

THE INFLUENCE OF CHINESE KUNG FU FILMS ON CHINESE AUDIENCE:
COGNITIVE, AFFECTIVE, PHYSICAL RESPONSES, AND MOTIVATIONAL
OUTCOMES



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This Independent Study Manuscript Presented to
The Graduate School of Bangkok University
in Partial Fulfillment
of the Requirements for the Degree
Master of degree in Communication Arts

2018



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**This Independent Study has been approved by
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Bangkok University**

Title: THE INFLUENCE OF CHINESE KUNG FU FILMS ON CHINESE AUDIENCE:
COGNITIVE, AFFECTIVE, PHYSICAL RESPONSES AND MOTIVATIONAL
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January 4, 2019

Jiazi,W. Master of Arts in Communication Arts, December, 2018,Graduate school,
Bangkok University.

The influence of Chinese Kung Fu film on Chinese Audience (80 pp.)

Advisor: Asst. Prof. Patama Satawedin, Ph. D.

ABSTRACT

Nowadays, with the development of people's living quality and movie industry, more and more people want to go to the cinema to watch a movie. Not only for relaxing, but also for their spiritual world. Audience like special charms of different cultures, such as Chinese kung Fu.

The paper discusses about Chinese Kung Fu films and audience. The aim of this paper is to find the influence of Chinese kung Fu film on Chinese audience. The paper used quantitative research, and used questionnaire to be the main method to get the data that we want. Questionnaire sent to 400 people to get the data and used SPSS to get the information that we need. Findings suggests that the Chinese Kung Fu films has positive influence on Chinese audience.

Keywords: Chinese Kung Fu Film, Chinese Audience, Film

ACKNOWLEDGMENT

Successful completion of the paper, I must say thank you very much to my advisor, Ajarn Som, I was writing my thesis for several months, during this time, I was facing a lot of troubles, with the help of my advisor, I can successful finish it. Ajarn Som is a very good teacher in Bangkok University, she always encourages me and give my good advice for the paper. I can learn many things from her, not only in study, but also in my life. I know what I should do when I face troubles, all the things that I learned from Ajarn Som can be a treasure for me in my life.

I would like to thank Ajarn Pong, he helped me a lot when I start write my paper. Ajarn Tiwa, she is a great teacher, she taught us intercultural communication courses in first semester, she taught me a lot not only in intercultural, but also open my mind, let me face my life with more confidence. For my paper she helped me to make corrections for my questionnaire and give me a lot of very useful advice with patience. Ajarn Su, before I start write my paper, she helped me to do the questionnaire well. When I make a mistake in study, she always gives me the opportunity to correct, patiently explain to me. When we first met, she told all the classmates very kindly: don't be lazy, this sentence has always influenced me and I never forget it.

I would like to thank my parents, they have provided great understanding and encouragement to further my Master's degree study. As well as suggestions and supports from my classmates who helped me a lot in completing this project within the

limited time frame, because of them I learned the value of persistence and self-reliance in completing this research.

I also would like to say thank you to Bangkok University, all teachers and friends that I met in school, I won't forget you all in my whole life. This is really a beautiful and amazing life journey. I studied in Bangkok University for almost 2 years, this period of time can be a treasure for me and can make me better in the future.



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CHAPTER 1

INTRODUCTION

1.1 Rationale and Problems Statement

Nowadays, movie industry is very popular and strong in the world, especially in USA and China. For audience, they are very enjoyable, because movie can enrich their daily life, bring them happiness, take them enjoyed relaxed moment, also get some knowledge and information from the movies, so more and more people move into the cinema and enjoy the show. For actors, a good movie can make them become more famous and get more success, so now more and more TV actors, models, talk show actors are trying to make movie or be movie actors. For some young peoples, they have movie dreams and “star dreams”, in recent years more and more students choose to participate the entrance examination of art, for study professional film production or performance, to realize their dreams. That’s why films can be extremely popular. Also for movie makers and movie companies, they can make interesting and significant movie or short movie, increase their awareness to get more movie achievements also can make money, if it is a movie with a mass marketing and high level visual effect, advertising and marketing can transmit message and information to the audience, this is very meaningful.

In addition to Hollywood films, people all know that China is another big film production country with amount of films. From network data, people can find that in 2017, a total of 970 films were produced in China, including 798 story movies, 32

animation movies, 44 record movies, 68 science and education movies, 28 special movies, which has 376 movies were shown in cinema, with a box office of 30.104 billion Chinese Yuan, accounting for 53.84% of the annual box office. The Chinese film market has introduced 98 imported films throughout the year, producing 25.807 billion of the box office, accounting for 46.16% of the annual box office. Domestic film box office is still more than imports, but the leading edge has gradually reduced momentum.

At the same time, films industry has become an important part of global economic. According to ComScore's statistics, global movie box office reaches 39.92 billion dollars in 2017, set a new record high, increase 3% compared with 2016. "Star Wars 8" is the biggest hero the global innovative movie box office in 2017, got \$1.04 billion, it was third in the global box office in 2017. Meanwhile, the Chinese movie market has very big contributed for growth of the global box office in 2017. According to the data released by The film bureau of the state administration of press, publication, radio, film and television(network data), in 2017, the box office of China totaled 55.911 billion Chinese Yuan, an increase of 13.45% over the previous year.

In the Top 20 global movie box office in 2017, there are <Beauty and Beast>, "Star Wars 8", "Thor 3" and "Coco", also Chinese movie "Wolf Warrior 2". It is worth noting that, the 2017 global movie box office ranking, the Chinese movie "Wolf Warrior 2" took the sixth spot with \$870 million, created a new ranking of Chinese films, it is also the only movie in Top 20 that is not produced by Hollywood, and the most of the box office of "Wolf Warrior 2" is made by Chinese audiences.

People in China focus more on enjoyable consumption, especially on movies. Nowadays, movie change people's life style, more and more people move into the cinema and enjoy the show. Therefore, China spend a lot of money on this kind of industry. At present time, people also can find many Chinese movies in the cinema of other countries. That means, Chinese movies have their own charms and aspects which can attract audience. Especially the young audience, with them unprecedented consumption enthusiasm, the mainland box office has been pushed to a new high and time again, creating a so-called "box office myth". Watching movies has become a way of people's life style.

As one of the eight major art, films not only is a way to show the arts, more like a cultural product with the dual value of arts and goods. It can directly reflect the social reality and expose social problems that people cannot change at will, through film try to change people's mind about something, to help the disadvantaged groups in society get people's attention and respect. Such as Indian film, recently more and more Indian film focus on breaking through limitations and traditional thinking, criticizing social reality. Like "DANGAL" "Secret Superstar" "Oh My God" etc. These movies through telling the real events that happened in India, exposing the problems that exist in Indian society, imperfect democratic system, traditional outdated educational concept, the caste system is deeply rooted and disputes between different religions. In particular, women's social problems, India's female social status and family status are very low, discrimination, abuse, child bride even rape is the normal. Most movies in India has very huge and positive influence on audiences and society even all over the world, more and more

people realized these issues must be solved, women no longer blindly tolerate, but will struggle for their own rights, more people will think about the issues of democracy and freedom, also there are efforts to try to change those problems.

Hollywood movies is another popular type of movies, Hollywood action movies is the most important part, such as “Mission Impossible”, “The Fast and the Furious”, “The Matrix”, “Kingsman”, “Transformers”, Hollywood has the world-class director, screenwriter, actor and special effects master, the high level scene and vivid effects make people impressive. Although Hollywood movies represent the values and aesthetics of Western countries' films, but we can find more and more Chinese kung Fu elements in many Hollywood action movies. Hollywood movies are mainly borrowed from the early Chinese martial arts movies and police bandits action movies. Western people love this mysterious oriental culture, this oriental martial art is one of the successful films in Hollywood, thus Chinese Kung Fu is famous all over the world.

Movies in each country have their own characteristics and advantages, especially in China, a country with a long history and unique charms. Among the many types of movies in China, there is one type of movies that are growing up with Chinese movies, this type of film contains the rich essence of Chinese traditional culture, has a profound internal connection with martial arts, ethics, religion, philosophy, etc. It is a cultural paradigm that we know about Chinese history and society. Its cultural significance far more than other Chinese film types (Zhang, 2015). This type of film across Atlantic Hollywood in the 1970s, by the enthusiastic pursuit of Western filmmakers, now has become the object of imitation for western similar film. Which is rooted in traditional Chinese culture and

accepted by both East and West society, this type of film is the Chinese Kung Fu film. Nowadays Kung Fu movies are very popular, The Kung Fu movie “Wolf War” and “Kung Fu Yoga” were first and fourth in mainland China box office in 2017. In China, people can find many people who is interested in Kung Fu. They do the training and transmit it to the world.

1.2 Research question

1. How does Chinese Kung Fu Films influence the cognitive response of Chinese audience?
2. How does Chinese Kung Fu Films influence the affection responses of Chinese audience?
3. How does Chinese Kung Fu Films influence the physical responses of Chinese audience?
4. How does Chinese Kung Fu Films influence the motivational outcomes of Chinese audience?

1.3 Objectives of study

1. To examine the cognitive response of Chinese audience on Kung Fu Films.
2. To examine the affection responses of Chinese audience on Kung Fu Films.
3. To examine the physical responses of Chinese audience on Kung Fu Films.
4. To examine the motivational outcomes of Chinese audience on Kung Fu Films.

The paper talks more about the influence of Chinese Kung Fu film on Chinese audience. Thus, focusing on the audience is very important in the paper. Nowadays, China produced many successful movies, which including public praise and high box. From the data, people can find that there are some Chinese Kung Fu movies. Therefore, Kung Fu extremely can have an influence on box office. With the box office, people can predict amount of the audience.

For the audience responses, people can get four responses. The first one is cognitive response. When audience watch Kung Fu films, they can get knowledge form the films, they can feel the spirit of Chinese culture and national spirit either. They can have sense of identity acceptance of value system and national identify.

