
APPLICATION OF PSYCHOLOGICAL PREFERENCE AND EMOTIONAL GUIDANCE IN THE PERFORMANCE OF FILM AND TELEVISION ART: AN ANALYSIS BASED ON BASED ON COGNITIVE PSYCHOLOGY

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Abstract

The performance of film and television art enriches our life. The psychological preference and connoisseurship of the audience for film and television art may vary with age, gender, region and cultural background. Based on cognitive psychology, this study investigates the status quo of film and television art in the Internet era through a questionnaire survey, and explores the application of psychological preference and emotional guidance in the performance of film and television art. The results show that, from the perspective of cognitive psychology, the appreciation and evaluation of the audience for the performance of film and television art is a form of artistic accomplishment; the psychology and emotion of the audience is influenced by the plot, visual rhythm, special effects, color and animation of film and television art; the audience's preference for film and television art is determined by the expressive force, infection, and the theme of performance. The research lays a theoretical basis for the quality and proliferation of film and television art.

Key words: Film and Television Art, Psychological Preference, Connoisseurship, Cognitive Psychology, Emotional Guidance.

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INTRODUCTION

Film and television have been dominant throughout the film and television art industry. As a tool of cultural industry or ideology, they can't be separated from the support of the audience (Haslam Parsons, Omylinska-Thurston et al., 2019). The social conditions of China's rapid development provide convenience for the change of film and television art. With the audience's preference for the mainstream culture and the mainstream ideology, mass culture and consumer culture constantly conflict, collide and conspire under the background of the rapid development of China's film and television industry, constituting a diverse culture of film and television art (Halpern

& O'Connor, 2013). Taking cognitive psychology as the basis for evaluating the aesthetic psychology of film and television embodies the complexity of the aesthetic system of film and television art. The aesthetic psychology displayed by people according to psychological preference and psychological emotion is active and comprehensive, including psychological factors such as emotional color, thinking association, aesthetic perception and plot understanding (Stambulova, & Wylleman, 2018; Krentz & Earl, 2013). Psychological emotion is the expression and evaluation of the relationship between people and the surrounding world, which is a complex psychological reaction and an attitude of the subject to the object (Dubey, Ropar, & Hamilton, 2016).

The performance of film and television art is related to film and television color, film and television special effects and film and television animation. Color, special effects and animation

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greatly enrich the performance means of film, and guide the audience's emotion and preference through intense visual impact and auditory shock (Buchheim & Kolaska, 2016). The producers and designers of film and television art will follow people's psychological preference, and will also consider guiding the audience's emotion through the visual and auditory aspects of film and television art. Therefore, psychological preference and emotional guidance are the focus of film and television art design (Balietti Goldstone, & Helbing, 2016). Along with the development of the Internet, film and television works are widely produced with different levels of quality due to inadequate network supervision, leading to low quality of film and television art works. Thus, the current film and television art does not only refer to television and films. Short videos played with the help of new media are also classified as film and television art, with greater impact on people's emotion and psychology (Levine-Madori & Bendel, 2013; Karasik, 2014). Based on the principle of cognitive psychology, this study investigates the status quo of film and television art under the Internet, and explores the application of psychological preference and emotional guidance in the performance of film and television art. This study provides a theoretical basis for the high quality development and transmission of film and television art.

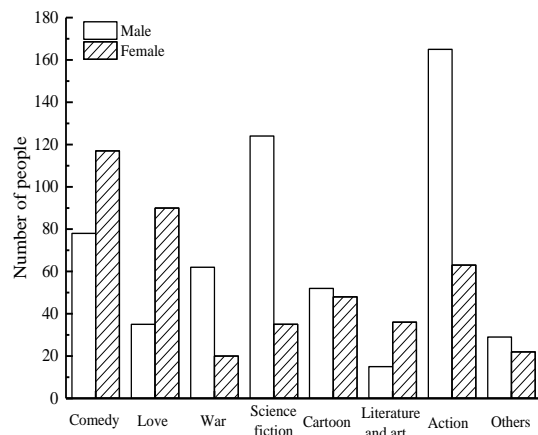
PSYCHOLOGICAL MECHANISM OF AUDIENCE ON THE PERFORMANCE OF FILM AND TELEVISION ART

