

Research on the Existing Problems and Countermeasures of Chinese Film Derivatives Industry

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ABSTRACT

Film derivatives, which is, products developed by using film elements and film culture. The box office revenue of American movies only accounts for less than 30% of the whole industry, and the remaining 70% are derivative industries. In China, the market development of film derivatives is still in its infancy and has great potential. By comparing and analyzing the present situation of film derivatives industry in China and the United States, this paper finds some problems existing in China's derivatives industry by using data analysis and specific case analysis, and thus puts forward some development strategies of domestic film derivatives market.

KEYWORDS

Detective Chinatown; Film derivatives; Cinematic Universe

1. INTRODUCTION

In recent years, China's film market has developed vigorously, with more than 75,000 screens. It has become the country with the largest number of films produced and the largest number of large screens in the world every year, and the second largest film market in the world. As an emerging industry, the film derivatives industry has sprouted and developed in China and has become a "gold mine" for future income, which is widely discussed in the industry. As early as 2002, Chinese film industry practitioners made great efforts to create derivatives of director Zhang Yimou's work Hero, and developed nearly ten products including comics, movie character statues, stamps, literary audio-visual publications and games. But today, compared with European and American countries, my country's derivatives industry accounts for a very small proportion of revenue in the entire film industry. The consumption concept has not penetrated the public, the lack of film and television IP works with long-term vitality, the problems in design, and the imperfect protection of intellectual property rights and IP authorization behavior are all factors that restrict the development of derivatives industry. Through the related analysis of the above four problems, this paper puts forward solutions from three aspects: film and television IP, intellectual property protection and related talent training, hoping to make a modest contribution to the better development for film and television derivative industry.

2. ORGANIZATION OF THE TEXT

2.1. Current status of film derivatives industry

2.1.1. What are movie derivatives

Movie derivatives refer to the products developed by the developer according to the original elements of the movie such as character images, scenes, key props, and special logos in the movie, including but not limited to image authorization, clothing accessories, toy cultural creation, audio-visual books, video games and theme parks. In short, the products developed by using film elements and film culture can be called film derivatives.

2.1.2. Current status of China's film derivatives industry

(1) Overview of the industry

As an emerging industry in China in recent years, the film derivatives industry has been developing for two or three years since 2015. The situation is not optimistic, and it is difficult to make profits. By 2017, many film and television companies and private enterprises have cancelled or reduced their derivatives teams, and the development of the derivatives industry has encountered obstacles. But on the whole, the big industry of film derivatives industry has begun to show the overall development trend: more and more film and television companies and enterprises have begun to attach importance to the development and operation of derivatives; Product authorization, design, R&D, production, sales, all links have been operated with examples, and the entire industrial chain has basically taken shape; Internet companies and brand owners have also joined in all links; The financial industry is also involved in financing, and the overall operating system has been initially established. Corresponding to the basically formed film derivatives industry, it is the reality that the domestic film production and consumption system has not yet incorporated the film derivatives industry into the overall operation framework. The domestic film derivatives market has just started, and the overall market is not big. Due to the high-risk factors including the piracy of licensing fees, the development of film derivatives is usually used as "promotional materials before the film is released", which is far from the ideal model of "the film itself is a 100-minute promotional film of derivatives".

In recent years, the domestic film derivatives industry has also developed to some extent, with small achievements: in 2016, the domestic animation film "Big Fish and Begonia" with a production cost of 30 million yuan, setting a derivative sales volume of 50 million yuan; In the summer of 2019, the popular movie "Nezha: The Devil Child Comes to the World" (hereinafter referred to as "Nezha") earned 4.972 billion yuan at the box office, and the sales of four officially authorized derivatives crowdfunding projects have exceeded 18 million yuan [1]. Take the specific data of Nezha as an example: According to the official Weibo of Nezha, there are four derivatives stores officially authorized by the film, because three of them participated in the crowdfunding of Modian.com. Looking up Modian.com, it can be seen that the official figure launched in cooperation with Mana Studio has raised 15.09 million yuan at present. The movie figure and badge will be shipped in April 2020, and the artist cooperation figure will be shipped in June 2020. The trendy play peripherals that cooperated with minidoll raised 1.31 million yuan, and the physical objects have now entered the final review stage. Based on this calculation, the final sales of genuine derivatives published by "Nezha" were more than eighteen million yuan [2]. The derivatives revenue of nearly twenty million seems a lot at first glance but compared with the box office of nearly 5 billion, it is only A drop in the bucket. Similar to the situation that the derivatives revenue of this explosive movie accounts for less than 5%, the same explosive animation film "The Return of the Great Sage" in 2015, the final box office revenue of "The Return of the Great Sage" was nearly 1 billion yuan, but its box office revenue was not favored by all walks of life before its release, and the production of derivatives failed to attract the attention of all parties. On the first day of the film's release, the revenue from derivatives of "The Return of the Great Sage" exceeded ten million yuan in sales, and the total revenue

