

An Analysis of Aesthetic Need Factors in Chinese Film and Television culture Art

: Focus on Art students at Chinese universities

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Man and objective things or phenomena have three types of relationships: scientific cognition, ethical norms, and aesthetic expression relationships. The relationship of aesthetic expression focuses on the vivid and perceptible forms of the object's expression, which are the unity of law and purpose, and have freedom. The essence of aesthetics is freedom. Artistic aesthetics is distinguished from general aesthetics by its unique aesthetic objects, or artistic works. General aesthetics observes beauty in reality, and the objective things or phenomena, in reality, were not originally the subject of people's practice and understanding. This study focused on exploring how Chinese films and television interact within the realm of modern culture and aesthetic desires. While prior research addressed general aesthetic demands in China, this paper delved deeper into the specific aesthetic requirements of Chinese films and television. Employing quantitative analysis methods, it statistically examined the relationships among these demands, uncovering the impact of films and television on Chinese culture and aesthetic preferences. Such an approach highlights the practical value and potential for development within China's cultural industry while emphasizing its distinctiveness from other studies.

Key words: Artistic Aesthetics; Film and Television Art; Artistic Desires; Artistic Conditions; Influencing Factors

인간의 객관적 사물이나 현상과 세 가지 관계가 있다. 과학적 인지 관계, 윤리적 규범 관계, 심미적 표현 관계. 심미적 표현 관계는 대상 표현의 생동감 있고 감지할 수 있는 형식에 주목하며, 그것들은 규칙과 목적의 통일이며 자유성을 가진다. 미학의 본질은 자유이다. 예술의 미학은 독특한 미적 대상이나 예술작품으로 일반의 미학과 구별된다. 일반적으로 미학은 현실에서 아름다움을 관찰하는데, 현실의 객관적인 사물이나 현상은 애초에 사람들이 실천하고 이해하는 주체가 아니다. 본 연구는 중국 영화와 텔레비전이 현대 문화와 미적 욕망의 경계에서 어떻게 상호작용하는지를 탐구하는 것을 목적으로 한다. 비록 이전의 연구는 중국의 일반적인 심미적 수요에 초점을 맞추었지만, 이 연구는 중국 영상물의 구체적인 심미적 수요에 대해 보다 깊이 있게 다루고 있다. 정량적 분석의 방법으로 이러한 욕구 사이의 관계를 통계적으로 검증하고, 영상과 텔레비전이 중국의 문화와 미적 선호에 미치는 영향을 밝혀냈다. 이 연구를 따르면 중국 문화 산업의 실제 가치와 발전 잠재력을 부각하면서 다른 연구와의 독특한 특성을 강조한다.

[주제어] 예술 미학; 영상예술; 예술적 욕망; 예술적 조건; 영향 요소

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I. Introduction

Aesthetics in works of art is the intuitive experience of understanding and using beauty, and aesthetic feelings allow the audience to feel and experience beauty (Jiang 2021). As the art of film and television is an all-encompassing art form, its aesthetic factors also possess comprehensive characteristics. Using aesthetic theories, Yao-nong and Zeng (2002) analyzed the aesthetic function of film and television art and proposed an explanation. Film and television aesthetics refers to individuals' aesthetic experience and emotional reaction when watching film and television works. As important cultural mediums, film and television profoundly impact individuals' desires and needs (Kirlaw 2014). The perceived value of film and television art has the most direct influence on consumer desires and behavior. J. Park et al. (2019) discussed how aesthetic perception affects the purchasing behavior of consumers. Meanwhile, Hietanen et al. (2017) noted that the aesthetic needs of film and television art include the desire to consume and the desire to project symbols in film and television works. Other scholars who have studied the aesthetic desires and needs of film and television art include Hietanen et al. (2022), Nauha (2021), and Donati et al. (2019). Nevertheless, researchers generally believed that, in addition to basic desires and needs, people-oriented factors can provide a more complete understanding of artistic aesthetic preferences. Swami et al. (2020) described the influence of personality on aesthetic preferences, despite the diversity of such individual factors. Tschacher et al. (2015) briefly expound the impact of the audience's personal characteristics, such as professional knowledge, on aesthetic perception and appreciation. Aesthetics is the subjective appreciation of beauty by individuals and the social recognition of beauty. Film and television works can not only satisfy the audience's aesthetic needs, but also have a positive impact and feedback on social culture. The content of film and television works is derived from real-world narratives and reflects social reality and change (Kaul 2014). Likewise, the content of film and television can influence the development of social ideology and shape the values and worldview of the audience (Heath 1976). With the development of social media, film and television production styles have also been constantly evolving, adapting to consumers' needs and preferences regarding the aesthetics of social media-related products (Lam et al 2014). The aesthetic function of film and television art is complex and diverse; this not only satisfies the individual's aesthetic desires, but also forms a two-way, interactive relationship with social culture. This study seeks to explore what factors, such as the factor of desire, have an effect on the aesthetics of film and television art. This paper also discusses the impact of environmental factors on this field. In this study, 255 Chinese university art majors were given self-management

