

Can Artistic and Commercial Success be Simultaneously Achieved? An Empirical Analysis Based on Chinese TV Dramas' Data

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Abstract: In recent years, the film and television industry has been developing continuously, but the commercial and artistic level of film and television dramas is uneven, so how to properly understand the relationship between them has become a problem. This paper takes Chinese TV dramas from 2015 to 2020 as samples, and makes multiple regression analysis. It is found that the common factors that promote commercial value and artistic achievement include: directors win many awards, large production companies, channel providers, IP adaptation, and TV dramas are classified as suspense and crime. In order to further improve its commercial value and artistic achievements, Chinese TV dramas can start from these aspects, so as to better promote the long-term orderly and rapid development of the film and television drama industry.

Keywords: Chinese TV series; Artistic achievements; Commercial value; OLS

1. Introduction

In the past five years, with the rapid development of science and technology and economy in China, the scale of film and television drama industry is also growing. From 2015 to 2019, the market size of China's film and television entertainment industry has increased from 125.2 billion yuan to 213.1 billion yuan, of which in 2019, the serial drama market accounted for 61.4%, and the number of people watching TV dramas is also increasing. The expansion of the market scale of TV dramas and movies has also played a strong driving role in the surrounding industries. The continuous improvement of TV drama industry chain has driven the development of clothing industry and tourism industry, including book publishing, games and other extension industries. However, compared with the film and television drama market in developed countries such as the United States, China's film and television drama is still in the development stage, and the commercial and artistic level still needs to be improved. Around 2015, Great changes have taken place in China's film and television drama industry, Early TV dramas can only be produced, publicized and broadcast by TV or TV stations. With the development of the Internet, a group of young viewers have been lost. But with the development of platform enterprises represented by iQiyi, Youku and Tencent Video, With the rise of network channels, young people gradually return to the market. Therefore, according to the development status of China's film and television dramas, the market has also changed, and TV dramas are gradually produced based on the tastes of young people. The selection of TV dramas and actors are also selected according to the tastes and hobbies of young people at present. IP adaptation of TV dramas has become a popular trend in the film and television market, which has aroused widespread concern, and the value of film and television works has also become a concern of academic circles. Marx and Engels once emphasized that we should respect the law of art itself and achieve the unity of ideological content and artistic form. The value of film and television works includes artistic value and commercial value. For an excellent film and television work, artistic value and commercial value often complement each other. However, we find that some TV dramas have higher income in order to cater to the tastes of young people and attract traffic, but there is no improvement in artistic value; Accordingly, there are also some TV dramas with high artistic value, but the number of people watching them is very small.

Therefore, in order to help the film and television drama industry better cope with the hobbies of contemporary young people and make adjustments, By analyzing all domestic TV dramas in the past six years (2015-2020), this paper tries to study whether TV dramas can have both commercial value and artistic achievements. If they can have both, which factors will have a positive or negative impact on commercial value and which factors will have a positive or negative impact on their word of mouth?

Through the analysis of these TV dramas, we hope to find out the common factors that can promote commercial value and artistic achievements, so as to put forward suggestions for Chinese TV drama industry and help its healthy and rapid development.

2. Literature review

In terms of the value of film and television works, the existing literature mainly studies the influencing factors of the value of film and television works and the evaluation of the value of film and television copyright.

2.1 The factors affecting the value of film and television works

The factors affecting the value of film and television works discussed in the existing literature can be divided into three categories. First, the theme, director, actor, production cost and other characteristics. For example, Levin et al. (1997) proved through experiments that for films unfamiliar to the public, the addition of famous movie stars is easier to attract consumers^[9]; Chen et al. (2020) ranked the importance of influencing factors by random forest method, and found that director influence and starring influence are the most important factors affecting movie box office. Second, marketing and publicity factors such as Weibo's popularity, broadcast platform and channel.^[3] For example, Hu and Deng (2015) found that before TV dramas were broadcast, Weibo's popularity had a certain degree of positive correlation with TV drama ratings, especially positive Weibo, opinion leaders and forwarding volume^[7]; Chen (2018) pointed out that after grasping the IP content center, the value and channel of content marketing are important factors that determine the vitality and popularity cycle of domestic TV dramas.^[4] Third, macro-external factors such as political and economic environment, laws and regulations, including financial crisis, censorship, cultural industry development (Feng, 2009)^[5], and nominal GDP (Xia and Pu, 2012).^[18]

