

Analysis of Film Audience in Big Data Age

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Abstract

Big data, it has a good market embodiment in all other fields of business science and technology to health care, education, government, economy, humanities and society. The information age makes big data deeply involved in film creation, which greatly promotes the virtuous circle of film production. This paper will deeply analyze the "utilization and satisfaction" psychology of the audience in the era of big data.

Keywords

Big Data; Audience; Network; Media; Marketing.

1. Big data

What is big data? It refers to the data produced by the public in daily life that can not be collected and used by conventional software tools. This huge amount of data often locates many high potential value contents in life. It can quickly screen and analyze valuable information through the new processing mode, help enterprises to achieve rapid profit, and add value to data ". Its essence is still to present a more real and accurate audience needs.

Audience is the core of constructing a complete communication chain. In the early study of mass communication, the concept of audience represents the actual or intended recipient of information at the end of the linear process of information transmission. This view is gradually replaced by another view, that is, in a specific social and cultural context, the media receiver is willing or unwilling to influence what they are concerned about or guided by what they are concerned about ." The needs of the audience change with many factors, such as education, society and culture. With the continuous differentiation of demand, if the audience needs are not positioned in time, the film will encounter barriers in the production, distribution and screening links.

2. Movie Audience Characteristics in the Big Data Era

2.1. The Theory of Audience "Utilization and Satisfaction" in Film Production

The arrival of the big data era has promoted the development of market economy, and the needs of the people are more easily "utilized and satisfied ". And this media audience theory "fundamentally divorced from the direct impact of research tradition, from the focus on the negative impact of the media ." "Supporters of this theory have made it clear that it is not enough to recognize the limitations of media influence and that a positive perspective should be applied to audience behavior ." They believe that the fundamental demand for people to use the media is to satisfy their needs. The best media collected by big data is the network, and these media have individualized commonness, which can satisfy the general public in the process of use. The most typical platform is Weibo and shaking sound. The public believes that the popularity of network communication foreshadowed the arrival of the "self-media" era. Weibo and other network media have become the platform for the public to use social phenomena. So that people will more "use" network media to "satisfy ". For the film industry, the audience's use of network big data is particularly obvious. In the past, we decided to go to the cinema to watch which film, mostly based on personal preferences, that is, previous

personal experience to judge. But now, the first thing we saw before we went to the cinema was the film score and the audience review. This network-based information data transmission, the audience to use, and then according to the data to have a preliminary understanding of the film, with the fastest speed to choose the film they want to watch. This efficient transmission of media information data improves the rhythm and quality of our lives and maximizes our spiritual needs.

2.2. Audience Commodity Theory in Distribution

In 1977, Smaz published *Communication: The Blind Spot of Western Marxism*. In this communication work, the audience transformed from individual characters into commodities. It also points out that its value source is the use of media in free time. The use of media by the masses is not cost-free, and the specific form of labor can be summed up as a mental exercise. When the audience uses the media, it will be accompanied by advertising memory, which naturally gives the inevitability of film propaganda. The total ticket room more than 6 billion movie "after meeting no time" can be said to be one of the successful cases of marketing. Through Weibo momentum, fan interaction, word-of-mouth fermentation and other composite forms, and many times to create "Weibo hot spots", so that the audience to follow the crowd watching. There will be 2.54 billion readings and 4.619 million discussions in a hot spot, which aggregates all kinds of discussions on movies on Weibo and increases the convenience of audience participation in topic discussions. And the producer also uses big data analysis technology to monitor the network data in real time, artificially guide the topic trend, and search the key words "there will be no future", theme song and Han Han and other content users to carry out intensive content push, making the film attention to rise sharply. Big data shows that the audience searching for keywords is often the movie audience, the two are positively correlated.

2.3. The Theory of "False Demand" in Projection

Herbert Marcuse, a representative of the Frankfurt School, said: "Human needs, in addition to biological needs, their intensity, degree of satisfaction and even characteristics are always subject to preconditions. Whether something is done or not, whether it is appreciated or destroyed, whether it is owned or rejected depends on whether it is desirable and necessary for the current social system and interests. In this sense, human needs are historic needs. That is to say, when people choose one thing, they do not depend on how much they need, but on how much society needs. This kind of social interest often evolves into some needs of the individual in the form of popular participation, which Marcuse believes can be regarded as false demand when the demand makes the individual feel difficult, painful and unethical.

A representative example is the popular "youth (idol) film" in previous years, star actors, star directors have become an important standard for fans to choose movies. For five consecutive days from the release date of the film "Little Age", Torbon's creative analysis studio team extracted 20,000 original Weibo posts containing "Little Age" keywords from Weibo every day, collecting 106674 Weibo posts. Then start user sampling, eventually retain 91200 users, valid Weibo about 9 million. Through these big data, to understand the distribution of fans in each region, the corresponding area of the hospital line will determine the number of fans. The film "small time" premiered on the same day in some areas with a 45% rate, less than six days a week box office more than 300 million, rushed to the top three domestic films, the other domestic films in the same period far behind.

These phenomena show that fans watch movies, in fact, watching idols. Idol is actually the existence of a ruler. Fans regard idol words as a decree and lose the ability to choose actively. They're like what Marcuse calls "one-way people". The audience is misled by the dominant mass media to meet their own false needs.

3. Conclusion

Regardless of the variety of marketing methods, film is always a consumer and audience-centered art form. Therefore, Chinese filmmakers should be people-oriented, fundamentally dialysis audience preferences, establish film market positioning, from all aspects to meet the needs of the audience.

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