



Impact of Film and Television Communication on Audiences from the Perspective of Social Psychology

Xiaoyan Yuan^{1,*}

¹ Institute of Art, Communication University of China, Beijing 100024, Beijing, China

SUMMARY: *This article randomly selected 160 viewers and conducted research on 7 aspects, including cognitive and communication effects. Statistical Product and Service Solutions (SPSS) 22.0 tool was used to analyze the data collected from the questionnaire, and Pearson correlation coefficient was used to complete the correlation analysis of the data. This article designed three hypotheses, which were found to be valid through experiments from the perspective of social psychology. The Cronbach's Alpha coefficients for each dimension in the scale studied in this article exceeded 0.86, indicating effective reliability. From the perspective of social psychology, film and television (TV) communication not only shaped the audience's values and beliefs, but also triggered the audience's empathy experience through emotional narration and performance.*

KEYWORDS: *Social Psychology, Film and Television Communication, Film and Television Works, Audience Cognition, Audience Values*

1 Introduction

As the society develops and the information technology advances, film and television communication has become an important component of people's daily lives. Whether it's films, TV dramas, advertisements, or short videos on social media, they all change and shape people's knowledge, thoughts, and behaviors. In this context, it is even more important to study the impact of film and television works and their dissemination on audiences, especially from the perspective of social psychology. Social psychology focuses on the interaction and influence between people, and the dissemination of film and television is a powerful tool for influencing society. This is because the design patterns, plot settings, and values conveyed in film and television can all affect the audience's mentality and behavior. The research on the impact of film and television communication on audiences aims to demonstrate how film and television works interact and influence audiences, and how this influence benefits audiences and society. This not only helps audiences better understand the dissemination effect and influence of film and television works, but also provides useful suggestions and guidance for the development of the film and television industry and the maintenance of audience mental health.

The dissemination of film and television works is a creative and influential field, as well as an important component of commercial culture. It conveys stories, emotions, values, etc., to the audience through the form of film and television works, and has an impact on the audience's psychology, behavior, and values [1, 2]. Dean Michelle believed that an increasing number of characters with autism spectrum disorder (ASD) are appearing in film and

*xybangong@cuc.edu.cn

<https://doi.org/10.65102/is2026341>

television, leading to an increase in public perception of ASD, and that these characters are culturally and linguistically diverse, which can enhance empirical research on ASD representation [3]. Newsinger Jack utilized the concepts of explicit and implicit cultural policies to conduct a novel analysis of contemporary diversification policies in the British film and television industry, which can better study the dissemination of British film and television works [4]. Bucciferro Claudia believed that in the early stages of production and screening in the UK, dramas were mainly filmed by multiple cameras transmitted on-site, providing viewers with intimate and real-time experiences, and being filmed on-site to provide viewers with rich interaction with the real fictional world, expanding the scope of dissemination of the works [5]. Hong Xinyue believed that “Squid Game” has sparked a craze around the world. The drama not only received high ratings and attention, but its derivative games also attracted widespread audience participation. Its dissemination strategy has certain reference significance for the output of film and television works [6]. Mateer John believed that the principle of on-demand distribution in the film and television industry has been disrupted, making it increasingly difficult to reach the target audience. This is very unfavorable for the dissemination of film and television works, leading to a decrease in opportunities for the dissemination of drama and radio exhibitions [7]. Benini Sergio correlated the distribution and rotation of close-up, mid range, and far range shots with audience ratings of film emotions in order to measure how lens scale affects audience reactions to lower and higher film and television scenes, providing a method for studying the relationship between lens scale and audience emotional engagement [8]. In summary, in-depth research has been conducted on film and television works and their dissemination, and some research results have been obtained. However, these studies have not reflected the impact of film and television works and dissemination on audiences, and there are still shortcomings in this area of research.

Social psychology is a broad interdisciplinary research field that primarily studies the interactions between individuals and how these interactions affect individual psychology and behavior [9, 10]. In the study of the impact of film and television communication on audiences, the perspective of social psychology can help audiences understand that film and television works interact with audiences through their content and dissemination methods, thereby influencing their psychology and behavior. Zhu Jingjiang believed that film and television anthropology, as a branch of anthropology that mainly involves image creation and research, can establish a broad and profound connection with the image expression of ethnic minorities and marginalized groups worldwide [11]. Do Nascimento Jonas believed that watching films becomes an event with sociological significance, as the watched films may affect the audience emotionally, psychologically, and pedagogically. From a social psychology perspective, the relationship between art, film, and society was discussed [12]. Balabantaray Subhra Rajat documented the impact of films on Indian culture and investigated the cultural transformation and changes that have occurred in India over a period of time. Based on structured interviews and social psychology, he attempted to understand how Indian films have led to changes in lifestyle [13]. Glevarec Herve used data from a survey of French music and film taste and cultural practices to conduct research, using cultural customs to explain different dimensions of age. This model is no longer based on capital structure, but is combined with cultural history and specific abilities from a social psychology perspective [14]. Meagher Benjamin R believed that social psychology research mainly refers to people’s increasing interest in expanding current theories by better integrating their bodies, helping to reveal the research on childhood development, interpersonal relationships, and social body changes in physical environments [15]. Easterbrook Matthew J believed that from the perspective of social psychology, educational inequality can be effectively reduced to help

eliminate psychological barriers among underperforming student groups [16]. Research has shown that studying social psychology can provide a good understanding of its impact on people and is of great help in studying the impact of film and television communication on audiences.

