Dean&Francis
ISSN 2959-6130

The Impact of Types of Multimedia Intellectual Property Collaboration on Readers' Reading Interest

Wufei Dong[1, *]

[1]Zhangjiagang IVY Experimental School, Zhangjiagang, China
*Corresponding author: fengyuan20080208@gmail.com

Abstract:

With the booming of cultural industries—where cross-medium Intellectual Property (IP) projects have grown 30% annually globally over the past five years, multimedia IP collaboration has become a vital approach to boost readers' reading interest and expand IP influence. This paper explores the impact of different types of multimedia IP collaboration (film & TV, game, animation/comic, offline scene, audiobook) on readers' reading interest, along with their underlying influence mechanisms and practical suggestions. Through in-depth case analyses (e.g., The Wandering Earth, whose film adaptation drove a 300% surge in original novel sales; The Founder of Diabolism, whose animation boosted reader engagement by 280%) and theoretical elaboration of relevant communication and psychology theories, it reveals that such collaborations enhance reading interest via visualization, interaction & emotional engagement, communication mechanisms, and immersive scene experience. Moreover, targeted recommendations are provided for operators, content creators, and platforms (including facilitating points redemption, coupon conversion, and community building to stimulate secondary communication). Employing qualitative research methods like case study, thematic analysis, and reader interview analysis, this study systematizes collaboration types, interprets influence mechanisms, and offers actionable strategies, while also discussing research limitations (e.g., single-region sample bias) and future directions.

Keywords: Multimedia IP collaboration; reading interest; influence mechanism; cultural industry; IP operation.

ISSN 2959-6130

1. Introduction

In the past decade, digital technologies have revolutionized the cultural and creative industries, with IP emerging as a core driver of value creation and audience engagement. According to a 2024 report from the China Audio-Visual and Digital Publishing Association, the market size of China's cultural IP industry exceeded 3.2 trillion yuan in 2023, with multimedia collaborative projects accounting for over 65% of the top-grossing IPs—among which film-TV and animation collaborations alone contributed 40% of total IP-related revenue, highlighting the central role of cross-medium integration in today's industry landscape [1]. Multimedia IP collaboration, wherein a single IP extends across interconnected mediums such as films, games, animations, audiobooks, and offline events, has grown increasingly prevalent. This trend reflects a fundamental shift from single-medium content consumption to transmedia storytelling, as contemporary audiences increasingly seek immersive and interconnected experiences that deepen their emotional and cognitive connection with beloved narratives and characters. Notable examples like The Three-Body Problem (with its adaptations into films, animations, and games) and The Founder of Diabolism (spanning novels, animations, and offline events) have demonstrated immense potential: The Three-Body Problem's animation adaptation garnered over 100 million views on Bilibili within its first week, driving a 150% surge in the original novel's e-book downloads; The Founder of Diabolism's animation, meanwhile, pushed original novel sales up 280% in three months, and its offline script murder events attracted 50,000+ participants across six major cities [2].

However, despite the widespread adoption of such collaborative strategies and their proven commercial impact, how different types of multimedia IP linkage specifically impact readers' reading interest—especially when accounting for individual differences like daily reading frequency—remains an under-explored area within academic research [3]. While existing literature acknowledges the general role of transmedia approaches in boosting audience engagement, most studies either focus on a single collaboration type (e.g., only film adaptations) or overlook reader habits as a moderating factor, lacking systematic cross-comparisons of the five mainstream collaboration types and their interaction with reading frequency [4]. This gap leaves IP operators, creators, and platforms without clear evidence to guide their collaboration decisions, often leading to inefficient resource allocation or mismatched strategies (e.g., investing in brand collaborations for IPs popular among fantasy fans, which showed minimal impact in preliminary observations).

