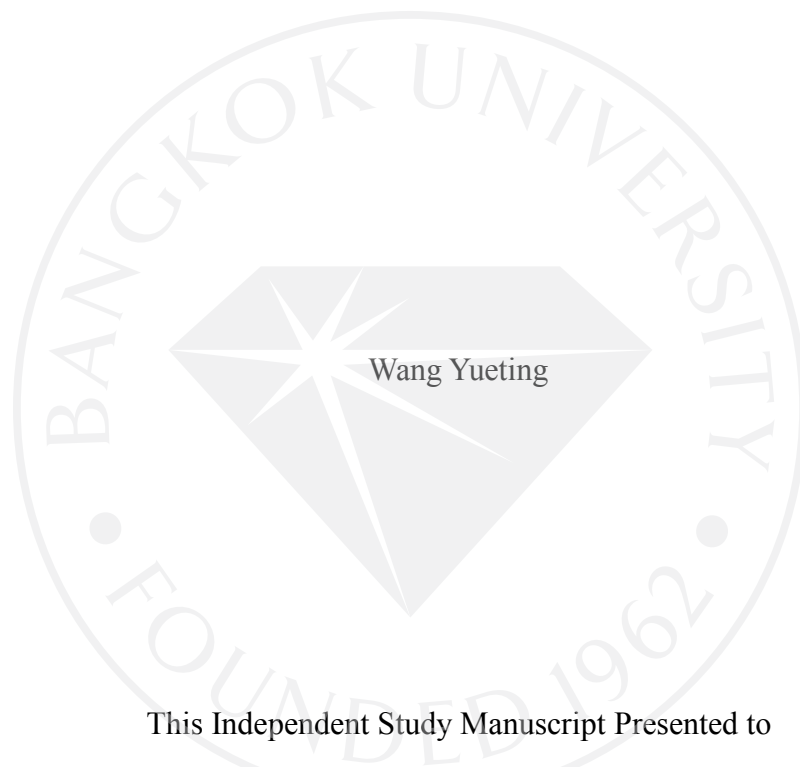


THE IMPACT OF EXPOSURE TO STORYTELLING ELEMENTS OF “BAD
GENIUS” ON CHINESE YOUNG ADULTS’ MOVIE VIEWING MOTIVES AND
THEIR PERCEIVED REALITY



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The Impact of Exposure to Storytelling Elements of “Bad Genius” on Chinese Young Adults’ Movie Viewing Motives and Their Perceived Reality (101 pp.)

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ABSTRACT

This survey research aimed to examine the relationship among Chinese young adults’ exposure to storytelling elements, viewing film motives, and their perceived reality. Two hundred and three respondents were selected using convenience sampling. The samples were Chinese young adults aged 18-29 years old who have seen the film “Bad Genius.” The data was tabulated using Multiple Regression to test the hypotheses with significance of 0.50. The findings found that (1) exposure to storytelling element of visual are significant predictors of Chinese young adults’ film viewing motives. Other storytelling elements were not significant predictors of their film viewing motives; (2) Storytelling elements were not significant predictors of Chinese young adults’ perceived reality; (3) Film viewing motives were not significant predictors of their perceived reality.

Keywords: Chinese young adult, Thai film, Film psychology, film reality, film elements, viewing motives


**This Independent Study has been approved by
the Graduate School
Bangkok University**

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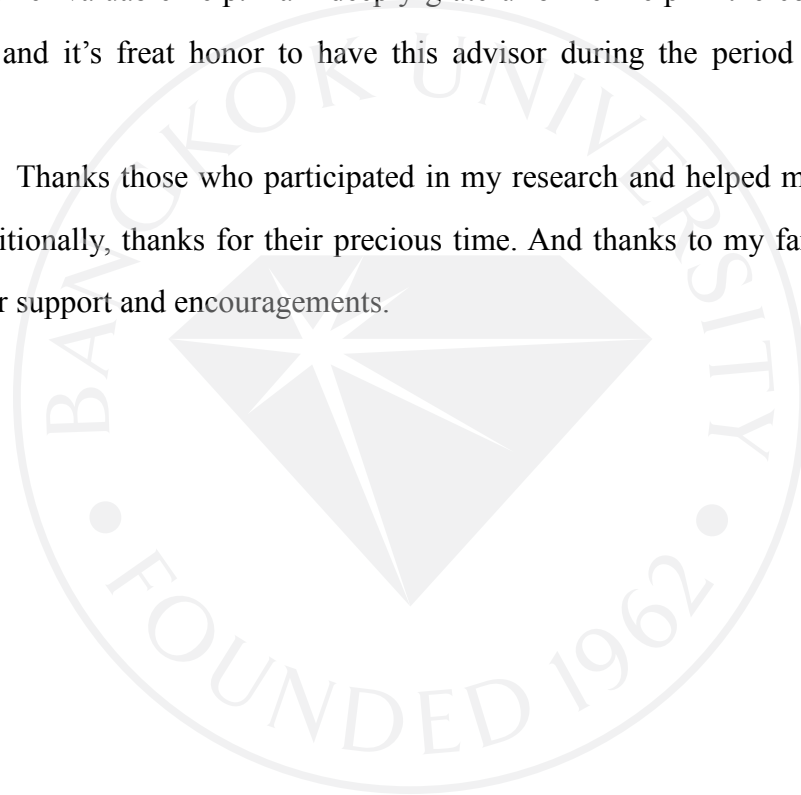


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Chapter 1

INTRODUCTION

1.1 Rationale and Problem Statement

Films are an important part of the culture industry. Films come from life, and films also serve life. Movies also improve people's ability to perceive the world. The film is a masterpiece of play the imagination of the people, make people extraordinary as if done by the spirits of creative thinking, and even provide people fall into a reverie, creative inspiration in life. There is a new understanding of the world. Films can have a strong impact on how audiences perceive the world around them if they believe that film reflects the real world. Audiences mainly watch TV for entertainment and relaxation, therefore, they choose films much more than informational ones. The progress of human beings cannot be separated from people's creative thinking, but not to deviate from real lives. Most of the movie's material comes from the real life. It comes from a phenomenon of life, a habit or a novel with rich themes, or an educational story. The archetype of reality has a great influence on the creation of the film.

Human life is actually a rich film, some strange plot, a strange picture or vivid but pretty picture will be creators of new inspiration. The film is a vivid reflection of the human social life. Excellent films, with vivid artistic image, vividly

reproduce the various scenes of nature and society, reflecting the social customs, descriptions of different class, different hierarchy, different characters of the spirit and the heart the world, as well as a variety of realistic relationship between them, to a certain extent reflects different aspects of society. Therefore, it helps the audience to understand life, evaluate life, and understand the historical characteristics and reality of different times, different nationalities and societies. The existence of the film is also the process of people learning.

Everyone has a different view and understanding of films, and film also has different degrees of influence on the audience. Film through different forms of telling stories, the human urge to tell stories has never been satiated, and there are various storytelling elements can help audience understand and feel the film. The eight most important elements are character, plot, conflict, resolution, structure, scenes, dialogue, and visuals. These common storytelling elements will be portrayed in the film, making the film media very unique. Film portrays the reality, which reflects the lifestyle, norms values, and beliefs of people.

With the development of the film industry, from silent to audio, gradually developing into the three-dimensional video effect, the development of film is a microcosm of the life progress. Today, watching film is the primary leisure and entertainment activity of people in many parts of the world, and also become one of the most popular cultural pastimes in the world. The research report on the audience behavior of Chinese film (2017) revealed that in 2016, there were over 1.4 billion film

viewers in China, which means that almost every Chinese person visited the cinema in 2016. The significant potential for the Thai film industry in the international market and Thailand's role as a hub of the entertainment and media industry in South East Asia were clearly on display. But for all this, different to China, the Thai movie industry has been in crisis over the past few years in terms of revenue, quality, and lack of variety. Box Office receipts offer clear evidence that Thai movies can hardly turn a profit. Many Thai movie producers lose profit more than 10 million baht in revenue but profits didn't reach the cost of films. The film producers have come up with various ways to attract the market, and the success of "Bad genius" undoubtedly boosted up the Thai movie market a new hope, but also gave the world a surprise. Bad Genius was released on 3 May 2017, placing first at the Thai box office for two weeks and earning over \$3,000,000 totally box office reached totally box office reached \$3,293,703 until 5th May 2017, becoming the highest-grossing Thai film of 2017. "Bad Genius" totally box office reached \$42,197,645 in the final, and China box office up to \$ 41,051,728. In China, Malaysia, Hong Kong and Taiwan, break the record to be the most popular Thailand film. Won the "Fukuoka's 2017 Audience Award" in Japan, "Best Movie Award" and "Screen International Rising Star Asia" in America. The success of this endeavor has seen could bring some changes to Thai cinema.

Many previous studies have proved the impact of film on the audience, however, the field of Thailand film is less. And research on the problem of academic

authenticity has been discussed so far from the film production, both domestic and foreign, most of the research is from the technical level of the past to demonstrate how to create the authenticity of the screen, but from the audience's psychological analysis of the article also less. As a result, this survey research will explore how exposure to storytelling elements of “Bad Genius” influence Chinese young adults’ on their film viewing motives and film realism. Studying about the influence of the film is one of the most important and a long-term thing that happens in our lives that affect all of us, and today is a digital world, media can be one of the most important influences that shape our perception. The knowledge gap is the question whether exposure to film storytelling elements influences on audience’s film viewing motives and film reality, and whether there is a relationship between audience’s film viewing motives and their perceived film reality. The knowledge gap leads to following problem statement:

1. Does exposure to storytelling elements of “Bad Genius” influence Chinese Young Adults’ on their film viewing motives?
2. Does exposure to storytelling elements of “Bad Genius” influence Chinese Young Adults’ perceived film reality?
3. Is Chinese Young Adults’ movie viewing motives positively correlated with their perceived movie reality?

1.2 Objectives of study

- 1.2.1 To examine the influence of exposure to storytelling elements of

“Bad genius” on Chinese young adults’ film viewing motives.

1.2.2 To examine the influence of exposure to storytelling elements of

“Bad Genius” on Chinese young adults’ perception of film reality.

1.2.3 To examine whether film viewing motives are significant predictor of Chinese young adults’ perceived movie reality.

1.3 Scope of Research

This survey research aims to explore how exposure to storytelling elements in the film “Bad Genius” influences Chinese Young Adults’ film viewing motives and how film viewing motive influence perceived film reality.

The independent variable is exposure to eight elements of the “Bad Genius.” Aditya (2014) claimed that the eight storytelling elements included character, plot, conflict, resolution, structure, scenes, dialogue, and visuals. He posited that each element has a potential impact on the audience, so this is also indispensable in film research. In this study, the researcher would like to examine the influence of exposure to storytelling elements on Chinese young adults’ movie viewing motives and the influence of exposure to storytelling elements on Chinese young adults’ perception of film reality, at the same time, to examine whether film viewing motives are significant predictor of Chinese young adults’ perceived film reality after Chinese young adults have viewed film “Bad Genius”. By examining the influence of exposure to storytelling elements, in addition to the importance of storytelling elements to the film itself, which can help explore whether it has an important influence on the psychology

of the viewer. About film viewing motives, which including the audience's own factors and social factors: Relaxation, companionship, habit, pass time, entertainment, social interaction, information and arousal. By examining film viewing motives, which can explores the motives and reasons why people choose the film “Bad Genius”, and it relationship between film storytelling elements and viewers’ perceived film reality, which can be used to understand the psychology of the audiences and contribute to the future development of the film. In particular, this research focused on “Bad Genius” which is a Thai film, but about viewers, researcher selected Chinese audience, so it also contributes to the future development of Thai film in China.

The dependent variables are movie viewing motives and perceived film reality as perceived by Chinese viewers and film reality. Film reality is the outcome of film on people which is an important area of communication study, positively affecting people's psychological inquiry and the future development of the media. About relationship between Chinese young adults’ film viewing motives and perceived realism of Chinese young adults after watching film “Bad Genius.”

The researcher believes that the quantitative approach would be more appropriate to evaluate Chinese “Bad Genius” viewers. Researcher targeted the Chinese audiences who have watched film of “Bad Genius”. The target population were Chinese and Thai young adults who have watched “Bad Genius” at least once. The sample for this study will be the 200 Chinese audiences aged between 18 years old to 35 years old. The questionnaires are distributed to Chinese who have watched

“Bad Genius.” The reason why researcher chose “young adults” as sample, because young adults are the main spectators of “Bad Genius.” In this film, the main characters are all born after 1995s, and the plot of the film revolves around student test and expanded which is a film full of youth. As a crime film about the campus, the Thai film "Bad Genius" has won a good box office and reputation since it was released in China on October 13. The reason why "Bad Genius" can achieve box office success so quickly is the film appeal to young people aesthetically, and there is a great relationship with the life experience of young people. The samples were young people aged 18 years old to 35 years old, because they are most vulnerable to media influence, and most of the audiences attracted by the film “Bad Genius” were young people. Their hormonal level changes may indicate more emotional responses compared to older people or even younger members, and young adults are also more easily exposed to films, influenced by films. The researchers used purposive sampling and convenience sampling to be the second and third step respectively.

