usually, the actor will first give a quotation, and the producer will then counter with a price based on the quotation and information of the other party. Thereby a negotiation between the two parties is launched. During this process, both parties inquire about the other's expectations, so that they can gain an advantage in the negotiation. Providing the actor quotes 100,000, the counter may be a price of 20,000 (Figure 1). If both parties refuse to back down, or both parties are waiting for the other party to give in first and in the end, no one gives in, then the producers have to change the actors and the initial actors are no longer given the opportunity to participate. When one party makes a concession it means that this party consents to meet the other party's request. In most cases, both parties make their own concessions on a certain level, and the proportion of their respective concessions is the main process between the two parties.

In negotiating, it is crucial to understand the other party's position. The actors should understand the strengths of the other party, including the investment situation, the cast, the strength of the director, the screenwriter and the producer, etc. Competitive creators in chief may be helpful for the actor's own career, and their requirements of remuneration may not be so high. The investment amount is also a variable of the actor's quotation, and all producers declare that their budget is small to all the cast members; the actor will verify

that if the other party has alternative actors, and the alternative actors are back-up if a deal with the preferred actors fails. Alternative actors affect the quotation and negotiation of the preferred actor. The preferred actors will also grasp the specific strengths, acting skills, appearance, origin, influence of the alternative actors, and their conformity with the characters in the script, etc., and assess the overall gap between them. The size of the gap affects the quotation and negotiation of the actor: the nearer the shooting time is, the more favorable the negotiation is for the actor, because the cost and risk of changing the plan will be greater when the shooting time gets nearer.

The producers need to understand the acting experience of the actors first. The remuneration for actors with more experience is usually higher; whether the actors have cooperated with well-known actors, directors, screenwriters, producers, etc. is also a standard to estimate the actors' worth, but the actors' recent films plays the most important role. If there are multiple productions currently in contact with the actor, then the actor will have multiple choices, and the producer will be in a less advantageous situation during the negotiation. If not, the producer will become proactive in the negotiation process, because most actors will not easily give up shooting and let their schedule be vacant. The origin of the actor mainly refers to whether he or she graduated from a specialized institution. The level of the institution is very important for new entrants or unknown actors and will greatly affect the psychological pricing of the actor by the producers. Currently, the four specialized performance institutions with the highest level and the greatest influence in China are the Central Academy of Drama, Beijing Film Academy, Shanghai Theatre Academy, and the PLA Art Academy. As a result, some actors will falsely report their graduate institutions in the process of negotiation. The producers and actors vet each other through the Internet and in-group sources. Therefore, if the producers are not deeply involved, the channels for obtaining the other party's information will be limited, which will affect the negotiation.