approached fifty million yuan. Compared with the box office revenue, the revenue of derivatives of movies was less than 5%. This is still true of explosive movies, not to mention ordinary movie projects. There is a Princess Elsa dress in the American animated film Frozen. The revenue of this item alone is nearly 450 million dollars, exceeding the box office revenue of the film in North America. Moreover, the series of derivatives of "Nezha" are mainly oriented and consumed by the relatively core animation fans, but what is lacking is the development of mass consumer goods that occupy a dominant position. Another important influencing condition is that the protection of intellectual property rights is not paid enough attention. E-commerce platforms have already entered thousands of households, and there are countless non-genuine derivatives on the platform, and the purchase volume is not a decimal. At present, the box office revenue of domestic movies accounts for about 90% of the total revenue, and the revenue of related movie derivatives only accounts for about 10%. However, Hollywood's movie derivatives revenue accounts for more than 70%, and movie box office revenue accounts for only about 30%.

(2) Industrial structure

At present, the domestic film derivatives industry structure can be divided into four stages: obtaining IP authorization, designing, and developing derivatives, manufacturing derivatives, and selling them.

a. Obtain IP authorization

There are many IP authorization channels for film derivatives. Domestic derivatives development teams mainly use independent research and development IP, such as Huayi Brothers and Enlight Media, and overseas imported IP, such as Wanda Pictures and Tencent Film and Television, etc. There are two ways to obtain authorized IP. There are also many companies and teams that adopt the two-pronged approach of "independently developing IP while introducing overseas high-quality IP" to take out double insurance in order to avoid risks and effectively improve economic benefits.

b. Design and development of film derivatives

Companies or teams responsible for the design and development of derivatives usually have two choices. First, there is a special department within the company responsible for the design and development work, such as listed companies Wanda Pictures, Enlight Media, Alibaba Pictures, etc., all of which have set up exclusive derivatives departments; The other is to cooperate with design companies that specialize in derivative-related designs, such as Beijing Cocoa Shadow Culture and Creative Co., Ltd.

c. Production and manufacturing of film derivatives

Similar to the design and development process, there are currently three ways to produce derivatives in China. Apart from independent manufacturing and outsourced manufacturing companies, there is another way to cooperate with brands. For example, in 2016, it acquired Aofei Entertainment, which has an evil taste, for nine hundred million yuan. Now it is the leading brand in China's toy industry, and many companies and enterprises cooperate with it to produce toy movie derivatives.

d. Sales of film derivatives

At present, there are three main ways to sell movie derivatives in China: e-commerce platform, ticketing platform, cinema, and offline stores. Among them, e-commerce platforms can be subdivided into traditional e-commerce platforms such as Taobao, JD.COM, Suning.cn, etc., as well as new e-commerce platforms such as Manluo and Dimensional Warehouse, which are close to the second element in style.

Generally speaking, all links of domestic film derivatives industry have not yet developed into a closely related industrial chain. Design belongs to design, production belongs to production, and sales belongs to sales. Each link is relatively independent, and China's film derivatives industry chain needs to be improved.

(3) Marketing tools

Marketing methods mainly include IP commercial realization of "derivatives + new retail", "derivatives + advertising placement", "cinema + e-commerce" derivatives O2O, crowdfunding pre-sale, "ticketing + derivatives" and various marketing modes including settlement in comprehensive e-commerce [3].

