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On the Socialized Post-Print of TV Drama Dissemination in the Internet Plus Era

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Abstract

With the advent of the Internet era, all sectors of society have established direct or indirect relationships with the Internet, and television drama dissemination is similarly inseparable from the utilization of Internet technologies. Social media in the Internet context can facilitate the dissemination of television drama content and enhance the societal influence of television dramas. Based on this, this paper analyzes the attributes of television drama dissemination media and, taking the fan economy as a case study, focuses on how to utilize social media to achieve optimization of television drama dissemination effects.

Full Text

Analysis of the Socialization of TV Drama Dissemination in the “Internet Plus” Era

Abstract: With the advent of the Internet era, all sectors of society have established direct or indirect connections with the Internet, and TV drama dissemination is no exception—it inevitably relies on Internet technologies. Social media in the Internet context can facilitate the dissemination of TV drama content and enhance the social influence of TV dramas. Based on this, this paper analyzes the media attributes of TV drama dissemination and, using the fan economy as a case study, focuses on how to leverage social media to optimize TV drama dissemination effectiveness.

Keywords: “Internet Plus” era; TV drama dissemination; socialization

By Cheng Yingjing

With the continuous development of the Internet, China’s major social platforms include QQ, WeChat, Weibo, Zhihu, and Douban. Modern TV drama dissemination models can leverage these platforms to adopt a “many-to-many”

communication paradigm, thereby enhancing dissemination capacity. When using social platforms for TV drama dissemination, attention must be paid to the freedom and interactivity of communication, with official TV drama platforms playing a guiding role to ensure correct development direction.

1. Media Attributes of Social Media in the “Internet Plus” Era

1.1 Freedom as a Prerequisite The social media dissemination process is characterized by high degrees of personalization, manifested in the independence of each account and the diversity of disseminated content. These two aspects constitute social media’s vast dissemination network. However, this personalization must be built upon a foundation of freedom. The discourse power in social media discussions is no longer concentrated in the hands of a few; instead, every member enjoys independent and free expression rights unrestricted by identity, age, or geography. The freedom characteristic of social communication presented in TV dramas manifests in two aspects: first, the disseminated content itself must be free. Before virtually every TV drama release nowadays, a corresponding topic is created on Weibo, typically representing the drama’s title or theme. Weibo users can express their views and evaluations based on these themes, resulting in diverse and multifaceted commentary. Second, there is equality in dissemination status. In traditional TV dramas, information was primarily released through official channels in a typical one-to-many model. Under the new dissemination model, communication has become liberalized—anyone can freely express their views and evaluations of TV dramas through social media, which has become the main form of contemporary TV drama dissemination. The traditional model centered on official platforms is gradually shifting from one-to-many to many-to-many communication.

1.2 Interactivity as a Distinctive Feature Under the Internet model, social media has transformed many aspects of TV drama dissemination. Traditional dissemination was relatively singular, whereas the current model primarily adopts many-to-many communication. This many-to-many paradigm creates mutual interactivity, mainly manifested in two dimensions: first, interaction among social media users themselves. This form of interaction is completed through user exchanges, where each user can publish their viewpoints for others to comment on, sparking intense discussions that achieve TV drama content dissemination. Second, interaction between social media users and TV drama producers. In this dimension, official TV drama platforms play a guiding role, directing users toward proper evaluations and enhancing the drama’s social influence.

2. Mutual Influence Between TV Dramas and Social Media

2.1 TV Dramas’ Role in Social Media Dissemination The content disseminated on social media originates from TV drama content, providing rich resources for social media platforms. Classic lines, popular memes, and other

elements from TV dramas all supply material for social media dissemination. For instance, recent popular romance dramas like *In the Distance* or costume dramas like *The Journey of Flower* have sparked discussions on social media about women's perspectives on love after being broadcast through television media, enriching both the content and forms of expression on these platforms.

2.2 Social Media's Role in TV Drama Dissemination Just as TV dramas provide abundant resources for social media, social media also offers an excellent platform for TV drama dissemination. TV dramas possess both commercial and artistic attributes, which social media can amplify. From an artistic perspective, social media can interpret diverse artistic insights, expanding the influence of the drama's artistic expression. From a commercial perspective, social media serves as an important promotional platform for TV dramas while transforming traditional marketing patterns.

Before social media became active, audiences' reception of TV drama information remained relatively closed, with evaluations exchanged only through real-world interpersonal relationships. With the continuous development of social media, audiences now access more diverse TV drama information through varied channels, enabling different interpretations and expanding dissemination effects. The personalization of TV drama aesthetics reflects audiences' demand for independent thinking in their aesthetic pursuits, encompassing several aspects:

First, social media user groups possess independent thinking abilities. These users, as native inhabitants of China's Internet environment, are familiar with social media and Internet operations. Many have relevant educational backgrounds and independent thinking capacities, willingly expressing their views on TV dramas. The diverse and fragmented information on social media has, to some extent, cultivated audiences' ability to think independently.