questionnaires and asked to rate their perceptions of personal, sociocultural, monetary, time, energy, and barter factors. The researcher analyzed the collected data using SPSS data analysis and AMOS regression analysis, revealing their relationship and impact on the aesthetic field of film and television art. Findings reveal that personal, sociocultural, financial, time, energy, and barter factors have a positive impact on the aesthetic field of film and television art. This study conducted a literature review, followed by a questionnaire survey of 255 art majors from Chinese universities and an analysis. This study not only makes a substantial contribution to the existing body of literature, but it also serves as a valuable resource for art enterprises, university instructors, and students. This paper conducts an exhaustive literature review and examines the influence of desire factors and condition factors. The conceptual framework and six hypotheses are presented initially. The paper analyzes the findings based on the research methodology, which includes data analysis. Data analysis describes the research's results and findings, as well as their consequences and related factors. This study concludes with recommendations for future academic research and a summary of the key findings. Moreover, compared to previous research, this article differs in a number of significant studies. First, in terms of the research subject, previous studies have primarily focused on the general landscape of aesthetic demands in China, whereas this paper analyzes aesthetic demands in Chinese film and television. This distinction enhances the precision and specificity of the research. Second, previous studies may have leaned toward qualitative descriptive analysis, whereas the present study employs quantitative research methods such as regression analysis. Through statistical data analysis, it quantifies the relationships between factors influencing the aesthetic demands of film and television. Third, in terms of research objectives, this paper seeks to identify issues within the realm of film and television aesthetic requirements by conducting a comprehensive analysis. It provides educational institutions and artistic enterprises with insights. Meanwhile, previous studies may have focused more on surface-level descriptions of problems, rather than their fundamental nature and potential solutions. The background of this research involves understanding the aesthetics of Chinese film and television by examining how individual desires, socio-cultural, financial, temporal, energetic, and exchange-related factors influence this aesthetics. The distinction from prior studies lies in focusing on specific subjects, conducting quantitative analyses to deeply explore the issues, and aiming to provide practical value through this in-depth investigation. Lastly, in terms of research contributions, this paper provides profound insights into the aesthetic demands of Chinese film and television through the analysis of concrete data and research findings. It guides the sustainable development of this field. Previous research may have focused more on theoretical exploration than

practical application. In summary, the present study distinguishes itself from previous studies by focusing on a specific research topic, employing quantitative analysis studies, delving deeply into an issue, and providing practical value. These distinctions distinguish it from preceding literature.

II. Literature review

1. Self-ability factors

"Self-ability factors" refer to an individual's abilities and proactive elements, encompassing aspects such as self-concept, self-efficacy, and the ability to self-regulate. These factors involve a person's understanding of themselves, their belief in their capabilities to succeed in specific tasks or situations (self-efficacy), and their capacity to manage and regulate their behavior, emotions, and learning processes (self-regulation). They play a crucial role in an individual's success, learning, goal-setting, and various aspects of life. The personal characteristics factors affecting artistic aesthetics include the audience's individual physiological factors (gender, age), lifestyle factors, and psychological aesthetic consciousness. The physiological factors of the human body can greatly affect people's aesthetic experience. Lin, Yen-Ching, and Bin (2011) held that women's understanding of complexity was significantly higher than that of men, and adults' rating of most factors involved in aesthetic evaluation was higher than that of adolescents. The so-called "complexity" refers to that in the aesthetic process: women score higher than men in the audience's perception of the novelty, refinement, and emotional features of artistic works (Dong et al. 2023). These differences may result from the different perceptions of global and local features between men and women (Li et al. 2019; Gabriel et al. 2011). At the same time, physiological factors in the perception of art are also significantly related to the state of aesthetic consciousness (Tschacher et al. 2012). The state of aesthetic consciousness is mainly embodied in aesthetic perception, aesthetic understanding, aesthetic experience, and aesthetic ability, among others. According to the research of cognitive psychology, specifically speaking, the aesthetic perception of art occurs in the early stage of aesthetic processing activities (Wang et al. 2012). Personal interest in art appears to be a good predictor of one's aesthetic response to different artistic styles (Pietras et al. 2018). These studies provide important clues for in-depth understanding of individual differences in artistic aesthetics.

2. Cultural and educational concept factors

"Cultural and educational concept factors" refer to the influence of cultural background and educational aspects on an individual's thoughts, behaviors, and learning. Cultural factors encompass societal values, customs, language, while educational factors include learning experiences and the educational system. These elements significantly impact an individual's perspectives and actions. The sociocultural factors of artistic aesthetic needs can be understood as social factors and cultural factors. Aesthetic contact with art promotes the participants' broad awareness of society (Moon et al. 2013). In the social sphere, all members are divided into certain positions and groups, and factors such as cultural background, values, experience, and lifestyle affect individual artistic aesthetics (Mack 2013; Taylor et al. 2005; Freedman et al. 2003). Compared with other industries, cultural industries, including film industry, have diversified products on the market.(Choi 2018).It can be said that measuring the economic value of culture and art is an area that needs careful consideration(Kim 2015).With the development of economy and the improvement of living standards, the demand for enriching the quality of life will be generate. Cultural and artistic products are one of the elements that enrich the quality of life.(Lee 2016)Members of different classes show obvious differences. Artistic aesthetics are exclusive, and it is often difficult for the bottom groups to carry out aesthetic activities (Mandoki Katya 2016) as it is often the more professional social classes that improve cultural capital aesthetic activities (Ley 2003). Therefore, in terms of cultural factors, based on the education level of social groups, people with different cultural backgrounds have different aesthetic views on artistic works, and a gap exists between their aesthetic preferences and social culture. Using empirical data from African cultures, van Damme (1996) proved that different sociocultural ideals inspired different notions of beauty. Leuthold and Steven (1998) studied film as one of the most important expression forms of film and television art and found that audiences with different ethnic/racial, religious, and regional cultural backgrounds showed differences in artistic aesthetics.

