

Research on the Current Situation and Countermeasures of Chinese TV Drama Export

Aiping Luo¹, Shuoyan Lin², Wenting Zhou²

¹Guangzhou Beijing Road Branch, Industrial and Commercial Bank of China, Guangzhou, 510000, China

²School of Economics, Guangzhou College of Commerce, Guangzhou, 510000, China

Abstract

Export service trade of TV drama is an important part of cultural service trade and one of the important elements to improve national soft power. With the support of China's national policy and the joint efforts of all enterprises in the TV drama industry, the development of China's TV drama industry has gained a good momentum, but its international competitiveness is still in a weak position. This paper firstly introduces the export history of Chinese TV dramas, and at the same time systematically researches and analyses the current situation of China's TV drama exports in the past ten years; it also explains and analyses the industrial development overview of Chinese TV dramas and the macro-environment faced by them. Secondly, according to the export status of Chinese TV dramas, the obstacles facing the export of TV dramas are put forward. Finally, this paper puts forward corresponding countermeasure suggestions according to the problems faced by Chinese TV drama exports, which will help Chinese TV dramas to enhance their export competitiveness.

Keywords

TV series export service trade, Export status, Chinese TV dramas, Competitiveness, Overseas countermeasures.

1. Introduction

Under the background of globalisation, exchanges between countries and regions in the world have become more and more frequent. Measuring a country's comprehensive strength in the international arena is not only about hard power such as economy, science and technology, military and so on, but also about the increasingly important influence of cultural soft power on the comprehensive national power, and the trade of cultural services has gradually taken up a larger proportion of China's service trade. Since the "Belt and Road" initiative was put forward in 2013, China's trade in cultural services has gradually entered into a good situation, in which the film and television culture industry plays the most significant role; the trade in film and television services is an important component of the trade in cultural services, and also an important way of cultural dissemination and exchange.

According to the data provided by China's State Administration of Radio, Film and Television (SARFT), TV dramas are the most important genre in the international dissemination of China's broadcasting and TV programmes, accounting for 70% of the total. Drama is closely related to people's lives, is the combination of art and life, and its effect has positive externalities. The export of a country's TV dramas can not only effectively disseminate its own culture, but also drive the development of certain other industries involved in TV dramas, which is conducive to the improvement of the overall economic level.

So far, China has been a big producer of film and television, but has not yet become a film and television powerhouse like the U.S. and South Korea. In addition, although the export trade of

Chinese TV dramas has ushered in a spring with the support of China's national policy and the impetus of the general market environment, there is still a large trade deficit. China's TV drama works through its special form of expression to the world to show China's style, spread China's culture, China's image, interpretation in line with the cultural values of the ancient Chinese civilisation, but China's current TV drama industry at home and abroad are faced with the British drama, the United States, Japan, Korea and other film and television powerhouses such as the fierce competition, with which at the same time the world is in a period of turmoil and change, and experiencing a new Crown Pneumonia outbreak, at home and abroad. Under the complicated environment, the film and television industry has ushered in new opportunities, and China's TV drama export trade has also been given the opportunity to emerge, in order to grasp the opportunity to follow the trend of vigorously developing China's TV dramas to the sea, and to reduce the TV drama trade deficit, it is necessary to conduct an in-depth study of China's TV drama export, so as to help improve the TV drama industry related trade theories, and put forward constructive countermeasures, and to help the spread of Chinese culture.

2. Literature Review

2.1. Current situation of domestic research in China

In China's domestic research, a part of Chinese domestic scholars is analysing the current situation of China's trade in the whole film and television big industry (including TV dramas, movies, animation, etc.). For example, Wei and Xia (2008) believe that China's trade in film and television cultural services has a huge trade deficit, imports more film and television works from film and television developed countries, and there are problems such as less intra-industry trade and lower influence of the film and television industry in the international arena[1]. By comparing with the United States and other big countries in the world film and television trade, it is analysed that the international competitiveness of China's film and television cultural services trade is insufficient, the export of film and television products produces a large cultural discount phenomenon, and the government support is insufficient. Guo (2018) believes that the export situation of China's film and television industry is not optimistic, through the development of China's film and television cultural services trade history, development results and other status quo puts forward China's film and television cultural services trade in the product quality of the whole is poor, film and television marketing methods are too single, there are cultural, language and other cultural barriers to trade, in addition, through the film and television trade and the developed countries and then puts forward In addition, by comparing with the developed countries in the film and television trade, it puts forward the suggestions to enhance the international competitiveness of China's film and television cultural service trade in line with China's national conditions[2]. Liu (2021) combed the data of China's film and television exports to 57 countries around the world during the period of 2000-2019, and found that China's film and television export competitiveness has a huge disadvantage through the empirical analysis of the factor of cultural distance[3].

