
PSYCHOLOGICAL NEEDS AND PREFERENCES OF THE AUDIENCE FOR TRADITIONAL ART AND CULTURAL CREATIVE WORKS

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Abstract

Understanding the psychological needs and preferences of the audience is critical to the development of Chinese traditional art and cultural creative works. Based on the theories of psychology, this paper studies the psychological preference of the audience for Chinese traditional art and cultural creative works through eye movement tests, using such two indices as fixation duration and fixation frequency. In addition, a questionnaire survey was conducted on the audience of Chinese traditional art and cultural creative works in Chengdu, China, and the survey results were analyzed to determine the audience's psychological needs. The results show that the subjects had no obvious psychological preference for Chinese traditional art or cultural creative works; however, the audience showed obvious psychological needs for traditional art and cultural creative works with Chinese characteristics, especially the original, beautify and lofty works. This research innovatively introduces audience psychology into the study of Chinese traditional art and cultural creative works, opening up a new path of research into the relevant fields.

Key words: Traditional Art, Cultural Creative Works, Audience Psychological Needs, Psychological Preferences.

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INTRODUCTION

With the development of economy and the improvement of people's living standard, people's physiological needs and safety needs are gradually satisfied, while material life is becoming richer and richer, people's needs for spiritual and cultural life are also increasing (Birren, 1930). Traditional art and culture are the sum of spiritual and material wealth created by mankind in the long history of development (Lundin, 1956). Traditional art and cultural creativity are the inheritance and innovation of art and culture. Since the 18th National Congress of the CPC, the State has attached great importance to the innovative development of traditional art and culture (Martindale, Moore, & Borkum, 1990). Therefore, experts and scholars

from all walks of life have paid more and more attention to the research of traditional art and cultural creative works.

Cultural creativity originated in the UK with creativity as the core of its essence (Mogro-Wilson & Fifiield, 2018). Based on the original culture, it develops into a new cultural form by analyzing its understanding and combining with other knowledge systems (Minsky, 1993). Foreign culture, modern life and traditional artistic culture are the main sources of cultural creativity (Gangestad, Haselton, & Buss, 2006). At present, many experts and scholars at home and abroad have studied cultural creative works from different perspectives, and compared with the European and American countries, China still has a big gap in the study of cultural creative works. Foreign art and cultural creative works well reflect the transmission of cultural significance and the regional characteristics (Balkir, Arens, & Barnow, 2011), while Chinese art and cultural creative works are faced with

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serious similarities and fail to get enough attention.

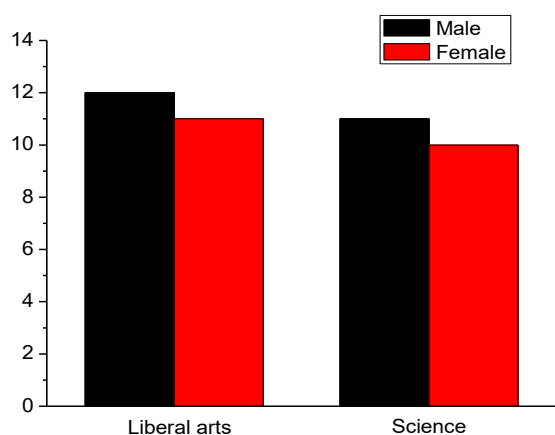
Based on the above analysis, this study focuses on the psychological preference of the audience for traditional art and cultural creative works by eye movement experiment from the perspective of psychology, and takes the consumption of traditional art and cultural creative works as the starting point to analyze the psychological needs of the audience for traditional art and cultural creative works, which hopefully provide some suggestions for the development of Chinese traditional art and cultural creative works from the perspective of audience psychology.

ANALYSIS OF PSYCHOLOGICAL PREFERENCE OF THE AUDIENCE FOR TRADITIONAL ART AND CULTURAL CREATIVE WORKS

Research method

Eye movement is a direct response of the visual process, capable of displaying individuals' selective attention in visual information processing (Yamagishi, Hashimoto, & Schug, 2008). The eye movement index of individuals can be recorded naturally by using the eye movement instrument and related software. This study designs the eye movement experiment and takes the Chinese freehand paintings and award-winning works from the Chinese Cultural Creative Works Competition as examples to study the psychological preference of the audience for traditional art and cultural creative works.