The chosen film is a Thai film, called “Bad Genius”, which has gained massive popularity in many parts of the world shown in the year 2017, including Thailand, Malaysia, Singapore, and China. Researcher chose to study viewers in Thailand and China, because “Bad Genius” has made very successful in China, earning more than 200 million yuan. Very few Thai films were listed in the Box Office in these years in China. Even in Thailand, “Bad Genius” became the highest grossing Thai film of 2017 so far. However, there are very few domestic and foreign

articles on Thai film research. This research helps to study the impact of the film on the audience and also contributes to the development of Thai cinema.

1.4 Research Questions

This study examines how 8 storytelling elements of portrayed in “Bad Genius” influence Chinese viewers’ movie viewing motives and film reality. The 8 storytelling elements include character, plot, conflict, resolution, structure, scenes, dialogue, and visuals. The study will investigate audiences’ responses to the movie as well as the impact on audiences on movie viewing motives and film reality. So the research questions are:

1. Does exposure to storytelling elements of “Bad genius” influence Chinese Young Adults’ on their movie viewing motives?
2. Does exposure to storytelling elements of “Bad genius” influence Chinese Young Adults’ perceived movie reality?
3. Is Chinese Young Adults’ movie viewing motives significant predictors of their perceived movie reality?

1.5 Significance of the study

Film is an art attribute, different films portray different arts and lifestyle. Embodying abundant cultural elements, film can vividly depict a story, sustenance of people's emotions, but film can also influence people's perception, behavior, emotion,

speaking even lifestyle. Although the script of the film was be written by scriptwriters, but sometimes, the proto type of the story may come from people's real lives.

“Bad Genius” was shot by GDH 599 company, which gained great success of Thai film. Cheating in school exams is an open secret. Almost everyone does it, but no one openly talks about it, but “Bad genius” disclosed the act of cheating in the public which affect the perception of viewers in Thailand and China. Both Thai and Chinese viewer have similar cultural values about a sense of gratitude toward benevolent creator and collectivism. Overall the movie is a cautionary tale against dishonesty. For young people, experienced the student age, they all have feelings for the film. The influence of film on them will also be different for people with different backgrounds and experiences, and both Thai and Chinese, in the senior high school, examination oriented education is the main form. Therefore, it is easier to be interested in and resonate with this type of film.

The concept of “television reality” will be used to analyze how does films effects on audience's real life, because films as a magic window represents audience's real life. And “television viewing motives scales” was used to explain the motivation of the audience to watch “Bad genius”, including relaxation, companion, habit, pass time, entertainment, social interaction, information, and arousal. Meanwhile, this research will increase knowledge on the impact of film contents with a focus on 8 storytelling elements on the perception of viewers in relations to movie viewing motives and film reality.

1.6 Definition of Terms

1.6.1 Storytelling elements of film refers to the essential elements used in the dissemination of films stories, which includes character, plot, conflict, resolution, structure, scenes, dialogue, and visuals in films. These storytelling elements of film can help understand the dynamics of cinematic storytelling and how telling a story on film is different from other forms of human expression. Researcher examines the perception of these 8 storytelling elements of “Bad genius” and their potential effects on audience.

1.6.2 “Bad genius” is a Thai feature film directed by Natali Pampelia in 2017. Thai title is “ฉลาดเกมส์โกง” (Chalerd Kam Khong) and Chinese title is “天才枪手” or “坏天才”.

1.6.3 Young adults generally refer to people aged 18 years old to 35 years old, in the article, researcher focus on Chinese young adults who ever watched “Bad genius”.

1.6.4 Film viewing motives refers to the reason why people go to watch “Bad genius,” and their motivation of choose this film. This study will use the film viewing motives scale as suggested by Greenberg (1974) and Rubin (1979) which identified television viewing motives, which use for test hypotheses and analyses audiences about media behaviors, and including relaxation, companionship, habit, pass time, entertainment, social interaction, information and arousal.

1.6.5 Film reality refers to the process whereby the film audiences combine their own real life with the film “Bad Genius,” and also bring the fictitious characters, plot, or other elements of the film into reality, therefore, film has a potential impact on audiences.



CHAPTER 2

LITERATURE REVIEW

This chapter will summarize the related past studies on media exposure to film and its impact on film viewing motives and film reality. The outline of this chapter will be as follows:

- 2.1 Synthesis of related past studies and knowledge gap
- 2.2 Role of Storytelling Elements in Film Contents
- 2.3 Impact of film on young adults' film viewing motives
- 2.4 Concept and Assumption of television viewing motives
- 2.5 Concept and Assumption of Television Reality
- 2.6 Concept and Assumption Uses and Gratification Theory (URT)
- 2.7 Concept and Assumption of Cultivation Theory

2.1 Synthesis of related past studies and knowledge gap

With the improvement of living standards, people's spiritual pursuit is also more diversified, especially the present young people, paying more attention to enriching their life through the way of entertainment, of course, the film is a common choice. Motivation is the process of guiding people to act, it is activated when the audience wants to satisfy the needs. Today, as film has become an ordinary way of entertainment, people's viewing is not only for entertainment, but also for spiritual and social factors. Zheng (2005) said viewing motivation is a psychological tendency to directly promote the audience to actively-watch movies to satisfy audience's desires and needs. Film viewing motives is a very important part of film researching. Therefore, many past studies about viewing motivation was been researched. Greenberg (1974) developed his viewing motivation scales to assess the reasons why children watch television. Based on his research, Rubin (1977, 1979) chose the three

items in each of Greenberg's eight dimensions and found other dimensions. In subsequent analyses, motivational clusters or factors are used to describe media use and test assumptions about media behavior and results.

There have many studies talked about this field. Zheng (2005, May 6) claimed that the audience's motivation is divided into external motivation and internal engine, and the external motivation is inspired by the outside world and the objective of the individual's view is beyond the activity of view. He researched about film viewing motives and sex movies, he thinks the purpose and motivation of the movie are different, as the film sex scene, for example, like playing ball and chatting, can be used to relieve anxiety, or by means of film art to acquire knowledge about sexual skills, or to create a mood by watching movies to improve sexual relations. And, Chen and Zhu (2011) found that that some Hollywood fans were motivated to learn: learning English, American culture, and Western values and lifestyles. Steinkamp (2010) found that television viewers are motivated by relaxation, escape, and the desire to pass the time and to socially interact with companions, in order to understand the psychology of contemporary college students.

In this new media era, the media has a great impression on the audience. Past researches also examined how films potential effects on audiences. There have many research of this field, such as published books "*Thinking Through Film: Doing Philosophy, Watching Movies* in 2012," "*Film Study: An Analytical Bibliography* in 2001." Books on "*Health Psychology: An Introduction to Behavior and Health*" published in 2009 also talked about the physiological and psychological effects of the screen on the audience. Audiences can get information from previous work, but not too much work about influence that they can find and pay attention on. Actually, films are popular because audiences are great watchers. People love watching others' life and like to live vicariously. By going to watch films, people can escape our own lives, share other people's emotions, and imagine ourselves as someone else. Many of our lives are not as adventurous or glamorous as the lives in films, but many of the

elements of the film affect our perception, behavior, and even our mode of life. People's life links to films very closely. And there also have many popular films in different countries.

Perceived reality is important because it reflects how critical people are when they watch television and thus is a moderator of media effects (Busselle & Greenberg, 2000). In the information processing model, more practical content will guide viewers to see it as more important, more relevant to their own real lives, and even change their behavior (Taylor, 2005). Compared with other media, the film has a strong influence and a huge audience. From 1980s, at the beginning, with the dramatic decline of the number of movie audiences, movie audience research has become a problem that the film creation and theoretical circles cannot avoid and must pay attention to (Zheng, 2005). The interactive relationship between the film and the audience is part of the film psychology and behaviourology, the movie effect on the audience to people around the world is often discussed in the history of film topic, early film artists Hong Shen and Tian Han have been involved this problem. Rudolf Arnheim, Andre Malraux, Ande, Dmitry Strongv Barzun, Kristin Mats and other professional scholars have also paid attention to these problems.

In 1966, a group of researchers at University of Parma in Italy discovered the mirror neurons. They experimented with monkeys and found that monkeys saw the researchers making a series of behaviors, and the brains of monkeys also made relevant responses. The result of research is human's brains have nerve cells that exist to resonate, this cell makes people feel like they are doing the same thing when they see the behavior of others. Because the cells play the same role in the mirror, they are named mirror neurons. So after people watched the films, they will imitate some behavior of the films.

Many studies have found that films can affect many aspects of people, be they behavior, perception, or even lifestyle. Leyens, Herman and Dunand's (1982) research showed that after watching a violent movie, the audience may have a

different degree of violence, and they are also different reaction in different ages and groups. Nabi, Biely, Morgan, & Stitt (2003) found that same as television programs, films that appear to be “real” alter the viewers’ perception of reality, and beyond the impact of the network. Those accompanied by a dominant peer showed the same tendency.

Nakassis (2009) thinks movie is a way to allow man to ‘experience of things in their concreteness.’ People are free to think when they are watching movies, so this is also a way for people to think about their lives and change their inner feelings. In the Age of War, researchers of the road film have frequently highlighted its ambivalent relationship to nationalism. The characters reflected by some movie characters are actually the epitome of the audience. This is also the time when movies are more precious and touchable. And now some scholars have studied about impact of film on viewers’ perceived realism. Steinberg (2010) researched about perception reality in the Japanese animation media, he mentioned that “Reality is undoubtedly a term much more closely associated with film than with animation.” And he thinks “perceived reality” is a product of film’s relationship with reality, affirmed the influence of the realistic representation of the film on viewers’ perceived reality. Film is not only a product of entertainment and leisure, but also has many practical meanings for society. For example, Xu Anhua’s films reflect the tragic story of homosexuality, which allows the audience to think about how they treat gays around them. There are also some movies that reflect the lives of some women. The film shows women's inner world from different elements, and it resonates with the audience. The female audience even thinks of themselves (Wang, 2013). Bondebjerg (2000) mentioned in his book that the realism of the film has played a very strong social role in the Danish film history. It shows many social problems in Denmark at the time and aroused the audience's resonance.

From the research of Cappella, Albarracín, & Kim (2014), researchers found that some using motivations for people to choose social media are due to the quality

and format of the information that these social media bring to the public. Mekler, Bruhlmann, Opwis, & Tuch (2013) found that some common elements in games, such as level and ranking, have a significant impact on users' game choosing motives. These old studies showed that the elements of the media have an effect on peoples' using motives when people choose the media.

According to some past studies, there have some researchers studied about the relationship between viewers' viewing motives and their perceived reality of media. Ostman & Jeffers (1980) researched relationships between viewers' television viewing motives and the perceived reality of television and tested it with data from 140 telephone interviews of American adult, they found that perceived reality of television was correlated positively with viewers' motives to use television to learn about themselves and things, and as a means of overcoming loneliness. Rubin (1983) found that perceived television reality increases with information and entertainment motivations, if the audience watching television in order to obtain information, as well as to seek a kind of entertainment, then it indicated a heightened sense of television reality of their life, but on the contrary, if the audience's viewing motivation is negative, for example, to escape their reality, then their sense of television reality will not increase.

As an important media, television programs can be contacted every day, and according to studies on the influence of television on people in the field of communication, some scholars have proved that there is a relationship between television viewing motivation and viewers' perceived reality. However, as another important media, films, previous studies rarely prove that viewers' film viewing motives is related to their perception of film reality. Therefore, researcher will use the television viewing motives scale to examine whether viewers' film viewing motives were significant predictors their perception of film reality. And according to studies on the influence of elements of media on peoples' using motives and their perception reality in the field of communication, there have some connection between them.

Some old studies are determined whether exposed to the elements of media affect on viewers, while seldom scholars have studied whether exposed to the media will predictor viewer's behavior or psychology. And most of researchers studied motivation based on the view of psychological and behavioral, there may be some other factors will be ignored. In the field of film, Aditya (2014) proposed eight storytelling elements of film, and whether exposure to film storytelling elements influence viewers' viewing motives and their perceived film reality will be examined in this study.

2.2 Role of Storytelling Elements in Film Contents

Storytelling has always been the subject of concern in literary field. Since the appearance of the film field, the concept of storytelling elements has gradually been extended to film works. *China Cinema Encyclopaedia* (1995) defined the storytelling structure as "a comprehensive combination and arrangement of character, actions, and story clues." Storytelling elements make the film more interesting and plump, and also became the essential elements of the film, every characters, every plot, every elements, throughout the film, let the film leave a deeper impression on the audience.

In this paper, the researcher examines the impact of the film on the audience, and audience's motivation to watch the film, focusing on Chinese audience's exposure to eight storytelling elements of film, including character, plot, conflict, resolution, structure, scenes, dialogue, and visuals. These eight storytelling elements of film was proposed by Aditya (2014) who has categorized the storytelling elements of the film into eight categories, including character, plot, conflict, resolution, structure, scenes, dialogue, visuals. He also told about each element has a potential impact on the audience. This is his introduction to the world of cinematic storytelling.

Film has always been a key research object in the field of communication, so there are many past studies on the storytelling elements of the film. Wang (2015) analyzed the male character imaginings in the movie "Big Road" and emphasizes the image of the male body underneath the lens. The viewer's eyes and thoughts are focused on the expression of male

power. The promotion of the plot allows the audience to understand that the muscular male image is not a limb and developed a simple image of viewer's mind. Liu (2016) also studied the realistic filming techniques of the Chinese film "Mi Xiang." From the scenes and characters close to reality, the simple structure of the film, to the real scenes, and even the tragic end of the film, this film let audiences who pressure to think about the dignity of real life.