Second, cultivating audience aesthetic abilities primarily employs public opinion guidance methods. After a TV drama airs, official accounts guide public understanding and promptly address audience questions. The interactive nature of social media communication enables both audience-to-audience and audience-to-official interactions, creating continuous feedback that expands audience cognition of the drama. Official use of social platforms not only cultivates audience aesthetic abilities but also helps producers understand audience aesthetic needs through interactive models, prompting the creation of more compelling film and television works.

Third, social media enhances TV drama promotional efforts. Marketing is essential for TV dramas, with promotion being the primary method. As social media evolves, audiences have more references when choosing dramas to watch. They can access more information and timely feedback through social media, making marketing campaigns more targeted and cost-effective.

3. TV Drama + Social Media = Fan Economy Analysis

The dissemination model of social media under the Internet model completely differs from traditional social media. As dissemination methods change, fan groups on social media also exhibit new characteristics. Many new actors in contemporary TV dramas may lack acting skills but gain numerous fans through their appearance, subsequently starring in multiple productions. This reveals characteristics of “new-type fan groups” in today’s film and television market.

First, new fan groups demonstrate stronger autonomy. Unlike traditional fans, these new fan groups employ multi-dimensional methods to expand TV drama artistic influence and broaden both the depth and breadth of dissemination. Social media under the Internet model features rapid information propagation—when a TV drama has a promotional page, it quickly dominates social platform homepages, leaving deep impressions on browsing audiences and sparking discussions that attract potential viewers. For example, the TV series *Ruyi’s Royal Love in the Palace* was originally scheduled for December 2017 but didn’t air until August 20, 2018, building tremendous anticipation through social media functionality. Additionally, social media maintains the continuity of TV drama influence. After a drama airs on social platforms, different audiences can repeatedly recommend previous works based on similar themes, awakening memories while diverse aesthetic evaluations from viewers at different times continuously expand the drama’s influence.

Second, new fan groups exhibit higher stickiness. In the social media era, increased fan stickiness benefits from the simplicity and freedom of platform operations. On Weibo, for instance, fans can create exclusive secondary accounts to interact with their favorite artists anonymously, without real-life concerns. Official drama accounts can employ various promotional methods like videos or one-click forwarding. The low participation threshold allows many social groups to freely join fan communities, increasing fan numbers, while the simplicity and speed of dissemination facilitate TV drama information propagation.

3.2 Manifestations of Fan Economy in TV Drama Socialized Dissemination With social media development, many TV dramas accumulate numerous fans even before filming begins. This primarily occurs because many dramas are adapted from online novels that already have established fan bases. When these novels are adapted into film and television works, their fan groups become the drama’s first batch of fans, actively participating in subsequent marketing and promotion to continuously enhance influence. Another fan source comes from performing artists—stars with stable fan groups transfer their followers to the drama when they participate, boosting social impact.

Beyond direct economic benefits for TV dramas, fan groups generate revenue for related industries. Star effects in dramas create loyal fans who exhibit herd behavior—when stars launch clothing brands, fans typically follow and purchase, driving brand economic growth. Additionally, drama filming locations create

social benefits. For example, the filming site of the 1997 *Dream of Red Mansions* became a local tourist attraction, generating economic income. Similarly, after *Nothing Gold Can Stay* aired, its immense social influence transformed its filming location into a major tourist destination.

3.3 Implementation Methods for TV Drama Fan Marketing First, TV drama fan economies must establish solid fan groups and form strong relational networks. Star attraction effects are crucial in this process. During dissemination, producers must strengthen connections between fans and stars, helping fans identify behaviors in the drama that mirror their real lives to increase identification. Simultaneously, official accounts should provide opportunities for fans to participate in drama planning activities and discussion topics, transforming scattered fans into cohesive communities.

Second, TV drama promotion must select appropriate social media platforms. TV drama dissemination requires integrated social media communication with clear focal points. Since different platforms host different fan groups, marketing models must be targeted with different emphases for different audiences to achieve rapid dissemination. The low participation threshold allows diverse social groups to join fan communities, while the simplicity and speed of social media facilitate TV drama information propagation.

In summary, in the TV drama fan economy, official producers must leverage fans' important role in dissemination through guidance methods to achieve marketing communication. Simultaneously, TV drama media professionals must possess Internet thinking and continuously innovate their use of Internet-based social media to promote the healthy development of China's TV drama industry.

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