

Nezha's Multi Universe View: A Case Study of Coloroom

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ABSTRACT

With the rise of the global animation industry, after the American “Marvel” company created the “Marvel Universe”, China's “Coloroom” company stood out and wanted to try to create a “God universe”. Although both China and the United States are animation film companies, they have great differences in cultural background, economic basis, market environment, audience level, development process, state support and many other aspects. Chinese animated films appeared earlier, only 10 years later than the United States, and roughly belong to the same era with Europe and America. However, the subsequent development is more tortuous, especially the real market development is particularly late. The success of Marvel and its IP films is well documented, and there is much that Chinese companies can learn from Marvel. If we can learn from its successful experience, the construction and development of China's domestic IP animation will get twice the result with half the effort. The purpose of this paper is to explore the feasibility of Coloroom's “Fengshen” cosmology. And this study helps us understand the advantages and limitations of Coloroom's expanded cosmology, and have a deeper understanding and cognition of its future development trend. This study is mainly from three different angles, from the differences of culture, audience and market environment, and makes a comparative analysis with Marvel's universe view. This paper will fill the blank in the research of this aspect, through learning the foreign advanced experience, analyzing the domestic and foreign environment and other ways, and strive to find a suitable path for the development of China's domestic IP.

Keywords: *Movie, Media, IP, Marvel*

1. INTRODUCTION

The current Chinese domestic animation movie market has a good environment with a large number of audiences and high expectations. As far as the development trend of Chinese animation is concerned, there is a huge development space of the Chinese animation industry in the future and a future that Chinese animation industry have ability to become a world-class product or even a leader in the international animation film industry. How can Chinese animation industry gradually develop to such a level has become an important issue now. In Chinese animation movies market, Coloroom has already gain a lot of market share, so it is a relatively important firm which could cause a big influence to the Chinese market. Founded in 2015, Coloroom is a comprehensive film and television company under the Enlight Media, with animation,

comics, and fantasy elements as its core. Its headquarter is located in Beijing. From 2016 to 2018, Coloroom has successively launched domestic animated movies such as “Big Fish and Begonia”, “Da Hu Fa”, and “Yesterday's Blue Sky”; in 2019, its main control project “Nezha: The Devil Boy Comes to the World” exceeded 5 billion RMB (Around 800 million) [1]. The box office ranked second in the box office of Chinese film history, and represented China as the best international film at the Oscars.

Afterwards, Coloroom plans to release “Jiang Ziya”, “Yang Jian” and other worldview movies based on Chinese mythology. These movies have been placed high expectations and gained great expectations. Coloroom focuses on launching a series of animated films with the same world view and the same theme. After observing the Chinese animation market in recent years, it is difficult not to attract people's attention to the successful

cases of Coloroom Pictures. Coloroom may provide a feasible solution to this important problem. The solution is to learn from the successful cases of the foreign film industry, such as the “Marvel Cinematic Universe” shaped by Marvel Pictures. Furthermore, there are some academic problems people need to consider as well: What is the difference between Coloroom and Marvel's creative mode, and in what ways does Coloroom lag behind the international level? The Marvel Cinematic Universe (MCU) is an overhead world and a common world composed of a series of movies made by Marvel Pictures based on the characters of Marvel comics. And the TV series further expanded the Marvel Cinematic Universe. This common world, like the Marvel universe in comics, is established by common elements, settings, performances and characters through cross-border works, and belongs to an officially recognized multiverse together with other comics, movies, and animation series. “Chinese audiences, who have contributed a lot of box office to Hollywood, have been expecting the Chinese film industry to build our own ‘movie universe’. The most exciting thing about ‘Nezha’ is that it allows the audience to see the dawn of the “Chinese mythical film universe”. The next film ‘Legend of Deification’ developed by its producer Coloroom is also derived from ‘Feng Shen Yanyi’; Nezha will also appear in the blockbuster sequel ‘Monkey King: Hero Is Back 2’. This means that mythical characters such as Nezha and Monkey King may become ‘Chinese superheroes’, Coloroom is committed to shaping a Chinese animation film universe which is the “Chinese Myth Animation Film Universe”. Due to Coloroom has introduced the concept of shaping the cinematic universe and has achieved certain success. Once Coloroom succeeds in shaping the Chinese mythical movie universe, then Coloroom's control over its future audiences will enter a new stage. In conclusion, Chinese animation movie market has a good environment with a large number of audiences and high expectations, and there are some relatively successful cases. Nevertheless, comparing with the large-scale IP cosmology such as Marvel, the development of Chinese animation movie industry is still relatively lagging.