2.3 Impact of Film on Young Adults' Film Viewing Motives

Watching film is a popular culture phenomenon around the globe. Every year, various types of film were released, the viewers' choices and feelings for the film determine the development of the film filed. According to the different types of films, the psychological tendency viewers choose presents different postures, but no matter what kind of film is, it reflects the viewer's psychological inclination and motivation. The consumer behavior of a film viewer is a rich representation of action on the surface, on the other hand, it is a complex psychological activity process, views' film viewing motives became an important part of film research.

According to a survey conducted by the China Film Distribution Association, the average age of film viewers is 21.8 years old in China. Young people after "90s" are becoming the main force of the film audience (Liu, Huang, & Wang 2018). Especially young adults, who have mature ideas and habits, can control their own action, their motivation for choosing movies is also varied, including relaxation, companion, habit, pass time, entertainment, social interaction, information, arousal, and escape.

Ankit (in press) found that learning English is among the most important motives for the Arabic-speaking university students to watch television programs in English or dubbed in Arabic, and other motives include entertainment and leisure, acquisition of skills and so on. Through Zheng's (2012) research, it can be found that when people watch sexual images in the film, they have a sense of escaping from

reality and inspire a sense of enjoyment alone, and she thinks regardless of the individual's purpose and motivation for watching a movie, it has a positive meaning for the individual's self-improvement, interpersonal relationships, and so on, this is also the significance of the research of viewer's viewing motives.

2.4 Concept and Assumption of television viewing motives

Katz, Blumler, and Gurevitch (1974) researched about the situation of people using the media, they think "use and gratification" is an audience-centered mass communication needs. In the same year, Greenberg created viewing motivation scale for research about why children watch TV, and the motivation he found from his research which including pass time, to learn about things and themselves, for arousal, for relaxation, for companionship, and as a habit. Rubin (1977, 1979) simplified Greenberg's scale for use with children and adolescents, and he also improved viewing motivation scale. After that, most researchers use Greenberg's scale and Rubin's adaptation to measure about viewing motivation.

Viewing motivation are some reasons that people have given for why they go to watch film in this research, according to television viewing motives scale, there are 8 motivations of viewing, including relaxation, companionship, habit, pass time, entertainment, social interaction, information, and arousal.

2.5 Concept and Assumption of Television Reality

Television reality or perceived reality played an important role in media effects study, because perceived reality reflects how people are when they watch television, film or other media. It shows a media effect, and it's a perception about content that varies across people" (Potter, 1988).

Reality has been a long-standing topic of discussion in the literature of film theory. Hawkins (1977) hypothesized that perceived realism had two dimensions. Magic Window assesses whether television accurately represents real life. Social

expectations marks how well television fits the way people expect the world to be. Hawkins also simulates the response of an image to a person. And Potter (1986) extended Hawkins' work on perceived realism and identified three dimensions of the concepts, including magic window, instruction, and identity. He found that people were willing to believe the information brought about by the magic window, so it affects them in different dimensions. Therefore, people's reaction when they are watching the film is scientific.

2.6 Concept and Assumption Uses and Gratification Theory (UGT)

The use and gratification theory is an approach to understanding audience's psychology which is an audience-centered approach to understanding mass communication. The uses and gratifications theory has a long history and be traced back to as far as the 1940s, which was simply tried to understand the appeal of radio programs. Katz & Foulkes (1962) said "Use and gratification theory provided a way to gain insight into audience members and attract them by content of the media." And through the research of UGT, they tried to understand why female love to listen to soap operas on the radio, and why some people can be satisfied by watching TV programs.

In 1973, Katz, Gurevitch & Blumler selected 35 kinds of needs about the psychological functions of mass media and divided them into five categories: information needs, emotional needs, personal needs, social needs, and the need to escape. UGT showed that audience played a positive role when they choosing and using media, and they can choose the media to show their needs, which can also increase their satisfaction. Therefore, choose the media is the responsibility of the audience. This theory also showed that the media needs to compete to attract the audience. (Katz, Gurevitch , & Blumler, 1974).

Different to other theories concerning media consumption, UGT is focused on audiences, because value judgments of media content can only be assessed by the

audience, it's like a relationship between fish and water, therefore, this theory also means that the media need to compete with other sources of information for the satisfaction of audiences. Today, with the rapid development of technology, new forms of new media have emerged. UGT is used in more complex research, such as Charney and Greenberg (2002) noted that the satisfaction people got on the Internet is unique and cannot be obtained by other forms of media. They noticed that the interaction brought by the Internet is an unnecessary factor in other media. Generally, use and gratification theory is about the effect and use of mass media in the field of communication, which is used to study the relationship between media and audience. And the application of UGT to media helps explain reasons why audiences choose and use different social media, it can also help the media improve their competitiveness.

2.7 Concept and Assumption of Cultivation Theory

Cultivation theory focuses on the impact of media on the audience, Riddle (2009) found that people spend more time to watch television, the more likely they are to think that social reality is consistent with the reality depicted on television. Cultivation theory holds three core assumptions. The first assumption focused on medium, like television, film or other media, second is about audiences, and the final assumption deals with the function of the medium on audiences and their ability to react to it. Cultivation theory states that high frequency viewers of television are more significantly influenced by media information and will think that media information is real and effective. And the theory suggested that television and media have a small but important impact on individuals and society.

2.8 Theoretical Framework

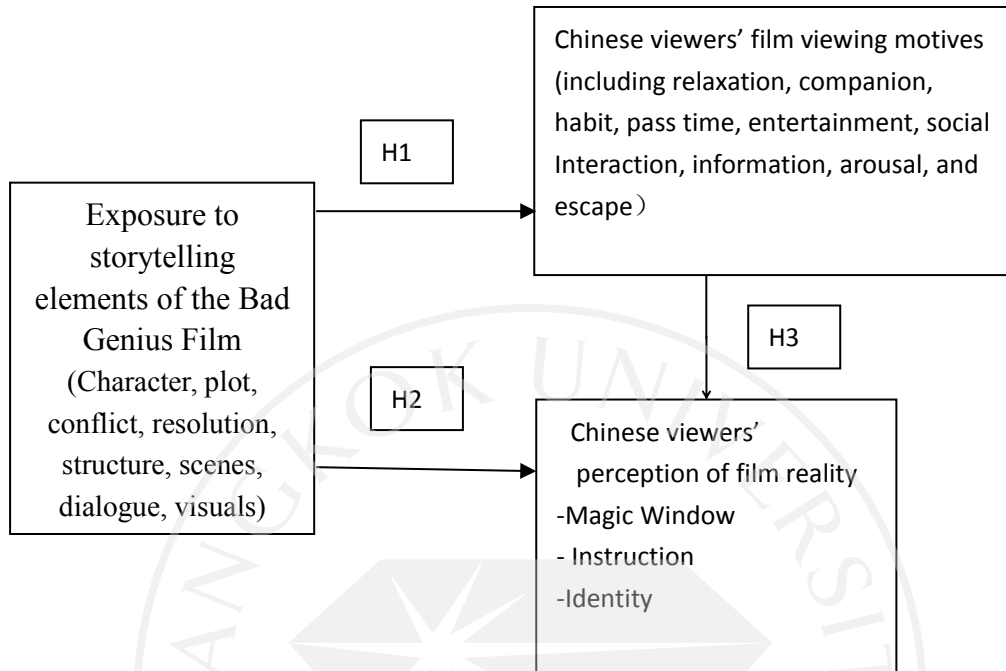


Figure 2.1 Theoretical Framework

Hypotheses:

Hypothesis 1: Chinese young adults who were exposed to different storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) will have significantly different film viewing motives.

Hypothesis 2: Chinese who were exposed to different storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) will have significantly different perception of film reality.

Hypothesis 3: Chinese viewers' film viewing motives (relaxation, companion, habit, pass time, entertainment, social interaction, information, and arousal) were significant predictors their perception of film reality.

CHAPTER 3

METHODOLOGY

The research was conducted to examine the impact of exposure to storytelling elements of the film on Chinese young adults' film viewing motives and their perceived reality, and the relationship between film viewing motives and perceived reality. The research methodology represents the way to understand the different approaches to understand the influence of Thai film "Bad Genius" towards the Chinese young adult's film viewing motives and their perceived reality.

This research used quantitative methodology to collect the data in order to objectives of the research. Quantitative research is generally conducted to derive statistical results for the population of a particular subject. If our main concept is to evaluate how many numbers of Chinese young adult film viewers. Then the best approach is to follow quantitative research methodology.

In order to more clearly express the methodology chapter, the following will be divided into these points:

- 3.1 Reasons of using quantitative approach
- 3.2 Research design
- 3.3 Population and Sample Selection
- 3.4 Research Instrument
- 3.5 Instrument Retest
- 3.6 Data Collection Procedure
- 3.7 Data Analysis and Interpretation
- 3.8 Summary of Demographic Data

3.1 Reasons of using quantitative approach

The main aim is of using quantitative approach is to examine the influence of exposure to storytelling elements of the “Bad Genius” Film on Chinese young adults’ film viewing motives and their viewers’ perception of film reality. Quantitative research focuses on numbers and gathering numerical data and generalizing it across groups of people or to explain a particular phenomenon. And, quantitative methods emphasize objective measurements and data statistics by polls, questionnaires and surveys, or with the help of science and technology to do data collection and complex analysis (Babbie, 2010).

The main purpose of this study is to research the impact of Thai film on Chinese viewer's motive of films and the impact of film reality. We need to understand the viewer's psychology and behavior, therefore, quantitative methods can helpful analyze the potential impact of films through the collection and collation of data. And in this study, the data illustrate a lot of problems, as well as the subtle psychological effects of films and it can also show many potential possibilities, then the best approach is to follow quantitative research methodology.

3.2 Research design

The research design refers to the overall strategy of the whole research that ensuring researcher will effectively address the research problem (De Vaus, 2006). An orderly research plan helps researchers successfully complete the research. In this study, researcher gathered data and analyzed data by using questionnaire, the aim of this research is to explain the impact of exposure of eight storytelling elements of Thai film “Bad Genius” on Chinese young adults’ movie viewing motives and their perceived reality. The professional quantitative research is based on accurate data, therefore, data collection and analysis are very important in this research. The questionnaire as the main tool of this research is drafted for this research consists of four portions which include the demographic data, viewers’ exposure to storytelling elements of the film, viewers’ film viewing motives with the film and viewers’

perceived reality of the film. The purpose of this design is to make the questionnaire accurate, and sufficient to collect effective data.

3.3 Population and Sample Selection

The population of this research was Chinese young adults aged from 18 to 28 years old who have watched the film “Bad Genius” at least once. The reason why the researcher purposively selected the age group is because teenagers and young adults were the target of this film. As mentioned above, this research is using a quantitative research approach, thus the questionnaire will randomly be distributed using a purposive sampling method. Because the sample of this study is all young Chinese who have watched Thai film “Bad Genius,” and it is a specific group of people, in order to collect information about a specific group more quickly and accurately, the questionnaire was distributed online to ensure that enough people can be found in this survey.

In order to finish this independent study in the limited period, the researcher decided to select only 200 respondents as research sampling population. In addition, this study will collect the required data by using a cluster random sampling method. In the end, 203 questionnaires were collected within one month.

3.4 Research Instrument

The researcher shared the web of questionnaire to Chinese young adults online to collect the data. The questionnaires were distributed to the popular social media and movie review sites in China, such as Wechat, Weibo and Douban. At the same time, because of the sample of this survey is a young group that has seen the Thai film “Bad Genius,” so in order to improve the efficiency and accuracy of the questionnaire, the questionnaires were also distributed to the fan club of the film actor and film “Bad Genius”, finally researcher found that the response rate is quite high.

The questionnaire was divided into 4 parts, including personal information

about the sample, viewers' perception of storytelling elements, and viewers' film viewing motives, and their perceived reality. The details were as follows:

Part 1: demographic data (personal information)

The first part focused on the respondents' demographic data, including sample's age and gender. The first part is mainly the first question, this is the screening of our questionnaire respondents whether they have watched the film "Bad Genius", if respondents select "No" (I have never watched the film "Bad Genius"), the title will be displayed to let them abandon the questionnaire, so that the correct respondents will be screened out to ensure that each questionnaire is valid and accurate. The third question about age is also reflected in this study, because the main sample of the study is young adults in China, therefore, the results collected can also be reflected in the questionnaire.

Part 2: Viewers' exposure to storytelling elements of the film

This section aims to measure Chinese viewer's exposure to the storytelling elements of the film "Bad Genius." And, this section will be divided into eight parts according to 8 storytelling elements of the film, including character, plot, conflict, resolution, structure, scenes, dialogue, visuals. Each part has three questions to test whether the respondents remember to touch the elements when watching the film "Bad Genius".

Part3: Viewers' film viewing motives with the movie "Bad genius"

This section gathered the opinion of viewer's statements about the viewers' film viewing motives with the film "Bad genius". This study used television viewing movies scale as suggested by Greenberg (1974) this section is divided into 8 parts, including relaxation, companionship, habit, pass time, entertainment, social interaction, information, Arousal, Escape), each part have 3 related statements, there are 24 questions in total in this part. The original scale has cronbach alph of 0.7, which is considered acceptable.

