

DOCUMENTARY STORYTELLING TECHNIQUES THAT INFLUENCE AUDIENCES' MEDIA
GRATIFICATIONS FOR CHINESE FOOD CULTURE AND PERCEIVED REALISM AMONG
CHINESE AUDIENCE : A CASE STUDY OF “A BITE OF CHINA”, BROADCASTED CCTV

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Documentary storytelling techniques that influence audiences' media gratifications for Chinese food culture and perceived realism among Chinese audience : A case study of "A Bite of China", broadcasted CCTV (95 pp.)

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ABSTRACT

This survey research aimed to examine documentary storytelling techniques portrayed in documentary "A Bite of China." that influence audiences' media gratifications for Chinese food culture and perceived realism among Chinese audience. Two hundred respondents were selected using convenience sampling. The samples, aged between 18 years old to more than 34 years old, were Chinese adults who have seen the documentary "A Bite of China." The data was tabulated using Multiple Regression to test the hypotheses with statistical significance of 0.05 . The findings revealed that : (1) Respondents perceived storytelling techniques and media gratification for the documentary film in the low level. (2) Perception of storytelling techniques significantly influence Chinese audience' media gratification for viewing documentary film "A Bite of China" media gratification. Conflict was a positive significant predictors of their media gratification, while character, visual, dialogue, plot, theme, structure, plot and scene are insignificant predictor if examined alone. (3) Media gratification significantly influences Chinese audience' perceived realism in daily life after viewing documentary film "A Bite of China". Decision utility and interpersonal utility are significant positive predictors of media gratification for viewing documentary film, while other factors are insignificant, including parasocial interaction, general information seeking, entertainment if examined alone.

Keywords: Chinese adult, Chinese documentary, storytelling elements, media gratification, perceived realism

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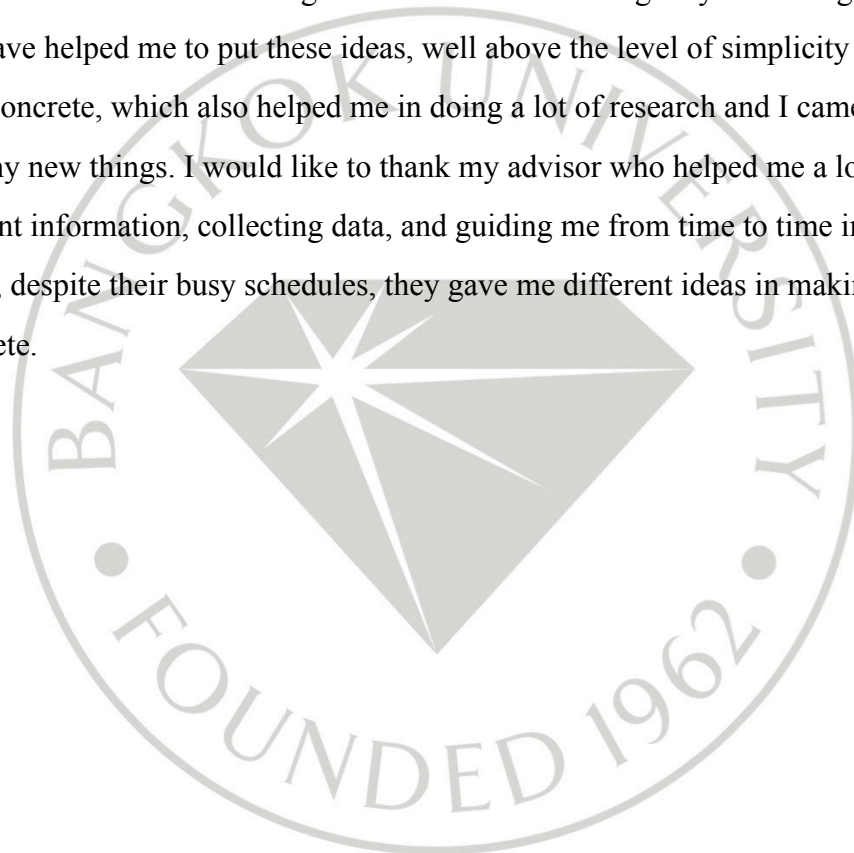


TABLE OF CONTENTS

	Page
ABSTRACT.....	iii
ACKNOWLEDGEMENT	iv
LIST OF TABLES	vii
LIST OF FIGURES.....	viii
CHAPTER 1: INTRODUCTION	1
1.1 Rationale and Problem Statement	2
1.2 Objectives of Study.....	6
1.3 Scope of Study.....	6
1.4 Research Questions.....	8
1.5 Significance of the Study.....	8
1.6 Definition of Terms.....	9
CHAPTER 2 : LITERATURE REVIEW.....	12
2.1 Documentary Film and Media Gratification	12
2.2 Impact of Documentary Storytelling in Audience.....	13
2.3 Documentary Storytelling Techniques and its effect on Chinese Food Culture Documentary Industry.....	13
2.4 Documentary Storytelling and its impact on Audience' Food Consumption.....	14
2.5 Role of Documentary in Promoting Cultural Identity and Integration.....	15
2.6 The Impact of New Media Communication on Audience's Consumption	16
2.7 The Impact of New Documentary Media Effect on Society as a whole from the Communication Perspective on Audience's Gratification.....	18
2.8 Related Theories.....	20
2.9 Documentary Storytelling Techniques in "A Bite of China"	31
2.10 Knowledge Gap Found from Past Studies.....	37
2.11 What makes Documentary "A Bite of China" a Breakthrough in the International Documentary Market?.....	40
2.12 Theoretical Framework	46

TABLE OF CONTENTS (Continued)

CHAPTER 3 : METHODOLOGY.....	47
3.1 Research Design.....	47
3.2 Population and Sample Selection	47
3.3 Research Instrument	47
3.4 Instrument Pretest	49
3.5 Data Collection Procedure	51
3.6 Data Analysis	53
3.7 Demographic profile of the respondents	53
CHAPTER 4 : FINDINGS	56
4.1 Descriptive Findings of the Study	56
4.2 Testing Hypothesis Findings of the Study.....	64
CHAPTER 5 : DISCUSSION	68
5.1 Conclusion and Discussion of Descriptive Findings.....	68
5.2 Conclusion and Discussion of Hypothesis Findings	70
5.3 Limitations of the Present Study	75
5.4 Recommendations for Future Application	76
5.5 Recommendations for Future Research	76
BIBLIOGRAPHY.....	78
APPENDICES.....	82
Appendix A: Questionnaire.....	83
Appendix B: Questionnaire in Chinese	89
BIODATA.....	95

LIST OF TABLES

	Page
Table 3.5.1 : Reliability of the questionnaire.....	52
Table 3.7.1 : Frequency and percentage of whether respondents have seen the documentary “A Bite of China”.....	54
Table 3.7.2 : Frequency and percentage of respondents’ age	54
Table 3.7.3 : Frequency and percentage of respondents’ gender	54
Table 3.7.4 : Frequency and percentage of respondents’ watching in the year 2012 or after 2012.....	55
Table 4.1.1: Descriptive Statistics of storytelling in "A Bite of China".....	57
Table 4.1.2: Data Interpretation for respondents’ media gratification of documentary "A Bite of China”	60
Table 4.1.3: Mean and standard deviation of media gratification for the documentary "A Bite of China"	60
Table 4.1.4: Data Interpretation for respondents’ perceived realism portrayed in the documentary “A Bite of China”	62
Table 4.1.5: Mean and standard deviation of viewers’ perceived realism of the documentary.....	63
Table 4.2.1: Regression Analysis on the influence of storytelling techniques on media gratification of the documentary “A Bite of China”.....	64
Table 4.2.2: Hypothesis testing in Chinese viewers’ media gratification and perception of documentary perceived realism of the documentary “A Bite of China”.....	66

LIST OF FIGURES

	Page
Figure 2.1: Theoretical Framework	46



CHAPTER 1

INTRODUCTION

CCTV's "A Bite of China" spreads Chinese food culture through creative storytelling techniques that reflect Chinese way of life. It is far more than a "food bible", and watching "A Bite of China" should not be just a carnival of "foodies". In the documentary, cultural things are inevitable. This documentary is also made with respect for food. The audience can appreciate the Chinese people's love for life from the Chinese people's love for food.

Each episode of "A Bite of China" is not based on food to set the theme, food is only the starting point, to see Chinese society through food. The whole film is shot by the diversity director according to the established diversity theme and then looking for a character story that fits the theme. When each diversity theme is established, the diversity director needs to go through three stages before shooting: the first stage is the "copywriting" stage, that is, the diversity director reads a large number of books on the subject, investigates, and writes copywriting; The second stage is the "research" stage, which is to determine what food needs to be filmed in the diversity. The director Chen Xiaoqing believes that the road is also a process of obtaining food information, so in order to find food to appear in the "A Bite of China", the diversity director is required to "research" You can't drive by yourself, you must take public transportation to "research" to facilitate continuous communication with others. At the same time, in order to shoot some food that is relatively daily and more people can eat, there are restrictions on the price of the ingredients for the shooting. In the second season, the director Chen Xiaoqing instructed the director to only shoot at the price of less than RMB 50 yuan. Food; Finally, according to a single food to go to various places to shoot, and in the shooting area to find suitable characters to express the kind of food, carrying the story of the characters of the food in this area.

The success of "A Bite of China" is because the main line of each episode adopts a fragmented editing method, combining and grafting between different regions, telling the changes of the same kind of food between the north and the south. The documentary uses taste to create a true story. The question discussed from a cultural perspective is not just "eating". From traditional labor to food innovation, the hardships of life and the wisdom of generations, the inheritance, and changes of Chinese "eating" have gradually highlighted

its unique characteristics. National temperament. "A Bite of China" is an ode to food for ordinary workers. It conveys the thinking and taste aesthetics that Chinese people have produced during work for thousands of years. It is precise because of these that this documentary presents a unique charm.

1.1 Rationale and Problem Statement

"A Bite of China" tells the story of Chinese people and food. The documentary "A Bite of China" is intertwined with the stories of the most ordinary Chinese. On the vast land of China, abundant ingredients and diverse cooking methods show the real life of contemporary Chinese people. Each episode of the documentary has a theme, showing the food, ethics and other aspects of the culture that food brings to the lives of Chinese people through windows such as raw materials, staple food, storage, cooking, and ecology.

"A Bite of China" is not exactly a documentary about "food". What the director hopes is to link eating, the most basic human activity in the world, with the Chinese culture, spirit, and national integrity. From this perspective, "A Bite of China" is a "humanities documentary" that meets the issues and vitals of the times.

The researcher have checked online for articles about research on Chinese food culture since the broadcast of "A Bite of China" (May 14, 2012), of which there are two in 2014: Lv Tian's research direction of "Xia Dynasty Diet: The Food Culture of the First Dimensional Form" is the early beginnings of Chinese food culture, detailing the many food characteristics of Sichuan in the Xia Dynasty, and reporter Wen Yan's report on "Holding a Food Culture Festival to Create a Food Culture Brand" is based on local characteristics from a microscopic point of view, hoping to bring Shaanxi's specialties to the whole country through a channel like holding a food festival.

In 2012 (after May 14) and 2013, the search results under the title of Chinese food culture were analyzed and studied from the following angles: the differences between Chinese and foreign food culture, Chinese the relationship between ancient Chinese food culture and literature and life, the geographical factors arising from the differences in Chinese food culture, the essence and dross of traditional Chinese culture, the ritual construction of food culture in daily life, the philosophical ideas contained in Chinese food culture, traditional Chinese festivals and food culture, aesthetics and Chinese food culture, and the enhancement of food culture to China's soft power.

Feng Enxue et al.'s "Food Culture Differences in Cross-Cultural Communication" focuses on the differences in food culture in different cultural contexts, while Pu Lijuan and Wang Wei's "The Meaning of "Harmony" in Traditional Chinese Food Culture and Its Contemporary Value" reflects the idea of "harmony" in Chinese culture in terms of ingredient selection, preparation and shaping. In Zhu Dan's "A Study on the Translation Strategy of Culturally Loaded Words in Chinese Food", the "A Bite of China" is also mentioned, but it focuses on how to translate the "A Bite of China" with a local flavor China, but its research direction lies in how to translate the "A Bite of China" with local flavor but at the same time achieve the purpose of conveying Chinese cultural values, which is a major obstacle in the process of Chinese food culture in foreign communication; Yin Tingkai's "An Analysis of Geographical Factors of Chinese Food Culture Differences" analyzes the formation of Chinese food culture differences from the perspective of geography and tells people about the different characteristics of each of the six Chinese regions (Li , 2013).

"A Bite of China" not only tells people about the different regional cuisines of China, but also shows the food culture nurtured by the different natural environments and climates of China, and on top of that, inserts the stories of ordinary workers behind the food. The whole work conveys warmth and local feeling while not avoiding the social problems that exist in reality. Only by portraying real people and telling real stories can people's hearts be touched, and only by doing so can they be able to identify with higher-level thoughts and concepts.

Storytelling techniques of Documentary “A Bite of China”

More talking about Chinese food , the Documentary "A Bite of China" portray very creative documentary storytelling techniques that can reflect the way of life people in China, reinforcing the simple concept “hard work makes money, but lazy people can’t earn money,” which is one of the important Cultural values of Chinese people. While conveying the warmth and feelings of the countryside to people, "A Bite of China" does not avoid the problems that exist on the social level. For example, Lao Huang, who shows the hardships and resilience of working people's lives, has the simple concept of "hard work makes money, but lazy people can't earn money", so that people can see the "heaviness" of the hardships of life and the "truthfulness" of the work. She did not want

her sister to keep doing it because it was too hard to make tofu, and she did not want her sister to tie most of her life to the tofu workshop. This story brings together the concerns of this particular to make people feel the connection between life and food. There are many more characters and stories like this in the film, and it conveys in simple language a deep contemplation of the lack of successors to traditional Chinese culture.

Documentary “A Bite of China” has a great impact on audiences’ media gratification

On the basis of exploring Chinese food culture, with the help of a documentary like "A Bite of China" which has a wide audience and obvious communication effect, viewers are able to feel the relationship with food and reflect the living condition and survival wisdom of Chinese people through the window of food, so that viewers can further understand the spiritual thought of Chinese food culture and trigger the emotional resonance and identity of the Chinese nation.

The emotional resonance and identity of the Chinese nation refers to the beliefs, attitudes, and recognition of their national identity, as well as the perception and emotional attachment of members of society to their national affiliation. The Chinese audience's demand and expectation for media that can satisfy the emotional resonance and identity of the Chinese nation is reflected in "A Bite of China", where the food culture in the documentary media allows Chinese people to feel the unique emotions and Chinese identity belonging to the Chinese nation, make Chinese meet their need for cultural transmission of their homeland and recognition of their own identity.

The documentary has to be innovative to the human nature, mind and heart level to meet people's needs or desires. For example, "How do you achieve your own happiness?" These contents are not covered by feature films, but they are topics of common concern to human beings and have a huge audience market. This is the innovation at the topic selection and planning level (Liu, 2020).

The documentary A Bite of China meets people's needs or satisfies their wants or desires, in General Information Seeking, Chinese audiences were able to see the making of Chinese food in the documentary, satisfying the need for cultural awareness. In Decisional utility, Chinese audiences are able to understand that Chinese food culture originates from the Chinese people, which defines the connotation of Chinese food culture and satisfies the Chinese identity. In Entertainment, Chinese audiences are able to relax and be entertained physically and mentally when watching in documentaries, satisfying entertainment and

leisure. In Interpersonal utility, Chinese audiences watching in the documentary are able to feel the changes in Chinese people's relationships and the progress of the times, meeting the development of human relationships. In Parasocial Interaction, Chinese audiences watching the documentary can see the social interactions of people in food culture, satisfying the Chinese concept of social change (Lu , 2020).

The documentary "A Bite of China" shape the reality and create realism in the audience's mind. This effect derived from the Cultivation Theory. The emergence of documentary film allows images to exist in a more meaningful form of realism, as the real cognition of documentary film, whether from the content intake or formal arrangement, with straightforward sensibility as the starting point, enriching the realist point of view. As a modern embodiment of aesthetics, documentary film emphasizes Emphasis on the rational basis of sensibility, the documentary "A Bite of China" is the splendid fruit spawned under this spiritual and cultural trend, full of strong humanistic sentiments everywhere (Tan , 2019).

Documentaries shape reality first and foremost by finding the beauty in life and solving its problems. What audiences really like are those works that reflect issues that are relevant to their own personal interests. Secondly, we should be good at discovering the blind spots in creation. On the one hand, we should constantly explore new subject areas and look for those things that others have not shown. Again, we must be brave to face the difficulties in artistic creation (Li , 2019).

Significance to the food documentary industry in China

Chinese food culture is only a part of traditional Chinese culture, the spread of Chinese culture needs the simple but real picture of "A Bite of China" to infect the nation, so that it can achieve cultural identity and cohesion of national strength, should also learn from the successful cross-cultural communication experience abroad, with a healthy and positive mentality to spread Chinese culture.

