

Research on the Transformation of Film Creation from the Perspective of "Internet+"

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Abstract. With the rise of the concept of "Internet +", movies are involved in this huge whirlpool without exception and more and more films begin to be broadcast on the Internet platform. In recent years, with the rapid development of the Internet, Internet thinking has begun to infiltrate into the field of film creation, and a new creative revolution has opened a new curtain. This paper first analyzes the mode of the combination of the Internet and film and then explores the shock and impact of the Internet on the film industry and combs out the transformation ideas of film art creation from the perspective of "Internet +" under this background with a view to the healthy development of film creation.

Keywords: Internet +; Image creation; Film; Creative ideas.

1. Introduction

When the Internet attacked the public with the trend of destruction and decay, all kinds of industries were brought into its arms without exception, and then great changes took place. In this view, the Internet is no longer a simple interconnection meaning. Cloud computing, big data, artificial intelligence and other concepts are quickly mounted on the Internet and formed "Internet +", while the arrival of "Internet +" has caused an almost revolutionary shock in the film field, and the film began to abandon the artistic thinking of the past hundred years. The combination of commercial product attributes and Internet thinking has brought the development of films into a new era.

2. The mode of combining the Internet with movies

2.1 Movies enter the Internet platform

The Internet has brought unprecedented opportunities to films. Earlier films can only be shown in cinemas. The breakthrough in showing time and space undoubtedly gives unlimited possibilities to the film industry. In addition, the development of the Internet makes a batch of video sites emerge as the times require, and users play videos in the form of search-on-demand has become an important means for the development of these video sites. So, in this context, video websites and cinema film producers began to collude, on the one hand, paste and copy movies to the Internet platform to broadcast, so that some films that were once rigidly confined to the film box office began to have new revenue channels. On the other hand, video websites have these massive video resources, which can more attract audiences, precipitate users and attract advertisers. The Internet has begun to embrace movies deeply. With the creation of a large number of "grass-roots movies", films have entered the public from the altar of art. The birth of micro-films and DV films makes more and more people begin to participate in the creation of films, and the number of film works shows a blowout development, which not only meets the aesthetic appreciation of the public, but also provides a direction for the excavation of film talents.

2.2 The creative thinking of the Internet is integrated into the film.

At the beginning of the second decade of the new century, Baidu founder Robin Li raised his arms at the Baidu 2011 Alliance Summit and put forward "Internet thinking". The concept of "Internet thinking" which was born out of nowhere has become a proposition that scholars and the industry have been thinking about one after another. as a result, the transmission channels of films began to be transferred to the Internet, so this proposition also deeply affected the trend of Chinese film creation, and Chinese films began to transform and upgrade their creative ideas. That is, "based on the characteristics of the Internet, use the model, knowledge and experience of the Internet to think and solve problems."

It can be said that the diversified development of film communication channels has had a revolutionary impact on film creation. in the era of collusion between film and the Internet, films began to try to get rid of material restrictions, when the film moved towards digital filming. The diversified creation of the film has really been realized. On the one hand, in the view of "Internet +", the once more difficult art form has been realized. "the combination and development of electronic technology, digital technology and information technology have brought broader development space and performance possibility to the development of the film. In particular, the development of digital technology has brought new blood to the development of movies, and the pictures that are impossible to achieve in reality can be completed through the synthesis of computer digital technology. "On the other hand, the traditional narrative and aesthetic mode of film creation has been subversive innovation. in order to attract the attention of the Internet audience, the film must begin to adapt to the aesthetics of Internet users. as a result, a number of audio-visual languages with network characteristics began to come into being, and the multi-theme, non-linear and gamed narrative made the film start a new exploration channel.

3. The reform of the film industry from the perspective of “Internet+”

3.1 Adapting to the creative trend of the audience's aesthetic appreciation

As we all know, after entering the new century, the film is no longer that lofty work of art, but a commodity like the lower people, hoping to gain the attention of the public for consumption. More and more enterprises are pouring into the film industry not to explore the "seventh art" in depth, but to dig a cup of sand in the film market. The arrival of the Internet not only accelerates the degree of commercialization of the film, but also finds a new way for the film to investigate the taste of the audience and find a creative perspective.

According to the 42nd Statistical report on the Development of the Internet in China, the number of Internet users in China has reached 802 million, with a penetration rate of 57.7%. In the view of "Internet +", all the information of the public is no longer a secret. Behind such a large group of users, what is hidden is the trend chart of the public's hobbies. According to the love of the public, film creators can find out the topics that the audience is more interested in according to the aesthetic taste of the public, and then create a series of films suitable for the taste of the public according to the audience. In 2013, Netflix produced the popular TV series House of Cards on the basis of statistics and analysis of user behavior data. Similarly, in 2014, the movie "the Old Boy's Dragon Crossing the River" made with the help of Youku Tudou's China online Video Index was a box office success in almost the same way. "

3.2 Expansion of Internet channels for film publicity

The good or bad publicity of the film can directly affect the consumption of the audience. in the early publicity, the film can only attract the audience to produce the impulse of consumption and then go into the cinema. On the contrary, if the publicity of the film is not recognized by the public, it will be difficult for the film to achieve a bumper harvest at the box office. Early film can only be spread through traditional media, but print media or television, not to mention the high publicity costs so that

the film producers can not afford, even after the promotion of the effect is also difficult to effectively measure.

