

From "Watching" to "Participating" - An Analysis of the Audience Interaction Model of the Variety Show "Sisters Who Make Waves"

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Abstract

The audience interaction in online variety shows has evolved from a derivative phenomenon of the programs to its core component. However, existing research lacks a systematic typological analysis of the interaction patterns. This paper takes the series of "The Sisters Who Make Waves" as a case, integrating Jenkins' participatory culture theory and Collins' interactive ritual chain theory, and constructing a four-dimensional analytical framework of "program mechanism - platform availability - audience practice - cultural meaning" to conduct a systematic examination of four audience interaction patterns: bullet comments, social media interaction, voting and support, and secondary creation. The paper finds that these four patterns form a "participation spectrum" from shallow to deep - bullet comments provide immediate empathy, social media construct continuous community relationships, voting realize the publicization of emotional labor, and secondary creation achieve the transformation from consumer to producer. The transformation of the audience role is the result of the interaction among the program mechanism, platform availability, and audience initiative. This paper fills the classification gap in the research on audience interaction patterns of "her variety shows", and proposes a "form-content" dual-track integration path in the analytical framework, providing a typological analytical tool for understanding audience participation in online variety shows.

Keywords

Participatory Culture; Interactive Ritual Chain; Audience Interaction Model.

1. Introduction

Online variety shows are undergoing a silent but profound structural change: the lifecycle of the programs no longer ends with the conclusion of the broadcast. The interactive behaviors of the audience, such as posting comments, discussing on social media, voting and supporting, and creating derivative works, are extending each episode into a continuously growing cultural event. This means that the significance of variety shows is no longer solely determined by the producers, but largely depends on how the audience participates, interprets, and re-produces. This change is precisely the "participatory culture" scenario predicted by Jenkins (1992) in "Textual Raiders" - the audience is not only the consumers of cultural products, but also the "raiders" and "producers" of meaning[1]. Thirty years later, as comments and social platforms expand "textual raiding" from a fan subculture to a daily practice for the general public, a core question emerges: In different interactive scenarios, what different participation patterns have the audience formed?

"Sisters Who Make Waves" (hereinafter referred to as "The Wave Sisters") provides an ideal observation sample to answer this question. Since its premiere in June 2020, the program has created continuous public attention with its differentiated positioning of "women over 30", and its audience interaction has shown distinct uniqueness: the comments are not just "cheering" or "mockery", but are filled with discussions and empathy on gender issues; the Weibo super-

thread is not just "ranking", but constructs a set of public discourse for female mutual assistance around the "sister" image; voting and secondary creation are not just routine operations of fans, but incorporate the audience's active construction of their identity as women. Therefore, the audience interaction of "The Wave Sisters" exceeds the analytical framework of traditional talent shows and requires a typological study that can distinguish different interaction patterns and reveal their operating mechanisms.

To achieve this goal, this paper integrates Jenkins' "participatory culture" theory with Collins' "interactive ritual chain" theory. The former explains why audiences participate, while the latter reveals how participation forms collective emotional energy. Based on this, the audience interaction practices of "The Running Show" are divided into four modes: bullet screen interaction, social media interaction, voting and support, and secondary creation. A systematic analysis is conducted from four dimensions: "program mechanism - platform availability - audience practice - cultural meaning".

2. Literature Review

2.1. Three Shifts in Audience Research

Audience research has undergone three paradigm shifts from the "passive audience" to the active audience and then to the producer-oriented audience. The first two shifts are well-known in the academic community. This paper focuses on the third shift that is directly relevant to this study - the "participatory culture" theory proposed by Henry Jenkins. Jenkins pointed out in "Text Pirates" that fans are not passive cultural consumers but active "text pirates" - they appropriate, rewrite, and reproduce media texts, constructing their own cultural meanings in the process of participation[1]. Subsequently, Jenkins further proposed the concept of "fusion culture", stating that new and old media are undergoing a deep collision, the power boundaries between media producers and consumers are becoming increasingly blurred, and the audience is moving from "able to participate" to "expected to participate"[1]. Jenkins and Capentier further distinguished different intensity levels of "participation", proposing that the essence of participatory culture does not lie in the presence or absence of participation behavior, but in the openness of the participation structure[2].