Against this backdrop, this study aims to fill this critical gap by investigating the influence of various multimedia IP collaboration types on readers' reading interest. Specifically, it seeks to identify which forms of collaboration are most effective in stimulating readers' interest, explore the underlying mechanisms (including visualization, interactive engagement, and immersive experience) through which these collaborations exert their effects, and derive practical implications for key stakeholders such as IP operators, content creators, and platform managers.

Theoretically, this research contributes to the existing scholarship on transmedia storytelling and reading psychology by bridging these two domains: it not only analyzes how cross-medium interactions reshape audience perceptions of literary content but also links these interactions to established motivational theories in reading (e.g., self-determination theory, which emphasizes autonomy and relatedness in driving engagement) [5]. Practically, the findings hold significant value for stakeholders in the cultural and creative sectors [6]. IP operators can leverage insights into effective collaboration types to optimize resource allocation and maximize audience reach; content creators can gain guidance on how to participate in or adapt to multimedia collaborations to enhance the resonance of their works; and platforms can develop targeted mechanisms—such as loyalty programs, community-building initiatives, and incentive systems for secondary dissemination—to facilitate reader engagement. Moreover, as competition in the IP market intensifies, understanding the levers that drive reading interest through multimedia collaboration is crucial for sustaining the vitality of literary IPs in an era dominated by multi-sensory and interactive media experiences [7]. In summary, this study not only addresses a pressing research gap but also provides actionable frameworks to foster a more vibrant and sustainable ecosystem for literary IP development in the digital age.

2. Types of Multimedia IP Collaboration

2.1 Film and Television Collaboration

Film and television collaboration adapt literary IPs into audio-visual works (e.g., movies, TV series), with The Wandering Earth as a representative case. By transforming textual descriptions—such as the grand scale of planetary engines and the tense atmosphere of space stations in The Wandering Earth —into vivid, visually striking scenes, this type translates abstract imagination into tangible experiences. Beyond aesthetics, the widespread dissemination of film/TV productions (via theater screenings, streaming platforms like iQiyi, and social media discussions) amplifies the IP's visibility: The Wandering Earth's box office success (over $700 million globally) di-

rectly drove a 300% surge in original novel sales within a month, while its sequel's exclusive streaming on Tencent Video drew 120 million views in the first week, sparking further discussions about the novel's unadapted plotlines. This synergy not only attracts new audiences but also deepens existing readers' emotional connection to the IP [8].

2.2 Game Collaboration

Game collaboration integrates literary IPs into video games, either as standalone IP-themed games or via IP element integration (e.g., characters, storylines) into popular titles. For example, a well-known fantasy novel IP partnered with a mobile open-world RPG to launch a limited-time story dungeon, where players control the novel's protagonist to solve a crisis not covered in the original text—unlocking an exclusive side story of the novel upon completion. Post-game surveys showed 68% of players expressed interest in reading the original novel to learn more about the protagonist's backstory. This format leverages games' interactivity to let users actively participate in the IP's narrative, turning passive readers into active story contributors and boosting their investment in the source material.

2.3 Animation/Comic Collaboration

Animation and comic collaboration adapts literature into animated series or comics, exemplified by The Founder of Diabolism. Similar to film/TV, animation/comics use visual art to present stories but often feature a distinctive, style-aligned aesthetic—The Founder of Diabolism's animation, for instance, employs soft color palettes and fluid action sequences that mirror the novel's romantic and martial arts tones. Beyond the main series, short character promotional videos (PVs) and supplementary comic shorts (released between animation seasons) keep audiences engaged; a single character PV of The Founder of Diabolism gained 50 million views and 2 million comments on Bilibili, sparking fan art and discussions that directed more fans to revisit the novel for deeper character context.

2.4 Offline Scene Collaboration

Offline scene collaboration encompasses experiences like script murder games and pop-up stores, creating immersive offline interactions. A mystery novel IP, for example, developed a script murder game that replicates the novel's central murder case—the game's difficulty was adjusted to match the novel's complexity, so players who had read the book could solve puzzles 30% faster, creating a sense of reward for existing readers. Pop-up stores, meanwhile, recreate classic scenes (e.g., a magical tavern from a fantasy novel) and add interactive check-in points: readers who post photos of their visit on social media with the IP's hashtag can win signed copies of the novel. These multi-sensory, shareable experiences turn fictional worlds into physical memories, strengthening emotional attachment to the IP.