(4) Profit model

At present, the profit mode of domestic film derivatives mainly includes licensing mode; The copyright owner is based on the commission mode of sales volume; The copyright owner is responsible for three modes: design, production and sales.

a. Authorization mode

Under the authorization mode, the film IP copyright owner sells the copyright to the derivatives publisher and settles the payment in one lump sum. The subsequent design, development, manufacturing, and sales of film derivatives have nothing to do with the copyright owner.

b. The copyright owner's commission model based on sales volume

Under this mode, the copyright owner, as an investor, participates in a series of work such as the design and development of subsequent film derivatives. IP is the capital of the copyright owner's investment behavior, and finally the copyright owner and the distributor share it according to the negotiated proportion.

c. The copyright owner is responsible for the design, production, and sales model

Under this mode, the copyright owner has the absolute right to speak on its own IP development of film derivatives, and the enterprise itself carries out a series of work such as the design and development of film IP [3].

2.1.3. Comparison: Status of the US film derivatives industry

Compared with the slow development of domestic film derivatives, the American film derivatives market has already matured. The example of the princess dress of Frozen has been mentioned above, but this \$450 million is only the tip of the iceberg for the derivatives industry in the United States. Whether it is princess dresses, movie-themed pajamas or crowns, the audience of such movie derivatives is basically minors. In order to expand the consumer group, Disney has launched "Disney Stage Play on Ice", ice and snow cakes and other products suitable for adult consumer groups. derivatives. Under the operation of the complete film industry system, Frozen Hollywood has formed derivatives, which are the propaganda and continuation of the film itself, and the film is the best story bearer and propaganda of derivatives. Derivatives and movies themselves assist each other, thus achieving a double harvest of movie box office and derivatives. Moreover, Hollywood movies have already abandoned the traditional way of "making the most popular types of movies with popular stars". The success of Star Wars (hereinafter referred to as Star Wars) movies has made Hollywood see the immense value of the movies. Since then, all kinds of series of movies have emerged in an endless stream. We are familiar with 8 Batman series, 8 Harry Potter series, 7 Spider-Man series, 7 Alien series, 4 Captain America series, 11 Star Trek series, 4 Avengers series and 8 Star Wars series... It is worth mentioning that domestic movies have also made achievements in the series of movies in recent years. Such as "Wolf Warriors" series, "Eavesdropping" series, "Detective Chinatown" series, "Bear Infested" series, etc. However, at present, domestic series films have not formed a complete system overall, and they cannot effectively form a long-term stable audience group to meet the viewing needs of the market and audiences.

The Star Wars trilogy from 1977 to 1983, which grossed about \$1.8 billion at the box office, is quite a successful and classic film, and such a high box office speaks for itself. However, its related derivatives revenue quickly surpassed the box office, reaching 4.5 billion US dollars; The animated

film "The Lion King" released in 1994 created a miracle of animation box office of 780 million dollars, and its derivatives revenue was as high as two billion dollars... In the current American film industry, box office revenue only accounts for 30% of the industry revenue, and more than 70% of the revenue comes from its mature film derivatives consumer market. Moreover, the film derivative industry chain in the United States covers a wide range, as small as our childhood memories: Disney princess stickers and Star Wars models; As big as Disneyland, which is constantly springing up in China, derivatives are no longer a collection of personal feelings, but are already enriching our lives and making them more attractive. Similarly, the successful development of film derivatives also has a feedback effect on the film works themselves-in one day at Disneyland, many people will remember the stories of Mickey Mouse and Donald Duck.

Among many movie derivatives, entertainment character derivatives are the most important category, accounting for about 45%. American science fiction fantasy films and Japanese animation are the main IP sources of global film derivatives at present. Like the familiar American Lord of the Rings series; Japanese "Chibi Maruko", "Sailor Moon" and so on. The world film derivatives market is still developing, providing a steady stream of power and experience for the development of domestic film and television derivatives.

The development potential of domestic film derivatives in the domestic market is quite great. First of all, it is the film foundation. China has a considerable number of films, and excellent films with high reputation and popularity, such as Wolf Warriors 2, Nezha, Big Fish and Begonia, have been born. The above-mentioned films are fully equipped with the material conditions and fan base to develop film derivatives: they all have distinctive personalities and widely acclaimed characters, and the box office is high, and the fan base is strong enough. The development of domestic derivatives has been relatively slow. I think the main limiting factor for the development is not the lack of good movie IP, nor the lack of consumer groups and foundation. The bigger problem is that the current market supervision mechanism and the protection of intellectual property rights are not in place, and the industrial system construction brought about by the concept of IP authorization is incomplete.