According to statistical evidence, the first season of the documentary "A Bite of China" reached a maximum rating of 0.75%, with a viewership share exceeding that of previous contemporaneous TV series by 30%. The ratings data of "A Bite of China" has an average rating of 0.48% and a maximum rating of 0.75%. For a documentary, such an achievement can be considered stunning. In addition, the viewership share of "A Bite of China" exceeded that of previous TV series in the same time period by 30% (Zhao , 2012).

The documentary "A Bite of China" has been welcomed by the young and middle-aged groups in China. The reason why the film "A Bite of China" is so popular is that, first of all, its selection of material is highly popular, and people of all classes, nationalities and ages cannot live without food, so it can gain wide recognition and has a wide audience base. Secondly, the humanistic sentiment throughout the whole piece (Zhang , 2016).

-Knowledge gap in the study

Despite Chinese society is encountering with advanced technological change which have affected the traditional and value Chinese food culture, such as the effect of KFC and McDonald coming to China, documentary can significant impact in reinforcing and maintaining cultural identity and national strength. However, very limited studies have examine the impact of documentary storytelling techniques on the media gratification among young adults and working people. The study will improve the contents of documentary that aim to promote traditional food culture in China.

Problem Statement

RQ #1: How Chinese food culture is promoted through documentary on CCTV new media?

RQ #2: How the documentary storytelling techniques about Chinese food culture that attracted the Chinese audiences' preference?

RQ #3: How the documentary storytelling techniques that influence the media gratification of Chinese food culture?

1.2 Objectives of Study

1. To examine the documentary storytelling techniques that influence the media gratification of Chinese food culture.
2. To examine the influence of the media gratification influence on their realism of their life.

1.3 Scope of the Study

(1) Description of Documentary "A Bite of China and the reason for choosing this context

Chinese food culture has received a lot of attention from scholars because of its long history and vast contents, and the research on Chinese food culture has never been stopped.

Even on daily TV variety shows, we can see many travel programs and geographic introductions dedicated to food production or related to food, and these programs have played a role in spreading Chinese food culture, at least showing the audience the richness and profundity of Chinese food (Li , 2019).

In the past, most of the programs were about famous local dishes or "home-cooked" dishes that were not considered home-cooked, and in the clean and tidy studio, people only saw how the ingredients were matured and shaped after being processed; but "A Bite of China" really went into the homes of ordinary people, into the process of food collection to The camera shows the real life of ordinary people. In this way, Chinese food culture has come into people's view again (Liu , 2019).

Chinese documentaries, like Chinese movies, seldom express the lives and lives of small people as the main content of the content, but "A Bite of China" does the opposite, using the most ordinary and simple working people as the main body. This is an improvement to the protagonist of the documentary.

As a Chinese, the researcher usually watch videos of Chinese food culture when the researcher has time, especially videos of making dishes. This allows me to feel the chef's love for food and the artistic sense of food culture, so The purpose of this case study is to use the Chinese food culture documentary "A Bite of China" to study how CCTV new media promotes Chinese food culture through documentaries and how to tell the story of Chinese food culture through documentaries.

"A Bite of China" documentary is welcomed by the general audience in China since May 14, 2012, well-produced, a unique sentiment of Chinese artistic aesthetics and broadcasted via CCTV Channel for 7 episodes until May 22, 2012. According to the report of China News Training Network, the documentary was made by two professionals, gourmets Cai Lan and Shen Hongfei, as advisors, using 3 pre-researchers, 8 directors alone, 15 cameramen filming, and edited by 3 as editors. In addition, the film crew across China's domestic 60 regions from north to south, covering 70 filming locations across the country, including Hong Kong, Macao and Taiwan, basically to show China's vast resources, a very different style of food culture. The entire documentary has seven episodes, with seven themes of ingredients, staples, transformation, storage, cooking, blending and ecology, telling the unique food habits and cultural heritage of Chinese people for thousands of years.

(2) Sample and sampling methods

The sample was 200 CCTV series viewers, they can be both males and females, aged from 18 years old, and had experiences watching the documentary "A Bite of China" between May 14 - May 22, 2012. The sample was selected purposively using convenience sampling.

(3) Measures

The independent variables are perception of storytelling elements in the documentary, broadcasted from between May 14 - May 22, 2012. The storytelling elements that will be examined included the plot, theme, characters, scene, dialogues, conflict resolution, and visuals. The dependent variables are the media gratification toward the contents in various dimensions—relaxation, general Information Seeking, decisional utility, entertainment, interpersonal utility and parasocial Interaction. Another dependent variable is the realism of the documentary as perceived the Chinese viewers.

(4) Duration of data collection

The data collection will be conducted from April 1-April 30 2022.

1.4 Research Questions

RQ #1: Which documentary storytelling techniques significantly influence the media gratification of Chinese food culture?

RQ #2: Which media gratification of the documentary significantly influence on their realism of their life?

1.5 Significance of the Study

(1) Significance to the academia community

The essence of art is to show the vitality, and the aesthetic interest of human beings requires from human nature that art return to its true nature and express certain common emotional journey of people. The camera is filmed at close range, presenting the viewer with the texture structure of the ingredients themselves, so that the natural patterns are thus beautifully expressed. The poster of "A Bite of China" is an obvious example of this, with beautiful landscape scenery, distant mountains, near water and light boats, and A Bite of China allows people to discover a wonderfully diverse world from this unique perspective

through this novel filming technique. Therefore, the academic research on documentary film must adopt a research method that conforms to the general aesthetic law of the public. And "A Bite of China" exudes an aesthetic sensibility with a strong Chinese flavor, both in the photographic images and in the stories it tells about the people and events behind the food that are relevant to the people at large.

(2) Significance to the documentary film makers

Respect the existence value of each individual life, with an equal, understanding perspective and communication with ordinary people, that is, the significance to the documentary film makers. In the documentary "A Bite of China", there is no "big" heroic characters, no high supremacy of the slogan propaganda. There are only the small people in the story, the simple emotions in the story. This allows us ordinary people to be truly moved by the stories. What the documentary explores is not simply "food", but a culinary ode to ordinary working people.

(3) Significance to the society and country as a whole

"A Bite of China" creates social and cultural identity and triggers the emotional resonance of the nation. As the saying goes, different people in different regions eat different food, which actually contains a deep historical heritage and cultural origins. "A Bite of China" is more concerned with the relationship between people and food. From these flavors, we can taste the life of Chinese people, and finally, through the story of daily life to achieve the deep accumulation of Chinese culture, "A Bite of China" will be cleverly mixed with food and history, through the food to show the mellow history.

1.6 Definition of Terms

1. "A Bite of China" refers to documentary in Chinese Food Culture.
2. Documentary storytelling techniques refers to conventional linear narrative. That is, a narrative structure that follows the normal chronological order of events as they occur, develop and end. Flashback narrative. That is, the end of the event or one of the most important and exciting episodes in the beginning, and then according to the original order of development of the events of the narrative of a method. Multi-linear parallel narrative. This is a narrative structure in which multiple story lines coexist.

The key elements of storytelling techniques refers to plot, theme, character, scene, visuals, dialogue and conflict resolution. The plot is the most important part of any story. The theme is a word that can be defined in a few words. Characters are the elements who are living in the story. Scene is the place where an incident in real life or documentary occurs or occurred. Visuals is music effects and visible visual objects. Dialogue is the way how characters connect with each other and to author and audience. Conflict resolution is a way for two or more parties to find a peaceful solution to a disagreement among them in documentary.

3. Audience' engagement in documentary refers to watch documentaries, participate in reviews of documentaries and present them to others.

4. Audience' gratifications of documentary film refers to the extent to which the audience understands the documentary and what the audience perceives the documentary maker to be conveying to the audience. In the study, the key construct of gratification for documentary film will be examined including:

- (4.1) General information seeking refers to audience's finding and feeling of the documentary's message.
- (4.2) Decisional utility refers to ability to determine the course of events.
- (4.3) Entertainment refers to audience is entertained and relaxed in their daily lives.
- (4.4) Interpersonal utility refers to audience conducts interpersonal interactions in their lives.
- (4.5) Parasocial Interaction refers to documentaries can drive viewers to interact with society.

5. Food culture documentary refers to one of the four major genres of film, which takes real-life food stories as its object of expression, and does not go through fiction, but selects typical images from real life itself, refines the theme, and truly reflects life.

6. Chinese food culture refers to a long-standing regional culture with wide vision, deep level, multiple perspectives and high quality; it is the material and spiritual wealth created, accumulated and influenced the surrounding countries and the world by the Chinese people of all ethnic groups in the production and living practices for more than one million years in the development of food sources, food utensils, food conditioning, nutrition and health care and food aesthetics.

7. Chinese National Culture refers to the sum of all the achievements of civilization that the Chinese nation has created and relied on during its long historical development. This achievement includes material, spiritual and in-between institutional achievements.

8. Realism refers to the quality or fact of representing documentary accurately or in a way that is true to life.



CHAPTER 2

LITERATURE REVIEW

Chapter 2 summarized the impact of documentary film on audience's media gratification, and the concept of documentary storytelling techniques, related past studies and related theories. The outline of this chapter is as follows:

- Documentary Film and Media Gratification
- Impact of Documentary Storytelling in Audience
- Documentary Storytelling Techniques and its effect on Chinese Food Culture
- Documentary Industry
- Documentary Storytelling and its impact on Audience's Food Consumption
- Role of Documentary in Promoting Cultural Identity and Integration
- The Impact of New Media Communication on Audience's Consumption
- The Impact of New Documentary Media Effect on Society as a whole from the Communication Perspective on Audience's Gratification
- Related Theories
- Documentary Storytelling Techniques in "A Bite of China"
- Knowledge Gap Found from Past Studies
- Knowledge Gap Found from Past Studies
- What makes Documentary "A Bite of China" a Breakthrough in the International Documentary Market?
- Theoretical Framework

2.1 Documentary Film and Media Gratification

With the development of new media and the continuous spread of Chinese food culture, the creation of food culture documentaries has also ushered in a new stage of development. The audience of the documentary is becoming more and more important as the terminal of receiving and evaluating the video works. In order to highlight the characteristics of documentary film and non-foreign heritage culture, and seek interaction and communication with the audience. The creators should start from the perspective of

satisfying the audience and use methods such as enriching narrative content and shot design to create humanized video works centered on satisfying the audience. Only by constantly innovating the methods of image construction to meet the needs of audiences can we achieve better communication effects and attract a wider range of audiences (Wang , 2020).

2.2 Impact of Documentary Storytelling in Audience

As an objective existence, the story of documentary is closely related to objectivity. It is not fictional. It is the story characteristics reflected on the theme and narration on the basis of objectivity. In short, it is to show the facts in a more attractive way on the basis of the real theme, so as to make the original real story more vivid and typical, more moving, more persuasive and influential. The essential feature of documentary is the documentary nature of audio-visual image. The documentary nature determines the narrative nature, which makes the pursuit of stories inevitable. No matter how the narrative technique is, there are story factors, and the story recorded by the documentary is a real and objective material form. Without the story, the documentary will lose the nature of "record". The story of documentary narrative is the soul of documentary, and its emergence is inevitable and important. The story should have a development process and finally a climax. For a good story, it is characterized by transcending cultural differences, that is, it must be able to grasp the hearts of the audience. No matter what kind of person the story is told to, it must make him feel like he can't stop. It must follow your narration and find the end of the story at the end. This is more successful (Jia , 2013).

2.3 Documentary Storytelling Techniques and its effect on Chinese Food Culture

Documentary Industry

"A Bite of China" uses the food of ordinary Chinese people's daily lives as a tool to "create" situations, creating a rich powerful dramatic conflicts within the audience. As they enjoy the documentary, the emotional excitement generated by the drama becomes the driving factor that keeps them excited about the ongoing drama. As a documentary, "A Bite of China" not only requires the creators to accurately grasp the psychology of the audience, but also requires them to find the the right narrative to create the conditions for the dissemination of the message. The audience wants to see the story in the documentary, and the story of the documentary must be objective. The story should be what actually

happened in real life, and the writer and director can only discover it, not make it up, and usually can only grasp and dig the story with their own sensitivity, insight and experience (Zhou , 2016).

2.4 Documentary Storytelling and its impact on Audience' Food Consumption

In "A Bite of China", behind each food we can see different things, some can see the history, some can see the humanity, some can see the surprise. The audience prefers to see these things behind the food. There is always a story behind the tantalizing surface of the food (Chen , 2018).

"A Bite of China" provide the audience with an absolutely ideal Chinese food world on food safety identification. Nowadays, people are facing complex food safety problems. Most of the ingredients of the documentary are taken from heaven. However, not only away from pollution, but also away from all kinds of chemical additives and pigments, they are really green and unfair harmful food. It is precisely because of its health, green and pollution-free that it has won the attention of the general public note and love. The recognition of "never tire of eating fine food and never tire of eating fine food". The pace of people's life today speed up, many people choose to eat fast-food noodles, quick-frozen dumplings and so on. When people see natural foods in documentaries, they naturally go for some new food choices, and new natural cuisine (Jiang , 2019).

From the mountains to the ocean, from the city to the countryside, from the east to the west, the entire documentary team this time puts its vision on the world, and then falls into the subtle, using food as an intermediary to tell the difference in food flavors under different cultural backgrounds. A country's taste preferences, eating utensils, cooking methods, as well as the customs, philosophies, etc. that have been formed are the products of the interaction between human biological instincts and civilization. As the carrier of food culture, food all reflects our lifestyle and Way of thinking. Asians like to use chopsticks for meals. This is because most of Asia is based on farming civilization and it is easy to pick up with chopsticks. Westerners are good at using knives and forks. Since most of them are animal husbandry, the combination of knives and forks is convenient for dividing meat and small pieces. More conducive to the entrance. Indians tend to grab directly with their hands, which is related to their religious beliefs. They believe that food is something God bestows on humans. To experience and feel the texture and temperature

of food through their hands is the greatest respect for food. In the episode "Sauce Four Seas", the difference between Chinese and Western cultures in the use of sauces is reflected. French chefs love to taste after the ingredients are made, and the sauce determines the flavor of the ingredients at the end; while the Chinese chefs taste in cooking. The taste of the sauce is aroused in the fire and acts on the food. It can also be reflected in the settings on the eastern and western kitchens. The reason for the Chinese-style closed kitchen is that the Chinese food is so smokey and the strong fire is used. The ingredients are mixed in the hot oil and the strong fire to form a new flavor; while the Western-style open kitchen, Thanks to its low cooking fume and preference for raw and cold, the ingredients can maintain their own original flavors (Cheng , 2020).

2.5 Role of Documentary in Promoting Cultural Identity and Integration

Due to the circulation of global trade, coupled with the toughness and directness of food symbols, which are different from political and economic symbols, they influence people all over the world in a subtle and silent way. Food is used frequently in daily life, is highly interactive, and has small transmission barriers with obvious ethnic characteristics. It can gather people with the same attributes and enhance the group's emotional identity and cultural identity. The "A Bite of China" series puts a global vision and expresses cross-culturally, which reflects the characteristics of obvious interculturality. Interculturality is based on the premise of acknowledging and respecting differences, and playing down differences. In Chen Xiaoqing's words, it is: to find the coincidence between the East and the West. The Norwegians who live by the sea are good at catching king crabs, which are rich in meat and can be eaten raw and grilled; while in Venice, the locals fry the soft-shelled crabs that have just been shed until they are golden and eat them whole. In Taishan, Guangdong, China, people love crab roe more than crab meat. Butter crab has a plump body and a rich aroma. Regardless of how it is done, all diners have similar loves for crabs. People's love for special ingredients also reflects the subtle relationship between heterogeneous cultures. Chinese people often love pig's trotter, attached to its elastic taste and full of collagen; in Western dining etiquette, the hoof bone is inconvenient to enter. In Modena, Italy, people transform the pig's trotter to remove the bones and muscles, which not only meets the yearning for the trotter but does not damage the requirements of table etiquette. The love for trotters has enabled the two countries to cross regions and find a

meeting point for cultural exchanges. The differences of different cultures provide mankind with a broader perspective. Only with a global perspective can one's own culture go international.

2.6 The Impact of New Media Communication on Audience's Consumption

(2.6.1) The shift of mood: shift of audience consumption goals

According to Tencent Video's 2019 audience survey, 70% of documentary viewers are between 18 and 29 years old. The rapid rise of the net generation has prompted the continuous integration of traditional media into new media, and the development of documentaries has ushered in a new wave. Major domestic video websites such as Bilibili, Tencent Video, iQiyi, Youku Video, etc. have opened documentary columns, and more and more audience groups have begun to pay attention to documentaries and can get relaxation and pleasure from documentaries. The transformation of consumer groups has brought about the development of documentary film production towards networking, popularization, youthfulness, and lightweight development. After the broadcast of "A Bite of China", caused a huge response to the entire documentary industry. A large number of food documentaries such as "Taste of Shunde", "Supper in the Night", etc., played the audience of "A Bite of China" from various angles. The competition is fierce. Continuing the gold medal team of "A Bite of China" and opening up the new media, we must first focus on the viewing preferences of the youth group. The fragmented time, curiosity, and tolerance for new things have given a broad space for the creation of documentaries. Without the fetters of the plot, open it at any time and watch it at any time, remove the old storytelling routine, deeply cultivate the beauty of food, and bring a visual feast (Zhao , 2016).

