

Exploration of Animation Ip Adaptation Mode Based on Internet Plus Background and New Media Context

Jie Luo

Gannan Normal University, Rongjiang New District, Ganzhou City, Jiangxi Province, China

ABSTRACT. *Under the background of the new economic normal, the Internet and new media have become an important boost to the transformation and upgrading of China's cultural industry structure, which is not only a technological innovation, but also a profound change in various fields and concepts. New media provides information and entertainment services to audiences through mobile phones, computers, televisions and other devices. The Internet tries to break the boundaries of all parties for reconstruction and integration, and constantly tries to transform and upgrade cultures across media. IP-adapted film and television works, which came into being by animation and so on, are entering people's sight at a flying speed, changing the audience's psychology and stubbornly living in the new media stream. Combining with the development of domestic animation, clarifying the integration status of animation IP industry, film and video, game field is helpful to provide countermeasures for the development of domestic animation IP in China under the current new operation mode. Taking high-quality IP as a starting point, it can be extended to different levels to trigger re creation, so as to develop a series of different forms and even cross-border content products.*

KEYWORDS: *Internet, New media, Animation ip, Adaptation*

1. Introduction

As an important force leading innovation-driven development under the new normal, "Internet+" has created new opportunities for various branches of the Chinese cultural industry. With its high permeability and high innovation, it has stirred up the development and integration of various industries [1]. For the current film and television industry, "IP" is undoubtedly the most popular word. The literal translation of "IP" means intellectual property, which can be a story, an image, a piece of art, a popular culture. Under the background of "Internet+", with the strengthening of IP awareness, the business opportunities of domestic animation IP have become more prominent, and the value of copyright has also been paid more and more attention [2]. According to the 2019 domestic play network broadcast ranking, most of the top ten works are adapted from the novel IP. At present, this trend also extends to the field of anime, and the adaptation of the animation IP has

also become a new exploration direction in the cultural industry [3]. From a vertical perspective, China's IP adaptation has a long history, but in the film and television industry, animation IP adaptation has only emerged in recent years. The rapid popularization of the Internet has also brought about a continuous increase in the creation of animation works. The popular animation IP resources that have not been born for a long time have become a new force in China's film market, China cannot be underestimated [4]. Taking high-quality IP as a starting point, it can be extended to different levels to trigger re creation, so as to develop a series of different forms and even cross-border content products [5].

The fanaticism and consumption power brought about by the fan economy make the popularity of "IP" films and TV only rise, and often occupy the top of the daily ratings of major satellite TV stations and the top of the click through rate of each major network we media with high ratings. Today, with the continuous development of social science and technology, society provides various possibilities for the development of individuals, and at the cultural level, it also tries to restore the richness of human senses [6]. The change of the concept of Chinese film has always been inexhaustible. It has repeatedly encountered the opposition between box office and word-of-mouth. This phenomenon reflects the great changes of Chinese film watching groups and contemporary Chinese social and cultural psychology [7]. "Internet plus animation" has promoted the upgrading of the animation industry, and also changed the pattern of the industry. Understanding the users' inner needs with the Internet thinking is conducive to the rational development and application of the domestic animation IP. The extension and development of various media have impacted on traditional concepts and production systems. The Internet is trying to break the boundaries of all parties, reconstruct and integrate, and constantly try to transform and upgrade cross media culture [8]. New media provides information and entertainment services to audiences through mobile phones, computers, televisions and other devices. The IP adaptation of film and television works, which came into being at the historic moment, is entering people's sight at a flying speed, changing the psychology of the audience, and stubbornly living in the mainstream of new media [9]. Combining the development of domestic animation, clarifying the current status of the integration of the animation IP industry with the film, video and game fields will help to provide a response to the development of my country's domestic animation IP under the current new operating model.