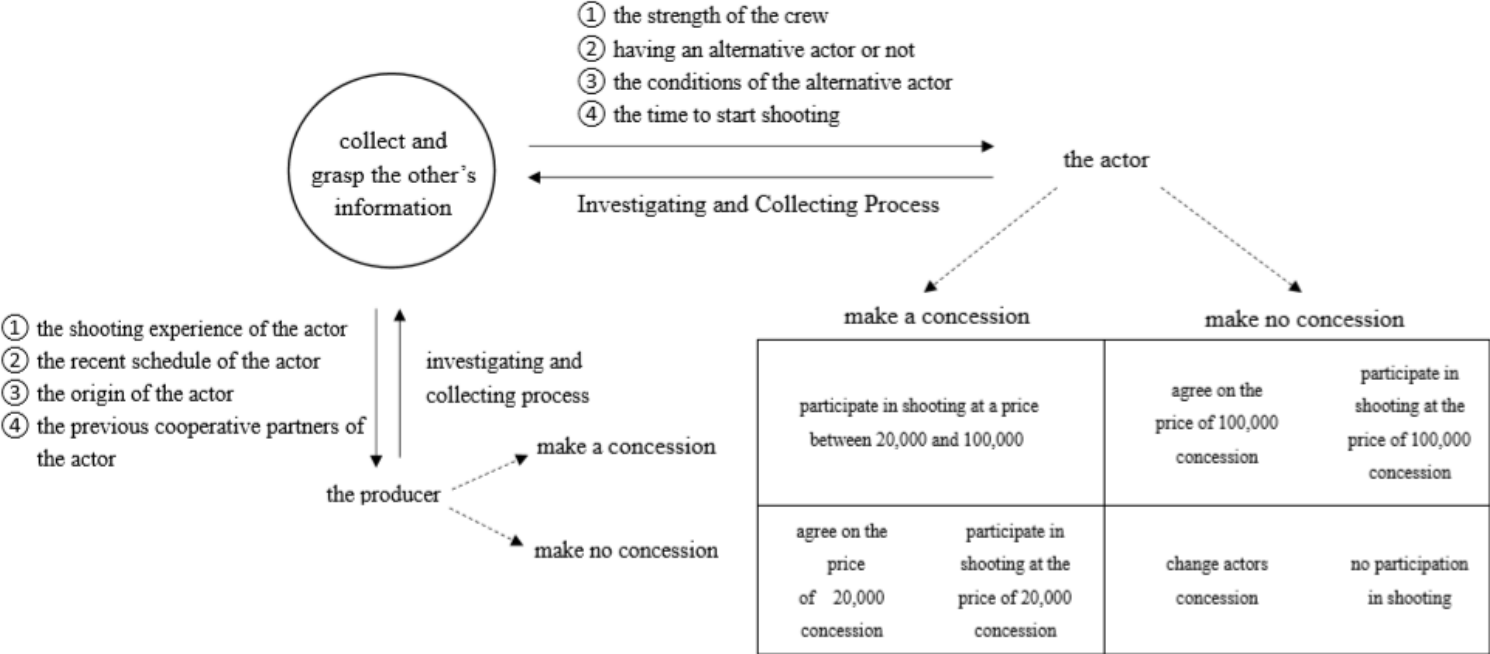


Figure 1: The Game Matrix Diagram of the Producer and the Actor Negotiating on Price
Source: Author's analysis

The Discipline Problems of Actors

In the production of low budget films, the discipline problems with actors are troublesome for the production team, activities such as drinking, playing cards, being late for filming, staying out all night, and going out to act in other play arbitrarily, are a few examples. The above-mentioned situations involving young actors are more obvious. The older actors are mainly drinking and playing cards. Most big crews are more rigorous in discipline, while the problems are very common in small-budget film crews. The reasons are numerous: the size of the crew on a small budget film is limited, and some personnel have dual responsibilities in two departments, while there are multiple managers in one department in the big crews. The actors are not always at the scene. When the actors have no shooting, they should be at their residence. Due to the fact that there are few personnel in management parties, it is less likely for them to frequently travel to and fro between the scene and the residence, which gives the actors time for lots of activities. The casting director is responsible for the actors, and the director will also participate to a certain extent. However, the production director and casting director are inseparable from the shooting scene. In the film crews, there are production assistants responsible to the director and the casting director, and other crew members. In the crews, the income and status gap of the actors and staff maybe very huge, while the small-budget film crew is mostly composed of laymen or newcomers. They lack confidence in the management of actors and many people are instead contained by the actors. Thus, they usually adopt appeasement, compromise and accommodation when managing actors. For ordinary managers, the producer will first replace the management personnel rather than the actor if things get worse even though there is nothing wrong with the employee. This is because the producers only consider the gains and losses to their interests instead of right and wrong. Many young actors are less self-disciplined. The students who choose to study performance usually have these commonalities: first, their family conditions are relatively superior; moreover, some have bad results in school, and some are mischievous; and third, some are self-sufficient and fond of the limelight. Based on such characteristics, they may inevitably be arrogant in the face of management personnel with limited experience.

Actors' Putting on Airs

Actors' putting on airs mainly manifests by requiring the crew to provide special treatment for them; for example, requiring the crew to provide them with better meals, a designated and dedicated vehicle, better accommodation, and staff to serve them at all times. In short, the posers among actors want to be different from and superior to other people. What's more serious is that the posers may require modifying the script, directing others' performances and even directors' creation, in addition to disobeying the management. These phenomena are common in all crews but are more common in small-budget film crews. The root causes are impetuosity, feeling superior, the face-assertion, and self-righteousness. They think that they have superiority in their economic conditions, social background and appearance, and thus are eager to obtain much more respect. These behaviors, showing no regards for other people's feelings, trampling on the dignity of others and increasing the burdens of the crew just to satisfy their own vanity are a result of selfishness and bad morality. Actors with such behavior are usually ones with less education and low professional capability. Highly educated or capable artists seldom put on airs. But it is undeniable that there are such posers in almost all film crews.