In today's society, film and television communication is a widespread and deeply rooted way of communication, and its power is very powerful. It is not only an entertainment tool, but also an important medium that influences the audience's cognition, values, and behavioral patterns. Therefore, studying the impact of film and television communication on audiences from the perspective of social psychology can help audiences better understand how film and television works affect audience psychology and physiological behavior, as well as how to better utilize film and television communication to present positive information and shape a healthy social atmosphere. By conducting in-depth research on the relationship between film and television communication and audience psychology and behavior, the theoretical system of social psychology can be further enriched and developed, providing a deeper and more theoretical framework for understanding the dissemination influence of film and television works, and promoting the healthy development of the film and television industry.

2 Introduction to the Impact of Film and Television Communication on Audiences

2.1 Assumptions

When exploring the impact of film and television communication on audiences, the relationship between film and television works on the psychology, behavior, and social environment of audiences can be demonstrated from the perspective of social psychology [17, 18]. In today's society, film and television communication is an important component of culture, not only providing entertainment for people, but also to some extent influencing the audience's social cognition, emotional attitudes, and behavioral patterns. Film and television communication is an important form of communication, and through the creation and dissemination of discourse, film and television can influence the audience's thinking and behavior. By exploring the content, form, and relationships of film and television works, how they affect the daily lives of audiences can be better understood [19, 20]. The proposed assumptions are as follows:

H1. Emotional communication hypothesis: Watching films and TV shows with positive emotions leads to positive emotions in the audience, while watching films and TV shows with negative emotions reduces the positive emotions in the audience.

H2. Social identity: Watching characters or plots related to one's own social identity can increase a sense of social identity, while characters or plots unrelated to one's own social identity may cause identity anxiety or identity conflicts in the audience.

H3. Attitude and value change hypothesis: A positive attitude towards watching films and TV shows helps the audience form a positive attitude and values towards relevant issues, while watching negative films and TV shows creates a negative attitude and values for the audience.

In summary, from the perspective of social psychology, studying the impact of film and television communication on audiences can provide a more in-depth and theoretical framework and analytical perspective. By exploring various aspects of film and television works, the role of their dissemination in shaping audience social psychology and behavior can be better understood. This helps to better understand the social function of film and television works and how to better play their role in social psychological construction.

2.2 Design

This article adopts a questionnaire survey method and sends online survey questionnaires to the respondents through QuestionStar [21, 22]. In order to accurately answer the questions related to film and television communication and film and television works in the questionnaire, two short video works are selected, one of which has better content and the other is very rough. Moreover, in the process of distributing the issue, the number of viewers for these film and television works is the same. Through this method, it is possible to verify the hypothesis proposed in this article from a positive perspective and to further argue from a negative perspective.

The main object of this study is the whole society. 170 survey questionnaires are randomly distributed, and meaningless questions are excluded. Finally, 160 valid questionnaires are sorted out, with a response rate of 94.12%. The SPSS 22.0 [23, 24] tool is used to analyze the collected survey questionnaire data. Firstly, the questionnaire is subjected to descriptive analysis, followed by reliability and validity analysis. Meanwhile, the relationship between the variables is tested by analysis and finally the relationship between the characteristics is analyzed by regression. These analyses can effectively help validate the hypotheses proposed in the previous section and lay the foundation for subsequent research.

2.3 Investigation Content

The scales generated in this article are all based on mature scales, and the items in the scales are all using Likert's five level scale, with 1 to 5 indicating strongly disagree to strongly agree respectively [25, 26]. A survey is conducted on the selected audience using random sampling. The survey content is summarized by consulting relevant literature. There are a total of 19 simple and easy to understand questions, each of which provides options for respondents to choose from. Table 1 shows the specific issues.

Table 1: Survey content of film and television works and film and television communication

Serial number	Variable name	Question item	Question number
1	The medium of film and television communication	Is the coverage of existing film and television media extensive?	A1
		Frequency of contact with film and television media	A2
		What is the quality of the content of the existing film and television media?	A3
2	The visual picture artistry of film and television works	Does the picture have an artistic aesthetic?	B1
		Does the lens of the work have beauty?	B2
3	The emotional experience of the audience	Film and television works bring emotional resonance	C1
		Have a nice viewing process	C2
		Film and television works have deepened the love	C3
4	Professionalism of film and television works	Think that the picture quality and sound quality of the work are clear	D1
		I think the length and structure of the work are reasonable	D2
		Think that the content and expression of the work are clear	D3
5	Three-dimensional image of film and television characters	The character is three-dimensional	E1
		The character image is very vivid	E2
6	Cognitive effect	The audience's understanding of the plot	F1
		Recognition of character image	F2
		The influence of values	F3
7	Dissemination effect	Willing to participate in the discussion of film and television works	G1
		Will share your feelings with others	G2
		Willing to actively search for content related to the work	G3

3 Data on the Impact of Film and Television Communication on Audiences

3.1 Descriptive Statistics

This article mainly conducted a survey from six aspects: gender, age, education level, channels of film and television dissemination, daily time spent watching films and televisions, and which type of film and television works one likes to watch. In order to ensure that the surveyed audience has more authentic and effective data when filling out these questions, it is strongly stated that all questions are filled out anonymously when creating the questions, and it is specifically stated that this information is only for academic purposes. Table 2 shows the analysis results of the 160 questionnaires effectively collected in the previous text.