The development of good film IP is certainly the top priority in the development of film derivatives, but the conditions that affect the development of derivatives market, such as consumption concept, IP authorization and intellectual property protection, must be worthy of our attention.

2.2. Analysis of Problems Existing in China's Film Derivatives Industry

The development of film derivatives in China has only been about 15 years. In the past 15 years, the development of film derivatives has been progressing slowly. Among them, there are some problems, such as insufficient consumption concept and insufficient attention to development, fewer film and television IP with long-term vitality, design problems such as lack of design talents and design opportunities, and loopholes in authorization behavior and intellectual property protection.

2.2.1. Insufficient consumption concept and insufficient emphasis on development

On the one hand, it is the concept of the audience.

Engels coefficient refers to the proportion of total food expenditure to total personal consumption expenditure. It is often used to measure the income of a family and a country. With the prosperity of the country and the rise of people's living standards, the proportion of food expenditure in the total expenditure will gradually decrease, which is closely related to people's growing demand not only for material things but also for a better spiritual life. Since the reform and opening up, the material and economic level of our people has been continuously improved, and we have already bid farewell to the era of limited provision of grain and oil. In recent years, with the continuous development of Internet technology, e-commerce platform has emerged as the times require and gradually become the dominant mode of consumption. People's consumption patterns have undergone earth-shaking changes, and their consumption desire and consumption power have been constantly rising. They

have gradually known and understood movie derivatives from scratch, from acceptance to consumption. The domestic film derivatives market is still in its infancy, and the consumption habits of audiences and fans for derivatives still need the joint efforts of producers, producers, and audiences.

On the other hand, it is the concept of the producer.

Judging from the current domestic derivatives market, producers do not attach significant importance to the development of derivatives, and the box office revenue bears the brunt of film revenue. However, most domestic filmmakers and teams cannot guarantee whether the box office of their works can reach the expected value after their release. For a positive example of this, please refer to "Hello, Li Huanying" in the 2021 Spring Festival file. This sketch actor Jia Ling, who has no cast and no traffic, is the first cross-border director. It was not favored before its release. It was called "The extended version of the sketch", only 20% of the film schedule on the first day. As of today, the box office of "Hello, Mom" has surpassed that of "Detective Chinatown 3", a dark horse in the Spring Festival. But after all, there are only a few people who exceed the expected box office, and there are many negative examples that are lower than expected. If a movie cannot guarantee its box office, then there is no need for the development of subsequent derivatives. This is the most common notion. But I think that during the warm-up period of movies, the popularity can also be driven by movie derivatives. Most moviegoers often only have a few seconds when choosing a movie. Looking at the actors, taking a look at the plot and genre has already decided which movie to watch. In this way, it is impossible for the audience to know the most exciting part of the movie. If the derivatives of the movie cooperate with other promotional materials at this time, it will become one of the factors that affect the audience's judgment, and it is also an incredibly good choice. Afterwards, according to the audience's discussion points after watching the movie, such as key characters, plot preferences, etc., the derivatives will be re-developed. In recent years, "IP" has been an unavoidable topic in the film and television industry. Big IP usually has a certain fan base, which can arouse the psychological resonance of the public. IP derivative is a means of marketing IP, but it is immediate, lacks the possibility of long-term development, and fails to form potential consumer groups. The development of most derivatives is simply to cooperate with the promotion of the project itself. Because the content of many works is not excellent, the producers will not invest more in derivatives.

Movie derivatives, like movies, are "imported products", and it takes some time for the public to accept them. The box office of domestic movies is growing day by day, and it is a consensus that the audience's demand for good movies is constantly strengthening. Under this condition, the consumer market of domestic movie derivatives is bound to flourish.