The Performance of Actors

For the actors, the performance level is the most important and critical issue among all the issues, because what the film finally presents to the audience is the performance of the actors on the screen. This issue needs to be analyzed from two levels: one is the actor's own advantage to the character; the other is the actor's acting skill. The advantages of actors can be divided into two levels: 1) the actor conforms to the character in the play in terms of his or her own image, temperament, character, style, and every movement, sometimes the former is even more interesting, and it can be said that the actor is actually the character; 2) The actor interprets a character that is completely different from the pre-conceived one thanks to his or her unique personality and style, which instead amazes everyone and makes the character become

more impressive and interesting. The acting skill depends on the talent of the actor, the academic training, the endeavors, the character and hobbies and so on. A director or a producer needs to take these two aspects into consideration when selecting roles, but in fact, their own advantages often play greater roles than the advantages of their acting skills in addition to the factor of popularity. The reasons are as follows. First of all, the purpose of watching films is to relax and follow the story as well as the fate of the characters. A small number of audience members watch the movie mainly to judge the artistic level of the film. Moreover, it does not mean that the actors who have no acting skills. Professional actors always possess a certain degree of acting skill. It can be understood in this way: if 100 points are used to judge the acting skill, an acting skill of 60 points can be qualified, then there will be a certain difference between the acting skill with 60 points and the acting skill with 90 points, but this is not important, and the most important is still their own abilities. At university, author performance in the class has not been very well. The class leader, Li, has always ranked as the top performer among the boys in the class. In the final graduation drama performance, the author was assigned to play the same character with him. In the drama "Monkey Folk", The researcher and Li played the character of Kang Gonghou who is a tall, hale hearty and rude officer. The image of the character is almost exactly in line with the researcher conditions, but completely different from Li's own conditions. In the end, both author and Li had two performances. Actually, the audience gave the author more applause for the performance, but reacted very flat to his performance. In fact, his acting skills were much better than researcher. Therefore, the acting skill is the foundation for this film and the key is the actor's own advantages. However, from the perspective of the development of actors, the advantage of acting skill is the key, because the actor's own advantage is only for the current film, whose possibility is small, and the advantage of acting skill is the embodiment of the actors' ability which lasts longer and is stable. Small-budget film crews do not take into account the factors of actors' popularity. The key is to tell the story well. To some extent, it will be easier to choose the actors who can best perform the character than producing blockbusters. The key lies in the insight of the director or the producer in selecting the actors.

The Relation Between the Two Sexes

When mentioning the entertainment industry, most common people are likely to use two words to describe it: “hidden-rules” and “chaos”. The broad meaning here refers to the entire industry, involving every department of the production, as well as a variety of implicit behaviors and transactions. The narrow meaning here mainly refers to the relations between two sexes in the crew. Through the practice and observation of the six cases in this study, relationships between actors and actresses exist to a certain extent, and there are two kinds of occurrences: one is that the actors or actresses have an intimate association with some personnel in the crew in order to achieve the purpose of shooting; the other is that in the filming process, the actors keep short-term romantic interaction with other actors or staff out of loneliness, or just for fun. Thus, the relationship is over as soon as the film shooting is completed. In both cases, the former is more applicable to the definition of “hidden rules” and the latter is more applicable to the definition of “chaos”. In terms of hidden rules, actors who have a relationship with a higher ranking member of the production are more likely to be recommended to play the main roles. The high ranking usually refers to the investor, the producer, the director, etc., and the actors who are related to the production director and the casting director can be recommended as guest actors at least, and some with better condition may play supporting roles with recommendation. Even some other staff members with good connections in the crew can also recommend their own people to be guest actors. An ordinary crew member wants to use his personal connections in the crew to harass the figurant and hope that the other party will submit (Figure 2). That is to say, according to the status in the crew, the level of personnel implementing the hidden rules is also different. In terms of proportion, minor high ranking personnel in the crew implement the hidden rule, while most casting directors, production directors and the following staff implement the hidden rule. Because the performance level of the guest actors has little effect on the quality of the whole film, it is easy to recommend them because the high ranking care less about the selection of