2. Analysis of Animation Ip Adaptation Mode

2.1 Film Adaptation

Film adaptation of anime is a common mode of secondary development and reuse of classic works. Whether it is an anime original company or a film and television production company, what is valued is the large and loyal audience of classic works. At the same time as the bumper harvest in the domestic film and television market, some investors and film and television companies have deepened their capital operations, resulting in the increasingly prominent commercial

attributes of IP adaptation. In order to get the most profit, some relevant personnel in the process of second adaptation of the original IP works, in order to cater to the audience's interest and excessive entertainment, causing their content to cater to the low-end culture, lack of depth. Through the multi-media expression of images and sounds, when absorbing certain artistic elements of comics, some abstract narratives and descriptions need to be stripped away, and replaced by specific activities, visible characters and performance scenes. These figurative symbols are more directly multidimensional. In a dynamic way, follow the sensory stimulus for art consumption [10]. The sorting of data and information on the background of the network can help creators tap the needs of users and provide an effective way to solve current problems. The proliferation of more theaters is extended inside and outside the screen, and it also provides the possibility for box office growth.



Fig.1 The Image of Monkey King in the Animated Film “Monkey King: Hero is Back”

Looking at the box office records of animation movies in recent years, whether it is the animated movie “Monkey King: Hero is back” or the live-action animated movie “Catching demons”, the secret of its success is nothing more than creating to meet user needs or be able to be used by users. Recognized good story. Whether the story itself has enough drama tension and vitality, and whether the characters have attractive personalities or values, are important factors that determine the success of an anime IP movie. On the surface, the success of the adaptation of anime IP into a movie depends on its potential influence, but in fact, its fundamental motivation is still constantly producing new storytized expressions. For domestic animation, long-term serialization has made these works “circular”, and the adaptation of the same-named works often attracts the attention of a large number of audiences, and most of the stickiness of the IP has been verified by the market, and the audience has re-edited the new adaptation. The possibility of the work contributing to the box office is also great. Whether the story has enough dramatic tension and vitality, and whether the characters have attractive personalities or values, are important factors that determine the success of an anime IP movie.

2.2 Adapted into a Game

The adaptation of animation IP into a game helps to develop the “fan economy” of IP, which is a win-win situation for both parties. In the animation industry, especially in the field of animation games, due to the high production cost and long production cycle, it is often difficult to recover the production cost by a single product form. Therefore, it is a normal practice to extend to the game industry. Through independent research and development of IP, animation products and game products can have a greater fit, avoiding the conflict between the developer and the authorized party caused by the problem of profit distribution. Under the background of anime IP being intensified, as an important part of the industry chain, anime IP is driving the continuous heating up of the anime derivative market. The development status of the anime IP directly affects the entire anime derivative market [11].



Fig.2 The Game Screen of the Same Name Adapted from the Domestic Animation “under One Person”

The binding and post-training of animation authors are beneficial to the continuous creation of animation IP. People who really know the works are animation writers. Inviting them to join in the adaptation of the game plot is not only more faithful to the original works, but also conducive to maintaining the integrity of the core IP. At the same time, it can also enable animation writers to go deep into the capital operation of IP games. The animation IP owner contracts the development of animation derivative game products to external development units, and the IP owner has the control right over most of the game products, and is only responsible for the prophase and sales of the products, thus saving a lot of money and energy in the game research and development. The value of animation IP is reflected in this: it can be copied into film and television works in batches with high acceptance, and it can also be used as a resource for value transfer to extend the market industry chain, thus generating huge economic value.

3. Development Strategy of Ip Adaptation

For the IP adaptation to develop healthily in the film and television industry, we cannot just rely on empty words, but we also need to change marketing methods in our creation and coordinate all aspects to improve together. In the market verification, the development of animation IP gradually built its own IP incubation, operation verification, pan-entertainment authorization and other methods, and the focus has returned to the essence of the content, trying to find cooperation between various fields to promote animation IP movies. The market has entered a mature period. Under “Internet+”, the commercial transformation of animation IP cannot stop at a certain isolated model, but should focus on the entire changing ecosystem. When choosing IP scripts, film and television dramas should consider not only the market benefits they bring, but also the cultural benefits of IP content, and actively choose themes that promote the positive energy of socialism to produce novel and connotative excellent film and television products.