The birth of the Internet has provided a new platform and channel for the promotion of movies. The survey data of Chinese market and media research (CMMS) show that there is a high degree of overlap between Chinese moviegoers and Internet audiences in the crowd structure, which ensures that the publicity costs invested in the early stages of the film can be effectively fed back and advertisements can be accurately delivered. Whether it is a portal or Weibo, Wechat, or Douyin, Kuaishou, the existence of the Internet has led to a rapid exposure of the film. Naturally, the Internet promotion of movies does not mean pushing advertisements on major Internet platforms, and many films have begun to set up "topic marketing" on the Internet, which has promoted the great success of the film at the box office. "33 days lovelorn" launched a virtual museum, virtual characters, and skillfully combined with "Singles Day" and finally earned 300 million yuan at the box office at a cost of 9 million yuan.

3.3 Brand shaping of IP resources

It is an indisputable fact that although Chinese films have been born for a hundred years, they are not nearly as deep as the western countries' exploration of commercial films. For example, the American Hollywood film has formed a complete film industry chain by virtue of its strong economic power and cultural discourse. The commercial value of the film, in addition to the box office obtained by the film in the cinema, all kinds of game versions and surrounding products can achieve commercial capital profits. Before the arrival of "Internet+", the commercial value of Chinese films lay in the film itself, that is, to make a profit from the box office of the cinema.

The arrival of "Internet +" swept the situation before, and China's film industry began a new path of branding. On the one hand, the original IP brand has become the source of film materials, and many filmmakers have begun to select works that have long been talked about by audiences on the Internet for film adaptation. a steady stream of literary IP adaptations have not only gained the audience's reputation, but also achieved the commercial value of the film. On the other hand, the periphery of the film has been developed to the maximum extent, because the entry of Internet enterprises has made the surrounding development of the film have new possibilities, such as Alibaba has a large entertainment section. Ali's figure can be seen in music, games, animation, literature and other fields, along with the success of film products, can effectively achieve "one success, many times of development", and then realize the brand shaping of the film.

4. The transformation of the thinking of image art creation.

4.1 The change of thematic expression

The theme is the expression of the core values of a film. In the long river of the development of Chinese film, the heavy historical reflection and the expression of oriental culture are transmitted to the audience one by one in the film. after the film is broadcast, the public can have a certain reflection on the ancient oriental country and get some enlightenment. As a result, more and more directors have formed their own style, but in today's era of "Internet +" dancing with the film, whether it is Zhang Yimou's condemnation of the dross of Chinese traditional culture, or Jia Zhangke's feelings of the times that Jia Zhangke pays attention to small potatoes, or Ning Hao's temperament in the field of black humor has disappeared, and the film rich in historical fables has gradually retreated to the back of the stage.

Diversified and cross-border films began to move onto the big screen, and films with a hint of personal color began to appear on the stage. whether it is "tiny Times" or "sad against the River" or "Sewing Machine Band" and "Charlotte annoyance", the theme is biased towards the young public, and this kind of film brings some of the individual's difficult experiences in the social tide to the big screen. As a result, the themes of struggle, loneliness, dream and love that the public are concerned about have replaced historical reflection, cultural speculation and the expression of national

suffering. It was "Internet +" that made the film creators see the focus and focus of concern of the younger generation, so they concocted a film suitable for the aesthetic appreciation of the public.

4.2 The transformation of audio-visual language

Film is an audio-visual art, which determines that the film must have its own characteristics in terms of visual and auditory expression. In the history of film development, group after group of film artists have explored the audio-visual language. Whether it is the long shot theory proposed by Bazan or the vaudeville montage proposed by Eisenstein, film has become a real art. It is in the exploration again and again that the film polishes the audio-visual language with a sense of art. When the Internet has not danced with the film, the audio-visual language focuses on cultural metaphors, that is, pictures and music express the theme of the film while chasing away the sense of beauty.

However, when "Internet +" is integrated with the film, the audio-visual language will no longer be explored at the artistic level, and the exquisite props, well-designed shots and carefully selected music in the original images will give way to visual impact. At this time, the film "audio-visual language picture has a strong virtual, editing multi-line, multi-time and space flexible interspersed, a large number of use of interlude, emphasizing the audio-visual impact of the body senses". For example, in the popular movie "Charlotte annoyance" in 2015, we can see the wanton use of a large number of pop songs, clever picture clips and illusory expressions, and some pictures of the film show psychedelic style. from this, we can see how profound the rewriting of film art is by Internet culture.

4.3 The narrative is fragmented

Generally speaking, the film adopts a "three-act structure", that is, each film has a logical relationship of "beginning-the best part-end". This narrative way makes the film have a complete story. it can also immerse the audience in the film during nearly two hours of viewing. However, in Internet + 's view, nearly two hours of watching time tells a story that is not in line with the aesthetics of all audiences, so the narrative of the film does not rigidly adhere to the three-act structure, but begins to express itself suitable for self-characteristics.

Under the Internet thinking, the film began a new exploration of multi-segment and fragmented expression. "Fragmented treatment of the original order of the story to reorganize or make a special display, disorderly splicing, non-logical combination, fragmented narrative." In a film, audiences can see small clips made up of several short stories, such as Feng Xiaogang's "Private Customization" and Happy Ma Hua's "the richest Man in Xihong City". This kind of film meets the aesthetic needs of the audience to a large extent and has made a lot of money at the box office. In addition, in the narrative structure of the film, it begins to break the reality of time and space and integrate the past, the present and the future, which really makes the film become the art of "dream". The narrative structure like "Charlotte annoyance" can be found everywhere.

Internet+ film is not simply to put the film on the Internet platform for broadcasting, but the deep integration of the Internet and the film, a new choice for film creation close to the public's aesthetics, and the diversified value orientation of the Internet. and the characteristics of openness and freedom give unlimited possibilities to the development of films. However, when the film is blindly close to the public aesthetics and the film of Internet thinking drives the prosperity of the Chinese film market, it will take time to test whether the social attribute of the film will produce displacement.

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