

The Development Status of IP Culture in China's Cultural and Creative Industries

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Abstract: This article analyzes the advantages and disadvantages of this emerging cultural and creative industry by studying the development of China's cultural IP industry, to make recommendations for the development of China's cultural IP industry in the future. At present, the hot concept of IP operation emphasizes the mining, incubation, and sustainable creation of IP value. IP has gradually become the core of the pan-entertainment ecosystem. IP attracts the first fans through high-quality original content, and extends to other areas through recreation, achieving exponential growth in the number of fans and horizontal expansion of the fan base. In this process, the influence of original IP diverges, promotes the interaction and integration between different industries, constitutes a good industrial ecology, and releases and monetizes the value of IP. The article analyzes the development of China's IP industry in detail in the past two years, through the redefinition, policy combing, analysis of industrial structure, development trends, and cross-industry integration. At the same time, this article also discusses the advantages of China's IP industry development, current problems, and solutions, which found the direction suitable for the future development of China's cultural IP industry.

Keywords: Intellectual Property, Consumption patterns of sub-cultural communities, Cultural confidence

1. Introduction

Here is a new network term that has been widely used on the Internet recently. Its full name is intellectual property. Intellectual property is an intangible property, it was invented by humans with wisdom, and it can be applied to any cultural activity. Intellectual property rights, also known as "knowledge ownership rights", refer to the "property rights enjoyed by the right holder over the results created in intellectual labor", and the effective time will be limited. All intellectual creations, such as inventions, designs, literary and artistic works, as well as logos, names, and images used in business, can be regarded as intellectual property owned by a certain individual or organization [1]

In the Chinese network, the meaning of IP is completely different from that of intellectual property. It no longer refers to a certain right, but a name for work, and this work needs to have a certain fanbase. When a certain culture accumulates to a certain extent, the essence it outputs will have its vitality, and it also has a worldview and values. Such active vitality enables the audience to gather quickly, so that the culture develops more rapidly, continuously progresses, and then passes on [2]. For example, the term IP is used on the Internet: *Andersen's fairy tales* are read by children in many

countries, so *Andersen's fairy tales* can be called an IP on the Internet. In *Andersen's fairy tales*, the story most loved by children is *the little match girl*, so *the story of the little match girl* is also an IP. There are various forms of network IP, as long as it has content, culture can be re-adapted, and has a certain fan base, it can be called IP. The rise of new media heralds that China has entered an era of "hybrid integration". Novels, animation, film and television dramas, games, and even all forms of entertainment, no longer develop in isolation, and It is mutual penetration, mutual integration, and cooperation to build a pan-entertainment industry ecosystem [3]. The IP economy has become a new form of the development of China's cultural and entertainment industry [4]. Enriching the understanding connotation of IP, this paper thesis redefines the IP: It is specifically referred to as a kind of cultural product, connection, and integration is a kind of cultural symbol, has very high awareness, self, the realization of the strong force and penetration, and the implementation cycle is long. We call this kind of cultural symbol "cultural IP" [5].

From the point of view of consumers, cultural IP represents some type of label and cultural phenomenon that can cause interest, users are willing to pursue, and may even turn into consumer behavior. From the operator's point of view, culture represents a certain brand of intellectual property right and intangible assets, can through the commercial operation into consumer goods and industrial integration, realize the value realization. In the context of contemporary China, cultural intellectual property is no longer limited to literature, animation, and film and television works, such as *the River on the Qingming Festival*, *Zenghouyi Chime* and other national treasures, *Dunhuang Murals*, *Qin Terracotta Warriors and Horses*, and other cultural property cultural relics and historical sites. Line Friends emojis, marathons, the World Cup, and other top events can also become cultural IPs. The core attributes of cultural IP are content and views (fans). Cultural IP gathered first-generation fans with its high-quality original content, just like *Marvel comics*. It expanded the fan base by deriving it into film and television dramas, games, etc. At the same time, more people began to know Marvel comics. The two form an ecological chain that supports and merges, and the value of cultural IP can finally be converted, realized, and amplified. In the context of the rapid development of Chinese cultural IP, this article analyzes the IP development and changes in the two years of 2018-2019 to feel the power of cultural IP and see how cultural IP radiates, penetrates various industries in China, and creates new cultural power. At the same time, the development of China's IP has brought about great changes in urban life, which has had a great influence, but it also hides certain dangers and obstacles that have not been discovered by people.