For the film marketing way, meanwhile, Penghui Tao use the perspective of the new media to give detailed answers. He thinks that Nezha conquers successful marketing lies in the use of social media created the issue and hot spots, Kols’ influence also caused secondary transmission of viral marketing, and used the “Fengshen universe “in multiple IP linkage (such as Monkey King: Hero Is Back) to keep the heat topic. However, at present, as time goes by, domestic and foreign films emerged one after another, and the popularity of the Fengshen universe such as Ne Zha continues to decline, what other methods can maintain people's continuous attention and enthusiasm for IP and its extension products besides

these already used methods? We'll talk about this question as well.

This paper focuses on analyzing the Chinese domestic animation movie market and the foreign movie market, compares the successful cases and development models of the two markets, and explores how Chinese companies build their own IP brands and cosmology and what methods, advantages and obstacles they may deal with. Finally, the paper focuses on how to promote the healthy development of Chinese domestic animation market.

2. LITERATURE REVIEW

This paper will analyze the advantages and disadvantages of Coloroom in creating “Fengshen universe” in the existing environment by comparing the marketing methods and market environment of Coloroom and Marvel.

Previous studies have proved that the idea of creating an “apotheosis universe” in Nezha's demon child is a precedent in China, but it will take a long time to succeed. Ren Ruqin obtained the director's intention to create a new animation universe through the promotional video of Coloroom [2]. The word “intertextuality” is quoted in the article to explain the necessary conditions for creating a Pluralistic Universe. Then, the story of Marvel is compared with the story of Coloroom, and it is concluded that the birth of Nezha demon child lacks foreshadowing and is relatively not malleable. As the contrast is further strengthened, from the perspective of the two characters, Nezha's role is not logical, and the characterization is relatively deliberate. Finally, it mentioned the cultural connotation of the two countries, and continued to compare Marvel culture and Chinese traditional culture, so it got the western style of Coloroom creation, and the Chinese cultural connotation was not well reflected. At the end of the article, Ren Ruqin said that it still needs great efforts to create a “divine universe” belonging to China.

Moreover, some researchers have proposed in different ways that “Fengshen universe” has great potential. Yao Yunfan once explained how the “new myth” was born through the evolution of “mython”, made it clear that such a product is inseparable from politics and economy, and also described in great detail how Marvel, its derivative, moves towards success step by step [3]. Then, the author mentioned that the story of Nezha itself was not a “new myth”, but directly adapted from “mython”. Later, because of the early Chinese economic recession, Chinese animation was suspended for a time. The birth of Nezha's demon child is a new way to “reverse myth”, so his success is due to the times. But at the same time, it also needs the long-term cooperation of China's animation industry to achieve the ultimate success.

In fact, there are still some problems in the existing research. For example, Ren Ruqin only compares the differences between Marvel and Coloroom, but this is relatively one-sided, because the two animation industries do not exist independently, and they have different externalities. What is controversial is that the birth of Nezha devil child has been a great progress for China's animation industry, so it is a very favorable trend for his future development of the multi universe. Perhaps we should make a more comprehensive analysis, such as starting from the market environment and marketing methods, so that we can have a deeper understanding of what the advantages and disadvantages of Coloroom are.

Although the concept of “mython” mentioned by Yao Yunfan can make you better understand how Marvel and domestic animation have evolved, the timeline is too long, and it more explains the disadvantages and advantages of domestic animation in the past. It does not analyze the position of domestic animation now, including whether there may be some changes in the future.

In addition, some scholars have also studied various emotions contained in Ne Zha, the values in the film, the analysis of character images, and the reverse construction of the relationship between gods and demons in traditional mythology.