2.2.2. There are fewer film and television IPs with long-term vitality

When it comes to Marvel Comics movies in Hollywood, the audience will have such pictures in their minds: all kinds of bizarre fantasy special effects, thrilling gun battle scenes, or several familiar names: Iron Man, Batman, Spider-Man, Team America. Everything related to this, including the title, character image, specific film, etc., together is the cinematic universe. From the perspective of manufacturing film industry products, then the American film industry has completed the transformation of production mode from genre film products to modular products. Different from film genre films, modular films can be changed from story structure to character relationship, from image structure to theme discussion. Some basic "protagonists" lead each module, and finally build a bridge between the protagonists to form a new story, thus connecting different film projects, forming a chain pop culture, and attracting more and wider audiences. The principle of all this comes from psychology. According to the principle of Gestalt psychology, once a module forms a Gestalt memory in the audience's mind, it will evolve into an appreciation mode. When the pattern in this brain corresponds to the module in front of us, there is a sense of satisfying pleasure [4]. That is to say, when you watch Iron Man 2 again after watching Iron Man, you will have a satisfying pleasure, provided that you have a good impression of the story of Iron Man. Just like several series of advertisements, the previous film in a series of movies always leaves a lot of information about the

next film. This is the act of boldly "placing advertisements in the film", but the audience will not notice it or even be disgusted after noticing it but wants more.

This is the business model of the United States. The most representative and popular images are selected from dozens of characters, and then they are used as modules for business activities, such as Captain America, Iron Man, Spider-Man, Batman, etc. in the Marvel superhero series. This business model is very ingenious, and the Chinese film industry has also made many series of movie attempts for this model, such as Bear Infested series, two Painted Skin series, Detective Chinatown series, etc., but not many of them can survive for a long time and have their own stable audience. "Tang Detective Series" is one of the best, so it will also have the saying of "Tang Detective Universe", and more interpretations about "Tang Detective Universe" will be launched in the third part.

In short, the Hollywood film industry has quickly swept the global box office by using this modular business model. In Chinese mainland alone, it takes away tens of billions of box office and derivatives revenue every year. At the same time, it has also created a series of household name film and television IP and IP images. This not only increases the popularity of film and television works, but also buys enough time for the design and development of subsequent film derivatives. That is the cleverness of the series of movies. For the audience, the story is a new story, but their favorite characters are still there, and their feelings are also long-awaited feelings. Why not? It shows that film and television IP with long-term vitality plays a decisive role in the success or failure of film derivatives development.

2.2.3. Design timing and lack of talents

Creative designers lead the core of the development of the film derivatives industry.

Firstly, design problems are closely related to previous concept problems, and clever design needs careful polishing by designers. As mentioned above, due to the producer's worry about the box office and the film production team's inability to guarantee the box office of the film, almost no producer is willing to start preparing for the periphery of the film before the film is released and achieves certain results. Even if the film has achieved a high reputation and high box office, the time given to designers and all links in the production chain is already insufficient. Usually, it is impossible to mass-produce derivatives with quality and quantity. If it is not guaranteed that the design only cares about quantity and income, it will have a bad impact on the reputation of film derivatives and even the film itself; If the beauty and quality of the design are guaranteed, the best opportunity to make profits will be missed, and the market may even be seized by pirated products. Not only will there be no profits, but it may also ruin the reputation. The above-mentioned "Nezha" is the best opportunity to delay the design and development of derivatives because it did not expect super high box office, and then suffered from pirated derivatives.

Secondly, there is the lack of design talents. The design of film derivatives belongs to the cultural industry. In addition to accurately grasping the characteristics of the main characters, the design of derivatives is indispensable according to the theme and cultural connotation of the film itself, as well as understanding the audience's talks and hot spots after watching the film. Before 2015, China did not specialize in training designers of film derivatives. Many designers of film derivatives came from related design categories such as graphic design.

Finally, the development of film derivatives is not enough, which affects the level of design. Judging from the situation of domestic films, the derivatives of a film come out, usually before and during the film's release, and their function is basically a single auxiliary product for film publicity and distribution. Successful movie derivatives can achieve the effect of "the movie itself is a 100-minute commercial for a movie derivative". Common derivatives of domestic movies include posters, key chains, dolls, cups, and other daily-use products with relatively low prices. Their profitability is not strong. In addition, the design is not in place, creativity is lacking, and technological content is lacking. It is difficult to meet the needs of moviegoers, mainly young people.

2.2.4. There are loopholes between authorization behavior and intellectual property protection

The importance of delegated acts is self-evident. The prerequisite for movies and movie-related products to have income is licensing. Film derivatives are based on film creation, and all movies and film derivatives need to be designed and created. Therefore, the protection of intellectual property rights, that is, copyright, is an issue that cannot be ignored. Behind ordinary commodities is the copyright of the commodities themselves, and behind movie derivatives is movie IP.