This paper positions itself within the third turn of audience research, viewing the audience interaction in variety shows as a typical practice of participatory culture, and focusing on how the audience, through various interactive behaviors, achieves in-depth engagement with and re-production of the program text.

2.2. Research on Network Variety Show Audiences and the Current Situation of the "The Heavens Are Full of Sisters" Program

The research on audience of variety shows has been gaining increasing attention in recent years. The existing literature can be aggregated from three dimensions: theoretical framework, participation form and research object.

At the theoretical framework level, Collins' "interactive ritual chain" has become the dominant analytical tool. Existing studies have respectively explored how the audience's emotional resonance and group identity are constructed through interactive mechanisms such as bullet chat and voting in variety shows from perspectives like bullet chat[3], multi-level interactive rituals and emotional identification, and emotional dissemination and social solidarity[4]. The common contribution of the above research lies in confirming the explanatory power of the interactive ritual chain in the context of variety shows. However, its analytical focus was mainly on the description of the ritual process, and the common limitation was that it did not make typological distinctions of interactive behaviors - that is, it answered "how interaction occurs",

but failed to answer "what types of interaction there are and what characteristics each type has".

At the level of participation form, the academic community has explored from two directions. The first is the constructive participation path: Liu Min based on the participatory cultural theory, using the network ethnography method, classified fan participation into three forms: participatory companionship, participatory production, and participatory communication[5]. The second is the confrontational participation path: Han Yuchi and Jiang Shen (2024) took the negative reviews of "ROCK & ROAST" as a case, and through grounded theory, extracted a four-dimensional motivation model of "resistant participation" (cultural cognition, cultural production, interaction ritual, media catalysis)[6]. These two paths respectively reveal the "centripetal" and "centrifugal" aspects of audience participation, jointly pointing to a fact - audience participation is not a homogeneous whole, but includes various modes with distinct natures. However, the case objects of the above studies were all talent selection or language-related variety shows, and it remains to be tested whether their conclusions can be transferred to the audience interaction scenarios of "her variety shows".

At the research subject level, "Sisters Who Make Waves" has received continuous academic attention since its premiere in 2020 due to its "30+ female" differentiated positioning. The related studies have formed three main approaches: Firstly, the female image and gender narrative approach, focusing on the program's construction strategies for the "Sisters" image, revealing the internal paradox of reinforcing traditional gender frameworks while weaving "new female discourse"[7]. Secondly, the audience psychology and communication effect approach, explaining the reasons for the popularity of the "The Wave Sisters" series from dimensions such as audience base, emotional value, and psychological transformation utility[8]; Thirdly, the program innovation approach, pointing out that interactive mechanisms such as bullet chat and UGC remix have transformed viewers from passive recipients to content creators[9]. These three approaches all touch upon the issue of audience interaction to varying degrees, but none of them take it as the core analytical object. It is worth noting that Qin Tian applied the interactive ritual chain theory to the research on user interaction in "her variety shows", representing an important attempt to combine interactive analysis with "The Wave Sisters", but its focus was on the structural elements of interactive rituals, without systematically classifying the various modes of audience interaction[10].

The above studies have provided an important foundation for understanding the cultural significance and dissemination mechanism of "Sisters Who Make Waves". However, there is a common research gap: there is a lack of systematic research from the perspective of the audience, conducting typological analysis of the interaction patterns. Existing literature either focuses on the analysis of female images at the program content level, or pays attention to the general audience psychology and dissemination effects. The audience interaction behaviors themselves - especially the differences and correlations among various interaction forms such as bullet chat, social media discussions, voting and support, and secondary creation - have not been fully classified and explained. This paper takes Jenkins' participatory cultural theory and Collins' interactive ritual chain as dual theoretical resources, and divides the audience interaction practices of "Sisters Who Make Waves" into four modes: bullet chat interaction, social media interaction, voting and support, and secondary creation. It conducts a systematic analysis from four dimensions: "program mechanism - platform availability - audience practice - cultural meaning", filling the classification gap in the research on audience interaction patterns of "female variety shows".

