Memory Arousal: Research on the Communication Effect of Online Concerts

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Abstract: In the post-COVID-19 era, the offline gathering is limited, and many offline activities have changed to online activities. As a result, the online concert industry has developed and quickly moved to the public view. Among them, the online concert content with memory factor has a wider communication effect and higher audience participation than other theme online concerts. This paper analyzes the online concert during the epidemic by questionnaire and interview and explores its transmission effect. The study found that the closer the concert theme is to the audience's collective memory, the easier it is to attract the audience's attention; The more interactive and active the audience is, the stronger the audience's stickiness to the concert is.

Key words: online oncert, collective memory, communication effect.

1.Introduction

Affected by the COVID-19 epidemic, many performances in China have been canceled or postponed since 2020, and the performance economy has entered a low development period. According to the data released by the China Performance Industry Association, 5900 performances will be canceled during the May Day holiday in 2022 alone, down 53% year on year from the May Day holiday last year; There were more than 2 million performers, down 67% year on year. At present, although the performance industry has gradually recovered under the condition of relatively stable epidemic control, the long-term epidemic prevention and control policy has made many audiences more interested in participating in online performances. In this context, the number of online concerts that were not favored has been increasing, and they have rapidly re-entered the public view. The author observed that among many online concerts, the online concerts of famous "old singers" in the Chinese music world, represented by Stefanie Sun, Jay Chou, and Andy Lau, have a higher degree of discussion, enthusiasm, and audience stickiness.

2.Literature review and theoretical summary

2.1Theoretical overview of collective memory

The theory of collective memory was first put forward by French sociologist Maurice Habwach in the Social Structure of Memory in 1925. It is defined as a process and result of sharing past events among members of a specific social group. Real social groups have social memories corresponding to their times.This theory has attracted the attention of scholars at home and abroad and has achieved good research results.

The research on collective memory originated from French sociologist Durkheim, who believed that "collective consciousness" could find a way for the community to describe facts. James Wertsch, a foreign scholar, started from the paradigm field of constructivism to supplement the theory, and divided "collective memory" into three types, believing that it is the different results of the construction of memory by members of the same collective.Schumann proved that the construction of collective memory is related to the age of the group through different explorations of adolescent and adult memories in Times and Collective Memory.

Naribiligo, a domestic scholar, combined Guangxi's belief ritual with the theory of collective memory and proposed that it should be a part of social memory through the coexistence of thinking concept and body ritual.Wang Mingke, a scholar from Taiwan, China, combined the development history of the Chinese nation, deeply discussed historical memory, social memory, and collective memory, and proposed four aspects of his predecessor's research on collective memory. In terms of collective memory displayed in the concert, the article "Politics of Memory: A Study of the Collective Memory of the" Golden Age "Myth of Chinese Rock and Roll" discusses the collective memory of the golden age of rock and roll through the changes in the domestic music and cultural environment over the past decade.

However, these studies did not study collective memory from the perspective of online concerts, nor did they explore the content of emotional memory direction linked to online concerts.

2.2Summary of research contents of online concerts

In terms of academic research on online concerts, scholars from different countries have opened up a variety of perspectives for relevant content analysis. The main perspectives include ritual theory, social value, technical equipment affect presentation, on-site visualization, future development prospects, and many other aspects.

Lucy Bennett, a British scholar, made an overall analysis of online fans' participation in live music experience from the perspective of social media in 2012 and proposed that fans reshape the boundaries of live concerts through social media and mobile technology. An Na Yu, a Korean scholar, analyzed the possibility of BTS online concerts replacing traditional concerts from the

perspective of on-site visualization, and pointed out the important role of digital communication systems and technical equipment in online concerts. Through the ritual theory, Vandenberg, the Netherlands, analyzed the main content of the comments released during the Dutch live electronic concert and believed that the new and old ritual behaviors were used to form an online community.

Domestic research on online concerts has also remained relatively active. Liu Weixian, a domestic Hong Kong scholar, started with the charity and political online charity concert "Inspire and Move" for Guo Fucheng. The article "Charity, cantopop star and the pandemic: Aaron Kwok's online concert 2020" made a more detailed study of the relationship between Cantonese pop music and the charity economy during the epidemic in Hong Kong. Based on Collins' theory of interactive ritual chain, Cai Zhuoer studied the virtual presence of online concerts in China and proposed that future online concerts will have great economic and social value. Bai Lu, taking online concerts as an example, made an overall exploration of online concerts in China in the article "Research on the Online Entertainment Industry in the New Era Based on Live Online Concerts", which shows that the future entertainment model will become more online. Li Shuyi uses the resources of media space to build cultural memory so that Peking Opera artists can appear on the stage with the help of the star effect to produce imitation memory, and the audience can actively participate in the interactive channel of the program in the form of integration of traditional media and new media.

