

The development trend of China's animation ip development-taking the ip development of Shanghai Art Film Studio as an example

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Abstract. In recent years, Chinese animation has developed rapidly. At present, domestic animation has developed in the market. The box office of domestic animated films has generally risen, with box-office hits such as "Nezha" and "The Return of the Great Sage". Shanghai Fine Arts Film Studio is a very important part in the development history of Chinese animation. In the rapid development of "Internet +", relying on new communication technologies and methods, changes have taken place in various fields of film and animation creation, distribution and publication. In this way, the concept of IP was born, and now Shanghai Mei is constantly transforming from the traditional to the IP-oriented trend in its own way, and innovating the operation mode of the cultural industry in the new social and cultural environment. This paper aims to analyze the development trend of IP-based animation in China, rationally discuss the problems and challenges encountered in the development of IP-based animation in China, and attempt to describe the promotion methods and methods of "IP+" -based animation in China. future trends.

Keywords: IP; Chinese animation; Internet.

1. Introduction

This paper mainly focuses on the transformation and development of Shanghai Fine Arts Film Studio on IP road, and shows the trend of IP development of Chinese animation in miniature. At the same time, taking the IP development of Shanghai Fine Arts Film Studio as an example, it analyzes the development trend of IP-based animation in China, rationally discusses the problems and challenges encountered in the development of IP-based animation in China, and attempts to describe the promotion method and future trend of "IP+" -based animation in China [1].

2. Background

At present, China's animation commercial market is still dominated by low-youth, with few young people (the latter mainly concentrated in online dramas), and IP development is not mature enough. However, compared with the situation that there was almost no place for animation in the market more than ten years ago, domestic animation has developed in the market, and the growing animation market can also nourish some excellent animations that tend to the mass market, such as Hero is Back and Nezha.

Table 1. Total IP box office rankings of domestic animated films

IP	Number of films	Year deadline	Total box office (100 million)
Boonie Bears	7	2020	32.6
Pleasant Goat and Big Big Wolf	7	2015	7.96
Seer	7	2021	4.1
Simon Sucks	4	2021	3.84
Peculiar Kin	4	2018	2.54

At present, the number of comprehensive works and the cumulative box office of the top three commercial animation IPs in the film field are: Boonie Bear Movie Series, Pleasant Goat and Big Big

Wolf Movie Series, and Seer Movie Series. From real cases, it is not difficult for us to find a rule. These IPs have overall grasp and long-term layout for the follow-up [2, 3].

Looking back on the history of Chinese animation, Chinese animation used to be dominated by single short stories, with few long and continuous stories. Shanghai Fine Arts Film Studio did not pay attention to IP effect in the initial publicity of its works, such as *Havoc in Heaven* and *Legend of Sealed Book*. Often, when a work is finished, there is no follow-up, which leads to the cold reception of the work. However, Shanghai Fine Arts Film Studio has not made continuous films. For example, *Calabash Brothers 2* is an attempt of animated continuous films. However, in the past, when the market economy didn't fully play its role, these IPs didn't get a good commercial use.

In recent years, the field of Chinese Animation has produced works with both word-of-mouth and box-office effects, such as "The Return of the Great Sage", "The Origin of the White Snake", and "Nezha's Devil Child Comes into the World"[4]. However, comparing the complete branded business operation model of animation in foreign countries such as the United States and Japan, and the complete industrial standard system, in the field of animation derivatives, Chinese Animation is almost incomparable with them. At the same time, with the continuous increase of the Chinese people's entertainment consumption power, it has attracted big Hollywood productions to develop works related to Chinese culture, such as "Mulan" and "Kung Fu Panda", and these countries have also attracted new Chinese directors to enter the creative team. Continuously develop the Chinese market.



Fig. 1 Calabash Brothers 2 "The Little Fulu King Kong"

3. Transformation and exploration

It is different from the Japanese model with the comic brand as the source and the American industrialized animation brand model. Chinese animation has not formed a paradigm industrial model. The time has come to the present. From the perspective of cultural and commercial integration, Shanghai Fine Arts Film Studio has re-excavated through the brand story of the character image, the trend of brand joint operation, the improvement of intellectual property protection regulations, and the participation of self-media fan culture. The old batch of classic IP, relying on cultural precipitation, once again glowed [5, 6].