(2.6.2) Self-Affirmation: Global Dissemination of National Culture under Group Identity

Food is the taste tie between the individual and the country, nation, hometown, and family. It enables individuals to obtain emotional experience and identity, and at the same time constructs the different meanings of food symbols in the cultural imagination. Starting from "A Bite of China", the development of the genre of food documentaries has become more mature, and more subdivided genres have emerged, ranging from geographical

divisions to different types of food, choosing things that are closely related to the audience, and it is easy to attract the audience. The vision, the selection of ingredients, and the exquisite shooting can arouse the appetite while adding a sense of identity and pride to the national food culture.

In the "A Bite of China" series, a global perspective is adopted and a global cross-cultural expression is carried out. While spreading Chinese stories well, it also brings foreign cuisines, broadens the international horizon, and can arouse the interest of overseas audiences to create favorable conditions for the documentary to spread abroad. Under the influence of the epidemic, international relations are strained, and there are estrangements and misunderstandings between countries. The documentaries are mostly politicized, and broadcast after the epidemic is effectively controlled, which can bring spiritual comfort to people. There is a significant increase in foreign food materials compared to the previous season. The narrative method focuses on reflecting the treatment of the same ingredients in different regions, extending different taste experiences, and allowing the audience to escape from the inherent impression of Chinese cuisine through different perspectives, to appreciate the charm of different regional cultures.

(2.6.3) Interpersonal relationship: diversified marketing to create a flavor community

"A Bite of China", as a work of Chen Xiaoqing's continuous approach to the Internet, deeply explores the preferences of young audiences, creates a matrix of IP products, and shows the charm of food to users in a three-dimensional manner through multiple channels. The documentary jointly broadcast by Taiwan and the Internet is derived. Programs such as "Flavor Lab", micro-documentary "Flavour Origin Chaoshan", "Flavour Origin·Yunnan" and other programs continue the brand value. Use the Weibo platform to create topics and hot searches; WeChat official account "Flavour Planet" to share behind-the-scenes tidbits; publish books of the same name; cooperate with Sogou to create the game "Flavour Pavilion"; launch "Flavour Banquet" and "Flavour Chopsticks" with the Forbidden City Other activities, the "Flavour Food Street" is also under construction. Young people have obvious social characteristics, high user stickiness, and are willing to share with others, recommend them through Weibo, Douban, etc., in Bilibili, Douyin, Platforms such as Kuaishou produced short videos to help spread. Through

various social platforms, audiences will actively look for people with the same hobbies and form communities, share their collected content in the community, discuss and interact with others, and meet social needs, which will also help documentaries to establish stability audience. At the same time, it has broken the traditional platform's single mode of relying on advertising as the main revenue, and achieved a win-win situation between the product and the platform (Cheng , 2020).

(2.6.4) Environmental monitoring: meet the actual needs of the audience

The topic of food has an innate universal value. The huge competitive pressure of new media platforms forces producers to produce the best content. The audience will obtain various information related to life from the video works and learn. How to make food, understand the customs of different places, and so on. Therefore, the director has strict standards for the selection of ingredients for shooting, especially unhealthy and environmentally friendly foods are not shot, especially expensive ones are shot less, even the world's top foie gras, only a few seconds of shots. As the benchmark of the industry, the "A Bite of China" brand has always maintained high-quality content, standing at the forefront of the industry to explore the research scope and ideas of gourmet documentaries. As the director said: In the past, we always talked about how good our traditions are. Our ancestors are great, but Chinese cuisine has never been an island. The documentary can lead the audience to find those colorful galaxies, enrich their understanding and knowledge, and bring inspiration and thinking to the real world (Cheng , 2020).

2.7 The Impact of New Documentary Media Effect on Society as a whole from the Communication Perspective on Audience's Gratification

(2.7.1) General Information Seeking

Information seeking is the process or activity of attempting to obtain information in both researcher and technological contexts. General Information Seeking consists of the audience's life experiences, goals, and their acquired beliefs and knowledge. The orientation of the audience's personal information determines the way the audience seeks and processes information. Audiences can choose among several information-seeking strategies when seeking information. When using a "broad focus" strategy, the audience first lists a series of possible, available sources of information and then selects which

source to use. When using a "narrow focus" strategy, a single source is used as the starting point and used as the base point for continued exploration. The process ends when the audience stops seeking more information. One of the main assumptions of this model is that the audience has a tendency to avoid information that is inconsistent with image of reality (Tong , 2014).

(2.7.2) Decisional utility

Gratifications in media decisional utility that people use media to gratify specific wants and needs. Unlike many media theories that view media users as passive, sees users as active agents who have control over their media consumption. People choose from their own choices and moods. The needs of the particular person are met through the media used. Some people might watch news for information, some for entertainment, and some for self-reassurance. Some watch according to their moods.

(2.7.3) Entertainment

New media technologies allow viewers interact, engage, and respond to the content instantly. Consequently, their opinions and feedbacks have a significant impact on production processes in the entertainment industry. Media entertainment theories explain motivations for consuming media entertainment content, the factors underlying media selection; media processing; media evaluation, including enjoyment and appreciation of content; and the effects of media entertainment consumption on individuals.

(2.7.4) Interpersonal utility

Interpersonal utility can be summarized as two kinds in documentary media: one is "mimetic" interpersonal relationship, audiences have a feeling of "acquaintance" or "friend" to the characters appearing in the show; the other is realistic interpersonal relationship, i.e., the discussion of the content of the show to harmonize family relations and establish social circles, so as to meet the interpersonal interaction needs of the audiences (Shi , 2020).

(2.7.5) Parasocial Interaction

Parasocial interaction describes nonreciprocated audience interactions with documentary media personae. Parasocial describes and attempts to explain imagined social

relationships and interactions with people who are distant from researcher and who do not reciprocate individual communication or interest (Gayle , 2017).

2.8 Related Theories

(2.8.1) Uses and Gratification Theory

Uses and Gratification theory is an approach to understanding why and how people actively seek out specific media to satisfy specific needs. The audience has power over their media consumption and assumes an active role in interpreting and integrating media into their own lives. Uses and Gratification theory asserts that people use media to gratify specific wants and needs. Unlike many media theories that view media users as passive, Uses and Gratification theory sees users as active agents who have control over their media consumption. The basic assumption of the Uses and Gratification theory is that people are actively involved in media usage and interact highly with the communication media by building profile groupings of related uses and theoretically associated gratifications. The Uses and Gratification theory discusses the effects of the media on people. It explains how people use the media for their own needs and get satisfied (Li , 2013).

The TV documentary "A Bite of China" has aroused huge social repercussions since its launch, and its popularity reflects to a certain extent the audience's dominant position in the process of dissemination. Based on the theory of "Uses and Gratification theory" combined with the audience feedback from "A Bite of China", it is concluded that the audience's "Gratification" mainly focuses on the effect of realizing the transformation of mood and the effect of realizing self-confirmation. "A Bite of China" also enables different audiences to find the identity of the "Chinese", the value recognition of hard work and wealth, the emotional recognition of family relationships and relationships, and get the comfort of the soul and the transformation of the mood from it. This is precisely the key to success.

The documentary "A Bite of China" produced by CCTV's Record Channel, since it was broadcast on the CCTV Comprehensive Channel "Charm · Record" column and Record Channel on May 14, 2012, has aroused widespread praise and enthusiastic response in the society. The average viewership rate since the beginning of the broadcast has reached 0.481, the average viewership share of 3.861, the highest daily viewership rate

of 0.75, and the highest viewership share of the first rebroadcast reached 5.77, which exceeded 30% of the TV series broadcast in the original time. "A Bite of China" is like a "star" that has become popular overnight. It suddenly became a hot topic of social culture, and people-focused all their attention on it (Li , 2013).

(1) Audience's Acceptance and "Uses and Gratification" Theory

From a macro point of view, the audience is a huge collection, and from a micro point of view, it is embodied as individuals with rich social diversity. The diversity and complexity of the audience determine that the success of the media is mainly reflected in meeting the needs of the audience as much as possible. The "Uses and Gratification" theory shows that the audience gradually establishes their own psychological needs and expectations in the behavior of contacting the media and then chooses to use the media that suits them to meet their needs. In order to meet their own needs for watching TV programs, TV viewers have the behavior of using the TV. In the process of using TV, they will involuntarily screen and judge the content of the TV programs they receive. If the audience agrees with the TV program, they will continue to watch and even become dependent on the program. If the audience does not agree with the TV program, they will automatically block it and continue to look for programs that they agree with. This shows that the audience occupies a dominant position that cannot be ignored in the process of media communication. The audience uses the media to meet their own needs. If the media wants to win the audience's market welcome, it needs to meet the different needs of the audience. Based on the support of the theory of "use and satisfaction", the reason why "A Bite of China" can achieve such a strong social responsibility is to a large extent because it satisfies some of the psychological needs of the current TV audiences in my country, and has achieved a better realization. The audience's psychological expectation of this TV documentary makes the audience accept and agree with the content of the film.

(2) The civilianization of food, to realize the needs of audiences' mood transformation

In the study of the "Uses and Gratification" of television media, McGuire (Li , 2013) found that although different types of programs can meet people's different psychological needs, there are roughly four basic types in common, namely: 1. Mood

Diversion utility; 2. Personal relations utility; 3. Personal identity utility; 4. Environmental monitoring utility. In the audience feedback of the documentary "A Bite of China", the audience's "satisfaction" mainly focused on the effect of realizing the transformation of mood and the effect of realizing self-confirmation.

(1) Mood conversion utility refers to that TV programs can help people release the pressure and burden in work and life, and the entertainment and entertainment provided by the TV media can satisfy the audience to achieve emotional conversion and relaxation (Li , 2013).

The theme of "A Bite of China" echoes the old Chinese saying: food is heaven for the people. The behavior of "eating" has the power of faith for the Chinese in a sense. In China, where the farming nation is the mainstay, the land is the foundation of people's livelihood, and people obtain survival information from the land. And "eating" is one of the most basic needs. Nowadays, the progress of society has changed people's needs. People go from the survival needs of eating for the full stomach to the ease and happiness brought by the food for the satisfaction of their taste buds. This is a huge leap in the quality of life of the general public. As a result, for contemporary Chinese, especially young people living in cities, "eating" has become a pastime and entertainment method above survival needs.

As director Chen Xiaoqing said, as long as it is a normal human with 5,000 taste buds, it will have a physiological response to attractive food. "A Bite of China" made countless "foodies" drooling in the middle of the night. At a time when people are troubled by food safety issues, a documentary showcasing food has rekindled the Chinese people's long-repressed passion for food. Since the first episode was broadcast, "A Bite of China" has become a keyword on Weibo overnight. Its sudden emergence has overwhelmed all kinds of popular dramas nowadays, even those born in the 1980s who hardly watch TV in their lives. The post-90s also began to lock a CCTV set at 10:30 in the evening, waiting patiently for this gourmet documentary, which is regarded as a "food guide".

What is even more unexpected is that this documentary has triggered a powerful "food-eating effect." According to data from Taobao: Since its launch on May 14th, the

search volume for Taobao snacks and specialty products has reached 4 million times, and the search volume for the edamame in the film has even increased by 48 times. Someone broke the news on Weibo: After the introduction of Yunnan Nuodeng Ham in the first episode, a Taobao store generated 33 orders, of which 32 were on the night of the show. Some netizens specialize in making menus. All the food mentioned in the slices such as mushroom soup dumplings, west lake fish in vinegar gravy, braised sea cucumbers with green onions, and fish head with chopped peppers, etc.; Group walks all the way to eat all the way... "A Bite of Tsinghua University", "A Bite of Peking University" and other "A Bite of China bodies" have also begun to spring up online (Li , 2013).

(2) The people and things portrays the food in the documentary stimulated viewers' self-identification needs or self-confirmation utility. Self-confirmation utility refers to the content and plot of the TV program, which provides the audience with a reference template for self-evaluation. Through this comparison, the audience will involuntarily judge and think about their own behavior, and adjust their own behavior on this basis. Thoughts and words and deeds (Li , 2013).

"A Bite of China" connects vivid stories one by one, telling the ordinary life of Chinese people from the perspective of ordinary people. The seven episodes of "Gifts from Nature", "The Story of Staple Foods", "Inspiration for Change", "The Taste of Time", "Secrets of the Kitchen", "A Perfect Blend of Five Flavors" and "Our Farm" these seven episodes tell stories about food from different perspectives. The living conditions of different characters in each episode show the different emotions and beliefs of different individuals in the food. The life and destiny of all kinds of characters show the breadth and depth of Chinese cuisine, forming an interspersed and supplementary food between different regions and different ethnic groups. This makes the audience feel not only dazzling and attractive delicacies but also the common feelings and recognition among them.

(3) Documentary can promote personal identity, promoting social cohesion in the Chinese society. Personal identity utility refers to describes human behavior as a tradeoff between material and compliance with a normative ideal of Chinese people (Kurschilgen , 2014).

Some people think "A Bite of China" is an excellent "patriotic education film". Perhaps this is not the original intention of the main creators, but the dissemination effect of the film has really aroused the pride and identity of the Chinese as descendants of Yan Huang. "A Bite of China" evokes people's love for different ethnic cultures through the characters and stories in the video, and at the same time strengthens the cohesion of the Chinese nation community and indirectly enhances people's sense of identity with the Chinese nation. In the current social context, the "fluidity" of the population and urbanization have ruthlessly destroyed the material foundation of traditional homes. However, the traditional habits spread among the people always play an important symbolic meaning to strengthen national identity. The manifestation in "A Bite of China" is that the film crew went to the folk customs and cultures of the motherland to explore the ancient and traditional Chinese food culture. Some netizens expressed their viewing experience: "The Chinese civilization is contained in the food, and I can feel the greatness of the nation. I am not only hungry but also crying." (Li, 2013).

In the video expression of the film, the creators tried to continuously strengthen people's identities of the "Chinese nation" and "Chinese people" through the narrative arrangement of different characters. First of all, the geographical span of this documentary filming is large, from Hong Kong to the mainland, from the south to the north, the local cuisine and its production, processing, and production are all presented. Therefore, on the axis of space, the Chinese appear as the "Chinese nation" as a community. Secondly, in the process of specific expression of food, the entire Chinese nation with the Han nationality as the main body is included. In the film, not only the delicacies of the Han nationality, but also the delicacies of ethnic minorities such as Mongolian, Tibetan, Dong, Uygur, Miao, etc., have been fully displayed, and the identity object of the "Chinese nation" has also been significantly manifested. Again, the commentary of "A Bite of China" did not overemphasize region and nation, and the concept of "Chinese" was emphasized. The word "Chinese" appears frequently in the film. In "The Story of Staple Foods", the word "Chinese" in the commentary is everywhere, such as "Only the ancestors of Chinese people get inspiration from the principle of boiled food." ; "The Chinese express their flexibility and adaptability with tofu" and so on. In these explanations, the "Chinese" who is embellished by rhetorical means is obviously imaged. The positive words such as

"smart", "flexible" and "inspiration" present a "Chinese" who is both noble and intelligent. The brilliance of the image, which in turn arouses the audience's identity for the national image of "Chinese". In the film, the third person "Chinese" replaces the commonly used "us" in the documentary commentary, forming a more cohesive appeal, attracting the audience of the film to naturally integrate into the identity of the "Chinese", thereby deepening the audience's understanding of the identity of the Chinese nation.

(4) Documentary reflect the constructive social value and the environmental factors influencing people's way of life. Environmental monitoring utility refers to the process of intermittently or continuously observing, measuring, and analyzing changes in one or more environmental elements or indicators and their impact on the environment for a specific purpose, in a pre-designed time and space, using comparable environmental information and data collection methods (Hu , 2016).

This media may highlight the recognition of values of hard work and wealth as perceived Chinese people. In the traditional Chinese rural social structure, love for work is a commendable virtue. Everyone who obtains the corresponding means of living through his own hard work will not only be recognized but will also be more respected or praised. Labor is obviously a very positive behavior. However, in the current social background, "labor" is considered to be physical labor engaged in material production, symbolizing the hardships of the bottom groups of society, and already has a derogatory nature in the value judgment of social culture. People began to unrealistically yearn to get rich overnight. The mass media's numerous reports on "high, rich, handsome", "white, rich and beautiful" and "successful people" who accumulate wealth are all related to the pursuit of wealth and a superior and comfortable life. Under the influence of this social psychology, "labor" seems to become a compelling behavior in order to make a living. To a certain extent, the original positive meaning of "labor" is dying (Li , 2013).