Film derivatives belong to film and television derivatives. Film and television derivatives are derivative products formed by commercialization of copyrightable elements in film and television works (including characters, props used by characters, related scenes and even regional signs in film and television works) [5]. Taking film copyright as the core, maximizing the copyright value of films is the essence of the behavior of developing film derivatives to obtain profits. Not all film works are suitable for derivatives development. In the United States, where the film derivatives industry is relatively mature, less than 20% of films are suitable for derivatives development every year. With the awareness of copyright awareness and payment awareness gradually deeply rooted in people's hearts, it is an inevitable situation in mature film markets that derivatives revenue exceeds box office revenue. The first step to make beneficial use of the few films that have the potential to develop derivatives and maximize their value is to get legal protection and regulation.

At present, there is a Copyright Law and related legal provisions on the relevant laws and regulations of film derivatives industry in China, which has been implemented since April 1, 2010. This is too broad for film derivatives that focus on character images and details, and it is far from enough in terms of strength and scope. There are many sources of film derivatives, mainly character images, which are closely related to the film itself and film elements such as clues and props, scenes, and plots, dubbing lines, etc. At present, there are no specific legal provisions to follow for the authorization and intellectual property protection of these film elements.

Because of the lack of legal and regulatory basis, there is a problem of the proliferation of pirated film derivatives in the domestic derivatives market. For example, the movie "monster hunt" released in 2015, shortly after its release, pirated "Huba" dolls sold well on e-commerce platforms such as Taobao. Later, in the case of copyright ownership and infringement disputes between Anle (Beijing) Film Distribution Co., Ltd. and Huang Zidong and Zhejiang Taobao Network Co., Ltd., the distribution company filed a lawsuit against the defendant network company for using the image of "Huba" without permission and selling "Monster Hunt-Huba (WUBA) series" products on the platform [6]. The direct impact of the proliferation of pirated film derivatives is the weakening of the competitiveness of genuine film derivatives.

Before consumers buy their related derivatives out of their love for movies themselves, they usually do not verify whether they are official genuine products. There are factors such as weak copyright awareness in society, and there are also factors such as plain design and low value of derivatives themselves. While people's awareness of copyright is constantly improving, derivatives with legal protection and careful design can better meet the needs of consumers.

2.3. Development Strategy of China's Film Derivatives Industry

2.3.1. Create film and television IP with long-term vitality

During the Spring Festival in 2021, the pre-sale box office of the movie "Detective Chinatown 3" (hereinafter referred to as "Tang Detective 3") reached 968 million, breaking the record of the pre-sale box office of Chinese movies. And it broke box office record on the first day of a single film with one billion revenue, as of today, the cumulative box office of "Tang Detective 3" is 4.52 billion. Looking back at the previous two films "Tang Detective", "Tang Detective 1" was released during the Spring Festival in 2015 with a box office of 823 million yuan, and "Tang Detective 2" was released

in 2018 with a total box office of 3.397 billion yuan. Judging from the steady increase of box office, the series of "Tang Detective" is undoubtedly successful, and the audience's consumption of films has gradually changed from selective consumption to expectant consumption.

Film series is a mature practice of manufacturing film products in the American film industry system. In series movies, there are usually main unit characters, such as Spider-Man, Iron Man, etc. The characters and relationships can be changed, and the structure of new series stories can be completely different. As long as the main unit characters can represent the psychology of the public and be loved by the public, the extended story system will be paid attention to, thus forming a certain audience group. Then, through the continuous introduction of series movies, the audience scale will be gradually expanded, and the movie universe will be formed, which will have a massive impact. Take the famous movie "The Avengers" series as an example. By creating three single-player series stories such as "Iron Man" and four "Captain America", the film combined to create four "The Avengers", thus forming a Marvel Movie Universe that almost everyone knows. These series of films have produced a strong series stickiness in the hearts of Chinese audiences. With more than a dozen such model film products, Hollywood has swept away tens of billions of dollars at the box office from China for decades. In China, series films have not yet formed a complete film industry system-centered on film producers, depending on film creators and the scale of film industry. At present, the industrial mechanism of series films in China is not perfect enough, which has an inhibitory influence on the creation and production of series films.