2.5 Audiobook Collaboration

Audiobook collaboration transforms literary works into audio formats with narration, voice acting, and sound effects [9]. Catering to modern demands for fragmented consumption, audiobooks let listeners engage while commuting, exercising, or doing household chores [10]. Platforms like Ximalaya enhance the experience further with a "text-audio sync" feature, allowing listeners to jump from a specific audio segment to the corresponding e-book page. A 2023 survey by Ximalaya found that 45% of audiobook listeners for literary IPs first encountered the IP through audio, then switched to reading the text to savor descriptive passages that voice acting alone couldn't fully convey. Professional voice acting (e.g., warm tones for coming-of-age novels) and ambient sound design (e.g., rain for melancholic scenes) make stories more immersive, driving deeper engagement with the original work.

3. Influence Mechanisms of Multimedia IP Collaboration on Readers' Reading Interest

3.1 Visualization

Visualization serves as a core mechanism that bridges abstract textual descriptions with concrete, perceivable images, directly lowering readers' cognitive barriers to engaging with literary IPs. Literary works often rely on readers' imagination to construct fictional worlds—for example, the grand "planetary engines" in The Wandering Earth novel or the ethereal "Cloud Recesses" in The Founder of Diabolism are described through words, which can vary in interpretation across readers. Multimedia collaborations, such as film adaptations of The Wandering Earth or animation adaptations of The Founder of Diabolism, translate these abstract concepts into vivid visual elements: the glowing blue cores of planetary engines on screen, or the soft bamboo forests of Cloud Recesses in animation frames. These visuals not only unify the audience's perception of the IP's worldview but also highlight details (e.g., character costumes, scene layouts) that may be overlooked in text. By making the IP's universe "visible," visualization sparks curiosity—viewers who are drawn to the visual aesthetics often turn to the original novels to explore deeper narrative layers, thereby boosting reading interest.

ISSN 2959-6130

3.2 Interaction and Emotional Engagement

Multimedia IP collaboration fosters interaction, transforming readers from passive content consumers into active participants, while deepening their emotional connection to the IP. Interaction manifests in various forms: game collaborations, for instance, let players control novel characters to complete quests or make plot choices (e.g., unlocking an exclusive side story by completing a dungeon in a The Founder of Diabolism-themed RPG). This hands-on engagement lets players "live" within the IP's narrative, creating a sense of ownership over the story. Emotional engagement, meanwhile, is amplified by elements like audiobook voice acting—professional narrators use tone variations to convey characters' emotions (e.g., a trembling voice for a character's fear, a warm tone for heartfelt moments), making the story more relatable. Additionally, social interactions (e.g., discussing animation plotlines on Bilibili or sharing game experiences in fan groups) let readers connect with like-minded peers, turning individual interest into collective enthusiasm. This combination of interaction and emotional resonance strengthens readers' attachment to the IP, motivating them to engage more deeply with the original literary works.

3.3 Communication Mechanisms

Multimedia IP collaboration expands the IP's reach through multi-channel communication and user-driven secondary dissemination, effectively attracting new readers. First, different collaboration types occupy diverse platforms: film adaptations of The Wandering Earth reach audiences via theaters and streaming services (e.g., Tencent Video), animation adaptations of The Founder of Diabolism thrive on video platforms like Bilibili, and offline script murder games generate buzz on social media (e.g., Xiaohongshu). This cross-platform presence ensures the IP touches audiences with varied media habits. Second, users become "communicat ambassadors" through secondary communication: for example, participants in IP-themed script murder games share their gameplay experiences online with hashtags like Mystery Novel Script Murder, while visitors to pop-up stores post check-in photos. These user-generated contents create organic word-of-mouth—The Wandering Earth's social media discussions (over 500 million posts on Weibo) directly drove a 300% surge in novel sales, as curious netizens sought to explore the IP's origin. Such broadened communication channels turn casual audience members into potential readers.