Part 4: Viewers' perceived reality of the film

This section gathered the opinion of viewer's statements about the viewers' perceived reality of the film "Bad genius". The study used the television reality scale which was created by Hawkins (1977). The scale posited that there were 3 parts in measuring the perceived reality, including magic window, instruction and identity), and there are several related statements under different parts that indicate the level of consent of the audience to the statement about the perceived reality of the film "Bad genius".

3.5 Instrument Retest

Since the sample of the current paper is Chinese people only, the questionnaires have been translated into Chinese version and later the questionnaires were then translated back into English to check the accuracy of the translation.. The statements of all instruments were translated into Chinese and then translated back into English again, the two versions were crosschecked for adequacy in translation to ensure the accuracy of translation. The questionnaires were pretested with 30 respondents before data collection with 200 respondents.

The questionnaire was designed, adjusted and translated, and then the pretest of the questionnaire was started. The questionnaire was distributed to 30 Chinese young adults to make sure all the questions and translations in this research are clear for all Chinese samples to understand and respond. Then researcher hopes to make the final revision of the questionnaire through the predicted results to ensure the smooth progress of the last 200 questionnaires collection. In addition, the reliability of the questionnaire was also analyzed by the retest.

Table 3.5. 1 showed the results of the reliability tests for each variable, Cronbach's alpha coefficients of all sections was above .70, but the Cronbach's Alpha of some items shows that the questionnaire not very healthy now, most items over 0.60 shows that the reliability of the data has just passed, but some items like

companionship, habit, entertainment, and arousal, the Cronbach's Alpha of these items less than 0.60. Therefore, after the pretest, according to the parameters of corrected item- total correlation (Table 3.2), five questions affecting the reliability of the questionnaire are deleted to ensure that the information obtained from the questionnaire is more accurate and reliable. The statements that were deleted were summarized in Table 3.2.

- So I will not feel lonely. (Companionship)
- Just because the movie is there with me. (Habit)
- In film "Bad genius," Bank acts like someone I know in my life. (Identity)
- The people who act in the movie "Bad genius" about school probably behave the same way in their real life. (Magic Window)
- The people who act in the movie "Bad genius" about school probably behave the same way in their real life. (Magic Window)
- The people who are smart as character in the movie "Bad genius" probably very smart in their real life. (Magic Window)

Table 3.1: Reliability of the questionnaire

Variable	Cronbach's Alpha	N of Items
Viewers' film viewing motives with the movie "Bad genius"	.747	27
Relaxation	.617	3
Companionship	.484	3
Habit	.375	3
Pass time	.699	3
Entertainment	.581	3
Social Interaction	.693	3

Information	.606	3
Arousal	.536	3
Escape	.676	3
Viewers' Perceived Reality of the Film	.771	19
Magic Window	.647	7
Instruction	.694	6
Identity	.620	6

Table3. 2 Items deleted from the questionnaire

Statements	Corrected item- total correlation
So I will not feel lonely. (Companionship)	.219
Just because the movie is there with me. (Habit)	.114
In film "Bad genius," Bank acts like someone I know in my life. (Identity)	.021
The people who act in the movie "Bad genius" about school probably behave the same way in their real life. (Magic Window)	0.61
The people who are smart as character in the movie "Bad genius" probably very smart in their real life. (Magic Window)	.168

Table 3.3 shows that the corrected item-total correlation does affect the reliability of the overall questionnaire, and the reliability of the questionnaire after the deletion is greatly improved.

Table 3. 3 Comparison of 30 retest and 203 final results

Variable	Cronbach's Alpha (30 retest results)	N of Items	Cronbach's Alpha (203 final results)	N of Items
Viewers' film viewing motives with the movie "Bad genius" (Relaxation, Companionship, Habit, Pass time, Entertainment, Social Interaction, Information, Arousal, Escape)	.747	27	.842	25
Relaxation	.617	3	.675	3
Companionship	.484	3	.614	2
Habit	.375	3	.633	2
Pass time	.699	3	.734	3
Entertainment	.581	3	.632	3
Social Interaction	.693	3	.625	3
Information	.606	3	.736	3
Arousal	.536	3	.625	3
Escape	.676	3	.701	3
Viewers' Perceived Reality of the Film (Magic Window, Instruction and Identity)	.771	19	.841	16
Magic Window	.647	7	.674	5
Instruction	.694	6	.752	6

Identity	.620	6	.801	5
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3.6 Data Collection Procedure

The data was collected from June to August, 2018, on the Chinese website and social media including Wechat, Weibo and Douban, which were popular social networking among young Chinese adults. To facilitate the data collection process, online surveys are used to attract more respondents. It is worth mentioning that the collection of data benefits from the most popular social media in China called “Weibo.” Everyone pays attention to things of interest and shares what they are interested in through Weibo, therefore it is easy to find the target population who are suitable for this study, and for collecting data quickly and accurately. Finally, 203 completed questionnaires were collected, related data were analyzed by SPSS.

3.7 Data Analysis and Interpretation

Hypothesis 1: Chinese young adults who were exposed to different storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) will have significantly different film viewing motives.

Independent variables: Chinese young adults who were exposed to different storytelling elements (Nominal Scale).

Dependent variables: different film viewing motives (Interval scale).

Statistical analysis: Multiple Regression.

Hypothesis 2: Chinese who were exposed to different storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) will have significantly different perception of film reality.

Independent variables: Chinese young adults who were exposed to different storytelling elements (Nominal Scale).

Dependent variables: different perception of film reality (Interval scale).

Statistical analysis: Multiple Regression

Hypothesis 3: Chinese viewers' film viewing motives (relaxation, companion, habit, pass time, entertainment, social Interaction, information and arousal) were significant predictors their perception of film reality.

Independent variables: Chinese viewers' film viewing motives (Interval Scale).

Dependent variables: perception of film reality (Interval Scale).

Statistical analysis: Multiple Regression

3.8 Summary of Demographic Data

Data were gathered from June to August in 2018, and 203 questionnaires were collected. This part summarized the demographic profile of 203 samples responding, which included whether the respondent watched the film "Bad Genius", respondent's gender and age. The data are summarized and presented in frequency and percentage as shown in Table.

As shown in Table 3.4, descriptive findings revealed that all sample have watched the film "Bad Genius" (100%, n = 204).

Table 3.4: Frequency and percentage of sample based on watching the film "Bad Genius"

Have you ever watched the movie "Bad genius"?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	203	99.5	100.0	100.0
Missing	System	1	.5		
Total		204	100.0		

As shown Table 3.5, descriptive findings revealed that majority of the sample were male (64.5%, n = 131), followed by female (35.3%, n = 72), respectively.

Table 3.5: Frequency and percentage of sample based on gender

Respondents' Gender					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	131	64.2	64.5	64.5
	Female	72	35.3	35.5	100.0
	Total	203	99.5	100.0	
Missing	System	1	.5		
Total		204	100.0		

As shown in the Table 3.6, descriptive findings revealed that majority of the respondents were aged between 21-23 years old (37%, n = 76) and the respondents were aged between 18-20 years old (31%, n = 63), followed by those whose age were between 24-29 years old (17.2%, n= 35) and ages more than 29 years old (5.4%, n= 11), respectively.

Table 3.6: Frequency and percentage of sample based on age

Respondents' Age					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Age 18- 20 years old	63	30.9	31.0	31.0
	Age 21- 23 years old	76	37.3	37.4	68.5
	Age 24- 26 years old	35	17.2	17.2	85.7
	Age 27- 29 years old	18	8.8	8.9	94.6
	More than 29 years old	11	5.4	5.4	100.0

	Total	203	99.5	100.0	
Missing	System	1	.5		
Total		204	100.0		



CHAPTER 4

FINDINGS

In this chapter, the researcher reported the results of data analysis of 203 respondents. And, this chapter presented the descriptive findings and inferential findings on exposure to storytelling elements of “Bad genius” influence Chinese young adults’ on their film viewing motives and film realism. The data analysis in this chapter is completed by data analysis software IBM SPSS Statistics.

The data were summarized in two parts:

4.1 Summary of Descriptive Findings

4.2 Summary of Hypothesis Testing

4.1 Summary of Descriptive Findings

The researchers used the following criteria to explain the respondents' overall perception of their exposure to storytelling elements of the film, in this part, respondents rated all items by three Likert scale. The score is setting in each level as below:

True = 2 points

False = 1 points

Don't know = 0 point

The perception of their exposure is interpreted into three levels as high, medium, and low, using the following formula $2-0 / 3 = 0.66$ per level. The mean and interpretation of perception of their exposure to storytelling elements of the film were summarized in Table 4.1.1.

Table 4.1.1: Meaning of the score and mean of opinion toward the statement of Viewers' exposure to storytelling elements of the film.

Score	Mean (Criteria)	Interpretation
32-48	1.34 - 2.00	High exposure
16-31	0.67 - 1.33	Medium exposure
1-15	0.00 - 0.66	Low exposure

As shown in Table 4.1.2, descriptive results found that the respondents were exposed to eight elements of storytelling portrayed in the film "Bad Genius" at the high level ($\bar{x} = 1.87$, $SD = .14$). When examining each storytelling element, descriptive findings revealed that respondents perceived character at high level ($\bar{x} = 1.96$, $SD = .15$), plot at high level ($\bar{x} = 1.88$, $SD = .28$), resolution at high level ($\bar{x} = 1.87$, $SD = .30$), scene at high level ($\bar{x} = 1.88$, $SD = .27$), dialogue at high level ($\bar{x} = 1.88$, $SD = .28$), visuals ($\bar{x} = 1.84$, $SD = .38$), conflict at high level ($\bar{x} = 1.83$, $SD = .33$), and structure at high level ($\bar{x} = 1.81$, $SD = .38$), respectively. The findings suggested that Chinese viewers perceived the exposure to plot, resolution, scene, dialogue with the highest mean, followed by high exposure to visuals, conflict, and structure, respectively.

Table 4.1.2: Mean and standard deviation of viewers' exposure to storytelling elements of the film.

Statement	Mean	Std. Deviation	Interpretation
Character			

1. Main characters in this movie are Lynn and Bank.	1.97	.24	High Exposure
2. Grace and Pat are very rich in this movie.	1.94	.34	High Exposure
3. Lynn is good at studying in this movie.	1.98	.19	High Exposure
Total	1.96	.15	High Exposure
Plot			
4. This movie is mainly about how do cheating in our life.	1.95	.30	High Exposure
5. Bank cheated others to earn for living.	1.84	.51	High Exposure
6. Lynn cheated to help her friends.	1.88	.46	High Exposure
Total	1.88	.28	High Exposure
Conflict			
7. Lynn was disciplined by the school for cheating.	1.83	.55	High Exposure
8. Bank told school about Lynn's cheating.	1.71	.67	High Exposure
9. Bank and Lynn were found cheating in Australia.	1.95	.31	High Exposure
Total	1.83	.33	High Exposure
Resolution			

10. At the end, Lynn quit to make money by cheating.	1.86	.50	High Exposure
11. At the end, Bank chose to continue cheating to earn money.	1.85	.51	High Exposure
12. In the end, Bank was punished for cheating.	1.90	.42	High Exposure
Total	1.87	.30	High Exposure
Structure			
13. This movie tells us a school story in chronological narration.	1.83	.54	High Exposure
14. Playing with time, the movie is getting more and more tense.	1.83	.54	High Exposure
15. The narrative structure of the film is compact and with a sense of rhythm.	1.79	.60	High Exposure
Total	1.81	.37	High Exposure
Scenes			
16. The scene of Thai high school appeared in the movie.	1.98	.19	High Exposure
17. The scene of the Sydney Opera House appeared in the movie.	1.81	.57	High Exposure
18. The scene of the Sydney subway station appeared in the movie.	1.87	.48	High Exposure
Total	1.88	.27	High Exposure

Dialogue			
19. Lynn speaks very gently to her friend Grace.	1.84	.52	High Exposure
20. Bank had an argument with Lynn.	1.94	.34	High Exposure
21. In the Australian exam, from his conversation with the examiner, we can feel that Bank is very nervous.	1.88	.47	High Exposure
Total	1.88	.28	High Exposure
Visuals			
22. Although it is the story of the student, the movie has a steady and deep tonality.	1.87	.47	High Exposure
23. The lens gives the characters a lot of emotional expression.	1.90	.44	High Exposure
24. The lens gives the characters a lot of emotional expression.	1.78	.62	High Exposure
Total	1.84	.38	High Exposure
Total (Eight elements)	1.87	.14	High Exposure

The researcher used the following criteria to explain the respondents' film viewing motives with the movie "Bad genius", in this part, respondents rated all items by five scales. The scores were set for each level as follows:

Strongly Agree = 5 points

Agree = 4 points

Neutral = 3 points

Disagree = 2 points

Strongly Disagree = 1 points

As this survey of the research adopt 5-point-likert scale questions, the average level of influencing factors will be defined in Table 4.1.3.

4.1.3 Criteria to interpret the level of viewers' film viewing motives with the film "Bad Genius"

Opinion towards the Statements	Score	Criteria
Strongly agree	5	4.21 - 5.00
Agree	4	3.41 – 4.20
Neutral	3	2.61 – 3.40
Disagree	2	1.81 – 2.60
Strongly disagree	1	1.00 – 1.80

Table 4.1.4: Data Interpretation for respondents' film viewing motives of film "Bad Genius."