Unlike traditional animation creation, in the Internet era, works have been in contact with users since the creation, and user feedback can change the direction and details of creation. Fantasy thinking and creative anime authors can also escape the plot framework of traditional scripts. Short-term and efficient production serialization. The number of back-end clicks ensures the stable adhesion of fan groups, and allows investors to reduce the investment risk of movie capital. At the same time, it also makes up for the shortcomings in the creation. When watching the film and television works, the audience can not only enjoy the spiritual pleasure, but ignore the cultural value in the experience process [12]. The improvement of the audience's appreciation level is also an important driving force for the continuous progress of animation works and the healthy development of IP dramas. Data itself is a resource, and the development of animation also needs the support of big data. Using big data can enable developers of animation IP to more accurately grasp users and subdivide user attributes. Through the analysis of the user's consumption of animation products and relevant data on social media, a corresponding evaluation strategy can be formulated in time to provide a decision basis for the IP development process. From the expansion of resources at the source of animation IP until it enters the film or other publishing market, only after undergoing a series of fierce survival of the fittest and supervision by online public opinion, can we select higher-quality cultural and artistic works with higher quality.

4. Conclusions

At present, the industrial model of domestic animation IP is gradually improving, and the success of high-quality IP adaptation will bring great reference value to the future development of Chinese animation, and its effective reference will help to break the current sluggish situation of domestic animation. Under the “internet plus”, the commercial transformation of animation IP can't stop at an isolated mode, but should focus on the whole changing ecosystem. Adapting animation to movies is a common mode for the secondary development and reuse of classic works. Whether it is the original animation company or the film and television production company, what is important is the huge loyal audience of classic works. Through independent

research and development of IP, animation products and game products can have a greater fit, avoiding the conflict between the developer and the authorized party caused by the problem of profit distribution. When watching film and television works and game entertainment, the audience cannot just enjoy the spiritual pleasure, but ignore the cultural value in the experience process. The improvement of the audience's appreciation level is also an important driving force for the continuous progress of animation works and the healthy development of IP dramas. Creators should continue to enhance their own aesthetic awareness, deeply understand the connotation of the work, put an end to the consumption of fast food culture, and enable the film and television industry to develop steadily and healthily in the anime IP adaptation.

References

- [1] Liu Bin (2019). Innovation of animation industry value chain from the perspective of IP operation. China Publishing, vol. 452, no 03, p. 40-43.
- [2] Liu Bin, Guo Kunyu(2018). Hollowing out the Japanese animation industry under the new media environment and its countermeasures. Television Research, vol. 344, no 07, p. 96-99.
- [3] Wu Na(2018). The dilemma and development strategy of my country's animation industry in the new media era. News Front, vol. 20, p.168-169.
- [4] Cui Cong(2016). Research on the adaptation model of domestic animation IP under the background of "Internet+". Media, no .11 p.75-77.
- [5] Ouyang Hongsheng, Tang Ximu(2017). On the development of my country's TV drama IP industry chain under the "Internet +" perspective. Journal of Social Science of Hunan Normal University, vol.02, p.29-35.
- [6] Zhang Lijun(2019). Online novel IP full copyright operation copyright protection. China Publishing, vol.453, no.04, p. 62-65.
- [7] Xu Sheng(2018). Exploring the payment strategy of mobile internet animation users. China Publishing, vol.427, no.02, p. 69-71.
- [8] Chen Chuang(2017). Analysis of O2O communication strategy of domestic animation IP products. Publishing Wide Angle, no.23, p.65-67.
- [9] Fang Ting, Wei Jinfei(2018). Path and trend of IP operation in animation publishing industry. China Publishing, vol.438, no.13, p.57-60.
- [10] Zhang Yun, Yao Yujiao(2016). Research on the dissemination of Internet IP drama in the era of "Internet+". Modern Dissemination, vol.038, no.006, p.85-89.
- [11] Ai Shengying, Xie Rongjian (2017). Research on the role of "compassion" in anime IP movies. Modern Communication (Journal of Communication University of China), vol.039, no.009, p.106-108.
- [12] Zhang Yan, Wang Yunshu (2017). Thoughts on the creation of an adaptation of IP movies in network literature in the context of "Internet +". Modern Communication, vol.039, no.002, p.86-90.