The second is affective responses, this means the feelings of audience. When they watch the movie, they will have their feelings from their brains. Such as happy, sad, moving and emotional. These kinds of feelings will directly relate to their attitude to the movie. Feelings from audience is very important, when they say they like a movie, this movie must have an influence on them and evoke their internal motions and feelings. That means the feeling can link up both audience and this film.

The third one is physical responses. This means that when the audience watch a movie, for the body, they may have some specific movements, such as crying, laughing, even waving their fists when they watch some exciting plots of the film.

The last one is motivational outcomes. When after watching a film, some audience will have some opinions, such as some of them may want to be a good person, to help others or correct their own behaviors. When the country has some problem, they may

want to help the government and open their mouth, show their sound when they discover some unfair situation. Movie have this power, to let people think about themselves and to be better. These different kinds of responses from audience, can show the feelings of people and also the relationship between audience and movies.

1.4 Scope of Study

The scope of this study will focus on The northwest of China, Ningxia Hui Autonomous Region, it is my hometown also a very small town. Nowadays Ningxia has 6 million 820 thousand people. The target population will be the local people in Ningxia, age between 18 and 55. And target size is 400. The paper will select some sampling films of Chinese Kung Fu and analyze, and also using questionnaire to collect data from audience of different ages. Analyzing films will include movie content analysis, such as shooting scenes and storytelling, which can produce attractive elements to the audience. The data from audience will be collected and work for the topic.

This study, based on the positive effect of movie, will pay attention on essential and significant elements of Chinese Kung Fu films, through analyzing the plot of the films and the use of the Kung Fu elements, will investigate whether Chinese Kung Fu films can have created meaning, and whether the Kung Fu films has any impact on Chinese audience with their thought or behavior after they watched the Chinese Kung Fu films. Meanwhile find how do Chinese audience get Chinese traditional culture from Kung Fu movies.

The paper will use quantitative research to analyze the topic. Questionnaire is a significant way to get the data to help the research and to find the influence on Chinese audience. To get data from audience, questionnaire is what the paper should make, the audience will be divided into different groups according to their ages. And after that, getting data and analyze.

1.5 Significance of the Study

At present time, there are not so many papers which talk about Chinese Kung Fu films. Especial have a relationship with Chinese audience. Thus, to do the research of this topic is very significant. Because people know that nowadays movie is a very good platform to transmit culture and value system. Such as China, USA and India. They always using movie to show their own value system and culture. It can be a good way to let people from all over the world to know it and like it. Many movies, especially for action and Kung Fu movies can get high box and amount of audience. Therefore, to find the relationship between Kung Fu movies and audience is important.

The flourishing of Chinese Kung Fu movies further promoted the national process of Chinese film, is the inevitable result of the nationalization development direction of Chinese film, the promotion of national spirit is the eternal theme of this kind of film. < Once Upon a Time in China >< IP Man >< Fist of Legend ><Hero>< Fearless >etc., these Chinese Kung Fu films show Chinese spirit from action context, it can be seemed like Chinese Kung Fu spirit, Chinese Kung Fu spirit shows chivalrous spirit, strive spirit and patriotism, peace and love spirit, these are the concentrated embodiment of the

Chinese nation's main spirit and traditional culture in Kung Fu films. As Mr. Xu Xiao Ming said: "Kung Fu Movies emphasize chivalry and the concept of home and state, and distinguish the good from the evil, can have a positive impact in society, it's an alternative education." (2009)

Review the history of Chinese film in the Hundred Years, Kung Fu movies as a kind of film containing rich Chinese culture, through the pursuit and efforts of countless generations of filmmakers, it has become a very influential film genre in the international cinema. The origins of Kung Fu and chivalry also and the expression of art, these classics are the crystallization of ancestors ' wisdom. They enrich our vision and imagination, and shape our aesthetic and value judgments. That's why the Kung Fu classic is never to obsolete. The significance of the study is let more people to know Chinese Kung Fu films and interested, promoting and transmission Chinese national spirit and traditional culture to more people.

1.6 Definition of terms

1.6.1 Kung Fu

Kung Fu was spread since Bruce Lee appeared, which is a very famous Kung Fu actor. It is the appellation of "martial arts" in Hong Kong area, its predecessor is Wushu. Chinese Wushu is very important part of Chinese civilization, Wushu is the main content martial arts action, with skill and fighting as a form of movement, focus on internal and external repair of Chinese traditional sports projects. From the concept of Wushu, contains a very rich connotation, the most important of these is "martial arts skill", "

martial arts moral" and "martial arts spirit". "Martial arts skill" mainly refers to boxing and fighting, is a physical condition that has been trained for a long time. "Martial arts moral" received the influence and infiltration of Chinese Wushu by the Chinese national morals, and the formation of their own unique code of ethics, its essence is social justice, fairness, justice and other human ancient primitive moral concept. "Martial arts spirit" including self-improvement, brave, very helpful, hate evil as one's enemy, no fear of power, and other Chinese nation to carry forward the cultural spirit. There are many forms of Kung Fu, such as Shaolin Kung Fu, Wing Chun, Tai chi, etc. and are practiced all over the world. Each form of Kung Fu has its own principles and techniques. Such as "Enter the Dragon", in this film Bruce Lee showed Shaolin Kung Fu, nunchuks and other martial arts.



Figure 1: "Enter the Dragon"

2.Kung Fu film

Kung Fu film with Chinese martial art has direct relationship, is special type in China. Its production and development are affected by Chinese folk practical martial arts, drama martial arts routines and popular martial arts fiction. The characterize is strong movement, fast rhythm, focus on the confrontation between people movement and strength, similar to European knight films, American Westerns films, Japanese samurai films, and derivation of the martial arts films, modern action films, police bandits and other types of films.

Traditional cold weapon era's fist sword and Modern Heat weapon era pistol cannon is difficult to coexist, moreover, the social status of Chevalier and the Police of the modern social ruling order are obviously opposite. Traditional Sword martial arts movies are often limited by historical background, does not coexist with modern guns. In fact, with the development of social modernization and legalization, Kung Fu Film expands its narrative space in Bruce Lee's era. In the film "Enter the Dragon", "The Game of Death", Bruce Lee played the image of living in the era of cold and hot weapons alternating, he also appeared as a policeman in the film. In a sense, Modern martial arts Kung Fu films are not purely traditional martial arts movies, but more close to the shooting action movies. and closer to shootout action movies. But the actors have a unique quality and characteristics, it is good at Chinese martial arts. Not only in Hollywood, even in the eyes of the global audience, they are most attention about the Chinese kung Fu. Thus, these films called Hollywood Kung Fu films.

Kung Fu films with chivalrous as the soul, take Kung Fu as bone. Kung Fu is the necessary means to realize chivalry, is an indispensable element to build a complete system of Kung Fu movies. In the film, Kung Fu is not only a visual spectacle, attracting the audience's eyeballs, it also promotes the development of stories, important elements in creating and solving the main contradiction of a story, it is also the carrier of transmission Chinese traditional culture. Thus, the culture elements of Chinese Kung Fu film consist of the following parts: martial arts, national emotion, carry forward the tradition, patriotism.

In the development of Chinese Kung Fu films in the hundred years, there are many homogeneous Kung Fu movies, but the directors are trying to innovate and break through the show of Kung Fu images. The show of Kung Fu in the films also advance with the times, evolve with the development of the Times and the change of audience appreciation taste. There is different form of expression of Kung Fu in different historical periods, combined with time clues, Kung Fu movies can be divided into ancient martial arts films, modern Kung Fu movies, and modern action films.

1.7 Knowledge Gap

China's research about the Chinese Kung Fu films' influence the began around 1980. Now, there are some media started on this phenomenon were investigated and reported, but only stay in describing the phenomenon level, academic circles at present also lack for the influence of Chinese Kung Fu films on Chinese audience in the process of in-depth study.

CHAPTER 2

LITERATURE REVIEW

2.1 Related Literature and Previous Studies and Theories

2.1.1 Cognitive responses

Cognitive response theory holds that cognitive responses determine people's attitudes toward information (1968). Just like the audience's Cognitive of Kung Fu movies, for example, does the audience think that the "martial arts" element is the core connotation of Kung Fu movies? and whether different types of martial arts are presented in the Kung Fu movies?

The history of the motion picture is a dichotomously evolving record of commercial and artistic enterprise. Most films are produced for mass audiences for immediate consumption. Even very successful releases often are appreciated only momentarily as popular entertainment before passing from public view (Postman, 1983).

In 1998, Hollywood launched the film "Mulan", The headgear that Mulan's father gave her is the embodiment of the yin and yang five elements in ancient Chinese culture. In the film, the dialogue from the ancestors, the audience can feel the traces of the classical cultural thoughts of the Chinese life and death cycle and the ancestors blessing the descendants. And ten years later, the film "The Forbidden Kingdom" launched in 2008, Hollywood allows the story to cross the boundaries of time and space, from the modern United States to the ancient China through a magical door. There are still iconic

classic scenes in Kung Fu movies in the film: Inn, Bamboo Forest, Peach Blossom, in the amazing natural scenery, the audience saw the characters in the classic Chinese martial arts masters crossing the boundaries of the age and living together in a world of fairy tales. When Hollywood restores Chinese Kung Fu to the real world of martial arts: ancient China, Hollywood also began to create Chinese oriental Kung Fu atmosphere, therefore, with the flexible use of Hollywood filmmakers, Chinese Kung Fu has been able to find a soil suitable for them survive in various film types such as modern police films, western movies and cartoons. Of course, in addition to the concrete display of specific oriental culture in Hollywood, the abstract Chinese cultural philosophy also permeates the content of the film. In 2008, “Kung Fu Panda” reduction the in ancient styles Chinese Kung Fu classic scene. And using the dialogue between the characters to convey Chinese philosophical thoughts, formed a strong oriental freehand charm. Hollywood recognizes the Chinese culture to which Chinese Kung Fu belongs, also expand the Chinese field of concern to the East. So in the film about Chinese Kung Fu, Hollywood often incorporates elements of other Eastern countries into the film. Hollywood takes into account the singularity of other exotic cultures in a limited plot time. Thereby expanding the affiliation environment of Chinese Kung Fu to the East. Therefore, in many films about Chinese Kung Fu content, it is not surprising that viewers can see the figure of Japanese culture. For example, the Japanese tea ceremony performance in “Charlie’s Angels”. In “The Matrix”, Neo and Morpheus practiced the various Chinese boxing techniques in Japanese-style rooms. Hollywood breaks through the limits of the Chinese culture of Chinese Kung Fu, and expands the Chinese complex

to the display of the oriental complex from the perspective of oriental culture. Incorporate Japan's iconic cultural elements into the film, to a certain extent, this satisfies the world audience's curiosity about oriental culture.