3. Economic factors

"Economic factors" refer to the impact of economic conditions such as income, consumption habits, and market conditions on individuals, businesses, or society. Artistic aesthetics and money factors have a complicated relationship. Money factors influence people's appreciation and evaluation of art to a certain extent (Solimano 2021; Marshall et al. 2011). Under the influence of market economy conditions, the aggravation of income inequality will lead to the rise of artworks (Goetzmann et al. 2009), with the initial demand for art being among people with material wealth. Income is an important factor determining the need for works of art, and consumers' need for an art product or service increases as the income increases (Haiven 2015).

However, the need curve for artworks usually presents an inverse relationship, that is, a negative correlation between price and quantity caused by the scarcity and uniqueness of artworks (Bohme 2009). At the same time, the luxury property of art will also affect aesthetics; in other words, money factors may affect people's perception of the value of artworks (Marshall 2011; Chen 2009). Some people may have the desire to buy certain artworks because they are expensive, rather than based on their appreciation and love for the artworks themselves (Ratcliffe Jason 2021).

4. Personal time factors

"Personal time factors" refer to the individual's allocation, management, and utilization of time for various activities or responsibilities. Time can affect people's perception and understanding of art on multiple levels. The so-called time can be understood as easily accessible time efficiency (Dewey, 2008; Baumol et al. 1993). Specifically, consumers of art need to have easy and convenient access to their favorite art products. Studies in the field of art economics have revealed that the supply and demand of art are positively correlated with its impact on the economy (Angelini 2017; Plaza et al. 2017; Dekker 2015; Ginsburgh et al. 2006). However, if consumers' needs are not quickly met, art products will lose their meaning even if they are "easily accessible." (Huberman 2021). In the aesthetic process of commodification of art, after the consumption time comes the education time (Vail 1999), that is, letting consumers understand the connotation of artworks and solving their doubts in a timely manner. This interactive process shapes the audience's aesthetic concept and gives some works greater and far-reaching historical value.

5. Personal investment factors

"Personal investment factors" refer to the elements wherein individuals invest their time, energy, finances, etc., towards achieving specific goals, influencing improvements in areas such as education, career, health, relationships, and more. As an economic activity, bartering involves exchanging one good or service for another. In the field of art, artworks can be regarded as a special type of commodities (Yan-qiang 2004). Therefore, barter factors may affect people's perception and value judgment of art (Appadurai 1994). This means that people may assess the artistic value of an artwork based on its exchange value rather than merely its aesthetic value. However, La Berge et al. (2015) hold the opposite view, holding that art is a social practice of decommodification that is different from other economic products. When artworks are exchanged as objects, it is essentially due to the combined effect of economy and artistic aesthetics, and the

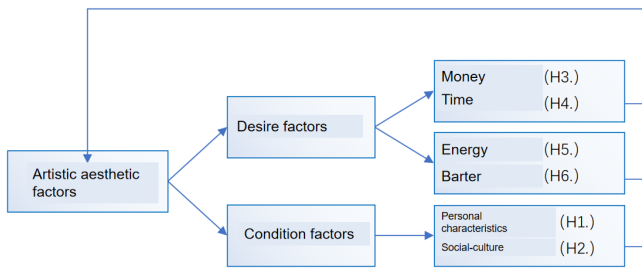
trends of barter value indicate that artworks play an economic role in demand (Goetzmann 1995). In this process, art is endowed with the spiritual value and practical value of commodities (Callinan 2015; Hutter et al. 2006). Although barter factors may affect people's perception and value judgment of art, aesthetic experience itself is also a subjective and individualized process (Bohme 2003). Therefore, in artistic aesthetics, the barter factor may be only one of the influencing factors but not the only or decisive one.

6. Service factors

"Service factors" refer to the elements that influence customer experience and service quality within the service industry. These encompass various aspects such as customer service, product quality, pricing, accessibility, and convenience. Service factors play an important role in Chinese film and television art, exerting profound effects on both the viewing experience of the audience and the industry's long-term viability (Horvath and Gyenge, 2020). In addition to being cultural consumption products, film and television can also be viewed as part of the service sector (Pavluska 2014; Makarevich and Karpukhin, 2020). According to Hennig-Thurau et al. (2001), service factors are essential for satisfying the aesthetic needs of the audience and enhancing the cinematic experience within the realm of film and television art. The term "service" encompasses not only the modes and channels of viewership (Ulker-Demirel et al. 2018), but also more immediate, in-person experiential sensations (Park et al. 2011). In addition, social interaction is a crucial component of service factors (Westland 2012). Some film production companies and television stations organize interactive activities before and after a film's release to increase the audience's sense of participation. Service factors play a crucial role in film and television art, influencing the audience's viewing experience, their selection behaviors, and the industry's growth. Provision of a comfortable viewing environment, high-quality platform services, and audience engagement all contribute to meeting the audience's needs, enhancing the viewing experience, and promoting the sustainable growth of the film and television industry.

Conceptual framework

Therefore, this study proposes the following hypotheses and conceptual framework based on the aforementioned literature (Fig. 1).



[Figure 1] Conceptual framework

H1. Personal characteristics have an important impact on aesthetic artistic needs.

H2. Social and cultural factors have an important impact on aesthetic artistic needs.

H3. Money is an important condition factor that influences artistic aesthetic needs.

H4. Time is an important conditions factor influencing artistic aesthetic needs.

H5. Among condition factors, energy has an important impact on aesthetic requirements.

H6. Among conditional factors, barter has an important impact on artistic aesthetic requirements.