2.1.1 The commercial popularity of film and television works

Wang and Jia (2014) studied the films in 2010 and 2011 through the quadratic exponential smoothing method, which showed that the online search index was significantly related to the weekly box office and total box office in the film premiere week, the following week and the film life cycle, and proved that the higher the online search index, the commercial success of film and television works.^[16] Liu (2014) takes the film *Tiny Times* as an example, and analyzes how this film makes use of the analysis of massive data and market positioning, and makes low-cost films create high box office through integrated marketing and other means, explaining the marketing strategy in the era of big data.^[11] Shi et al. (2017) studied the impact of film reviews and short reviews on box office by establishing a dynamic comparison model of film reviews and short reviews on box office, and finally confirmed that the emotional tendency of online film reviews has no significant impact on box office, but the extremes of reviews will have an impact on box office.^[14] Sun and Liu (2017) studied the impact of online release of movie trailers on box office by establishing a model and estimating the model parameters, which showed that the number of attention and comment emotion of trailers had a significant effect on box office.^[15] The more attention, the more positive emotion words and the higher box office. Mei and Du (2019) are based on the film-related data of 298 prefecture-level cities and above in China and the Statistical Yearbook of Chinese Cities.^[13] By calculating the comprehensive index of movie box office, this paper studies the distribution characteristics and influencing factors of movie box office in Chinese cities by using spatial analysis and multiple linear regression method, and points out that the distribution characteristics of movie box office at provincial level are stepped from the eastern coastal areas to the western inland areas from high to low.

2.1.2 Artistic value of film and television works

Chen et al. (2016) studied the anchoring effect in the field of online word-of-mouth with Douban movie online scoring, which showed that there is anchoring effect in online movie scoring represented by Douban, high anchoring makes the score higher, bottom anchoring makes the score lower, and early warning has an impact on anchoring effect in scoring.^[2] Barwise and Ehrenberg (1987) studied how audience evaluation is related to audience size in TV dramas, and found that TV viewers tend to give general evaluation.^[1] Most viewers watch TV series from time to time, and the audience's love for a TV series varies with the frequency of watching it. There is also a double-jeopardy effect, in which smaller-audience series are loved by a relatively small audience, while popular series are loved by a relatively small audience. In his book, Garc á (2016) describes the production and acceptance of TV

series Dialogue and Relationship and links our social and cultural system and characteristics with specific events of TV series^[6]. It points out and analyzes why TV plays are popular and successful in emotional culture and the complex and highly developed environment created by TV play mode is particularly effective for exploring our "true" self through emotion.

2.2 Evaluation of the copyright value of film and television

At present, there is no unified and standardized evaluation system for the evaluation of film and television copyright value in China. The traditional evaluation methods in academic circles mainly include market value method, replacement cost method, income method, real option method, etc. (Landes and Posner, 1989; Levy and Duffey, 2007; Zhu et al., 2021).^{[8][10][19]} The existing literature at home and abroad mainly analyzes the copyright value evaluation of movies, while the research on TV dramas is less. Ma and Song (2012) defined and discussed the related concepts of copyright commercial value, and considered eight factors such as copyright authorization mode, legal life and originality of works in their film and television copyright evaluation model.^[12] Wu and Gao (2014) used analytic hierarchy process to construct a set of evaluation index system of TV drama copyright transaction. The selected indexes include artistic creation index, market factor index and copyright factor index of TV drama, and each index is assigned a value through expert questionnaire scoring form to determine the index weight.^[17]

To sum up, we can find that there are few comparative studies on the artistic value of film and television works and the artistic value and commercial value. This paper attempts to take Chinese TV dramas as an example to find out the influencing factors of artistic value and commercial value and make a comparative analysis. Specifically, taking multiple samples to study and summing up the general law, that is, besides well-known factors, what other factors will affect the commercial and artistic achievements of a film and television work.