Other scholars study the trade of cultural services in China's TV drama industry, and Zhao (2020) also mentions that "cultural discount" hinders the export of Chinese film and TV dramas, the lack of excellent domestic film and TV drama production teams, the lack of 3D technology production level makes domestic film and TV dramas have low visual enjoyment, and there are also some foreign countries in the talent, technology, and policy factors that lead to export restrictions[4]. Policy factors lead to export restrictions.

2.2. Foreign Research Status

On the importance of film and television cultural services trade in international trade, Mitchell (2009) that the needs of the people of all countries do not only lie in the demand for goods,

although the development of trade in goods has been continuously to meet the demand for this part, but people will also have a demand for cultural services products, cultural services trade will be in addition to trade in goods in addition to another trend of international trade[5]. In addition, they focused on the media trade in cultural services trade for analysis, that through such media trade as film and television cultural services trade can enable countries to carry out cultural exchanges, information exchange.

In terms of cultural differences, language differences and other cultural discounts resulting from the trade in film and television cultural services, Hoskins et al. (1989) pointed out that when cultural service products are exported to countries or regions with different cultural backgrounds, due to the excessive cultural differences, it will lead to the audience in these countries to have a different understanding of the product, and the attractiveness of the product will be reduced, and the value of the cultural product will be greatly discounted[6]. On the contrary, if the cultural differences are small or the cultural background is similar, the cultural discount will be reduced. Gabriel and Farid (2010) mentioned that trade between two trading countries with differences in cultural background will lead to an increase in the cost of the trade transaction due to the cultural discount, and at the same time, it will reduce the trade flow between the two countries[7]. On the contrary, trade transaction costs will be reduced and trade flows between two countries will be increased. Disdier (2010), in his research and analysis of bilateral trade in the film culture industry, with the inclusion of cultural factors such as language and religion, and with the assumption of monopoly trade, he argues that cultural exchanges between the two trading countries will affect consumers' film preferences, thus promoting the development of film culture trade[8]. The film culture trade will be boosted. And he believes that the smaller the cultural differences between the two trading countries, the more frequent the trade will be conducted. Egger and Lassmann (2015), by using with Switzerland as a trading country as the object of their study, in the case of trade between the two countries, when there is a common language, the share of trade in some specific products will increase by nearly 19.6 per cent[9].

3. The Current Situation of China's TV Drama Export Development

The development of a country is not only based on the national system, laws and regulations, and other factors at the national level that are appropriate to its national conditions, but also influenced by the social environment created by a certain national system and the overall quality of its citizens. Similarly, the export development of Chinese TV dramas is not only based on the policy environment that guides or promotes or even restricts the development of Chinese TV dramas, but also changes and develops based on the constraints or promotions brought about by the overall internal industrial atmosphere and environment of Chinese TV dramas.

3.1. Current Situation of China's TV Drama Internationalisation

3.1.1. Export History

In 1958, China's first TV drama "A Bite of Vegetable Cake" was born and first broadcasted on Beijing TV. Due to the technical limitations of the form of live TV drama screening, as well as the shortcomings in the content and quality of TV drama production, Chinese TV dramas were not disseminated internationally in the initial stage. Meanwhile, the 1960s and 1970s saw the rapid development of the TV drama industry throughout the world. Under the influence of the general environment of reform and opening up in 1978, China began to gradually usher in opportunities for the export trade of TV dramas. In the pre-reform and opening-up period, China mainly imported excellent TV dramas from overseas countries or regions, such as Garrison Squad from the U.S., Shin from Japan, Legend of the Eagle Shooting Heroes from Hong Kong, Green River Grass from Taiwan, etc. Accordingly, professional translation and production