Table 2: Descriptive statistical analysis of audience

Statistical indicators		Number of people	Percentage (%)
Gender	Male	80	50
	Female	80	50
Age	Under 18 years old	20	12.5
	19-30 years old	80	50
	31-50 years old	40	25
	Over 51 years old	20	12.5
Education	High school and below	25	15.63
	Special secondary school, junior college, undergraduate	100	62.5
	Graduate student and above	35	21.87
Channels of film and television dissemination	Cell phone	120	75
	TV set	40	25
Daily time spent watching films and televisions	0-1 hour	20	12.5
	2-3 hours	90	56.25
	More than 4 hours	50	31.25
Which type of film and television works one likes to watch	Idol drama	35	21.87
	Costume drama	45	28.13
	Suspense detective drama	30	18.75
	Revolutionary theme	20	12.5
	Fantasy martial arts drama	30	18.75

As shown in Table 2, from the perspective of gender, the number of people selected was the same, ensuring that there was no gender differences. From the perspective of educational level, the selected audience's educational background was concentrated in specialized secondary schools, junior colleges, and undergraduates, accounting for 62.5%. The selected audience was mainly concentrated between the ages of 19 and 50, accounting for 75%. The choice of audience for which type of film and television works they like was balanced, with only revolutionary themed audiences having relatively few choices, accounting for 12.5%.

3.2 Reliability Test

Reliability test was used to evaluate the reliability and stability of the scales used in this volume [27, 28]. This article used SPSS 22.0 and the α reliability coefficient method to

calculate the value of Cronbach's Alpha coefficient through software, and used its numbers to determine the closeness of correlation and the performance of internal consistency, which can check whether the scale has good reliability [29, 30]. Generally speaking, the Cronbach's Alpha coefficient must be at least greater than 0.7 in order to indicate that the scale has at least qualified consistency and can be used for relevant research. On the other hand, if it is not greater than 0.7, it indicates that the design of the indicator is not scientific and should be corrected [31]. If the coefficient can be higher than 0.9, it is the best result, indicating that this indicator is designed very well and has a high degree of consistency internally. Table 3 shows the reliability test results of the audience survey content scale.

Table 3: Reliability test of audience survey content scale

Serial number	Variable	Number of questions	Cronbach's Alpha coefficient
1	The media of film and television communication	3	0.886
2	The visual artistry of film and television works	2	0.912
3	The emotional experience of the audience	3	0.868
4	Professionalism of film and television works	3	0.881
5	Three-dimensional representation of film and television characters	2	0.911
6	Cognitive effect	3	0.893
7	Dissemination effect	3	0.905

As shown in Table 3, SPSS 22.0 was used to conduct credibility tests on the selected 7 dimensions. From the α reliability coefficient method, it can be found that the Cronbach's Alpha coefficients for each dimension in the scale studied in this article exceeded 0.86. Among them, the Cronbach's Alpha coefficients for the visual artistry of film and television works, the three-dimensional representation of film and television characters, and the dissemination effect were all higher than 0.9, with values of 0.912, 0.911, and 0.905, respectively. The Cronbach's Alpha coefficient of the audience's emotional experience was the lowest, only 0.868. Due to the Cronbach's Alpha coefficient being greater than 0.7, it proves the reliability of the scale, and the higher the Cronbach's Alpha coefficient, the better the reliability. Therefore, the reliability of the scale data studied in this article is good and has achieved good reliability results, which can be used for related research.

3.3 Correlation Analysis

Correlation analysis is to study the mutual nature and relationship between one variable and another [32, 33]. This relationship is usually represented by the Pearson correlation coefficient. The greater the value of the correlation coefficient, the stronger the relationship between the variables and vice versa, the weaker the relationship between the variables [34, 35]. SPSS 22.0 was still used, and Pearson correlation coefficient was used to measure the correlation between variables. The main variables refer to the 7 variables extracted in the previous section. The media of film and television communication, the visual artistry of film and television works, the emotional experience of the audience, the professionalism of film and television works, the three-dimensional representation of film and television characters, cognitive effects, and dissemination effects were assigned MJ, SJ, QG, ZY, XX, RZ, and CB numbers. The specific results are shown in Table 4.

Table 4: Correlation analysis of audience survey content scale

Indicator	MJ	SJ	QG	ZY	XX	RZ	CB
MJ	1						
SJ	.816**	1					
QG	.729**	.709**	1				
ZY	.291**	.336**	.458**	1			
XX	.223**	.312**	.336**	.491**	1		
RZ	.369**	.629**	.526**	.608**	.629**	1	
CB	.285**	.441**	.364**	.552**	.548**	.631**	1

Note: *P < 0.05, **P < 0.01.

In Table 4, the correlation coefficients of the 7 variables extracted had significant correlations at the horizontal level ($p < 0.01$), and all correlation coefficients were positive, indicating a significant positive correlation between these variables.

4 Hypothesis Verification of the Impact of Film and Television Communication on Audiences

The perspective of social psychology is a multifaceted research perspective that includes many perspectives and aspects to understand and explain human social behavior and psychological phenomena [36, 37]. It explores the impact of social relationships on human psychology and how social factors affect individual psychological and behavioral development. Social psychology also focuses on how people's internal psychological processes and cognitive strategies interact with the social environment and influence individual behavior [38]. Social psychology believes that when audiences receive film and television information, they interpret and evaluate it based on their own experiences, feelings, and values. These psychological processes affect the audience's understanding of film and television content. Moreover, social psychology emphasizes the influence of social factors on individual behavior and psychology, while film and television works often reflect reality. When people watch film and television works, they are influenced by many social factors, which directly affect the audience's acceptance, interpretation methods, and behavioral reactions to the film and television. At the same time, the psychological processes and social environment of the audience also have a negative impact on the film and television works, resulting in personalized viewing experiences and reactions. Therefore, in the dissemination of film and television, fully considering the psychological needs and social environment of the audience is an important way to improve the quality of film and television works and audience satisfaction [39].

4.1 Impact on Audience Emotions

The plot, characters, values, and other elements presented in film and television works have a cognitive and emotional impact on the audience [40, 41]. From the perspective of social psychology, by watching films and TV shows with different themes, audiences have different psychological feelings, mainly divided into negative emotions and positive emotions. By studying 20 audience members selected from the previous text and selecting 6 emotions such as joy, hope, moved emotion, sadness, anger, and fear, they were asked to watch films and TV shows with different themes. After watching, they were given a score of 1-5 points. The higher the score, the stronger the audience's response to this emotion, expressing their

emotional feelings towards these films and TV shows. The specific results are shown in Figure 1.