Figure 1. Effective participant composition



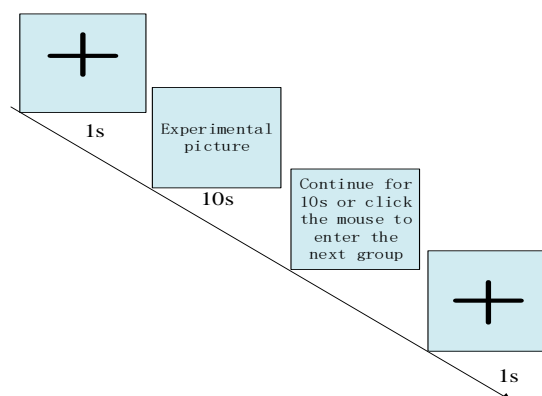
Subjects selection

In this study, 49 subjects with no color weakness and color blindness, and binocular naked vision or corrected vision of above 1.0 are selected from a university in Chengdu by posting posters, the subjects who did not meet the data requirements are removed after the experiment, and the final valid subjects are shown in Figure 1.

Experiment design and implementation

10 representative paintings by Zhang Daqian and other famous artists and 10 award-winning works from the Chinese Cultural Creative Works Competition are selected. In accordance with that principle that the picture content, brightness and color are close to each other, they are divided into 10 groups, two for each group, and in each group, the left and right positions of two types of works are changed to generate another 10 groups of images. Before the experiment, the subjects wear a Tobii T-120 eye movement recorder and performs eye calibration; after the experiment is started, when "+" appears in the center of the screen, the experiment pictures will be presented after 1s for a duration of 10s; after viewing, the subjects can click the mouse to enter the next group, or wait for the system to automatically present the next group of experiment pictures; the two types of experiment pictures are presented in the order of left and right, and right and left and a total of 20 sets of pictures are presented, with an eye movement experiment paradigm shown in Figure 2. Fixation duration and fixation frequency are selected as eye movement indexes, and SPSS18.0 software package is used for statistical analysis after the experiment.

Figure 2. Eye movement experiment paradigm



Research results and analysis

Fixation duration

Table 1 shows the results of variance analysis on fixation duration. It can be seen from the table that there is no significant difference in fixation duration between Chinese freehand paintings and cultural creative works, and there is no significant difference in painting style, specialty, gender and their interaction.

Table 1. Fixation time variance analysis result

Variable	F(1,39)	p
Painting style	1.375	>0.05
Painting style and specialty	0.017	>0.05
Painting style and gender	0.111	>0.05
Painting style and specialty, gender	0.442	>0.05
Specialty	2.060	>0.05
Gender	0.244	>0.05
Specialty and gender	2.319	>0.05

Fixation frequency

Table 2 shows the results of variance analysis on fixation frequency. It can be seen from the table that there is no significant difference in fixation frequency on Chinese freehand paintings and cultural creative works, and there is no significant difference in painting style, specialty, gender and their interaction.

Table 2. Amount of variance analysis results

Variable	F(1,39)	p
Painting style	0.69	>0.05
Painting style and specialty	0.145	>0.05
Painting style and gender	0.114	>0.05
Painting style and specialty, gender	0.213	>0.05
Specialty	0.246	>0.05
Gender	0.196	>0.05
Specialty and gender	0.217	>0.05

Through eye movement experiment, it is found that the subjects do not show obvious aesthetic preference for traditional culture and cultural creative works, for which partly because the aesthetic psychology is a complicated process, and the duration of picture presentation in the experiment is short, which affects the measurement of the subjects' aesthetic psychological preference; partly because the subjects do not have the aesthetic psychological preference to the traditional culture and the cultural creative works themselves; additionally, it is also possible that the subjects deliberately conceal the

psychological behaviors and activities of their inner aesthetic preferences, so that there is no obvious difference in the explicit aesthetic psychological preferences, under which it is necessary to carry out further experimental research on the implicit aesthetic psychological preference of the subjects. Due to the limited space, this paper will not discuss it here.

