

The Transformation and Upgrading of Chinese IP Movie and the Deep Ploughing of Its Value

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Abstract

Since 2017, the market has been in decline after China's IP film upsurge, meanwhile the "concept hype" under the various capital games exacerbated the IP movie bubble crisis, and the content and quality became the bottleneck and short board of IP movie upgrading. Faced with market pressure and consumption demand, exploring the methodology of improving IP movies' quality has become the key way to the mainstream. From the view of the present paper, on the one hand, it is necessary for us to uphold the spirit of the craftsmanship and innovation, promoting the serialization and platform development of IP movies with the industrial logic of industrialization; on the other hand, we should promote the IP and the original work together, draw creative inspiration from the traditional culture and real life, and realize the value ploughing and cultural confidence, so that we can build up the corresponding evaluation system and standard, and polish the high quality movies that reach the audiences' heart after the exquisite carving.

Key words: IP movies; Consumer context; Creative resources; Traditional culture; Industrialization

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INTRODUCTION

Consumption is regarded as a cultural phenomenon, it often reflects dynamically the economic landscape and cultural implication of the times, and echoes the market demands aesthetic habits in specific social and historical circumstances. In the context of Internet context, the logical context and connotations of the consumer culture also imply the individualized demand of the net generation consumers and the differential characteristics of resource endowments. In the collision and game of multiple forces, the IP film upsurge is one of them. Nowadays, under the blending of nationality and cosmopolitanism, the consumer culture with Chinese characteristics in the context of cross-border integration of cultural industries and the mass culture produce some kind of grafting, to enter the secularized market in an interactive, convective, and harmonious manner. Under the penetration and erosion of powerful capital power, it has revealed the trend of chaos, complexity, networking, and benefit-seeking. Faced with the advent of the era of knowledge economy based on big data, the film industry has been unbridled into the "Internet+" wave. During this period, the mainstream culture, elite consumer culture and mass consumer culture are constantly exploring the opportunity to shake hands in conflict with each other, so this staggered and mixed situation is projected into the cultural stance and expression of IP film production accordingly, reflecting the diversified, multi-variety, multi-type ecological structure of Chinese film consumption. The rise of the upsurge of IP film adaptations has hidden some of the "destructive innovation" to the traditional film industry paradigm and development logic made by the Internet and capital markets, vividly reflecting the modern consumer concept and viewing mentality of the "emerging middle class" as the main source of the audiences.

1. CONCEPT HYPE AND CAPITAL CHOICE: THE BUBBLE CRISIS OF IP MOVIES IN CHINA

At the Spring Festival stalls, the movie “where is daddy going” landed strongly on the big screen despite the clamour and controversy. Under the boost of big data, an upsurge of watching movies was launched with the slogan of “carnival”, generating 700 million to create a box office miracle called “low input and high output”. The adaptation of IP with high profile has been favored by capital and market. With the increasingly close combination of the film and the Internet, the “IP transformation” was becoming the key hinge and inherent opportunity for frequent interaction between the two. Especially under the strong pump of all kinds of capital, the well-known and influential IP resources were actively transplanted into the film field, continuously brewing and accumulating the big data in the process of cross-boundary integration intended to activate the fans economy and highlight the matrix effect, in order to stimulate and tap the potential of high quality IP, and integrate Internet resources into the film consumption system. It could be said that the emergence of the IP movie boom was not only a stressful response to the full penetration of the Internet by Chinese capital under the drive of capital for profit, but also the movie business model that practitioners were trying to construct under the context of the transformation and upgrading of the film industry, as well as a creative paradigm that catered to the aesthetic taste and social imagination of the new audience, and it was a timely exploration of the demands of the Chinese film industry and the commercial model.

The IP movies that were in a full-blown period in 2016 took advantage of the situation of the prairie fire to capture the major events and signaled the development of Chinese films. Although the blowout growth of IP movies has inspired people in the industry to have the unlimited imagination and hope for the potential of the film market, the growth situation in which the good and bad were intermingled has also shown the lack of originality and the absurdity of creativity. Many IP movie high box offices was inversely proportional to public praise, which may be preserved as the evidence. Afterwards, IP movies that made waves in the market quickly encountered capital kidnapping and backsliding. “Box office flop” gradually showed a weak posture because of the insufficient stamina. The market performance of some IP movies that appeared in 2017 fell far short of expectations. This kind of collective dumb firing proclaimed the dilemma of China’s IP movies, falling into the bottleneck period. Bang, and then decline, three and exhausted, which seemed to become the most vivid portrayal of the IP film life in China. Facing the situation in which the so-called literary IP, game IP, and Internet IP were flooding the market, the famous screenwriter Mr. Ma Jia reluctantly let

out the sigh of “China’s IP heat allowing capital to enter the film, while keeping the film away from the art”, which was the symptom of “cliff fall” of Chinese IP movies to the point.