teams were set up to dub or translate the imported TV dramas, and the 1980 Chinese-Japanese co-production *The Star of Hope* became the first export of Chinese TV dramas. From the 1980s to the 1990s, China mainly learnt from the production methods and contents of other countries and regions by means of Chinese-foreign co-productions, thus continuously innovating the contents and genres of Chinese TV dramas, and gradually enriching the genres, themes and narratives of Chinese TV dramas. During this period, more and more classic Chinese works went to the world, such as *Journey to the West*, *Dream of the Red Chamber*, *Water Margin*, and *Pearl Palace*.

After entering the 21st century, before Chinese TV dramas could gain a firm foothold abroad, the whole TV drama industry was in a depressed state due to the strong impact brought by the rise of Korean dramas on the Chinese TV drama industry. Korean dramas occupied a large part of China's market, and South Korea initiated a ban on "Chinese dramas" after the popularity of "Princess of the Pear" in South Korea in 1998. At the same time, Chinese TV drama themes and types, and overseas hit works are relatively old, while Korean dramas have already presented their own distinctive filming methods and creative content in various types of TV drama production, and have become popular in the entire Asian market, so the competitiveness of the Chinese TV drama market is relatively weak. During the period of 2000-2012, although some Chinese TV dramas were exported to overseas markets, the overall situation was lukewarm.

3.1.2. Overview of exports in the past ten years

During the ten years from 2012 to 2021, the total export volume of Chinese TV dramas was 5,013 TV dramas, with more than 220,000 episodes, and the total export value was US\$448 million, accounting for 66.03% of the total export volume of Chinese TV dramas. It can be seen that the export trade of TV dramas is the key to exporting Chinese culture, and is the "megaphone" for transmitting Chinese stories and values to the world. Among them, the number of exported films and episodes was the lowest in 2013, with only 243 films and about 11,000 episodes; while the number of exported films and episodes in 2018 reached the peak of the decade, reaching 1,168 films and about 40,000 episodes.

From 2012-2021, the number of Chinese TV drama exported parts and episodes showed an overall upward trend, except for a downward trend in 2012-2013. Since the "Belt and Road" initiative was put forward in 2013, it has provided new channels for Chinese TV dramas to be disseminated overseas, and the "TV China Theatre" proposed by the State Administration of Radio, Film and Television of the People's Republic of China (SARFT) was launched in Cambodia for the first time in 2014, and in the following years, the "Belt and Road" initiative was launched in Cambodia for the first time in the following years. In the following years, overseas communication channels were built in Southeast Asian countries along the "Belt and Road" route, and Chinese TV dramas gradually began to go out of the country, setting off a wave of Chinese TV dramas in the Southeast Asian market. At the end of 2019, the Xin Guan Pneumonia epidemic began to spread in China, and the whole country began to enter the stage of fighting against the epidemic, and at this time, most of the Chinese domestic industries were hit by the epidemic. most industries were hit by the epidemic, and the production, filming and export of TV dramas were all affected, with the number of exports declining. In 2021, China's epidemic improved and achieved dynamic clearance, and China's domestic production began to resume and resume, and China's TV drama exports have recovered to the level prior to the New Crown Pneumonia epidemic. In 2021, China's annual TV drama exports have reached US\$56.83 million in total, a year-on-year increase of 118%, accounting for about 75% of China's total TV programme exports; 714 TV dramas and more than 30,000 episodes were exported throughout the year.

3.1.3. Export Regions

By 2021, Chinese TV dramas have been disseminated in more than 200 countries in five continents, including Asia, Europe, Africa, America and Oceania. However, its home turf is still in Asia, and its market share in Europe and the United States accounts for a small percentage, or even shows a decreasing trend. The proportion of income from TV drama exports to Asia (including Hong Kong, Macao and Taiwan) is as high as 83.94 per cent, especially in Southeast Asian countries, which is also the core market for Chinese TV drama exports, with an export value of about US\$8.61 million, accounting for about 15 per cent of the total export value. From 2012-2021, the total amount of Chinese TV drama exported to Southeast Asian countries will be about US\$73 million, accounting for the total amount of China's TV drama export in the period of 10 years. The total export value of Chinese TV dramas to Southeast Asian countries from 2012 to 2021 will be about 73 million USD, accounting for 17% of the total export value of Chinese TV dramas in 10 years.

