

Analysis on the New Models of Chinese Cinema Movie Intellectual Property Operation Under the Epidemic Situation

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ABSTRACT

Affected by the new coronavirus epidemic in 2020, the Chinese economy has generally suffered setbacks and the cultural industry has been hit hard. As the epidemic continues, the screening and creation of Chinese cinema films has entered a "sleep period", and industry self-help is extremely urgent. During the epidemic, movie theaters struggled to cope with difficulties and tried a variety of new IP (Intellectual Property) operation models under the pressure of huge risks.

Keywords: *epidemic situation, cinema movie, IP operation, new models*

I. INTRODUCTION

The 2020 Chinese New Year prime time slot films were broken due to the epidemic situation, which seriously affected the IP operation of the cinema film. Although the "Lost in Russia" style breakthrough occurred during this period, it is still difficult to mark the success of the operation of Chinese cinema films and the overall improvement of content quality in a special period. How to improve the ability of the offline film industry chain to withstand risks and expand the living space of domestic films, with a view to incubating new content-productive new projects and new models co-woven with multiple media after the epidemic, is the need for the entire film industry to reflect on the current.

II. EXPLORING A NEW WAY OF CROSS-MEDIA INTEGRATION OF CINEMA MOVIES

Cinema films have become a relatively traditional media form today, relying mainly on the box office income of new films as the main source of income. In recent years, the IP-based operation model of cinema movies has become a trend. Compared with the unstoppable new media film and television industry, cinema movies have higher operating costs, longer production cycles and a more typed audience. This has caused the cinema space to shrink on a large scale during the special period of epidemic outbreaks. At this time, in the entire film and television industry, the

characteristics of decentralized and multi-media integration gradually emerged.¹

Seven films "Legend of Deification", "The Wild Life", "Lost in Russia", "Winner", "Detective Chinatown 3", "Vanguard", "The Rescue" are expected to be released during the Spring Festival prime time slot. In the epidemic, they all withdrew from the cinema chain. The data shows that before the epidemic, the total box office revenue of this year's Spring Festival film is expected to be about 7 billion yuan. Under the epidemic, the national box office revenue on New Year's Day is only 1.81 million yuan. Subsequently, on January 31, the "Notice on the Stopping of Film and Television Filming During the New Crown Epidemic" was released. The Beijing Center for Disease Control and Prevention and the Beijing Film Bureau issued the "Guidelines for the Resumption of Epidemic Prevention in the Beijing Film Industry during the New Coronary Pneumonia Epidemic (Version 1.0)" on February 26, which clearly stipulates the specificity of the movie screening place as an enclosed space, such as regular strict disinfection, ticket sales by row and block, real-name registration of ticket purchases, etc. The theaters throughout the country were shut down on a large scale during the epidemic. The box office totaled no more than 10 million yuan during the Spring Festival, and the industry was stalled. Compared with the same period of last year, on the new media platform, the statistics show that in January 2020, Youku, iQiyi and Tencent have launched 64 movies on their three major video websites. This is the highest number of online movies

¹ Tang Xujun, Blue Book of New Media: Annual Report on the Development of New Media in China (2019) [M]. Social Sciences Academic Press, June, 2019.

in statistics since the summer vacation of 2019. During the epidemic, online platforms such as iQiyi gained more than a tenfold increase in the number of registered viewers, providing a rich menu of choices for audiences who stayed at home. The "Statistical Report on Internet Development in China" in 2019 shows that the number of online video users in China is as high as 759 million. The 2019 New Media Blue Book has an in-depth interpretation of the basic situation of China's new media development — "With the emergence of a new round of scientific and technological revolution and industrial transformation, artificial intelligence, big data, cloud computing, blockchain and other new technologies have developed rapidly, and new applications and formats such as mobile applications, social media, live webcasts, and short videos are constantly emerging, reshaping the media landscape and public opinion ecology." Cinema movies have taken a new path of cross-media integration and will become a new trend in the future.

Directed by Xu Zheng, the popular IP "Lost" series, under the pressure of the box office at the Spring Festival stalls this year, abandoned the theater line and entered the streaming internet platform due to the objective reasons of the epidemic. Although the movie "Lost in Russia" has a certain degree of viewing and word-of-mouth declining, it is still the first successful commercial attempt to convert the IP of the cinema line in the Spring Festival this year to the Internet mobile terminal. Although the other six films of the Spring Festival Golden File have not been premiered on the Internet, they are all similar to the promotion methods of "Lost in Russia", such as registering the official account of Douyin, expanding the fan audience by means of short videos, live broadcast, etc., and integrating with the online platform. "Detective Chinatown" once produced its IP into an online drama, which produced a joint effect of online and video. These cases show that cinema movies have fully realized the high market value and strong communication power of the new Internet media platform. Exploring a new path for cross-media integration of cinema films and seeking a variety of online and offline cooperation models is the only way for the healthy development of the cinema film industry.