At the same time, the Hollywood super IP movies, which was growing up under the group industrial structure and the strict copyright protection system, has shown strong vitality and lasting revenue ability, compared with the growing market decline of China’s IP films. Throughout the world, the American Captain, Iron Man, Batman, Transformers, X-Men, and Nordic Tolle etc. have strongly pruned the world film pattern with the posture of serialization, branding, and industrialization. They not only swept the global film market and repeatedly created miracles at the box office, but also quietly became common emotional memory, visual carnival and spiritual sustenance among the public. There was no lack of passive defaults and active imaginations of the US national images, such as “world police” and “savior”. It can be said that, relying on the powerful film industry system and the mature IP commercial development system and the national value culture system, Hollywood films were reflecting more the creative realm of “refining cultural experience in entertainment, internalizing the political appeal into the image texture” which permeated through the super IP images the spiritual quality, life philosophy, values and logical thinking and converged as a flexible force to diffuse American pop culture among the cracks and gaps of the world’s cultures. For example, “Fast and Furious 7” in 2015, with a box office of 2.426 billion yuan, once again inspired the industry’s unlimited imagination of the Chinese film market. If there was the pulling factor of Chinese fans’ affection for Paul Walker, the 2017 box office of “Fast and Furious 8” in 2.6 billion yuan sneaked the unpredictable energy, magic and vitality of Hollywood’s mature film industry system. It can be said that when examining the IP film system within the Hollywood industrial system, it is not what the public understood as the superficial content (stories, roles), tools, trademarks (brands). It is a complete business system, operating system, as well as the industrial ecological chain, with unique values and philosophical cognition, and is a long-term operation of “self-contained, self-contained ecosystem”. Its significance lies in the realization of “cultural identity” in the essential level through “value recognition”, thereby spreading and infiltrating a popular culture with a certain concept and cognition, and finally settling on “product identity” and gaining the collective recognition of the spread region (Martin, 2015).

In contrast, the popular IP adaptation in China’s movie market gradually evolved into various financial revelations and post-slang financial derivatives. As the threshold for film investment and financing fell, the nature of capital profits becomes more prominent. Therefore, most companies irrelevant with the film industry did not have enough patience to nurture IP,

while they preferred to hoard network hot IPs in order to squeeze out the fan economy crazily under the guise of “marginal effects of the cultural industry. The liquidity of capital operation determined its appeal for rapid arbitrage, and these capitals entered with the purpose of “making quick money”, which were likely to interfere with the production of movie content, thus impairing the healthy development of the film industry (Wang, 2016). So China’s IP movies were coerced by capital to float in the space of “conception hype”, diluting the burden of cultural responsibility and value transmission. Meanwhile, based on the production logic that is the basis of the consumption data produced by the masses, they openly plagiarized and imitated them in the name of “giving back to the audience” and “serving the consumer”, deliberately confusing “differentiated competition” and “analogous production”, and flourishing the imaginary bubble of pursuing personalization. Perhaps these good or bad network movies that broke into the public view savagely in the blowout gesture were the best evidence.

Mr. Walter, the founder of Black Dragon, once pointed out that “the real IP can permanently survive. China’s current IP cannot be called IP, which only can be called the brand. The brand has a life cycle, and will die in a certain period of time, but IP will not (Shen, 2015). In his words, he implicitly criticized the Chinese movie market and the frenzied IP concept of the media, disclosing the deeper ills of “IP not returning to the film itself”. However, the apparent gap between the driving force of capital for profit and the actual level of the film industry has limited the development appeal to the narrow evaluation criteria of “a box office is everything”, so some film projects branded with the fast food culture, like One hundred thousand cold jokes” and “Never thought” have been relished and emulated by some foreign investors. As a matter of fact, the creation of new concepts, which aims to seek differential competition and individualized experience with innovation and creativity, often easily suffered the nightmares of stunts driven by capital without market precipitation and legitimacy. It reduced to a postmodern consumption symbol with a posture of “concept hype”, quickly dissipating into the tide even with a glimpse of passing wonder. ”According to the theory of economics, in the process of making the village as the main force, we use the concept of theme production to weave beautiful phantoms according to the rules revealed by the ‘white contest’ theory, inducing the ‘flock’ to chase after the imaginary illusions. So many concepts, whether the concept of network concept, gene concept, high-tech concept, or merger and acquisition concept, are nothing more than the hype themes of the makers, and they use themes to make them become a trap to lock up the flock (Deng, 2005).The Guo Jingling’s, who know this well, are circling around the user groups whose main body are fans in the mentality product manager. IP becomes a tool