3. Theoretical analysis

Taking film and television as an example, this article mainly analyzes the impact that the main creative team, actor team, production company, creative team, organizational planning, IP adaptation, type, etc. may bring to the commercial value and artistic value of film and television works.

3.1 The main creative team

This article selects the director and screenwriter to represent the main creative team of the TV series. Directors and screenwriters directly participate in the production of film and television works, and their level often determines the quality of film and television works to a large extent. If the director's popularity is higher, his new works are often expected by the public, and the more they can be recognized by the audience, and they can gain reputation while maintaining the art. In contrast, the domestic attention paid to screenwriters is obviously not enough, and there are not so many well-known screenwriters that have entered the public eye, and they can only contribute to the artistic level of the work itself. So hypotheses 1 and 2 are proposed.

Hypothesis 1: Well-known directors can simultaneously enhance the artistic value and commercial value of TV dramas.

Hypothesis 2: Well-known screenwriters help to enhance the artistic value of TV dramas, but do not affect their commercial popularity.

3.2 Leading team

Compared with the main creative team, the audience tends to focus more on the lead team, and then analyze the situation of the lead team. Actors can be classified into four categories with the following characteristics: good acting skills are high, good acting skills are low, poor acting skills are high, and poor acting skills are low. Generally speaking, the old opera bones have enough acting skills, rich experience, and reputation; the actors from the powerful school class are enough, but the reputation is not so loud; the net celebrity Young and handsome actors without acting is generally a half-way monk, and the main business is a singer or a song and dance group. Come participate in some TV dramas. Because now is the era of traffic supremacy, Internet celebrity Young and handsome actors without acting often brings the highest traffic and data. Some protagonists have high commercial enthusiasm,

but their acting skills are not enough to bring commercial enthusiasm to TV dramas and cannot have artistic value at the same time. Some lead actors have high artistic achievements, which can guarantee the artistic value of TV series, but because the topic is not high, it is difficult to bring commercial attention to TV series. So hypotheses 3 and 4 are proposed.

Hypothesis 3: The commercial enthusiasm of the starring team can increase the commercial enthusiasm of the TV series, but it may damage its artistic value.

Hypothesis 4: The artistic achievement of the lead team can increase the artistic value of the TV series, but does not affect its commercial popularity.

3.3 Production company

Film and television production is a very important link in the entire creation process of film and television works. In the current era of content competition, production companies have to rely on content to speak, and creating high-quality "explosive" boutique dramas is the key. The top-ranked high-quality production companies often have a more stable and high-quality creative team, have the ability to create explosive TV series, and can bring commercial enthusiasm while maintaining the artistic level. Therefore, Hypothesis 5 is proposed.

Hypothesis 5: High-quality production companies can simultaneously enhance the artistic value and commercial value of TV dramas.

3.4 Distribution channels

The distribution channels of TV series include traditional TV stations and online platform channels. With the development of mobile internet and the popularization of smart terminals, the playing of movies and TV series has gradually flowed from TV to mobile screens such as mobile phones. Online video platforms such as iQiyi, Youku, Tencent Video, Mango TV, and Sohu Video have gradually become important distribution channels for TV series. . The advent of the multi-screen era has significantly affected the distribution of film and television dramas, and diversified online dramas seem to be more popular than traditional TV dramas. In addition, since 2015, the State Administration of Radio, Film and Television has begun to control online dramas and put forward new requirements for the quality of online TV dramas. So hypotheses 6 and 7 are proposed.