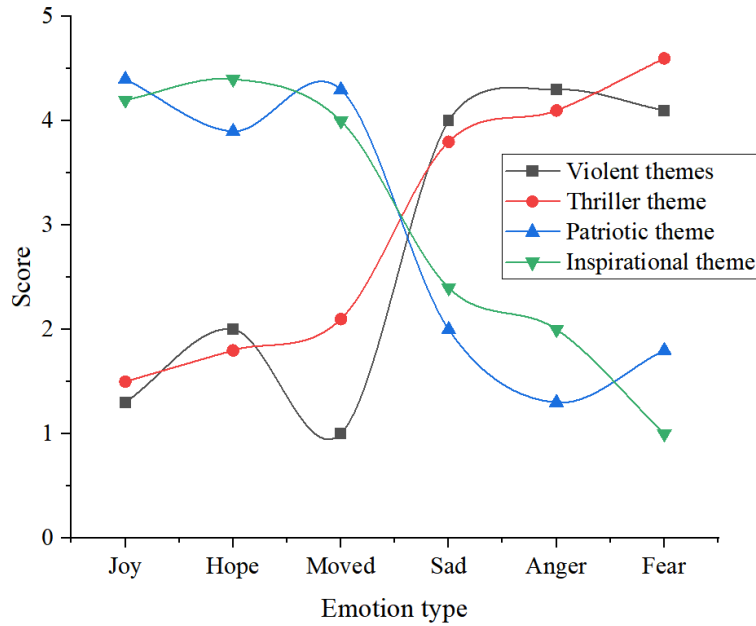


Figure 1: Audience's emotional rating of film and television works with different themes

In Figure 1, the x-axis represents different types of emotions, and the y-axis represents the scoring value, mainly the mean score of the extracted audience. As shown in Figure 1, it can be observed that for violent and thriller themed film and television works, the audience's psychological emotions after watching were mainly negative. The scores for sadness, anger, and fear were all very high, all above 3.79 points, while the scores for joy, hope, and moved emotion were all below 2.11 points. At the same time, for patriotic and inspirational film and television works, the audience's psychological emotions after watching were mainly positive emotions. The scores for joy, hope, and moved emotion were all very high, above 3.89 points, while the scores for sadness, anger, and fear were all below 2.41 points. For violent themes, the highest score for audience anger was 4.3 points, while for thriller themes, the highest score for fear was 4.6 points. For audiences with patriotic and inspirational themes, the highest scores were 4.4 for joy and hope, respectively.

To further understand the impact of film and television works with different emotions on audience emotions, a correlation analysis was conducted, as shown in Table 5.

Table 5: Correlation analysis of audience emotions

Subject matter	Positive emotions (P value)	Negative emotions (P-value)
Violent themes	0.567	0.001
Thriller theme	0.269	0.001
Patriotic theme	0.001	0.632
Inspirational theme	0.002	0.593

As shown in Table 5, it can be found that when watching negative film and television works with violent and thriller themes, various negative emotions were influenced by the bloody, violent, and incorrect values inside. Their P-values for negative emotions were 0.001, with significant correlation ($P < 0.05$), while the P-values for positive emotions were 0.567 and 0.269, respectively, without significant correlation ($P > 0.05$). Audiences were influenced

by the passionate, touching, and positive values in patriotic and inspirational film and television works, resulting in various positive emotions. The P-values of positive emotions in the audience were 0.001 and 0.002, respectively, with significant correlation ($P < 0.05$), while the P-values of negative emotions were 0.632 and 0.593, respectively, without significant correlation ($P > 0.05$). In summary, the hypothesis H1 proposed in this article is valid.

4.2 Impact on Audience Social Cognition

Film and television works present information to audiences through various media such as images, sound, and text. The way, frequency, and order of information presentation affect the way the audience receives and processes information. The plot, characters, themes, and other elements in film and television works often resonate emotionally with the audience. This kind of thinking not only affects the audience's overall evaluation of the work, but also their experience of the work. For example, when the audience has a good emotional experience with the character, they are more likely to understand and interpret the meaning of the work from the perspective of the character. The complexity and information content of film and television works also affect the audience's cognitive load. The dissemination of artistic film and television works is the research object, and the differences in artistic knowledge among audiences at different levels are studied. Regarding the differences in the impact of art film and television on the artistic knowledge of audiences at different levels, different groups refer to audiences who have studied art and those who have not. Different groups of people have different reactions to the experience of art when watching film and television works of different genres. The data obtained from different group analyses were analyzed and processed. The results are shown in Table 6.

Table 6: Study on the differences in art cognition between audiences who have learned art and audiences who have not learned art

Serial number	Parameter	Mann-Whitney U	z value	P value
1	Has it increased the enthusiasm for learning art?	6102.000	-9.231	.000
2	Does the content being too dreamy and abstract have an impact on the authenticity of art?	6981.000	-13.526	.000
3	Does the content be too violent have an impact on society and adolescents?	3452.000	-26.334	.000
4	Does being too commercial and entertaining have an impact on the spread of art?	5536.000	-23.211	.000
5	Improvement of artistic understanding and appreciation ability	7423.000	-11.369	.000
6	Did you feel a strong emotional resonance when watching film and television works?	8103.000	-13.412	.000
7	Can it deepen the understanding of art?	4423.000	-6.741	.000
8	Does the lack of outstanding art stars have an impact on the spread of art?	2691.000	-16.894	.000

