

# The Ecology and Generation of Chinese Animation IP Market in the Self-Media Era

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**ABSTRACT.** *The change of “user profile” redefines the pursuit of product content. Compared with the state of other periods in history, China's current animation market is no longer simply creating “story products” or “form products” to make an one-time profit, but taking advantage of the east wind of the self-media era to enter the competition of “IP products” collectively, firmly, actively or passively. Compared with the market familiar to the first generation of Chinese animation users, for decades, the ability threshold and input threshold of creators have been decreasing with the development of the times, the track rules of works are constantly changing, and the ecology of the market is also constantly evolving.*

**KEYWORDS:** *Self-media era, animation IP products, two-dimensional users, market ecology*

## 1. Introduction

	Time of birth	Product focus	Content focus	Market period attribution	Gathering platform representative
Core quadratic user	Before 1995	Focus on passively introduced Japanese animation, and compatible with a small number of American animated films	Pay more attention to the literariness of “story” and the expressive force of “character”	The era of print media and the age of the Internet	bilibili
Pan-quadratic user	After 1995	Smooth information, take the initiative to pay attention to different forms and types of products, a wide range of interests	Pay more attention to the degree of “freshness” and the persistence of “irritation”	Self-media era	Dou Yin

In the course of operation, China's main animation product platforms consistently divide users into “core two-dimensional users” and “pan-two-dimensional users”. Literally, they convey the message that “the

concentration is very strong, there is a strong interest in secondary products”, and “the hobby is broader, and the interest will not focus on specific product varieties”. Initially transformed in the division of Japanese animation users and domestic animation users. According to market data, the two groups have formed a clear outline:

Among them, the inherent characteristics of the core two-dimensional users were established by the earliest group of comic book readers in China, who mainly concentrated in the post-75s and post-80s, and the spiritual food is relatively monotonous compared with today. By watching a small amount of Japanese, European and American TV animations and a large number of Japanese comics, they have gained a completely different experience from domestic spiritual consumer goods and paid attention for a long time, and developed a strong sense of belonging in reading long-length “stories”. At that time, Japanese cartoons were also at their peak, and many of the works at that time became classics in the history of Japanese animation works, with both literariness and expressiveness, the content creation and painting of some works were quite artistic. It has also trained the earliest Chinese animation users to pursue a more noble and serious spirit, and have their own fixed “circle”. And with a strong inner atmosphere to attract younger but pursue the same users to join the camp.

Among the pan-second-dimensional users, the “Generation Z” (also known as the “Internet Generation”) accounts for a large proportion, the better material foundation and rich scientific and technological means bring them a more active spiritual posture. They are knowledgeable and do not drift with the current, they also cherish their own experience opportunities, and try to constantly locate their preferences in the explosive amount of information.

In this historical background, the products pursued by users also have a strong brand of the times. In addition to subjective hobbies, the market ecological differences from the technological background also lead to the essential differences of the products.

## **2. The Shape of the Media and the Evolution of the Market**

### ***2.1 The Era of Print Media: Production Content***

In the era of print media, the concept of “IP” is not yet clear. The way that most works prolong vitality and bring more consumption to the market is the length of the story itself, which can be called “one-off consumption”. The audience consumes the story itself and a small number of peripheral products, and the spending power gradually disappears with the end of the story. Compared with today's IP, this kind of products continue life with efforts and update according to a certain frequency. What's more, they can also maintain long-term benefits with long-term creation. A small number of works have launched cross-border products through marketing means, which has become the ancestor of IP and brought new models and ideas for other producers.

### ***2.2 The Era of Internet Media: Content Aggregation***

The network will have the relevant content to carry on the manual design combination, guides the user to carry on the expansion attention and brings more traffic. This is based on the level of program technology, which changes the user's experience of single attention and selective "fate". When users get the increment of fragment information, they can actively pay attention to similar content of their own points of interest. This way of promotion has laid the foundation for the market operation in the following era.

### ***2.3 The Era of Self-Media: Content Ecology***

The keyword of the self-media era is not "self-media" but a variety of models based on the characteristics of micro-media to produce micro-products. "Disposable consumption" products and "IP" products coexist, self-entertainment and ambitious authors coexist, active retrieval and passive entertainment users also coexist, free primary products and paid high-quality content coexist, which are accompanied by the admission of artificial intelligence. So that every market link can be individualized, personalized, science and technology defines the value orientation of the times.

## **3. Artificial intelligence subverts the track**

Any IP product has gone through the original stage and the experimental stage before it can enter the cash stage. It can also be said that all the products seen by users on the market are in different market levels-the original layer, the experimental layer and the realization layer. Generally speaking, the stage of the product can be inferred from the type of product:

Original layer: comics, novels, short videos, radio dramas

Experimental layer: online dramas and series of skits

Realization layer: TV series, movies

Each stage can generate its own value for producers to recover a certain cost, and their profitability is completely different. The following figure abstractly restores the number, benefits and opportunities of the work. All the works with IP as the standard and for the purpose of revenue need to survive from the original layer to the experimental layer, and then stand the test of the market to reach the realization layer, only a very small number of products from the bottom can be promoted all the way.



Today, there are still many excellent products that use both traditional and classical models to build their own IP. For example, most of the films born directly from the script, the team has completed the original creation and evaluation internally, and the professional positions have completed the production experiment and evaluation internally, and then handed over to the market to verify their evaluation ability with the strength of realization. The accuracy of the internal evaluation depends on the professionalism of the team and it takes human experience as the standard. On the other hand, human experience comes from historical data, which often cannot take care of future changes, and there is great instability. Relying solely on the talent of the creator and the vision of the producer is tantamount to skillful gambling. In the final analysis, it is still gambling. The preparation of the input cost is in place in one step, which has a high threshold for the funding of the creative team, and makes all production links bear high pressure on the results of the game.

Since the media era, which emphasized that it is bound with artificial intelligence, has provided a new investment model. Any work with IP ambition can enter the track with the lowest cost and the least number of people without preparation cost. The original link is provided by the producer, the experimental link is provided by the platform data, and the cash link is provided by the investor. Users complete the trial reading, detection and consumption actions according to their own operating habits, all of which are completed automatically at high speed by “algorithm recommendation”. There is no manual docking at all.

#### 4. Creativity and art have the same goal

Technological differences will subvert the production process, resulting in different forms of products, thus affecting its spiritual connotation. However, from the print media era to the self-media era, throughout the high-quality products left behind, it is not difficult to find that they are works of art that have made high achievements in literature, vision and thought. The majestic expansion of the number of products in this era has undoubtedly brought more creative actions, which will inevitably promote the progress of creation, reduce the threshold of creation and weaken the average quality of products. Any link should be soberly aware that the status of content quality has not been affected by the expansion of the market, and the old classics, which are directly formed in one step, and the popular style IP, which has survived layers of hurdles, have reached the same destination through

their own paths.

## **5. Conclusion**

The development of science and technology has enriched the forms of works, broken the boundaries of product types, provided more bridging modes for producers and investors and brought about a good situation of “everyone has opportunities” since the media era. Therefore, excellent producers have the opportunity to break through all doors to the top, but it does not change the final requirements of product quality.

## **References**

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