3. Theoretical Framework

3.1. The Three Concepts of Participatory Culture

Jenkins' participatory cultural theory consists of three progressive levels. Textual poaching: the act of audiences actively 'stealing' materials from media texts for reappropriation and reencoding, while consuming, to complete the production of meaning[11]. Convergence culture: where the collision of old and new media blurs the boundaries of power between producers and consumers, and audience participation expands from subcultural practices to mass behaviors expected and absorbed by the media industry[12]. Participation intensity: further distinguishes the openness of the participation structure - from shallow interactive feedback to deep co-creation of decisions, participation exists at different levels[2]. These three concepts respectively apply to the three analytical levels of this paper: textual poaching explains the meaning appropriation in secondary creation, convergence culture explains the design motivations of program producers for interactive mechanisms, and participation intensity provides a theoretical benchmark for the horizontal comparison of the four interaction modes.

3.2. The Core Mechanism of the Interactive Ritual Chain

Collins (2004)'s theory of interactive ritual chains reveals the mechanism of the generation of collective emotions: When a crowd forms a "co-presence" (either physical or virtual), shares a common focus and emotional experience, rhythmic interaction triggers "collective excitement", resulting in group unity, emotional energy, group symbols, and moral standards. The central driving force is 'emotional connection via mutual attention'—the deeper the participants' focus on a shared object and the stronger their emotional alignment, the more successful the ritual becomes[12]. This model can be applied to the interactive behavior of audience members in variety shows: Bullet chat focus on the real-time images and use the comment text as the medium, triggering virtual co-presence collective excitement through density and rhythm; Voting focuses on rankings and uses voting behavior as the medium, strengthening the group symbol boundaries through competitive interaction. Thus, the interactive ritual chain provides an operational path for analyzing how interactions occur.

3.3. Theoretical Integration and Four-Dimensional Analytical Framework

Both theories have their own limitations: Participatory culture addresses "why to participate" and the cultural implications of participation, but fails to provide the micro-mechanism of how participation generates collective emotions; Interactive ritual chains reveal the structural form of interaction, but are difficult to explain the cultural content circulating in the interaction - such as why the bullet chat focus on gender issues, and why the voting carries identity recognition. The complementary logic of the two is: Analyzing the "form" (how it occurs) of interaction with the help of interactive ritual chains, and analyzing the "content" (indicating why) of interaction with the aid of participatory culture, to form a dual-track analysis of "form - content".

Based on this, this paper constructs a four-dimensional framework of "program mechanism - platform availability - audience practice - cultural meaning": the program mechanism (competition format, voting channels, material openness) sets the structural conditions, the platform availability (bullet chat, super topic, voting systems, creation tools) defines the technical boundaries, and the audience conducts specific practices under dual constraints (organizational methods, discourse features, emotional patterns), and the practices eventually solidify into cultural meaning (emotional energy, group identity, meaning reproduction). This paper analyzes four modes - banshie interaction, social media interaction, voting support, and secondary creation - in accordance with this framework.

4. Analysis of the Audience Interaction Model of "Sisters Who Make Waves"

4.1. Bullet chat: Ritualized Empathy and Collective Presence

The elimination format of the "Sisters Who Make Waves" competition naturally creates emotional tension - stage performance, suspense of advancement, and individual narratives of the contestants - all provide dense emotional triggers for the bullet chat. The real-time scrolling and density display function of MangoTV's bullet chat system makes bullet chat not only a carrier of comments, but also a declaration of "being present": sending bullet chat means "I am watching, I am feeling, I am with others".

The bullet chat data of the first episode of the first season provided a structured observation basis for this interactive mode. A total of 94,575 bullet chat messages were generated in this episode - this scale indicates that the bullet chat are no longer scattered individual comments but have formed an interactive field that can be quantitatively analyzed. The ranking of the bullet chat popularity (Ning Jing > Wan Xi > Wu Xin > Zhang Yuqi) reveals the emotional driving characteristics of the bullet-chat interaction: the top-ranked contestants are all individuals with distinct personalities and who demonstrate strong emotional tension on the show (Ning Jing's "Takes no BS" persona, Zhang Yuqi's confident expression), rather than those who are merely skilled in stage techniques. This indicates that the bullet chat popularity is not a "technical evaluation" of the performance quality, but a "collective response" to the emotional traits of the contestants - the audience selectively directs their attention to the individuals who can most stimulate emotional reactions in the bullet chat. The bullet chat popularity curve (initial high point → mid-section low point → revival round rebound → peak on the group formation night) further confirms the ritualistic feature of the bullet chat: the density is not evenly distributed over the duration of the program, but rather concentrates at key nodes such as eliminations, eliminations, and memorable scenes, which corresponds to the rhythm logic of "mutual attention - emotional connection - collective excitement" in the interactive ritual chain[12].