According to Yiting [6], from the perspective of development, government support policies have been issued for the development of Chinese cultural IP, intellectual property protection has continued to strengthen, and Chinese cultural IP has entered a period of development opportunities. The cultural IP market is expanding rapidly and systematic operation is gradually improving; the rise of China's "cultural self-confidence", the "Chinese symbol" is popular. However, with the development of cultural IP, the environmental hazards of China's cultural and creative industries cannot be ignored. This is the foundation of cultural development. This article will start from a dialectical point of view, rationally analyze the development of cultural IP in the general environment of China, and make dialectical thinking about its advantages and disadvantages. It is hoped that these discoveries can promote the development of China's cultural and creative industries. While developing cultural IP, people can pay more attention to their shortcomings and promote the prosperity of China's cultural and creative industries.

2. Literature Review

The IP discussed in this article mainly refers to super IP. Super IP refers to an IP with developable value. A super IP with developable value is generally divided into four aspects: form, story, worldview, and values. In this article, the definition of this super IP mainly has the following three

points: unique cultural penetration ability, strong cross-border cooperation ability, and continuous product realization ability. People often confuse IP with branding, saying that if the brand is done well, it is super IP. There are very, very big differences between the two, with a completely different nature and direction. Brands are used by themselves, while super IP is used by other people who are interested in it.

This article agrees with the core points of the book called "*Super Symbol Principle*": The cultural matrix is a cyclical part of human life (2017), and each cultural matrix contains rituals and props. The cultural matrix formed by the long development of human life can be divided into two types: real cultural matrix and imaginary cultural matrix. The super cultural symbols to be created by incubating IP are more related to the imaginary cultural matrix, at least the sour realization of reality. In every imaginary cultural matrix, there are not only rituals and props, but also imaginary consensus, emotional resonance, story, legend, and character images, which together form cultural symbols. Reviewing all successful IPs, whether they are cultural creative content or non-cultural creative enterprises, they can also find their cultural matrix and consensus resonance. For example, the cultural matrix of Disney IP is classic fairy tales and legends. Fairy tales are the imaginary cultural matrix accumulated by human civilization and are closest to subconscious emotions. The cultural matrix of *Harry Potter* is the wizarding culture, which is not imagined by J.K. Rowling, but a collection of European wizarding culture that has accumulated over 2,000 years. The cultural matrix of *Star Wars* IP is the knight culture from ancient Rome to the Middle Ages, only expressed in a new way of space star-wars. The cultural matrix of *Transformers* IP is a combination of the two: one is the classic cultural matrix of antagonism between justice and evil, and the other is a new cultural matrix formed by modern mechanical civilization. *Transformers* combine the most classic emotional psychology with the most modern symbol system. Marvel IP is a collection of multiple cultural matrixes. It is summoned by the heroic emotional consensus, all kinds of classical, mythical, religious, modern, technological, and future cultures are brought together to form an extremely rich and unified cultural symbol system. Hayao Miyazaki's IP has always been built on the cultural matrix of animate and pan-natural beliefs. It is the most primitive instinctive belief of mankind. Therefore, it can cross Japan and be understood and loved by the world. Looking back at China's super cultural symbol IP, the Forbidden City IP is the cultural matrix that integrates great achievements. It is not just palaces and ancient buildings, but a collection of thousands of years of court culture and character stories in China. Therefore, the role of the Forbidden City IP is extremely rich and very user-friendly. China's cultural and creative industry started late compared to the world, but because of China's unique history and culture, IP culture has developed in a "blowout" style in recent years. It is foreseeable that with the development of China's economy and society and the support of China's policies, Chinese cultural IP will attract more people's attention with its highly recognizable, fun, interesting, distinctive personality, attitude, opinion, and value characteristics. The audience of Chinese cultural IP will continue to show explosive growth.

The cultural and creative industry has become a very important part of China's social economy, and cultural IP as a key force is in a period of development opportunities. Just take the copyright industry closest to China's cultural IP as an example. In 2017, the added value of China's copyright industry exceeded 6 trillion yuan (RMB), accounting for 7.35% of China's GDP. From 2013 to 2017, the added value of China's copyright industry increased from 4,272,593 billion yuan to 6,081.092 billion yuan (RMB). The industry scale has increased by 42% in 5 years (Data source: China Press and Publication Research Institute in December 2018). From a global perspective, the global IP market grew by approximately US\$180.6 billion in 2018, an increase of 20% from US\$151 billion in 2009. (Data source: Korea Creative Content Agency). According to the statistics of License Global, the global retail sales of licensed products exceed 260 billion U.S. dollars, and China only accounts

for 3% of the global total. It can be seen that the IP licensing industry in China is in a stage of rapid development with huge growth potential.

It is worth mentioning that the establishment of the Ministry of Culture and Tourism by the Chinese government in 2018 was, in part, designed to boost and promote the cultural tourism industry [7], which makes the highly active cultural IP industry and the tourism industry more integrated.