III. Methodology

We collected data from art majors at the China Central Academy of Fine Arts and the China Academy of Art to meet the research objectives. This research was conducted solely with art major students. To fulfill the research objectives, a self-administered survey was administered to these students, and data were collected by sampling 255 participants. A statistical analysis was conducted on the 255 collected questionnaires (the questionnaire survey is presented in the references). Using SPSS, descriptive analysis of the sample was performed initially. The questionnaire requested fundamental information such as age, level of education, and monthly income. Subsequently, a questionnaire reliability analysis was conducted. If the analysis results indicated a statistical value greater than 0.8, the questionnaire survey possessed a certain level of reliability. In addition, a questionnaire validity analysis was conducted. Both reliability and validity analyses are essential components of questionnaire analysis and serve to

assess the questionnaire’s quality. In addition, a specific correlational analysis was performed to validate the interrelationships between various factors within the framework proposed in this study. Finally, the validity of these relationships was examined using regression analysis. Regression analysis involves specifying independent and dependent variables to determine causal relationships, constructing regression models, and determining the parameters of these models using empirical data. The adequacy of the regression model in fitting empirical data is then evaluated; if a good fit is determined, additional predictions based on the independent variables can be made. Through these aforementioned research methodologies, we collected data and conducted data analyses accordingly. Table 1 presents the terms corresponding to letters.

<Table 1> Variable in the study introduce

Variable in the study	Code
Personal characteristics	A
Social culture	B
Money	C
Time	D
Energy	E
Barter	F
Artistic aesthetic needs	M

[Remarks: terms corresponding to letters]

1. Descriptive analysis of the sample

The analysis of respondents’ basic personal information (Table 2) shows that most surveyed art students were sophomores (29.804% of the total). In terms of age distribution, the majority of individuals were between the ages of 21 and 23. (41.176% of the total). Regarding gender distribution, women represented 60.784% of the total number of students, while men represented 39.216%. The majority of surveyed students came from municipalities with independent planning status (25.490%), followed by students from township prefecture-level cities (20.784%), counties (county-level city; 18.039%), rural areas (13.725%), townships (9.804%), and provincial capital cities (8.235%).

<Table 2> Sample Description

Items	Categories	Frequency		
		N	Percent (%)	Cumulative Percent (%)
Grade	Freshmen	64	25.098	25.098
	Sophomores	76	29.804	54.902
	Junior students	56	21.961	76.863
	Senior students	45	17.647	94.510
	Postgraduates	14	5.490	100.000
Age	18 - 20	94	36.863	36.863
	21 - 23	105	41.176	78.039

Frequency				
Items	Categories	N	Percent (%)	Cumulative Percent (%)
Gender	24 - 26	47	18.431	96.471
	27 - 29	9	3.529	100.000
	Women	155	60.784	60.784
	Men	100	39.216	100.000
Area of residence	Municipalities directly under the central government	10	3.922	3.922
	Provincial capital cities	21	8.235	12.157
	Municipalities with independent planning status (such as Dalian, Qingdao, Ningbo, Xiamen, and Shenzhen)	65	25.490	37.647
	Township prefecture-level cities	53	20.784	58.431
	Counties (county-level cities)	46	18.039	76.471
	Townships	25	9.804	86.275
	Rural areas	35	13.725	100.000
Total		255	100.0	100.0

2. Analyses of the reliability and validity of the scale questionnaire

Analysis of the scale questionnaire's reliability

The reliability analysis of the scale questionnaire (Table 3) shows that the reliability statistical value for personal factors is 0.879, for sociocultural factors it is 0.802, for money factors it is 0.840, for time factors it is 0.877, for energy factors it is 0.865, for barter factors it is 0.840, and for artistic aesthetic needs it is 0.904. All dimensions exhibit excellent internal consistency.

<Table 3-1> Reliability Analysis

Reliability Statistics (Cronbach's α)			
Items	Corrected Item-Total Correlation (CITC)	Cronbach's α if Item Deleted	Cronbach's α
A1	0.636	0.885	0.879
A2	0.762	0.836	
A3	0.739	0.845	
A4	0.834	0.811	

<Table 3-2> Reliability Analysis

Reliability Statistics (Cronbach's α)			
Items	Corrected Item-Total Correlation (CITC)	Cronbach's α if Item Deleted	Cronbach's α
B1	0.601	0.759	0.802
B2	0.677	0.728	
B3	0.581	0.769	
B4	0.615	0.752	

<Table 3-3> Reliability Analysis

Reliability Statistics (Cronbach's α)			
Items	Corrected Item-Total Correlation (CITC)	Cronbach's α if Item Deleted	Cronbach's α
C1	0.645	0.809	0.840
C2	0.680	0.796	
C3	0.550	0.848	
C4	0.835	0.726	

<Table 3-4> Reliability Analysis

Reliability Statistics (Cronbach's α)			
Items	Corrected Item-Total Correlation (CITC)	Cronbach's α if Item Deleted	Cronbach's α
D1	0.761	0.832	0.877
D2	0.814	0.812	
D3	0.700	0.855	
D4	0.671	0.868	

<Table 3-5> Reliability Analysis

Reliability Statistics (Cronbach's α)			
Items	Corrected Item-Total Correlation (CITC)	Cronbach's α if Item Deleted	Cronbach's α
E1	0.628	0.863	0.865
E2	0.717	0.828	
E3	0.747	0.815	
E4	0.784	0.798	