Under the above data framework, the content of the bullet chat presents three identifiable types. The first type is the emotional expression type: when the sisters finish a difficult stage or express personal insights, emotional texts such as "I cried" and "So hardworking" appear densely, constituting the synchronous release of collective emotions. The second type is the gender-related discussion type: regarding the age anxiety, workplace discrimination, and female mutual assistance in the program, the bullet chat space becomes an immediate discussion venue for gender consciousness. The third type is the ritualistic screen-filling type: when a famous scene occurs, the audience repeatedly sends the same text in a unified format, creating the ritual effect of "collective witnessing".

The cultural significance of bullet chat interaction lies in transforming individual viewing into a collective emotional event. The collective empathy in bullet chat messages is not fleeting - frequently used words such as "sister" and "crossing waves" have become shared emotional symbols among the group, and continue to circulate on social media even after the program airs, marking that the bullet chat interaction has produced what Collins calls a "group sacred object".

4.2. Social Media Interaction: Topic Construction and Group Identification

The communication strategy of the "Sisters Who Make Waves" program team actively extended beyond the broadcast platform - through the planning of microblog topics, the release of behind-the-scenes footage and interview clips, and the operation of the contestants' social media accounts - guiding the audience to microblog sub-forums, Douban groups, and rednote topics. These platforms offer an interaction structure different from the bullet chat comments: bullet chat comments are real-time, scrolling, and anonymous, while sub-forums and groups

are asynchronous, persistent, and identity-based. Audiences establish social relationships through fixed accounts, forming stable communities.

The data from the first season of social media reveals two structural characteristics of the interactions among the contestants. Firstly, the scale of the interactions has a "public topic attribute": the reading volume of the main topics on Weibo exceeded 3.6 billion and the discussion volume exceeded 16 million - this scale far exceeds the discussion scale within the fan circles of similar variety shows. Secondly, the interaction forms present a "concentrated explosion nature": there were 2,303 top search terms across the internet (645 on Weibo and 96 topping the TOP1), and over 920 articles with 10,000+ views on WeChat - indicating that the social media discussions of the The Wave Sisters are not scattered long-tail interactions, but rather event-based dissemination centered around key event nodes (show start, eliminations, group formation night).

The practices of the audience on social media revolve around two main axes: "topic construction" and "identity recognition" (the following summary is based on the observations of public discussions in Weibo super-chats and Douban groups). In terms of topic construction, gender-related issues such as "overcoming age anxiety", "career women's predicament", and "independent women's strength" have been repeatedly expounded and disseminated - behind 3.6 billion views, gender-related sub-topics occupy a significant proportion in the trending content, and the audience's discussions have transcended entertainment consumption and entered the public discourse space. In terms of identity recognition, the audience has continuously participated and formed a unique group identity of "sister fans" - the core of their identification is not a particular contestant, but the independent, resilient, and mutually supportive spirit of women symbolized by "sister". Consistent with the "concentrated outbreak" feature in the data, the cohesion of the community reaches its peak at the nodes that can most trigger the emotional resonance of the group (such as support during elimination and collective anticipation on the group formation night).

The cultural significance of social media interaction lies in transforming fleeting popularity into sustained community relationships. In this context, "sister" has been symbolized as a cultural symbol that embodies female mutual assistance and independent spirit. Through participating in the production and dissemination of topics, the audience has constructed an alternative female narrative in the public space.

4.3. Voting Support: The Publicization of Emotional Labor

The voting mechanism of "Sisters Who Make Waves" differs structurally from that of traditional survival-based talent shows. In shows like "Create 101", voting directly determines the elimination of contestants, and the audience is given the "producer"-like decision-making power image. In "Sisters Who Make Waves", the "waves" voting is included in the contestants' scores, but it is not the only determining factor for elimination - voting here is more akin to a "support expression" rather than a "power exercise" mechanism design. This difference implies that the voting behavior of "Sisters Who Make Waves" needs to be reinterpreted: it is not a tool for "changing the outcome through votes", but rather an emotional practice of "declaring approval through voting".