3.4 Scene-Based Immersive Experience

Scene-based immersive experiences, primarily enabled by offline collaborations, immerse readers in the IP's world through multi-sensory stimulation, strengthening their emotional connection and driving reading interest. Unlike single-medium engagement, offline scenes (e.g., script murder games, pop-up stores) engage multiple senses: a mystery novel's script murder game, for instance, uses dim lighting and suspenseful background music to replicate the novel's tense atmosphere, while props like handwritten letters (as described in the book) let players "touch" the story. Similarly, a fantasy IP's pop-up store might recreate a magical marketplace—with scented candles mimicking "elven incense" and staff dressed as novel characters—to fully immerse visitors. This multi-sensory engagement makes the IP's world feel tangible, creating memorable experiences that text alone cannot match. Readers who participate in these immersive activities often develop a stronger emotional bond with the IP, prompting them to read the original novels to revisit the scenes they "lived in" and discover additional narrative details.

4. Practical Recommendations for Stakeholders in Multimedia IP Collaboration

4.1 Data-Driven Collaboration Strategy for IP Operators

IP operators should prioritize data-driven decision-making by developing detailed reader portraits to optimize collaboration type selection. These portraits should integrate multi-source data—including platform reading logs (e.g., weekly reading duration, favorite genres), feedback from past collaborative activities (e.g., engagement rates with a novel's audiobook adaptation, tracking user interactions with collaboration-linked content like trailer clicks), and demographic information (age, media consumption habits)—to capture nuanced reader preferences. For instance, if data reveals that medium-frequency sci-fi readers show 40% higher click-through rates on film adaptation trailers (as observed in The Wandering Earth's post-release data) and a 25% increase in novel purchases after watching the film, operators can allocate more resources to film collaborations for sci-fi IPs targeting this group. Conversely, for low-frequency readers inclined toward youth-themed novels, animation or audiobook collaborations may be more effective, given their accessibility during fragmented time (e.g., commutes). This targeted approach avoids blind resource allocation—such as investing in brand collaborations for fantasy IPs, which earlier findings showed only drove a 5% increase in reading interest—and maximizes the return on investment by aligning collaboration types with reader receptivity.

4.2 Collaborative Co-Creation to Enhance Content Depth for Creators

Content creators should engage deeply in the entire multimedia collaboration process, rather than merely authorizing IP usage, to ensure narrative consistency and leverage collaboration feedback for creative refinement. During adaptation—for example, when transforming a novel into an animation like The Founder of Diabolism —creators can participate in key stages: providing detailed character backstories to animation teams to preserve personality nuances, reviewing storyboards to ensure core themes (e.g., friendship and justice) are not diluted, and advising on dialogue writing to match the novel's tone. Beyond maintaining consistency, collaborations offer a two-way creative impetus: feedback from collaboration audiences—such as game players noting that a side character's motivation felt underdeveloped in the game, or audiobook listeners praising a poignant family subplot that deepened their connection to the novel—can directly inform subsequent literary works. For example, a novel author might expand a side character's arc in a sequel after receiving thousands of comments from game players requesting more context, turning audience input into a tool to deepen the IP's narrative richness across mediums. Regular meetings with collaborative teams (e.g., monthly syncs with game designers or animation directors) can further streamline this feedback loop.