To sum up, although some scholars have made some unique views on the “divine universe”, they are still in the analysis of some original theoretical knowledge. They did not put it into the extensive background of China's current cultural market, and also did not compare it with abroad more mature anime IPs. So, this paper will fill the blank in the research of this aspect, through learning the foreign advanced experience, analyzing the domestic and foreign environment and other ways, and strive to find a suitable path for the development of China's domestic IP.

3. “FENG SHEN” UNIVERSE OF COLOROOM

We need to further analyze the current situation of Coloroom and Marvel Universe, so as to draw the advantages and disadvantages of the “God” universe. We will compare it from three different angles: cultural differences, audience differences and market environment to reach a more intuitive and understandable conclusion.

3.1. Cultural Variation

The traditional concept of human beings holds that culture is a social phenomenon, which is not only the product of human long-term creation, but also a historical phenomenon and the accumulation of human society and history. Therefore, people's understanding of different cultures will change. “Nezha” film has made a high box

office in China after its release, so why is the box office abroad relatively not so high... Cultural differences account for a large part. Next, we will make a comparative demonstration between Coloroom's apotheosis universe and Marvel Universe.

In Coloroom, the emergence of the apotheosis universe comes from an ancient novel called the *Creation of the Gods*. The author believes in Shinto and there are all kinds of magical characters in it. The author wants to express that no matter how hard people try or how talented they are, they can't escape the arrangement of fate. In fact, this book has an unshakable position in the field of ancient Chinese novels, and most people know more or less the characters and the ideas conveyed by the novel. So Coloroom grasped this point, and they began to try to change the characteristics of the characters inside. This is well reflected in the “Nezha” film. Nezha, the host worker in the film, was jokingly called “the ugliest Nezha” by the audience for its black eye, steel teeth and bad smile. But this contrast is based on the deep-rooted inherent image of Nezha in the hearts of the Chinese people. In the existing cultural background, North American audiences will not be able to innovate the film, nor can they have the same emotional resonance as Chinese audiences. He doesn't accept the arrangement of fate as in the novel. He is portrayed as a person who doesn't believe in fate and then changes his life through unremitting efforts. Such a change has a great impact on the Chinese audience who are already familiar with the story content. It has brought the audience a more modern audience thought ending. However, in other countries in the world, most people are not familiar with the *Creation of the Gods*, and the idea of changing fate through efforts is also widely accepted by the public. Therefore, Coloroom's change of concept cannot be felt by Western audiences.

For Marvel, everything is much easier to explain. First of all, Marvel Universe is created by modern times, so the times are closer to people's life. And everyone in the universe follows different beliefs, different races and even created countries. For example, the role of Thor is carried out from Nordic mythology for secondary adaptation, while the Panther is a character created by Marvel and exists in a new country, and Captain Marvel is a character from the universe. The whole universe is all inclusive, so Marvel has many fans. One of the reasons is that the audience has a strong sense of identity. Moreover, characters like Spiderman, Iron Man and Falcon have changed from ordinary people to heroes. Their living world is on the same plane as our world, so we can see the things we are familiar with in the film, which is often easier for the audience to feel friendly and resonate when watching the film. For the diversity of the universe: the Panther is the first black protagonist in American mainstream comics, and the night devil is blind. Stan Lee hopes to awaken people's respect for fairness and justice in this way. His efforts have also been recognized and

endorsed by the world. After his death, the official eulogy of DC Comics commented on him: “he has changed the way we look at heroes. Modern comics will always have his indelible mark. His infectious enthusiasm reminds us of our original intention to fall in love with these stories. And Marvel can continue to create new heroes, just like “Shangqi”[4]. released this year is a hero from China. Therefore, we can understand that Marvel's universe has no restrictions. They can continue to expand the universe with the changes of the times and give updated cultural ideas, so as to give the audience a better film experience. Therefore, Marvel has great potential in cultural communication, and will not be affected by time.