actors. The supporting roles are likely to catch the attention of the high ranking of the crew and it is difficult to make successful recommendation. The protagonist will not be recommended by the staff at this level. This phenomenon is actually a naked exchange of rights and interests. For the actor, the targets may be female employees of the costume and makeup crew in addition to the actresses, because they closely serve the actors in their work. For the actress, their targets may be casting directors, production directors and higher ranking personnel in addition to the actors. To put it simply, the main attraction for the actor is the appearance of the other side, while the main attraction for the actress is the appearance and status of the other side. In fact, relationships between the two sexes exists in many environments, but is particularly prominent in the entertainment business or the actors group, and is most easily talked about by the common people. The general reasons are as follows: 1) People are curious about the image of the actors in life after the audience engender awe, sympathy, hatred, etc. when watching the characters as played by the actors in the film. Therefore, the audience is more concerned about the actors' lives and the actors' privacy turns into topics for people to chat about; 2) most actors have a relatively advantageous image and temperament in life, a high probability of being admired by the opposite sex, and have a lot of temptations in life. Therefore, the probability of giving into temptation is also large; 3) in the process of receiving professional performance training, actors' open-mindedness about the relation between men and women is greater than that of ordinary people, and this kind of open-mindedness can be encouraged and appreciated in the professional environment under the support of artistic ideals or artistic thoughts; 4) due to the lack of uprightness in the industry and the ethos of advocating the worship of money, most actors put becoming popular and making money as their priority, while few actors revere the sacred art. Regarding the crew, they put benefits in the first place and indulge themselves. Actors in small-budget films are rarely well-known, so they do not have too many scruples about their behavior.



<p>The man: I miss you very much, Qianqian, could you give me some warmth?</p> <p>The woman: I am chatting with you.</p> <p>The man: I know that. You know both you and me have the natural instincts of man. What I need is that kind of warmth.</p> <p>The man: Qianqian, why do you keep silence?</p> <p>The man: I know you won't care about me anymore.</p> <p>The man: What are you doing, Qianqian?</p>	<p>The man: That's fine. Qianqian, you know I have the natural instincts of man. I am in need of you.</p> <p>The man: Do you feel my state of mind?</p> <p>The woman: Sorry, I've got married.</p> <p>The man: I know your husband is good. Do you have sympathy for me?</p> <p>The man: Are you averse to my words, Qianqian?</p> <p>The woman: I do not know how to reply to you.</p> <p>The man: Qianqian, we both human with sentiments. You are</p>
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Figure 2: The We Chat Screen Capture from a Producer of a Crew
Harassing an Actress

Source: the moments of Zhu, the head of the gang, Crew A

The Information of the Actors in the Cases

According to the main content of the actor elements, the relevant information of the majority of the main actors, a total of 36 people, are collected in the practical observation of six cases (Table 2). The professional origin refers to the background of the performance specialty learning; the quotation is the offer for the actor. If there is no offer, the actor is directly priced by the crew; the execution price refers to the remuneration finally negotiated by the crew and actor; the disciplinary situation is the actors keeping discipline performance in the crew, which is divided into the four grades of very well, well, general and poor: The situations of putting on air are divided into three grades of serious, yes, and no: The performance levels are divided into four grades of excellent, good, general and poor; the relationship types between the two sexes is divided into three cases of romantic relationship, ambiguous relationship, and no ambiguous relationship. Among, the disciplinary situation, the putting on airs situation and the performance level are three subjective judgments based on on-site observations. Other items are objective judgments based on their facts. To protect the privacy of the parties, all actors' names are replaced by 36 numbers from 1 to 36, and all names are sorted in an irregular order.