for converting movies into products. It is the desolation of creativity under the feasts of movies, which shows the nature of circling money game chips after the capital rampage. The contents and stories that are overlooked in the process become the shackle and bottleneck of IP upgrading. Besides, creative shortcomings are particularly evident after the box office growth slows down. So the appeal of the film industry to deepen supply-side reform is also a response at the top-level design level.

2. BREAKTHROUGH IN IDEAS AND PUBLIC OPINIONS’ TURNING: CHINESE IP MOVIES FROM THE PERSPECTIVE OF INDUSTRIALIZATION

Faced with the strong assistance of economic capital, structural changes have taken place in the field of film culture. Quadratic elements in youth subcultures and network culture have overflowed. The mainstream culture and national culture have been atrophic. The IP development under the negative effect of large data has been developed in packaging marketing and concept hype. The gaps between capital logic, film logic and industrial logic are difficult to be sutured, and the “IP” and “original” are dragged into the irresistible awkward situation. Sensitive capital bypasses the content itself and headed for “stunts” and “stars” in an imposing manner. Originality becomes a joke. Especially in the face of the growth slowdown of box offices in China, the “inflection point” debate is becoming increasingly fierce, and the “IP” movie which has been sought after by the Internet and various capitals as box office panacea becomes the “scapegoat” in the industry’s reflection, media appeal and the audience’s denouncing due to its lack of originality, absurd creativity, and vague content and blows into the whirlpool of public opinion like “when rats cross the streets, everyone calls to kill them.”

Engels once criticized Feuerbach’s attitude toward Hegel’s philosophy as “draining the dirty water from the tub with his children.” This also has implications for IP movies in the increasingly sophisticated public opinion ecosystem. As early as the 1980s, critical discourses based on social function also often placed entertainment films and type films in the dilemma of ice and fire, and the mainstream discourse in the early 1990s maintained a profound silence for Feng Xiaogang films, who were “the box office hegemony.” Until the new century we has not established a differentiated type evaluation system in the context of industrialization, resulting in China’s IP movies often falling into the trouble of “public opinion violence” and “criticism siege” in industrialization exploration and trial of type films. Zhang Yimou’s “Great Wall” encountered a bad opinion behind which is a reflection of the shortcomings of China’s film industry evaluation

system and the lagging in movie concepts. In fact, on the one hand, the public opinions of “China IP” launched in the encirclement and suppression campaign, are familiar with the demand and reflection of the upgrading and updating of the film industry nowadays. On the other hand, they also shows the fact that the film evaluation system or standard is still immature and irrational, tending to deceive one’s ears with the guile of admiring “IP adaptation” as a synonym for capital invading movies and creating a bubble crisis. However, we have failed to find the root causes of the film industry itself, and have not been able to overcome the limitations of film cognition and evaluation criteria, resulting in China’s IP movie having to face the gloom slide in the box style after the upsurge.

On the consumption level, “the IP audience lacks environmental education outside of the film itself, so they are unable to identify with and directly demand the fashion consumption of the film” because the entire film consumer market is not yet mature (Xiao, 2017). However, current Chinese IP movies are still subject to the film industry model which is centered on “box office” rather than “creativity”, so the IP-based operation of films has shown a weak tendency in the development of peripheral derivative products recently. In fact, the audience’s significant entertainment experience and social appeals have permeated through the depth and diversity of the film industry. The modern entertainment speech under the support of the commodity economy is interpreted as down-to-earth expression of popularization in the mirror language system. With the Internet becoming more and more complex and diversified, the cross media narrative overflows under consumer culture is increasingly evident. The IP film, which pays attention to emotional resonance, social interaction and eyeball economy, has reached a “tacit agreement” with all kinds of capital with its “low cost and high return”. The “amusement” guided by the rational rule is bursting with joy, and distorts the true face of “fan economy” and “brand loyalty” in the absence of market norms at the same time. Nowadays, the increasingly diverse IP movies, while practicing the freedom of creation to a certain extent, have lost the support of cultural heritage, national traditions, and values and beliefs, making it impossible for the film industry that had experienced “depoliticization” in the past to resist the hijacking of capital markets and consumerism. The agitation of capital logic and its inexorable souls have curbed the cultural appeals and spiritual intentions of IP films to a certain extent, resulting in the “entertainment” of restoring the free body on the surface and sliding toward “custom” the deteriorating abyss, caught up in the embarrassment of consumerism. As a result, IP movies with entertainment and Internet genes naturally become the target of criticism in mainstream criticism.