To sum up, Marvel's cultural communication methods are diverse, and they have achieved success step by step through the diversity of the world, the diversity of characters, the difference of personality and universality. Their advantage is that they can constantly create new definitions and concepts without being limited by the “original works”. Therefore, for Marvel, their creative limit is not affected by the number of heroes. Instead, they can use this point to attract audiences of different ideas and races in the world. For Coloroom, the creativity of the story is relatively limited, because the story itself comes from ancient times and expresses Chinese traditional culture, so they can't create a new hero “out of thin air” to adapt to the whole environment. Naturally, the western audience's understanding of the film is not so profound compared with the eastern audience, and the number of fans attracted is naturally less. Therefore, we can conclude that Coloroom's cosmic culture concept is limited in global dissemination. If we want to achieve strong universality, it will take a long time, and it may be difficult to achieve in the short term.

3.2. Audience Comparative Analysis

In order to better compare and analyze the American Marvel Cinematic Universe and the Chinese Animation Cinematic Universe, this part of the content is prepared to conduct an audience analysis on the products of Marvel and Coloroom. The steps of audience analysis are complex, and there is a lot of information that needs to be collected. This article will start with Marvel, then discuss the color bar house, and finally compare and analyze the product content of the two companies.

The Marvel Cinematic Universe (MCU) is an overhead world and a common world composed of superb movies produced by Marvel Pictures based on Marvel comics. And the TV series further expanded the Marvel movie universe. This common world, like the Marvel universe in comics, is built by common elements, settings, performances, and through cross-border works, and belongs to the same officially recognized multiverse as other comics, movies, animation and animation series. The Marvel Cinematic Universe originated in the first phase of “Iron Man” in 2008: the Avengers assembled

until the end of “Avengers” in 2012; the second phase of “Avengers 3” in 2013: the opening of a new world, Until the end of “Spider-Man” in 2015; the third stage of “American Heroes: Inside” in 2016: the first battle of legendary heroes, until the end of “Spider-Man: Spider-Man” in 2019 (the first three stages are excluded from “Spider “Hero”: All the movies of “Heroes Expedition” are collectively referred to as the “Infinite Legend” series); “Black Widow” in 2021 will start the fourth phase.

Marvel movies are very popular all over the world. For example, China, South Korea, Japan, the United States, the United Kingdom and other countries all over the world have a large number of Marvel movie audiences. In April 1939, Marvel created the world's first mutant anti-hero-Namo McKenzie on the inaugural issue of “Film Comics Weekly”. This is MARVEL's first superhero. The first character involved in the Marvel Cinematic Universe that is now popular in the world is Captain America. He made his debut in the first issue of Captain America Comics released in March 1941. It can be seen from this that the age distribution of the audience for Marvel movies can be very wide, and it can be said to be suitable for all ages. In theory, people from six or seven to ninety years old can be Marvel superhero movies. Audience. From the perspective of audiences in the current society, most moviegoers are in the youth stage. Regarding the gender distribution of the audience of Marvel movies, whether it is a male audience or a female audience, the number is very large, and the number of male audiences is greater than the number of female audiences. Regarding the geographical restrictions of the audience, Marvel's geographical restrictions are relatively small, because Marvel's superhero stories will not involve some historical legends or mythological stories with a strong traditional culture of a specific region. People all over the world do not have it. Form a specific cognitive concept or image. Therefore, Marvel movies are very popular all over the world, and the geographical restrictions are very low.

From 2016 to 2018, Coloroom successively released domestically produced animation films such as “Big Fish and Begonia”, “Daily Guardian”, “Yesterday's Blue Sky”; The box office that exceeded 5 billion ranked second in the box office of Chinese film history, and represented China as the best international film at the Oscars. In addition to domestic animation, Coloroom also introduces and promotes overseas high-quality animation films. From 2016 to 2019, successively introduced and issued “Your Name.” “”, “Spirited Away”, “Children of the Weather” and other high-quality overseas movies. The film to be studied in this article is “Ne Zha”, which is adapted from a Chinese mythical story. It tells the story of Ne Zha's growth experience in spite of being “born as a devil” but “fighting against the sky”. The film was released in mainland China on July 26, 2019. On September 6, 2019, the opening ceremony of the 12th

China International Comics Festival and the 16th China Animation Golden Dragon Awards were held in Guangzhou. "Nezha: The Devil Boy Comes into the World" won the best animated feature film bonus award, the best animation director award, the best animation screenwriter award, and the best animation dubbing award. On October 10, 2019, the movie "Nezha: The Devil Child Comes into the World" ranked second in the total box office rankings with a box office score of 4.97 billion yuan, second only to "Wolf Warrior 2". On December 28, 2019, after making up the box office record, the domestic animation "Nezha: The Devil Boy Comes into the World" finally broke 5 billion at the box office[5].