The Tang Detective series is a model of Chinese local film series. There are three most important factors in its great success: first, the rich dramatic conflict between the protagonists. The first story takes place in Bangkok, Thailand, and consists of two stories: murder case and gold theft case: Tang Ren was involved in a murder case for taking private jobs, became the first suspect, and was wanted by the police. Tang Ren's nephew, Qin Feng, is a genius in deduction. One is a literary and another is martial arts, a scholar, and a rascal, one stutters and the other is speaking Cantonese mandarin. In this way, when two characters who are completely contrasted from head to toe are together, it is very interesting for the audience to watch, and it is also prone to dramatic conflicts; The second is the combination of comedy and suspense. Comedy and suspense are two types that are difficult to integrate. The beauty of suspense lies in its logical reasoning and unexpected surprise. If comedy is added, it is likely to appear abrupt, thus weakening the color of suspense. In dealing with the combination of suspense and comedy, director Chen Sicheng's team borrowed a combination of characters full of joy, and skillfully combined rational reasoning with Jianghu spirit to form a contrast. The last and most fundamental point is that the creative team intends to create a series of movies and cinematic universes. Many countries and cities in the world have Chinatowns, which laid the groundwork for the development and laying of a series of films: Tang Detective 1 was filmed in Bangkok, Thailand, bringing the duo of Tang Ren and Qin Feng to the audience; "Tang Detective 2" was filmed in New York, USA, introducing the concept of detective rankings, and presenting detective images from various countries to the audience. The villain Q of the story also began to take shape, further expanding the world outlook and possibility of Tang Detective stories. "Tang Detective 3" was filmed in Tokyo, Japan, and the Q organization gradually surfaced, and the opposition between decency and Q organization represented by Qin Feng and Tang Ren initially took shape. After the three films, apart from the protagonist Tang Ren Qin Feng, the images of Kiko, a talented hacker girl, Noda Hao, a Japanese flower and butterfly detective, and Jack Jia, a Thai detective, all left a deep impression on the audience. I believe that in the subsequent stories of "Tang Detective", several people will have their own unit films, thus enriching and completing the entire Tang Detective universe. In addition, in 2020, the online drama of the same name "Tang Detective" was launched on iQiyi, telling the story of Tang Ren's apprentice Lin Mo, Noda Hao's younger brother Noda Haoji and the five spirit boys investigating the case together. In the movie "Tang Detective" 3, several protagonists in the play also participated in the narration of the film.

A more dynamic IP means greater expectations for the audience. "Tang Detective 3" was released after a year of backlog due to the epidemic. Coupled with the foundation of the first two movies and one online drama, it has accumulated a large number of fans and audiences. It is not an exaggeration to call it the movie that Chinese audiences are most looking forward to in 2021. Although the reputation of "Tang Detective 3" is not satisfactory, it is undeniable that the audience's enthusiasm for "Tang Detective 4" and "Tang Detective 5" is still quite full. This is because the audience's stickiness has already emerged. As for why the expectation value still does not decline under the general reputation, it depends more on the image combination of the protagonists of the series of "Tang Detective", the combination of reasoning narrative and comedy style and many other plots and pictures of the film. Tang Ren and Qin Feng are already familiar and favorite characters in the hearts of the audience, and the audience has long been familiar with their previous stories. Compared with a group of new characters and new stories, the advantages of Tang Ren and Qin Feng are self-evident.