Criteria	Meaning
1.00 – 2.33	Low Perception
2.34 – 3.67	Medium Perception
3.68 – 5.00	High Perception

As shown in Table 4.1.5, the descriptive findings indicated the overall mean of viewers' film viewing motives with the film "Bad genius" at a high level ($\bar{x} = 4.03$, $SD = .43$). When examining each film viewing motives, descriptive findings revealed

that viewers' film viewing motives relaxation at high level ($\bar{x} = 4.12$, $SD = .73$), companionship at high level ($\bar{x} = 4.04$, $SD = .72$), habit at high level ($\bar{x} = 4.16$, $SD = .67$), pass time at high level ($\bar{x} = 3.67$, $SD = .81$), entertainment at high level ($\bar{x} = 4.10$, $SD = .63$), social Interaction at very high level ($\bar{x} = 4.35$, $SD = .56$), information at high level ($\bar{x} = 4.11$, $SD = .80$), arousal at high level ($\bar{x} = 4.17$, $SD = .63$), respectively. The finding suggested that respondents think social interaction is the most important motive why did they watch the film "Bad Genius" with the highest mean, followed by film viewing motives arousal, habit, information, and entertainment with high level, respectively.

Table 4.1.5: Mean and standard deviation of viewers' film viewing motives with the film "Bad Genius"

Statement	Mean	Std. Deviation
Relaxation		
1. Because the movie "Bad Genius" relaxes me.	4.02	1.01
2. Because the movie "Bad Genius" allows me to release my tension.	4.16	.92
3. Because the movie "Bad Genius" is a pleasant rest.	4.20	.89
Total	4.12	.73
Companionship		
4. When there's no one else to talk to or be with.	3.92	.92
5. Because it makes feel less lonely.	4.16	.79
Total	4.04	.73
Habit		

6. Because I just like to watch the movie.	4.17	.79
7. Because watching movie is my habit, just something I do.	4.15	.78
Total	4.16	.67
Pass Time		
8. I watched the movie “Bad Genius,” when I have nothing better to do.	3.63	.96
9. Because watching movie “Bad Genius” kill my time away, particularly when I’m bored.	3.61	1.01
10. Because watching movie gives me something to do to occupy my time.	3.77	1.03
Total	3.67	.81
Entertainment		
11. Because the movie “Bad Genius” entertains me.	4.02	.85
12. Because the movie “Bad Genius” is enjoyable.	4.19	.81
13. Because the movie “Bad Genius” amuses me.	4.11	.84
Total	4.10	.63
Social Interaction		
14. Because watching movie is something to do when friends come over to my home.	4.35	.73
15. So I can share with other people about what’s in the movie.	4.37	.76

16. So I can be with other members of the family or friends who are watching the movie “Bad Genius.”	4.34	.74
Total	4.35	.56
Information		
17. Because the movie helps me learn things about myself and others.	4.02	1.06
18. I watched the movie “Bad Genius” so I can learn how to do things which I haven’t done before.	4.12	1.00
19. I watched the movie “Bad Genius” so I could learn about what could happen to me.	4.19	.92
Total	4.11	.80
Arousal		
20. Because the movie “Bad Genius” is thrilling.	4.15	.83
21. Because the movie “Bad Genius” is exciting.	4.22	.81
22. Because the movie “Bad Genius” cheer me up.	4.15	.91
Total	4.17	.64
Total (Eight motives)	4.03	.43

As shown in Table 4.1.6, the descriptive findings indicated the overall mean of viewers’ perceived reality of the film “Bad Genius” at the high level ($\bar{x} = 3.78$, SD

= .53). When examining each statement of viewers' perceived reality, descriptive findings revealed that magic window at high level ($\bar{x} = 3.73$, $SD = .66$), instruction at high level ($\bar{x} = 3.90$, $SD = .60$), identity at high level ($\bar{x} = 3.71$, $SD = .77$), respectively. The suggested that respondents perceived the film as an instruction to face the reality in their life after viewed film "Bad Genius", followed by magic window, and identity, respectively, which showed that respondents believed that the content of the film "Bad Genius" is an unaltered, accurate representation of real life and the situation, characters in the film "Bad Genius" have similarities with the people and the situations experienced in real life.

Table 4.1.6: Mean and standard deviation of viewers' perceived reality of the film

Statement	Mean	Std. Deviation
Magic Window		
1. The people I see playing parts in the movie "Bad Genius" are just like their characters when they are off camera in real life.	3.72	1.01
2. Chanon Santinatornkul who plays Bank in the movie "Bad Genius" probably acts in real life the way he does in the film.	3.72	1.06
3. The things that happen to Chanon Santinatornkul in real life are probably the same as the things that happen to this character (Bank) in the film.	3.74	1.01
4. The things that happened to Chutimon Chuengcharoensukying in real life are probably the same as the things that happen to	3.75	.97

this character (Lynn) in the film.		
5. Chutimon Chuengcharoensukying who plays Lynn in “ <i>Bad Genius</i> ” probably acts in real life the way Lynn does in the films.	3.73	.95
Total	3.73	.66
Instruction		
6. I feel I can learn a lot about people from watching the movie “ <i>Bad Genius</i> ”	3.93	.82
7. By watching the role of this movie, I got some useful ideas about how to treat friends and family.	3.86	.93
8. By watching the movie “ <i>Bad Genius</i> ” I feel I can learn about life’s problems and situations.	3.96	.91
9. The characters I see in the “ <i>Bad Genius</i> ” help give me ideas about how to solve my own problems.	3.91	.92
10. I feel I can learn a lot about people by watching the student in the movie “ <i>Bad Genius</i> .”	3.86	.91
11. I feel I can learn a lot about people by watching Lynn in the movie “ <i>Bad Genius</i> ”.	3.94	.94
Total	3.90	.60
Identity		
12. There are certain characters in the movie that I admired.	3.74	1.00
13. There are a few characters in movie “ <i>Bad</i>	3.64	.97

Genius” that I would like to be more like.		
14. I know someone in real life like Chutimon Chuengcharoensukying in “ <i>Bad genius</i> .”	3.67	1.11
15. I know someone in real life like the students in the movie “ <i>Bad genius</i> ”.	3.77	1.07
16. In movie “ <i>Bad genius</i> ” the teacher is like someone I know in my life.	3.74	.99
Total	3.71	.77
Total (Magic window+ Instruction+ Identity)	3.78	.53

4.2 Summary of Hypothesis Testing

Hypothesis 1: Chinese young adults’ exposure to storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) are significant predictors of their film viewing motives.

As shown in Table 4.2.1, Multiple Regression analysis revealed that storytelling elements were significant predictors of their film viewing motives ($R^2 = .476$, $p < 0.05$). Hypothesis 1 was fully supported. When examining the impact of each element, the results showed that exposure to visual (Beta= .696, $p < 0.05$) were significant predictor of their film viewing motives. However, the Coefficient table revealed that exposure to character (Beta= .001, $p > 0.05$), plot (Beta= -.039, $p > 0.05$), conflict (Beta= -.024., $p > 0.05$), resolution (Beta= -.003., $p > 0.05$), structure (Beta= -.003., $p > 0.05$), scenes (Beta= -.053., $p > 0.05$), and dialogue (Beta= .085., $p > 0.05$) were not significant predictors. The findings suggested that eight storytelling elements can predict their film viewing motive at the rate of 47.6%. However, respondents perceived visual element as the significant positive predictors while other elements were not significant predictors. However, plot, conflict, resolution, structure, and

scene were negative predictors of their film viewing motives. That means, these predictors affect the film viewing motives negatively.

Table 4.2.1: Chinese viewers' film viewing motives and exposure to storytelling elements of the film "Bad genius".

Model Summary ^b										
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics					Durbin-Watson
					R Square Change	F Change	df1	df2	Sig. F Change	
1 ^a	.690	.476	.455	.30656	.476	22.064	8	194	.000	1.774
a. Predictors: (Constant), Exposure to character, Exposure to plot, Exposure to conflict, Exposure to resolution, Exposure to structure, Exposure to scenes, Exposure to dialogue, Exposure to visuals.										
b. Dependent Variable: Viewers' film viewing motives.										

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	16.589	8	2.074	22.064	.000 ^b
	Residual	18.233	194	.094		
	Total	34.821	202			
a. Dependent Variable: Viewers' film viewing motives.						

b. Predictors: (Constant), Exposure to character, Exposure to plot, Exposure to conflict, Exposure to resolution, Exposure to structure, Exposure to scenes, Exposure to dialogue, Exposure to visuals.

Coefficients ^a								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	2.737	.382		7.171	.000	1.984	3.490
	Exposure to character	.001	.147	.001	.010	.992	-.288	.291
	Exposure to plot	-.058	.082	-.039	-.702	.484	-.219	.104
	Exposure to conflict	-.030	.067	-.024	-.446	.656	-.162	.102
	Exposure to resolution	-.004	.072	-.003	-.049	.961	-.146	.139
	Exposure to structure	-.027	.061	-.025	-.446	.656	-.148	.094

Exposure to scenes	-.079	.084	-.053	-.935	.351	-.245	.087
Exposure to dialogue	.124	.084	.085	1.472	.143	-.042	.290
Exposure to visuals	.373	.028	.696	13.19	.000	.317	.428
a. Dependent Variable: Viewers' film viewing motives.							

Hypothesis 2: Chinese who were exposed to different storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) will have significantly different perception of film reality.

As showed in Table 4.2.2, Multiple Regression analysis revealed that that Chinese who were exposed to different storytelling elements will not have significantly different perception of film reality ($R^2 = .013.$, $p > 0.05$). Hypothesis 2 was not supported. When examining the impact of each element, the Coefficient table revealed that exposure to character (Beta= .062., $p > 0.05$), plot (Beta= .019., $p > 0.05$), conflict (Beta= .064., $p > 0.05$), resolution (Beta= .009., $p > 0.05$), structure (Beta= -.052., $p > 0.05$), scenes (Beta= -.024., $p > 0.05$), dialogue (Beta= -.003., $p > 0.05$), and visuals (Beta= .054., $p > 0.05$) were not significant predictors. The findings suggested that Chinese who exposure to eight storytelling elements were significant predictors of their perception of film reality, because it is accountable for only 1.3% of perception of film reality. Therefore, respondents perceived eight storytelling elements is not very positive correlated with their perception of film reality. However, structure, scenes, dialogue were negative correlated with their perception of film reality. That means, these elements affect respondents' perception of film reality negatively.

Table 4.2.2: Hypothesis testing in Chinese viewers' perception of film reality and exposure to storytelling elements of the film "Bad genius"

Model Summary ^b										
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics					Durbin-Watson
					R Square Change	F Change	df1	df2	Sig. F Change	
1	.116 ^a	.013	-.027	.53916	.013	.329	8	194	.954	2.047
a. Predictors: (Constant), Exposure to character, Exposure to plot, Exposure to conflict, Exposure to resolution, Exposure to structure, Exposure to scenes, Exposure to dialogue, Exposure to visuals.										
b. Dependent Variable: Perception of film reality.										

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.765	8	.096	.329	.954 ^b
	Residual	56.394	194	.291		
	Total	57.158	202			
a. Dependent Variable: Perception of film reality.						
b. Predictors: (Constant), Exposure to character, Exposure to plot, Exposure to conflict, Exposure to resolution, Exposure to structure, Exposure to scenes, Exposure to dialogue, Exposure to visuals.						

Coefficients ^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	3.167	.671		4.718	.000	1.843	4.490
	Exposure to character	.219	.258	.062	.846	.398	-.291	.728
	Exposure to plot	.035	.144	.019	.246	.806	-.249	.320
	Exposure to conflict	.101	.118	.064	.863	.389	-.130	.333
	Exposure to resolution	.016	.127	.009	.126	.900	-.235	.267
	Exposure to structure	-.074	.108	-.052	-.682	.496	-.286	.139
	Exposure to scenes	-.046	.148	-.024	-.311	.756	-.339	.246
	Exposure to dialogue	-.005	.148	-.003	-.037	.971	-.297	.286

	Exposure to visuals	.037	.050	.054	.743	.459	-.061	.135
a. Dependent Variable: perception of film reality								

Hypothesis 3: Chinese viewers' film viewing motives (relaxation, companion, habit, pass time, entertainment, social Interaction, information and arousal) were significant predictor of their perception of film reality.

As shown in Table 4.2.3, Multiple Regression analysis revealed that viewers' film viewing motives were not significant predictors of their perception of film reality ($R^2 = .023$, $p > 0.05$). Hypothesis 3 was not supported. When examining the impact of each element, the Coefficient table revealed that viewers' film viewing motives about relaxation (Beta= $-.002$., $p > 0.05$), companion (Beta= $-.028$., $p > 0.05$), habit (Beta= $.063$., $p > 0.05$), pass time (Beta= $-.121$., $p > 0.05$), entertainment (Beta= $.080$., $p > 0.05$), social interaction (Beta= $.080$., $p > 0.05$), information (Beta= $.024$., $p > 0.05$), and arousal (Beta= $.017$., $p > 0.05$) were not significant predictors, it can predict their perception of film reality at the rate of 2.3% only. Therefore, these storytelling elements were not significant predictors of viewers' perception of film reality. However, relaxation, companion, and pass time were negative predictors of viewers' perception of film reality. That means, these predictors affect the film reality negatively.

Table 4.2.3: Hypothesis testing in Chinese viewers' film viewing motives and their perception of film reality.