The voting case of Miyuki Mizuki in the fourth season provides a typical example for this judgment. The initial stage of Mie Rieba's performance, "Gokuraku Joudo", on Bilibili triggered a large-scale cross-platform interaction among anime fans. The initial stage voting exceeded 20 million votes, and its popularity surpassed all others. The value of this case lies not in the sheer size of the vote count, but in the revelation of the underlying mechanism of the voting behavior: Miyuki Mizuki's sudden rise was not due to the preset script of the program team or the regular voting by fans' organizations. Instead, it was a cross-platform emotional mobilization spontaneously organized by Bilibili users based on their collective cultural memory of

"Gokuraku Joudo". The core function of voting in this case is not "creating a champion" - the audience may not believe that the vote count can determine the outcome of the competition - but "confirming and sharing a common cultural identity": The voting behavior itself is a public declaration, declaring "who we are" and "what we recognize". In this process, individual emotional preferences are transformed into collective public expressions. The voting completes a "presence" ritual rather than a "decision" procedure. It is worth noting that the uniqueness of Miyuki Mizuki's case lies in its cross-platform linkage mechanism (Bilibili → MangoTV) and its attribute of being related to the subculture of anime. It represents an extreme form of "publicization of emotional labor" in the voting model of the "Wave Sisters" and is not a normal situation. The voting practice in the first season was closer to the regular version of this model: the audience expressed their support for a specific sister through wave voting, social media support, and efforts to increase the watch count, etc. In essence, it was also to push private emotions into the public domain - voting was not just clicking a button, but was an open action of "I support her and the values she represents" - the role of the audience in this model was not the "producer" with decision-making power, but the "value ally" - through collective support actions, they became the public disseminators and informal promoters of the program's values (female power, age confidence).

4.4. Secondary Creation: Textual Borrowing and Meaning Reproduction

The program materials of "Sisters Who Make Waves": stage performances, backstage interactions, and dramatic conflicts - provide abundant "materials" for audience's secondary creation. The program organizers, through official release of behind-the-scenes footage and encouragement of editing and dissemination, have objectively provided institutional space for secondary creation. Platforms such as Bilibili, Douyin, and Little Red Book have provided low-barrier creative tools and efficient distribution channels. The MV of "Gokuraku Joudo" by Miyuki Mizuki in the fourth season of the drama was viewed 16.55 million times on Bilibili. The secondary creations it triggered - dance improvisation, montage, commentary, and emoticons - formed a large-scale UGC ecosystem on Bilibili. The significance of this case lies in demonstrating the "trigger mechanism" of secondary creation: the original material, "Gokuraku Joudo", which has a strong cultural memory trigger, is amplified through the algorithmic recommendations of the platform and the creative tools. It can quickly transform a large number of viewers into creators within a short period of time. This is in line with Jenkins' (2013) discussion on the "degree of participation" in participatory culture - secondary creation is the highest threshold, strongest intensity, and most independent part of the participation spectrum. Based on observations from various platforms, the secondary creations of "The Wave Sisters" can be classified into three types according to their content forms. Video montage type: The audience reorganizes fragmented clips from multiple episodes into personalized narratives - such as the "growth arc" editing focusing on a certain sister, constructing a storyline independent of the official narrative. Emoticon and screenshot type: Captures and re-encodes the typical expressions, actions, and lines of the contestants. "As Ning Jing's 'taking no prisoners' meme series circulated, it took on the meaning of 'refusing to compromise and staying true to oneself,' a significance that has transcended the official narrative framework set by the show's production team." Fan fiction category: On platforms such as LOFTER, the audience engages in creative storytelling based on the character relationships of the program, extending the narrative beyond the official storyline.

The cultural significance of secondary creation is most profound among the four interaction modes: it marks the audience's transition from "consumers" to "producers". Bullet chat are instant responses, discussions are simultaneous interpretations, voting expresses agreement within the framework of the program, and secondary creation means that the audience begins to produce cultural products independent of the program team. These UGC contents form "fan

narratives" in the process of dissemination - they are not completely dependent on the official narrative, sometimes complementing it (highlighting the theme of female power), and sometimes competing with it (focusing on the contestants and plots ignored by the program team). Thus, the audience has achieved the most intense form of participation in participatory culture: not only having the "ability to use" the text, but also having the power to "change" the text [2].