The scene is an occasion for significant behavior and dramatic interaction. As a theatrical unit taking place in continuous time and space, it has a long history of definition. In theatrical terms, a scene is a portion of an act. Each act carries the story through a major phase of the action. (Kawin, 1992) What sets a scene apart from the simply flow of action is the way it brings dramatic elements into focus.

Zhang says that "Chinese Kung Fu is the soul of China, it still has development potential and contains Chinese culture, such as tolerance and humble" (Zhang, 2015). Real Kung Fu lets justice be done, not be used to kill people. Films also can show this point. In "Ip Man", Ye Wen uses Martial arts to save people's lives from danger.

In Chinese traditional society, many Kung Fu people's live is practice martial arts, also martial arts are their lives, they blend together, supplement each other. Such as Shaolin Monk sleeps on the stool, climbing steps, carrying water, chopping wood all is practicing martial arts. This is what Shaolin martial arts called "Zen martial arts unity." Practicing martial arts is comprehending Zen, the existence meaning of life, is in this ubiquitous life in the process of practicing martial arts can be manifested. Yang says: "The background of ontology based on the unity of life existence in the process of life, and the experience transcends the static form, develops into a process of constantly comprehending the meaning of existence in the process of life and practice. (Zhang, 2002). Therefore, martial arts have been living, life and martial arts are inseparably,

greatly expanding the number of training fields, thus gaining a rich source of reality for the experience of practicing martial arts, and also making martial arts becomes a process of constantly comprehending the meaning of life and living, that is the way of physical, enlightenment, and sermon.

Bruce Lee says: “Kung Fu is a special skill, not so much a physical activity or self-defense means, but rather a delicate art. For the Chinese, this is a kind of exquisite art with mind and skill.” (Little, 2008) According to this, Kung Fu is a physical skill, an artistic representation of the union of mind and body. Also we can say, Kung Fu composition in Kung Fu movies is actually the body breaks through the natural limits, the beauty of the subject revealed by the technology is a representation of body aesthetics. The interplay of perception and analysis, guided by methodology, that makes up critical thought must lead any critic to abstract what she finds about the culture into broad, general patterns and then analyze those patterns for subtle meaning. (Robert, 1999)

2.1.2 Affective responses

The affective responses are the inner reaction evoked by affective. For example, after watching a kung Fu movie, the audience feels excited, feels positive energy, and feels happy. Most of them belong to unconditional reflexes, mainly controlled by the autonomic nervous system, and the will adjusts and controls them. The role is very limited.

All forms of cinematic language in art have their rightful reasons, unless they are used as empty forms of the game. Today’s movie audiences are looking for a representation of reality, whether external or internal, or fantasy, Robert J. Flaherty says

“you can't express as much as you write, but you can say what you want to say with great persuasiveness” (Robert, 2012).

Take “The Grandmaster” as an example, the narrative space of “The Grandmaster” is a poetic kingdom of illusion and reality. The rainy night duel is the first narrative space for shaping the Kung Fu grandmasters. On the rainy night street, lonely and chilling, Yip Man with long gowns and white hats, decisive and fierce when fighting against the enemy, Wing Chun’s “close quick hit”, “elbow bottom force” and “inch strength” are all displayed. During the period, interspersed with the actor Tony Leung Chiu Wai’s signature “electric eye” and smile. With a modern editing technique, the image of a great kung Fu master is very visually impactful. The Golden House is the most visually beautiful poetic narrative space. Wooden wall, hand carved, gold foil wrapped armrest, a splendid. Handmade custom utensils such as cheongsam, furniture, lamps, etc. It’s really meticulous, exquisite details. Yip Man and Gong Er’s competition, use upgraded lens to make a close-up, Gong Er just like a beautiful butterfly, rotate and fly around the Yip Man. This kind of lens processing stretches time and delays emotions. This is the enlargement of the narrative space. By this scene, the emotional tone of difficult to say of Yip Man and Gong Er is appear.

2.1.3 Physical responses

Physical responses are a state of tension in which an individual is stimulated by the outside world to respond to the body. For example, after watching a kung Fu movie, the heart rate is speeding up, feeling a lot of energy, or there is a warmth in the chest.

The space aesthetics of the film refers to the artistic creation of the film narrative space. And the narrative of time and space in light and shadow is an important logo of the film as a visual wonder. The narrative time and space of the film is based on the “unique” intuitive space, created by the screen and other technologies, thus perceived by humans, with non-touch. “Therefore, the space of the film is the second reproduction of the objective physical space of the object in the screen space, it is also the artistic space and aesthetic space created by human beings on the basis of material space.” (Wen, 2018). Looking at the 100-year film, we can find that the narrative time and space are always updated with the time goes, and the space aesthetics is simultaneously liberated, showing the situation from simple to complex, from single to diverse. With the invention and accumulation of many camera motion laws, and the emergence of various advanced photographic equipment, the Kung Fu filmmakers have used montage or long shots to further liberate the narrative time and space of the film. When the audience is watching, the mind and body are fully integrated into the picture, which strongly agrees with the narrative time and space of the light and shadow structure. Take “The Assassin” as an example, the beauty of time and space in the film, the narrative of time and space is very shocking to the visual impact of the audience. The character of director Hou Hsiao-hsien's film is lyrical, not narrative and drama. In “The Assassin”, he let the poetic lens promote the story, the narrative space is composition by fragmented scenes rich in Taoist aesthetics. In the film, almost every light and shadow has air flow. The clothes are fluttering, the curtains reflect the candlelight, and the fog between the mountains and the rivers flows through the pervasive wind, which is slow and simple and incomparably

true. When the audience is watching the movie, they will naturally fall into the poetic and ethereal spirit. The thinking about humanity care such as reality, soul, Zen and spiritual practice has also begun quietly.

2.1.4 Motivational outcomes

Motivation in motivation and outcomes refers to the subjective desire of people to act, and the outcomes refers to the objective consequences of people's practice. After watched Kung Fu films, the audience's motivational outcomes may will changed. Such as become more interested in Chinese traditional culture or doing good thing for other people.

Kung Fu movies can express deep philosophies through very simple scene settings, Kung Fu is derived from Shaolin Temple. The fusion of Wushu and Zen is a feature of Shaolin Kung Fu. "In kung Fu movies, there is always justice and evil, and the final outcome must be to defeat evil. The positive and correct values are also won the recognition of the audience. Kung Fu movies have created countless heroes. They are chivalrous and hateful, and they have become idols of the vast majority of young people. Have a positive impact on society. The punishment of the bad guys can also let the audience's feelings get vented (Zhang, 2001). Such as "Rise of the Legend", in this film, Seeing the positive energy of the film from the beginning to the end, the audience really brought the audience into the play, and together with Huang Feihong, felt the pleasure and righteousness of saving the people and releasing the 300 pigs. The story of Huang Feihong has been adapted into so many film and television dramas, indicating that positive energy is indispensable in any society. Fighting the world, both rich and poor,

has always been a classic story in the long history. This time “Huang Feihong's Heroes Have Dreams” is the rise of the name of Huang Feihong's hero, but it still allows the audience to fully feel that “the human path is vicissitudes, since ancient times, the hero has been a teenager.”

“Film and television works are the special carrier that bears the spirit of the times. It provides rich spiritual food for the masses of the people. At the same time, it also exerts subtle influence on the public's ideological concepts, thus further affecting the formation of its world outlook and values.” (Weiwei). When we saw the scenes in Chinese Kung Fu movies, people punish the evil and promote the good, chivalrous and help people, the invaders and the national enemies were defeated in order to safeguard the national and country dignity. In the cinema, there will always be cheers and applause. It can be seen in the inner world that people still have strong recognition of the national spirit. However, in the real society, when some people face the weak, they turn a blind eye; in the face of the injured mass, some people are indifferent; in the face of vicious gangsters, some people choose to escape; for this kind of cognition and behavior exists distance and contrast, we not only need the kind of recognition of the great national spirit, but also need to punish evil and promote good, the courage and nerve to eliminate violence.