The Americas and Europe, which accounted for 10.56% and 3.49% of China's TV drama exports respectively, ranked second and third in China's total TV drama exports. The amounts of Chinese TV drama exports to the Americas in 2015, 2018 and 2021 are the three years of more obvious growth in the decade. Among them, 2021 is the biggest peak in the decade. China's revenue exported to the Americas is on a growing trend, but the overall growth has not reached a stable growth, for example, the amount exported to the Americas rose sharply in 2014-2015, and then showed a sharp decline in 2015-2016, including the later years of 2016-2018, 2018-2019, and 2020-2021, all of which were non-stable growth. As for the export of Chinese TV dramas to European countries, the total income reached the highest only in 2015, which was about US\$5.5 million, and the export value as a proportion of the total export amount showed an overall downward trend during the decade.

Obviously, there is a big difference in the export of Chinese TV dramas between Europe and the United States, which is due to the fact that users in the Americas, such as YouTube and Netflix, basically cover the world's audio-visual media platforms, and in these recent years, the quality of China's TV drama production has gradually improved, and its overseas dissemination has gradually improved, such as the production of "The Beginning", "People's World", and "Cang Lan Zhi", and other domestic explosive dramas produced since 2020 have also been loved by many overseas viewers, and the copyrights of these hits have been bought out by Netflix, the world's second-largest audiovisual streaming platform, during their domestic broadcasts in China, which is conducive to the international dissemination of Chinese TV dramas.

3.1.4. Types of Exports

Taking Southeast Asia, the core market for Chinese TV drama exports, as an example, before 2015, Chinese TV dramas were mostly exported as ancient costume dramas, and they also achieved good results. For example, the harem drama work "Legend of Zhen Huan", which is based on the theme of ancient China, was deeply favoured by overseas audiences. In the past two years, the proportion of Chinese costume dramas exported has decreased, but their overseas income and popularity are better than other types of TV dramas, and they are still competitive and influential overseas. During the ten years that Chinese TV dramas have been exported to Southeast Asian countries, according to incomplete statistics, the number of exported TV dramas totalled 980, of which 353 were ancient dramas, accounting for 36.02% of the total number of exports. And, in 2021, the overseas revenue ranking of TV dramas with this theme occupied 90% of the top ten in total revenue. A number of excellent ancient dramas, such as "Meng Hua Lu", "Cang Lan Zhi", "Starry Night", etc., are popular in Southeast Asian countries and have also created a craze in Europe and the United States. It can be seen that ancient costume dramas are the TV drama themes that occupy a comparative advantage in Chinese TV drama exports.

It is most worth mentioning that among all the exported subjects of Chinese TV dramas, there are 514 contemporary dramas, accounting for 52.45% of the total, which is also the most exported subject among all the chronological subjects, while the other 11.53% of the total exported subjects are modern dramas and contemporary dramas. Drama themes divided by era can be subdivided into real-life themes, suspense themes, women's themes and so on, such as "Love in the Mountains and the Sea", which is a major drama reflecting the determination of the Chinese people to get rid of poverty and to pursue a better life; "All's Well", "Little Farewell", "Big River", "Just Thirty", and other modern themes reflecting the contemporary life of the Chinese people or women, and the international popularity of "suspense", which is the most popular genre. There are also modern and contemporary suspense works with a modern background in line with the international popularity of "suspense" film and television themes, such as White Night Chase, Hidden Corner, Silent Truth, and The Beginning, which have been well received by overseas viewers.