According to *the 2018 China Cultural IP Industry Development Report*, the rise of the new middle class has led to an increase in spiritual and cultural needs, and this trend will continue to deepen. The huge consumption power released by the new middle class and young consumers is even more due to the changes in life concepts: The shift from pursuing wealth accumulation to pursuing a balanced life has made cultural consumption an important consumer demand.

From 2018 to the first half of 2019, China's cultural industry realized operating revenue of 8925.7 billion yuan, an increase of 8.2 percent over the previous year, according to the National Bureau of Statistics. Among them, the cultural industry realized the business income is 387.4 billion yuan, an increase of 4.0% over the previous year. Cultural service business income of 3.4454 trillion yuan, an increase of 15.4%. This shows that while China's cultural industry has maintained steady and rapid growth, its structure has been continuously optimized. Of the nine industries in culture and related industries, the fastest growing are news and information services (24%), creative design services (16.5%), cultural communication channels (12%), and content creation and production (8.1%). They cover most of the cultural industries and create good industrial chain support for the better development of cultural intellectual property [8]. At the same time, an e-commerce platform to help accelerate the formation of "cultural industrialization of intellectual property rights". In the past, product development was limited by channels and regions, with very limited population coverage, which resulted in high costs and slow sales of cultural IP derivatives. But, with the aid of electronic commerce, brand influence can be extended to any place, to break the limitations of the previous. 2019 has been a year of explosive cross-border cooperation between cultural IP and brands. Consumers are increasingly paying for culture + brand derivatives. According to *the New Culture and Innovation Consumption Trend Report* released by The Institute of Cultural Economy of Tsinghua University. One-commerce platforms, and cross-border derivatives sales are three times higher than the museum's products. Among them, the beauty industry became the largest cross-border cultural IP industry, with the transaction volume increasing by 23 times, followed by cultural entertainment and 3C figures [9]. E-commerce has contributed to the improvement of the cultural IP industry chain, which is a very suitable sales channel for this category, and the existence of this sales channel will also contribute to the development of the industry. However, the imbalance of supply and demand faced by e-commerce channel sales, excessive consumption, and other shortcomings also need attention.

Every country has its own culture and emotions. Due to the rise of Chinese cultural self-confidence [10], the mining and development of Chinese cultural IP have become a market trend in recent years. More and more young people choose to learn about their culture through online tours. The *"New Cultural and Creative Consumption Trend Report"* released by the Institute of Cultural Economics of Tsinghua University (2019) shows that the number of visitors to online digital museums exceeded the number of visitors to offline physical museums last year. Moreover, the cumulative number of visitors to the flagship store of Tmall and Taobao Museum has reached 1.6 billion, which is 1.5 times the number of museums nationwide. The great phenomenon is that 100 million tourists were born in the 90s.

The rise of cultural self-confidence has also supported the roots and sprouts of "Chinese Trend" and "Cultural Creation" among young people. In the summer of 2019, the popular animation *"Nezha: The Devil Boy Comes to the World"*. It is not only a reflection of cultural return but also a redefinition

of the cultural IP adaptation model. The IP industry has come to realize that it can tell the Chinese cultural story well to find the balance between traditional culture and modern values [11].

Cultural IP takes creativity, content, and technology as its core elements. These core elements can help increase the added value of products and promote traditional industrial restructuring and industrial upgrading. From the perspective of the supply chain, the cultural IP industry is a front-end-driven industry, that is, an industry dominated by IP content creation, design, and creative links. The innovation of cultural IP is the focus of traditional industries and enterprises to create differentiated products, improve product recognition, and enhance product competitiveness and popularity. The power of cultural IP in traditional industries is that the original content carries the Internet into the new content era, fully integrated with young consumers in terms of design, aesthetics, and cultural uniqueness, opening up a new consumption situation for traditional industries. *"Mystery Palace • Ruyi Linlang Books"* was published by the Forbidden City Publishing House, which is an interactive puzzle game book co-created with a leading domestic puzzle-solving game design company. Its breakthrough is that it tells the historical story of the Forbidden City in the form of traditional Chinese ancient books. Readers read the book while solving puzzles on the mobile app. The hero's adventure story unfolds before the reader like a beautiful scroll. Books and games incorporate many precious materials from the Forbidden City, breaking through the traditional reading method of paper books and integrating historical and cultural knowledge with the game process. As of August 2019, it has sold 400,000 copies and is expected to exceed 600,000 copies within the year. In the traditional clothing industry, there is also an innovative enterprise that has benefited from the special development of cultural IP, which also fully demonstrated the power of cultural IP. Hongfang Group is a model for transforming from a garment processing enterprise to an IP operation enterprise. The Hongfang Group itself is a traditional garment processing enterprise established in 1999 with an annual profit of about one million. After going through the OEM stage for IP derivatives and the stage of creating its trendy clothing brand, it finally formed a well-known IP and brand operation enterprise integrating R&D, production, and brand management. At present, the authorized cooperation resources of Hongfang Group include well-known IPs such as *Big Mouth Monkey*, *Angry Birds*, *The Simpsons*, etc., with tens of thousands of products. Hongfang Group's IP commercial operation is not limited to clothing, but also extends to all aspects of food, housing, transportation, and entertainment [12].