The cultural types of film and television works are mainly divided into dominant cultural type, mass cultural type and elite cultural type. The audience of film and television art will vary with region, gender, cultural level and age, and their psychological preference is different (Smith & Reffin, 2006). The audience's aesthetic level, cultural level and connoisseurship of film and television art are related to their psychological preference. When meeting their own preferred film and television works, the audience will consciously take advantage of the positive effects expressed by the film and television art works to improve them and build complete values of life (Quigley, Westall, Wade et al., 2014). College students are taken as the audience group to explore their preference for

themes of film and television art works. Figure 1 shows the statistics of theme type of films of college students, which clearly shows that male college students prefer science fiction films and action films, while female college students prefer comedy films and love films.

The audience's psychological preference for film and television art is realized through aesthetic perception, and cognitive psychology is the basic condition for the formation of psychological preference. The cognitive psychological activity of the audience is positive and initiative (Skavronskaya, Scott, Moyle et al., 2017). From the perspective of cognitive psychology, aesthetic cognition is fast. If aesthetic cognition is used as the psychological basis for elevating film and television art, it will be found that the aesthetic system is complex (Carrier, 2011). The audience's psychological mechanism of film and television art is reflected in the role played in the cognitive process. The audience's perception, imagination, association, expression and evaluation of film and television art performance are the most realistic and tedious psychological reactions.

Figure 1. Statistics of theme type of films of college students



STUDY ON THE STATUS QUO OF FILM AND TELEVISION ART UNDER THE INTERNET

Investigation and study on the status quo of film and television artistic accomplishment

Film and television artistic accomplishment is actually the artistic accomplishment in the course of designing, shooting and editing of film and television. According to cognitive psychology analysis, the thought exhibited by

the audience in enjoying and evaluating the artistic performance of film and television is also a form of artistic accomplishment. With the rapid development of the Internet, the impact of the Internet on the film and television artistic accomplishment is facing not only new opportunities, but also challenges of new technologies. In order to probe into the status quo of film and television artistic accomplishment, this study uses questionnaire survey. 1,000 questionnaires are distributed and 802 valid questionnaires are collected. Statistical analysis method is adopted to analyze. Figure 2 shows the audience's understanding of the background of film and television culture. When people have finished watching a film and television work, most of the audience do not know the background of film and television culture. The survey data show that the audience's understanding of the background of film and television culture accounts for less than 20%. Figure 3 shows the audience's understanding of film and television art plots. The audience's understanding of film and television art plot setting shows the same law as the cultural background. Most people don't know why such an art plot is set and lack the ability to analyze the theme and artistic creation of film and television art. Figure 4 shows the focus of the audience on film and television art. The focus of the audience on film and television art is influenced by gender factor. Female audience prefers to pursue film and television plots and actors, while male audience prefers to focus on film and television actors and directors, which is mainly influenced by psychological preference.

Figure 2. Audience's understanding of film and television cultural background

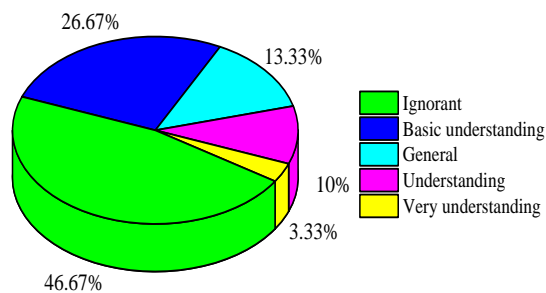


Figure 3. Audience's understanding of film and television art plot

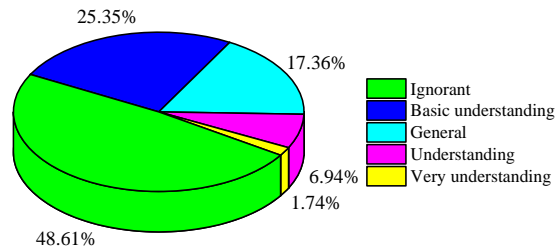
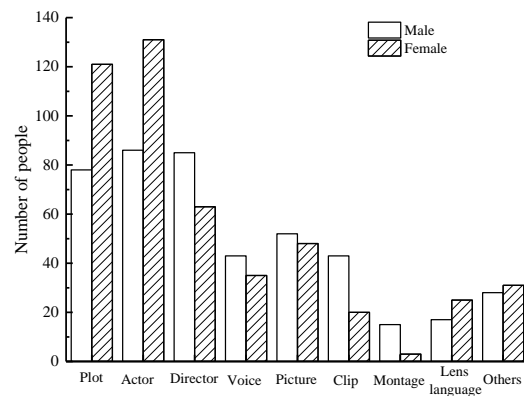