Hypothesis 6: Online channel providers can simultaneously enhance the artistic value and commercial value of TV dramas.

Hypothesis 7: Traditional TV stations may not affect the artistic and commercial value of TV dramas.

3.5 IP adaptation

In recent years, IP-based film and television dramas have become popular. It has a certain degree of popularity before filming the TV series, and the initial flow and popularity must have innate advantages under the blessing of the original fans, and it is easy to become a hit. However, due to the large number of fans of the original work, the quality of the TV series is still very important. The adaptation must take into account the tastes of the general public, and at the same time, it must not be too far from the expectations of the fans of the original work, otherwise it is easy to be bitten by the traffic. Propose hypothesis 5.

Hypothesis 8: IP adaptation can enhance the artistic value and commercial value of TV dramas at the same time.

3.6 Subject type

There are many classifications of the themes of TV dramas, and the setting of the themes will affect the audience's decision-making in watching the drama. For viewers of different ages and identities, their preferences for the types of TV dramas are also different. From the perspective of the public, sometimes the public's type preference is affected by social issues, attracting social attention and sublimating artistic value in resonance with the audience.

Hypothesis 9: Some types of TV series can enhance the artistic value and commercial value of TV

series at the same time.

4. Research design

4.1 Sample selection and data sources

This article selects 2015-2020 Chinese TV dramas as the research sample. The data comes from Douban and Baidu Encyclopedia, and the data is obtained through Python crawlers. The research sample is processed as follows: 1) Excluding the TV series with the Top 300 scores of Douban each year, if the number of TV series scored in that year is less than 300, all data for the year will be retained; 2) Matching deviations due to duplicate names and other reasons will be corrected; 3) Eliminate the samples with abnormal or missing related data, and finally get 1386 valid observations.

4.2 Variable selection

4.2.1 The explained variable

The explanatory variables selected in this paper are TV drama artistic achievement and TV drama commercial enthusiasm, which are respectively measured by the TV drama's Douban score and the total number of Douban evaluations. To measure whether a drama is good, we can analyze it from two aspects. The first one is its broadcast volume and popularity. When a drama is discussed on the Internet, it proves that more people are concerned about the drama, or there are some popular phrases or emoticons that have gone out of the circle. During the intense discussion, they all drove the popularity of a TV series. The popularity will drive the ratings. If the popularity of a TV series continues to rise and the ratings are optimistic, the copyright can also be sold more, such as selling to different TV stations and online TV platforms. The second is how much people like it, which is generally presented in terms of ratings. The eyes of the masses are discerning, which can make everyone happy and happy, and feel that a high-quality TV series must be a good TV series. If the masses love to watch it, it proves that its model is possible to copy and learn from. It can be seen from the ratings and the number of ratings to measure how much the masses like a drama. This article uses Douban data, and analyzes it through the comprehensive big data of scores and the number of people evaluated.