There are significant differences in the degree of influence of art film and television on the artistic cognition of different groups of people in Table 6. There is a significant difference in 8 variables between audiences who have studied art and those who have not ($P=0.000 < 0.01$). It can be seen that audiences who have studied art have a relatively stable understanding of art

and are not easily influenced by false content in artistic film and television works. Meanwhile, audiences who have studied art know what art is and have an understanding of it. When watching artistic film and television works, they have their own judgment and are not easily influenced by negative things, thus avoiding deviation from artistic cognition. However, audiences who have not studied art are different because they rarely see art in reality and do not understand it. They are easily influenced by negative plots such as abstraction, deification, and illusion in art films and television, leading to a deviation in their understanding of art. Therefore, audiences who have studied art can view art more objectively and realistically than those who have not studied art. In summary, the hypothesis H2 regarding social cognition in this article is valid.

4.3 Impact on Audience Values

As an important component of popular culture, film and television communication not only provides entertainment for audiences, but also influences their perspectives and values. Social psychology focuses on how people are influenced by the social environment and how these environments affect individual psychology and behavior. Therefore, studying the impact of film and television communication on audience value cognition from the perspective of social psychology can help to gain a deeper understanding of the role of film and television in shaping political ideology and culture.

The selected research subjects were surveyed to investigate which film and television works and dissemination they believed would affect the audience's values. Figure 2 shows the specific results.

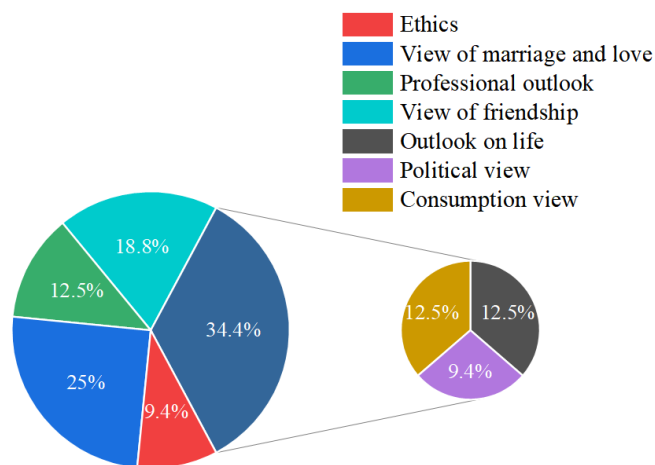
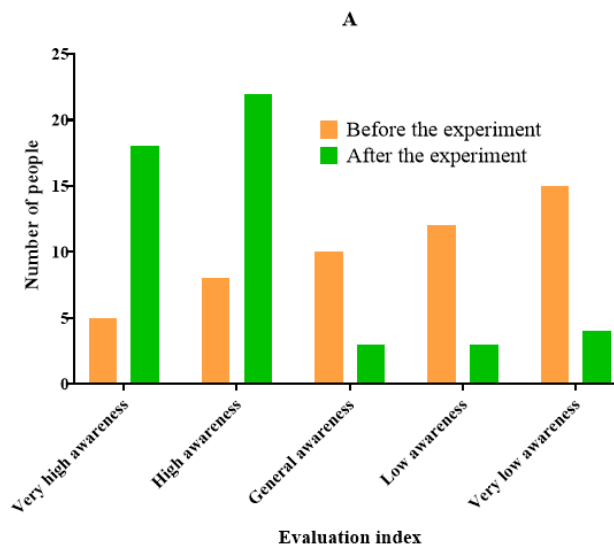


Figure 2: Survey on the impact of film and television works and communication on the values of college students

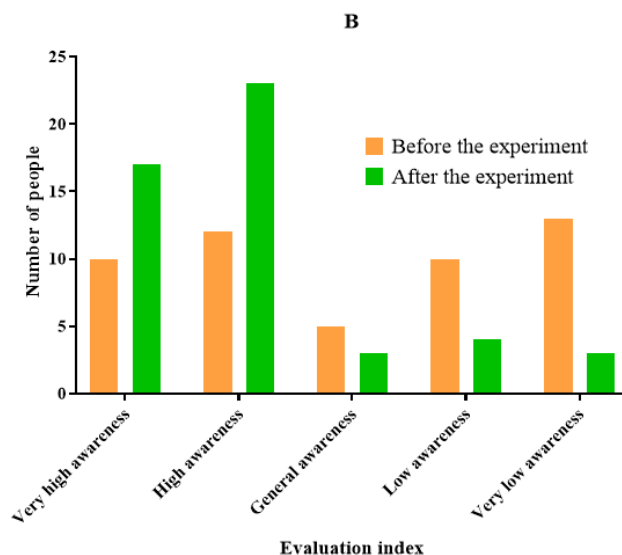
As shown in Figure 2, a survey was conducted on the 160 audience members selected in the previous section. Through the survey results, it can be found that audiences believed that the dissemination of film and television works may have an impact on people's perspectives on life, ethics, marriage and love, professional outlook, and other aspects. Among them, the selected audience believed that they had the greatest impact on their views on marriage and love, accounting for 25%, while they may have the least impact on their ethics and political views, with 9.4% of the selected audience.

Two representative film and television works were selected: one was a work with positive energy and positive orientation, and the other was a work with negative energy extremism. 100 viewers were selected as experimental participants. The participants were randomly

divided into two groups, each consisting of 50 people. The first group watched positive film and television works, and the second group watched negative film and television works. These two groups of audiences were also investigated for their viewing of film and television works from a social psychology perspective (that is, after the experiment), as well as for their viewing of films and television works that were not viewed from a social psychology perspective (that is, before the experiment). The main research focused on the specific situation of the awareness of positive and negative energy issues in these two groups of experimental subjects before the experiment. The evaluation index is awareness (very high, high, general, low, very low), as shown in Figure 3.