In the traditional sense, commercial real estate is a consumption place that highlights the commercial value and exchange of goods. Today, more and more commercial systems use the cultural value and fan effect of IP to attract customers and gather popularity. IP has increasingly become a key force affecting real estate, scenic spots, and tourism. The integration of culture and tourism is new economic growth and a key direction for the development of cultural IP in the future. At present, the integration of cultural IP with regions and cultural tourism can be classified into three categories: integration, cross-border, and transformation [13]. Each link involves many sub-fields. In other words, it is a process from "physical change" to a "chemical reaction". Cultural and tourism integration mainly focuses on urban cultural relics, excavating and propagating urban characteristic culture, and combining Internet thinking, Internet celebrity economy, super IP, and other hot spots to give the city a new image and quickly gather popularity. But at the same time, it is also facing problems such as serious homogeneity and consumer fatigue. Cross-border and transformation categories are usually relatively independent areas. By creating an infrastructure with good story extension, a large number of peripheral products and related industries are derived. Breaking the city's traditional labels, reshaping the city's DNA, and influencing the city's industrial structure. These three points are directions for IP integration and creativity [14]. Of course, these three types belong to the containment relationship, that is, urban regeneration and transformation include regional cultural cross-border integration.

The built-in popularity of cultural IP can bring considerable sales to the product, and it can also bring greater visibility to the brand, giving the brand cultural connotation and mechanism. In terms of marketing methods, because cultural IP has content and topics, and combined with limited time and limited hunger marketing, it can arouse consumers' minds and become a hot topic with topics. For example, Uniqlo and KAWS jointly created the phenomenon of the UT joint series being looted [15]. It is because Uniqlo has captured the young people's mentality of chasing fashion and trends and using prices that have always been close to the people, this season's joint product sales will be higher, and at the same time, the brand of Uniqlo and the cultural IP of KAWS have become more famous.

China's long history and culture have formed a wealth of cultural IP resources, with a strong audience base and recognition of cultural values. The improvement of cultural confidence and the upgrading and iteration of design and aesthetics have given cultural IP a consumer power that cannot be ignored. With the development of traditional cultural IP, the business model is very important. Because of the lack of a good model, many traditional cultural projects can only be maintained as "public welfare" projects. Nowadays, more and more commercial brands are developing their brand culture in the direction of IP (Zhijun, 2018). The logic behind this is that brands need to win over customers and please customers, through the fair exchange, create value and passively acquire customers through "integrity management". The cultural IP of a brand needs to continuously create content, transmit information, form a personality and content, and become a symbol of trendy culture. For fans, this is a sense of belonging after cultural identity, to attract more fans to get users' active connection. Cross-border cooperation with cultural IP has become a "hot spot" pursued by various brands in recent years. Brand alliances and IP with the same values infiltrate and integrate each other, bringing the brand's three-dimensional (famous) and in-depth extensions. There are more and more time-honored brands that shine on the road to IP.

In general, through the observation of China's cultural IP industry from 2018 to 2019, from the perspective of development, several government support policies have been issued for the development of Chinese cultural IP, intellectual property protection has continued to strengthen, and Chinese cultural IP has entered a period of development opportunities. The cultural IP market is expanding rapidly, and industrialization and systematic operations are gradually improving. The rise of China's "cultural self-confidence" has become popular with "Chinese symbols" [16]. In terms of the breadth of development, the cultural IP industry has been integrated with the traditional cultural industry, cultural tourism industry, and brand respectively, creating a variety of excitement. However, it is worth thinking about that there are very few viewpoints that mention the hidden dangers of China's cultural IP industry. It is difficult for an industry to develop for a long time if only see the glories in front of us without discovering the hidden danger. Paying more attention to the hidden dangers of the industry and actively seeking solutions, so that the Chinese cultural IP industry can truly develop. This article will focus on the current hidden dangers of China's IP development and put forward relevant reasonable suggestions. A specific analysis will be made on whether China's IP industry can imitate other countries' IP creation models.