For the movie "Nezha", the age of the audience is relatively young. The main reason is that the film is in the form of cartoons, so compared to the age of the audience of Marvel movies, "Nezha" The age of the audience is relatively low. Regarding the gender of the audience of "Nezha", the number of male and female audiences is relatively balanced. Compared with Marvel movies, the plot of "Ne Zha" has done a good job in attracting male audiences and female audiences, so the number of male and female audiences is relatively balanced. Regarding the geographical restrictions of "Nezha", compared with Marvel, it is not the original comics of cartoonists like Marvel's. The story of "Nezha" is derived from ancient Chinese myths, so "Nezha" The geographical restrictions on the audience are still quite serious. Compared with Marvel movies, the audience of "Ne Zha" is mainly concentrated in the eastern region[6].

3.3. The Market Environment

Chinese animated films appeared earlier, only 10 years later than the United States, and roughly belong to the same era with Europe and America. However, the subsequent development is more tortuous, especially the real market development is particularly late. Since 2015, in the context of the Internet market, the box office of several animated films has exploded one after another, and the creation process of domestic animated films has undergone great changes. With the entry of more capital, Chinese animated films began to go to the real market.

With the popularity of The Internet platform, many animated films have become an emerging form of development by preheating on the Internet in advance or synchronously, either through the works themselves or through derivative products. Meanwhile, modes such as crowd funding and online pre-sale are also reflected in the release of animated films. For example, the animated film Nezha contributed greatly to its subsequent box office surge through the quality of the film, the continuous release of word-of mouth marketing, emotional marketing and topic marketing on new media platforms, as well as the ferment of "hero" topic on the Internet. Some animated films, limited by their ability to

be shown on TV channels and paid for, have begun to focus on online platforms with a wider audience and have won widespread praise. The high click-through rate of the network can also reflect the good development momentum of the domestic animation market. In 2013, China's Ministry of Culture took the lead in developing standards for mobile animation. This is the first national standard in the field of animation, which reflects the government's confidence in the development of animation industry based on mobile Internet. It is also conducive to the seamless connection between animation works, operators and mobile terminals, so as to solve some problems in the production and distribution of mobile animation content. At the same time, the trend of the integration of animation and game is becoming increasingly obvious, and the limitation of the gamification of film and game cinema is gradually reduced. Many popular animated films will launch game products with the same name, including mobile games and page games, which not only guarantee the publicity of animated films, but also serve as the derivative of film IP, helping to promote the development of IP film universe. Under the impetus of new media technology, the integration of animation and game will play a greater role in boosting the establishment of brand core force and the extension of industrial chain.

There is a strong positive correlation between the consumption level of the film industry and the per capita disposable income. With the development of economy, the per capita disposable income of China will still show an increasing trend in the future, and the growth rate will remain at the level of 8%. Therefore, the overall market size of the film industry will further expand in the future[7].

The positive development of the market cannot be separated from the attention and support of the government. The State Administration of Radio, Film and Television has issued a series of documents such as the filing and publicity system and distribution license system for Domestic films and TV animations, encouraging original animations, and setting up special funds for high-quality children's programs and high-quality domestic animations. With the government's funds and encouragement policies, national animation industry bases have been set up successfully.