Model Summary ^b						
Mo	R	R	Adjuste	Std.	Change Statistics	Durbin-

Relaxation	-.001	.055	-.002	-.026	.979	-.110	.108
company	-.026	.072	-.028	-.356	.722	-.167	.116
habit	.048	.065	.063	.731	.466	-.081	.176
pass time	-.096	.069	-.121	-1.386	.167	-.233	.041
entertainment	.081	.083	.080	.968	.334	-.084	.245
social Interaction	.057	.064	.080	.892	.374	-.069	.184
information	.021	.077	.024	.273	.785	-.131	.173
arousal	.012	.059	.017	.199	.842	-.104	.128
a. Dependent Variable: Perception of film reality							

CHAPTER 5

DISCUSSION

This chapter summarized and discussed the results of findings and hypotheses test of the study as well as provide explanation for the limitations of this study, and gave some suggestions for future research in related fields.

5.1 Conclusion and Discussion of Descriptive Findings

The sample of the research were Chinese young adults who have viewed Thai film “Bad genius”. The researcher collected 203 valid questionnaires from Chinese people, the first question of the questionnaire excluded those who had not viewed the film “Bad genius”, therefore, the results of the questionnaire showed that the probability of those 203 people who have viewed Thai film “Bad genius” was 100%. The demographic information of 203 young Chinese responded to the questionnaire include sample’s personal factors such as gender and age. According to demographic result, the majority of the samples who have responded to the survey were young male Chinese (64.5%, n = 131), and followed by female (35.3%, n = 72). The descriptive findings also found that majority of the samples were aged between 21 - 23 years old (37%, n = 76) and the samples were aged between 18-20 years old (31%, n = 63), followed by those whose age were between 24-29 years old (17.2%, n= 35) and ages more than 29 years old (5.4%, n = 11). The questionnaire was distributed in Chinese language by Chinese social media, and the results showed that majority of the respondents were Chinese young adults.

The findings of chapter 4 showed that most respondents still remember being exposed to the elements while viewing the film “Bad genius”, especially on eight storytelling elements, because all the MEAN values of the results are in the "exposure" criteria. The researchers found that the character element is the most

impressive exposure element for the respondents, with the highest mean. Almost all the respondents chose the three statements of the role as "True", individual respondents chose the "Don't know". As Aditya (2014) said, to create an unforgettable character is the most common recipe of the great story. "Bad genius" is successful on this point, and according to the analysis of the chapter 4, Chinese young adults exposed to these eight elements while viewing the film "Bad genius", however, among them, the statements "Bank told school about Lynn's cheating (Conflict)", "The narrative structure of the film is compact and with a sense of rhythm (Structure)." and "The lens gives the characters a lot of emotional expression (Visuals)". Relative to other statements, there are few respondents who choose "Don't know" and "False", researcher believe that there are some misunderstandings about these elements in terms of expression and understanding, and will be explained in the limitation part, but the overall results are not affected.

In respect to the viewers' film viewing motives with the film "Bad genius", there were eight viewing motives as suggested by Rubin (1977, 1979). The results showed respondents have high motivation of social interaction ($\bar{x}=4.35$, $SD = .56$) as well as other dimensions such as relaxation ($\bar{x} = 4.12$, $SD = .73$), companionship ($\bar{x} = 4.04$, $SD = .72$), habit ($\bar{x} = 4.16$, $SD = .67$), pass time ($\bar{x} = 3.67$, $SD = .81$), entertainment ($\bar{x} = 4.10$, $SD = .63$), information ($\bar{x} = 4.11$, $SD = .80$) and arousal ($\bar{x} = 4.17$, $SD = .63$) are also at the high level. It means respondents think social interaction is the most important motive why did they watch the film "Bad Genius" with the highest mean and they agree with other viewing motives as well. This result is consistent with previous studies of Downes (2014) which found that people consciously engagement with films because of psychosocial conditions, and one of the psychosocial conditions is social interaction. From a medical point of view, Hari & Kujala (2009) found that in continuous interaction with others, humans and their brains and minds are shaped and not only will psychology be influenced by others, but also behavior and attitude. Film provided a social space for people to

communicate with each other, the statements of “social interaction” in this survey, such as the statements, including “Because watching movie is something to do when friends come over to my home”, “I can share with other people about what’s in the movie” and “I can be with other members of the family or friends who are watching the movie ‘Bad Genius.’” The findings suggested how people participated in social interaction, and the finding results reflected the importance of social interaction to media users, which has become the one of main motivations for people to use the media. Downes (2014) proposed that viewing experience includes two fields, including the physiological and psychosocial. Except social interaction, relaxation, companionship, habit, pass time, entertainment, information and arousal are also considered by most respondents to be important motivations for them to watch film “Bad Genius”.

And in the part of film reality, the descriptive findings of chapter 4 indicated that the overall mean of viewers’ perceived reality of the film “Bad Genius” at the high level ($\bar{x} = 3.78$, $SD = .53$) and each statement of viewers’ perceived reality: both magic window ($\bar{x} = 3.73$, $SD = .66$), instruction ($\bar{x} = 3.90$, $SD = .60$) and identity ($\bar{x} = 3.71$, $SD = .77$) are at high level. The results showed that in this survey Chinese viewers thought the film “Bad genius” reflected reality in their life, and at a high level, it means most of the respondents chose "agree" as the statements of film realism in the questionnaire given by the researcher, but not "strongly agree". According to each statements, “I feel I can learn a lot about people from watching the movie ‘Bad Genius’ ” ($\bar{x} = 3.93$, $SD = .82$), “By watching the movie “Bad Genius” I feel I can learn about life’s problems and situations.” ($\bar{x} = 3.96$, $SD = .91$) and “The characters I see in the “Bad Genius” help give me ideas about how to solve my own problems.” ($\bar{x} = 3.91$, $SD = .92$) are at very high level, and these belong to instruction part.

The findings suggested that respondents thought the film serve as an instruction since it can reflect the reality in their life after viewed film “Bad Genius”. Instruction was proposed by Potter in 1986, which can prove that people believe that television is

an instructional tool. The descriptive findings of this survey showed that respondents are very confident that film “Bad Genius” serves as an instruction that let the respondents learn to solve problems in their life. “Identity” is the degree of similarity the viewer perceives between characters and situations in film “Bad Genius.” The characters and plots in this film made respondents connect with their real life, recalled the people and events they met, initiate thinking about their own life. “Magic window” indicated that respondents believe the content of film “Bad Genius” is an unaltered, accurate representation of actual life.

5.2 Conclusion and Discussion of Hypothesis Findings

Hypothesis 1: Chinese young adults’ exposure to storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) are significant predictors of their film viewing motives.

Hypothesis 1 was partially supported. The findings found that visual element were significant predictors of their film viewing motives; however, other story telling elements, including character, plot, conflict, resolution, structure, scenes and dialogue were not significant predictors of their film viewing motives for watching the film “Bad Genius”. These eight storytelling elements are an important factor in telling a story in a film suggested by Savnal (2014) who he explored the characteristics of good films. However, audiences may be accidentally exposed to storytelling elements such as characters, plots, conflicts, solutions, structures, scenes and dialogues. Zheng (2005) studied the motivation and psychology of film viewing and found that some sex scenes in films were not what the audience expected to see. Anderson, Berkowitz, Donnerstein & Wartella (2003) researched about the influence of media violence on youth and found that a large part of reason why children were exposed to violence is that violence elements were appeared in film, music and games, and very few children habitually watch violent media. They also suggested that exposure to violence elements could affect children's growth. Therefore, if the elements exposed to the

audience in the film “Bad Genius” are not intended to be touched by the audience, or even what they expect, there is no surprise that these seven storytelling elements were not significant predictors of their film viewing motives for watching the film “Bad Genius”.

On the other hand, users’ motivations are reasons for people's actions, willingness and goals. Previous studies have also found that viewers’ film viewing motives mostly came from their own factors, such as “habits”, “pass time”, “relaxation”, “companion” and so on, or because of social reasons, such as “social interaction”. According to Liu, Huang and Wang (2014) research on Chinese college students' film viewing behavior, the results showed that different film viewing habits, film ticket prices, types of films and media dependence directly affect their different film viewing motives. From Igartua & Barrios (2013), convergent correlations were detected between different film viewing motivations and preferences of different film genres. Gantz’s research which studied about sports programs viewing motives and published in 2009 and found that sports programs viewing motives was related to the emotional and behavioral responses of the audience. According to the uses and gratifications theory (UGT), audiences actively seek media to satisfy communication needs, and Greenberg (1974) developed viewing motivation scale on early UGT. However, storytelling elements are the needs of good films, not necessarily the needs of the audiences, so exposure to storytelling elements were not significant predictors of their film viewing motives. However, the findings suggested that visual element were significant predictors of their film viewing motives. The finding coincided with Hsiao’s study (2005) which found that visual is a very important reasons for attracting audiences. In addition, Savnal (2014) confirmed that visual is "real" image reproduction, because films can become a powerful and influential form of mass communication. He also mentioned that “visual” is the most important element of a film which is an element that novels and folktales cannot have. Therefore, the impact of visual is more obvious than other elements. The visual style in the film "Bad

Genius" is very unique, which used the style of mainstream advertising photography, the color and lighting are impressive. So exposure to visual elements may be more significant predictors of viewers' film viewing motives than other storytelling elements in the film "Bad Genius".

Hypothesis 2: Chinese who were exposed to different storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) will have significantly different perception of film reality.

For hypothesis 2 findings, the Multiple Regression analysis revealed that that Chinese who were exposed to different storytelling elements will not have significantly different perception of film reality, and some storytelling elements, such as structure, scenes and dialogue were negative correlated with their perception of film reality. Perceived reality reflects how people are when they watch television, film or other medias, it shows a media effect, and it's a perception about content that varies across people" (Potter, 1988). From Loevinger's (1979) reflective projective theory, mass media act like mirrors for the society, idealized visions of a society. For individual, media can helps people seeing both their own images and realities in the society, but the individual members project their own individual reflections into the images presented, for example, a audience watched a television program may mean different things to different viewers according to their own experiences, attitudes and moods. And Liu (2009) emphasized that audience acceptance influenced their different film reality when she studied about Chinese violent film. Jarvis (2012) talked about different people perceive same thing differently because of different life experiences since childhood. As an important branch of media, film can also play the role of the mirror, it suggested that different film reality is mainly brought by the audience's own experience or preferences.

Gupta (1988) found that there was no significant association between the single element of an advertisement and viewers' attitude for it. It appears that viewers

do not form attitudes for advertisements on the basis of one or two elements but they perceive it as an integrated whole. And, the Cultivation theory suggested the relationship between regular television viewing and the viewers' perception of reality, and stated that high frequency viewers of television are more significantly influenced by media information and will think that media information is real and effective (Riddle 2009). Therefore, only element of one film is hard to influence viewers. When researchers explored the elements of a film. Duan and Li (2011) found that storytelling elements of the film can enhance the audience's understanding of the film and impress the film deeply when they use narratology to interpret the American film "Inception". Zhang (2011) proved that sometimes these elements in the film can affect the audience's direct feelings about the film. Savnal (2014) put forward these eight storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) and affirmed their influence on film quality, however, the different storytelling elements of the film improved the quality of the film itself, the degree of understanding of the audience and the degree of impressiveness, but there is no significant connection between the different storytelling elements of the film "Bad Genius" and different perception of film reality.

Hypothesis 3: Chinese viewers' film viewing motives (relaxation, companion, habit, pass time, entertainment, social interaction, information and arousal) were significant predictor of their perception of film reality.

The hypothesis 3 findings revealed that Chinese viewers' film viewing motives were not significant predictors of their perception of film reality. Hypothesis 3 finding were not supported. The results show that there is not a positive correlated relationship between viewing Chinese viewers' film viewing motives and their perception of film reality. Some viewers' film motives such as relaxation, companion, and pass time were negative predictors of viewers' perception of film reality.

Motivation refers to the motivation of our behavior, which involves the needs,

desires, and ambitions of our lives (Locke & Latham, 2002). Audience motivation is central to uses and gratifications research, researchers usually use motivation to measure some abstract concepts such as needs and desires when they discuss about the UGT. On the other hand, audience motivation guides communication behavior such as the selection of media and specific content (Hanson & Haridakis, 2008). There have some studies confirmed their research. Perse (1990) discussed the importance of involvement and motivation in media effects research, he found that adults' television viewing motives can predict audience participation. Rubin, Perse & Barbato (1988) found that communication satisfaction was predicted by different communication motives, such as pleasure, affection, relaxation and so on. Kramer, Winter, Benninghoff & Gallus (2015) found that the general frequency of social television usage is predicted by social motives. Hanson & Haridakis (2008) found that different motives predicted watching and sharing different types of news-related content.

However, perceived reality played an important role in media effects study, which shows a media effect, and it's a perception about content that varies across people (Potter, 1988). Walter (1922) proposed the concept of perceptual reality, which assumes that human reality is influenced by indirect experience. And the cultivation theory suggested the relationship between regular television viewing and the viewers' perception of reality, the viewers' perception of reality would be more influenced by television viewing. Based on Potter's (1986) proposed three dimensions of perceived reality, perceived reality showed the degree of similarity the viewer perceives between films characters and situations and audiences' experience in their real life, and audiences treat films as an indication of real life or audiences have a similar experience of the characters and the situations in the film with their experience in real life. Therefore, viewers' perception of reality is easily influenced by the characters and situations of the film or the audience's own experience. And although past studies and theories have suggested that viewers' viewing motives usually showed their needs,

hopes and social relationships, and this has become a basis for predict audience behavior, such as use, participation, share and so on. In sum, the findings of this study suggested that there is no significant link on film viewing motives and perception of film reality.

