

Analysis on the Dissemination of Internet Novel IP (Intelligent Property) Dramas in the New Media Era

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ABSTRACT

With the development of the mobile Internet, with the aid of new media, the development and dissemination of Internet novel IP (intelligent property) dramas have also undergone corresponding changes. This article will start from the perspective of communication science, and on the basis of the "5W" communication model that includes recipients, dissemination messages, and dissemination channels, combined with relevant knowledge of film and television science, aesthetics, etc., conduct related research on TV dramas adapted from Internet novels, and explore the future development direction of Internet novel IP dramas. 5W means "Who" says "What" in "Which" channel to "Whom" with "What" effect.

Keywords: Internet novel IP dramas, new media, dissemination

I. INTRODUCTION

With the widespread use of mobile terminals, PC (personal computer) terminals, and shared screens, watching videos has become a part of people's daily life. Barrage, messages, Weibo topics and other forms continue to declare the autonomy of the audience, and the film and television market is increasingly biased towards the aesthetic orientation of the audience. With the aid of new media, the development and dissemination of Internet novel IP dramas have also undergone corresponding changes.

II. ANALYSIS ON THE DISSEMINATION FACTORS OF INTERNET NOVEL IP DRAMAS

A. Disseminator: the "skeleton" of IP dramas

1) *The authors' fan bases:* A large part of the number of Internet novel IP drama fans comes from the influence of opinion leaders, that is, the authors themselves. Internet novel writers publish their works on Internet platforms and social media, thus attracting a group of loyal fans. The stickiness of this group of fans is very strong, and they will continue to keep up with the novels they like. The influence of the original author attracts the core readers. As long as the plot in the novel meets their own reading habits, the core readers will even use their social network to recommend others who have the same hobbies or who

do not read novels of this type. As a result, the number of fans continues to expand in the net shape. When there is a large audience base, it also has certain commercial value and dissemination strength. The trend of network novels to become IP is an inevitable.

2) *Reasonable adaptation by screenwriters and directors:* Screenwriters and directors are the key to successful dissemination of IP dramas. Only after reasonable adaptations can become high-quality Internet novel IP dramas. The adaptation of Internet novels into TV dramas cannot be performed in full accordance with the plot of the novel and needs to be adapted reasonably. This requires the screenwriters and directors to fully interpret the content of the novel and perfect the plot to the maximum. High-quality directors and screenwriters can also contribute to IP dramas in terms of dissemination. For example, the famous director Lin Yufen, the Internet novel IP dramas she directed such as "The Journey of Flower" directed by her, "Ten Miles of Peach Blossoms", "A Smile is Beautiful", etc., are in the highest ratings. It can be seen from these IP dramas that they were not completely shown in the novel, but were adapted more reasonably, which perfected the exaggerated plot and unclear logic in the novel itself.

3) *Professional abilities of the actors themselves:* Actors can drive the audience's expectations for the TV dramas themselves, and TV dramas can also shape successful artists. In addition to the fan effect of the Internet novels in the previous period, the actors' promotion of the TV dramas also plays a very

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important role. The flow of the actors themselves and the quality of their acting skills will determine whether a play can be loved by the audience. The most important thing for a play to become popular with an unknown actor is the understanding and interpretation of the role by the actor. The higher the degree of fit between the actors and the characters in the novel, the stronger the sense of substitution brought to the audience, and the more they will be recognized by the audience.

B. Dissemination channel: the "meridians" of IP dramas

1) *Video websites:* Video websites can be regarded as the "aorta". The advent of the 5G era provides technical support for watching videos. Watching TV dramas on the Internet has become one of the more convenient ways, and video websites are constantly updating the viewing experience and methods that they bring to the audience. There are currently three types of video websites for watching TV dramas in China. The first includes Tencent, iQiyi, Youku, and Mango TV, which are mainly portals; the second includes Bilibili, etc., which are UGC (user-generated content) platforms; and the third includes PPS, Xunlei Kankan, which are mainly based on customers. The launch of TV dramas mainly focuses on portals, and UGC platforms conduct secondary production and promotion. The broadcast of TV dramas can't get a mass of audience in a short time, but must attract audiences through multiple channels to achieve the purpose of watching. In this process, the audience's secondary creation is particularly valuable, and the secondary dissemination that has been recognized by the audience is more attractive than the production team's publicity. The existence of Bilibili is to provide such a platform for the audience and also save a lot of publicity costs for the operation team. The audience's second creation can not only bring heat to one TV dramas, but the mixing of multiple TV dramas will also bring heat to many TV dramas, which is undoubtedly a convenient place for dissemination in the new media era. Another big advantage of video websites is that they can be watched anytime and anywhere, fully cooperating with people's spare time.