One of the main advantages of American animated films is that they started early and have a history of more than 100 years. Secondly, the American animation film industry has experienced a series of complete cycles of early creation, exploration and market competition, forming a healthy market mechanism and a stable pattern in a relatively stable economic environment. Thirdly, there are giant companies like Marvel Comics that have grown up with the industry. This part will explain the market environment of Marvel Comics through SWOT analysis. For Strength, Marvel Comics was founded in

1939, with a long history and rich cultural deposits. Influenced by popular trends, it is popular with the masses, with a solid mass foundation. The company has an excellent creative team, and the films have passed strict checks with good quality. However, its Weakness lies in the rapid development and progress of the society. New characters and cartoon characters are soon forgotten before they are deeply rooted in people's hearts. Single characters tend to cause visual fatigue, and technological innovation needs to be updated. At the same time, it is faced with the Opportunity to make good use of the existing resources and market to create more films, and then combine with the development of the market to create more hero roles and meet their needs. The materials come from life, dig out more materials and continue to develop more hero roles. The rise of a number of film companies and animation companies compete with Marvel in the market, mainly DC Comics, which has posed a great threat to Marvel's animated film market. The last is the high investment cost and capital consumption of the film[8].

After Disney acquired Marvel, it did not interfere in the freedom of production of Marvel Film, but only took charge of distribution. Now, the two sides cooperate with each other to deeply layout the TV series industry, animation industry, toy industry, game industry and so on, and create a complete industrial chain from film, animation, game and peripheral derivatives.

Domestic and international market environment at present is overall positive impact on the development of comic movies, especially Chinese animation film development momentum is swift and violent. Temporarily, it did not form a large company monopoly form, and has the help of new media and the new positive policy support. However, due to the growing audience's aesthetic taste and the requirement of increasing the content and quality, the subsequent strength slightly insufficient. This requires higher requirements for the planning and implementation of animation films. The market needs top commercial animation planning talents, who can provide their own professional ideas at the beginning of the project and have good literary accomplishment and artistic aesthetics. The production team also needs to understand the creation rules and market operation mechanism of animation. Throughout the animation film market since 2005, the term "content is king" has become the law of market spontaneity and the law that filmmakers are trying to practice. The jury is still out on the future, but word of mouth must be the standard for judging a work[9]. Today, as the atmosphere of movie-watching is gradually developing, animated films are more likely to succeed and become popular only when they have sincere emotions, universal themes, pleasing characters and friendly attitudes, so as to lead the Chinese animated film market to a more stable and prosperous virtuous cycle. In terms of policy support, although there has been some progress, it still has not

reached the ideal level. We can study abroad according to the classification of the film to the audience for the age limit, and improve the system of grading animation works. It is also helpful for the creator according to the demand and acceptance of different ages to maximum free create movies by the requirement. Improving the animation export tax rebates, export subsidies, driving the employment incentives, incentives of excellent works and outstanding creative talent support programs, creating proprietary technology of independent intellectual property rights, awards and subsidies for animation-related creations and inventions, and other relevant policies can make the animation IP film market bloom and promote the development of diversified cultures.

4. DISCUSSION

In the future, Coloroom actually has a lot of room for development. In terms of culture, as China's position in the world becomes higher and higher, more and more people will understand Chinese culture and have a little understanding of the "Fengshen" story, so the tolerance of Chinese animated films will be higher and higher, and enough time will be given for Coloroom to enrich the characters of the story. From the domestic perspective of China, the audience itself has a strong sense of identity with the IP of the "Fengshen" universe, so it can give the audience a different experience by constantly launching various heroes and advocating different values. Oriental audiences also have feelings and increasing enthusiasm for these heroes. However, we have to admit that Marvel has been very successful in cultural communication. "Avenger alliance 4" ranks first in the box office of global film history with a global box office of \$2.7 billion. It can be seen that Marvel's success is a height that Coloroom needs long-term learning to reach. Facing the problem of cultural depreciation, we should consider the cultural background of overseas audiences when carrying out cross-cultural communication, and simplify the information that can be understood only by history, culture and existing background in the film content[10]. Facing the problem of differences, Coloroom should integrate cultural differences, or select different cultural backgrounds and actively explore the culture of other countries, so as to shorten the distance with overseas audiences. Therefore, in the future, we hope to find a way to change the restrictions on cultural communication and make the "Fengshen" universe more complete and diverse. This is the best way to make the film spread effectively.