In fact, the reason why IP movies as the concept of industry is controversial and criticized is that we over-emphasized business-oriented business sense, leading to

awareness of the industry greater than creativity. Business thinking of Industrialization only wills suspended art and the ideology, thus losing the cultural essence of cultural products (Lan, 2015).The IP movies that were once instigated in the market touched on the “pain points” and “soft points” of Chinese movies - the lack of originality and the lack of good stories during the time high-profile hype the concept. At the end of 2015, Ali film’s Xu Yuanxiang’s high-profile remarks - “we will no longer invite professional screenwriters” will stir up a debate, causing the relationship between “IP adaptation” and “writing original” into a tight and tense situation. The crusade based on the “contention actually turned into a contest between Internet big data resources and original content resources .Capital and creation are going to tear apart in the game. On the one hand, the IP boom has grabbed the market space of the original script to some extent, and the screenwriter has to “dance with the cymbals” in compromise and concession because of the need to survive, which inhibits the enthusiasm for creation. On the other hand, compared to undeveloped originals, mature hot IPs are favored by capital because of their small risk factor and obvious fan-value-added effect. There are also speculative works in the name of IP in the past. With the “low threshold” of the east wind, the Chinese movie industry system itself was hurt. Therefore, it is urgent to criticize IP rather than focus on the methodology of seeking to improve the quality of IP movies. Instead, we should explore a corresponding scientific and objective evaluation system.

In fact, IP resources intrinsic to industrial textures, together with original content, are strategic resources for the production of Chinese film content. Insiders stated: “There are different companies and platforms within the film circle, and therefore correspond to different needs and scales. To a certain extent, there must be IP and original support for the large platform” (Zhao, 2017). In the meantime, IP and original dynamics will complement or becomes a new path for movie creation, and will seek new opportunities for the upgrading and extension of IP movies. The famous screenwriter Mr. Gao Mantang said that “IP and originality should learn from each other. Traditional screenwriters must learn from modern narratives. They can’t ignore this market, but they can’t lose their bottom line. Writers and IP should be good friends” (Zhang, 2015). It can be said that the richness is abundant. The IP system of national traditional cultural resources not only injects unlimited creativity and new kinetic energy into the creation of movies, but also is an organic nourishment for the realization of type expansion and innovation; while the original gives directional guidance for the in-depth development of IP, and also gives IP incubation with connotation and inspiration. nourish. As a result, IP shakes hand with original, or after the crisis of the IP film bubble, it will open up a path for deepening its value: returning to industrialization and

industrialization while returning to the story and the idea itself.

Quality Improvement and Deep Ploughing: A New Way to Upgrade Chinese IP Movies

In fact, the concept of ‘IP movie’ has never been mentioned in the overseas movie industry led by Hollywood. The so-called IP movies in China are completely speculated by the Internet forces after they are involved in the industry. In the United States, only a few Internet companies will shoot films. In contrast, Chinese Internet companies driven by capital are more likely to regard IP and big data as myths. However, we have to admit that in the face of strong Internet penetration, Hollywood share quota opening up and all kinds of capital pressure, the emergence of IP movies has indeed given buffer space for Chinese movie. They have transformed content consumers into potential users through big data. At this time, content is no longer simple story or role in terms of meaning, but an “IP” with economic and cultural value. We can’t simply blame the current movie chaos on the proliferation of IP movies, or kill IP movies in their infancy in public opinions. However, we must admit that the current Chinese IP movies are increasingly showing internal conflicts that are difficult to reconcile in a short period of time. On the one hand, the current movie market not only lacks a mature and complete IP film development system and evaluation system, but also lacks the underlying soil construction and industrialization processes – such as the strong production capacity support and industrial infrastructure of Marvel, DC, etc. In China, even high-quality IP such as the West Coast theme has not yet been effectively developed.

On the other hand, the movie market, with its increasingly saturated screen, diminished demographic dividend, faded peripheral power, and weakening situation of weakness, film markets seeks a turning point in continuous trial and error, showing its desire to innovation drive and creativity winning, so IP movies need to face new round of panning and upgrading.