4. Obstacles Facing the Export of Chinese TV Dramas

4.1. Serious Piracy and Damaged Industry Environment

Although China has strictly managed and audited TV dramas imported from abroad, which has led to a reduction in the import volume of imported TV dramas and narrowed the trade deficit, European and American dramas, Korean dramas, etc. have formed a certain audience base in China, and some piracy behaviours have appeared in China, i.e., lawbreakers uploading films to homemade TV and film websites or APPs without authorizing foreign TV and film copyrights or intellectual property rights. This hidden line of transmission maintains the original audience base of overseas TV dramas and may even attract a new group of viewers. Similarly, Chinese domestic TV dramas have also appeared on these piracy platforms, which greatly infringes on the intellectual property rights and labour fruits of film and TV production enterprises and increases the costs associated with their film and TV productions.

To sum up, the undesirable piracy phenomenon in China makes Chinese-made TV dramas still face the impact of overseas TV dramas, which will also affect the healthy development of Chinese-made TV dramas. Unregulated overseas TV dramas flood the Chinese TV drama market, taking up market share and weakening the competitiveness of Chinese TV dramas; while "pirated" Chinese TV dramas also grab market share with Chinese TV dramas broadcasted through regular channels, damaging the entire industry environment and discouraging the production of outstanding Chinese TV dramas. The whole industry environment is damaged, which is not conducive to the production of excellent Chinese-made TV dramas.

4.2. Cultural trade barriers in film and television hinder exports to a certain extent

4.2.1. Natural cultural trade barriers - "cultural discounts".

There are certain differences in cultural backgrounds, language habits and other ideologies among countries around the world, and a country or region will fail to achieve a similar effect to the Chinese domestic market when exporting cultural products to other countries or regions, thus generating a natural cultural trade barrier - cultural discount (Zhao, 2020). For example, when China exports comedies, due to the differences in language and social environment, the audience in other countries cannot understand the laughs in the drama; Chinese costume dramas are often praised by audiences from different countries because of the exquisite costumes, but due to the differences in culture and language, the costume dramas with strong ancient historical background may be difficult to be understood by other countries, and the ancient costume dramas often have some ancient Chinese, which is difficult to be translated into the language of other countries, and the expression is difficult to be expressed in the

language of other countries. In addition, there are often some ancient Chinese characters in ancient dramas, which are difficult to be translated into other languages, and the effect of expression is far from being as good as the original one.

Chinese TV dramas are exported to more Asian countries, where the cultures are relatively close to each other, so they are easier to be accepted and understood, and the cultural discounts are smaller, whereas other Western countries are far from Chinese culture and customs, and the audience may lack interest or have difficulty in understanding the connotations of the products, so these cultural products are greatly discounted, weakening their cultural value. The existence of cultural discounts also makes it difficult for China's TV drama industry to expand overseas markets.

4.2.2. Other film and television cultural trade barriers

As imported overseas TV dramas will occupy the market share of Chinese domestic TV dramas, it will cause a big impact on Chinese domestic TV drama industry, and will also make the trade deficit bigger and bigger as a result. In order to protect their own TV drama industry, some countries strictly control the import of TV dramas. For example, some countries restrict the import of overseas TV dramas through import licences, i.e. no overseas TV drama can be imported without obtaining a licence, e.g. India, France, etc.; some other countries, such as Brazil, Canada, etc., control the tariffs of imported TV dramas, i.e. increase the tariffs on overseas TV dramas, forming tariff barriers; when "Huanzhu Ge Ge" entered into the South Korean market, it became a hit and the three mainstream TV stations in South Korea, SCTV and SBC, were very popular. When "Huanzhu Ge Ge" entered the South Korean market, due to its high popularity, the three mainstream TV stations in South Korea, SBS, KBS and MBS, claimed that they were determined not to broadcast Chinese TV dramas anymore; there are also other restrictions on TV drama transmission services and the number of imported TV dramas, etc., and all of these barriers form obstacles to China's TV drama exports.

4.3. Overall quality of TV dramas still needs to be improved

At present, the overall quality of Chinese TV dramas exported overseas is still flawed. Although the number of exported subjects is gradually increasing, the overall quality is not at the same level, and there are fewer classic dramas. After years of development, Chinese TV dramas do have a certain influence and competitiveness in the global TV drama market, but their value overseas is not high. In terms of spreading and expressing Chinese thought and culture and Chinese values, TV dramas that lack clear, true and accurate, graphic depictions of China's actual outlook and attitudes do not fully achieve the purpose of letting the world know China deeply and feel Chinese culture, and it is difficult to gain a firm foothold in the highly competitive overseas TV drama market. Therefore, it is very important to improve the production quality of Chinese TV dramas.