III. INCREASING THE IP CONTENT PRODUCTIVITY OF CINEMA CONTENT

Although the film and television industry is temporarily suspended due to the impact of the epidemic in 2020, the difficulties are temporary, and the development momentum of the Chinese film industry is still rapid. The Chinese cultural industry was also hit by SARS in 2003, but the compensatory consumption after the epidemic and the overall steady development trend

made the film industry usher in a new development pattern after the disaster. It is expected that the popularity of Chinese cinema movies this year will rebound after the epidemic. The demand of Chinese audiences for the content of cinema movies is still there. Especially the classic IP of cinema movies still has huge market potential.

To promote the benign development of cinema films, the production of high-quality content remains its fundamental motivation. In recent years, Chinese cinema films have continuously explored the types of art and business content, such as the science fiction movies "The Wandering Earth", the new main melody movies "My Country and I", "The Captain", "Wolf Warriors II", "Operation Mekong"; youth films "Better Days", "Us and Them", "Soulmate"; comedy films "Hello Mr. Billionaire", "Goodbye Mr. Loser"; animated film "NE ZHA"; realistic movies "Dying to Survive" and so on. These films have won high reputation from the audience for their innovative content and excellent production. In addition, under the pressure of survival, the cinema line has tightened the schedule of non-commercial films, making it difficult for many excellent content films to enter the public view, such as "Song of the Phoenix", "You Must Not Miss". These films excavate and express excellent cultural themes, but they are hard to beat the box office pressure. This is also the objective difficulty of the Chinese cinema.

Therefore, after the epidemic, Chinese film should reflect on the industry, including how to improve the productivity of cinema IP content, try various types of exploration, and improve market competitiveness. During the epidemic, script production should be the least affected in the production, creation and distribution of the film and television industry. Excavating outstanding stories with connotation and meaning in the stage of the play, and relying on materials that can resonate with the audience for in-depth creation, people can continue to produce high-quality content and create influential original IP. For example, in the course of the Chinese people's fight against the novel coronavirus, there are many medical staff, guardians of city builders, and ordinary people who are committed to the public, helping the poor, charging forward, and silently dedicating. These touching and touching stories can be used as good materials for cinema movie creation in the future.

IV. ACCELERATING THE STRUCTURAL ADJUSTMENT OF CHINA'S CINEMA INDUSTRY

Rethinking the structure of China's cinema industry, innovation is the only way to survive.² In every major technological revolution of human-beings, any medium is the expansion or extension of human feelings and senses. With the advent of the 5G era, technological innovations are proceeding at a speed beyond people's imagination. The coming of 8K technology will greatly expand the human visual and auditory sensory experience. During the Spring Festival, the action movie "Enter the Fat Dragon" adopts the online advance single-issue distribution method. Many audiences said that the ultra-clear movie viewing experience in the home theater can also feel the exciting viewing effect of the fighting scene.

Large-screen TVs will be more popular in the home through the Internet, and people can also get a good audio-visual experience in the home theater. For the traditional film industry, this should face the reality of the audience's transition from cinemas to Internet platforms and large-scale diversion. Netizen generation viewers have independently chosen content to watch and become a major trend, which makes cinema films have to accelerate the pace of industrial structural adjustment. This adjustment requires policy support, its own market transformation, and technological innovation. The epidemic will also promote this structural adjustment. After the Spring Festival cinema movies are released on the Internet, it may be inspired or cause reflections. The way out for cinema movies may not be simply to switch to online distribution or simultaneous release of cinema networks to damage the box office and reputation of the physical cinema. Looking further, cinema movies need to actively explore new and innovative business models, redesign the top-level design of the industry system, expand distribution channels for all media, provide diverse content options, create a public space for digital interactive experience, and promote the upgrading of industrial structural adjustment.

V. FOCUSING ON THE RETURN OF THE SUBJECTIVITY OF CHINA'S CINEMA FILMS

In the 5G era, people are about to usher in all-media integration, multi-temporal juxtaposition of content production and dissemination.³ The operation model and interaction model of the cultural industry will bring profound changes to the cinema industry. The

development goal of the cultural industry in 2020 is "insisting on the priority principle of original IP of creativity, innovation and creation, adhering to the overall situation of market-oriented development, and adhering to the two-wheel drive model of the integration of high technology and culture...".

The real IP value of Chinese film is to build its own national character and subjectivity, tell a good Chinese story, create a national brand of Chinese film, and form a synergy at the commercial, art, industrial, technical and other levels to return to the ontology of Chinese film, finding a balance between elite creation and public viewing, and germinating new vitality in the new era.

VI. CONCLUSION

Objectively speaking, China's film and television industry is still a long way from the goal of industrialization, industrialization and scale development. For cinema movies, there are many uncertainties caused by the epidemic. After the epidemic, cinema films should accumulate strength and face the public with a new look. Only at the source of creation, with the fine management of the cinema, expanding the distribution channels, and building the publicity of the cinema, can the film market develop sustainably.

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