In "A Bite of China," the creator re-gives "labor" with due dignity and praise through his own lens and narrative. "Labor" is no longer a despised behavior but has become a kind of "moral beauty" that is ethically worthy of praise and praise. Therefore, it is not difficult to find that a large number of shots in the film show how laborers look for raw materials and how to process ingredients. This is not like other traditional food shows

that mainly focus on the production in the kitchen and the tasting of delicious food. The creator of "A Bite of China" used close-up shots to concretely show vivid and vivid labor scenes, combined with the use of simultaneous sounds and appropriate commentary so that the audience feels that "labor" is a supremely glorious thing, and it is worth it. People respect, love, and practice. This allows "labor" to be given a positive meaning again, making people love the fruits of their labor and be proud of their hard-working hands. As the main body of "work", every worker receives psychological satisfaction and spiritual pride while feeling physical exertion (Li , 2013).

In "The Story of Staple Foods", the director used a close-up shot to photograph the dense sweat drops on Lao Huang's face while kneading dough. In this scene, the dense sweat drops no longer represent "dirty", "stinky" and "unhygienic", But it reflects the beauty of labor, coupled with the simultaneous voice of the old Huang, "You make money with hard work, and no one who does not work or lazy will give him money." This reflects the moral and aesthetic factors of "labor". At the same time, Huang's voice at the same time renewed his simple thoughts of getting rich through hard work, and also reflected the actual meaning of "labor." The lens gives the hard "work" the meaning of perseverance and self-reliance. This emotional meaning repositions the "work" in the current social context, and the "work" is also conveyed in an emotional and moral way. The meaning of people's own life has thus become a valued identity between people.

(5) Documentary reinforce the emotional identification of the family relationship , linking people together in a society with the deep belief for Confucian ethics.

Emotional identification refers to an individual's ability to be aware of affective responses that occur during varied daily interactions.

Hundreds of good filial piety first. "Filial piety" is one of the important contents and characteristics of the traditional culture of the Chinese nation. It is also a basic behavioral norm and an important moral category in Confucian ethics. "Filial piety" is the most basic personal ethical code. In the second episode of "The Story of Staple Foods", there is a description: Every year the late rice matures, it's time for Ningbo people to make rice cakes. This season the children will make an appointment to come back to the village from Ningbo to visit grandma and grandpa. A family of four generations sits together to eat

rice cakes. Although such days are rare two or three times a year, the children will go home to visit grandpas and grandpas every year. This is the embodiment of Confucianism about family and "filial piety" in Chinese emotional identification.

The later episodes of "A Bite of China" can better reflect the emotional identity. Chinese people have always taken Confucianism as their spiritual subject, and the blood relationship contained in it has played a certain degree of religious belief meaning and has played a vital role in people's moral standards and even the rules of life. Chinese people rely on their blood relationship to find a sense of belonging and spiritual sustenance to resolve the spiritual crisis. This is also the main part of the Chinese people's superficial and deep spiritual care. In the seventh episode of "Our Farm", the imposing "Long Street Banquet" is shocking and has philosophical connotations. The integration of individuals into the group is like a drop of water converging into the ocean, forming a powerful synergy. Each family took out their own "housekeeping dishes" and gathered them into a mighty one-hundred-meter long table from "sharing". Everyone's face is filled with a heartfelt smile, the old people are peaceful, the young people are happy, eat intoxicated, smile calmly, like a warm family. This reflects the Chinese people's spiritual quality of emphasizing human relations and homeland.

"A Bite of China" is by no means a textbook to teach people cooking, but a documentary full of life and showing the optimistic and positive attitudes of grassroots to life. It not only evokes what people do about childhood, hometown, and mothers. The fond memories of food, and in these memories, people also feel the past happiness. The cooking of food arouses the sympathy of the people who are wondering about blood and geography, and it deeply conveys the homesickness of many audiences, especially overseas audiences and Patriotism.

In "A Bite of China", many common delicacies from thousands of households are put on the screen. These foods that are closely related to daily life make the distance between the show and the audience quietly narrowed, making people feel that delicacy is not an unattainable feast. It's the snacks and hometown dishes within easy reach. The audience can readily accept these delicacies in life and thus get the satisfaction of relaxation and entertainment. To a certain extent, this reflects the needs of the audience's

mood transformation in the "Usage and satisfied" theory. Whether it is the deepening of the theme of the Chinese nation and the Chinese people in the film or every shot of the labor in the documentary, they truly reflect the lives of hundreds of millions of ordinary people. The down-to-earth civilian perspective not only makes the program and ordinary people psychologically distant Pulling closer together enables the audience to realize the need for self-confirmation in each identification and feeling. "A Bite of China" takes the real life of ordinary people as the main melody. At the same time, it enables ordinary audiences with different values, ideologies, and geographical attributes to find themselves in the documentary, so that they can comfort and resonate with their hearts. This is obviously "A Bite of China" in China's greatest success. Therefore, it can arouse the resonance of different audiences and allow the audience to find their identity in the film. It is an indispensable factor for a successful TV documentary, and it is also an important criterion for measuring the quality of a TV documentary (Li , 2013).

(2.8.2) The Impact of new documentary media effect on society as a whole from the communication perspective on audience's gratification

(2.8.2.1) General Information Seeking

Information seeking is the process or activity of attempting to obtain information in both researcher and technological contexts. General Information Seeking consists of the audience's life experiences, goals, and their acquired beliefs and knowledge. The orientation of the audience's personal information determines the way the audience seeks and processes information. Audiences can choose among several information-seeking strategies when seeking information. When using a "broad focus" strategy, the audience first lists a series of possible, available sources of information and then selects which source to use. When using a "narrow focus" strategy, a single source is used as the starting point and used as the base point for continued exploration. The process ends when the audience stops seeking more information. One of the main assumptions of this model is that the audience has a tendency to avoid information that is inconsistent with image of reality (Tong , 2014).

(2.8.2.2) Decisional utility

Gratifications in media decisional utility that people use media to gratify specific wants and needs. Unlike many media theories that view media users as passive, sees users as active agents who have control over their media consumption. People choose from their own choices and moods. The needs of the particular person are met through the media used. Some people might watch news for information, some for entertainment, and some for self-reassurance. Some watch according to their moods.

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(2.8.2.4) Interpersonal utility

Interpersonal utility can be summarized as two kinds in documentary media: one is "mimetic" interpersonal relationship, audiences have a feeling of "acquaintance" or "friend" to the characters appearing in the show; the other is realistic interpersonal relationship, i.e., the discussion of the content of the show to harmonize family relations and establish social circles, so as to meet the interpersonal interaction needs of the audiences (Shi , 2020).

(2.8.2.5) Parasocial Interaction

Parasocial interaction describes nonreciprocated audience interactions with documentary media personae. Parasocial describes and attempts to explain imagined social relationships and interactions with people who are distant from researcher and who do not reciprocate individual communication or interest (Gayle , 2017).

(2.8.3) Cultivation theory

(1) Assumption of Cultivation theory

Cultivation theory is an important theoretical perspective in communication, is based on the idea that the views and behaviors of those who spend more time with the

media, particularly television, internalize and reflect what they have seen on television. Cultivation theory holds that long-term exposure to media shapes how the consumers of media perceive the world and conduct themselves. Cultivation theory states that the more television people watch, the more likely they are to hold a view of reality that is closer to television's depiction of reality (Ayesh , 2021).

(2) Perceived Realism in Documentary

(2.1) Perceived Factuality, Memory for Information and Emotional Reactivity

Perceived factuality is likely to influence spectators' involvement with an audiovisual stimulus. Comstock, Chaffee, Katzman, McCombs, and Roberts (1978), Huston et al. (1995), and Salomon (1983) contended that when spectators perceive the content of a stimulus as factual, it leads them to process the information more deeply, which in turn leads to better memory and more extensive learning of that content. Perceived factuality also has been found to play a moderating role in the intensity of emotional responses. Some researchers (Van der Voort, 1986; Zillman, 1991a, 1991b) have proposed that when the content is perceived as veridical or factual, spectators are more inclined to identify with the protagonists or to be more interested and involved in the story, which in turn creates greater emotional reactivity. These issues have been investigated at different levels in only a limited number of empirical studies. Gunter and Furnham (1984) and Murry and Dacin (1996) observed that perception of factual realism correlated with the intensity of emotional responses toward audiovisual material. Information memory, however, was not measured in these studies. The influence of factual realism on both emotional reactions and memory was explicitly investigated by Huston et al. (1995). Using three audiovisual documents varying in their degree of factual realism, neither the objective manipulation of stimulus realism nor participants' subjective perception of realism were related to the intensity of emotional responses. However, participants' subjective perception of factual realism significantly predicted recall. Results were explained by the influence of perceived factualism on attitudes toward processing information, i.e., realism evokes a more serious attitude and deeper processing, both of which facilitate later recall of information, despite the absence of increased emotional reactivity. Another study (Huston et al., 1997) compared documentary and fiction films that portrayed the occupations of movie director and caterer, and again free recall was

greater for documentaries, presumably because they evoked greater perceived factualism in general (Pouliot, 2007).

(2.2) Limits of Prior Studies

Methodological weaknesses in prior research on realism can lead to confusion concerning its role in the interpretation of visual messages. Potter (1988) underlined the fact that many laboratory studies that have reported an effect linked to message realism didn't include a manipulation check to determine if participants exposed to a nonfiction message did in fact perceive it as more realistic than those exposed to a fictitious one. Another problem in some studies, as described by Potter, is that aside from the manipulation of message realism, instructions also indicate to participants whether they will view a fiction or nonfiction message. This makes it difficult to determine if the realism of the stimulus, the forewarning in the instructions, or their combination produce the observed effects (Pouliot, 2007).

2.9 Documentary Storytelling Techniques in "A Bite of China"

As a food documentary theme that explores the relationship between Chinese people and food, "A Bite of China" uses food as a window to read China through food, so that people can know this ancient oriental country in a tasting way. Based on the Uses and Gratification theory, researchers believe that the strong social response to reason why "A Bite of China" has achieved such a strong social response is largely due to the fact that it meets the psychological needs of China's current TV audience and fulfills the audience's expectations for this TV documentary, thus making the audience accept and agree with the content conveyed by the film. There are four common basic types in Uses and Gratification theory research, which are: Mood diversion utility, Personal relations utility, Personal identity utility, Environmental monitoring utility.

The most eye-catching part of a gourmet documentary is the close-up shots of various foods: a handful of tender and juicy beef skewers are placed in the boiling red soup, and the oil-coated liver is turned over a charcoal fire and grilled until it is fragrant. The various delicacies from the south and the north are mouth-watering and can't stop.

With the development of technology and the upgrading of equipment, food documentaries present more extreme and perfect food images. In order to capture the subtle changes and real textures of food, the "A Bite of China" team used ultra-micro

photography and photomicrography to present images that are difficult to observe with the naked eye, such as ice crystals on horse meat under low-temperature conditions.

Constantly condensing and spreading, how the salt grains slowly melt on the surface of the roe. The microscopic art world in food brings refreshing visual and auditory enjoyment to the audience.

If the pictures of exquisite healing are the "good-looking skins" of the food documentary, then the characters and stories behind the food provide inner soul support. People are the creators and enjoyers of food. The production methods and flavors of food often interact with the character and spiritual temperament of local residents. The characterization of the characters reveals the essential reason for the birth and development of food. In "A Bite of China", the broad-minded and bold Inner Mongolian herders are used to putting almost a whole sheep in a large pot. A handful of salt is all the condiments before the pot, and they are shared with their neighbors after the pot; they are well versed in the flexible Chaoshan People, innovatively add seafood to brine hot pot, realizing the delicious collision of land and sea... People who grow in different water and soil environments endow the same ingredients with different souls, and characters are the reason for the existence of food. The story behind the food contains the reliance and awe of the heavens and the earth by the people on one side. The so-called "backing on mountains to eat mountains" and relying on water to draw water is, in a sense, the influence of regional culture on food culture. Therefore, through the characters telling the story of food, it is possible to find the reason why a particular area produces a certain kind of special food.

On the other hand, food documentaries tell stories about characters that are plain and warm, or humorous and interesting. These stories are true portrayals of the Chinese people's spiritual qualities such as being hardworking, tenacious, optimistic, open-minded, and self-improvement, condensing the accumulation of the Chinese nation for thousands of years. The survival wisdom and philosophy of life.

Food documentaries look at the lives of ordinary people. In the storytelling of the lives of different individuals, they show the audience their aggressive attitude towards life and their unremitting pursuit of a better life. They are full of profound humanistic care and arouse audiences' attention.

The food culture of the Chinese nation has a long history. Whether it is the selection and processing of ingredients, cooking skills, and flavors, or table manners and eating

utensils, it has been passed down from generation to generation in the accumulation of history. Food documentaries not only show the rich and diverse food types but also use stories full of fireworks to record the inheritance and promotion of Chinese traditional culture and Chinese civilization by people in this era.

Starting from "A Bite of China", food documentaries have begun to use the "food + human relationship story" model to explore the deeper emotional connection between people and food. It can be seen that these documentary production teams continue to expand the boundaries of food documentaries. Continue to try to leap from a purely gourmet documentary to a humanistic documentary.

Only the lively stories composed of pyrotechnics can impress the audience, and the humanistic content can sublimate the core of the documentary. An important development trend of food-themed documentaries in the future is to go from recording food to taking food as a perspective to record character stories and urban culture and to dig deeper into the cultural significance of food in a way that is closer to the life scenes of the Chinese people.

Although food culture has a natural international character and is an excellent theme for international communication, domestic food documentaries do not simply present the richness and diversity of Chinese food, but also show the humanistic stories behind the food, and convey the profound livelihood of the people and the people. The important thinking of this foundation has become an important window for the world to understand China. Making full use of the delicious delicacies of Chinese food culture is a commendable cultural phenomenon.

The popularization and promotion of Chinese cuisine in the world have led to the dissemination and promotion of the Chinese culture it carries, which invisibly consolidates and strengthens the soft power of Chinese culture. More and more food documentaries, short food videos, and other content products build the image of the country from the perspective of civilians and record the comprehensive, three-dimensional, and real China in a vivid and vivid way by showing the living conditions of ordinary people.

Documentary film director Chen Xiaoqing once said: "Food is the best goodwill ambassador." The food documentary not only introduces Chinese food with spectacle images and dramatic stories but also uses food as a way that contemporary audiences and even world audiences can understand. This means, to explore the world outlook, values,

and choices of lifestyle and interpersonal relationships that belong to Chinese culture (Li, 2013).

Traditional food culture is an important part of the splendid culture of the Chinese nation. It is a concentrated expression of people's production and lifestyle for thousands of years. It represents the spirit and temperament of a nation. As a food documentary, "A Bite of China" presents the production and inheritance of traditional Chinese food, as well as its rich cultural connotation, from multiple angles and different sides with a quick and easy narrative rhythm, exquisite and delicate pictures.

"A Bite of China" is successful because the main line of each episode adopts a fragmented editing method, combining and grafting between different regions, telling the change of the same kind of food between the north and the south. The documentary uses taste to create a true story. The question discussed from a cultural perspective is not just as simple as "eating". From traditional labor to food innovation, the hardships of life and the wisdom of generations, the inheritance, and changes of Chinese "eating" have gradually highlighted its unique characteristics and national temperament. "China on the Bite of the Tongue" is an ode to food for ordinary workers. It conveys the thinking and taste aesthetics that Chinese people have produced during work for thousands of years. It is precise because of these that this documentary presents a unique charm.

The documentary "A Bite of China" is not only to introduce us to the cuisines of various places but also to spread us a traditional Chinese food culture, a food culture that is widely spread in this fertile soil. This is not just to allow me to temporarily meet my visual needs, but more importantly, there are too many things worthy of our memorial and learning. I want to pass on this culture. Through our understanding and research of food culture, we can show the culture of the ritual and ethics that food brings to our Chinese lives from multiple aspects of Chinese cuisine; show the Chinese people's "not tired of eating fine, not tired of fine food". At the same time, we must make full use of the form of mass media to spread Chinese culture to farther places, infect everyone in the world with our culture, and enhance the charm and international influence of Chinese culture.

The theme of "A Bite of China" revolves around the Chinese people's pursuit of food and life, and uses specific character stories to tell the ecological food in various parts of China. There, Chinese delicacies showed the audience the rich experience accumulated by the Chinese in eating, the vastly different eating habits, and unique taste aesthetics, as well as the oriental wisdom that has risen to the level of wisdom of life and life values.

Chinese food culture is one of the traditional Chinese cultures. The documentary "A Bite of China" carries the Chinese nation's long-standing and extensive food culture through the mass media. With the increase of China's international influence, cultural collisions between countries have become increasingly fierce, which has successfully aroused the attention of people from all countries to Chinese culture. Compared with the cultural, historical, and geographic dimensions of understanding China, food should be a more convenient way.