In conclusion, online concerts have become a major theme of academic research at present. However, from the perspective of the online live broadcasting industry, interaction ceremony, visualization, and other aspects, the research on the communication effects related to emotional memory of online concerts has not been involved.

3.Research Methodology

3.1 Asking the questions

Based on the above, the related question is raised: Why is the online concert of "veteran" singers more topical? What impact does the emotional memory linked by the years have on the communication effect of online concerts? What inspiration does the memory of "Explosion" have for the sustainable development of online concerts in the future? This paper will adopt the research methods of audience survey and interview to try to answer the above questions.

3.2Questionnaire

3.2.1Making Hypothesis

Based on the above questions, the following assumptions are proposed:

H1: The closer to the audience's collective memory, the easier it is to attract the audience's attention.

H2: The more interactive and active the audience is, the stronger the audience's stickiness to the concert.

In order to prove the hypothesis, this study adopts the questionnaire survey method, sampling the population and making a questionnaire.

3.2.2Sampling process

The corresponding research objects of this hypothesis are fans or passers-by groups who have participated in Jay Chou, Andy Lau, and other online concerts.

Under 95% confidence interval and 3% sampling error, we conduct stratified multistage sampling for the sampling frame. The investigators were selected as samples. In case of refusal of the interview, the next investigator shall be found in turn.

This survey began to be collected and promoted on a large scale in early October 2022. People who have participated in online concerts in the past year are the subjects. The final data collection, sorting, and analysis process will be completed on October 5. The survey mainly focuses on open and closed questions. The main contents are (1) Confirmation of basic information: including age and gender. (2) Dimension reduction statement part of collective memory and online interaction of independent variable audience (3) Dimension reduction statement part of attention and viscosity of dependent variable audience. This questionnaire contains 23 questions, including 11 single-choice questions, 4 multiple-choice questions, and 11 matrix questions. It is distributed and collected online and offline through WeChat friends circle, QQ space, questionnaire star sample library, and offline. 315 subjects were recruited. After removing invalid questionnaires, 211 valid samples were obtained, with a recovery rate of 66.98%.

According to demographic variables, the ratio of men to women in the survey population is 1:4. Among them, 19-29 years old accounted for the largest proportion, 89.01%; The age of 30-39 years old was the second, accounting for 6.16%; The proportion of people under 18 years old and over 40 years old is relatively small, 3.31% and 1.42% respectively. The proportion of first-tier cities, second-tier cities, and third-tier cities in residential areas was 40.8%, 30.8%, and 28.4% respectively.

3.3Interview

3.3.1Preparation of interview outline

The interview is mainly divided into the following three parts:

The first part is the basic information of the interviewees, including their age, occupation, education level, etc.

The second part reduces the research questions to interview questions. Including their views on online concert interaction, specific forms of interaction, and the blessing of memory factors in the concert.

In the third part, the author digs deep into the relationship between memory factors and emotion. It mainly includes in-depth interviews on relevant memories of specific periods associated with online concerts and the sense of identity brought by participation and interaction.

During the interview and research, the researchers tried to avoid the four ethical issues and deviant behaviors emphasized by the scholar Al-an Bryman: (1) causing damage to the research participants; (2) Do not use informed consent permit documents or materials; (3) Infringe the privacy of research participants; (4) Deceive research participants. And if the interviewee has any question or dissatisfaction that he/she is unwilling to answer during the interview, he/she can remain silent or withdraw halfway. The interview materials that the interviewees stated that they would not disclose were not included and quoted in this study.

3.3.2Selection of interviewees

This article will interview 12 fans or passers-by groups who have participated in online concerts with memory factors. Describe their interaction behavior and psychological state in the process of participating in online concerts, and deeply explore the communication effect and audience interaction behavior of online concerts in the post-epidemic period.

Solve the following problems through semi-structured access to them:

1. The Relationship between Audience's Collective Memory and Audience's Attention in Online Concert Shopping

2. Correlation between audience's participation in online concert interaction activity and audience's stickiness to the concert

This study conducted 120-minute semi-structured in-depth interviews with seven interviewers participating in online concerts. The interview will begin in September 2022 and end in October 2022. The interviewees first included fans participating in the concert, and then collected more research samples through hot topics under microblogs. According to the maximum sampling principle of the qualitative research method, when the 19th interviewee was recruited, all the interview content was enough to answer the research questions, and the sample collection ended. The interviewees are different in age, occupation, education level, region, and love of singers, with a low degree of homogeneity.

The interview was conducted by telephone interview/WeChat text interview/one-on-one face-to-face interview. The interview results were compiled into a verbatim manuscript, with a total of 18365 words. The processing of interview content is completed by the author. The basic information of the interviewees is shown in the table.