4.3 Incentive and Community Mechanisms to Boost Engagement for Platforms

Platforms can drive reader participation and secondary dissemination through tailored incentive systems and community building. First, implement flexible, tiered reward mechanisms: link daily reading tasks (e.g., finishing 10 chapters of a collaboration-linked novel, leaving a thoughtful review on the novel's collaboration-related content) to points, where 100 points can be converted into $5 coupons for IP merchandise (e.g., The Wandering Earth novel sets) or 20% discounts on audiobooks. For members, add exclusive perks: early access to film adaptation behind-the-scenes content, discounted tickets to IP-themed offline events (e.g., script murder games), or monthly live sessions with authors and collaboration creators. Second, build vibrant, IP-specific communities—such as dedicated Bilibili forums or WeChat groups—where readers can share collaboration experiences (e.g., comparing a novel's ending to its animation adaptation, exchanging tips for an IP-based game). Host regular community activities: monthly "Collaboration Discussion Nights" where readers vote on topics (e.g., "Best Scene in The Founder of Diabolism Animation vs. Novel") and top contributors win extra points; or a "User-generated Content (UGC) Sharing Contest" where users post essays or videos about how a collaborative experience led them to read the original novel, with winning content featured on the platform's homepage. These mechanisms not only foster reader loyalty but also turn existing users into organic "IP Ambassadors," expanding the IP's reach through authentic word-of-mouth.

5. Conclusion

This study combines descriptive statistics, multiple linear regression analysis, and case studies (e.g.,The Wandering Earth for film-TV collaboration, The Founder of Diabolism for animation collaboration) to investigate how multimedia IP collaboration influences readers' reading interest. It classifies IP collaboration into five core types: film-TV adaptation, game integration, animation/comic reworking, offline experiences (e.g., script murder, pop-up stores), and audiobook production. The research further elaborates four key influence mechanisms: visualization (translating abstract textual descriptions into tangible images), interaction & emotional engagement (transforming readers into active participants and deepening emotional bonds), communication mechanisms (expanding IP reach via multi-platform dissemination and user-driven secondary spread), and scene-based immersive experience (strengthening attachment through multi-sensory offline interactions). Targeted suggestions are proposed: IP operators should adopt data-driven strategies via reader portraits; content creators need to engage deeply in collaborative creation to ensure narrative consistency; platforms should build incentive systems (points converted to coupons, member discounts) and communities to boost secondary dissemination.

Future research could expand samples across multiple platforms/regions, including emerging media (e.g., short videos, Virtual Reality), and conduct long-term tracking to analyze the impact of IP collaboration on readers' lifetime value.

References

[1] Wat E. K. et al. Will you read how i will read? naturalistic fmri predictors of emergent reading. Neuropsychologia, 2024, 193.

[2] Mackey M. Social justice for young readers: advocating for access, choice and time to read. Literacy, 2021, (1).

[3] Trushchelev P. Problem-based exposition in textbooks and readers' interest. Siberian Philological Forum, 2022.

[4] Miin-Hwa Lim J. & Chung V. L. Arousing readers' interest: an inquiry into chinese argumentative essays. GEMA Online Journal of Language Studies, 2021, 21(1).

[5] Qi Yong & Zhao Fuqiang. Cross-border linkage of film and drama variety: an analysis of the continuation path of IP benefits

ISSN 2959-6130

of film and television dramas. Audio-visual, 2024, (11).
[6] Wang Liang & Zhang Wang Li. Research on the development path and optimization strategy of the whole industry chain of online literature IP based on fan collaboration. China Digital Publishing, 2024, (4).
[7] Zhao Xinlian. Research on the Art Design of Cultural Tourism Products Based on Brand (IP) Linkage. Overseas Digest, 2025, (4).
[8] Hu Qian. The Journey Behind IP Linkage. Global Human Geography, 2024, (23).
[9] Widiati N. & Fitriyani D. Effect of interactive multimedia e-books on lower-secondary school students' curiosity in a science course. Education and Information Technologies, 2022, 27(4): 3845-3862.
[10] Kowalik J. & Szymańska A. Transmedia storytelling and audience engagement: a case study of The Witcher franchise. Media and Communication, 2022, 10(3): 123-138.