"A Bite of China" is not only a food documentary, but also drove the development of many hometown food industries, and brought opportunities for the development of food tourism to the underdeveloped areas in remote mountainous areas. Shows the world the exquisite and long-standing history of Chinese food culture. "Food" also entrusts people's inner feelings. For example, eat rice dumplings at the Dragon Boat Festival, moon cakes at the Mid-Autumn Festival, and glutinous rice balls at the Lantern Festival. A series of simple foods entrusted all kinds of emotions in people's hearts. The most lively and grand festival for the Chinese is the Spring Festival. The "Reunion Dinner" is the grandest event on New Year's Eve. The family gathers together, and the sumptuous food symbolizes harmony and happiness, just like "A Bite of China". People's best wishes for the family are a kind of emotional sustenance. This way of pinning food and emotion together and expressing emotions with food is also a unique way for Chinese people. The Chinese documentary A Bite of China spreads Chinese food culture so that more people can feel the beauty of Chinese food culture.

"A Bite of China", as the first multi-episode food documentary, has been widely praised and has a high audience rating. The film mainly shows Chinese regional food culture and presents the audience with a thick folk picture of Chinese food. The expression method of the works is worthy of reference for food culture programs.

The use of a narrative technique in "A Bite of China" avoids the boring feeling of traditional documentaries and increases the audience's love for documentaries. The

narrative of the documentary mainly emphasizes the plot characteristics in the creative process, in order to strengthen its dramatic expression, amplify the conflicts and contradictions in life, and present it to the audience. But in principle, it is necessary to ensure the authenticity of the recorded content, select representative themes on this premise, and enhance the visibility of the documentary through the setting of suspense and the change of rhythm, and enhance the artistic expression of the documentary.

The storytelling narrative rhythm in the documentary is directly related to the audience's mood and viewing psychology. For a successful documentary, the opening, the main paragraphs, and the ending narration must be focused, clear, and the overall style must be unified and coordinated. In the narrative paragraphs of "A Bite of China", the mainline is the center, and the material combing and logical analysis are carried out to get rid of the traditional time and space concepts. In the episode "Gifts from Nature", the story frame is constructed through different geographical landscapes such as plateaus, mountains, forests, lakes, etc., and under this framework, "Zo Ma picking matsutake", "Lao Bao's winter bamboo shoots", and "Jiayu" are described respectively. "County picking lotus roots" and other stories. These stories have been carefully sorted out, and the connection is just right. Every three to five minutes, there is excitement, and the climax is repeated so that the audience always maintains a strong curiosity in the ratings. Moreover, the film editing rhythm is very fast, which is different from other domestic documentaries. The average lens length in the narrative is 5-10 seconds. The rhythm changes are mainly manifested in each paragraph, through different picture lengths, making the whole documentary vivid and aesthetically pleasing.

Sound effects and music are also important artistic elements in documentary narratives. In "A Bite of China", sound effects and music are regarded as important artistic elements for documentary narratives. During the entire production process, not only the control of the narrative method and the rhythm of the picture but also the processing of sound effects has been strengthened. For example, when cooking dishes in a pot, the use of simultaneous sound highlights the scene and mood of the time, which is highly rendering power and further enhances the appeal of the story. In the film, when the delicious food first appeared in front of the camera, the music was descriptive, leading the audience to pay attention to every detail in the film. Then, with music as a supplement, in order to make the audience feel immersive. When the passage that evokes the audience's appetite is finished, and the film enters the introduction, the empty scene, etc., it will play more

cheerful music, allowing the audience to watch the story in the film easily and happily. In the paragraphs that are biased towards the discussion, the focus is on music, allowing the audience to shift their attention to the commentary center. Among them, in the storytelling of documentaries, the important task of music and sound effects is to adjust the audience's attention at any time.

Exquisite pictures can fully mobilize the audience's visual senses, deepen the audience's visual impression, and are the basis of storytelling. "A Bite of China" is the first food documentary filmed in China that uses high-definition equipment to restore the food production process to the extreme. While arousing the appetite of the audience, it also makes the audience constantly face visual impact, which stimulates the audience's senses time and time again.

In documentary filming, cameramen use multi-camera, multi-angle, and multi-scene shooting to make the pictures, scenes, and angles more exciting and rich, and it also facilitates the editing and rhythm control in the later stage. For example, in the fourth episode, the scene of Kim Sun Hee returning home was filmed through a boom. As her daughter entered the house and called to her family, the boom began to slowly rise from the door until the courtyard, showing the audience a Warm picture. Therefore, the success of "A Bite of China" also depends on its exquisite pictures. The beauty of its changes deepens the audience's visual impression.

The success of the documentary "A Bite of China" was not achieved by accident. The reason why it was able to get rid of the boring characteristics of previous documentaries and win the recognition of the audience is mainly that it tells the stories of ordinary people and uses high-quality images and The international production method not only arouses people's appetite, but also shows people the national culture and long history contained in ordinary food, and conveys the feelings of ordinary people.

2.10 Knowledge Gap Found from Past Studies

In this study of "A Bite of China", the researcher think the knowledge of Chinese geography in the documentary of "A Bite of China" is very important because many traditional Chinese cuisines are closely related to local geographical factors. People in different places in China have different tastes and food cultures, which are related to local specialties and geographical factors. Different geographical conditions can create different

products. China is vast and rich in resources. It is precise because of these differences in geographical conditions that there are many food cultures and local characteristics. Below the researcher will focus on the knowledge of difference in the Chinese geography and food culture.

1. The documentary will increase the knowledge on the geographical difference in the agricultural planting.

The knowledge of agricultural planting and the distribution of climate determine agricultural planting. For example, wheat in the north is made of flour in Shanxi. Rice in the south is made of rice noodles in Yunnan. The diversity of climate also determines different eating habits and lifestyles, such as salty in the north and sweet and spicy in the south. In addition, it also has important reasons for the climate of food stores everywhere.

Different geographical environments, such as topographic factors, have a lot of delicious food for fish near the river and sea. In the grassland, the eating method of meat is another matter. Different topographic factors form a variety of animal and plant species, and people have more choices to use local materials. The above are the two most important factors. What soil is left, the impact of human migration on diet, and the impact of cultural transmission on local diet are not very important.

The terrain of China is complex and diverse. Different geographical environments (such as oceans, grasslands, mountains, forests, basins, and lakes) in China create different living customs and different eating habits. "A Bite of China" takes us all over the north and south of the river to taste different beautiful foods in different regions. The researcher thinks that the most interesting is the second episode of The Story of Staple Foods. Due to the precipitation in the South and North Due to different natural conditions such as solar radiation, people living in different regions can enjoy different rich staple foods. For example, the climate in Northern Shaanxi is dry, and millet has become the favorite staple food of local people. The southern region is suitable for growing rice, and rice has become an indispensable thing on our dinner table.

"A Bite of China" brings us visual delicious enjoyment, makes us feel the breath of life in different regions and shows the wisdom of people using different natural conditions to create various delicacies.

2. China and geography on A Bite of China

In terms of staple food structure, due to different hydrothermal conditions, wheat is mainly planted in the north, and rice is mainly planted in the south, so the pattern of "wheat in the north, rice in the south" is formed. In addition, the cooking skills of China's "eight major cuisines" have their own characteristics. It is known as "sweet in the south, salty in the north, spicy in the East and sour in the west". Its formation is also related to the geographical environment. Taking the formation of "sweet in the South and salty in the north" as an example, it is related to the climate difference between the South and the north of China. Northern China is located in the warm temperate zone. It is cold and dry in winter, hot and rainy in summer, and the annual temperature range is large. In the past, even a small amount of vegetables were difficult to survive the winter. At the same time, they were not willing to "squander" for a while. Northerners pickled the vegetables and slowly "enjoyed them". In this way, most people in the north also formed the habit of eating salty. The south is rainy and has good light and heat conditions. It is rich in sugarcane. Compared with the north, vegetables are recommended several times a year. Southerners are "surrounded" by sugars, so they naturally develop the habit of eating sweets. Northerners do not like sweets, but sugar was rare in the past, so they had to use "salty" instead of "sweet" to adjust their taste. Although there is no shortage of sugar in the north, once the taste is formed, it can not be changed overnight. Shanxi people can be jealous, which can be described as the first of "Western acid". People in Fujian and Guangxi like to eat sour bamboo shoots. The sourer they are, the more they can show the level of the producer. Dai people also like sour bamboo shoots. Stewed chicken with sour bamboo shoots is a traditional dish. Why do "Westerners" in Shanxi and other places like sour? The reason is that there is a lot of calcium in the soil and water of the Loess Plateau, Yunnan Guizhou Plateau, and its surrounding areas. Therefore, their food contains more calcium. In this way, through diet, it is easy to cause calcium deposition in the body and form stones. Through long-term practical experience, the working people in this area have found that eating more acidic food is conducive to reducing diseases such as stones. Over time, they gradually formed the habit of eating acid. "Guizhou people are not afraid of spicy food, Hunan people are not afraid of spicy food, and Sichuan people are not afraid of spicy food."

The food custom that likes to eat spicy food is mostly related to the humid climate and geographical environment. The eastern part of China is located along the coast. The

Korean nationality in the northeast also has a humid and rainy local climate, wet and cold in spring. Although Sichuan is not located in the East, it is located in the basin, which is humid and foggy, and there is no sun all year round. This climate causes the surface humidity of the human body to be equal to the saturated humidity of the air, so it is difficult to discharge sweat, which makes people feel bored and uneasy. Over time, it is also easy to suffer from rheumatism, cold evil, weakness of the spleen and stomach, and other diseases. Eating hot peppers makes you sweat all over. Of course, sweat can be discharged easily. Eating hot peppers often can expel cold and dampness, nourish the spleen and strengthen the stomach, which is very beneficial to health.

2.11 What makes Documentary "A Bite of China" a Breakthrough in the International Documentary Market?

(1) Documentary "A Bite of China" promote Chinese food culture, reflecting Chinese traditional culture that Chinese people awaited despite the fact they are being disrupted by the technology.

In recent years, the development of researcher country's documentary has made certain breakthroughs, and some excellent documentaries have been able to form a certain degree of competitiveness in the international documentary market. But on the whole, there is still a certain gap between the overall level of researcher country's documentaries and developed countries. This requires our documentaries to continuously explore and learn, not only to learn the creative concepts, production experience and market operation models of foreign excellent documentaries. We must also be good at discovering and developing our own advantages. Our documentaries should pay attention to combining my country's traditional and excellent culture with documentaries when creating, starting with themes that are familiar to the public, relying on international mainstream production methods and market-oriented operation models to make documentaries a Chinese tradition. An excellent carrier of culture, through documentaries to convey excellent Chinese culture.

"A Bite of China" is undoubtedly a very successful work. It starts with the food that is closely related to people's daily life, integrates the Chinese culture and emotions into the food, and draws on the production experience and operation of excellent foreign documentaries. The model successfully combines the traditional culture of our country with the documentary. The success of "A Bite of China" shows that my country's documentary market still has broad prospects for development. It has changed the image of

Chinese documentaries in the minds of audiences, and enhanced the social and international influence of my country's documentaries. The development of China has set an example, and we believe that it will also guide and drive our country's documentaries onto a more prosperous development path.

As the saying goes, food is the most important thing for people. Any country in the world has traditional dietary politeness, which reincarnates with other politeness in history. In a country with a long history of politeness in the East, there are coveted mountain treasures and delicious ileum, which touch the nerves and taste buds of hundreds of millions of people all the time. In the process of watching "A Bite of China", the barrage drifts across from time to time. Students studying in other countries on the other side of the ocean miss their hometown. The food in their hometown can best represent their hometown and place their thoughts on the wanderers. When introducing some cuisines, there are always words like "this is my hometown food", which is full of pride and pride in my hometown. For thousands of years, the Chinese have relied on mountains and rivers. The vast territory also brings differences in diet. But even if the difference is great, there is also the taste of home and hometown in the diet. The researcher think many people look at "A Bite of China", not only because the saliva it arouses excites us, but also because we "see" the taste of home from the local diet.

The more precious the delicacy, the more ordinary it looks, and it has always been. The best food is only left to the most hardworking people. As long as they have constant trust and respect for nature, every family will get a sweet return. With a thousand hands, there are a thousand flavors. Chinese cooking is very mysterious and difficult to copy, from deep mountains to downtown. There is no secret in the kitchen. "A Bite of China" is filled with love is precious food. The philosopher Feuerbach has a famous saying that man is what he eats food. "A Bite of China" is not just a documentary about eating.

"Watching the bamboo shoots dugout, the ham hung up, the fishing net glittered, the steamed bread with white flowers and steam opened, and the crisp sound of ramen beating on the chopping board... All made people cry with excitement. What a lovely China !" from "A Bite of China" to the hometown in the taste buds, the messiness has shown by the film reflects the uniqueness of the film —— "Through the window of food, we can see more Chinese people, the relationship between people and food, and the relationship between people and society". Chinese people talk about eating, not just three

meals a day to quench thirst and hunger. It often contains the philosophy of Chinese people to know and understand things. The culture of eating has long gone beyond "eating" itself, obtained a deeper social significance. Because of this, Chinese food culture also represents part of Chinese traditional culture.

Every ordinary person, at a certain moment, participated in the creation of an extraordinary epic on "A Bite of China". The wisdom, heart awareness, and understanding of ancestors, every moment of delicious food, are created and passed on from generation to generation. From hand to mouth, from mouth to heart, Chinese people continue their unique perception of life. Looking at the natural and real smiles of those lovely people at the end of each episode, the researcher really feel the greatness and wisdom of the Chinese people, integrated into the diet and heart.

In recent years, with the innovation of science and technology, especially the development of Internet technology, economic and cultural exchanges worldwide have become more and more frequent, which to a large extent has also promoted the development of my country's economy and culture. With the continuous deepening of my country's reform and opening up and the rapid development of my country's economy, the huge Chinese market is getting more and more attention. Some excellent foreign film and television cultural works have entered the Chinese market one after another, and some of our excellent film and television works are correspondingly Going overseas. However, compared with some excellent foreign documentaries introduced to the Chinese market and other types of film and television works in my country, the development of China's documentaries over the years has been in a tepid state, and occasionally one or two excellent works will appear. But it is also difficult to cause a big sensation.

"A Bite of China" sweeps away the sluggish performance of Chinese domestic documentaries in the documentary market, and uses food as a carrier to export and spread Chinese culture. It not only refreshes many records in the history of Chinese documentaries, but also promotes the development of related industries. Liu Wen, director of the CCTV Documentary Channel (CCTV-9) and chief producer of "A Bite of China", summed up the enlightenment of "A Bite of China" on the development of documentary films in the future, and mentioned: "First, documentary creation needs Down-to-earth: Second, documentary creation must gather popularity; third, documentary must have confidence in going overseas."(Liu , 2015).

(2) Be "grounded" in the topic selection

Documentaries must pay attention to life, the times, and ordinary people in order to arouse the emotional resonance of the audience and the general attention of the society. This is what Liu Wen concluded, "The creation of documentaries must be grounded." "A Bite of China" uses food as the topic, and tries to avoid focusing on the exquisite food of high-end hotels. Instead, it turns its attention to the three meals a day of ordinary people's homes and pushes the kitchens of ordinary people's homes to the camera. Through the display of the eating habits and food preferences of ordinary people across the country, it reflects the traditional culture of the Chinese nation and the emotional and spiritual outlook of the Chinese working people. The work pays attention to both life and ordinary people, and at the same time, through the telling of ordinary people's family stories, it makes the audience feel emotionally resonant, and thus arouses the general attention of the society. It can be described as the best interpretation of this "groundedness". The quality of the subject matter plays a vital role in the success or failure of the work. Good themes are often easier to cut into and explore, and the chances of successful creation are greater. On the contrary, the chance of successful creation is relatively small.

In addition to being "down-to-earth", a good subject should also have a certain degree of ideology and sufficient "gold content". The ideological nature can be that the subject matter touches the social contradictions, reveals the essence of the times, reflects the spirit of the times, or can contain the universal survival value and moral significance of mankind. However, it is not only the major themes that have an ideological nature. Documentaries can also focus on ordinary life. Real people and real things, see the big from the small and dig deep ideological connotations from it.

The gold content of the subject matter is expressed in the sense of the times and freshness of the subject matter. It does not follow the trend of marginal subjects or actively evade mainstream topics, but shows the consciousness of paying attention to mainstream social issues and major historical events. In addition, the "golden content" can also be expressed in the subject matter. In terms of the story and conflict in the development of the characters and events involved, such stories, plots, and conflicts are more likely to arouse the interest of the audience, which can also provide rich materials for the work, and can organize the structure of the workup and down (Liu , 2015).