Table 1 Information Of Respondents

IntervieweeS	Age	Location	Participation time	Specific sessions of online concert (main interview)	Fans	Interactive behavior	Key interview points
Q.	26	Shanghai	2020.5	Mayday "suddenly misses you"	No fans	No interactive behavior	Why still choose to watch for no fans
Rice Cake	22	Guiyang	2021.2	Eason Chan's 2021 New Year Online Concert	Fans of Eason Chan	Follow singing and send bullet screen	
Z.	28	Beijing	2022.5	Jay Chou's "The Most Powerful on the Earth" Online Concert	Jay Chou's passer-by fans	Follow singing	Specific recall content during interaction
Miss. Zhi	31	Fujian	2021、2022	All online concerts of Mayday	Fans of Mayday	Raise the sign and sing along	
Mr. Ma	23	Yangzhou	2021.10	Liu Dehua "Sing Me to You"	No fans	No interactive behavior	
Qiao Xin	21	Qingdao	2021.11	Stefanie Sun's Tiktok online singing chat	No fans	Instant interaction behavior	Differences in interaction between singing chat concerts and other ordinary online concerts
Mr. H	36	Dalian	2022.5	Luo Dayou's "Childhood" Online Concert	No fans	Sing along	Feelings of the times

4.Research results

4.1Online concert audience interaction is strong

According to the descriptive analysis, 68.6% of the respondents said that they had participated in online interaction when watching online music concerts, and "sending bullet screens" was the most common interaction behavior. In addition, 56.5% of the respondents said that they had shared concert-related information on the social media platform when watching online music concerts, and 61.8% said that they had had substantial star-chasing behavior when watching online music concerts. From these data results, it can be found that the audience has strong interaction with online concerts.

4.2The degree of arousing the audience's memory is proportional to the audience's attention to the concert

In this questionnaire survey, online concert participation intention, online concert attention, online concert audience stickiness, online concert emotional memory, and other variables are measured in the form of a five-level Likert scale. In the questionnaire analysis, the corresponding measurement sentences are averaged to generate new variables - participation intention, attention, user stickiness, and emotional memory. Pearson correlation analysis was used to analyze the correlation between the audience's attention and emotional memory of online concerts. It was found that there was a significant positive correlation between attention and emotional memory (r=0.379, P=0.000). That is, the higher the online concerts aroused the audience's memory of past events, the higher the audience's attention to concerts. The research hypothesis H1 was supported.

4.3The stronger the audience's willingness to interact, the stronger the audience's stickiness to the concert

Pearson correlation analysis was used to analyze the relationship between the audience's stickiness to online concerts and their willingness to interact. It was found that there was a significant positive correlation between the audience's stickiness with concerts and their willingness to interact (r=0.496, P=0.000). That is, the stronger the audience's willingness to interact in online concerts, the stronger the audience's stickiness to concerts. The research hypothesis H2 was supported.

5.Summary and discussion

This study conducted a theoretical study of cultural communication and collective memory on the communication effect of online concerts through the methods of survey and in-depth interviews, trying to answer the reasons why online concerts have gained more praise and attention after the epidemic. Through the research, we can draw a conclusion that the more interactive and lively the online concert audience is, the stronger the audience's stickiness to the concert is. At the same time, the closer to the audience's collective memory, the easier it is to attract the audience's attention.

5.1Instant interaction brings audience a sense of on-the-spot participation

In the post-epidemic period, although the audience could not walk into the stadium to experience face-to-face interaction with singers and idols, fortunately, in recent years, online live broadcasting technology has continued to mature and develop. A series of factors, such as

online real-time class discussion, gift giving at any time, and the stage effect shown by the live broadcasting platform for the audience facing the screen, are important reasons for the audience to gradually accept online concerts.

At the same time, the continuous rise and development of "video+" have pushed the technology behind live interaction and social mechanisms to the peak. At present, intelligent terminals have been popularized, users' online use habits have been formed, and there has been a more direct and strong demand for the experience of an online live concert.

But this is far from enough for the interaction of online concerts. The appearance of online innovative interaction mode, to a certain extent, makes up for the sense of drop that the audience cannot be present at the scene. Through continuous optimization of users' interactive experience, the traditional concept that audiences need to spend high ticket prices to interact with pop stars has been broken. Through real-time interaction and publishing content, they can get resonance with others, creating a new mode of interaction between fans and participating pop stars. Taking the live broadcast of TME music content as an example, according to Ye Zhuodong, the chief strategic officer of TME, TMElive's user evaluation was much higher than expected because it provided users with an immersive high-quality music experience.