2) *Satellite television channels:* The audiences of TV dramas released by different channels are also inconsistent. For a good Internet novel IP drama to be recognized by more audiences, it must be distributed through multiple channels. Although due to the rapid development of new media nowadays, the broadcast on the satellite television channels cannot get as much attention as it from the video website. Since the majority of audiences in the satellite television channels

are mainly middle-aged and elderly people, while the audiences of video websites are mainly young people, the integrated development of the two will maximize the audience coverage.

3) *Social media:* In the era of new media, almost everyone is inseparable from the use of social media. How to use social media to promote TV dramas is also the first thing the production team should think about. The operation of social media will also lay a great foundation for the success of IP dramas. The secondary production and promotion of TV dramas on Weibo, Douyin, WeChat, Douban, Zhihu, Tieba, Bilibili and other software have also contributed a lot to the popularity.

4) *Offline launch:* High-quality novels can be developed into TV dramas, movies, animation, etc., and high-quality TV dramas can also be developed offline and published into books, which have the value of collection and repeated viewing. In 2017, "The Name of the People" organized and created by the Film and Television Center of the Supreme People's Procuratorate attracted great attention from the audience once it was broadcast. The TV dramas also continued to spread through offline printing into books.

5) *Search engine:* Search engine marketing (SEM) is a very important form of communication at the moment. There are four platforms of Chinese search engines: Baidu, Sogou, 360, and Shenma. The operation team can place advertisements through the purchase of search rankings and advertisements to expand the popularity and popularity of IP dramas. At the same time, the guidance of some topics and the playback of exquisite clips can attract audiences to watch.

C. Audience: the "appearance" of the IP dramas

1) *Young women:* The definition of the term "young" refers to the group under the age of 35. Chinese female audiences occupy a large proportion of the demand for film and television dramas, and most of the TV dramas adapted from Internet novels are mainly based on the needs of female audiences. According to the TV dramas rankings updated by Guduo Media in real time, as of the end of December 2019, the top ten IP dramas adapted from Internet novels are "Qing Yu Nian", "Under the Power", "Dream Back", and "Sword Dynasty". ", "Ming Dynasty", accounting for 1/2. The audience orientation of these TV dramas is mostly young women. Except for "Qing Yu Nian" and "Sword Dynasty", which have males as the protagonists, the other three are all females as the protagonists.

2) *Young men:* Internet novel IP dramas still have a lot of room for improvement in the male market. From

the development period, from "Sword" to the current "The Ghouls", "The Lost Tomb", and "Fights Break Sphere", they all show that the main themes that the male group love are mainly military, growth, and adventure TV dramas. These series did not pay too much attention to the emotional scenes, but to embody violence, terror, and the growth of the master in the end. However, the military themes in the new stage are not all male-themed. On the contrary, TV dramas with sentiment as the main theme and plot supplemented. For example, "I Am a Special Force" and a series of military-themed TV dramas afterwards have become a strategy for attracting female groups, and TV dramas that fully conform to male themes are constantly being eroded. Such groups mainly rely on social media in the dissemination of IP dramas, like young female groups.

D. Dissemination content: the "flesh and blood" of IP dramas

1) *The emotional satisfaction of fans:* When watching TV, audiences habitually look for types that can meet their emotional needs from TV dramas, whether it is from clothes, make-up and props, actors or acting skills. Therefore, the very important task of the IP drama production team is to output the emotional needs they want to achieve to the audience. Internet novel IP dramas can easily meet the needs of audiences on the basis of their own advantages. Fans of original novels have already felt the charm of novels in advance. When novels can be presented to themselves in the form of real people, most novel fans will still be supportive. They will even vote for the most suitable actors to play, and these people will be recognized to a large extent.

2) *The content resonance of the plot:* TV dramas are the incarnation of life, condensing events that others can't meet and encounter into dozens of episodes of films, from which people find their own shadows to achieve resonance with themselves. The sentimental, happy, and joyful clips that the audience sees will also affect their actual lives and associate themselves with their own situation. For example, in "The Untamed", there is a story about Wei Wuxian's killing spree in Buyetian. Wei Wuxian, played by Xiao Zhan in the play, was jointly attacked by so-called justice men for saving the innocent Wen family. He was betrayed by his friends and companions and was finally fallen from the cliff. This plot can be regarded as the climax of the whole drama. The protagonist in the drama was misunderstood because he insisted on his own justice. He could not get the forgiveness of others and relatives and friends, and died with infinite pain. This kind of plot made many audiences cry on the spot. In real life,

there are people who are wronged for not being forgiven. Everyone faces the incomprehension of others. The TV dramas gave the audience such an opportunity to resonate and a channel to vent their feelings, and they would naturally be loved by the audience.