<Table 3-6> Reliability Analysis

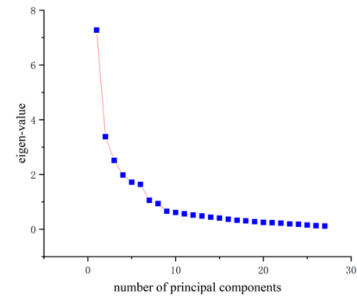
Reliability Statistics (Cronbach's α)			
Items	Corrected Item-Total Correlation (CITC)	Cronbach's α if Item Deleted	Cronbach's α
F1	0.610	0.830	0.840
F2	0.727	0.774	
F3	0.625	0.818	
F4	0.746	0.768	

<Table 3-7> Reliability Analysis

Reliability Statistics (Cronbach's α)			
Items	Corrected Item-Total Correlation (CITC)	Cronbach's α if Item Deleted	Cronbach's α
1	0.848	0.848	0.904
M2	0.803	0.870	
M3	0.803	0.872	

Validity analysis of the scale questionnaire

The Kaiser - Meyer - Olkin (KMO) and Bartlett's tests show that the data extracted from this study are valid and suitable for information extraction. Seven common factors were identified utilizing principal component analysis and scree plot analysis (Fig. 2)



[Figure 2] The number of principal components

The value of the feature root was greater than 1, and the load matrix of the exploratory factor was derived through variance maximization orthogonal rotation. Each measurement item's factor load coefficient is greater than 0.6, and the cumulative variance interpretation rate is 72.499%, which is greater than 60%. This indicates a clear distinction between the dimensions of the questionnaire; internal convergence is good, and the questionnaire's scale has good explanatory ability and precision (Fig. 3 and Table 4).

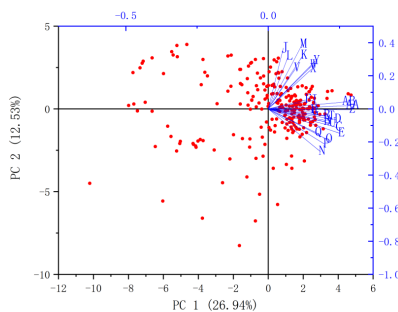
<Table 4> Validity Analysis

Items	Factor Loadings							Communalities
	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5	Factor 6	Factor 7	
A1	0.789	0.162	0.084	0.110	0.009	0.109	-0.030	0.681
A2	0.813	0.173	0.150	0.039	0.010	0.118	0.176	0.760
A3	0.785	0.110	0.095	0.023	0.095	0.066	0.316	0.750
A4	0.848	0.177	0.193	0.038	-0.043	0.060	0.218	0.841
E1	0.205	0.759	0.113	0.124	0.061	0.042	-0.011	0.652
E2	0.092	0.800	0.085	0.034	0.006	0.025	0.218	0.705
E3	0.162	0.829	0.064	0.094	0.038	0.058	0.133	0.749
E4	0.129	0.837	0.120	0.042	-0.007	0.016	0.224	0.784
D1	0.139	0.125	0.831	-0.030	-0.122	0.108	0.094	0.762
D2	0.071	0.081	0.870	0.017	0.020	0.184	0.181	0.836
D3	0.212	0.157	0.780	0.057	-0.076	0.125	0.033	0.703
D4	0.071	0.031	0.816	0.068	0.056	0.072	0.078	0.691
F1	0.018	-0.034	0.017	0.798	0.050	-0.007	0.032	0.643
F2	0.038	0.105	0.046	0.839	0.113	0.047	0.107	0.745
F3	0.102	0.149	0.008	0.743	0.132	0.046	0.071	0.609
F4	0.042	0.072	0.040	0.829	0.177	0.081	0.163	0.760
C1	-0.006	-0.078	-0.119	0.103	0.792	-0.053	0.151	0.683

<Table 4> Validity Analysis

Items	Factor Loadings							Communalities
	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5	Factor 6	Factor 7	
C2	0.053	0.053	0.050	0.071	0.823	0.169	0.056	0.723
C3	-0.043	0.132	-0.010	0.157	0.712	0.054	-0.107	0.564
C4	0.068	-0.016	-0.025	0.137	0.898	0.120	0.127	0.861
B1	0.041	-0.029	0.106	0.085	0.104	0.772	0.038	0.630
B2	0.062	0.030	0.171	0.004	0.015	0.805	0.125	0.698
B3	0.056	0.143	0.072	0.008	0.011	0.763	0.107	0.623
B4	0.157	-0.007	0.088	0.056	0.143	0.748	0.067	0.620
M1	0.249	0.294	0.211	0.190	0.054	0.148	0.781	0.864
M2	0.297	0.238	0.234	0.138	0.175	0.167	0.739	0.824
M3	0.264	0.256	0.093	0.225	0.080	0.203	0.756	0.813
Eigenvalues (Initial)	7.274	3.383	2.517	1.981	1.721	1.638	1.060	-
% of Variance (Initial)	26.943%	12.531%	9.323%	7.337%	6.375%	6.065%	3.925%	-
% of Cum. Variance (Initial)	26.943%	39.474%	48.797%	56.134%	62.508%	68.574%	72.499%	-
Eigenvalues (Rotated)	3.061	3.048	3.019	2.807	2.793	2.644	2.202	-
% of Variance (Rotated)	11.337%	11.289%	11.182%	10.397%	10.345%	9.793%	8.155%	-
% of Cum. Variance (Rotated)	11.337%	22.626%	33.808%	44.205%	54.551%	64.344%	72.499%	-
KMO				0.828				-
Bartlett's Test of Sphericity (Chi-Square)				4127.628				-
df				351				-
p value				0.000				-

Note: Blue indicates that the absolute value of loading is greater than 0.4, and red indicates that the communality is less than 0.4.