Now the time has come to present, Shanghai Fine Arts Film Studio has rediscovered the old batch of classic IP, relying on the cultural precipitation, and once again glowed with brilliance. From the perspective of industrial operation, the art film studio has also made its own step in content production, product chain structure closed loop and commercial value embodiment, and it has become a model for the transformation and upgrading of traditional animation enterprises.

In 2012, Shanghai Film and Art Studio restored and produced the *Heavenly Palace*, and the 3D version of the *Havoc in Heaven* was released. At that time, it was only four years before *Avatar*, a model of Hollywood 3D films, was released. Shanghai Film and Art Studio kept pace with the times, applied the emerging 3D technology, invited famous stars to dub animated films to attract audience's interest, and tried to reduce costs on the basis of restoration. Finally, it gained more than 40 million box office, which caused a great sensation in the film market at that time.



Fig. 2 Movie poster of Havoc in Heaven 3D Edition



Fig. 3 Stills of Avatar

Coincidentally, Shanghai Fine Arts Film Studio has also begun to attach importance to its huge fan base, promote IP appreciation through fan effects, and respect fans' emotions and audience experience in its works. Play the nostalgic card for the post-80s generation, and play the slogan of diversification in the new era for the new generation of audiences. Popular culture and animation culture circles are constantly blending, respecting and understanding each other, and there is an out-of-the-circle effect. In 2010, Shanghai Fine Arts Film Studio adapted Mr. Black into the animated film *The Emerald Star of Mr. Black*, which tells a brand-new story of the classic role of the Mr. Black. With exquisite pictures and professional dubbing, it finally achieved more than 60 million box office results.

With the broadcast of the *Black Cat Sheriff* movie, the economic effect of fans in the IP industry has become prominent [7]. The younger generation of fans are keen to consume genuine products, and high-frequency promotion on social media attracts more viewers to watch, and also deepens fans' recognition and loyalty to the animation IP itself. As for the post-80s group, as those who have seen the old version, they have gradually owned the next generation. They pay more attention to the quality of consumer goods, have spending power, and have high social communication characteristics. A good foreshadowing, which is one of the reasons why the film can be successful.



Fig. 4 Movie poster of *The Emerald Star of Mr. Black*

In 2017, Shanghai Fine Arts Film Studio launched the animated film *Rhapsody of Big-ear Tutu*, and *Big-ear Tutu* is an animated classic directed by Suda. Through movies and series, Hu Tutu with

Big Ears has been established as an animated IP. This film not only achieved success at the box office, but also achieved artistic success-it won the Golden Rooster Best Art Award of that year.

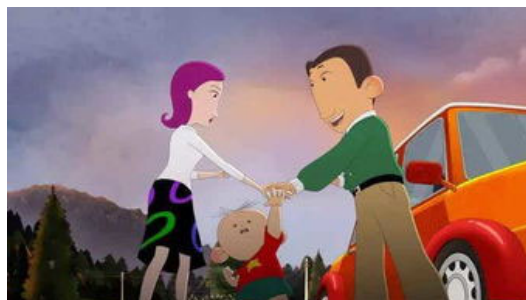


Fig. 5 Movie poster of Rhapsody of Big-ear Tutu

With the change of popular aesthetic trend and the further opening of the market economy, Shanghai Fine Arts Film Studio keeps pace with the times, constantly evolving the classic IP and creating one miracle after another. In the structure of Hollywood's film market, the box office accounts for only 30% of its revenue, and the main share is IP derivatives. Taking Shanghai Fine Arts Film Studio as an example, there are too many costume toy games related to its classic animated images, such as games with artistic images as characters, co-branded toys and dolls, and co-branded products with themes, etc ...The development of the Internet has broken the traditional movie ecology, and the complete industrial chain model becomes more important in the movie profit.