Riddle (2009) found that people spend more time to watch television, the more likely they are to think that social reality is consistent with the reality depicted on television. Therefore, how long people are exposed to the media may affect how much they are influenced by the media. This point confirmed in the Cultivation Theory. However, most of the audience only watched the "Bad Genius" once, and the time of exposure may not be enough to affect people.

On the other hand, although Thailand and China are both in Asia, they have a very similar culture, but because of China's political constraints on culture, many countries have failed to show their films in China. Including Thai films, there may be only a few Thai films that Chinese audiences are familiar with, because there are very few Thai films shown in China before. "Bad Genius" has been a huge box office success, one of the most important reasons is that the film opens up a taboo topic "cheating" and attracts a lot of audiences, but for most Chinese audiences, Thai films and cultural backgrounds are unfamiliar. This may also be the reason why film storytelling elements of "Bad Genius" and viewers' viewing motivation will not significantly affect their film reality. Chinese audience perceived the film as for entertainment and enjoyment which may not reflect their own Chinese cultural values.

5.3 Limitations of the present study

The paper is generally limited to the length of the paper, the content of the study is relatively limited, on the other hand there have some problems are neglected, some are simplified. For example, according to the finding of hypothesis3, the number of times respondents watch film "Bad Genius" may be a key factor, but there are no such problems in the questionnaire, and the future research can add this factor

into the questionnaire. Therefore, through the results of this study and related old studies to find more factors and make the questionnaire and research more comprehensive.

Because this research is a quantitative research, questionnaire needs to be translated from English into Chinese, although the author translated it into Chinese in the first step then translated into English again to check to ensure Chinese respondents can understand the questionnaire more accurately, however, from the credibility of the collected results, some of the statement translations may still have misunderstandings. Respondents filled out the questionnaire through online surveys, so some of their answers may not be completely honest or true. Moreover, the length of this questionnaire is long. There are a total of 65 questions. Some interviewees may lose patience and do not read the questions carefully and give accurate answers. And because of the film “Bad genius” was released in mainland China in October 2017, and it has been nearly a year since the survey was conducted, respondents may not be able to remember all the details and elements in the film, even some wrong memory may lead to erroneous ideas.

In the end, a total of 203 valid questionnaires were collected, which may result in a particularly accurate survey result due to the number of reasons and the contingency of the survey. If there are more respondents involved, result may be more accurate. And the study used only one film to prove whether its influence on audiences existed, which may be limited. If there is similar research in the future, maybe can try to use multiple films or the type of one film as the research direction.

5.4 Recommendation for Future Application

1. Findings from Hypothesis 1 suggested that Chinese who were exposed to different film storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) can predict their film viewing motive, but not significant predictors. Most importantly, the finding showed that respondents perceived visual

element as the significant positive predictors while other elements were not significant predictors. The film company can focus on compare and analysis the visual elements and other storytelling elements of some high box office films to analyze the reasons for success, filmmaker can also try to engage the audience by enhance the visual elements of the film trailer. Short but visually impressive trailers can be placed on the screen of offline platforms, such like subway station, apartment elevator, shopping mall and so on. According to different countries, trailers also can be showed on different online platforms, for example, in China market, online platforms need to focus on social media such as Weibo and Weixin.

2. Findings from Hypothesis 2 suggested that Chinese who were exposed to different storytelling elements (character, plot, conflict, resolution, structure, scenes, dialogue, and visual) will not have significantly different perception of film reality. Viewers' perception of film reality reflected the film, and a single film element does not make a significant difference. So if the company wants to increase the influence of the film or the media, needs to enhance in an all-round way. Media companies can also start with audiences' surveys to understand audiences' behavior, needs and other factors, so as to accurately predict the impact of the media can bring. Media companies can also conduct some market research to understanding the audience's behavior, needs and other factors, for accurately predict the impact of the media, enhance the market competitiveness. Companies can increase their interaction with audiences by setting up interacting machines to better understand their behavior and psychology. Interactive activities can also be set up to make face-to-face visits to the audience, so as to understand the audience more subjectively and accurately.

3. Findings from Hypothesis 3 suggested that Chinese viewers' film viewing motives (relaxation, companion, habit, pass time, entertainment, social interaction, information, and arousal) were not significant predictors of their perception of film reality. That means that the viewers' film viewing motives did not significantly influence their perception of film reality. If the overseas film company wants to

analysis the viewers' film viewing motives in the Chinese market, they can focus on the social factors and the individual factors of audiences. On the other hand, it shouldn't be ignored that the behaviors predicted by viewers' viewing motives, which can help understand the audience's psychology and behavior more accurately. However, for some films want to be shown overseas, companies need to consider about the cultural and political factors of different cultural backgrounds and environment. Different cultural and social relationships generate different motivations, and different cultural backgrounds will make it possible for audiences to have different feelings about the film. Film is an important media is closely related to people, which is also a manifestation of culture. Film companies need to consider not only the culture it spreads out, but also the psychology of overseas audiences to accept films. In the face of globalization, more and more movies are going abroad. It is necessary to know the audience psychology of different cultural backgrounds and predict their behavior in order to get a good box office.

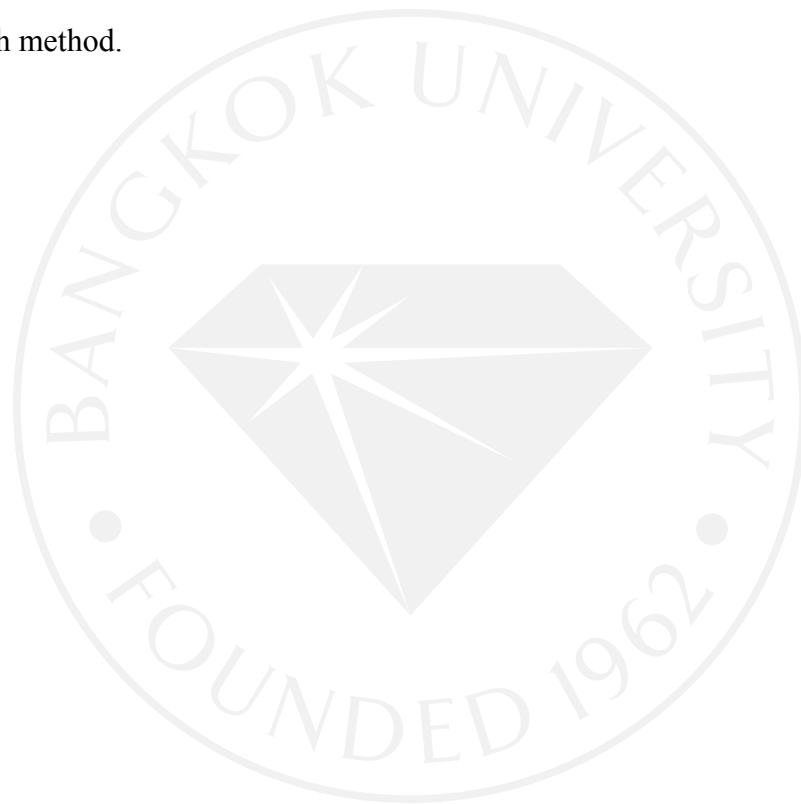
5.5 Recommendations for Future Research

The study was conducted for Chinese young adults and was limited for the case of the Thai film "Bad Genius." In the future, when researchers conduct similar studies, can expand the scope of the population and the number of interviews, or change the market to conduct surveys and compare the results of previous surveys. Researchers can also change a particular film to the type of film, such as crime films, suspense films and so on. It helps to improve and expand future research.

Most of the respondents in this study were Chinese young people between the ages of 18 years old and 29 years old. In the future, researchers could further expand the age group to middle-aged or narrow to the student group, and compare respondents of different ages. It helps to understand the psychological differences between people of different ages when viewing the film. About the misunderstanding of translation mentioned in the "Limitations of the present study", the survey was

conducted through online questionnaires, so in the future research, maybe can through one to one interview to avoid some misunderstanding in language translation.

This study used quantitative research method, 203 questionnaires were collected, and more data can be collected to give the research in the future will increase the accuracy and insight of the study. The future researchers can also include qualitative research method to understand the meaning of the conclusions produced by quantitative methods, or mixed-methods research to combine both of the two research method.



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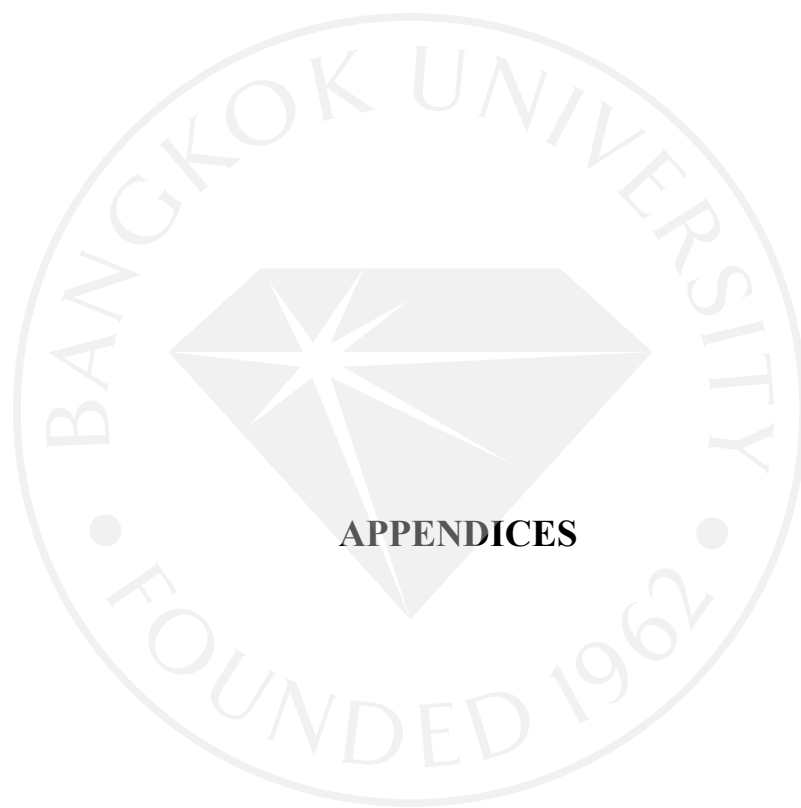
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APPENDICES

Appendix A: Questionnaire

This questionnaire is a partial fulfillment for the course ICA 701 Independent Study, Master's Degree in Global Communication, Bangkok University. The objective of this survey is to examine the influence of Chinese young adults' exposure to storytelling elements of the movie "*Bad Genius*" on their movie viewing motives and perception of reality. Please choose the answer that best represents your opinion. Your responses will remain anonymous. Your answers will be treated confidentially by the researcher who will be using the results of the surveys for educational purpose only.

Part I: Personal Information

Please choose the answer that can best describe you.

1. Have you ever watched the movie "Bad genius"?
 Yes (Continue answering the questionnaire)
 No (Please quit the questionnaire, thank you for your cooperation)

2. Gender
 1. Male 2. Female

3. How old are you?
 1. Age 18- 20 years old
 2. Age 21- 23 years old
 3. Age 24- 26 years old
 4. Age 27- 29 years old

5. More than 29 years old

Part II: Viewers' Exposure to Storytelling Elements of the Film

Direction: This section aims to measure your exposure to the storytelling elements of the movie "Bad Genius. Read the statements about the elements of storytelling and indicate whether you remember being exposed to the elements while viewing the film or not. Please simply tick (✓) the box to show "True", "False" and "Not sure".

Statements	True	False	Don't Know
Character			
1. Main characters in this movie are Lynn and Bank.			
2. Grace and Pat are very rich in this movie.			
3. Lynn is good at studying in this movie.			
Plot			
4. This movie is mainly about how do cheating in our life.			
5. Bank cheated others to earn for living.			
6. Lynn cheated to help her friends.			
Conflict			
7. Lynn was disciplined by the school for cheating.			
8. Bank told school about Lynn's cheating.			
9. Bank and Lynn were found cheating in Australia.			
Resolution			

10. At the end, Lynn quit to make money by cheating.			
11. At the end, Bank chose to continue cheating to earn money.			
12. In the end, Bank was punished for cheating.			
Structure			
13. This movie tells us a school story in chronological narration.			
14. Playing with time, the movie is getting more and more tense.			
15. The narrative structure of the film is compact and with a sense of rhythm.			
Scenes			
16. The scene of Thai high school appeared in the movie.			
17. The scene of the Sydney Opera House appeared in the movie.			
18. The scene of the Sydney subway station appeared in the movie.			
Dialogue			
19. Lynn speaks very gently to her friend Grace.			
20. Bank had an argument with Lynn.			
21. In the Australian exam, from his conversation with the examiner, we can feel that Bank is very nervous.			

Visuals			
22. Although it is the story of the student, the movie has a steady and deep tonality.			
23. The lens gives the characters a lot of emotional expression.			
24. Lens switch quickly keeping alert until the end of the film.			