5. Countermeasures for Chinese TV Dramas Going Overseas

5.1. Improve the legal mechanism of copyright and raise the awareness of copyright.

A large number of infringers have exploited legal loopholes to make profits, and piracy of TV dramas has become a recurring problem in the market. These infringements are not only disrespectful to the fruits of TV drama producers' labour, but also affect the image and honour of the country, bring a bad atmosphere to the society, seriously damage the environment of the TV drama industry, and hinder the development of Chinese TV dramas.

At the national level, the relevant national government agencies should increase judicial protection for TV drama production, distribution and broadcasting, further improve laws and regulations on copyright and other intellectual property rights, and intensify supervision to

crack down on infringement; at the same time, they should also raise the copyright awareness of national consumers, such as by establishing a reporting mechanism for film and TV piracy and encouraging consumers to watch TV dramas through regular platforms and channels, so as to create a benign environment for the development and development of the TV drama industry in China. At the enterprise level, TV drama production enterprises have to create a healthy environment for the development of the TV drama industry and a competitive atmosphere.

At the enterprise level, TV drama production enterprises should resolutely safeguard their intellectual property rights against infringement, and discover and safeguard their legitimate rights and interests in a timely manner, either by setting up a department or group for safeguarding intellectual property rights in film and TV production, reporting infringing websites or APPs, or safeguarding their own rights and interests by legal means, such as suing the corresponding infringing enterprises or individuals.

5.2. Optimising the quality of TV drama productions

5.2.1. Enhance the penetration of universal values and improve the level of translation so as to reduce the "cultural discount".

Human beings have a common pursuit and understanding of human emotions, and universal values for the world, such as the exploration of human nature, the desire for justice, peace, respect, love, affection, friendship, etc. These common human topics reflect universal values, and even though there are differences in cultures, languages, races, and genders, people can still resonate with universal values. Therefore, by strengthening the integration of Chinese TV dramas with universal values, the "cultural discount" can be reduced, which is conducive to the development of Chinese TV dramas abroad.

At the national level, the state can encourage enterprises to enhance the integration of TV dramas with Chinese culture and values by means of tax reduction or incentives, so as to interpret universal values from a Chinese perspective. In addition, professional export film and television translation centres or translation talent training centres should be set up to reduce the cultural discounts caused by language differences.

At the enterprise level, when producing TV drama works, enterprises should proactively take the social responsibility of spreading Chinese culture and values, and produce TV drama works with rich connotation and influence. For example, when producing TV dramas, they should give more play to the influence of ideas conveyed by film and television, and incorporate the ideas that people want to convey to society and people into the content and filming of TV dramas, so as to reduce the dissemination of vague and nutrient-less contents.

5.2.2. Cultivate high-quality TV drama creative talents to create TV dramas with Chinese characteristics

In recent years, excellent TV dramas with strong traditional Chinese culture as well as reflecting the concepts of Chinese families in different periods, such as "Thirty Only", "People's World", and "Love in the Mountains and the Sea", have been loved by a large number of overseas viewers, which is a good example of the fact that the creation of TV dramas has to be infused with the local culture and have the awareness of expressing the local culture. Therefore, it is also necessary to cultivate high-quality talents for the creation of TV dramas.

At the national level, the state can invest a certain amount of money to build TV drama talent training centres, such as scriptwriters' exchange centres, producers' cultivation centres, actors' acting training centres, and so on, to attach importance to the training of personnel related to the TV drama industry. In addition, it is also necessary to rectify the film and television industry, especially in terms of actors' remuneration, through legal means to limit the maximum remuneration of actors, or increase the monitoring of actors' tax evasion, so as to limit the actors to ignore the progress and growth of their acting skills due to the millions of salaries.