3. Methodology

This research is based on the following three aspects: the advantages of the development trend of China's IP cultural industry, the difficulties in the development of cultural IP, and reasonable suggestions for the current development of China's cultural IP. As an emerging direction of the cultural creative industry, cultural IP has developed rapidly in recent years, gradually evolving from niche culture to mass culture. China's IP culture started late, and it is the best period for its development. This article compares a large number of documents to study the development direction and specific development of China's IP. From a vertical perspective, China's policy encourages, the

industrial structure is gradually improving, and cultural self-confidence is gradually awakening. From a horizontal perspective, Chinese cultural IP seems to be closely related to more and more industries. However, the development defects and future development direction of China's IP are also very important, which is also a part that is rarely mentioned in the literature. This article will focus on the advantages of the development trend of China's IP cultural industry, the difficulties in the development of cultural IP, and the reasonable suggestions for the current development of China's cultural IP. Qualitative analysis will be made through the comparison and enrichment of literature. To provide a more adequate theoretical basis for the development of China's cultural IP industry. All data sources in this article come from publicly available network data and are re-sorted according to time or country.

The advantage of qualitative analysis is that this article has obtained a rich research space, can give full play to creativity, and then draw conclusions through comparison. This article uses verification hypotheses to answer questions, observes data and documents with the intention of description and understanding, and then transforms research into opinions. However, qualitative research also has obvious limitations. It takes a long time to collect data. It should not only focus on the field of cultural and creative industries. It needs to conduct data analysis from various aspects such as policy, technology, and business to verify the conclusion. Finally, this article will analyze the two relatively complete IP industry models in Japan and the United States, and try to find the future development direction of China's IP industry models. In recent years, China's IP industry has developed rapidly. This article will limit the timeframe to 2018-2019. The development process of China's cultural IP industry will focus on analyzing the difficulties and challenges faced by China's cultural IP industry. The range does not exceed five years at most. If there is no time limit, it will be meaningless to discuss difficulties and development directions.

The main body of research is China's cultural IP industry. The cultural IP industries of other countries appearing in the literature are for horizontal comparison, which can more intuitively see the advantages and disadvantages of the current Chinese cultural IP industry.

4. Findings & Analysis

4.1. Advantages

Piracy losses have maintained a downward trend. In recent years, China has issued a series of policies to strengthen the protection of intellectual property rights. Since 2013, the general office of the National Copyright Administration issued *"on further strengthening the opinions of the spread of the Internet works copyright supervision"*, the National Copyright Administration released on its website the key warning list of film and television works. The radio displays the basic work authorization information and sends it to the video website to track the key. From 2015 to 2016, the National Copyright Administration issued an *"about specification network reproduced version order notice and the notice on strengthening the management of the network literature copyright standardizes the cultural main niche of intellectual property rights"*. Since 2005, the National Copyright Administration, the state Internet information office, the Ministry of Industry and Information Technology, and the Ministry of Public Security jointly launched the "sword net action" [17]. Greatly improve the professional and targeted against infringement and piracy, and close the massive specialized platform of piracy. Network literature, for example, the industry as a whole market revenue increased from 2014 4.37 billion yuan to 12.76 billion yuan in 2017. Piracy losses in 2014 from 7.77 billion yuan in 2017 to 7.44 billion yuan, basically maintained a downward trend. (Data source: I-Research Institute)

With the increase in the number of small and medium IPs, the copyright price of web-based IPs has also begun to rise. In 2013, the price of the right to adapt the IP of ordinary web text was about 150,000 yuan, and the price of the right to adapt the IP of the top web text averaged 500,000 to 1

million yuan. It has generally risen nearly 10 times in the past three years. In 2017, a large number of unfinished web-text IPs that only have outlines have also begun to be scrambled, the film and television adaptation rights of *"MoJinjue"* (Very popular online literature in China) and *"History of Repair"* have even reached 50 million yuan. To control the cost and quality of cultural IP source content, more and more companies have begun to lay out upstream and develop customized cultural IP content. The entire cultural IP industry is currently in the growth stage and is developing in a deeper direction. Following this is the deepening of the refinement and specialization of the industry, and the development of Chinese cultural IP is developing in a three-dimensional direction. Take the *"Fighter of the Destiny"* by the Reading Group as an example. *"The Destiny"* is along fantasy novel serialized on the Chuangshi Chinese website in 2014. The Reading Group began to customize the overall operation plan of the work before the work was serialized, launched the marketing of the new book through online and offline activities, intervened in the adaptation of animation and TV series, and introduced game manufacturers to make games. On July 15, 2015, the adaptation of the animation premiered. As of August 2018, it has been serialized in the four seasons, which has caused a huge response.