4.2.2 Explaining variables

Table 1: Variable definition

Variable name	symbol	definition
The artistic achievement of TV series	ART	Measured by its Douban score
The commercial boom of TV dramas	BUSIBUSI	Measured by its Douban popularity, that is, the total number of Douban evaluations
The artistic achievements of the starring team	ACTOR_A	The number of awards and nominations for the three major awards (Magnolia Award, Feitian Award, and Golden Eagle Award) of the starring team before the TV series broadcast
The commercial enthusiasm of the starring team	ACTOR_B	The maximum popularity of the starring team on Baidu in the year before the TV series was broadcast
Director awards	DIRECTOR	The number of awards and nominations for the three major awards (Magnolia Award, Feitian Award, and Golden Eagle Award) for the director before the TV series broadcast
Screenwriter awards	WRITER	Number of awards and nominations for the three major awards (Magnolia Award, Feitian Award, and Golden Eagle Award) for the screenwriter before the TV series broadcast
Whether there is a big production company	PRODUCT	Are there any top 10 production companies involved in the production, including Huace Film and Television, Noon Sunshine, Ningmeng Films, Ciwen Media, Xinli Media, Yaoke YOUHAD, Perfect World Film and Television, Huanrui Century, Hualu Baina HIBN, Huanyu Film and Television, If there is 1, it is 1, otherwise it is 0
Whether there is a channel provider?	CHANNEL	Whether it was first broadcast on the five major online platforms, including iQiyi, Youku, Tencent Video, Mango TV, Sohu Video, if it is 1 and otherwise, it is 0
Whether there is a TV station IP adaptation	TV IP	Whether it was first broadcast on a traditional TV station, If yes, it will be 1, otherwise it will be 0
TV series Type	TYPE1, TYPE2, ..., TYPE10	The representative types in turn are plot, love, costume, comedy, suspense, fantasy, family, crime, war, martial arts, if it is, it is 1, otherwise it is 0

With reference to the existing literature, the selected explanatory variables include: the artistic

achievements of the lead team, the commercial popularity of the lead team, the director's awards, the screenwriter's awards, whether there is a major production company, whether there is a channel provider, whether there is a TV station, whether there is an IP adaptation, TV series. Among them, the same TV series can have multiple genres at the same time. The specific variable definitions are shown in Table 1.

4.3 Model setting

For the mixed cross-section data, the following multiple regression models are set:

$$\begin{aligned} \text{ART} = & \beta_0 + \beta_1 \text{ACTOR_A} + \beta_2 \text{ACTOR_B} + \beta_3 \text{DIRECTOR} + \beta_4 \text{WRITER} \\ & + \beta_5 \text{PRODUCT} + \beta_6 \text{CHANNEL} + \beta_7 \text{TV} + \beta_8 \text{IP} \\ & + \beta_9 \text{TYPE1} + \beta_{10} \text{TYPE2} + \dots + \beta_{18} \text{TYPE10} + \varepsilon \end{aligned} \quad (1)$$

$$\begin{aligned} \text{BUSI} = & \beta_0 + \beta_1 \text{ACTOR_A} + \beta_2 \text{ACTOR_B} + \beta_3 \text{DIRECTOR} + \beta_4 \text{WRITER} \\ & + \beta_5 \text{PRODUCT} + \beta_6 \text{CHANNEL} + \beta_7 \text{TV} + \beta_8 \text{IP} \\ & + \beta_9 \text{TYPE1} + \beta_{10} \text{TYPE2} + \dots + \beta_{18} \text{TYPE10} + \varepsilon \end{aligned} \quad (2)$$

Among them, the explained variables are TV drama artistic achievement and TV drama commercial enthusiasm, representing a constant term, representing the regression coefficient of each explanatory variable, and representing residuals.

5. Empirical analysis

5.1 Descriptive Statistics

Table 2 has listed the descriptive statistics of the variables selected in this paper. Among them, the mean value, standard deviation, maximum value and minimum value of ART of TV series artistic achievement are 5.932, 1.397, 2.2 and 9.7 respectively. In contrast, the minimum value and maximum value and standard deviation of BUSI of TV series commercial popularity are much different, indicating that there is a bigger gap in commercial popularity of different TV series compared with artistic achievement. The artistic success of the lead team ACTOR_A, and the commercial success ACTOR_B, show a similar trend. By observing the awards of directors DIRECTOR, the awards of scriptwriters WRITER, big production companies PRODUCT, channel providers CHANNEL, TV stations TV, and IP adaptation IP, it is found that the mean values are all small, indicating that the proportion of TV series with these characteristics is relatively low. Among the types of TV series, the three with the largest mean values are drama, love and costume, which represent more TV series of these types.