Arnold, Stephanie says that “At the center of the drama are its characters and the stories they tell through their actions. Character action may show events or human conflict or a movement of the human spirit. Drama is distinguished from fiction because its fundamental expression comes through character action.” (Stephanie, 2001)

Editing is an important part of a film, it can be decisive element of the style of the movies. This is very powerful, it is a key to make an influence on films' overall effect and construction. "With montage," according to Kuleshov, "one can destroy, repair, or entirely reformulate one's material." (Gronemeyer, 1999) About Montage theory, this is a well-known and frequently-used theory, it related to editing of the film, montage is a way to show a film with different ways of editing, it can change a film into different feelings. Especially action movies, the filmmaker must do a good job to attract audience. It can make good effects for films. Audience also can fell good when they watch a film like this, action movies always try their best to attract people by their brilliant actions of fight. Thus, Montage should be very significant, good editing is very important for a good film. Such as "Kill Bill", in this film, the talented film genius of director Quentin Jerome Tarantino transforms violent aesthetics into a bloody flower, the film's skillful use of a variety of technical means and rapid editing of killing action scenes, make bloody rendering reach an extreme height, from beginning to end, people are always holding their breath. Due to quick editing, this film is dazzling and gives the audience absolute sensory stimulation. "Mission Impossible" is a very classic series of action movies, from the film began, the picture enters a spy world where the identity of the characters is all mystery. The rhythmic montage processing, tracking long shots, and "top shot" visual effect makes the "Mission Impossible" series films has very strong De Palma's personal style. Very fast shot, nervous soundtrack, the ingenuity of the plot, the meticulous layout, and the suspense design are amazing. Especially Ethan Hunt sneaked into the CIA headquarters, airborne to steal the "dance" of the list of agents, and pushed the director

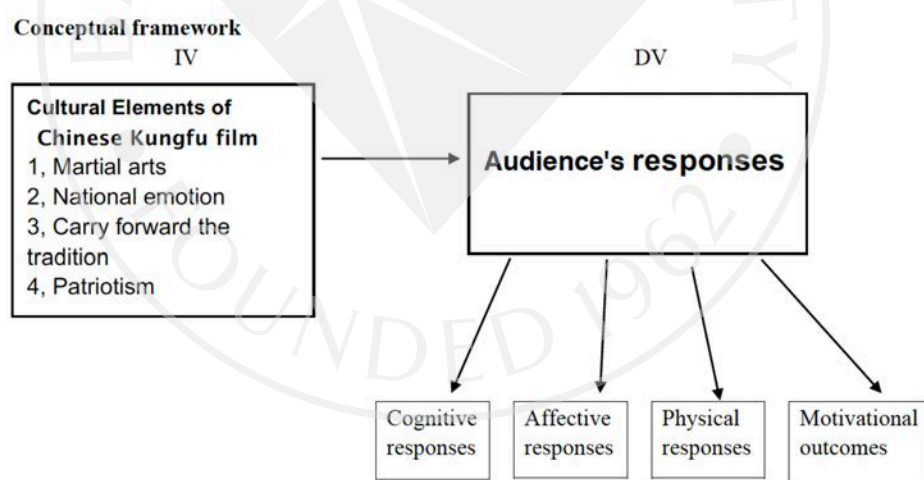
himself to construct the drama tension to the extreme. Kung Fu movies can't leave the special effects of movies and technology to explain Kung Fu. For example, from the perspective of an actor, it's impossible for a strong actor to finish a Kung Fu action in one go. Instead, it is necessary to use the editing methods such as editing to present the audience with an imagination about Kung Fu. For example, Jackie Chan often uses the tidbits to play back the kung Fu heroes to the ordinary people at the end of the movie, because the so-called real Kung Fu lies in the inner will and the attachment to martial arts culture.

Fromm said, "Revenge awareness in the most backward crowd seems to be the strongest, revenge is the focus of racism and nationalism, its strength is closely related to economic and cultural poverty. Therefore, being at the bottom of society or being subjected to long-term bullying and oppression of injustice will inevitably reflect a strong desire for revenge" (Fromm, 1989). Bruce Lee's role in the film is such a martial art image with the theme of revenge, the film is full of angry revenge violence. Bruce Lee's characteristics are strong and outstanding physical fitness. It is a hero who uses extreme violence to subdue opponents, fully embodying the chivalrous spirit of martial arts.

Movies are an important part of the cultural industry, Hollywood's "Kung Fu Image" has a very important meaning of communication. Although the shaping of martial arts in Hollywood Kung Fu movies is a metaphor for Western cultural expressions. Reflecting the ideology and values of Western society to satisfy the appreciation of American audiences. But China has traditional martial arts, contents of chivalrous sentiment and sword culture that have unique oriental cultural charm in world culture, undoubtedly will

attract more mysterious imagination of Western society. In the era of cultural globalization, in the context of the media discourse game, the martial arts images in Hollywood Kung Fu movies is infiltrated by the influence of Chinese cultural symbols. While spreading Chinese traditional culture, it will also greatly promote the international recognition of Chinese culture. “Since entering globalization, Chinese elements have been chased into fashion in world culture. In the movie of Hollywood Kung Fu types, Regardless of the background of the story in the modern society, or the ancient Chinese society as the big environment to carry out the narrative, more and more Chinese cultural symbol appear in Hollywood kung Fu action movies (Hao, 2013).”

2.2 Conceptual framework



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Figure 2: Conceptual framework

2.3 Hypothesis

According to the theoretical framework, there is a connection between cultural elements of Chinese Kung Fu Films and influence on Chinese audience. This study examined the relationship between cultural elements of Chinese Kung Fu Films and influence on Chinese audience and the influence if is positive. This research proposes the following research hypothesis:

H1: Cultural elements of Chinese Kung Fu Films have positive influence on Chinese audience

H1.1 Martial arts of Chinese Kung Fu Films has positive cognitive influence on Chinese audience

H1.2 Martial arts of Chinese Kung Fu Films has positive affective influence on Chinese audience

H1.3 Martial arts of Chinese Kung Fu Films has positive physical influence on Chinese audience

H1.4 Martial arts of Chinese Kung Fu Films has positive motivational outcomes influence on Chinese audience

H1.5 National emotion of Chinese Kung Fu Films has positive cognitive influence on Chinese audience

H1.6 National emotion of Chinese Kung Fu Films has positive affective influence on Chinese audience

H1.7 National emotion of Chinese Kung Fu Films has positive physical influence on Chinese audience

H1.8 National emotion of Chinese Kung Fu Films has positive motivational outcomes on Chinese audience

H1.9 Carry forward the tradition of Chinese Kung Fu Films has positive cognitive influence on Chinese audience

H1.10 Carry forward the tradition of Chinese Kung Fu Films has positive affective influence on Chinese audience

H1.11 Carry forward the tradition of Chinese Kung Fu Films has positive physical influence on Chinese audience

H1.12 Carry forward the tradition of Chinese Kung Fu Films has positive motivational outcomes influence on Chinese audience

H1.13 Patriotism of Chinese Kung Fu Films has positive cognitive influence on Chinese audience

H1.14 Patriotism of Chinese Kung Fu Films has positive affective influence on Chinese audience

H1.15 Patriotism of Chinese Kung Fu Films has positive physical influence on Chinese audience

H1.16 Patriotism of Chinese Kung Fu Films has positive motivational outcomes influence on Chinese audience

CHAPTER 3

METHODOLOGY

This chapter involves the research methodology and the sampling method to examine the influence of Chinese Kung Fu films on Chinese audience. This chapter is composed of the following sections:

- 3.1 Research design
- 3.2 Population and sample selection
- 3.3 Research instrument
- 3.4 Instrument pretest
- 3.5 Data collection procedure
- 3.6 Demographic Data of the Samples

3.1 Research design

The purpose of this study is to develop and test a theoretical framework and explore the positive impact of Chinese Kung Fu movies on the audience, through questionnaires to research audiences' understanding, cognitive and responses about Chinese Kung Fu movies. These different kinds of responses from audience, can show the feelings of people and also the relationship between audience and movies. The survey research method is used to draw more number of participants and to get ample of ideas to make generalizations.

This study will extend the research of four scales about audience's responses. The first one examines the audience cognitive responses after watching Kung Fu films, The second one is the affective responses, the third one is physical responses, the last one is motivational outcomes.

Quantitative research approach will be applied in this research by using questionnaire survey to collect the data in order to test the relationship between each variable.

3.2 Population and sample selection

3.2.1 Sampling size

According to Saiful (2011), suggested that an applicable sample size is within 30 to 500 respondents. Thus, in this research, a total set of 200 questionnaires were designed and distributed to target respondent in order to reach the requirement and better representative of target population. According to Table 3.1 by Sudiyanti (2009), 200 of sample size is fair adequate to get reliable correlation coefficients results. Thus, for the good results, my sample size is 400.

Table 3.1: Guidelines for the adequacy of the total sample size

Sample Size	Level of Adequacy
50	Very poor
100	Poor
200	Fair
300	Good
500	Very Good
1000 or more	Excellent

Source: Sudiyanti (2009, p. 46)

The sample was drawn from researcher's Chinese friends with sampling, and the respondents can only be Chinese people. The targets of this paper are those who have seen Kung Fu movie. The sample size is 400 copies. The researcher defines people from 18 to more than 51 years old to be the sample of this study and use convenience sampling method to launch the survey.

3.3 Research Instrument

3.31 Questionnaire Design

The design of the questionnaire plays an important role in the process of survey research. It is a crucial stage in order to meet the fundamental criteria of relevance and accuracy (Zikmund et al., 2013).

To achieve the research goal, a self-administrated questionnaire was designed to measure the research framework variable constructs. Each variable (e.g. cultural elements, cognitive responses, affective responses, physical responses, and motivational outcomes) was measured by using multiple items. The survey instrument consisted of five parts covering the following issues: personal Information, cultural Elements of Chinese Kung Fu film, audience's cognitive responses after watching the Kung Fu films, audience's affective responses, audience's physical responses, audience's motivational outcomes.

Section 1: Demographic information of users

Section 1.1: The frequency of respondents watching Kung Fu movies

This first section includes 5 items, whether the respondent has seen Kung Fu movies, why does they like Kung Fu movies, the frequency of watching Kung Fu movies (one time Weekly, one time per Monthly or one time each 3 Months). After they watched Kung Fu film, have they trying to tell friends to watch.

Section 1.2: Demographic information of users

The section 1.2 is about demographic characteristics of respondents. The respondents were asked to fill in basic personal information in this section, including six items: age, gender, occupation, level of education, marital status, and monthly income. There are 5 nominal scales.

Section 2: Cultural Elements of Chinese Kung Fu Films

Five-Likert scale was used to examine Cultural Elements of Chinese Kung Fu Films. Martial arts are the main content martial arts action, with skill and fighting as a form of movement, focus on internal and external repair of Chinese traditional sports projects. Chinese Kung Fu movies are now very popular in the Chinese film market. Martial arts inclusive many elements of Chinese traditional culture, Chinese Kung Fu Film promotes China's great national spirit through the interpretation of martial arts, show the audience the traditional Chinese culture that carries martial arts, reflect the spirit of patriotism Let the audience feel patriotism through the movies. A five-point rating scale from (1) strongly disagree to (5) strongly agree was employed to measure each variable.