E. Dissemination effect: the "dress" of IP dramas

1) *Discussions on hot topics:* In the era of new media, the promotion of products is bound to guide the trend of topics, that is, the establishment of public opinion. When a TV drama is in the hot air period, it is necessary to ensure that the topic of the TV drama appears in the eyes of the audience for a long time, and constantly attracts the audience's attention. That is, the production team needs to set the agenda. Agenda setting is a theory put forward by Donald Shaw and Maxwell McMs. The theory holds that mass dissemination does not determine the public's views on an event, but it can influence the public's view of the event by providing the public with views and comments on related issues. Therefore, during the hot broadcast of a TV drama, it is best to set up issues in various channels such as social media and we-media to deepen the audience's impression of the TV drama. In the promotion of "The Untamed", two months before the broadcast, the production team established an official account through social media to initiate topics, accumulate energy for the TV drama, and publish exquisite in-play scene posters, super talks, trailers, and establish an official fan group and interact with actors, which can arise the attention of fans. When it was broadcast, the plot frequently appeared on the hot search to influence the audience's understanding of the hot spot, thus making the audience interested in the drama. The established fan group also provides an official channel for fans who love the show to discuss topics, enhancing the stickiness of fans. After the broadcast, they continued to use unbroadcasted highlights to stabilize fans. In addition to publicity on Weibo, topic discussions are also conducted through WeChat and Zhihu. This series of publicity is the agenda setting of the production team through all channels.

2) *High-impact guidance:* In social media, the influence and appeal of opinion leaders are very large, and they can easily influence ordinary people. The propaganda of TV dramas naturally inevitably requires celebrities to propagate themselves. Before being broadcast, most of the TV dramas will open the official TV drama account through Weibo to release relevant news in time. For example, when "Love and Destiny" was broadcast, the official Weibo of "Ten Miles of Peach Blossoms" used its own heat to promote it, which

drove a large wave of fan topics. When helping it to promote, the number of comments remained at an average of about a thousand, thus smoothly transitioning the fans of "Ten Miles of Peach Blossoms" to "Love and Destiny".

3) *Acquisition of high audience ratings*: The Internet novel IP dramas shown in Guduo data ranked first at the end of December 2019 is "Qing Yu Nian"; at the end of November, the number one was "Once upon a Time There Was a Lingjian Mountain"; at the end of August, the number one was "The King's Avatar" "; at the end of July, the number one was "Go Go Squid!"; at the end of January, the number one was "The Story Of MingLan". Internet novel IP dramas accounted for half of the monthly ratings in 2019. It can be seen that more and more TV dramas adapted from high-quality Internet novels have been loved by the audience, and more and more screenwriters have begun to purchase the copyrights of high-quality Internet novels.

III. PROBLEMS EXISTING IN INTERNET NOVEL IP DRAMAS IN THE NEW MEDIA ENVIRONMENT

A. Lacking professionalism in adaptation and production

In the IP boom, many people find it difficult to resist the benefits of adaptations, and they have begun to ignore adaptations that only require the completion of the shooting and do not require the scene. Many scenes depend on the audience's imagination, and even one scene can be used repeatedly. This not only shows the lack of professionalism of the team, but also challenges the audience's tolerance for TV dramas. Although "Under the Power" at the end of 2019 has achieved good audience ratings, the layout of the scene and the chaos of editing have made most of the audience complain. If it is not for the strength of the actors themselves, it is believed that this drama will not get such high ratings.

Not only will the production team be unprofessional, but the adaptation team will also lack professionalism. The Nanpai Sanshu's novel of the same name, "The Lost Tomb", attracted many original fans' expectations before it was adapted into a TV drama. However, after the TV dramas was broadcast, the atmosphere created in the novel was lost. The original horror and secret atmosphere could not be reflected. Although it has the guidance of Nanpai Sanshu, it still can't fit the original work, which made many original fans abandon the drama.

B. The sense of "homogeneity" and "entertainment" is strong

In "Entertainment to Death", Bozeman believes that "we have already shifted from printing rule to TV rule,

and all public discourse is dominated by entertainment." It is undeniable that in real life people are indeed dominated by entertainment. After a fairy drama has become popular, the next step is to continuously shoot TV dramas of the same theme. After the traversal drama became a hit drama, TV dramas of different traversal forms began to appear, and TV dramas of the same theme began to occupy the broadcasting platforms. Judging from the themes adapted in 2019, most of them are ancient times, fairy, palace fights, etc., which are far from actual life. Such a trend will make it more and more difficult for people to recognize reality, become obsessed with the virtual reality created by TV dramas, lose their consciousness and ideas, and become a one-dimensional person.