Table 2: Descriptive statistics

variables	mean value	standard deviation	minimum value	maximum value
ART	5.934	1.397	2.2	9.7
BUSI	24757.476	77847.782	41	1609224
ACTOR_A	1.386	3.454	0	28
ACTOR_B	15248.317	26379.994	0	227821
DIRECTOR	.14	.605	0	12
WRITER	.229	1.339	0	28
PRODUCT	.115	.32	0	1
CHANNEL	.276	.447	0	1
TV	.058	.235	0	1
IP	.058	.233	0	1
TYPE1	.671	.47	0	1
TYPE2	.387	.487	0	1
TYPE3	.162	.369	0	1
TYPE4	.161	.367	0	1
TYPE5	.141	.348	0	1
TYPE6	.087	.281	0	1
TYPE7	.068	.253	0	1
TYPE8	.058	.233	0	1
TYPE9	.05	.218	0	1
TYPE10	.028	.165	0	1

5.2 Empirical Result

The artistic achievement and commercial popularity of TV series are respectively taken as the explained variables for regression analysis. The regression results are shown in Table 3.

Table 3: Regression results

variables	artistic achievement		commercial popularity	
	coefficient	standard deviation	coefficient	standard deviation
ACTOR_A	.068***	.011	769.776	570.524
ACTOR_B	0***	0	-.004	.076
DIRECTOR	.476***	.058	12519.567***	3100.664
WRITER	.072***	.026	844.197	1416.653
PRODUCT	.277**	.113	18359.654***	6068.794
CHANNEL	.241***	.083	16614.959***	4465.184
TV	.035	.15	-2465.234	8082.615
IP	.772***	.155	119529.77***	8344.112
TYPE1	-.096	.086	9854.781**	4627.403
TYPE2	-.152**	.077	3630.291	4148.401
TYPE3	-.252**	.105	24399.388***	5633.349
TYPE4	.554***	.104	-4322.273	5596.478
TYPE5	.345***	.112	13020.105**	6049.664
TYPE6	.021	.128	1476.532	6883.287
TYPE7	-.242*	.144	3578.99	7755.145
TYPE8	.334**	.163	29375.373***	8765.86
TYPE9	.006	.167	-5500.788	8967.051
TYPE10	.22	.223	-8760.866	12000.796
Constant	5.697	.104	-6284.436	5607.825
R-squared		0.158		0.218
Number of obs		1386		1386

note: *, **, *** represent significant at the level of 10%, 5% and 1% respectively

For the artistic achievements of the TV series, the coefficients of the artistic achievements of the leading team, the awards of directors and scriptwriters, whether there are big production companies, whether there are channels, whether there is IP adaptation and other variables are significantly positive, while the coefficients of the commercial popularity of the leading team are significantly negative at the statistical level of 1%. This indicates that the more awards and nominations of the three major awards that the leading actor team, the director, and the writer (before the TV series are) win, the participation of Top10 production companies, the debut on five network platforms, and the participation of IP adaptation, the more it can all improve the artistic achievements of TV series, while the commercial popularity of the leading actor team is detrimental to the artistic achievements of TV series, that is, the higher the commercial popularity of the leading actor team is, the more unfavorable the achievement of artistic achievements of TV series. Among the variables of TV series, the coefficients of the variables classified as comedy, suspense and crime are significantly positive, while the coefficients of the variables classified as love, costume and family are negative at the significant level, reflecting the preference of TV series with artistic value.

For the commercial popularity of TV series, only the director's awards, whether there are big production companies, whether there are channels, whether there are IP adaptation and other variables, the coefficient is positive at the significant level. This shows that the more awards and nominations of the three major awards for director, the participation of Top10 production companies, the debut on five network platforms, and the participation of IP adaptation are all conducive to the improvement of the commercial popularity of TV series. Among the variables of TV series types, the coefficients of variables classified as drama, historical costume, suspense and crime are significantly positive, indicating that dramas, historical costume, suspense and crime enjoy higher commercial popularity than other types.