Section 3: Audience's cognitive responses

The third section is measure the audience's cognitive responses after watched Kung Fu movie. Five-Likert scale was used to examine the audience's cognitive about Kung Fu

movie, including learn more about history of martial arts, Kung Fu film is the best way to spread culture, learn more about different types of martial arts form Kung Fu films.

Ranging from (1) strongly disagree, (2) disagree, (3) Neither agree nor disagree,(4) agree, (5) strong agree, respectively.

Section 4: Audience's affective responses

The fourth section is Audience's affective responses after watched Kung Fu movie. Including the audience whether felt exciting, positive energy or gloomy.

Section 5: Audience's physical responses

The fifth section is audience's physical responses after watched Kung Fu movie. Includes the following statements:

1. After I watched Kung Fu movie, I feel warmth in my chest.
2. After I watched Kung Fu movie, My heart rate increases.
3. After I watched Kung Fu movie, I have high energy.

Section 6: Audience's Motivational Outcomes

The last section is audience's motivational outcomes after watched Kung Fu movie. Five-Likert scale was used to examine respondents' motivational outcomes. Ranging from (1) strongly disagree, (2) disagree, (3) Neither agree nor disagree, (4) agree, (5) strong agree, respectively. Includes the following statements:

1. After I watched Kung Fu movie, I become more interested in Chinese traditional culture.
2. After I watched Kung Fu movie, I am proud of our nation.
3. After I watched Kung Fu movie, I was doing good thing for other people.

3.4 Instrument Pretest

Since the sample of the current paper is Chinese people only, before distributing the questionnaire to the respondents, the researcher had it translated into Chinese by English by using the method of back translation. That is, the statements of all instruments were translated into Chinese and then translated back into English.

After some adjustments of the wordings in the questionnaire, questionnaires were distributed to 30 respondents as a pretest to make sure all the questions and translations in this research are clear for respondents to understand and respond. According to this pretest, several modifications were made. Also, a pilot test was carried out and internal consistency and reliability were examined. Table 3.2 shows the results of the reliability tests for each variable, Cronbach's alpha coefficients of all sections were above .70, which is considered satisfactory for exploratory studies (Nunnally & Bernstein, 1994).

Table 3.2: Reliability of instrument

Variable	Cronbach's alpha	N of Items
Cultural Elements of Chinese Kung Fu film	0.672	12
Audience's Cognitive Responses	0.803	3
Audience's Affective Responses	0.848	3
Audience's Physical Responses	0.803	3
Audience's Motivational Outcomes	0.925	3

3.5 Data Collection Procedure

In this research, self-administered questionnaire was distributed to respondents for the data collection and data analysis purposes. Self-administered questionnaire is the easiest and common method used for data collection. It does not require the assistance of interviewer where respondents can answer the question via questionnaire paper and internet themselves (Zikmund et al., 2013). Paper survey and online survey was conducted in order to reach large amount of potential respondent effectively.

Eventually, 400 completed questionnaires were collected. Data collected from the questionnaire was computed using the Statistical Product and Service Solutions (SPSS) software.

The Cronbach's alpha of the questionnaire can be summarized as follows:

Table 3.3: The comparison of Cronbach's alpha.

	Sample 30 respondents	Cronbach's alpha	Sample 400 respondents	Cronbach's alpha
Cultural Elements of Chinese Kung Fu film	12	0.672	12	0.964
Audience's Cognitive Responses	3	0.803	3	0.877
Audience's Affective Responses	3	0.848	3	0.872

(Continued)

Table 3.3 (Continued) : The comparison of Cronbach's alpha

Audience's Physical Responses	3	0.803	3	0.857
Audience's Motivational Outcomes	3	0.925	3	0.853



CHAPTER 4

FINDINGS

This chapter presents data analysis and data interpretation on the relationship among the five variables, including independent variables of cultural elements of Chinese Kung Fu film, dependent variables of audience's cognitive responses, audience's cognitive responses, audience's physical responses and audience's motivational outcomes. The data gathered from 400 respondents were analyzed using descriptive statistics such as sum, percentage, mean, standard deviation, and inferential statistics such as Analysis of Variance (One-Way ANOVA). The findings presented in this chapter are divided into two parts. The first part provides the descriptive statistics such as sum, mean, and percentage of dependent and independent variables. The second part discusses the hypotheses testing of the study.

The topics encompassed the details of this chapter:

- 4.1 Demographic Data of the Samples
- 4.2 Summary on Findings of Descriptive Analysis
- 4.3 Hypotheses Finding and Testing

4.1 Demographic Data of the Samples

Data were gathered from November to December in 2018. Although initially, 400 questionnaires were collected, few of them had to be rejected due to incomplete answers on the questionnaires. There are 400 valid samples in the end, the profile of the samples are displayed in Table below.

As show in Table 4.1, for gender, descriptive analysis showed that majority of the sample were female (50.5%, n=202) and male (49.5 %, n=198), respectively.

Table 4.1: Gender of sample

Gender	Frequency	Percentage %
Male	198	49.5
Female	202	50.5
N	400	100

As show in Table 4.2, descriptive findings revealed that majority of the sample aged 29-39 years old (27.5%, n=110), followed by those who were 40-50 years old (27.3%, n=109), 18-28 years old (22.8%, n=91), more than 51 years old (22.5%, n=90), respectively.

Table 4.2: Age of sample

Age	Frequency	Percentage %
18 ~ 28 years old	91	22.8

(Continued)

Table 4.2 (Continued): Age of sample

29 ~ 39 years old	110	27.5
40 ~ 50 years old	109	27.3
More than 51 years old	90	22.5
N	400	100

As shown in Table 4.3, descriptive findings revealed that majority of the sample occupation for entrepreneur (21.8%, n=87), followed by those media workers (21.3%, n=85), and private company employee (20.3%, n=81), government officer(19.5%,n=78), students(17.0%,n=68),others(0.3%,n=1), respectively.

Table 4.3: Occupation of sample

Occupation	Frequency	Percentage %
Students	68	17.0
Private company employee	81	20.3
Entrepreneur	87	21.8
Government officer	78	19.5
Media workers	85	21.3
Others	1	0.3
N	400	100

As shown in Table 4.4, descriptive findings revealed that majority of the sample of marital status for involved in a relationship (48%, n =192), followed by those married (24.5%, n =98), single (23.8%, n =95), and other (3.8%, n =15), respectively.

Table 4.4: Marital status of sample

Marital status	Frequency	Percentage %
Single	95	23.8
Involved in a relationship	192	48.0
Married	98	24.5
Other	15	3.8
N	400	100

As shown in Table 4.5, descriptive findings revealed that majority of the sample income for 4,001 - 7,000 Yuan (50.7%, n=203), followed by less than 4,000 Yuan (21.5%, n=86), 7,001 - 10,000 Yuan (17.8%, n=71), and 10,001 - 13,000 Yuan(6.8, n=27%), more than 13,001 Yuan(3.3%, n=13), respectively.

Table 4.5: Monthly income of sample

Monthly income	Frequency	Percentage %
Less than 4,000 Yuan	86	21.5
4,001 - 7,000 Yuan	203	50.7
7,001 - 10,000 Yuan	71	17.8
10,001 - 13,000 Yuan	27	6.8

(Continued)

Table 4.5 (Continued): Monthly income of sample

More than 13,001 Yuan	13	3.3
N	400	100

As shown in Table 4.6, descriptive findings revealed that majority of the sample education for bachelor degree (56.0%, n=224), followed by those lower than bachelor degree (37.0 %, n=148) and higher than master degree (7% ,n=28), respectively.

Table 4.6: Education level of the sample

Educational level	Frequency	Percentage %
Lower than bachelor degree	148	37.0
Bachelor degree	224	56.0
Higher than Bachelor degree	28	7.0
N	400	100

4.2. Summary on Descriptive Analysis

As show in table 4.7, descriptive analysis showed that all of the respondents (100%, n=400) have seen Kung Fu movie.

Table 4.7: Viewing experience of Sample

Have you ever seen Kung Fu movie?	Frequency	Percentage %
Yes	400	100

(Continued)

Table 4.7(Continued): Viewing experience of Sample

No	0	0
N	400	100

As show in Table 4.8, descriptive analysis showed that all of the respondents (100%, n=400) like watching Kung Fu movie.

Table 4.8: Favorite of sample

Do you like watching Kung Fu movie?	Frequency	Percentage %
Yes	400	100
No	0	0
N	400	100

As show in Table 4.9, descriptive findings revealed that majority of the sample the reason to like Kung Fu movie for want to learning Kung Fu from Kung Fu movie (30.5%, n=122), followed by those interested about Kung Fu culture (27%, n=108), because of there are actors who liked (25.3%), and the publicity film for this film is very attractive (17.3%, n=69).

Table 4.9: Reason of sample

Why do you like Kung Fu movie?	Frequency	Percentage %
I am interested about Kung- Fu culture	108	27.0
I want to learning Kung Fu from Kung Fu movie	122	30.5

(Continued)

Table 4.9 (Continued): Reason of sample

Because there are actors I like	101	25.3
The publicity film for this film is very attractive.	69	17.3
N	400	100

As show in Table 4.10, descriptive findings revealed that majority of the sample frequency of watch Kung Fu movie for monthly (43.8.0%, n=175), weekly (33.0%, n=132), 3 months (23.3%, n=93).

Table 4.10: Viewing frequency of sample

How often do you watch Kung Fu movie?	Frequency	Percentage %
Weekly	132	33.0
Monthly	175	43.8
3 Months	93	23.3
N	400	100

As show in Table 4.11, descriptive analysis showed that after watch Kung Fu film,77.5% of respondents were try telling their friends to watch this film, 22.5% of respondents were won't.