Figure 4. Research on the audience's focus on film and television art

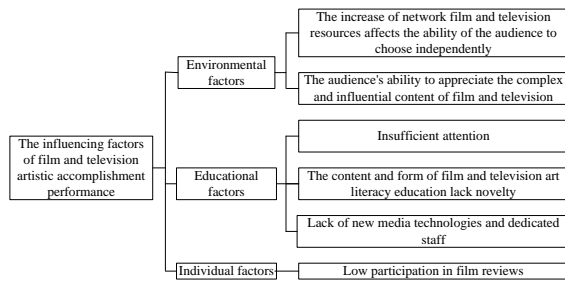


Factors influencing the film and television artistic accomplishment

At present, the performance process of film and television art is not limited to the professional staff engaged in film and television work. Anyone with mobile phone, camera and DV can become the producer and publisher of film and television works. The immediacy, sharing and diversity of network resources make the choice space of films and television works larger and larger, which puts forward higher request and challenge to people's cognition ability and connoisseurship. Figure 5 shows the factors influencing the film and television artistic accomplishment, including environmental factors, educational factors and personal factor. The online film and television art resources increase the audience's ability of self-selection and connoisseurship. Film and television art are not a pure commodity. It has numerous connections with art, literature and culture. The essence of film and television art performance lies in that it can't be separated from the interests of the audience and the interest

combination becomes the type. The preference of the audience determines the type of film and television, which is inseparable from the interest of the audience.

Figure 5. The influence factors of film and television artistic accomplishment performance



APPLICATION OF PSYCHOLOGICAL PREFERENCE AND EMOTIONAL GUIDANCE IN THE PERFORMANCE PROCESS OF FILM AND TELEVISION ART

An audience psychological analysis of film and television art performance

The use of new media and the audience's evaluation of film and television art directly affect the audience's emotion towards film and television art. Taking film and television as an example, once the score of a film is low or the word of mouth is poor, it directly affects the audience's emotion or psychological preference. Figure 7 shows the use of new media. Most of the current film and television art is promoted in the form of posters, WeChat public number push, social network site or online forum. Figure 8 is the result of film review after watching film and television works. It can be clearly seen that the audience participating in the film review after watching film and television works is less than 30%, which is in a relatively low proportion. Based on the mass psychological preference and cognition, it is very important to explore the audience's psychological preference, psychological demand and psychological emotion in the history of film and television art. The creation and performance of film and television art is to reflect the background of the times, objective facts or explain the truth, and the collision with the audience is the core of the expression of film and television art. Different from other art categories, film and television art

is created for the audience, and the audience's psychological preference and emotional guidance determine the score and value of film and television art. Therefore, the promotion and correction of the audience's preference determine the significance of the existence of film and television art. Figure 6 is the division of the performance dimensions of film and television art. It mainly includes cognition, ability and awareness of film and television art, including cognition, selection, appreciation, speculation, creation and evaluation of film and television art.