At present, the mainstream Chinese cultural IP market is dominated by literature/online literature and animation. With the help of a large number of personal creations and platform incubation, many ultra-popular literary and animation works have been produced, and they have been successful through adaptation [18]. However, with the development of the cultural IP industry, more and more niche markets with stable fan groups have begun to enter the field of vision of more people. Such as cultural relics, works of art (including celebrity calligraphy and painting), opera, intangible cultural heritage, etc., each segment is extremely scattered and has not yet been scaled up. Compared with the development of the mainstream cultural IP market, they have a trend of differentiation. Large-scale Internet platforms are actively deploying the cultural IP market. Chinese e-commerce companies Alibaba and JD.com both provide online authorization transactions and joint marketing services for cultural IP content parties based on big data. By connecting content and e-commerce, they are committed to introducing high-quality cultural IP including film and television dramas, animation, games, art, etc., to build a new IP economic ecosystem in China.

In recent years, with large data, cloud computing, artificial intelligence, and chain blocks, such as the rapid development of information technology, new technology with culture industry depth fusion, brought about the industrial development of new spark which is a new technology for entertainment culture creates new IP business scenes, new opportunities, and new space. At the same time, new technology opened the culture of IP industry supply and demand and gave the industry a new development strength. With the help of big data technology, we can realize the cultural aspects of intellectual property rights through accurate insight and analysis, and the user, to excavate the potential of high cultural value intellectual property rights. Digital copyright confirmation and protection will be achieved by chain block, and IP-hatching scenes will be used in the culture.

4.2. The main problems

In recent years, China has introduced a series of policy measures to support and promote the development of the cultural industry. Cultural system reform deepened, the basic framework was established, and cultural innovation was further improved. It is from the direction of "cultural management" into "cultural governance", but in general is not perfect [19]. On the one hand, the cultural industry is still faced with management structure adjustment and integration, imperfect state-owned cultural assets management, and cultural resources administrative configuration are rigid deep-seated problems. On the other hand, most industries promote policy, a more specific market segment, and have not been an integral part of the IP's top design unified culture. The culture industry of intellectual property rights belongs to the creative economy, productivity is mainly from the

cultural innovation of intellectual property rights, extension, and integration. China's current cultural products and service "has been a lack of quality", some product is charged, is a blend of ideology, art, and decorative features of cultural products of intellectual property rights that have not yet been an explosion [20]. Cultural relics and cultural intellectual property, for example, 52% of companies that intangible cultural heritage and the opera culture in the development of IP difficulty lies in the people impression of cultural relics of the derivative is in a stage of tourist souvenirs, and willing to accept to buy is high.

The cultural IP market is currently relatively fragmented, with many and relatively independent content providers, channel providers, and manufacturers, cultural IP transactions between various links are mainly based on single-point docking. The cultural IP trading market covering the whole country and the entire industry chain has not been effectively established. The cultural IP value evaluation method and evaluation system have not formed a unified standard as well. As a result, the resource elements within this system cannot be effectively connected and circulated. Securitization based on evaluation is in a state of barbaric growth. The main problems facing China's cultural IP industrial system are large input and low output, and the midstream monetization channels have more power to decide. It is very difficult for cultural IP to change current behavior in the short term, and it is also a challenge for later derivatives, which makes it difficult for downstream enterprises in the industry chain to operate and iteratively update cultural IP. At the same time, compared with other countries, the industrialization and systematic operation of China's entire cultural IP industry is not perfect enough. The base number of market participants is small, the production standards are not uniform, the compatibility between various links is poor, and the level of specialization is not high enough. These circumstances have made it difficult to effectively establish an efficient supply chain system, and it is difficult to realize the entire industrial chain of cultural IP.

4.3. Suggestions

Viewpoints, attitudes, and values, as the core of high-value cultural IPs, are sharp blades that cause people to think about and break the cultural barriers between countries, nations, and regions. Fun, interesting, and distinctive as a way of presenting high-value cultural IP can make people relax and meet their spiritual consumption needs. "Highly recognizable super cultural IP" is an external carrier that has attracted widespread attention [21]. The three are mutually supportive and interdependent, forming the basic elements of high-value cultural IP with strong liquidity penetrating ability and a long liquidation cycle. In the process of "fans", users have entered a new community and consumer culture, and the community has allowed subcultures to spread and develop into popular culture. The needs of different individuals form the basis of micro-community business operations, reflecting the life and consumption patterns of sub-cultural communities. Based on its inherent viral nature, the sub-cultural community will become a gathering place for high-stick users and an engine for the growth of original cultural IP into super-cultural IP. Fan groups of intangible cultural heritage, traditional culture such as opera, and art forms such as sculpture, painting, and calligraphy are relatively small but rich in content. Research data shows that 64.92% of people believe that these fields will produce explosive cultural and creative products, but what is most needed is to achieve the enlargement of fan groups and the transmission of word of mouth through the operation of sub-cultural communities.