(3)"Gather people" in narrative

Documentaries should be close to society, life, and ordinary people. They should see the big from the small, know the work from the small, use stories to convey value, and use emotions to resonate. "A Bite of China" uses a specific narrative method that is inseparable from the daily life of Chinese people.

The basic means of survival is used as an entry point, and ordinary people in life who are rushing to eat as the main body of traditional culture carry out grand narration from the perspective of ordinary people. As the "People's Daily" said in its review on May 21, 2012: "A Bite of China" tells us that even the grand theme of "patriotism" can be full of details and warmth; even to spread the image of China to the outside world, Should also show the joy, anger, and joy of ordinary Chinese; even purely commercial programs can achieve a win-win between art and economy. "A Bite of China" adopts the fragmented and fast-paced narrative commonly used in foreign documentaries, Narrative shooting, and narrative techniques. In the process of introducing various foods, combined with the complete process of local residents from collecting, transporting, processing to finished products, using real characters as clues, the complex craftsmanship is transformed into vivid stories, And attract the attention of the audience through the presentation of contradictions, the setting of suspense and the tortuous storyline (Liu , 2015).

(4) In the production method, we must update the creative concept

"A Bite of China" is a documentary with world-class standards. The filming and production of the program follow an international narrative style and draw on the production experience of excellent foreign documentaries. For example, the film crew introduced the role of "preliminary investigator" for the first time, which has been a practice in Western documentaries for many years. In order to improve the quality of the work, The film crew hired foodies Cai Lan and Shen Hongfei as consultants. In the creative team of "A Bite of China", only the editor-in-chief Chen Xiaoqing is the official director of CCTV's Documentary Channel, and most of the rest are freelancers with their own relevant documentary experience. This team formation method can be more concentrated The outstanding forces of society, give full play to personal expertise, and improve the professional level of documentaries.

In the process of shooting and editing, the creative team of "A Bite of China" used Sony PMIW-F3 cameras and Canon 5Dmark3 cameras commonly used in foreign

documentaries, and used a large number of unconventional photography methods such as macro photography and frame-by-frame photography , So that the entire film has a strong visual impact. In order to do a good job in editing "A Bite of China", the creative team also set up a special study group to study the classic documentary formats such as "America: Our Story" and the BBC documentary "Beautiful Planet", thereby enhancing the film's international quality(Liu , 2015).

(5) Pay attention to the role of new media in promotion and marketing

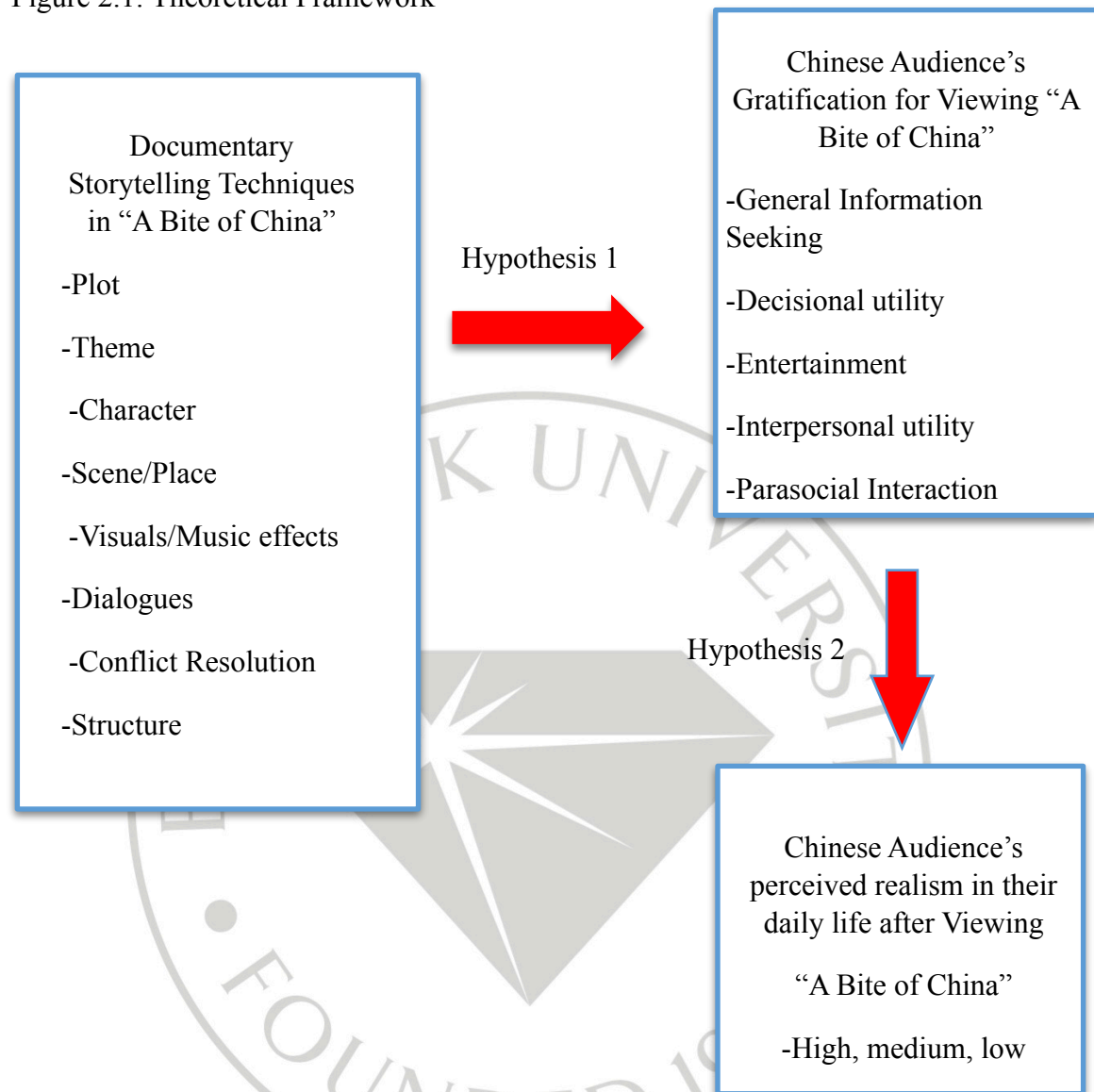
The popularity of "A Bite of China" is inseparable from the promotion and promotion of the Internet. As soon as the program was broadcast, the operation team opened the official website of "A Bite of China" on the CNTV Documentary Channel. On the official website, there are mainly high-definition videos of documentaries, highlights, seminar records, interviews with the main creators, behind-the-scenes stories, and Comments from various parties and the voices of the audience. By integrating the festival's video data and background information, the audience can have a more comprehensive understanding of the film's information while watching the documentary. In addition, the program's operation team also makes full use of Weibo and other related social networking sites to create momentum for the broadcast of the film and do word-of-mouth marketing.

"A Bite of China" was broadcast on CCTV , the editor-in-chief Chen Xiaoqing also served as a guest on Sina Weibo "WeChat Interview" and had an hour of exchanges and interactions with netizens. During this hour, the netizens totaled 2,593 questions were asked, covering multiple aspects such as program production, ratings feedback, and ratings expectations, which further expanded the space for the program's network promotion and gained widespread attention.

It is true that compared with excellent foreign documentaries, the overall performance of my country's documentaries is still not satisfactory and has not reached the height it should have. There is still considerable room for improvement in both production and operation modes. The success of "A Bite of China" has set a new example for the creation of Chinese documentaries in the selection of topics, production and marketing. Documentary creators in my country should seize this opportunity and learn from the best. On the basis of the documentary production experience, we will make certain innovations to enhance the social and international influence of my country's documentaries(Liu , 2015).

2.12 Theoretical Framework

Figure 2.1: Theoretical Framework



Hypotheses

Hypothesis 1: Perception of storytelling techniques significantly influence Chinese audience' media gratification for viewing documentary film "A Bite of China".

Hypothesis 2: Media gratification of the documentary film significantly influences Chinese audience' perceived realism in daily life after viewing documentary film "A Bite of China".

CHAPTER 3

METHODOLOGY

3.1 Research Design

This research used a survey methodology to examine the influence of storytelling techniques in Documentary "A Bite of China" on the media gratification and perceived realism among Chinese viewers.

3.2 Population and Sample Selection

The population of this research consisted of TV viewers who are exposed to the documentary "A Bite of China" broadcasted via CCTV series from May 14 to May 22, 2012. They can be both males and females, aged from 18 years old, and Chinese citizens who had watched the documentary "A Bite of China". Since the population number is unknown, the researcher will overall calculate the sample size. With a confidence level of 90%, 200 CCTV series viewers were selected using purposively using convenience sampling. The sample was selected based on their viewership in watching the documentary "A Bite of China" with at broadcasted via CCTV Channel for 7 episodes from May 14 to May 22, 2012.

3.3 Research Instrument

The researcher shared the web of questionnaire to Chinese adults online to collect the data. The questionnaires were distributed to the popular social media and documentary review sites in China, such as Wechat and Weibo. At the same time, because of the sample of this survey is a adult group that has seen the documentary "A Bite of China", so in order to improve the efficiency and accuracy of the questionnaire, the questionnaires were also distributed to the forum of the documentary and documentary "A Bite of China".

The questionnaire was divided into 4 parts, including personal information about the sample, viewers' perception of storytelling techniques elements, and viewers' documentary

media gratification for the documentary "A Bite of China", and their perceived realism.

The details were as follows:

Part I: Personal data of the respondents

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 documentary "A Bite of China", if respondents select "No" (I have never watched the documentary "A Bite of China"), 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 II: Viewers' perception of storytelling techniques elements of the documentary

This section aims to measure Chinese viewer's exposure to the storytelling elements of the documentary "A Bite of China". And, this section will be divided into eight parts according to 8 storytelling elements of the documentary, including plot, theme, character, scene, visuals, dialogues, conflict resolution and structure. Each part has three questions to test whether the respondents remember to touch the elements when watching the documentary "A Bite of China", using likert scale, arranging from 1- Very low perception, 2- Low perception, 3-Medium perception, 4-High perception, and 5-Very high perception.

Criteria	Meaning
4.51 - 5.00	Very high media gratification
3.51 - 4.50	High media gratification
2.51 - 3.50	Medium media gratification
1.51 - 2.50	Low media gratification
1.00 - 1.50	Very low media gratification

Part III: Viewers' documentary media gratification for the documentary "A Bite of China"

This section gathered the opinion of viewers' documentary media gratification for the documentary "A Bite of China". This study used gratification sought and obtained scale by Rubin, Palmgreen & Sypher (1994) this section is divided into 5 parts, including general information seeking, decisional utility, entertainment, interpersonal utility and parasocial interaction, each part have 3 related statements, there are 15 questions in total in this part using 5 point-likert scale, arranging from 1 strongly disagree, 2 disagree, 3 neutral, 4 agree, 5 strongly agree.

Part IV: Viewers' perceived realism of the documentary

This section gathered the opinion of viewer's statements about the viewers' perceived reality of the documentary "A Bite of China". For each statement, viewers can choose the scale that best express own feeling about how the documentary "A Bite of China" reflect the reality in your life, by arranging from 5 strongly agree to 1 strongly disagree. And there are 5 related statements under parts that indicate the level of consent of the viewers to the statement about the perceived realism of the documentary "A Bite of China".

The survey was translated into two languages, Chinese and English, in order to ensure that the participants understood fully each question and answered correctly to what they had been asked. The congruence between the Chinese and English sections was checked by a communication expert who was fluent in both languages. The questionnaire was sent to an expert in the field to check on content validity that the questionnaire items are investigating the variables they are intended to measure and can answer to all stated research objectives which signified that the questionnaire is of high reliability.

3.4 Instrument Pretest

Prepare for Instrument Pretest

When pretesting a questionnaire, researcher focus on:

1. Comprehension

Respondents understand the aim of the survey and the wording of the introduction and questions.

2. Logic and flow

Items in the questionnaire follow a logical order and nothing seems out of place or confusing. At the same time, question order doesn't set up conditions for bias.

3. Acceptability

None of the questions are likely to cause offense or touch on sensitive subjects in an inappropriate way.

4. Length and adherence

The questionnaire experience isn't too effortful and most respondents can make it through to the end without losing interest and focus.

5. Technical quality

The survey platform operates smoothly and there are no UX issues.

6. Introduction and gaining consent

The introduction sets out the aim and scope of the research clearly and allows users to give informed consent before they take the survey. (Fisher , 2020)

Instrument Pretest methods

1. Respondent debriefing

This means running questionnaire on a small number of respondents prior to sending it out to the entire sample.

2. Expert evaluation

The questionnaire can be dramatically improved by feedback from two types of experts:

Topic experts who have deep knowledge and expertise about the subject matter of the questionnaire.

Questionnaire methodologists have expertise in how to collect the most accurate data for the research questions.

These expert evaluations can help shape the content and form of the questionnaire and result in better data quality and more valuable insights.

3. Experiments

Splitting a pretest sample of respondents into groups and testing different variations of questionnaire design and content can be a powerful way to understand the results

researcher get when you field your main questionnaire. These experiments are particularly useful for understanding how changes in question-wording, questionnaire design, visual layout, question order, and many other methodological factors may influence the data researcher collect.

4. Pilot surveys

As researcher described, testing the final version of the questionnaire project from start to finish can be very valuable. To do this, researcher should recruit a small sample of the target population. Researcher use a sample of about 30 respondents for these pilot studies, or 'soft launches,' unless researcher need to do additional questionnaire testing across different demographics.

A pilot survey can give researcher a sense of the kind of responses will receive and any issues that may arise during the real questionnaire period. Pilot studies often serve as a 'dry run' and are typically done just before fielding the questionnaire to the entire sample. It's usually a good idea to include some evaluative questions within the pilot questionnaire, such as respondent perceptions of the length or difficulty of the questionnaire, satisfaction with taking the survey, etc.

3.5 Data Collection Procedure

In order to proceed with the questionnaires, the researcher had disseminated the questionnaire via email and utilized the social media channel to reach the sample. The population of this research consisted of TV viewers who are exposed to "A Bite of China" documentary in CCTV series. They can be both males and females with aged from 18 years old, and Chinese citizens. The sample was 200 CCTV series viewers.

The questionnaire included a letter explaining the purpose of the study and notified the subjects that all the information was confidential and that would be used for academic purpose only. The participants were allowed one week for respondents to complete the questionnaires. They would be given some amount of time to complete the questionnaires and after collecting all data, the researcher carefully observed each question that the participants have answered. Finally, the researcher prepare raw data into an Excel file and prepare for data analysis.

The questionnaire was pretested to check the reliability of the questionnaire. The pretest results is as follows:

Table 3.5.1 : Reliability of the questionnaire

	Cronbach's Alpha	N of Items
Overall questionnaire	.91	44
Storytelling technique	.891	24
Plot	.446	3
Character	.656	3
Theme	.591	3
Scene	.703	3
Dialogue	.784	3
Conflict Resolution	.599	3
Visual and Music effect	.718	3
Structure	.615	3
Media gratification	.885	15
General information seeking	.704	3
Decisional utility	.612	3
Entertainment	.785	3
Interpersonal utility	.775	3
Parasocial interaction	.557	3
Perceived Realism	.420	5

3.6 Data Analysis

The collected data were analyzed using a statistical package. The descriptive statistics included frequency and percentage to explain the demographic information and the responses of the respondents and their perceptions towards portrayal of "A Bite of China" documentary in CCTV series.

Hypothesis 1: Perception of storytelling techniques significantly influence Chinese audience' media gratification for viewing documentary film "A Bite of China".

Independent variable: Perception of storytelling techniques.

Dependent variable: Chinese audience' media gratification for viewing documentary film "A Bite of China".

Statistical analysis: Regression analysis

Hypothesis 2: Media gratification of the documentary film significantly influences Chinese audience' perceived realism in daily life after viewing documentary film "A Bite of China".

Independent variable: Media gratification of the documentary film.

Dependent variable: Chinese audience' perceived realism in daily life after viewing documentary film "A Bite of China".

Statistical analysis: Regression analysis

The questionnaires that were used in this research produced the data for the research in the form of interval data. Two sets of the interval data were used in order to support or reject hypotheses as well as to respond to the research questions of the study. Throughout this chapter, the fundamental concept of the research methodology used in the research has been explained. This includes the technique of selecting group sampling, the construct of the research instruments together with how they were tested in terms of reliability. The fourth chapter will discuss the research findings of this study.

3.7 Demographic profile of the respondents

As shown in Table 3.7.1, the descriptive findings revealed that respondents have watched the documentary "A Bite of China"(100%, n=200).

Table 3.7.1 : Frequency and percentage of whether respondents have seen the documentary “A Bite of China”

	Frequency	Percent
Yes	200	100.0
No	0	0
Total	200	100.0

As shown in Table 3.7.2, the descriptive findings revealed that majority of the respondents aged 24-29 years old (48.5%, n= 97), 30-34 years old (22.5%, n=45), more than 34 years old (21%, n = 42), 18-23 years old (8%, n = 16), respectively.