[Figure 3] Validity Factor

3. Correlationanalysis

There are significant differences between the degree of influence of artistic aesthetic needs and six types of student factors: personal characteristics factors, sociocultural factors, money factors, time factors, energy factors, and barter factors (Table 5).

<Table 5> Pearson's Correlation

	Mean	Std. Deviation	M	A	B	C	D	E	F
M	4.054	0.91	1						
A	3.68	1.16	0.547***	1					
B	4.103	0.753	0.354***	0.249***	1				
C	4.192	0.847	0.227***	0.075**	0.188**	1			
D	3.658	1.166	0.380***	0.340***	0.299***	-0.031	1		
E	3.562	1.259	0.503***	0.395***	0.142*	0.078	0.269***	1	
F	3.973	0.864	0.350***	0.168**	0.135*	0.289***	0.097	0.204**	1

*p < 0.05; **p < 0.01; ***p < 0.001

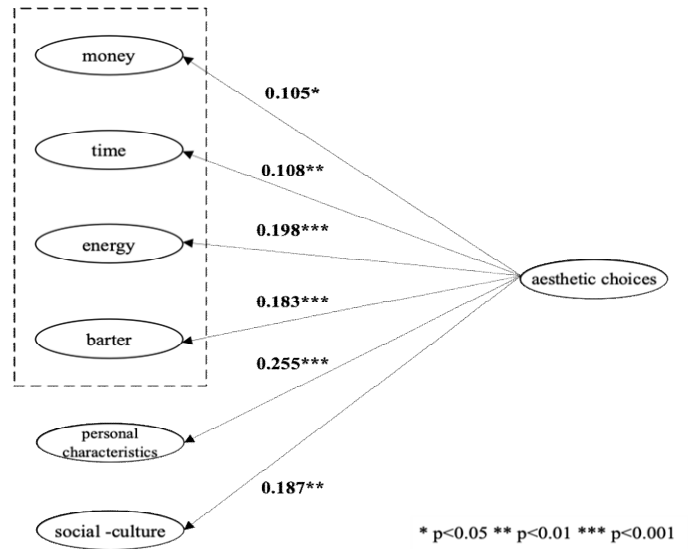
The correlation coefficients are 0.547, 0.354, 0.227, 0.380, 0.503, and 0.350, which indicate positive correlations between the artistic aesthetic needs of students and their personal characteristics, sociocultural factors, money, time, and energy factors.

4. Regression analysis

We conducted a regression analysis to determine the degree of influence artistic aesthetic needs have on students. Under this research hypothesis, personal characteristics served as the independent variable, while the degree of influence on artistic aesthetic needs served as the dependent variable. According to the regression relationship, personal characteristics ($\beta = 0.255, p < 0.001$), social culture ($\beta = 0.187, p < 0.01$), money ($\beta = 0.104; p < 0.05$), time ($\beta = 0.105, p < 0.01$), energy ($\beta = 0.198, p < 0.001$), and barter $\beta = 0.183, p < 0.001$) have a positive and statistically significant predictive effect on the degree of influence on artistic aesthetic needs.

The influence of personal characteristics on artistic aesthetic needs is the most significant, indicating that personality, preference, and experience play a significant role in the preferences and needs of individuals with regard to art. Depending on their unique personal characteristics, various individuals may show a greater interest in different types of art (Fig. 4 and Table 6). Sociocultural factors also significantly impact artistic aesthetic needs, and a person's social and cultural background, values, and traditions affect his or her artistic

aesthetic preferences; for instance, people from different cultural backgrounds may have different tastes in art forms. Also substantial is the effect of economic factors on artistic aesthetic needs. Economic status can affect an individual’s purchasing power and access to art. A student from a wealthy family may be more inclined to pursue high-quality art, whereas a lower financial status may restrict a student’s options. Time and energy also have a substantial impact on artistic aesthetic requirements. In their hectic lives, individuals may not have sufficient time and energy to appreciate art and engage in artistic activities; therefore, the availability of time and energy may affect the extent to which an individual requires art. Lastly, barter substantially affects artistic aesthetic needs; thus, the degree to which an individual values communication, interaction, and exchange is proportional to how much they need art. Individuals can satisfy their social and interpersonal requirements by engaging in artistic endeavors. In conclusion, all of the hypotheses H1, H2, H3, H4, H5, and H6



[Figure 4] Correlation Connectivity

<Table 6> Parameter Estimates (n = 255)

	Hierarchical 1					Hierarchical 2				
	B	Std. Error	t	p	β	B	Std. Error	t	p	β
Constant	4.291**	0.271	15.854	0.000	-	0.172	0.374	0.460	0.646	-
Grade	0.088	0.062	1.422	0.156	0.116	0.094*	0.044	2.142	0.033	0.124
Age	-0.159	0.090	-1.772	0.078	-0.144	-0.088	0.064	-1.369	0.172	-0.080
Gender	-0.070	0.117	-0.602	0.548	-0.038	-0.010	0.083	-0.121	0.904	-0.005
Area of residence	-0.014	0.035	-0.389	0.698	-0.025	-0.034	0.025	-1.376	0.170	-0.062
Personal characteristics						0.255**	0.040	6.311	0.000	0.325
Social culture						0.187**	0.058	3.193	0.002	0.155
Money						0.105*	0.051	2.056	0.041	0.098
Time						0.108**	0.039	2.796	0.006	0.139
Energy						0.198**	0.036	5.506	0.000	0.274
Barter						0.183**	0.051	3.616	0.000	0.174
R 2			0.015					0.516		
Adj R 2			-0.001					0.496		
F value			F (4,250) = 0.954, p = 0.433					F (10,244) = 26.045, p = 0.000		
ΔR 2			0.015					0.501		
ΔF Value			F (4,250) = 0.954, p = 0.433					F (6,244) = 42.143, p = 0.000		

Dependent Variable: M

*p < 0.05; **p < 0.01; ***p < 0.001

formulated in this paper are valid.