At the corporate level, companies should look at their own TV drama productions or actors from a sustainable perspective, using a certain amount of time and cost to cultivate the professionalism and acting ability of the actors, and set up different salary ladders within the company according to the level of different actors, while setting up a generous welfare system for those who excel in their abilities.

5.3. Grasp the industrial situation and improve international competitiveness in line with the trend

5.3.1. Encourage film and television enterprises to export, and strengthen international cultural exchanges

In order to accelerate the pace of Chinese TV dramas going overseas and encourage the production and export of domestic TV dramas, a long-term development strategy is essential. In terms of export policy, the state can provide export subsidies or tax rebates to TV drama export enterprises to reduce the export cost of domestic TV dramas, so that they can be more competitive in the international market with cost advantages. In order to maintain a dynamic balance in the import and export trade of TV dramas and reduce trade barriers, in terms of import policy, it should conduct friendly negotiations with other countries, formulate equal cooperation strategies, and increase the import of excellent TV dramas to countries with good TV drama cultural trade relations.

In addition, international exchanges in the TV drama industry can be strengthened, such as opening official industry exchange meetings and exchanging experiences with countries with developed film and television industries; encouraging Chinese-foreign co-productions of TV dramas, and friendly cooperation in terms of talents, technology and capital to reduce production costs and improve production quality, and the Chinese-foreign co-production method can also enable Chinese TV dramas to go out of the country in a more efficient way.

5.3.2. Seize the opportunity of online audiovisual and strengthen the international cooperation of online audiovisual platforms

With the development of the Internet and technology, online audiovisual platforms have become a new star force in the international dissemination of Chinese films and TV dramas. China's domestic network audiovisual platforms, such as Aiqiyi and Tencent Video, should seize this opportunity by launching the "overseas version" of their platforms to promote content copyright and platform services, and realise simultaneous export; or through mergers and acquisitions of influential local network audiovisual platforms in the exporting countries or regions, or through cooperation with local network audiovisual platforms in the exporting countries, to promote the development of China's network audiovisual products. In addition, China's major online audiovisual companies are also promoting the export of Chinese audiovisual products.

In addition, China's major domestic online audiovisual platforms can market and promote Chinese TV dramas through famous overseas social media platforms, which is also conducive to overseas online audiovisual platforms to capture the needs of overseas audiences and strengthen cooperation with Chinese online audiovisual products. For example, marketing and publicity can be carried out in the form of videos or graphics through platforms with many users around the world such as YouTube, Instagram, TikTok, etc. In particular, marketing and publicity on short-video platforms such as YouTube and TikTok, which are fast-spreading and cover a wide range of areas, has a relatively quicker effect.

References

- [1] T. Wei, B.L. Xia: Analysis of the Current Situation and Reasons of China's Film and Television Cultural Trade, International Economic and Trade Exploration, (2008) No.3, p. 65-69. (In Chinese)

- [2] T.Z. Guo: *Research on the international competitiveness of China's film and television service trade* (Shandong University of Finance and Economics, China 2018)
- [3] S.Y. Liu: *Analysis of factors affecting China's broadcasting, film and television service trade exports* (Capital University of Economics and Business, China 2021)
- [4] H.J. Zhao: Exploration on the Countermeasures of Domestic Film and Television Drama Export, *Journal of Heihe College*, (2020) No.12, p. 67-69. (In Chinese)
- [5] R.L Mitchell: The GRILL: Craig Mundie, *Computerworld*, Vol. 18 (2009), p. 11-12.
- [6] C. Hoskins, R. Mirus, W. Rozeboom: US television programmes in the international market: Unfair pricing, *Journal of Communication*, Vol. 39 (1989) No.2, p. 55-75.
- [7] J. Gabriel, T. Farid: Cultural Proximity and Trade, *European Economic Review*, Vol. 54 (2010) No.2, p. 279-293.
- [8] A.C. Disdier: Bilateral trade of culture goods, *Review of World Economics*, Vol. 145 (2010) No.4, p. 575-595.
- [9] P.H. Egger, A. Lassmann: The Causal Import of Common Native Language on International Trade: Evidence from a Spatial Regression Discontinuity Design, *Economic Journal*, Vol. 125 (2015) No.584, p. 699-745.