In 2017, with the implementation of the “Film Industry Promotion Law,” Chinese films entered the “Year of Creative Quality Promotion” and “Market Regulation Year”. The search for a methodology of improving the quality of movies has become a topic in the process of upgrading the film industry as a whole. At the 7th Beijing International Film Festival Forum, the participants open a dialogue around the “new pattern of the film market”, reaching a consensus that “heavy industry blockbusters and story-based content mining will become a breakthrough in the industry”. At the same time, it also provides directional guidance for the upgrading and refinement of China’s IP movies. On the one hand, it needs to create IP large-scale films of high-tech, high-specification, and high-concept, operates on an industrialized platform, extend the distribution with the use of media technologies, realize the

brand’s joint marketing and promotion, create serialized, branded, high-quality IP works in industrialization process and systematic chain, promote the development of film heavy industry, in the hope that we can realize the vision of “balanced development” of Chinese film product system—forming the ‘Heavy industry’ product promotion, ‘light industry’ product follow-up, ‘big plot’ video mosaic inlaid in the middle of the pattern.” On the other hand, IP development needs to make full use of the film’s unique strategic resources, enhance cultural details and spiritual connotations, highlight national values and local culture, deepen Chinese original stories, polish and precipitate in in-depth development and long-term cultivation. Using the creative resources of the Internet, we can achieve the creative transformation of traditional culture and innovative development, give IP a sustainable vitality and creativity in a film-like way, and stimulate the emotional resonance and interactive appeal as the mainstay of the emerging middle class. It can be said that upgrading of IP movies not only requires serialization, diversification, and platform-based industrial operation capabilities, but also requires adhering to the craftsman spirit and innovative spirit, returning “IP” to the film story itself, and promoting creative awareness and industrial awareness and capital awareness realizing the balanced and effective interaction with strong content productivity, so high-quality IP movies that can meet people’s hearts and touch the soul are created. This creation concept also identifies with all these strategic awareness, such as deepening of supply-side reforms, strengthening cultural confidence and initiatives etc., reaching a concrete level of agreement.

In the past two years, with the diversified forces of the Internet, capital, technology, and audience, many IP movies have begun to explore the development mode of Chinese films and have made valuable and useful attempts, so as to build new benchmarks for Chinese film industry standards. Such as “Monkey King: Hero is back,” “Monster Hunt,” “Mojin: The Lost Legend,” “Chronicles of the Ghostly Tribe,” “Mermaid,” “The sea fish siu-song,” “The Great Wall,” and other magical IP movies have appeared one after another. With the full penetration of Internet big data, they have experienced profound changes in narrative style, type extension, creative path, and technology application. They’re trying to promote the industrialization of China’s film industry so as to create high quality and heavy industry movies that can compete with Hollywood ones, and using them as “flagship pioneers” Chinese films can be promoted to large-scale, serialization, and internationalization. At the same time, these intriguing intellectuals and science fiction IP masterpieces that draw on the spirit of a craftsman rely heavily on historical documents, ancient books of pre-Qin period, strange novels, and folklore prototypes to deeply understand the psychological structure and emotions of the Chinese audience. The appeal is based on an ancient

imaginary story that is different from the extraterrestrial imagination of the real space, and conveys the original desire hidden in the hearts of the public and the deep hopes with allegorical images. Many of the characters, props, and scenes in the animated IP movie “The sea fish siu-song” are not only derived from the subtle works of Zhexi-“A Leisurely Tour”, but also evoke the charm of traditional culture. Inspired by the images of Mountain and Sea Classics, In Search of the Supernatural and the ancient legends of the beasts and spirits, the ancestral images integrating the ancient and modern elements, Luo zu, Houtu, Simao, Dijiang, and Zhu Rong, etc. are created. There is a philosophical understanding of the vicissitudes of life and the vicissitudes of life with its ancient flavor and rich oriental mysticism. In addition, there are innovative building forms such as Rusheng Lou, Shi Zelou, and Ring Gable which have accumulated Fujian Hakka culture. The film melts a large number of Chinese elements into freehand brushwork, and its details reveal the ethical thinking and life inquiry of “the unity of nature and man.” There is also a piece of ancient Chinese cultural history and little-known Feng Shui Xuan philosophy in the “Mojin: The Lost Legend” which represents the new phase of the development of Chinese films in industrialization. There is no lack of Taoist yin and yang elements and the traditional “Book of Changes”. The meticulous design of feng shui theory, gossip formation, and gold deposits, and the appearance of adventure treasure hunts, touch gold gems, feng shui tombs and other plot elements are in line with the internal principles of oriental metaphysics, magic resources, and modern legends. It can be said that these are concrete practices and industrial models to promote the modernization transformation of traditional culture.