Discussion

It is found that actors have five types of problems in the filming process of small-budget films: negotiating the remuneration for the actor, discipline, putting on airs, performance, and male and female relations. Each problem is closely linked to the three-dimensional controlling factors of project management (Table 3).

Table 2: Information Table of the Actors in the Case Study

NO.	Professional background	Quoted price	Strike price	Keeping discipline	Behavior of putting on air	Performance level	Keeping relation with the other sex
1	first-class specialized institution	80000	30000	very well	no	excellent	no
2	non-professional	no	3000	general	no	general	yes
3	general specialized institution	no	5000	well	no	excellent	no
4	general specialized institution	no	3000	general	no	general	no
5	general specialized institution	no	2000	well	no	good	no
6	music major	no	2000	poor	no	general	no
7	general specialized institution	no	3000	poor	yes	general	yes
8	general specialized institution	no	5000	well	no	good	no
9	first-class specialized institution	10000	5000	well	no	good	no
10	non-professional	no	3000	poor	no	general	no
11	hosting specialty	120000	20000	general	no	general	Ambiguous relationship
12	troupe training class	30000	20000	general	yes	excellent	no
13	music major	50000	20000	poor	serious	good	Ambiguous relationship
14	general specialized institution	30000	15000	well	no	good	no
15	troupe training class	no	shareholder	general	no	general	no
16	first-class specialized institution	no	shareholder	well	no	good	no
17	television station training class	20000	6000	poor	serious	good	no
18	social performance training class	no	500	well	no	good	no

Table 2: Continued

NO.	Professional background	Quoted price	Strike price	Keeping discipline	Behavior of putting on air	Performance level	Keeping relation with the other sex
19	child actor	no	no	well	no	good	no
20	first-class specialized institution	no	10000	well	no	good	no
21	non-professional	no	2000	poor	serious	general	yes
22	first-class specialized institution	no	2000	well	no	good	no
23	child actor	no	-100000	general	no	general	no
24	non-professional	no	no	general	yes	general	no
25	first-class specialized institution	no	no	well	no	good	no
26	general training class	no	no	general	yes	good	yes
27	non-professional	no	no	well	no	poor	no
28	general training class	50000	16000	well	no	good	no
29	general specialized institution	no	3000	general	yes	good	no
30	non-professional	no	2000	well	no	general	no
31	non-professional	no	2000	well	no	general	no
32	non-professional	no	no	poor	serious	general	no
33	first-class specialized institution	30000	10000	well	no	good	no
34	model	15000	5000	well	no	general	no
35	model	15000	5000	well	no	general	no
36	first-class specialized institution	no	3000	general	no	good	no

Source: Author's analysis

Table 3: The Relationship Between the Problems Caused by Actors and the Three Factors of the Project

The problems caused by actors	Three controlling factors	Negative influence
Electing actors and negotiating on the remuneration for the actor	Time	That the actors cannot be determined as soon as possible which has an impact on the preparatory time and start-up time, and even affect the entire shooting cycle. Moreover, the time process of the original plan will be affected and will be advanced or delayed.
	Quality	That the actors cannot be determined as soon as possible which influences the work of other departments, especially the work of the costume department. The choice of costume is determined by the individual conditions of the actors. In the end, the details of the costume may be ignored if the actors are determined in a hasty manner, which accordingly affects the quality of the frames. Moreover, insufficient preparatory time of the actors will also affect the quality of the performance.
	Cost	It does not mean that an actor paid a high remuneration can give better performance. Once the actor is found to be unsuitable for the role after the start-up, the loss of cost is inestimable. Therefore, in the process of selecting the actor, a principle: “Choose the right one rather than the expensive one” shall be complied by.

Table 3: Continued

The problems caused by actors	Three controlling factors	Negative influence
Discipline issue	Time	It is common for an actor to be late for various reasons, which will result in the inability of the entire crew to start work, and eventually lead to an overall timeout.
	Quality	That the actors' mental state and performance are not good due to problems such as drinking, playing cards, and not returning at night will seriously affect the quality of the film.
	Cost	The waste of time will increase the costs of labor, scenes and equipment. If the spirit and performance of the actors are not spot on it will also increase the costs.
Putting on air issue	Time	It will cost the crew personnel more time to meet the special requirements of the actors, which may also delay the overall progress. If these requirements are not met, the two sides may become deadlocked, and the shooting time of the crew increases. "Time is money".
	Quality	That the actors put forward excessive demands or arbitrarily give directions to the artistic creators will not only affect the work of the relevant departments, but also affect the creation of art professionals, accordingly, the quality of art is unable to meet the expectation of the artistic creators.