In terms of audience, one of the reasons why Marvel Universe has a wide audience is also because of its diversity and universality. From the perspective of diversity, marvel heroes have a great span, not only the inclusiveness of different cultures, but also the sense of identity brought by different races, which can make the

audience feel friendly and easier to accept. Then Coloroom may learn from such ideas to create some stories that jump out of the “God worship” story, and may try to make the characters have different cultures in the future. For example, new heroes of different races, like Marvel's introduction of the hero “Shang Qi” with Chinese culture, “God worship” The universe can also introduce western culture... But it is a great challenge. Because the background of the universe is ancient, the audience's acceptance is also a new problem. Whether they are willing to accept such a change, we should know that such a change will pay a great price if it fails. No matter a large amount of capital loss, the more risk is that the reputation of the cosmology may change greatly, which will bring great public pressure to Coloroom. However, many filmmakers have not given up. They are still exploring the development direction of China's animation cosmology. We believe that after based on the current domestic cultural background and learning foreign experience and technology, the desire to realize China's film IP universe will be further developed.

Then there is the market. The Chinese market is very optimistic about the animation industry. The government will provide technical support to the industry every year and introduce a large number of talents. Therefore, it is also a good support for animation that has a certain foundation for success, such as Coloroom. However, the current situation of domestic films also has disadvantages, such as interest oriented mechanism. The capital chain of many domestic animation production companies is relatively imperfect. A considerable number of companies may encounter the problem of insufficient funds on the way to produce animation films. For example, the Monkey King, which was shown in Chinese mainland in 2015, encountered the withdrawal of funds from the behind the scenes capital supply company, the light media, during the production process, which once caused the production of the film to be suspended and wasted a lot of manpower and material resources. The facts show that monkey king has achieved a box office result of 956 million yuan, which is much higher than expected. Therefore, in the future development, Chinese animation production companies should find ways to ensure the stability of the capital chain behind them[11]. At the same time, while observing the development of Coloroom, they have a sufficient level of assurance and standards for the quality of animation films. However, Coloroom is still lacking in the construction of basic world outlook, so cororoom can be compared with Marvel film universe. For example, the construction process of Coloroom's animated film universe is similar to that of Marvel's film universe, so the future development of coroom can be based on Marvel's film universe, and learn from and draw relevant experience from the construction of basic world outlook, character construction, film universe development methods and so on. The specific reference methods and contents are not

discussed in this paper. On these further issues, we look forward to further research by future researchers. However, this may also change in the future... As the global era is developing and people's consumption concept is improving, investors are willing and able to accept more diversified film content, especially the success of “Nezha” may bring more investment to Coloroom. Then Coloroom will have enough resources to create better films.

In short, Coloroom's view of the universe still has a lot of room for progress. If you want to make greater progress in the future, you should not only start from the story itself, but also make great innovation, but also be able to bear the problem of insufficient audience acceptance. Therefore, Coloroom needs to be fully prepared to meet greater challenges.

5. CONCLUSION

The purpose of this paper is to explore the feasibility of Coloroom's “Fengshen” cosmology. And this study helps us understand the advantages and limitations of Coloroom's expanded cosmology, and have a deeper understanding and cognition of its future development trend. This study is mainly from three different angles, from the differences of culture, audience and market environment, and makes a comparative analysis with Marvel's universe view. The important conclusion is that the universe created by the company is feasible, and the effect can be very considerable. But at the same time, due to the large gap between its development speed and Marvel Universe, it takes a long time to reach the same height as Marvel Universe. Although we cannot change the existing gap, Coloroom can develop and innovate for a long time in the future, constantly connect with the times, and make the universe more diverse, so as to become a complete independent cosmology that keeps pace with the times. In the market environment, strive to develop its own advantages and minimize the interest oriented mechanism, so as to make better use of resources. The research scope of this paper is limited in terms of data statistics. Because the system is too large, we do not conduct a separate questionnaire survey for the audience and the market. Therefore, when using the data, we only collate and use the data of other documents. However, due to the large span of literature times, the accuracy of the data remains to be determined. In the future, we hope that other studies can confirm our ideas through more accurate data.

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