A: Positive energy film and television production group



B: Negative energy film and television production group

Figure 3: The impact of film and television works on audience values

In Figure 3, both the x-axis in Figures A and B represent evaluation indicators, while the y-axis represents the number of people. As shown in Figure 3A, the study mainly focused on the study of positive energy film and television works before and after the experiment. It can be found that before the experiment, although the audience also watched some positive film and television works or spread these positive energies through other media, their awareness of positive energy issues was still relatively low. The total number of people with high awareness was 13, accounting for 26%; the total number of people with low awareness of positive energy issues was 27, accounting for 54%, which was much higher than the total proportion of people with high awareness, with 28% higher. After the experiment, from the perspective of social psychology, the audience's awareness of positive energy topics significantly increased. The total high awareness accounted for 80%, which was 54% higher than before the experiment, while the total lack of awareness accounted for 14%, which was 40% lower than before the experiment. As shown in Figure 3B, the study mainly focused on the study of negative energy film and television works before and after the experiment. It can be found that before the experiment, the audience may come into contact with some negative film and television works in real life, or spread negative energy through other communication media. Before the experiment, attention was paid to the difference in awareness of negative energy issues between high and low levels; after the experiment, from the perspective of social psychology, the audience's awareness of negative energy issues significantly increased, with a total awareness rate of 80%, which was 36% higher than before the experiment, and a total lack of awareness rate of 14%, which was 32% lower than before the experiment.

In summary, before the experiment, the audience had a low awareness of positive and negative energy issues and a neutral attitude; after the experiment, the audience's awareness of positive and negative energy significantly increased, and their attitude also became more positive. This effectively proves that the hypothesis H3 proposed in this article is valid. Therefore, in the creation and dissemination of film and television, it is necessary to pay attention to the quality of content, avoid excessive violence and negative elements, and guide the audience to form healthy and positive values. At the same time, when choosing film and television works, audiences should also pay attention to whether their content and values meet their own development needs.

5 Suggestions and Measures for the Impact of Film and Television Dissemination and Works on Audiences

5.1 Standardizing the Production System of Film and Television Works

Firstly, the government has issued macroeconomic regulation measures to regulate the management system of film and television production mechanisms [42, 43]. The relevant departments implement the supervision of film and television works, and regulate the dissemination and creation of film and television works by formulating relevant policies and legal systems. Secondly, it is necessary to crack down severely on inferior works that lack value orientation. In response to the vulgar and unethical plot problems that have emerged in recent years in film and television works, it is necessary to strengthen the construction of the content of the works and take preventive measures. Works that only pursue economic benefits while neglecting value pursuits should be stifled. Next, it is necessary to increase support for the work. Excellent film and television works should follow culture, have national spirit, and follow the beauty of performance. In addition, using mainstream media to promote excellent works can enhance their influence on young audiences. At the same time, for producing excellent works, it is necessary to improve the evaluation process, give them full recognition,

and encourage them to create more high-quality products.

5.2 Emphasis on Improving the Social Benefits of Works

The creation of film and television works should pay attention to the appreciation of both refined and popular elements [44, 45]. In the process of creation, it is necessary to provide valuable works and not blindly cater to distorted market demands. In order to attract public interest and curiosity, creating films and TV shows with vulgar content leads to the creation of works that convey negative values and are difficult to achieve. At the same time, without innovation, monotonous film and television works can cause aesthetic fatigue, and over time, it can lead to feelings of disgust and rejection. Therefore, film and television production should demonstrate outstanding values in the selection of work topics, constantly innovating and improving face-to-face around aesthetic value, entertainment value, educational value, etc. Only by attracting the audience's attention and achieving emotional resonance between the work and the audience can people's thinking be triggered. In addition, good film and television works not only promote culture and core values, but also allow people to be unconsciously influenced and infected, becoming promoters and participants of culture. People can also feel the changes in the country and society while watching works, which helps them establish correct values. From this, it can be seen that only by shouldering the responsibility of spreading cultural values and sharing entertainment, can today's film and television works be more closely related to people's lives and achieve mutual appreciation between refined and popular.

In summary, the production of film and television works should follow the authenticity of the process and establish a core ideological theme on this basis, in order to guide contemporary audiences on the right path of development. In addition, in the creative process, it is necessary to be close to the real life of the people, grasp the power of the development of the times, and use people's daily lives as creative materials to constantly search for useful things and give more humanistic care to film and television works. Only in this way can film and television works be more creative, interesting, and satisfying.

5.3 Creating Three-dimensional Characters to Evoke Emotional Resonance among Audiences

Creating three-dimensional characters and eliciting emotional resonance from the audience is a key element in the dissemination of film and television works, which is crucial for creating captivating works. A three-dimensional character should not only have distinct personality and emotional traits, but also leave a deep impression on the audience. Firstly, three-dimensional characters must have rich experiences, including not only their growth experiences, family relationships, and career choices, but also their values, beliefs, and dreams. These background information endow characters with depth and complexity, giving them unique personalities. Secondly, the character should have their own emotional world, and must have their own joy and sadness, and their own fears and desires. When a character faces challenges and conflicts, their emotional reactions should be clear and complex. In this way, the audience can resonate with the characters and understand their feelings.

In red film and television works, historical figures or events are often used as creative objects to set an example and impress the audience, thereby educating and motivating them. With the development of young people's ideology and culture, the appearance of "perfect characters" in film and television dramas can no longer attract the attention of the audience. Moreover, the recent popularity of red themed film and television works has proven that the characters in such works should be three-dimensional, rich, flesh and blood, and emotionally

real, so as to bridge the barriers of the times, establish a relationship with young people across historical time and space, and resonate with them, thus encourage young people to use ordinary heroes as benchmarks to achieve good communication effects.