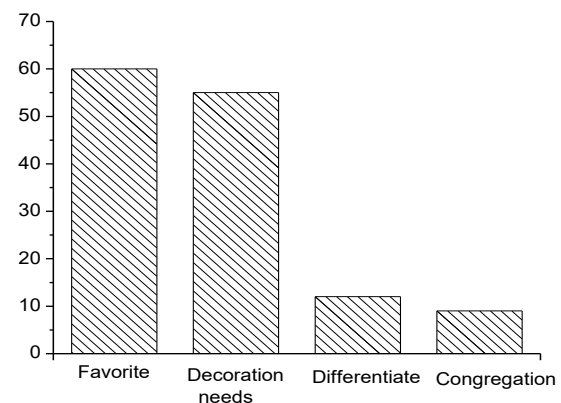
ANALYSIS OF THE PSYCHOLOGICAL NEEDS OF THE AUDIENCE FOR TRADITIONAL ART AND CULTURAL CREATIVE WORKS

In order to further understand the psychological needs of audience for traditional art and cultural creative works, 200 questionnaires are randomly distributed in various art exhibition halls and furniture cities in Chengdu, and 172 valid questionnaires are collected to investigate and analyze the aesthetic psychological needs and characteristics of the audience.

The general aesthetic needs of the audience

The results of the questionnaire show that about 60% of the subjects have purchased traditional art and cultural creative works, and the main reason for purchase is that they like or decoration needs, and 12% and 9% of them choose to differentiate from others and follow the crowd respectively. It shows that most audience have certain aesthetic needs for traditional art and cultural creative works, and mostly obey the first feeling of the heart, especially like those works with unique personalities, as shown in Figure 3.

Figure 3. Reasons for purchasing traditional art and cultural creative works



Aesthetic psychological needs of the audience with Chinese characteristics

Figure 4 shows the types of traditional art and cultural creative works loved by the audience. It can be seen from the figure that folk crafts, oil paintings and Chinese paintings are the top three favorite art works of the audience, accounting for 54.3%, 44.7% and 26.5% respectively. Artistic and other cultural creations often represent an atavist act (Jacobsen & Wolsdorff, 2007), the audience's love for folk crafts can be said to be a disguised atavism, which is the inheritance of folk culture, and their love of oil paintings and Chinese paintings accords with the universality of popular aesthetic psychology.

Figure 4. Types of traditional art and cultural creative works that the audience loves

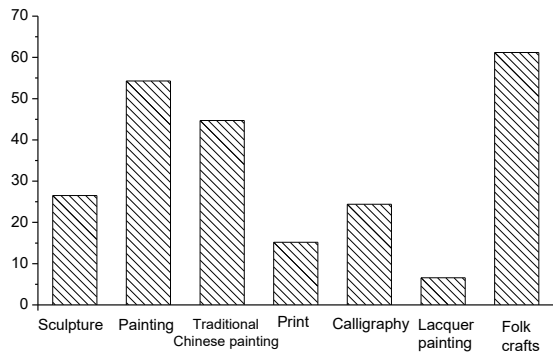


Figure 5. Survey of traditional art and cultural creative works

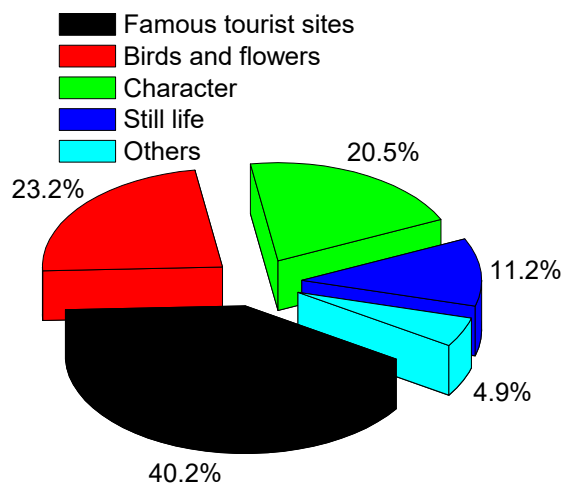


Figure 5 shows the audience's investigation results on the content of traditional art and cultural creative works, from which it can be

seen that they are influenced by Chinese traditional culture and the thought of Chinese literati. 40.2% of the audience like traditional art and cultural creative works themed with famous tourist sites, while 23.2% and 20.5% respectively like flowers, birds and characters.