The current IP blockbusters are mostly focused on fantasy, science fiction, martial arts, and other types. They convey “Chinese experience” on screen under the transcendental illusion, and complete the delicate examination of human nature, the contemporary construction of eastern ethics and the sober insight of the real society. On the other hand, its spiritual and cultural core not only impregnates a thick accumulation of ethnic culture, it reflects a rich historical heritage and a strong flavor of the times and it also implies the examination of the country’s survival essence, values, and cultural attitudes. , showing its unique cultural character and cultural self-confidence in inheritance and reconstruction (Rao, 2016). However, in order to realize the value-added cultivation of IP movies, more attention should be paid to social reality beyond the second element, focusing on realistic local material, focusing on the historical experience and realistic perceptions of mainstream audiences. After all, “the realistic character of movies is to re This nation has guided valuable self-knowledge and made the movie involved in the current life and became the spokesperson of our lives (Bai & Cha, 2010). We may be able to comprehend the power of

imagery impacting reality from shocking foreign works such as Shiwei Island, Whistleblower, Melting, Su Yuan, “Wrestling, Dad” adapted from real events. During his creation, he enters into life, and injects into reality content and the spirit of the times. His contemporary thinking and cultural commitments will condense into the forces that will intrude into reality. With increasingly important social influence, they will infuse their indestructible film cultural characters. This is why IP movies can be a fundamental driver of lasting vitality. Therefore, in the face of the multi-power game in the Internet context, our IP film creators need to “acquire themselves in the era and the present, and actively integrate the observations and reflections on real life into the film. The dialogue with the audience and the times will enable the audience to gain self-identity from the movie while stimulating the spiritual pursuit and motivation of the upward trend. At the same time, it will be able to obtain beneficial thought inspiration and promotion while obtaining emotional satisfaction (Huang & Xue, 2017).

CONCLUSION

In general, Chinese films are still in the golden decade of Innovation period and the transitional period. Under the situation of a multi-party power game and multiple factors, the structural and institutional conflicts have become increasingly prominent, and the quality content is poor. The lack of creative resources has become a bottleneck for development and a bottleneck in the transition. This has led to a proliferation of IP movies, chaos, plagiarism, and some chaotic phenomena. During this period, the cultural inferiority and culturally-conceited sentiments quietly spread and overflow. Historical nihilism and cultural conservatism are given opportunities to take advantage of this. Rebounding undercurrents are quietly surging, and urgently need “cultural power” strategic ideas carry out the in-depth implementation in the movie field., and strive to achieve a high degree of “cultural awareness” and “cultural self-confidence,” arriving in the glory of the other side - “self-improvement of culture.” In a sense, although the current Chinese film market favors IP development, it can often be ignored that the most abundant IP resources lie in the traditional culture and real life that we urgently need to dig. Therefore, how to achieve the transformation of traditional culture, reality material and IP form, and reach the hearts of the audience at the same time with the interconnection of Internet resources will become the methodology for upgrading IP movies. Of course, based on the practice of IP film creation, it provides a healthy public opinion ecological environment for the creation of Chinese films, and it is also important to build a new evaluation system for the development of China’s film industry and corresponding products.

Therefore, in the face of the ridiculousness of China’s IP film creation and the dryness of film content, on the

one hand, how to optimize the allocation of China's excellent traditional culture, revolutionary culture, advanced socialist culture, and other rich resources, and turn resources advantages into strengths of the industry and activate production factors. And the driving force of innovation and the critical path to revitalize stock resources and tap potential resources. On the other hand, how to promote the modernization and transformation of cultural resources in creative transformation and innovative development is not only the realization of the "seamless connection" with current life, but also the primary issue of adapting to the modern audience's aesthetic appeal and viewing expectations, as well as creating a cultural resonance effect. This will inject lasting appeal and penetration into the Chinese story and promote the important issue of Chinese film to be disseminated both at home and abroad. In general, in the era of big data, to achieve the upgrading of IP movies in the overall sense of quality improvement and deep value cultivation, the overall concept of the film industry will need to be transformed and the overall level of industrialization will increase. This will also require time and market. Long-term precipitation, comprehensive consideration and careful polishing.

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