6 Conclusions

Social psychology provides a unique perspective for exploring how film and television communication and works affect the psychology, attitudes, and behaviors of audiences. Film and television are not only entertainment, but also a social influence tool that allows audiences to see the world, value, and culture. From role models to social identity, film and television works influence audiences at multiple levels through content and presentation. These impacts may be positive, promoting audience understanding and sense of responsibility, or negative, leading to bias or negative behavior among the audience. Through research conducted from the perspective of social psychology, the collected data was subjected to experimental analysis, and the three hypotheses proposed in this article were validated. It was found that all the hypotheses were valid, and the following conclusions were also drawn:

1) Cognitive influence: The dissemination and creation of film and television works change the audience's social cognition. Film and television works provide audiences with a variety of social experiences and information by depicting different characters, social relationships, and social contexts, and these knowledge and information help them construct a cognition about society in their minds, influencing their understanding and views of the real world.

2) Emotional influence: Film and television works can evoke emotional resonance and reactions from the audience through emotions and feelings. When viewers watch film and television works, they have psychological experiences and interact with the characters in the works, thereby affecting their emotional states and tendencies.

3) Attitude influence: The values and morals in film and television works can affect the behavior of the audience. Audiences are unconsciously influenced by the values conveyed in film and television works during their exposure and acceptance, forming or changing their attitudes and values.

Funding

This work was supported by 2022 Annual Major Project of the National Social Science Fund of China (Art Category): Research on the Operation Mechanism and System of Art Production in the Century since the Founding of the Communist Party of China (The Central Academy of Drama).

About the Author



Xiaoyan Yuan was born in Shi Jia Zhuang, He Bei Province, China, in 1984. She is Master's Supervisor and Lecturer in Communication University of China. She received the bachelor's degree, master's degree, and Doctor's degree from Communication University of China. Her research interest include Art Communication, Theatre, Film and Television.

E-mail: yxybangong@cuc.edu.cn

References

- [1] Abu-Obeid, N., & Abuhassan, L. B. (2024). Experiencing cinematic architecture: The impact of architecture on the audience emotional engagement. *Archnet-IJAR: International Journal of Architectural Research*, 18(1), 172-190.
- [2] Bilandzic, H., & Sukalla, F. (2019). The role of fictional film exposure and narrative engagement for personal norms, guilt and intentions to protect the climate. *Environmental Communication*, 13(8), 1069-1086.
- [3] Dean, M., & Nordahl-Hansen, A. (2022). A review of research studying film and television representations of ASD. *Review Journal of Autism and Developmental Disorders*, 9(4), 470-479.
- [4] Newsinger, J., & Eikhof, D. R. (2020). Explicit and implicit diversity policy in the UK film and television industries. *Journal of British Cinema and Television*, 17(1), 47-69.
- [5] Bucciferro, C. (2019). Women and Netflix: Disrupting traditional boundaries between television and film. *Feminist Media Studies*, 19(7), 1053-1056.
- [6] Hong, X., & Yang, H. (2022). Some thoughts on the global trend of film and television works from the perspective of communication: The case of Squid Game. *Open Journal of Social Sciences*, 10(6), 33-41.
- [7] Mateer, J., & Hailay, S. (2019). Digital disruption and its implications in generating “impact” through film and television practice-as-research. *Media Practice and Education*, 20(2), 165-178.
- [8] Benini, S., Savardi, M., Balint, K., Kovacs, A. B., & Signoroni, A. (2019). On the influence of shot scale on film mood and narrative engagement in film viewers. *IEEE Transactions on Affective Computing*, 13(2), 592-603.
- [9] Muldoon, O. T., Haslam, S. A., Haslam, C., Cruwys, T., Kearns, M., & Jetten, J. (2019). The social psychology of responses to trauma: Social identity pathways associated with divergent traumatic responses. *European Review of Social Psychology*, 30(1), 311-348.
- [10] Ryan, W. S., & Ryan, R. M. (2019). Toward a social psychology of authenticity: Exploring within-person variation in autonomy, congruence, and genuineness using self-determination theory. *Review of General Psychology*, 23(1), 99-112.
- [11] Zhu, J. (2020). Being outsiders and watching: Reflecting on ethnic minority film and television creation from the perspective of film and television anthropology. *Journal of Shanghai University: Social Science Edition*, 37(3), 18-27.
- [12] Do Nascimento, J. (2019). Art, cinema and society: Sociological perspectives. *Global Journal of Human Social Science Research: Sociology & Culture*, 19(5), 19-28.
- [13] Balabantaray, S. R. (2022). Impact of Indian cinema on culture and creation of world view among youth: A sociological analysis of Bollywood movies. *Journal of Public Affairs*, 22(2), e2405.