IV. Discussion

An individual’s aesthetic response to various artistic styles appears to be well-predicted by their interest in art (Pietras et al 2018). According to cognitive psychology research, aesthetic perception of art occurs during the earliest stages of aesthetic processing (Wang et al 2012). Thus, H1 is admissible. Individual artistic aesthetics are influenced by cultural background, values, experience, and way of life, which all play a role in the social sphere (Mack 2013; Taylor et al 2005; Freedman et al 2003). H2 is permitted. The relationship between artistic aesthetics and monetary factors is complicated. Money influences individuals’ appreciation and evaluation of art to some extent (Solimano 2021; Marshall et al 2011). Under the influence of market economy conditions, the worsening of income inequality will lead to the rise of artworks, with the initial demand for art coming from the wealthy (Goetzmann et al 2009). H3 is also accepted. Time can affect the perception and comprehension of art on numerous levels. The term “time” is synonymous with easily accessible time efficiency (Dewey 2008; Baumol et al 1993). Specifically, art consumers must have convenient access to their preferred art products. Studies in the field of art economics have demonstrated a positive correlation between the supply and demand of art and its economic impact (Angelini 2017; Plaza et al 2017; Dekker 2015; Ginsburgh et al 2006). H4 is permitted. As a form of economic activity, bartering entails the exchange of one good or service for another. In the field of art, artworks are a distinct category of commodities (Yan-qiáng 2004). Consequently, barter factors may affect people’s perception and valuation of art (Appadurai 1994). This

indicates that people may evaluate the artistic value of a work of art based on its exchange value as opposed to its aesthetic value alone. In contrast, La Berge et al. (2015) held that art is a social practice of decommodification that is distinct from other economic products. Therefore, the barter factor may not be the only or influencing factor in artistic aesthetics. Both H5 and H6 are accepted.

V. Conclusion

1. Practical Significance

This study holds practical significance in analyzing aesthetic demand factors within the realm of film and television art, impacting the film industry, marketing strategies, cultural communication, and art education. Guidance for the Film Industry: Filmmakers, directors, and screenwriters can gain a better understanding of audience preferences through this study's illumination of various factors influencing aesthetic demands. This insight can lead to the creation of works tailored to market demands, thereby enhancing a work's competitive advantage.

Improved Marketing Strategies: The study offers vital direction for crafting effective film marketing strategies. Understanding how diverse factors influence audience demands can aid in targeted promotional strategies that capture audience interest. Furthermore, analyzing factors such as time, money, and energy can help determine reasonable ticket prices, screening times, and convenient viewing experiences. Cultural Communication Significance: As a pivotal medium for cultural expression, film and television significantly impact the dissemination of values, societal phenomena, and ideas. This study's findings on audience preferences for diverse cultural elements and the influence of socio-cultural factors can assist creators in seamlessly integrating cultural elements into their works, thereby advancing cultural communication and preservation.

Relevance for Art Education: Additionally, this study is pertinent to art education. Art institutions can utilize research findings to nurture students' aesthetic sensibilities, increase awareness of diverse factors, and better prepare them to meet audience demands in their future artistic endeavors.

Distinguishing Aspects from Previous Research:

1)Scope: Unlike prior studies focusing on aesthetic demands across various art forms, this paper concentrates on Chinese film and television.

2)Methodology: Employing quantitative analysis techniques like regression analysis distinguishes this study from earlier qualitative-focused research, allowing a more data-driven examination of factors influencing aesthetic requirements.

3)Objectives: This study not only aims to elucidate aesthetic

demands' nuances but also identifies specific challenges and opportunities within the Chinese film and television context, delving deeper than broad trends.

4)Practical Implications: This research provides actionable insights for educational institutions and art enterprises, contributing to sustainable development in film and television aesthetics. In contrast, earlier research might have been more theoretical with limited practical relevance.

In conclusion, this study's uniqueness lies in its focus on film and television aesthetics, its quantitative analytical approach, issue-driven investigation, and potential impact on real-world practices. These distinctions make it a significant addition to the existing body of knowledge.

2. Limitations

Despite the valuable insights gained from this study regarding the various factors influencing aesthetic demand in film and television art, certain limitations may affect the generalizability and applicability of the results.

Sample limitations. The study employed a sample of 255 art majors from Chinese universities, which may not fully represent the diverse aesthetic preferences of the Chinese population. Different age groups, geographic regions, cultural backgrounds, and professions may have varying aesthetic preferences and demands, limiting the results' generalizability.

Self-report bias. The survey methodology relied on self-report data, in which participants self-evaluated personal factors, sociocultural factors, financial considerations, and others. Self-reported data may lack accuracy and objectivity due to individuals' subjectivity and potential memory biases.