Figure 6. The division of film and television art performance dimensions

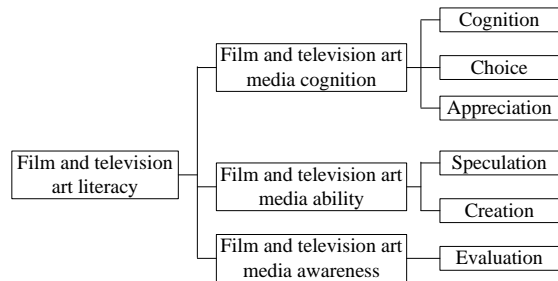


Figure 7. Use of new media

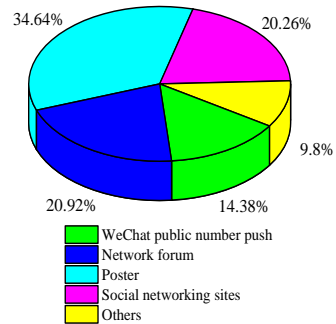
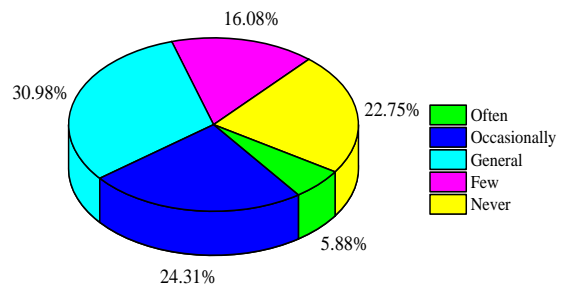


Figure 8. Review results after watching film and television art works

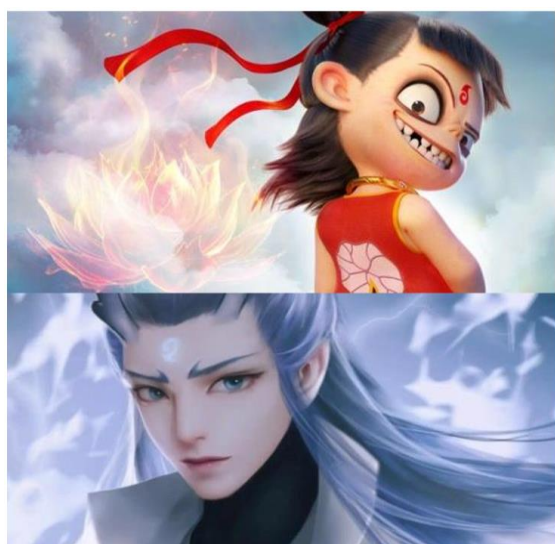


Case study of film and television art based on cognitive psychology

Figure 9. Different examples of film and television art



(a) Stills of Monster Company



(b) The picture of Nezha



(c) Bullet scenes in the Matrix

The film and television art plot, visual rhythm, film and television special effects, film and television color and film and television animation impact the psychology and emotion of the audience. In terms of cognitive psychology, it takes only seven seconds for things to form a first impression in people's thinking, and the first

feeling of the audience directly affects their psychological preference and emotion. With the improvement of people's visual appreciation ability and the higher and higher requirement for film and television color, film and television animation and film and television special effects, the factors that determine the quality of film and television art are no longer the theme, but the expressive force and infection of film and television art. Figure 9 shows different example of film and television art. Figure 9 (a) shows stills of Monster Company. It can be seen that the visual elements of film and television works are very different. Grotesque humor and interesting animation impress the audience with exaggerated artistic modeling. Figure 9 (b) is stills of Nezha, which gains the audience's psychological preference through film and television animation and color. Through the audience's film review after watching the film, the film and television plot is highly praised. Figure 9 (c) shows the bullet scene of the Matrix, creating a scene with the same atmosphere as the whole film through special effects, and bringing a fresh feeling to the audience through plot setting and special effects. Film and television rhythm, film and television special effects, film and television color and film and television animation all create a clear artistic expression way, which is reflected in psychological cognition, psychological preference and psychological emotion in psychology through the change of visual rhythm.

CONCLUSIONS

Based on the principle of cognitive psychology, this study investigates the status quo of film and television art under the Internet, and explores the application of psychological preference and emotional guidance in the performance process of film and television art. Conclusions have been drawn as follows:

(1) The audience's psychological mechanism of film and television art performance is reflected in the role played in the cognitive process. The audience's perception, imagination, association, expression and evaluation of film and television art performance are the most realistic and tedious psychological reactions.

(2) Online film and television art resources increase the audience's ability of self-selection and connoisseurship. The essence of film and

television art performance lies in that it can't be separated from the interests of the audience and the interest combination becomes the type. The preference of the audience determines the type of film and television, which is inseparable from the interest of the audience.

(3) Film and television rhythm, film and television special effects, film and television color and film and television animation all create a clear artistic expression way, which is reflected in psychological cognition, psychological preference and psychological emotion in psychology through the change of visual rhythm.

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