The main reason why consumers are willing to pay for cultural IP derivatives is that consumers agree with the core of the original cultural IP's worldview, values, storyline, character growth, etc. However, due to time, space, policy, technical implementation constraints, and commercialization considerations, adaptors often make changes to the original cultural IP. Moreover, the current ecological environment is often exhausting the realization of cultural IP, and short-term commercial changes are accelerating the consumption of cultural IP life, which has also resulted in poor reputation after most cultural IP adaptations. Therefore, the industry should balance and maintain the

relationship between the original cultural IP core and technology realization and commercialization when developing cultural IP derivatives, and try to ensure the original presentation of cultural IP and long-lasting liquidity penetration.

Using technology as a means to promote the establishment of a third-party copyright trading market. Blockchain technology is an emerging technology in recent years. Its decentralized trust mechanism, credible timestamp, untamable, traceable, and other characteristics effectively guarantee the confirmation of cultural IP copyright [22]. It solves the cumbersome process and high cost of the traditional copyright protection system. On this basis, by introducing a large number of content producers and a third-party trading platform built by a derivative supply chain system, it can effectively realize the comprehensive protection and authorization of knowledge achievements, and promote the improvement of China's cultural IP industrial system. The cultural IP industry is an industry with strong operations and strong supply chain requirements. The full copyright development of high-value cultural IP requires the realization of value in various sub-fields in the realization and extension links, and the conditions required for the realization of various means are different. The development of derivatives requires a supply chain system that integrates product design, R&D, mold opening, small batch production, and supply. The development of film and television drama covers script creation, film and television shooting, post-dubbing, special effects production, publicity and distribution, ticketing, theater, derivatives, copyright transactions, and other links, involving hundreds of types of work. A mature cultural IP industrial system requires refined operations, a specialized division of labor, and large-scale production. The cultural IP super supply chain system should be an infrastructure platform covering all content, types of work, and links in the entire industrial chain. It can provide large-scale, standardized, and professional high-quality production processes for each link. It is a guarantee for the successful development of cultural IP full copyright.

So, can the development of China's IP culture follow the example of the United States and Japan?

In the United States, animation film is the most mature IP product, an industrial process with animation films and derivatives as the mainstay. Specifically, it is a business process such as animation film production, movie theater broadcasting, animation books, audiovisual product publishing and distribution, the formation of copyright authorization agents, and the development and marketing of derivatives. The American brand economy is also based on such a system: Hollywood creates IP, Silicon Valley uses technology to realize dreams (to form a patent pool), and Wall Street sets prices for trademarks (to form brand equity). The IP industry in Japan originated from the comics industry, and then gradually developed into an industry derived from comics, animation, and video games [23]. Therefore, the process of IP industrialization in Japan includes 1. The original author of the comic is serialized in the magazine. 2. Publishing after content integration. 3. Animate manga works. 4. At the same time as animation, the production of toy models and other peripheral products forms the brand effect of IP influence.

Therefore, the development of China's IP industry cannot fully imitate the US and Japanese models for the following reasons:

First of all, the IP industry production models in the United States and Japan have formed a mature industrial ecology. Comic content production, animation production, and film industrialization are all very mature. Hollywood Foundation, Wall Street finance, Silicon Valley technology, and various aspects of cooperation, which is a very mature ecology. However, China's current IP industry is in the initial stage of exploration, and there is not too much support for the industrialization of content and technology. Secondly, the citizens of the United States and Japan attach great importance to reading and intellectual property rights. In the initial stage of China's IP industry, the importance and protection of intellectual property rights were not enough, which made most content creators' thinking passively tightened. Of course, any situation in any country requires time and changes in thinking to

develop, but as far as China's IP industry is concerned, blindly learning from the US and Japan models is not feasible and meaningless.