- [14] Glevarec, H., & Cibois, P. (2021). Structure and historicity of cultural tastes: Uses of multiple correspondence analysis and sociological theory on age: The case of music and movies. *Cultural Sociology*, 15(2), 271-291.
- [15] Meagher, B. R. (2020). Ecologizing social psychology: The physical environment as a necessary constituent of social processes. *Personality and Social Psychology Review*, 24(1), 3-23.
- [16] Easterbrook, M. J., & Hadden, I. R. (2021). Tackling educational inequalities with social psychology: Identities, contexts, and interventions. *Social Issues and Policy Review*, 15(1), 180-236.
- [17] Huang, Z., Wang, J., Su, Z., Jing, Y., & Cai, H. (2021). Psychological changes in the process of social transformation in China: A sociological perspective and its implications for psychologists. *Progress in Psychological Science*, 29(12), 2246.
- [18] Liu, Z., & Yuan, Z. (2024). Study on the ideological and political education function of main theme film and television works: Taking the series of works on the centenary of the founding of the Party as an example. *International Journal of Education and Humanities*, 13(1), 12-15.
- [19] Zhang, L. (2022). Research on new media film and television works. *Art and Design Review*, 10(3), 337-347.
- [20] Chen, X. (2024). Research on the expression and inheritance of ethnic culture in film and television works. *Engineering Management*, 5(1), 4-6.
- [21] Aithal, A., & Aithal, P. S. (2020). Development and validation of survey questionnaire and experimental data: A systematical review-based statistical approach. *International Journal of Management, Technology, and Social Sciences*, 5(2), 233-251.
- [22] Taherdoost, H. (2022). Measurement and scaling techniques in research methodology; survey/questionnaire development. *International Journal of Academic Research in Management*, 6(1), 1-5.
- [23] Tarigan, E. F., Nilmarito, S., Islamiyah, K., Darmana, A., & Suyanti, R. D. (2022). Analisis instrumen tes menggunakan Rasch model dan software SPSS 22.0. *Jurnal Inovasi Pendidikan Kimia*, 16(2), 92-96.
- [24] Hidayah, N. (2023). Validity and reliability test of teaching materials using Aiken's V formula and SPSS 22. *Schola*, 1(2), 75-82.
- [25] Zou, G., Zou, L., & Qiu, S.-F. (2023). Parametric and nonparametric methods for confidence intervals and sample size planning for win probability in parallel-group randomized trials with Likert item and Likert scale data. *Pharmaceutical Statistics*, 22(3), 418-439.
- [26] Alismail, S., & Zhang, H. (2020). Exploring and understanding participants' perceptions of facial emoji Likert scales in online surveys: A qualitative study. *ACM Transactions on Social Computing*, 3(2), 1-12.

- [27] Qian, W., & Zhang, Y. (2021). Development and reliability and validity testing of a work stressor scale for operating room nurses. *Journal of Shanghai Jiao Tong University (Medical Edition)*, 41(8), 1081.
- [28] Lei, M., Liu, T., Xiong, S., Sangming, & Jin, C. (2019). Sinicization and reliability validity testing of the exercise fear scale for heart disease patients. *Chinese Nursing Management*, 19(11), 1637-1642.
- [29] Amirrudin, M., Nasution, K., & Supahar, S. (2021). Effect of variability on Cronbach alpha reliability in research practice. *Jurnal Matematika, Statistika dan Komputasi*, 17(2), 223-230.
- [30] Barbera, J., Naibert, N., Komperda, R., & Pentecost, T. C. (2020). Clarity on Cronbach's alpha use. *Journal of Chemical Education*, 98(2), 257-258.
- [31] Kennedy, I. (2022). Sample size determination in test-retest and Cronbach alpha reliability estimates. *British Journal of Contemporary Education*, 2(1), 17-29.
- [32] Chen, Q., Liu, Z., Ma, X., & Wang, Y. (2021). Artificial neural correlation analysis for performance-indicator-related nonlinear process monitoring. *IEEE Transactions on Industrial Informatics*, 18(2), 1039-1049.
- [33] Mai, Q., & Zhang, X. (2019). An iterative penalized least squares approach to sparse canonical correlation analysis. *Biometrics*, 75(3), 734-744.
- [34] Yu, H., & Hutson, A. D. (2024). Inferential procedures based on the weighted Pearson correlation coefficient test statistic. *Journal of Applied Statistics*, 51(3), 481-496.
- [35] Lin, S., & Feng, Y. (2022). Research on stock price prediction based on orthogonal Gaussian basis function expansion and Pearson correlation coefficient weighted LSTM neural network. *Advances in Computer, Signals and Systems*, 6(5), 23-30.
- [36] Liu, Y., Ding, Y., Peng, K., & Hu, C. (2019). The application of polynomial processing tree model in social psychology. *Psychological Science*, 42(2), 422-429.
- [37] Chen, X., & Fu, X. (2020). The fight against the epidemic highlights the urgent need to build a social psychological service system. *Journal of the Chinese Academy of Sciences*, 35(3), 256-263.
- [38] Lv, X., & Wang, X. (2020). Building a Chinese style social psychology that combines "strength" and "beauty". *Psychological Technology and Applications*, 8(4), 193-199.
- [39] Chen, H., Zuo, Y., Law, R., & Zhang, M. (2021). Improving the tourist's perception of the tourist destinations image: An analysis of Chinese Kung fu film and television. *Sustainability*, 13(7), 3875.
- [40] Chen, M. (2021). The auxiliary role of film and television works in international Chinese language education. *Journal of International Chinese Language Teaching at Gelar University in Thailand*, 1(1), 29-36.
- [41] Wang, X., & Li, Y. (2023). On the importance and development significance of color

mixing in film and television works. *International Academic Forum on Cultural and Art Innovation*, 2(2), 97-99.

- [42] Berridge, S. (2019). Mum's the word: Public testimonials and gendered experiences of negotiating caring responsibilities with work in the film and television industries. *European Journal of Cultural Studies*, 22(5-6), 646-664.
- [43] Fetrimen, F., El Khuluqo, I., & Kodri, S. (2022). Supervision of educational functions on television films during the COVID-19 pandemic. *Journal of Education Research and Evaluation*, 6(2), 239-245.
- [44] Liu, X., & Pan, H. (2022). The path of film and television animation creation using virtual reality technology under artificial intelligence. *Scientific Programming*, 202(2), 1-8.
- [45] Tian, Y. (2021). Discussion on the development of film and television culture under the new media horizon. *Journal of Sociology and Ethnology*, 3(3), 76-79.