Temporal factors. The study did not fully account for temporal dynamics that can affect the aesthetic demands of the audience. The study only captured a snapshot of aesthetic preferences at a single time point, despite the fact that aesthetic preferences may shift over time. Future research could consider tracing the evolution of aesthetic demands over time.

Educational background constraints. The study was limited to college students majoring in art who may have heightened sensitivity and cognitive awareness in the realm of aesthetics. Consequently, the findings of this study may have limited applicability to diverse professional audiences.

External interferences. External factors, such as societal events or media coverage, may have influenced the responses of survey participants. These interferences may impact the participants' responses and, consequently, the validity of the study's findings. Despite these limitations, the study provides insightful information for film marketing, audience research, and cultural communication. Future

research can address these limitations by utilizing larger samples, longitudinal tracking, and in-depth interviews to generate more exhaustive and accurate findings.

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Appendix

1. Questionnaire design

Part 1: Demographic Variables

1. Your gender ()

A. Male B, Female

2. Your age ()

A. 18-20 years old B, 21-23 years old C, 24-26 years old D, 27-29 years old

3. Your grade ()

A. Freshman year

B. Sophomore year

C. Junior year

D. Senior year

E. Master's degree

F. Doctoral Grade

4. Your place of residence ()

A. Municipalities directly under the central government

B. Provincial capital level cities

C. Planned cities (such as Dalian, Qingdao, Ningbo, Xiamen, Shenzhen, etc.)

D. Township and prefecture level cities

E. County seat (county-level city)

F. Township

G. Rural areas

Part 2: Research Variables

Please rate the "personal trait factors" based on their degree of conformity, with scores ranging from 1 to 5. A score of 1 indicates that you have the lowest fit for the characteristics described by the "personal trait factors", and a score of 5 indicates that you have the lowest fit for the characteristics described by the "personal trait factors". The specific measurement of characteristic indicators are as follows:

	1	2	3	4	5
I am always curious about new things and able to discover their novelty					
I always express emotions in a delicate and empathetic manner towards things					
My thinking is not rigid, I can associate and think about different things					
I always try to solve problems or complete tasks through new ways of thinking or methods					

Please rate the degree to which "social and cultural factors" fit the situation according to the following criteria. The score ranges from 1 to 5, where 1 indicates the lowest fit of the characteristics described by "personal trait factors" and 5 indicates the lowest fit of the characteristics described by "personal trait factors". The specific measurement of characteristic indicators are as follows:

	1	2	3	4	5
I will watch relevant art and culture videos played on new media platforms such as Kwai and Tiktok					

Some of my family and friends are engaged in artistic and cultural work

My hometown has rich traditional art and culture such as music, dance, and drama that have been passed down to this day

I recognize the social values that people around me have towards culture and art

Please rate the degree to which the "monetary factor" fits the situation according to the following criteria, with a score between 1-5 points. 1 point indicates that you have the lowest fit to the characteristics described by the "personal trait factor", while 5 points indicate that you have the lowest fit to the characteristics described by the "personal trait factor". The specific measurement of characteristic indicators are as follows:

	1	2	3	4	5
I do not consider ticket prices or physical product prices when purchasing art or visiting art exhibitions					
When purchasing art, I am willing to pay a higher price for limited edition or unique works					
My economic level will affect my consideration of the collection and investment value of artworks					
I believe that high prices can enhance the value and attractiveness of artworks					

Please rate the degree to which the "time factor" fits the situation according to the following criteria, with a score between 1-5 points. 1 point indicates that you have the lowest fit to the characteristics described by the "personal trait factor", while 5 points indicate that you have the lowest fit to the characteristics described by the "personal trait factor". The specific measurement feature indicators are as follows:

	1	2	3	4	5
I have enough leisure time in my daily life					
I have different appreciation needs for art works due to different seasons or time periods					
I will not reduce my in-depth interpretation and analysis of art works due to time fragmentation					
I have time to choose to appreciate works of art that align with my existing aesthetic preferences					

Please rate the "energy factor" based on the degree of compliance with the following criteria. The score ranges from 1 to 5, where 1 indicates the lowest fit for the characteristics described by the "personal trait factor" and 5 indicates the lowest fit for the characteristics described by the "personal trait factor". The specific measurement of characteristic indicators are as follows:

	1	2	3	4	5
I always feel energetic and energetic					
I am usually able to concentrate and complete tasks					
I am able to maintain focus and efficiency in my work or studies					
My level of energy in appreciating artistic works does not fluctuate over time.					

Please rate the "barter factor" according to the following criteria, with a score between 1-5 points. 1 point indicates the lowest fit of the characteristics described by the "personal trait factor", and 5 points indicates the lowest fit of the characteristics described by the "personal trait factor". The specific measured characteristic indicators are as follows:

	1	2	3	4	5
I will watch relevant art and culture videos played on new media platforms such as Kwai and Tiktok					

	1	2	3	4	5
I am willing to share my views and perspectives with others					
I am interested in the opportunity to participate in the exchange and exploration of artistic works					
I am willing to share my artwork with others					
I am willing to exchange my own artwork with others' artwork					

Please rate the degree of compliance with the "artistic aesthetic needs" based on the following criteria, with a score between 1-5 points. A score of 1 indicates that you have the lowest degree of fit with the characteristics described by the "personal trait factor", and a score of 5 indicates that you have the highest degree of fit with the characteristics described by the "personal trait factor". The specific measurement feature indicators are as follows:

	1	2	3	4	5
I have a higher appreciation for various types of art works					
I have a high level of perception of emotional expression and resonance in artistic works					
I am able to converse with and participate in works of art					

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