Part III: Viewers' film viewing motives with the movie "Bad genius"

Please indicate your level of agreement/disagreement with the following statements regarding the viewers' film viewing motives with the movie "Bad genius," by choosing 5 strongly agree, 4 agree, 3 neutral (Neither agree nor disagree with the statement), 2 disagree, to 1 strongly disagree.

Statements	Strongly Agree 5	Agree 4	Neutral 3	Disagree 2	Strongly Disagree 1
Why did you watch the movie "Bad Genius"?					
Relaxation					
1. Because the movie "Bad Genius" relaxes me.					
2. Because the movie "Bad Genius" allows me to release my tension.					
3. Because the movie "Bad					

Genius” is a pleasant rest.					
Companionship					
4. When there’s no one else to talk to or be with.					
Because it makes feel less lonely.					
Habit					
6. Because I just like to watch the movie.					
7. Because watching movie is my habit, just something I do.					
Pass Time					
8. I watched the movie “Bad Genius,” when I have nothing better to do.					
9. Because watching movie “Bad Genius” kill my time away, particularly when I’m bored.					
10. Because watching movie gives me something to do to occupy my time.					
Entertainment					
11. Because the movie “Bad Genius” entertains me.					
12. Because the movie “Bad Genius”is enjoyable.					
13. Because the movie “Bad Genius”amuses me.					

Social Interaction					
14. Because watching movie is something to do when friends come over to my home.					
15. So I can share with other people about what's in the movie.					
16. So I can be with other members of the family or friends who are watching the movie "Bad Genius."					
Information					
17. Because the movie helps me learn things about myself and others.					
18. I watched the movie "Bad Genius" so I can learn how to do things which I haven't done before.					
19. I watched the movie "Bad Genius" so I could learn about what could happen to me.					
Arousal					
20. Because the movie "Bad Genius" is thrilling.					
21. Because the movie "Bad Genius" is exciting.					
22. Because the movie "Bad Genius" cheer me up.					

Part IV: Viewers' Perceived Reality of the Film

Please indicate your level of agreement/disagreement with the following statements regarding the perceived realism of the movie *“Bad genius,”* by choosing 5 strongly agree, 4 agree, 3 neutral (Neither agree nor disagree with the statement), 2 disagree, to 1 strongly disagree.

Statements	Strongly Agree 5	Agree 4	Neutral 3	Disagree 2	Strongly Disagree 1
Magic Window					
1. The people I see playing parts in the movie “Bad Genius” are just like their characters when they are off camera in real life.					
2. Chanon Santinatornkul who plays Bank in the movie “Bad Genius” probably acts in real life the way he does in the film.					
3. The things that happen to Chanon Santinatornkul in real life are probably the same as the things that happen to this character (Bank) in the film.					
4. The things that happened to Chutimon Chuengcharoensukying in real life are					

probably the same as the things that happen to this character (Lynn) in the film.					
5. Chutimon Chuengcharoensukying who plays Lynn in “ <i>Bad Genius</i> ” probably acts in real life the way Lynn does in the films.					
Instruction					
6. I feel I can learn a lot about people from watching the movie “Bad Genius”.					
7. By watching the role of this movie, I got some useful ideas about how to treat friends and family.					
8. By watching the movie “Bad Genius” I feel I can learn about life’s problems and situations.					
9. The characters I see in the “Bad Genius” help give me ideas about how to solve my own problems.					
10. I feel I can learn a lot about people by watching the student in the movie “ <i>Bad Genius</i> .”					
11. I feel I can learn a lot about people by watching Lynn in the movie “ <i>Bad Genius</i> ”.					

Identity					
12. There are certain characters in the movie that I admire.					
13. There are a few characters in movie “Bad Genius” that I would like to be more like.					
14. I know someone in real life like Chutimon Chuengcharoensukying in “ <i>Bad genius</i> .”					
15. I know someone in real life like the students in the movie “ <i>Bad genius</i> ”.					
16. In movie “ <i>Bad genius</i> ” the teacher is like someone I know in my life.					

Thank you for your genuine cooperation in answering this survey!

Appendix B: Questionnaire in Chinese.

本调查问卷是曼谷大学 ICA701 全球传播硕士学位课程的独立研究课程。这次调查的目的是研究中国年轻人接触电影“天才枪手”叙事元素对他们的电影观看动机和现实感知的影响。请选择最能代表您意见的答案。您的回复将保持匿名。您的答案将由研究员进行保密处理，研究员将仅将调查结果用于研究目的。

第一部分：个人信息

请选择最能描述你的答案。

1. 您有没有看过电影“天才枪手”？
- 是（继续回答问题）
- 否（请退出问卷，感谢您的配合）
4. 性别
2. 男 2. 女
5. 您的年龄？
1. 18 - 20 岁
2. 21- 23 岁
3. 24 - 26 岁
4. 27- 29 岁
5. 29 岁以上

第二部分：观众对电影叙事元素的观看

方向：本部分旨在衡量您对电影“天才枪手”的叙事叙述元素的观看。阅读有关故事叙述元素的陈述，并指出您是否记得在观看电影时的叙事元素。请只勾选（√）框显示“真”，“假”和“不确定”。

声明	真	假	不确定
角色			
25. 这部电影中的主角是小琳和班克。			

26. 格蕾丝和帕特在电影里都是很有钱的角色。			
27. 小琳是一个学习很好的人。			
剧情			
28. 这部电影主要讲述我们生活中如何作弊。			
29. 班克为了生存才去作弊。			
30. 小琳为了帮朋友作弊。			
冲突			
31. 小琳因为作弊而受到学校的惩罚。			
32. 班克告诉了学校小琳作弊的事。			
33. 班克和小琳在澳洲被发现作弊。			
解决			
34. 电影最后，小琳放弃通过作弊赚钱。			
35. 电影最后，班克继续作弊赚钱。			
36. 电影最后，班克因为作弊受到了惩罚。			
结构			
37. 这部电影讲述了一个按时间顺序叙述的学校故事。			
38. 随着时间的推移，电影变得越来越紧张。			
39. 这部电影的叙事结构紧凑，节奏感十足。			
场景			
40. 电影中出现了泰国高中的情景。			
41. 悉尼歌剧院的场景出现在电影中。			
42. 悉尼地铁站的场景出现在电影中。			
对话			
43. 小琳非常温和地对她的朋友格蕾丝说话。			
44. 班克和小琳发生了争执。			
45. 在澳大利亚考试中，在与考官的交谈中，我们可以感觉到班克非常紧张。			

视觉			
46. 虽然这是学生的故事，但这部电影有着稳定而深沉的色调。			
47. 人物很多情绪表达都有特写镜头。			
48. 整部电影穿插有很多快镜头，直到影片结束。			

第三部分：观众电影观看电影“天才枪手”的动机

请通过选择 5 强烈同意，4 同意，3 中立（既不同意也不反对声明），2 不同意，请说明您对电影“坏天才”的观众电影观看动机的以下陈述的一致性/不同意程度，至 1 强烈反对。

声明	强烈同意 5	同意 4	中立 2	不同意 2	强烈反对 1
放松					
5. 因为电影“天才枪手”“使我放松。					
6. 因为电影“天才枪手”“可以让我释放我的紧张情绪。					
7. 因为看电影“天才枪手”“是一个愉快的休息。					
陪伴					
8. 我不用一个人呆着。					
9. 当别人无法与之交谈或呆在一起时。					
6. 因为这让我感觉不那么孤单。					
习惯					
7. 因为电影就在这里。					
8. 因为我就是喜欢看电影。					
9. 看电影是我一直以来都会做的事，就像是一种习惯。					

打发时间					
10. 我观看电影“天才枪手”“，当我没有更好的事情做。					
11. 因为看电影“天才枪手”“消磨时间，特别是当我感到无聊时。					
12. 因为电影给了我一些事情来占据我的时间。					
娱乐					
13. 因为电影“天才枪手”“娱乐了我。					
14. 因为电影“天才枪手”“是一件愉快的事。					
15. 因为电影“天才枪手”“让我感到愉快。					
社交联系					
16. 因为看电影是朋友来我家里的時候要做的事情。					
17. 我可以和其他人讨论（电影）发生的事情。					
18. 所以我可以和正在观看的家人或朋友的其他成员一起观看电影“天才枪手”“。					
信息					
19. 因为电影可以帮助我学习到有关自己和他人的事情。					
20. 观看过电影“天才枪手”“，我可以学习如何做一些我以前没有做过的事情。					
21. 观看过电影“天才枪手”“，所以我可以了解可能发生在我身上的事情。					
唤起/觉醒					

22. 因为观看电影“天才枪手”“很刺激。					
23. 因为观看电影“天才枪手”“很令人兴奋。					
24. 因为观看电影“天才枪手”“使我觉得振奋。					
逃避					
25. 观看过电影“天才枪手”“，可以使我忘记学校，工作或其他事情。					
26. 观看过电影“天才枪手”“，可以使我远离家人或其他人。					
27. 观看过电影“天才枪手”“，可以使我摆脱我正在做的事情。					

第四部分：观众对电影的感知现实

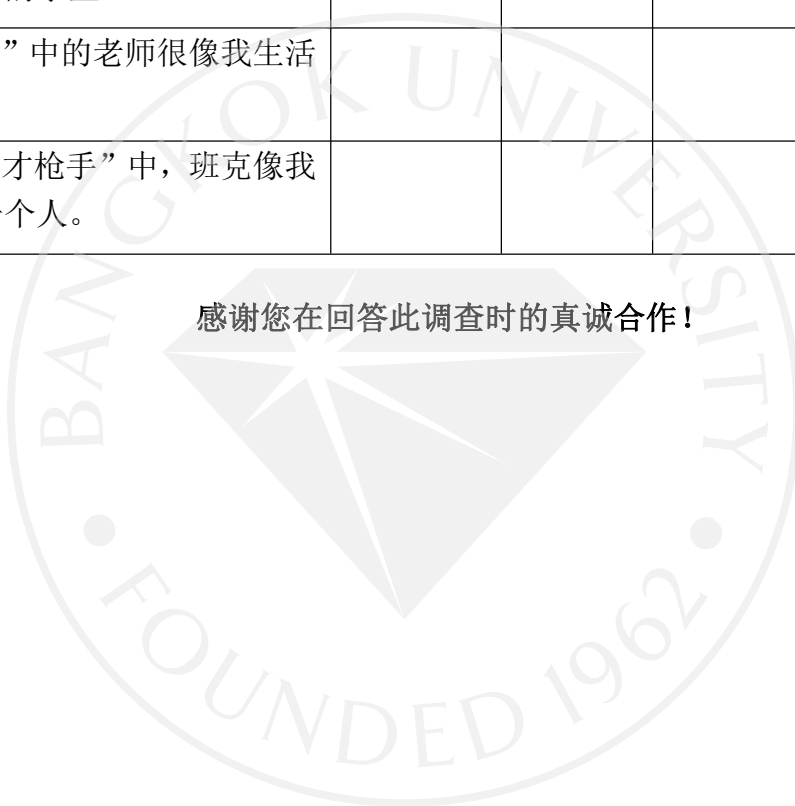
请通过选择 5 非常同意，4 同意，3 中立（既不同意也不反对陈述），2 不同意，1 同意，请说明您对以下关于电影“天才枪手”的现实主义的陈述致不同意或者强烈反对。

声明	强烈同意 5	同意 4	中立 2	不同意 2	强烈反对 1
魔术窗口					
1. 我在电影“天才枪手”“中看到的那些人，在现实生活中脱离电影时还和他们的角色一样。					
2. 在电影“天才枪手”“中扮演关于学校的人可能在他们的真实生活中表现出同样的方式。					
3. 那些在电影“天才枪手”“中扮演聪明角色的人可能在他们的现实生活中非常聪明。					

4. 在电影“天才枪手”“中扮演班克的 Chanon Santinatornkul 可能在现实生活中像 Bank 在电影中一样。					
5. Chanon Santinatornkul 在现实生活中发生的事情可能与电影“天才枪手”“中这个角色(班克)发生的事情相同。					
6. Chutimon Chuengcharoensukying 在现实生活中发生的事情可能与电影“天才枪手”“中这个角色(小琳)发生的事情相同。					
7. 在电影电影“天才枪手”“中扮演小琳的 Chutimon Chuengcharoensukying 可能在现实生活中像班克在电影中一样。					
指令					
8. 我觉得我可以从看电影“天才枪手”“中学到很多关于人的事情。					
9. 通过观看电影“天才枪手”“的角色, 我得到一些有用的想法关于如何对待朋友和家人。					
10. 通过观看电影“天才枪手”“, 我觉得我可以了解一些关于生活中的问题和情况。					
11. 电影“天才枪手”“中的角色给了我一些有用的想法, 关于如果解决我自己的问题。					
12. 通过观看电影“天才枪手”“中的学生, 我觉得我可以学到很多关于人的东西。					
13. 通过观看电影, 我从小琳身上学到很多。					
认同					

14. 我欣赏电影中的某些角色。					
15. 我很想成为电影中的几个角色那样。					
16. 在现实生活中我认识某人很像 Chutimon Chuengcharoensukying 在“天才枪手”中扮演的角色。					
17. 在现实生活中我认识某人很像“天才枪手”中的学生。					
18. “天才枪手”中的老师很像我生活中认识的一个。					
19. 在电影“天才枪手”中，班克像我生活中认识的一个人。					

感谢您在回答此调查时的真诚合作!



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