Table 4.11: The recommended of sample

After you watch Kung Fu film, have you trying to tell your friends to watch it?	Frequency	Percentage %

(Continued)

Table 4.11(Continued): The recommended of sample

Yes	310	77.5
No	90	22.5
N	400	100

To interpret the descriptive findings of this study, the mean range was classified into 3 levels as follows in Table 4.12:

Table 4.12: Data Analysis for opinion of the respondents about cultural elements of Chinese Kung Fu films.

Opinion toward the statement	Score	Criteria	Meaning
Strongly agree with the statement	5	4.21 – 5.00	Strongly agree
Agree with the statement	4	3.41 – 4.20	Agree
Neutral with the statement	3	2.61 – 3.40	Neutral
Disagree with the statement	2	1.81 – 2.60	Disagree
Strongly Disagree with the statement	1	1.00 – 1.80	Strongly disagree

Table 4.12.1: Analyzing the degree of the respondents about Cultural Elements of Chinese Kung Fu Films.

Criteria	Meaning
3.68 – 5.00	High level

(Continued)

Table 4.12.1(Continued): Analyzing the degree of the respondents about Cultural Elements of Chinese Kung Fu Films.

2.34 – 3.67	Medium level
1.00 – 2.33	Low level

As shown in Table 4.13 the descriptive analysis found that majority of the respondents agreed with the statements (Mean= 3.89, SD= 1.196). When examining each statement, respondents agree with the statement, “Kung-Fu films can spread Chinese traditional culture to others” with the highest mean (Mean= 3.97, SD= 1.166), followed by the statement, “Kung-Fu films emphasize love for our country” (Mean=3.95, SD=1.166) and “Kung-Fu films preserve Chinese tradition” (Mean=3.92, SD=1.22), respectively. The lowest mean of them is the statement “I often see "martial arts" element in Chinese Kung-Fu films” (Mean= 3.7, SD=1.253).

When examining the levels of Cultural Elements of Chinese Kung Fu Films, majority of the respondents had high level of means and standard deviation on the samples Kung-Fu films can spread Chinese traditional culture to others (Mean= 3.97, SD= 1.166). Followed by other statements in the high levels, the lowest mean of them is the statement “I often see "martial arts" element in Chinese Kung-Fu films” (Mean= 3.7, SD=1.253), respectively.

Table 4.13: Mean and standard deviation on the sample of Cultural Elements of Chinese Kung Fu Films

	Mean	Std. Deviation	Interpretation
Martial Arts			
I often see "martial arts" element in Chinese Kung-Fu films.	3.79	1.253	High level
"Martial arts" element is the core connotation of the Kung-Fu movie	3.89	1.215	High level
Different types of martial arts are presented in the Kung-Fu films.	3.91	1.17	High level
National Emotion			
Kung-Fu films always show national spirit.	3.87	1.217	High level
Kung-Fu films make us proud of our nation.	3.91	1.191	High level
Kung-Fu films are a good way to spread the Chinese spirit.	3.91	1.231	High level
Carry forward the tradition cultural			
Kung-Fu films preserve Chinese tradition.	3.92	1.22	High level
Kung-Fu films promote Chinese tradition to both local and foreign audiences.	3.86	1.186	High level
Kung-Fu films can spread Chinese traditional culture to others.	3.97	1.166	High level
Patriotism			

(Continued)

Table 4.13(continued): Mean and standard deviation on the sample of Cultural Elements
of Chinese Kung Fu Films

Kung-Fu films stimulate patriotism among Chinese audiences.	3.87	1.174	High level
Kung-Fu films emphasize love for our country.	3.95	1.166	High level
Kung-Fu film always reflect the spirit of patriotism.	3.87	1.172	High level
Total	3.89	1.196	High level

4.2 Hypotheses Testing

Hypotheses 1: Cultural elements of Chinese Kung Fu Films have positive influence on Chinese audience

Hypotheses 1.1: Martial arts of Chinese Kung Fu Films has positive cognitive influence on Chinese audience

Hypotheses 1.2: Martial arts of Chinese Kung Fu Films has positive affective influence on Chinese audience

Hypotheses 1.3: Martial arts of Chinese Kung Fu Films has positive physical influence on Chinese audience

Hypotheses 1.4: Martial arts of Chinese Kung Fu Films has positive motivational outcomes influence on Chinese audience

As shown in Table 4.14: One-Way ANOVA analysis revealed that respondents' exposure to martial arts elements of Chinese Kung Fu Films has positive influence on audience. Including cognitive responses ($F(12) = 0.286, p < 0.05$), affective response ($F(12) = 0.916, p < 0.05$), physical responses ($F(12) = 1.322, p < 0.05$), motivational outcomes ($F(12) = 1.147, p < 0.05$).

Table 4.14: One-Way ANOVA analysis of Martial arts elements of Chinese Kung Fu Films has positive influence on Chinese audience

Martial arts of Chinese Kung Fu Films has positive influence on audience	Sum of Squares	df	Mean Square	F	Sig
Cognitive responses	2.265	12	0.605	0.285	.02

(Continued)

Table 4.14(Continued): One-Way ANOVA analysis of Martial arts elements of Chinese Kung Fu Films has positive influence on Chinese audience

Affective response	3.504	12	.486	.916	.04
Physical responses	1.987	12	.098	1.322	.04
Motivational outcomes	.487	12	1.987	1.147	.02

Note: $p^{**} < 0.01, p^{***} < 0.05$ (Sig.)

Hypotheses 1.5: National emotion of Chinese Kung Fu Films has positive cognitive influence on Chinese audience

Hypotheses 1.6: National emotion of Chinese Kung Fu Films has positive affective influence on Chinese audience

Hypotheses 1.7: National emotion of Chinese Kung Fu Films has positive physical influence on Chinese audience

Hypotheses 1.8: National emotion of Chinese Kung Fu Films has positive motivational outcomes on Chinese audience

As shown in Table 4.15: One-Way ANOVA analysis revealed that respondents' exposure to National emotion elements of Chinese Kung Fu Films has positive influence on audience. Including cognitive responses ($F(12) = 0.045, p < 0.0005$), affective response ($F(12) = 0.626, p < 0.05$), physical responses ($F(12) = 0.312, p < 0.05$), motivational outcomes ($F(12) = 1.112, p < 0.05$).

Table 4.15: One-Way ANOVA analysis of National emotion elements of Chinese Kung Fu Films has positive influence on Chinese audience

National emotion of Chinese Kung Fu Films has positive influence on audience	Sum of Squares	df	Mean Square	F	Sig
Cognitive responses	0.865	12	0.305	0.045	0.025
Affective response	0.514	12	0.432	0.626	0.046
Physical responses	1.187	12	0.128	0.312	0.028
Motivational outcomes	0.887	12	1.327	1.112	0.039

Note: $p^{**} < 0.01, p^{***} < 0.05$ (Sig.)

Hypotheses 1.9: Carry forward the tradition of Chinese Kung Fu Films has positive cognitive influence on Chinese audience

Hypotheses 1.10: Carry forward the tradition of Chinese Kung Fu Films has positive affective influence on Chinese audience

Hypotheses 1.11: Carry forward the tradition of Chinese Kung Fu Films has positive physical influence on Chinese audience

Hypotheses 1.12: Carry forward the tradition of Chinese Kung Fu Films has positive motivational outcomes influence on Chinese audience

As shown in Table 4.16: One-Way ANOVA analysis revealed that respondents' exposure to Carry forward the tradition of Chinese Kung Fu Films has positive influence on audience, Including cognitive responses ($F(12) = 0.785, p < 0.05$), Affective response ($F(12) = 0.616, p < 0.05$), Physical responses ($F(12) = 1.142, p < 0.05$), Motivational outcomes ($F(12) = 1.217, p < 0.05$).

Table 4.16: One-Way ANOVA analysis of Carry forward the tradition elements of Chinese Kung Fu Films has positive influence on Chinese audience

Carry forward the tradition of Chinese Kung Fu Films has positive influence on audience	Sum of Squares	df	Mean Square	F	Sig
Cognitive responses	.365	12	.405	0.785	0.047
Affective response	2.704	12	0.186	0.616	0.032
Physical responses	.887	12	0.298	1.142	0.027
Motivational outcomes	.767	12	0.947	1.217	0.037

Note: $p^{**} < 0.01, p^{***} < 0.05$ (Sig.)

Hypotheses 1.13: Patriotism of Chinese Kung Fu Films has positive cognitive influence on Chinese audience

Hypotheses 1.14: Patriotism of Chinese Kung Fu Films has positive affective influence on Chinese audience

Hypotheses 1.15: Patriotism of Chinese Kung Fu Films has positive physical influence on Chinese audience

Hypotheses 1.16: Patriotism of Chinese Kung Fu Films has positive motivational outcomes influence on Chinese audience

As shown in Table 4.17: One-Way ANOVA analysis revealed that respondents' exposure to Patriotism of Chinese Kung Fu Films has positive influence on audience, Including cognitive responses ($F(12) = 0.715, p < 0.05$), Affective response ($F(12) = 0.329, p < 0.05$), Physical responses ($F(12) = 1.651, p < 0.05$), Motivational outcomes ($F(12) = 1.220, p < 0.05$).

Table 4.17: One-Way ANOVA analysis of Patriotism elements of Chinese Kung Fu Films has positive influence on Chinese audience

Patriotism of Chinese Kung Fu Films has positive influence on audience	Sum of Squares	df	Mean Square	F	Sig
Cognitive responses	0.265	12	0.010	0.715	0.033
Affective response	1.304	12	0.126	0.329	0.028
Physical responses	0.987	12	0.628	1.651	0.044
Motivational outcomes	0.797	12	0.127	1.220	0.016

Note: $p^{**} < 0.01, p^{***} < 0.05$ (Sig.)