5. The Influence of Audience Interaction Participation

The previous analysis indicates that the four interaction patterns of "The Voice of China" form a spectrum ranging from shallow empathy to deep production of participation. This spectrum not only alters the relationship structure between the audience and the program, but also generates positive effects beyond the boundaries of the program and some worrying potential risks.

On the positive effect side, audience interaction participation first extended the lifespan of the program. The collective empathy of the comments made each episode a hot topic of discussion even after its broadcast. The community operation of social media transformed the intervals between broadcasts into a continuous content production field - the Douban groups and Weibo sub-forums maintained active discussions during non-broadcast seasons. Secondly, audience interaction constructed the emotional moat of the program. The group identity of "sister fans" and the cultural significance of the "sister" symbol made the IP value of "The Wave Sisters" no longer solely depend on the program content itself, but deeply embedded in the emotional identification of the audience. This means that even if the quality of the subsequent seasons of the program fluctuates, the emotional stickiness of the core audience can still maintain a certain level of attention base. Thirdly, the four interaction modes formed a value symbiotic relationship between the audience and the program: the program provided the audience with materials and space for participation and expression, and the audience, through interactive behaviors, contributed to the heat and meaning reproduction of the program - secondary creation amplified the program's influence, voting and supporting did public communication for the program's values, and social media discussions pushed the gender issues of the program into the broader public discourse domain.

However, the positive effects mentioned above have another aspect that deserves careful reflection. Firstly, there is a risk that the emotional labor of the audience could be commercialized and incorporated. The emotional investment made by the audience in voting and supporting - the time, emotions, and social resources they devote to backing the sister - actually contributes to the program as free promotional labor and user stickiness. When the "value declaration" of the audience is transformed by the platform into viewing data and commercial returns, the question arises whether "the publicization of emotional labor" simultaneously means "the commercialization of emotional labor". Secondly, the strong intervention of fan discourse may, in certain circumstances, squeeze out the space for professional evaluation. The topic construction on social media is driven by emotional resonance. When the group emotions of "supporting the sister" dominate the discussion, rational discussions about the program content - including critical analyses of the stage quality and fairness of the competition system - may be marginalized. Thirdly, the algorithmic recommendation mechanism of the platform, while amplifying audience participation, may also exacerbate information cocoons and group polarization. The hot search mechanism of the super chat and the recommendation algorithms of video platforms tend to direct the audience towards the content with the highest emotional intensity. This results in more confrontational and controversial discourses with more oppositional and controversial nature obtaining disproportionate visibility, while complex and cautious discussions are unable to receive the

same dissemination opportunities. The above reflection does not completely deny the role of audience participation. Instead, it points out that "empowerment" in a participatory cultural context is not a one-way liberation narrative. While the audience gains the freedom to express and create, their emotions and attention are also being absorbed and transformed by the logic of the platform and the industry. Jenkins said "expected participation", which is not only an acknowledgement of the audience's initiative, but also a reminder of the media industry's ability to absorb this initiative[12].

6. Summary and Weaknesses

This paper takes "Sisters Who Make Waves" as an example, integrating the theories of participatory culture and interactive ritual chains. From the four dimensions of "programme mechanism - platform availability - audience practice - cultural meaning", it systematically analyzes four audience interaction patterns: bullet chat interaction, social media interaction, voting and support, and secondary creation. The research finds that these four patterns are not isolated types of interaction but form a "participation spectrum" from shallow to deep: bullet chat provide immediate empathy, social media construct continuous community relationships, voting publicize emotional labor, and secondary creation achieve the transformation from consumer to producer. The progressive logic of these four patterns lies in: the threshold of participation gradually increases (from posting a bullet screen to creating a video), while the audience's control over the text gradually strengthens (from responding to the text to changing the text). The transformation of the audience's role - from "viewer" to "participant" and then to "co-creator" - is the result of the interaction among the programme mechanism, platform availability, and audience initiative, rather than the product of any single-sided factor.

This paper fills the gap in the research on the interactive patterns of audience participation in variety shows; in the analytical framework, it integrates participatory culture and interactive ritual chains into a "form - content" dual-track analysis, and constructs a four-dimensional analysis model; in the research findings, it reveals the structural correlations and progressive logic among the four interactive patterns. Subsequent research can build upon this foundation, combining in-depth interviews and cross-platform quantitative data, to verify and refine the "participation spectrum" framework proposed in this paper.

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