Table 3.7.2 : Frequency and percentage of respondents' age

Age	Frequency	Percent
Age 18-23 years old	16	8.0
Age 24-29 years old	97	48.5
Age 30-34 years old	45	22.5
More than 34 years old	42	21.0
Total	200	100.0

As shown in Table 3.7.3, the descriptive findings revealed that respondents were male (46.5%, n= 93), and female (53.5%, n=107). The majority of respondents were female.

Table 3.7.3 : Frequency and percentage of respondents' gender

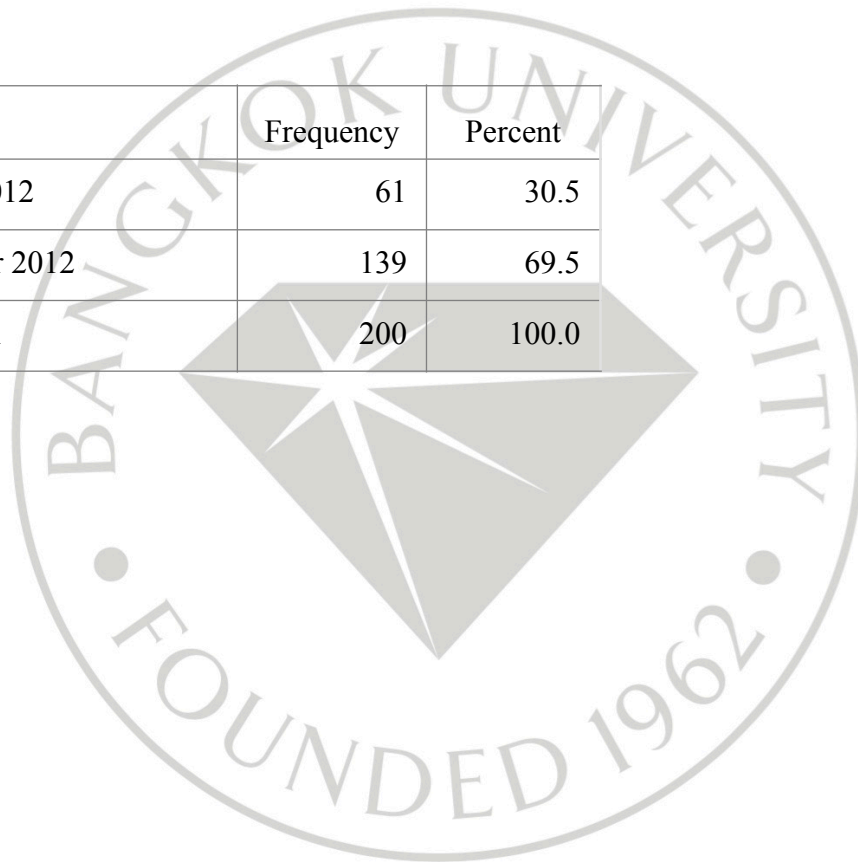
Gender	Frequency	Percent
Male	93	46.5

Female	107	53.5
Total	200	100.0

As shown in Table 3.7.4, the descriptive findings revealed that respondents watched the documentary “A Bite of China” in 2012 (30.5%, n=61) and after 2012 (69.5%, n=139), with the majority of respondents watching after 2012.

Table 3.7.4 : Frequency and percentage of respondents’ watching in the year 2012 or after 2012

Year	Frequency	Percent
In 2012	61	30.5
After 2012	139	69.5
Total	200	100.0



CHAPTER 4

FINDINGS

In this chapter, the researcher reported the results of data analysis of 200 respondents. And, this chapter presented the descriptive findings and inferential findings. The objective of the research is to examine the influence of documentary "A Bite of China" storytelling techniques about Chinese food culture on Chinese audiences' media gratification of Chinese food culture and their perceived 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 Descriptive Findings of the Study

4.2 Testing Hypothesis Findings of the Study

4.1 Descriptive Findings of the Study

The researcher used the following criteria to media gratification for the documentary "A Bite of China", in this part, respondents rated all items by five scales. The scores were set for each level as follows:

The criteria for interpreting the meaning of the perception of storytelling techniques is as follows:

4.51 - 5.00 Very high perception

3.51 - 4.50 High perception

2.51 - 3.50 Medium perception

1.51 - 2.50 Low perception

1.00 - 1.50 Very low perception

As shown in Table 4.1.1, the descriptive results found that the respondents were exposed to eight elements of storytelling portrayed in the documentary "A Bite of China" at the low perception level (Mean = 1.720, Std. Deviation = .303). When examining each storytelling element, descriptive findings revealed that respondents perceived character at low perception level (Mean = 1.593, Std. Deviation = .463), plot at low perception level

(Mean = 1.506, Std. Deviation = .379), conflict resolution at low perception level (Mean = 1.968, Std. Deviation = .496), scene at low perception level (Mean = 1.746, Std. Deviation = .484), dialogue at low perception level (Mean = 1.991, Std. Deviation = .581), visuals at low perception level (Mean = 1.800, Std. Deviation = .487), theme at low perception level (Mean = 1.628, Std. Deviation = .439), and structure at low perception level (Mean = 1.526, Std. Deviation = .432), respectively. The findings suggested that Chinese viewers perceived plot, resolution, scene, dialogue at the low level, followed by visuals, conflict, and structure at the low level, respectively.

Table 4.1.1: Descriptive Statistics of storytelling in "A Bite of China"

Descriptive Statistics		
	Mean	Std. Deviation
1.This documentary is mainly about Chinese food in our life.	1.44	.517
2.This documentary presented the contents about Chinese food made by villagers in China.	1.59	.620
3.This documentary talked about the steps to cook Chinese food.	1.49	.540
Plot	1.5067	.3794
4.The main characters in this documentary are the makers of food from all over China.	1.61	.574
5. The characters in this documentary made the food of their hometown.	1.58	.578
6. The characters in this documentary have cooked local food specialties in their hometowns.	1.59	.652
Character	1.5933	.4632

(Continues)

Table 4.1.1 (Continues): Descriptive Statistics of storytelling in “A Bite of China”

7.This documentary want people to remember the art of cooking Chinese food.	1.55	.538
8.This documentary wants people to recognize the importance of family relationship in the community.	1.74	.718
9.This documentary wants to make people remember the unique process of cooking local Chinese food.	1.60	.585
Theme	1.6283	.4397
10.The scene of China local countryside appeared in the documentary.	1.84	.624
11.The scene of China local snack shop appeared in the documentary.	1.76	.636
12.The scene of China local food market appeared in the documentary.	1.65	.641
Scene Place	1.7467	.4845
13.The dialogues of China local food market traders appeared in the documentary.	1.96	.667
14.The dialogues of China local snack shop customers appeared in the documentary.	1.91	.738
15.The dialogues of China countryside farmers appeared in the documentary.	2.11	.707

(Continues)

Table 4.1.1 (Continues): Descriptive Statistics of storytelling in “A Bite of China”

Dialogues	1.9917	.5811
16.The Chinese food is facing competition from foreign fast food.	2.07	.688
17.Many local and traditional Chinese foods are in danger of being forgotten among new generation.	1.85	.624
18.This documentary makes people understand the conflict between food cultures.	1.99	.723
Conflict Resolution	1.9683	.4963
19.The music in this documentary is rich in Chinese tradition.	1.78	.566
20.The visuals in this documentary is rich in Chinese countryside.	1.83	.635
21.The visuals in this documentary is rich in Chinese nature landscape.	1.78	.672
Visuals/Music effect	1.8000	.4877
22.This documentary tells us Chinese food culture stories.	1.50	.558
23.This documentary tells us that Chinese food culture is rich.	1.51	.540
24.The narrative structure of the documentary is relaxing and creating a sense of pride in their hometown.	1.57	.622
Structure	1.5267	.4323
Storytelling	1.7202	.3034

The researcher uses the following criteria to interpret the media gratification of documentary "A Bite of China":

Table 4.1.2: Data Interpretation for respondents' media gratification of documentary "A Bite of China"

Criteria	Meaning
4.51 - 5.00	Very high perception
3.51 - 4.50	High perception
2.51 - 3.50	Medium perception
1.51 - 2.50	Low perception
1.00 - 1.50	Very low perception

As shown in Table 4.1.3, the descriptive findings indicated the media gratification for the documentary "A Bite of China" at low perception level (Mean = 2.017, Std. Deviation = .427). When examining each media gratification, descriptive findings revealed that viewers' media gratification general interpersonal utility at low level (Mean = 2.275, Std. Deviation = .597), information seeking at low perception level (Mean = 2.065, Std. Deviation = .571), parasocial interaction at low level (Mean = 1.980, Std. Deviation = .516), decisional utility at low perception level (Mean = 1.955, Std. Deviation = .503), entertainment at low perception level (Mean = 1.810, Std. Deviation = .603), respectively. The finding suggested that respondents think media gratification for the documentary "A Bite of China" at low perception level.

Table 4.1.3: Mean and standard deviation of media gratification for the documentary "A Bite of China"

Descriptive Statistics		
	Mean	Std. Deviation
1.I watch the documentary to keep up with current issues and event.	2.12	.750

(Continues)

Table 4.1.3 (Continues): Mean and standard deviation of media gratification for the documentary "A Bite of China"

2. I watch the documentary so I won't be surprised by the dynamic changes in culture and social values.	2.05	.775
3. I watch the documentary because you can trust the information they give you.	2.02	.618
General information seeking	2.065	.571
4. I watch the documentary to fine out Chinese food culture.	1.73	.580
5. I watch the documentary to help me make my mind about the important issues in my life.	2.07	.733
6. I watch the documentary to find out about the issues of food culture affecting people like myself.	2.06	.720
Decisional utility	1.955	.503
7. I watch the documentary, because it is often entertaining.	1.73	.653
8. I watch the documentary, because it is often dramatic.	1.90	.811
9. I watch the documentary, because it is exciting.	1.80	.716
Entertainment	1.810	.603
10. I watch the documentary to support my own viewpoints to other people.	2.48	.743
11. I watch the documentary so I can pass the information to other people.	2.27	.792

(Continues)

Table 4.1.3 (Continues): Mean and standard deviation of media gratification for the documentary "A Bite of China"

12.I watch the documentary so I can give interesting things to talk about.	2.08	.645
Interpersonal utility	2.275	.597
13.I watch the documentary, because it presents things that are essential to my life.	1.72	.579
14.I watch the documentary to compare my own ideas to what the host says.	2.05	.749
15.I watch the documentary, because the characters are like people I know.	2.17	.792
Parasocial interaction	1.980	.516
Media gratification for the documentary "A Bite of China"	2.017	.427

The researcher uses the following criteria to interpret the perceived realism portrayed in the documentary "A Bite of China":

Table 4.1.4: Data Interpretation for respondents' perceived realism portrayed in the documentary "A Bite of China":

Criteria	Meaning
4.51 - 5.00	Very high perception
3.51 - 4.50	High perception
2.51 - 3.50	Medium perception
1.51 - 2.50	Low perception
1.00 - 1.50	Very low perception

As shown in Table 4.1.5, the descriptive findings indicated the overall mean of viewers' perceived realism of the documentary "A Bite of China" at low perception level (Mean = 2.261, Standard deviation = .369), the finding suggested that respondents think perceived realism for the documentary "A Bite of China" at low perception level. When examining each statement, respondents claimed that "The documentary does not show life as it really is" at the low (Mean = 2.98, Std. Deviation= .805) , followed by "As I watch the documentary, I am not sure it is the real situation." (Mean = 2.35, Std. Deviation= .825), "The documentary lets me see what happens in other places as if I were really there." (Mean = 2.32, Std. Deviation= .656) , "The documentary allowed me to really see how other people live." (Mean = 1.87, Std. Deviation= .587), "This documentary shows what life is really like" at the low level (Mean= 1.79, Std. Deviation= .554), at the low, respectively. The findings suggested that respondents did not perceived that documentary "A Bite of China" reflect the perceived realism based on their past experience and cultural values.

Table 4.1.5: Mean and standard deviation of viewers' perceived realism of the documentary

Descriptive Statistics		
	Mean	Std. Deviation
1.This documentary shows what life is really like.	1.79	.554
2. As I watch the documentary, I am not sure it is the real situation.	2.35	.825
3.The documentary allowed me to really see how other people live.	1.87	.587
4. The documentary does not show life as it really is.	2.98	.805
5. The documentary lets me see what happens in other places as if I were really there.	2.32	.656
Perceived realism	2.261	.369

4.2 Testing Hypothesis Findings of the Study

Hypothesis 1: Perception of storytelling techniques significantly influence Chinese audience' media gratification for viewing documentary film "A Bite of China".

As shown in Table 4.2.1, Multiple Regression analysis revealed that perception of storytelling techniques significantly influence Chinese audience' media gratification for viewing documentary film "A Bite of China" ($F= 7.815^{**}$, $p< 0.05$). The perception of all storytelling techniques is accountable for the audience's media gratification for viewing documentary film at the rate of 21.5% (Adjusted $R^2= .215^{**}$, $p< 0.5$) in the Model Summary table. Hypothesis 1 was fully supported. When examining the impact of each element on the media gratification, the Coefficient table showed that only conflict ($Beta= .401^{**}$, $p< 0.05$) is the significant positive predictors of media gratification. Other storytelling techniques, including character ($Beta= .149^{**}$, $p> 0.05$), visual ($Beta= .126^{**}$, $p> 0.05$), dialogue ($Beta= .092^{**}$, $p> 0.05$), theme ($Beta= .063^{**}$, $p> 0.05$), structure ($Beta= .014^{**}$, $p >0.05$), plot ($Beta= -.084^{**}$, $p> 0.05$) and scene ($Beta= -.115^{**}$, $p> 0.05$) are insignificant predictor if examined alone. The findings suggested that eight storytelling elements can predict their documentary viewing media gratification. Respondents perceived plot element as the significant positive predictors while other elements were not significant predictors.

Table 4.2.1: Regression Analysis on the influence of storytelling techniques on media gratification of the documentary "A Bite of China"

Model Summary^b										
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	F Change	df1	df2	Sig. F Change	Durbin-Watson
1	.497 ^a	.247	.215	.37836	.247	7.815	8	191	.000	1.731

a. Predictors: (Constant), Structure, Conflict, Plot, Visualmusic, Character, Scene, Theme, Dialogue

b. Dependent Variable: Media gratification for the documentary "A Bite of China"

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	8.950	8	1.119	7.815	.000 ^b
	Residual	27.343	191	.143		
	Total	36.293	199			

a. Dependent Variable: Media gratification for the documentary “A Bite of China”

b. Predictors: (Constant), Structure, Conflict, Plot, Visual/music, Character, Scene, Theme, Dialogue

Coefficients^a

Model		Unstandardized B	Coefficients Std. Error	Standardized Beta	t	Sig.	95.0% Confidence Interval for B	
							Lower Bound	Upper Bound
1	(Constant)	.983	.167		5.904	.000	.655	1.312
	Plot	-.094	.086	-.084	-1.096	.274	-.264	.075
	Character	.137	.074	.149	1.858	.065	-.008	.283
	Theme	.062	.084	.063	.731	.466	-.105	.228
	Scene	-.101	.078	-.115	-1.293	.198	-.255	.053
	Dialogue	.068	.068	.092	.993	.322	-.067	.202
	Conflict resolution	.345	.058	.401	5.955	.000	.231	.459
	Visual music	.110	.072	.126	1.533	.127	-.032	.252
	Structure	.014	.074	.014	.186	.853	-.133	.160

a. Dependent Variable: Media gratification for the documentary “A Bite of China”

Hypothesis 2: Media gratification of the documentary film significantly influences Chinese audience' perceived realism in daily life after viewing documentary film “A Bite of China”.

As showed in Table 4.2.2, Multiple Regression analysis revealed that media gratification of the documentary film significantly influences Chinese audience' perceived realism in their daily life after viewing documentary film “A Bite of China” ($F= 13.325^{**}$, $p < 0.05$) . The media gratification is accountable for audience' perceived realism at the rate of 23.6% (Adjusted $R^2= .236^{**}$, $p < 0.05$) in the Model Summary. Hypothesis 2 was supported. When examining the impact of each dimension of media gratification on the perceived realism, the Coefficient table indicated that only decision utility (Beta= $.255^{**}$, $p < 0.05$) and interpersonal utility (Beta= $.253^{**}$, $p < 0.05$) are significant positive predictors of media gratification for viewing documentary film “A Bite of China”. The others are insignificant predictor because significance value higher than 0.05, if examined separately. Other media gratification, including parasocial interaction (Beta= $.058^{**}$, $p < 0.05$), general information seeking (Beta= $.029^{**}$, $p < 0.05$) and entertainment (Beta= $.015^{**}$, $p < 0.05$).The findings suggested that media gratification can predict their documentary viewing perceived realism. Respondents perceived decisional utility as the significant positive predictors while other elements were not more significant predictors.