According to the data annual report of Shanghai Film Studio in 2019, IP licensing business accounts for 60% of the total operating income of Shanghai Film Studio, which is indeed similar to the film structure of Hollywood, and it is also a symbol of the increasing internationalization of animation in China [8]. At the same time, the national is the world's. Shanghai Fine Arts Film Studio, while keeping in line with international standards, has never forgotten the aim of creating its own "Chinese-style animation". Content is king, which is still the tenet of Shanghai Fine Arts Film Studio. The second season of Music Up, which was launched in 19 years, still insists on the continuation of the script of the first season and tries its best to restore it. The Sun Wukong's image is constantly iterative and still maintains the kernel of "Monkey King". Seven gourd dolls are still good brothers who fight chivalry, and the Mr.Black punishes evil and promotes good. On the road of constantly fighting with one ear, Hu Tutu will always be the naughty child in the third grade, whose father is Hu Yingjun and mother is Zhang Xiaoli.



Fig. 6 Stills of "I'm crazy about songs"

In the exploration of the IP road, Shanghai Film Studio has also made many useful attempts. Use its own animation image to authorize related brands, such as cooperating with the Tmall Jingdong sales platform to build an Internet animation IP sales system; cooperating with the giant MINISO to promote the sales of animation products by using the authorized image. The Shanghai Art Film Studio will jointly operate the Monkey King, the Black Cat Sheriff IP and the KFC brand. The theme is formulated to give the audience born in the 1980s an opportunity to restore the old, and at the same

time, it also affects the next generation of young consumer user groups, which not only increases product sales, but also enhances the commercial value and image of the brand itself [9].

Affiliate is actually a reciprocal model, through which not only can the exposure of the character image be improved, but also its life cycle can be extended. The Shanghai Art Film Studio has carried out a new style of transformation for the old characters, which is worth learning from the Chinese animation industry.

In the Internet era, Shanghai Fine Arts Film Studio has also carried out in-depth cooperation with online games, such as licensing the image of Monkey King to "Fantasy Westward Journey", etc.; in-depth cooperation with film and television companies on original IP, the classic proof that IP has accumulated a certain number of fans. And word of mouth, the risk of film and television development is small, and some innovations are carried out in combination with the cultural context of the new era, and commercialization is carried out on the basis of balance. The success of the Black Cat Sheriff's new big movie is a typical example. It catches people's attention in the fragmented information age and conforms to contemporary diversified aesthetics, increasing the storytelling and emotional resonance with the audience, thus achieving commercial success. And a double harvest in word of mouth [2, 3].

There are also many challenges in the development of Chinese animation IP. First of all, it takes a lot of capital and licensing fees to acquire IP, but the ability of each company to digest and change varies greatly. Some companies have a large backlog of IP on hand, but they do not have enough time and ability to digest it well in a short time. The final works presented fail to meet the audience's expectations, and the value of the IP is greatly reduced. At the same time, the interpretation of traditional IP in the new era requires not only excellent production, but also excellent storytelling [10, 11]. This is a challenge for the industry, and it is also lacking in the industrialization of film and television in my country.

The sustainability of IP is an important topic. The Marvel brand of Disney in the United States has been in film and television for more than ten years, and it is also a huge challenge to face the bottleneck period. For Chinese animation, there is a lack of long-lasting and influential IP images. How to expand the applicable platform of IP and attract more fans is a problem that the industry needs to consider.

There is a saying in the industry that "the history of Shanghai Fine Arts Film Studio is almost the history of a Chinese animation." Looking back on the IP transformation and development story of Shanghai Fine Arts Film Studio, the exploration of it is also the exploration of IP in Chinese animation. Perhaps there is still a gap between us and the world's top animation industry chain, but we are constantly changing, exploring new business models and building our own cultural confidence. This is not only the development of Chinese animation industry, but also the epitome of countless industries in China.

4. Summary

At the height of China's transformation, the changes behind it are also extremely drastic. Admittedly, the development of Chinese animation can't be perfect in today's exploration. Now, we look at the development of Chinese animation with a critical eye and make changes to it. In the current communication ecology of the Internet and pan-entertainment, Chinese animation IP has also ushered in a new opportunity. Movies and games have been diversified and transformed, more and more animated IP images have appeared on the big screen, and the number of fans and age levels have gradually increased. In the future, there may be better transformation ideas, better animation works and better animation industry. The future is also the accumulation of the past and the present. Chinese animation is one step at a time, telling later generations about the present era through works. We have not chosen the wrong road, and Chinese animation will certainly explore a road with its own characteristics.

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