By comparing the regression results of artistic achievements and commercial popularity of TV dramas, it can be found that: A) Director of winning, major production companies, distributors, presence of adaptation, the classification of the TV series of suspense and IP crime of variable coefficient for them were significantly positive, consistent, representing that the more awards and nominations of the three major awards for the director, the participation of Top10 production companies, the debut on five network platforms, and the participation of IP adaptation, the types of TV series are suspense and crime, both of which can enhance the artistic achievements and commercial popularity of TV series. With any of these characteristics, the TV series can achieve the increase of artistic value and commercial value at the same time, holding other variables constant. That is to say, in this case, the artistic and commercial success of a TV series can be achieved at the same time, confirmed hypothesis 1, 5, 6, 8, 9. In the next

three cases, artistic and commercial success are incompatible. B) The artistic achievement and commercial popularity of the leading team and the awards of the scriptwriter will only affect the artistic achievement of the TV series, but not the commercial popularity of the TV series. This reflects that for a TV series, the selection of leading actors with high artistic achievements or high commercial enthusiasm or scriptwriters who win relatively more awards can only enhance its artistic achievements, but not affect its commercial popularity. C) There is a conflict in the variable coefficient symbols of the classification as ancient costume, that is, although the TV series with ancient costume is of low artistic achievement, it will bring higher commercial popularity than the TV series with non-ancient costume. D) The categories of love, comedy and family only affect the artistic achievements of TV series, but do not affect their commercial popularity, indicating that the themes of love, comedy and family have a more significant effect on artistic achievements than the commercial popularity. Among them, the artistic achievement of love and family TV series is low but does not affect its commercial popularity, while the artistic achievement of comedy TV series is high but does not affect its commercial popularity. Hypothesis 2, 3, 4, 7 are confirmed.

6. Conclusion and Suggestion

Based on the multiple regression analysis of Domestic TV dramas from 2015 to 2020, this paper finds out the factors that may affect the artistic achievements and commercial value of TV series, and makes comparative analysis, and finds that: the more times the director wins awards, the Top 10 production companies participate in the production, channels, IP adaptation, and the TV series is classified as suspense and crime, the more artistic achievements and commercial popularity of the TV series can be improved.

Accordingly, in order to promote the high-quality development of China's film and TV drama industry, this paper puts forward the following revelations and suggestions:

6.1 Give play to the signboard role of well-known directors

The more awards a director receives, the more popular he is. Famous directors are popular signboards with high ratings and high commercial returns, and often can well combine literary and commercial categories. Also, when casting, directors shouldn't focus too much on the amount of network flow the leading team can bring. Although the current flow is popular, and can bring high exposure and topic heat to the works, but the TV series with high reputation generally need strong actors to lead the work.

6.2 Select high-quality film and television production companies

The production level of the TV series will largely change the audience's decision to watch the film, and only the drama made with diligence will be accepted by the audience. Through mode innovation and Internet marketing, it can meet the audience's requirements for the quantity and quality of TV series and escort the popularity of TV series.

6.3 Use network channel and traditional TV channel at the same time. In the Internet era, network platform broadcasting has been approved by the market.

Popular films and television works become a powerful flow entrance, containing a huge business opportunity. In the future, with the formation of investment, production and distribution modes of online dramas, the boundary between them and traditional dramas will be further blurred.

6.4 IP adaptation helps both the artistic value and traffic of films and TV dramas

It should be noted that some IP works may change their spiritual core because of inadequate remaking level, over-review requirements, excessive pursuit of market topic effect and other reasons, and the level of works is greatly reduced. Although IP adaptation means network flow, we should still pay attention to the quality of scripts, and learn from the experience of successful works, try to innovate on the original IP architecture, and enrich the levels of works.

Topic selection of TV series has to meet the market demand. Policies, environment and popular trends change every year. Digging new popular themes can sublimate artistic value while gaining high popularity and promoting works to become popular.

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