C. Lacking psychological grasp of the audience

To provide viewers with high-quality TV dramas should be the top priority of the production team. In the data age, traffic is king. In order to attract traffic and obtain click-through rates, individual TV dramas production teams use traffic niches without acting skills to shoot TV dramas without content, resulting in the phenomenon of consuming audiences and wasting resources. This excessive commercialization caused the production team to ignore the psychological needs of the audience, leading to a situation where the TV dramas went high and low. "The Lost Tomb" is the best example. The audience's requirements for original novels are the basis for TV dramas to gain advantages. When casting the film version of "Ten Miles of Peach Blossoms", Liu Yifei was voted based on the audience's understanding of the white corner of the novel. Respecting the audience's ideas and interacting with the audience in time can provide a reference for the future development of the TV dramas.

D. Lacking public opinion guidance

In the era of new media, the guidance of public opinion will determine the course of events. When a public opinion incident occurs, the official team should deal with it in a timely manner, actively respond, and deal with the crisis in the bud. If it has reached the point where it cannot be handled in time, it is necessary to seek ways to divert the public's attention, distract the public's attention, and minimize the crisis for their team. The timeliness of the new media makes public opinion change at any time, and the team must respond when it first gets the information and cannot be absent. During the filming of "The Untamed", two lighting engineers were killed due to a fire in the studio. The team did not immediately explain the situation on social media, and the responsibilities of the team were not clearly stated. Although the truth was later told to the public, negative information still exists.

E. Insufficient use of media

With the advent of the new media era, the diversification of marketing methods will largely determine the click-through rate and ratings of TV dramas. Those who do not use the medium to market their products are difficult to attract the audience, and ultimately it is difficult to achieve economic benefits. When most TV dramas are broadcast, they rely on loyal audiences to share clips on social media to gain part of the audience. Such passive publicity will not be conducive to the exposure and popularity of the TV dramas. In the era of new media, the diversification of publicity channels is also one of the keys to the success of TV dramas. Most TV dramas can achieve the integrated development of social media and we-media, and the realization of multi-channel joint interaction is also impossible for most TV dramas. It cannot be promoted on Weibo.

IV. THE FUTURE DEVELOPMENT OF INTERNET NOVEL IP DRAMAS IN THE NEW MEDIA ENVIRONMENT

A. Adaptation theme: innovation is higher than "remaking"

When a finished product can be recognized by the public, people who pursue commercial value will create the same product, which also results in too many similar products on the market, but the quality has not improved. This phenomenon is easy to exist not only in Internet novels, but also in the film and television industry. And the TV dramas that can be loved by the public have a certain degree of innovation. The master-disciple sad love of "The Journey of Flower", the fairy love of "Ten Miles of Peach Blossoms", and the same-sex theme of "The Untamed" all have different innovations from other TV dramas on the basis of ensuring the quality of the plot. Only by innovating the subject matter and producing products that meet the audience's needs can it attract the audience's attention.

B. Media system: integrated development of multiple platforms

The new media era requires simultaneous marketing on multiple platforms to achieve the largest audience coverage. Software such as Weibo, WeChat, Douyin, Bilibili, Douban, Tieba, Zhihu, etc. can all be marketed, and it is easier to win the love of the audience. The integration of traditional media and new media will be the future development trend. The integration of media resources from all parties for marketing can enhance the popularity of TV dramas. The popular TV dramas in 2019 are continuously marketed on Weibo every day. Only when they appear in the public eye all the time can they achieve the effect of agenda setting and increase the exposure of TV dramas. The official team

must also create topics and interact with the public in a timely manner.

C. Operation team: rational use of fan economy

The fan economy brought about by big data has brought great benefits to the market economy. Nowadays, the artist's fan data will determine whether the actor or actress can have good resources. These data are operated daily by fans who love them. It can be seen that the maintenance of the fan relationship will also determine the success of the actor's or actress' career. The same is true for TV dramas. "The Untamed" established an "The Untamed official fan group" when the TV dramas was broadcast to maintain the relationship with fans and thus achieve economic benefits. The fans brought by the TV dramas are largely temporary. The team must come up with materials that can attract the fans' continuous attention in order to keep the fans sticky. Fans can also turn from TV dramas to actors themselves.

V. CONCLUSION

In the era of new media, the use of media for publicity is both an opportunity and a challenge for TV dramas. Only by integrating all resources for coordinated development can they have a place in this era of rapidly flooding information. The adaptation and production teams should pay more attention to the audience's feelings, increase their participation, and allow their feelings to be recognized. To maximize the audience's feelings in the original novel is the basis for the success of the adaptation.

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