By sending bullet screens, gifts, and other forms, the live broadcast can not only be accurate to one-to-one two-way interaction but also carry out one-to-many multi-dimensional interaction. Through a strong sense of social-presence and immersion experience, users can not only improve their viscosity and activeness, but also meet their social psychological needs for group companionship, bring them a sense of warmth and intimacy, and narrow the psychological distance between users and anchors. For fans, perhaps the sense of interactive ceremony can be spontaneous, even without the interactive content provided by the live broadcast platform, fans can enjoy it well. However, for some passers-by fans or audiences who are only interested in this concert, seeking platform interaction is an indispensable thing. They find people who have sympathetic emotional memory with themselves through interaction and publish their feelings and thoughts on the public screen, which enhances their own sense of on-the-spot participation, and at the same time can better participate in it, meeting people's needs for social interaction, sharing and participation

5.2Collective memory brings emotional resonance to online audience

In May 2022, on the night of Jay Chou's "The Most Powerful on the Surface" online concert, the People's Daily released the topic "Pay homage to youth with Jay Chou's lyrics", which occupied the hot search list of all major platforms and triggered millions of discussions. Fans chat freely about their feelings, share their youth and recall their time in real-time discussions. They find each other on the Internet and share their experiences.

The reason why society needs memory is that memory gives society's "past" a historical charm, and stores the most beautiful and sacred things in another dimension relative to the present. Extract the fragments of past memories of something, someone, or something from the

song, and finally, the songs listened on site will remind people of a certain time node in the past.

In recent years, the video platform has continuously integrated social scenes into the live broadcast, relying on video interactivity and social recommendation mechanism, making it easier for live content to achieve viral transmission through the social forwarding mechanism, linking people who have shared memories of a specific period, and finally breaking the circle. Watching a concert is not just entertainment, it has already infiltrated into people's daily social life. Through social-emotional attributes, the audience can find empathy in their favorite fields. The collective memory era of "no memory, no resonance" is also gradually fermenting among the audience. People rely on music to relax their emotions and send their lingering feelings and memories. In fact, we can easily see from the popularity of Cui Jian, Jay Chou, and other online concerts that the combination of music and social interaction has become a major configuration for audiences to watch online performances. Fans expect to awaken the collective emotional resonance of the same time and space that belongs to the sense of peers while enjoying the concert at home through online instant sharing of songs that miss time, such as feelings of listening to songs, memories of youth, and memory resonance. In fact, Kugou Music has launched a special plan to commemorate Zhang Guorong by "using music to find the elder brother in memory" long ago, and the concert "Hot Love" of Zhang Guorong at the beginning of this century will be replayed through technical repair. During the live broadcast, fans expressed their yearning for Zhang Guorong by forwarding and commenting on various platforms, and finally helped the video number break through the circle through the screen brushing off the circle of friends.

This study proposes the adhesiveness between online concerts and the audience's collective memory, which reflects the development of the communication effect of online concerts in the post-epidemic era. On the other hand, it also provides a new transmission path for the new effect of online concerts in the post-epidemic environment of modern China.

5.3 Collective memory brings emotional resonance to online audience

Indeed, online concerts have broken through the shackles of traditional offline concerts in terms of time, space, and number of people, providing a more convenient way for tens of millions of people to interact and achieve emotional resonance in the same "virtual field". But at the same time, we should also see the difficulties and defects of the concert that brings the audience the recalling content.

When factors such as "memories" and "feelings" of online concerts are constantly being leveraged by the market and capital consumption to leverage the performing arts industry, it is worth pondering whether such concerts can become normal in the future. Although "memory" and "feelings" are easy to attract young people's attention and discussion in the current society, how to make the online concert of memory go further and longer is still one of the important issues that musicians need to consider. At the same time, another major reason for the rapid development of online concerts is the development of the interactive technology of the live

broadcast platform. The improvement of the quality of interactive content has reduced the audience's demand for the presence of the concert and turned to pay more attention to the sense of participation. However, we must pay attention that online concerts cannot meet the audience's needs for a sense of immersive atmosphere after all. For most people, the sense of interaction and ritual in concert is very important. The on-site experience of the stage, sound, lighting, and other on-site atmosphere, as well as the experience of a group of people "crazy" for a song on the scene, cannot be achieved. This is the fatal point that online concerts cannot replace offline concerts. In the future, the mature use of Dolby Panoramic Sound, 4K, VR, AR, and other new technologies in the live broadcast platform may enhance users' sense of use and stickiness, and make up for the lack of immersive online concerts.

6.Research reflection

Looking at the current global music market, online concerts have injected new strength into the music industry against the background of sluggish global music development after 2020, which has undoubtedly become a trend that cannot be underestimated in the post-epidemic era. As a media product of mass compensation during the epidemic, some online concerts have met the requirements of most audiences. But at the same time, we also need to be aware of some of the difficulties involved.

However, due to the epidemic situation, the research on the development of the overall online concert industry is still insufficient. In future research, researchers in the music market-related fields may need to pay more attention to the commercial realization of online concerts, the phenomenon of audience experience, and the research and practice of expanding the social impact of online concerts and bringing an immersive experience to the audience.

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