Table 3: Continued

The problems caused by actors	Three controlling factors	Negative influence
	Cost	Meeting some of the actors' unreasonable and special requirements will also incur more expenses, and these costs are not included in the budget.
Performance issue	Time	If the performance of the actors is not spot on, the number of takes will be increased, which will cause the waste of time. Repeated shooting of one shot will result in unpredictable waste of time.
	Quality	The consequence of actors' poor performance will affect the artistic quality of the film.
	Cost	The actors' poor performance and repeated take may require the need professionals for further guidance, thus increasing the fixed cost. This is an extra-budgetary cost. It will also affect the final theater box office returns or online viewing.
Men and women relation issue	Time	The filming time of the crew is short and rapid. It is most unfortunate for the actors to influence the shooting progress because of the relationship between men and women. The main performance is being late for shooting and being absent-minded during shooting affect everyone.

Table 3: Continued

The problems caused by actors	Three controlling factors	Negative influence
	Quality	Actors have the greatest impact on the film quality due to the relationship between men and women. (1) Completely poor state in performance will make the quality of shots decline; (2) Both the involved man and the woman have poor working state. (3) The gossip may make the crew bubbling with noise and affect the work of each department and the reputation of the crew. (4) If there is a sexual relationship and the needs of one party is not met, especially the actress, the whole crew will be unable to work regularly and have to face the pressure of public opinion.
	Cost	The crew has to bear the additional expenses incurred by the direct or indirect problems in the relationship between men and women.

Source: Author's analysis

Research Significance

Theoretical significance: research on the management of actors in the filming process is most nonexistent. Because films vary in their production scales, the management of actors in the production process is also very different. Thus, this study attempts to make up for the research on the management of actors in the production process of films. Moreover, using actors in small-budget films as the research subject is an innovation in this field. Practical significance: “that the actors are complicated, and the actors are difficult to manage” is not only the status quo of the industry, but also a topic of the public interest to some extent, because the film industry is an industry that is highly influenced by the public. Through the exploration in this research, a series of relative systematic law are summarized for the practitioners and managers in the industry. This can exert a subtle influence on the choices and behaviors of managers, thus reducing losses then during the shooting process. In addition, this study has a certain degree of reference for the management of actors in the production of other types of films, TV series, and variety shows.

Conclusion

The process of the producer and the actor negotiating on the price is actually a process in which both sides sound out, understand and inquire about each other in private. For the actors, the biggest factor determining the price is the shooting experience of the actor, then the appearance conditions, professional origin, and performance level. In the process of negotiation, most actors will disguise and raise their own conditions to a certain extent. For those actors with limited experience and vacant schedules, they will not easily refuse the shooting opportunity. In the crew, young actors who violate discipline have a greater impact on the crew than older actors, because older actors are more professional. The main reason for the poor management of actors is that the status, income, influence, and importance of managers in the crew are much lower than those of actors. The behavior of an actor that is putting on airs is a manifestation of self-righteousness and self-interest, and is the embodiment of the comprehensive quality and upbringing of the actor. The performance of the actor is the core issue. The reasons are multi-faceted, such as the professional

skills and innate conditions. The performance problem should be the main responsibility of the inviter inviting the actor to participate in the shooting. It is common that actors have an unfair relationship or are promiscuous in sexual relationships within the crew. There are such persons in almost all crews and their purpose is to obtain a chance to participate in the shooting or indulge themselves. This is a moral problem, but the harm caused by it is very large, including the harm to the internal management of the crew, the quality of the film, the external reputation of the crew, the industry image and social responsibility. Generally speaking, a higher degree of education and higher specialization level of the actors will ensure stronger self-discipline and fewer negative effects.

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