CHAPTER 5

DISCUSSION

This chapter discusses the summary of hypotheses and discussion on the findings of the study. In addition, this chapter provides the limitations of the study, and recommendations for application and for future research. The summary of the chapter is as follows:

5.1 Summary of the Descriptive Findings and Discussion

5.2 Discussion of the Research

5.3 Limitations of the Study

5.4 Recommendation for Future Research

5.1 Summary of the Descriptive Findings and Discussion

According to my framework, my independent variable has 4 aspects, my dependent variable also has 4 aspects, so I meticulously my hypothesis to a major hypothesis and divided into 16 aspects. Each hypothesis was further proposed about the cultural elements of Chinese Kung Fu films between the four independent variables. It was found that cultural elements of Chinese Kung Fu films influenced audience. Thus, as show in table 5.1, all of the hypothesis were supported. The results of all hypothesis testing are summarized in Table 5.1.

Table 5.1 Result of hypothesis testing

Hypothesis1: Cultural elements of Chinese Kung Fu Films have positive influence on Chinese audience		
H1.1	Culture elements of Chinese Kung Fu Films has positive cognitive influence on Chinese audience	Supported
H1.2	Martial arts of Chinese Kung Fu Films has positive affective cognitive influence on Chinese audience	Supported
H1.3	Martial arts of Chinese Kung Fu Films has positive physical cognitive influence on Chinese audience	Supported
H1.4	Martial arts of Chinese Kung Fu Films has positive motivational outcomes influence on Chinese audience	Supported
H1.5	National emotion of Chinese Kung Fu Films has positive cognitive influence on Chinese audience	Supported
H1.6	National emotion of Chinese Kung Fu Films has positive affective influence on Chinese audience	Supported
H1.7	National emotion of Chinese Kung Fu Films has positive physical influence on Chinese audience	Supported
H1.8	National emotion of Chinese Kung Fu Films has positive motivational outcomes on Chinese audience	Supported
H1.9	Carry forward the tradition of Chinese Kung Fu Films has positive cognitive influence on Chinese audience	Supported
H1.10	Carry forward the tradition of Chinese Kung Fu Films has positive affective influence on Chinese audience	Supported
H1.11	Carry forward the tradition of Chinese Kung Fu Films has positive physical	Supported
H1.12	Carry forward the tradition of Chinese Kung Fu Films has positive motivational outcomes influence on Chinese audience	Supported
H1.13	Patriotism of Chinese Kung Fu Films has positive cognitive influence on Chinese audience	Supported
H1.14	Patriotism of Chinese Kung Fu Films has positive affective influence on Chinese audience	Supported
H1.15	Patriotism of Chinese Kung Fu Films has positive physical influence on Chinese audience	Supported
H1.16	Patriotism of Chinese Kung Fu Films has positive motivational outcomes influence on Chinese audience	Supported

5.2 Discussion of the Research

The paper discusses more about the influence of Chinese Kung Fu Films on Chinese audience. People definitely can know the relationship between these two parts. “The martial arts film is a type of film with Chinese national characteristics. It has carried out a unique interpretation and interpretation of Chinese traditional moral philosophy, ethical concepts, chivalry, martial arts, aesthetics, etc. through its unique narrative strategies and artistic means. Deliberately created imagery wonders convey a unique national cultural spirit” (Jia, 2007). Chinese Kung Fu Films not only commercial product on movie market, but also a culture product, in this age of rapid information, people should not forget China's traditional culture. Because people know that nowadays movie is a very good platform to transmit culture and value system, thus people can get information and knowledge form movies, at the meantime carry forward the culture. And the Kung Fu Films has very long history, it is meaning and important for Chinese history, also has a very important research value. “Chinese Kung Fu movies have a history of almost the same length as Chinese movies. In the eyes of Westerners, it is recognized as the most Chinese-style and national-style film type, and it is also the most capable of conveying Chinese traditional culture” (Wang, 2019). Nowadays, there are a lot of Kung Fu fans in the world. They are attracted to this mysterious oriental culture. A great culture can span nationality and race, it's very popular and widely circulated. “Kung Fu has become a part of transnational imagination forever” (Hunt, 2010). In many philosophical connotations, the pursuit of justice is the truth recognized by the world audience (Qian, 2009). Chinese Kung Fu pays attention to the training of the inner spiritual rehearsal of the individual

and the cultivation of the state of mind. While advocating martial arts, people who advocate martial arts must also strengthen their cultivation of the mind, so as to be able to assist the martial arts practice of martial arts, on the other hand, to avoid their ignorance, that is, to warn the martial arts to keep a kind heart. For this, foreigners without a Kung Fu background can understand clearly, because every society is propagating that good-hearted people can finally succeed.

From the data analysis, we can know the Chinese Kung Fu films has positive influence on Chinese audience, so if I were a strategic marketing communicator, I will use the following points to help and develop the film industry:

5.2.1 Consumer-focused marketing ideas

As we all know, in the world film market, the brand of Hollywood movies has far-reaching and extensive influence. From a certain perspective, the success of Hollywood movies is not so much the success of film products, but rather the brilliance of film marketing. The success of American movies is that they can capture what the audience wants to see and successfully influence the taste of the audience, creating a large group of dedicated audiences, just like the superhero series. Thus, not only should we pay attention to the consumption preferences and needs of Chinese audiences, but also pay close attention to the consumption orientation of audiences around the world. Based on detailed research on foreign film markets, we will conduct relative marketing plans.

With the emergence of modern “5p” marketing principles, “people” is increasingly occupying an important position in marketing planning, the purpose of marketing is to fully understand and understand consumers, so that products meet the needs and

preferences of consumers, so that they can automatically purchase. Thus, we can promote movies based on the type of movie the viewer likes based on the survey report. Such as Kung Fu films, there are many Kung Fu fans in China even all over the world, we can cater to the audience's preferences and let popular and positive actors play Kung Fu movies. To promoting Kung Fu movies and increasing box office.

5.2.2 Various forms of publicity and promotion

For a movie, marketing is the key to realizing its value. Each film must have a comprehensive and independent marketing strategy. This strategy must be completed during the planning phase of the film. When the film starts to work, the marketing campaign begins. And depending on the stage of film production, the means to create momentum for the film are different. The following points are crucial:

The trailer

A large number of movie posters

Using media campaigns, newspapers, radio, television, and online social media bombing is the best way to let viewers know about a movie.

To expand social influence with the premiere.

To create brand influence through the film festival.

Choose the best schedule, the release period is the key to the success of the film marketing campaign, such as China's National Day, Spring Festival, New Year's Day are the "golden period" of the film release.

5.2.3 Integrated marketing-centric system

5.2.3.1 Full brand power for marketing, the box office price behind the brand and its related product development value, such as the big-name director with box office appeal, the first-line actors, the sequel to the film that has been successful, which means that the film is half successful.

5.2.3.2 Screen marketing is done alongside non-screen marketing. Movie box office and advertising constitute the first round of income, directly produced by-products, such as soundtracks, DVDs, already film derivatives, such as clothing, models, toys, etc. constitute the second round of income.

5.2.3.3 Conduct cross-media marketing. The information and media methods in the digital age are becoming more and more diversified. When companies are marketing their own products, they are paying more and more attention to the mutual integration of multiple media.

5.2.3.4 Develop international markets, cultural marketing and cross-cultural marketing together.

Therefore, we can learn the marketing strategy of Western Hollywood movies, combine China's national conditions and the characteristics of the film itself to find a marketing road that is really suitable for the development of Chinese film.

5.3 Limitations for Future Research

There are some limitations within this study that are important to acknowledge. First, the research only focuses on specific targets, and respondents are restricted to Chinese people only. However, the circumstances in different countries might be

different. The method should be replicated in different types films to validate the results and the conclusions, so they can be generalized.

Second, sampling procedure is another limitation of this study. With online survey method, the data collection process is convenient and feasible to reach more targets. But it may limit generalizability of results. It might be the reason why the sample composition represents young generation. Thus, future research can modify the data collection process to raise generalizability of results.

Last, it was confirmed that the influence of Culture elements of Chinese Kung Fu Films on Chinese audience, however, these elements might also influence each other. The relationship of Culture elements and audience response was not examined in this study. Further research can have deeper analysis of the relationship between these two variables to have a more comprehensive understanding about the structural framework.

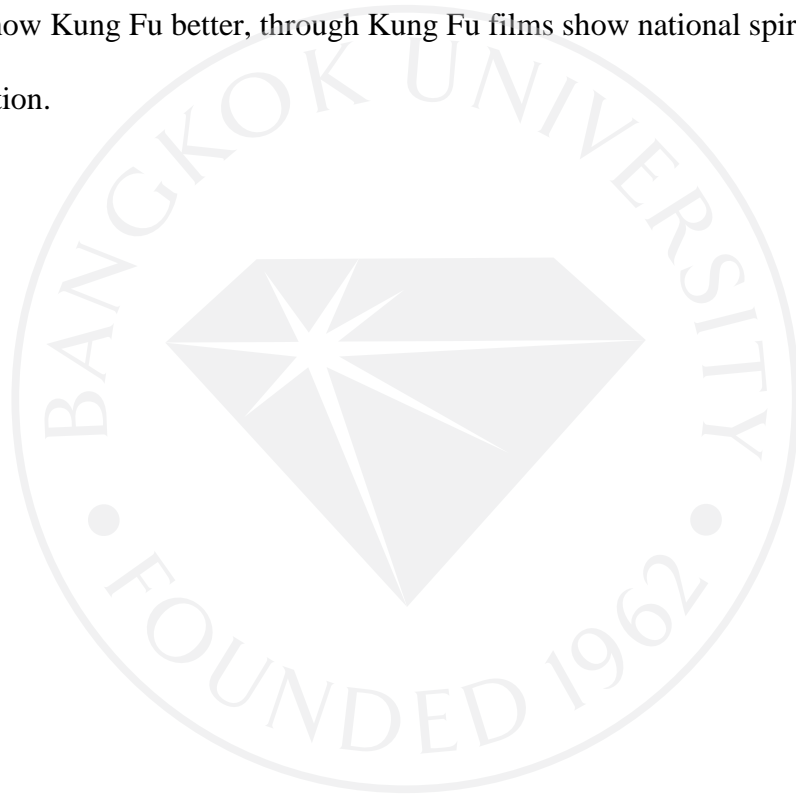
5.4 Recommendation for Future Research

Despite the contributions that the present study provides, that these are some recommendations for the future research and study as follows:

1. This kind of research can be implemented in many social media such like We chat, Weibo, Facebook, Instagram and Snapchat. The more social media platform means more diversity channel and more accurate result will receive.