Exploit national cultural resources and build a national cultural brand. The nation is the world's. The dynamics of Japan and the United States have fully tapped their national cultural resources. It implants its national beliefs in values, reflects on human existence and efforts in the relationship between people and the environment, and upholds its aesthetic, implicit, and compassionate culture in artistic creation, which combines the artistry, ideology, and entertainment of animation. For the Chinese animation industry, it is necessary not only to learn from the nationalization experience of Japanese and American animation but also to explore the development path of animation with Chinese characteristics. In fact, early Chinese cartoons began to explore the road to the nation, combining paper-cutting, shadow puppets, Peking opera, Chinese painting, and other arts together, and cartoons show profound cultural heritage and national characteristics. However, under the impact of Japanese and American animation, Chinese animation still has a long way to go in terms of character image creation, theme-type innovation, and market development. In the future, China's animation industry needs to continuously explore national culture, innovate aesthetic expression, promote the integration of nationalization and internationalization, and cultivate more animation IP brands that can represent China's national culture. At present, China's cultural IP industry is in the growth stage, and there are still a series of problems such as an incomplete policy system, lack of top-level design, insufficient product innovation, cultural IP trading market has not been established, and the value evaluation system does not have a unified standard. However, with the deepening of industry refinement and specialization, as well as the development of information technology such as big data, cloud computing, artificial intelligence, and blockchain, the development of cultural IP will inevitably advance in a three-dimensional and in-depth direction.

In recent years, Tencent, Alibaba, Shanda, and other Chinese Internet companies have successively proposed the "New Cultural Creation" that emphasizes the virtuous circle of cultural value and commercial value. The development of the entire industrial chain of cultural IP must be linked to create super cultural symbols that represent China. This is a development direction worth encouraging. This concept was put forward by Tencent Group in 2018. In essence, it focuses on IP construction and creates a Chinese cultural symbol with world influence through the unification of "two values". The two values mean: that this unification of cultural value and commercial value requires a new cultural production method. Whether it is the construction of national cultural soft power, or the important fulcrum of Chinese culture such as traditional culture, rural culture, and cultural and tourism integration, they all rely on this innovation and creation. Content products are different from other products. They cannot blindly focus on commercial value. They must put cultural value in the first place, and make good Chinese stories as the goal. But cultural value must also be realized and amplified through market value, otherwise, it will lose its true influence. In the context of China, new goals and tasks are given to cultural development. For a long time now and in the future, building a socialist culture with Chinese characteristics to uphold Chinese cultural values. Standing on the standpoint of Chinese culture, based on the current status of cultural development in contemporary China, thinking about and solving cultural issues that contemporary Chinese are concerned about, and proposing Chinese cultural programs.

5. Conclusion

The impact of cultural development in the new era with traditional culture requires a buffering process. In the process of the formation and development of the Chinese nation, traditional Chinese culture has gradually become people's spiritual concepts and continuously affects people's spiritual concepts. Internet companies are important participants in China's IP construction, and the future construction of national cultural symbols needs to rely on the Internet. Internet companies also lead Chinese

cultural IP to go global, spread Eastern culture to the world, and make Chinese contributions to the prosperity of the world's cultural industry. While developing science and technology, strengthen the core content and enrich the IP content. From the data point of view, the current Chinese cultural IP is "in the process of growing" and has not yet achieved a good multi-domain symbiosis. As mentioned above, China's IP development cannot copy foreign models. It needs to take its own path of IP creation and build its own cultural production method. Large companies have built strong IP and have accumulated more cultural assets for long-term development, making companies more competitive and vital, and becoming an important force in creating national cultural symbols.

On the whole, this article believes that China's cultural and creative industries are still huge, capable of achieving rapid development and catching up. On the one hand, as China is gradually approaching or even catching up with overseas developed economies in the development of digitalization, Internet, and other technologies, China is expected to surpass its rivals in the cultural and creative industry by virtue of the transformation of new technologies; On the other hand, China's long history has provided a profound cultural accumulation, and there is "cultural confidence" in the development of cultural and creative industries. Cases such as the Palace Museum have fully demonstrated that China's cultural and creative industries have huge potential to tap [24]. The change in the cultural and creative industry is the change in the carrier of art communication, and technological progress is the key to promoting change. China has been at the forefront of the world in the era of mobile Internet and now has the largest number of Internet users in the world. More importantly, China's innovation in cultural communication models has led the world in many areas. As the world gradually enters the 5G era, China's technology companies have achieved the transition from following to surpassing. If 5G technology achieves breakthroughs in AR/VR and other fields in the future, it is expected that China will have a relatively obvious first-mover advantage and can also help the development of the cultural industry through new carriers. The transformation of the career can help China, but more importantly, China's long history and cultural accumulation provide the most important fertile ground for the development of cultural and creative industries. Culture is the soul of a country and a nation. To achieve high-quality development of the cultural industry, it is necessary to build on the foundation of cultural IP, use the core values of socialism to condense the soul and create more Chinese cultural symbols with broad influence. As more and more Internet companies participate in mainstream cultural construction, a large number of cultural products with excellent social and economic benefits have been born. Expect more cultural IPs to stand out, better build the Chinese spirit, demonstrate Chinese values, and present Chinese power.

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