2.3.2. Improve the protection of intellectual property rights

Compared with the incomplete industry chain of film derivatives, the scale of pirated film derivatives market in China is relatively complete. Before and after the film was released, derivatives on major e-commerce platforms emerged in an endless stream. Compared with original derivatives, pirated derivatives usually have a shorter production cycle and lower production cost, and most of them do not have complete design links. Usually, they directly steal the popular characters of films and make them into pillows, cultural creations, and other life-related derivatives, and then quickly put them into sales. The flooding of a great many pirated derivatives in the market has caused great damage to original derivatives and film copyright owners. Many film copyright owners have to give up the development of film derivatives market because of the flooding of pirated derivatives in the market. Therefore, it is urgent to protect film copyright including film derivatives. First of all, we should speed up the legislative work of relevant laws in the field of the film derivatives industry. Only cultural creativity gets the law Protection can enable industry practitioners to better devote themselves to creation and constantly create excellent cultural works. There are relevant laws and regulations on the protection of film derivatives in China: According to Article 10 of the Copyright Law of the People's Republic of China, unauthorized copying of other people's works frequently compromises the copying right of others. Film and television works are protected by China's Copyright Law, but most film and television derivatives do not directly use the copyright of film and television works [6]. Take the most common character images in film derivatives as an example. Character images are only a small part of the elements in film works, and since the copyright law protects the original content in the fields of literature, art and science, if the character images, props and other elements involved in derivative products are to be included in the copyright protection, it is necessary to judge the originality of the elements involved. If it does not reach the height of originality required for protection, it will be difficult to protect it through copyright law, and there is great uncertainty in the judgment of originality.

Secondly, relevant departments should intensify the crackdown on the pirated film derivatives industry chain. Not only film derivatives, but also the whole film and television industry has been plagued by piracy problems: pirated copies flowed out during the film's release or even before it was released, which seriously affected the box office revenue of the film and the publicity of the film itself. The administrative organs have investigated and dealt with online websites and various links through the "Sword Net Action" and achieved certain results. However, for offline physical derivatives, because there is no unified copyright enforcement mechanism in China, the enforcement of pirated movie physical derivatives mainly depends on individual reports and the infringed party's initiative to seek help, lacking active law enforcement behavior [6].

Finally, the rights protection channels of the infringed person should be easily accessible, and the punitive damages for infringement should be increased. By increasing the amount of compensation of the infringer, the purpose of curbing infringement from the source and protecting the intellectual property rights of the copyright owner can be achieved.

2.3.3. Increase the training of talents in related fields

The development of the film derivatives industry is inseparable from relevant talents in all links.

From the perspective of the development process of film derivatives, the first step is to determine whether to develop the derivatives of a certain film. It is necessary to have a derivatives market forecast based on scientific data analysis and give the expected profit and other impacts through calculation.

After determining the derivative development of a certain project, besides the traditional sales link, the derivative developer and the film copyright owner should communicate: the developer should respect the creative ideas of the copyright owner and the creator as much as possible, taking into account their contribution to publicity and creation; The copyright owner and the creator should understand the risks that the developer has to bear in the development of derivatives and other related work. Through reasonable communication, a cooperation mode that both parties agree with is decided. In this link, corresponding professionals including but not limited to public relations, publicity, legal team, design, production, sales, etc. are needed.

On October 14th, 2015, China Film Co., Ltd., a giant of Chinese film industry, successfully cooperated with Beijing Film Academy, and formally established China Film Derivative Industry Research Institute. Soon, the full-time undergraduate major Film Derivative Design Major will recruit students. China Film Co., Ltd. and Beijing Film Academy have their own advantages in Industry-University-Research, which undoubtedly forms a strong alliance.

2.4. Conclusion

2.4.1. The core point of this article

China's film derivatives market has great potential: the film derivatives industry chain from IP licensing, design and development, manufacturing to sales and transactions has begun to take shape; Consumers' demand for high-quality movie content is constantly rising, and the concept of buying movie derivatives is constantly strengthened; Relevant intellectual property protection laws are also constantly improving.

2.4.2. The shortcomings of this study

This paper does not discuss the interaction between the film itself and film derivatives in depth, focusing on the empowering effect of the film-on-film derivatives, and does not specifically develop the feedback effect of derivatives on the film.

This paper is not comprehensive in analyzing the problems existing in China's film derivatives industry, only analyzing the representative and universal problems, but in fact, the development of film derivatives is an overly complicated and changeable process. According to the diverse types and forms of derivatives, there will be many other problems in the industry chain of film derivatives.

Researchers mainly look at film derivatives from the perspective of industry, and the research on consumer psychology is relatively weak, and the selection of cases is not comprehensive enough, and the analysis of data is not in-depth enough.

2.4.3. Suggestions and prospects for future research

In recent years, the output of domestic films in China has been stable, not only ranking among the best in the world in quantity, but also the quality of films has been rising, and the film and television industry has developed vigorously. Movie derivatives are a better way for a good movie IP to stay in the audience's hearts for a long time. The huge and potential market is believed to attract more people.

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