Aesthetic Psychological Needs of Audience from the Perspective of Aesthetic Category

Figure 6 shows the statistical results of the audience on the style of traditional art and cultural creative works, from which it can be seen that the audience's aesthetic psychology is influenced by the basic laws of aesthetic psychology and tends to buy the artistic works of romanticism, classicism and realism.

Figure 6. Traditional art and cultural creative style statistics

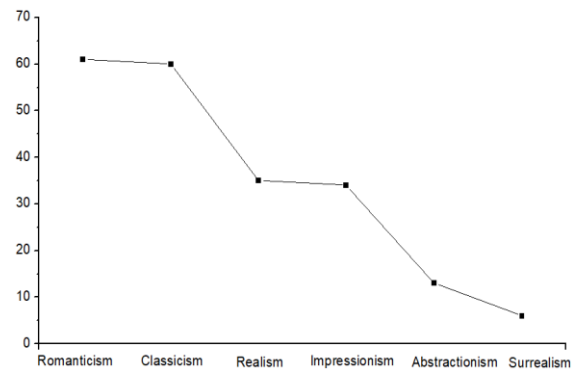


Figure 7. Seeing the psychological needs of the audience for traditional art and cultural creative works from the aesthetic category



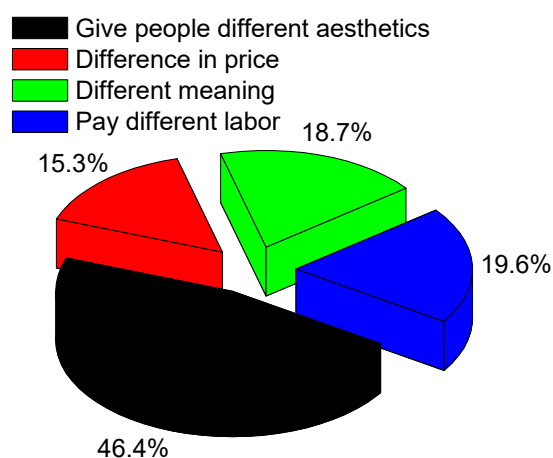
Comedy, tragedy, ugliness, beauty and magnificence are five important aesthetic categories in western aesthetics (Twomey,

Burns, & Morris, 1998). Beauty shows the harmonious relationship between man and the nature and is the unity of truth and goodness (Silvia, 2005). Magnificence, also called grandeur, can promote the spiritual state of man and produce a feeling of reverence and admiration (Mueller, 1964). Figure 7 shows the psychological needs of the audience for traditional art and cultural creative works from the aesthetic category. It can be seen that aestheticism and freshness are the two items with higher awareness of the audience in the perception of beauty, accounting for 48% and 46% respectively, and grandeur accounts for 13%, which shows the audience have higher needs for beauty and magnificence.

Characteristics of aesthetic psychological needs

The survey of whether or not to buy reproductions of traditional art and cultural creative works shows that 61% subjects say they would not buy them. Figure 8 shows the difference between a reproduction and an original work. It can be seen from the picture that 46.4% subjects believe that the reproductions and original works look different in aesthetic sense, and 19.6% and 18.7% respectively believe that the contents and labor of the works spent on them are different, which shows that the audience believe that creative objects are more beautiful, and they like original cultural creative works with ideas.

Figure 8. The difference between the reproduction and the original work



CONCLUSIONS

Under the background of global economic integration, the competition of soft power such as art and culture has become the main field of competition in various countries, and the traditional art and cultural creative works are the main means of soft power competition in various countries. From the perspective of psychology, this study involves the psychological needs and psychological preferences of the audience for traditional art and cultural creative works with the specific conclusions as follows:

(1) The results of eye movement experiment show that there is no significant difference in aesthetic preference of the subjects between traditional art and cultural creative works, and there is no significant difference in terms of gender and specialty.

(2) The audience has general psychological needs for traditional art and cultural creative works, and higher needs for traditional art and cultural creative works with Chinese characteristics, beauty and magnificence.

(3) The audience believe that creative objects are more beautiful and like original traditional art and cultural creative works with ideas.

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