2. The period of measuring influence of audience's responses of Chinese Kung Fu films should not only in terms of short-term responses but also in terms of frequent exposures over a long period of time.

3. I think Chinese government should be promoting Kung Fu films, supporting the development of cultural industry, popularize and develop martial arts to carry forward the tradition cultural, promote Chinese tradition to both local and foreign audiences. let people know Kung Fu better, through Kung Fu films show national spirit, make us proud of our nation.



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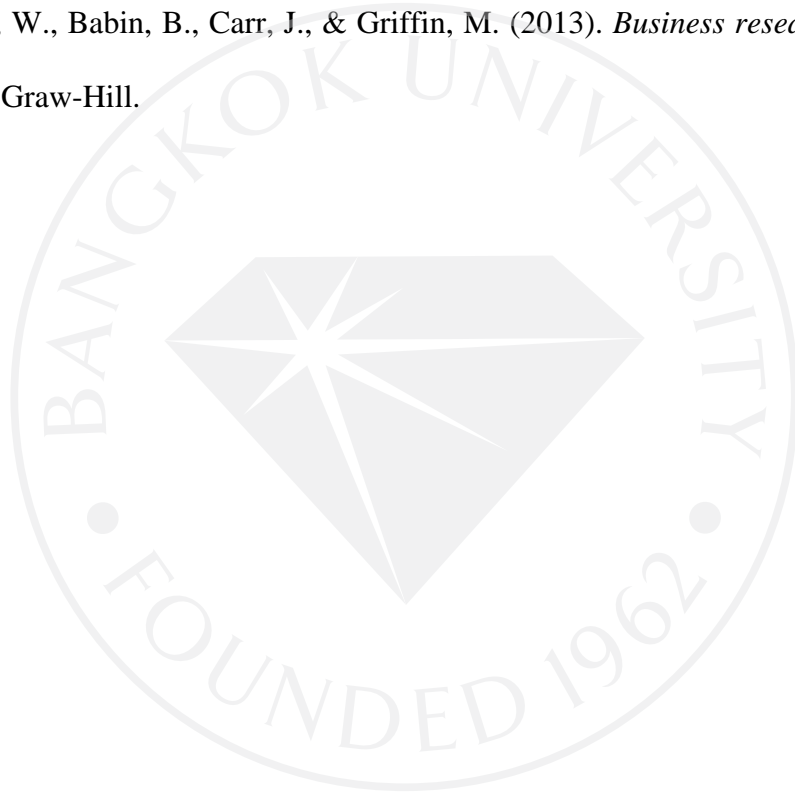
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APPENDIX

APPENDIX

Appendix 1- Questionnaire (English version)

QUESTIONNAIRE

This questionnaire is a partial fulfillment for the course Independent Study in the Master's Degree Program in Global Communication, School of Communication Arts, Bangkok University. The survey aims to investigate the Influence of Chinese Kung Fu Films on Chinese Audience. Please fill in the answers according to your own true opinion and your answers will be confidential. The questionnaire is divided into five parts as follows:

- Section I: Personal Information
- Section II: Cultural Elements of Chinese Kung Fu film
- Section III: Audience's cognitive responses after watching the Kung Fu films.
- Section IV: Audience's affective responses after watching the Kung Fu films..
- Section V: Audience's physical responses after watching the Kung Fu films..
- Section VI: Audience's motivational outcomes after watching the Kung Fu films.

Please answer the following questions that best represent your opinion. There is no right or wrong answers, so please respond as honestly as possible.

Section I: Personal Information

This part of questionnaire would like to ask about your personal information

Direction: Please put the \checkmark in the box that best represents your demographic profile.

1. Have you ever seen Kung Fu movie?
 - A. Yes
 - B. No
2. Do you like watching Kung Fu movie ?
 - A. Yes
 - B. No
3. Why do you like Kung Fu movie?
 - A.I am interested about Kung Fu culture
 - B.I want to learning Kung Fu from Kung Fu movie
 - C. Because there are actors I like
 - D. The publicity film for this film is very attractive.
4. How often do you watch Kung Fu movie?
 - A. Weekly
 - B. Monthly
 - C.3 Months
- 5.After you watch Kung Fu film, have you trying to tell your friends to watch?
 - A. Yes
 - B. No
6. What is your gender?
 - A. Male
 - B. Female
7. How old are you?
 - A. 18-28
 - B.29-39
 - C. 40- 50
 - D. more than 51
8. What is your occupation?
 - A. Student
 - B. Private company employee
 - C. Entrepreneur
 - D. Government officer
 - E. Media workers
 - H. Others
- 9.Marital status:
 - A. Single
 - B. Involved in a relationship
 - C. Married
 - D. Other
- 10.Monthly income
 - A. Less than 4,000 Yuan
 - B. 4,001 - 7,000 Yuan
 - C.7,001 - 10,000 Yuan
 - D. 10,001 - 13,000 Yuan
 - E. More than 13,001 Yuan

11. Educational attainment

A. Lower than bachelor degree B. Bachelor degree C. Higher than Bachelor degree

Section II: Cultural Elements of Chinese Kung-fu Films

This part of questionnaire would like to ask you about cultural elements of Chinese Kung Fu films.

Direction: Please put the \surd in the box that best represents your degree of agreement/disagreement on the following statements.

Statements	Strongly Disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)
Martial arts. It is the main content martial arts action, with skill and fighting as a form of movement, focus on internal and external repair of Chinese traditional sports projects.					
12. I often see "martial arts" element in Chinese Kung-Fu films.					
13. "Martial arts" element is the core connotation of the Kung-Fu movie					
14. Different types of martial arts are presented in the Kung-Fu films.					
National emotion. It means national spirit.					
15. Kung-Fu films always show national spirit.					
16. Kung-Fu films make us proud of our nation.					
17. Kung-Fu films are a good way to spread the Chinese spirit.					
Carry forward the tradition cultural					

18. Kung-Fu films preserve Chinese tradition.					
19. Kung-Fu films promote Chinese tradition to both local and foreign audiences.					
20. Kung-Fu films can spread Chinese traditional culture to others.					
Patriotism. It means the films can let us feel heroism and patriotism.					
21. Kung-Fu films stimulate patriotism among Chinese audiences.					
22. Kung-Fu films emphasize love for our country.					
23. Kung-Fu film always reflect the spirit of patriotism.					

The following parts of this questionnaire ask you about your responses after you watched Kung-Fu films.

Direction: Please put the \surd in the box that best represents your degree of agreement/disagreement on the following statements.

Section III: Audience's Cognitive Responses

Statements	Strongly Disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)
24. I learn more about history of martial arts from Kung-Fu films.					

25. I think Kung-Fu film is the best way to spread culture.					
26. I learn more about different types of martial arts from Kung-Fu films.					

Section IV: Audience's Affective Responses

Statements	Strongly Disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)
27. After I watched Kung Fu movie I was exciting					
28. After I watched Kung Fu movie, I feel positive energy .					
29. After I watched Kung Fu movie I was gloomy.					

Section V: Audience's Physical Responses

Statements	Strongly Disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)
30. After I watched Kung Fu movie ,I feel warmth in my chest.					
31. After I watched Kung Fu movie, My heart rate increases.					
32. After I watched Kung Fu movie, I have high energy.					

Section VI: Audience's Motivational Outcomes

Statements	Strongly Disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)
33. After I watched Kung Fu movie, I become more interested in Chinese traditional culture.					
34. After I watched Kung Fu movie, I am proud of our nation.					
35. After I watched Kung Fu movie ,I was doing good thing for other people.					

****Thank you for your genuine cooperation****

BIODATA

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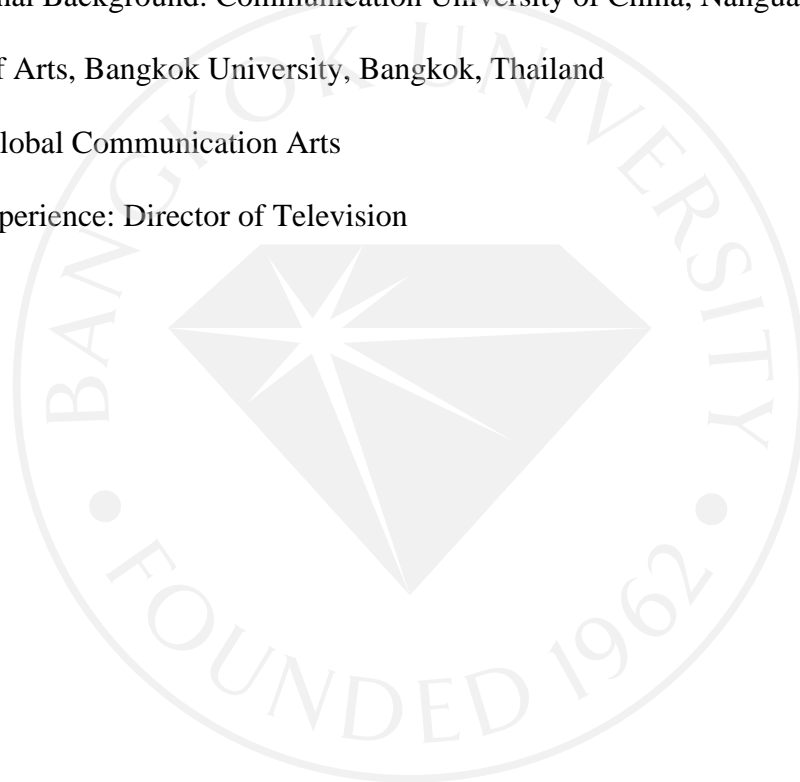
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