Table 4.2.2: Hypothesis testing in Chinese viewers' media gratification and perception of documentary perceived realism of the documentary “A Bite of China”

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	F Change	df1	df2	Sig. F Change	Durbin-Watson
1	.506 ^a	.256	.236	.32267	.256	13.325	5	194	.000	1.599

a. Predictors: (Constant), Parasocial, Entertain, Decision, Interpersonal utility, Information seeking

b. Dependent Variable: Realism

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.937	5	1.387	13.325	.000 ^b
	Residual	20.199	194	.104		
	Total	27.136	199			

a. Dependent Variable: Realism

b. Predictors: (Constant), Parasocial, Entertainment, Decision, Interpersonal utility, Information seeking

Coefficients^a

Model		Unstandardized B	Standardized Coefficients Beta	t	Sig.	95.0% Confidence Interval for B	
						Lower Bound	Upper Bound
1	(Constant)	1.402		12.431	.000	1.180	1.625
	Information seeking	.019	.029	.322	.748	-.097	.134
	Decision utility	.187	.255	3.149	.002	.070	.304
	Entertainment utility	-.009	.015	-.198	.843	-.083	.102
	Interpersonal utility	.156	.253	2.971	.003	.053	.260
	Parasocial	.041	.058	.762	.447	-.066	.148

a. Dependent Variable: Realism

CHAPTER 5

DISCUSSION

This chapter summarized and discussed the results of descriptive findings and hypotheses testing 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 documentary "A Bite of China". They can be both males and females, aged from 18 years old, and Chinese citizens. The researcher collected 200 valid questionnaires from Chinese people, the first question of the questionnaire excluded those who had not viewed the documentary "A Bite of China", therefore, the results of the questionnaire showed that the probability of those 200 respondents who have viewed documentary "A Bite of China" was 100%. The demographic information of 200 Chinese viewers 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 female (53.5%, n = 107), and followed by male (46.5%, n = 93). The descriptive findings also found that majority of the samples were aged between 24 - 29 years old (48.5%, n = 97) and the samples were aged between 30-34 years old (22.5%, n = 45), followed by those whose ages more than 34 years old (21%, n = 42) and aged between 18-23 years old (8%, n = 16), respectively. 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 documentary "A Bite of China", especially on eight storytelling elements. The researcher found that the conflict element is the most impressive exposure element for the respondents, with the highest mean.

In respect to the viewers' documentary media gratification with the documentary "A Bite of China", the results showed respondents have low gratification of parasocial interac-

tion ($\bar{x} = 2.55$, $SD = .706$) as well as other elements such as interpersonal utility ($\bar{x} = 2.27$, $SD = .726$), general information seeking ($\bar{x} = 2.06$, $SD = .714$), decisional utility ($\bar{x} = 1.95$, $SD = .677$), entertainment ($\bar{x} = 1.81$, $SD = .726$) are also at the low level. It means respondents think parasocial interaction is the most important media gratification why did they watch the documentary "A Bite of China" with the low mean and they agree with all statements about different types of media gratifications as well.

And in the part of documentary perceived realism, the descriptive findings of chapter 4 indicated that the overall mean of viewers' perceived realism of the documentary "A Bite of China" at the low perception level ($\bar{x} = 2.26$, $SD = .685$). The results showed that in this survey Chinese viewers thought the documentary "A Bite of China" reflected reality in their life, and at a low perception level, it means most of the respondents chose "agree" as the statements of documentary perceived realism in the questionnaire given by the researcher, but not "strongly agree". According to each statements, "The documentary does not show life as it really is." ($\bar{x} = 2.98$, $SD = .805$), "As I watch the documentary, I am not sure it is the real situation." ($\bar{x} = 2.35$, $SD = .825$) and "The documentary lets me see what happens in other places as if I were really there." ($\bar{x} = 2.32$, $SD = .656$) are at low perception level, and these belong to instruction part.

Uses and Gratification theory is an approach to understanding why and how people actively seek out specific media to satisfy specific needs. The audience has power over their media consumption and assumes an active role in interpreting and integrating media into their own lives. Uses and Gratification theory asserts that people use media to gratify specific wants and needs. Unlike many media theories that view media users as passive, Uses and Gratification theory sees users as active agents who have control over their media consumption. The basic assumption of the Uses and Gratification theory is that people are actively involved in media usage and interact highly with the communication media by building profile groupings of related uses and theoretically associated gratifications. The Uses and Gratification theory discusses the effects of the media on people. It explains how people use the media for their own needs and get satisfied (Li , 2013).

The TV documentary "A Bite of China" has aroused huge social repercussions since its launch, and its popularity reflects to a certain extent the audience's dominant position in the process of dissemination. Based on the theory of "Uses and Gratification

theory" combined with the audience feedback from "A Bite of China", it is concluded that the audience's "Gratification" mainly focuses on the effect of realizing the transformation of mood and the effect of realizing self-confirmation. "A Bite of China" also enables different audiences to find the identity of the "Chinese", the value recognition of hard work and wealth, the emotional recognition of family relationships and relationships, and get the comfort of the soul and the transformation of the mood from it. This is precisely the key to success.

From a macro point of view, the audience is a huge collection, and from a micro point of view, it is embodied as individuals with rich social diversity. The diversity and complexity of the audience determine that the success of the media is mainly reflected in meeting the needs of the audience as much as possible. The "Uses and Gratification" theory shows that the audience gradually establishes their own psychological needs and expectations in the behavior of contacting the media and then chooses to use the media that suits them to meet their needs. In order to meet their own needs for watching TV programs, TV viewers have the behavior of using the TV. In the process of using TV, they will involuntarily screen and judge the content of the TV programs they receive. If the audience agrees with the TV program, they will continue to watch and even become dependent on the program. If the audience does not agree with the TV program, they will automatically block it and continue to look for programs that they agree with. This shows that the audience occupies a dominant position that cannot be ignored in the process of media communication. The audience uses the media to meet their own needs. If the media wants to win the audience's market welcome, it needs to meet the different needs of the audience. Based on the support of the theory of "use and satisfaction", the reason why "A Bite of China" can achieve such a strong social responsibility is to a large extent because it satisfies some of the psychological needs of the current TV audiences in my country, and has achieved a better realization. The audience's psychological expectation of this TV documentary makes the audience accept and agree with the content of the film.

5.2 Conclusion and Discussion of Hypothesis Findings

Hypothesis 1: Perception of storytelling techniques significantly influence Chinese audience' media gratification for viewing documentary film "A Bite of China".

Hypothesis 1 was partially supported. The findings found revealed that perception of storytelling techniques significantly influence Chinese audience's media gratification for viewing documentary film "A Bite of China" if examined together. And, the perception of all storytelling techniques is accountable for the audience's media gratification for viewing documentary film at the rate of 21.5% (Adjusted $R^2 = .215^{**}$, $p < 0.5$), which is considered at the low level. Conflict resolution elements were significant predictors of their documentary storytelling techniques; however, other storytelling elements, including plot, theme, character, scene/place, visuals/music effects, dialogues, and structure were not significant predictors of their documentary storytelling techniques for watching the documentary "A Bite of China" if examined individually.

Uses and Gratification theory is an approach to understanding why and how people actively seek out specific media to satisfy specific needs. The audience has power over their media consumption and assumes an active role in interpreting and integrating media into their own lives. Uses and Gratification theory asserts that people use media to gratify specific wants and needs. Unlike many media theories that view media users as passive, Uses and Gratification theory sees users as active agents who have control over their media consumption. The basic assumption of the Uses and Gratification theory is that people are actively involved in media usage and interact highly with the communication media by building profile groupings of related uses and theoretically associated gratifications. The Uses and Gratification theory discusses the effects of the media on people. It explains how people use the media for their own needs and get satisfied (Li, 2013).

In the study of the "Uses and Gratification" of television media, McGuire (Li, 2013) found that although different types of programs can meet people's different psychological needs, there are roughly four basic types in common, namely: 1. Mood Diversion utility; 2. Personal relations utility; 3. Personal identity utility; 4. Environmental monitoring utility. In the audience feedback of the documentary "A Bite of China", the audience's "satisfaction" mainly focused on the effect of realizing the transformation of mood and the effect of realizing self-confirmation.

The TV documentary "A Bite of China" has aroused huge social repercussions since its launch, and its popularity reflects to a certain extent the audience's dominant position in the process of dissemination. Based on the theory of "Uses and Gratification theory" com-

bined with the audience feedback from "A Bite of China", it is concluded that the audience's "Gratification" mainly focuses on the effect of realizing the transformation of mood and the effect of realizing self-confirmation.

On the other hand, Chinese audience' media gratification for viewing documentary "A Bite of China" of previous studies have also found that viewers' film viewing motives mostly came from their own factors, such as general information seeking, decisional utility, entertainment, interpersonal utility and parasocial interaction (Rubin , 2009). 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.

The independent variable of hypothesis 1 is perception of storytelling techniques significantly, dependent variable is Chinese audience' media gratification for viewing documentary film "A Bite of China". In Chapter 4, Multiple Regression analysis revealed that perception of storytelling techniques significantly influence Chinese audience' media gratification for viewing documentary film "A Bite of China" ($F= 7.815^{**}$, $p < 0.05$). The perception of all storytelling techniques is accountable for the audience's media gratification for viewing documentary film at the rate of 21.5% (Adjusted $R^2 = .215^{**}$, $p < 0.5$) in the Model Summary table. Hypothesis 1 was fully supported. When examining the impact of each element on the media gratification, the Coefficient table showed that only conflict ($Beta = .401^{**}$, $p < 0.05$) is the significant positive predictors of media gratification. Other storytelling techniques, including character ($Beta = .149^{**}$, $p > 0.05$), visual ($Beta = .126^{**}$, $p > 0.05$), dialogue ($Beta = .092^{**}$, $p > 0.05$), theme ($Beta = .063^{**}$, $p > 0.05$), structure ($Beta = .014^{**}$, $p > 0.05$), plot ($Beta = -.084^{**}$, $p > 0.05$) and scene ($Beta = -.115^{**}$, $p > 0.05$) are insignificant predictor if examined alone. The findings suggested that eight storytelling elements can predict their documentary viewing media gratification. Respondents perceived conflict element as the significant positive predictors while other elements were not more significant predictors.

Conflict resolution elements can meet the audience's viewing expectations. Humans have an innate sense of curiosity and closeness to stories. The unpredictable storyline in a

documentary makes the relationship of characters and the conflict of events change at any time and anywhere, and the resulting psychological urgency of the audience to know the process and result of the change is an important psychological motivation for the attraction of the film and drama. Likewise, stories full of twists and conflicts are the most important part of documentaries. Life is full of stories everywhere, and as a recorder of people's fate, emotions and social reality, there is no reason for documentary creators not to discover and express them. In addition, documentary techniques in storytelling such as suspense, detail, padding, repetition, conflict, and climax can be fully displayed in the narrative and structure of the documentary to meet the audience's viewing expectations (Zhou , 2014).

Hypothesis 2: Media gratification of the documentary film significantly influences Chinese audience' perceived realism in daily life after viewing documentary film "A Bite of China".

For hypothesis 2 findings, the Regression analysis revealed that that media gratification is accountable for audience' perceived realism at the rate of 23.6%. The finding indicated that only decision utility and interpersonal utility are significant positive predictors of media gratification for viewing documentary film "A Bite of China". The others are insignificant predictor because significance value higher than 0.05, if examined separately, and some media gratification elements, such as general information seeking, decisional utility, entertainment, interpersonal utility and parasocial interaction were positive correlated with their perception of documentary reality.

Cultivation theory is an important theoretical perspective in communication, is based on the idea that the views and behaviors of those who spend more time with the media, particularly television, internalize and reflect what they have seen on television. Cultivation theory holds that long-term exposure to media shapes how the consumers of media perceive the world and conduct themselves. Cultivation theory states that the more television people watch, the more likely they are to hold a view of reality that is closer to television's depiction of reality (Ayesh , 2021).

The independent variable of hypothesis 2 is Media gratification of the documentary film significantly, dependent variable is Chinese audience' perceived realism in daily life after viewing documentary film "A Bite of China". Perceived factuality is likely to

influence spectators' involvement with an audiovisual stimulus. Comstock, Chaffee, Katzman, McCombs, and Roberts (1978), Huston et al. (1995), and Salomon (1983) contended that when spectators perceive the content of a stimulus as factual, it leads them to process the information more deeply, which in turn leads to better memory and more extensive learning of that content. Perceived factuality also has been found to play a moderating role in the intensity of emotional responses. Some researchers (Van der Voort, 1986; Zillman, 1991a, 1991b) have proposed that when the content is perceived as veridical or factual, spectators are more inclined to identify with the protagonists or to be more interested and involved in the story, which in turn creates greater emotional reactivity. These issues have been investigated at different levels in only a limited number of empirical studies. Gunter and Furnham (1984) and Murry and Dacin (1996) observed that perception of factual realism correlated with the intensity of emotional responses toward audiovisual material. Information memory, however, was not measured in these studies. The influence of factual realism on both emotional reactions and memory was explicitly investigated by Huston et al. (1995). Using three audiovisual documents varying in their degree of factual realism, neither the objective manipulation of stimulus realism nor participants' subjective perception of realism were related to the intensity of emotional responses. However, participants' subjective perception of factual realism significantly predicted recall. Results were explained by the influence of perceived factualism on attitudes toward processing information, i.e., realism evokes a more serious attitude and deeper processing, both of which facilitate later recall of information, despite the absence of increased emotional reactivity. Another study (Huston et al., 1997) compared documentary and fiction films that portrayed the occupations of movie director and caterer, and again free recall was greater for documentaries, presumably because they evoked greater perceived factualism in general (Pouliot, 2007).

In Chapter 4, Multiple Regression analysis revealed that media gratification of the documentary film significantly influences Chinese audience' perceived realism in their daily life after viewing documentary film "A Bite of China" ($F= 13.325^{**}$, $p < 0.05$). The media gratification is accountable for audience' perceived realism at the rate of 23.6% (Adjusted $R^2 = .236^{**}$, $p < 0.05$) in the Model Summary. Hypothesis 2 was supported. When examining the impact of each dimension of media gratification on the perceived realism, the Coefficient table indicated that only decision utility (Beta = $.255^{**}$, $p < 0.05$) and in-

terpersonal utility (Beta= .253**, $p < 0.05$) are significant positive predictors of media gratification for viewing documentary film “A Bite of China”. The others are insignificant predictor because significance value higher than 0.05, if examined separately. Other media gratification, including parasocial interaction (Beta= .058**, $p < 0.05$), general information seeking (Beta= .029**, $p < 0.05$) and entertainment (Beta= .015**, $p < 0.05$). The findings suggested that media gratification can predict their documentary viewing perceived realism. Respondents perceived decisional utility as the significant positive predictors while other elements were not more significant predictors.

The findings suggested although Chinese audience had low perception of the storytelling techniques, but they found conflict resolution a positive predictor of the media gratification because expect the content of food documentary to understand the reasons for the existing food culture in China and to demonstrate a way to bridge understanding between traditional food culture and modern food culture in China. The findings suggested viewers used the documentary with the ultimate aims to make important decision in their life and create interpersonal relationship with their partner when sharing the contents of the documentary, because they perceived that the contents in the documentary reflect the reality that they experience in their life about the existence of food culture conflict in China between the local-and-tradition food culture and modern-fast food culture. In sum, the finding supported Uses and Gratification theory and Cultivation theory, because Chinese audience use the documentary to interpret and make decision about the food consumption and create interpersonal relationship to understand the existence of food culture conflict in China.

5.3 Limitations of the Present Study

Limitation in getting the information of samples through using different languages in the research instruments, which is developed in English and later on, was translated into Chinese language. Therefore, there might be discrepancy between English and Chinese, which can affect the accuracy of the results. However, researcher has reduced this translation discrepancy by conducting back translation to verify the face validity of the research.

The limitation of instrument because the questionnaire consists 4 parts, which may be too lengthy for the samples to answer. Moreover, some parts of the questions are about

Chinese audience' media gratification for viewing documentary film "A Bite of China" that might be difficult of understanding for respondents. As a result, they might not pay full attention to this questionnaire. This may affect the result of the study.

5.4 Recommendations for Future Application

1. Findings from Hypothesis 1 suggested that Chinese who were perceive to different documentary storytelling elements (plot, theme, character, scene/place, visuals/music effects, dialogues, conflict resolution and structure) can significantly influence their media gratification, but not significant predictors. Most importantly, the finding showed that respondents perceived conflict element as the significant positive predictors while other elements were not significant predictors. Therefore, in order to increase the perception of Chinese audiences, future documentary producer may try to strengthen the management of plot, theme, character, scene/place, visuals/music effects, dialogues, conflict resolution and structure. Practitioner can make use in their storytelling techniques in order to increase media gratification. Documentary may conflict parts improve their contents.

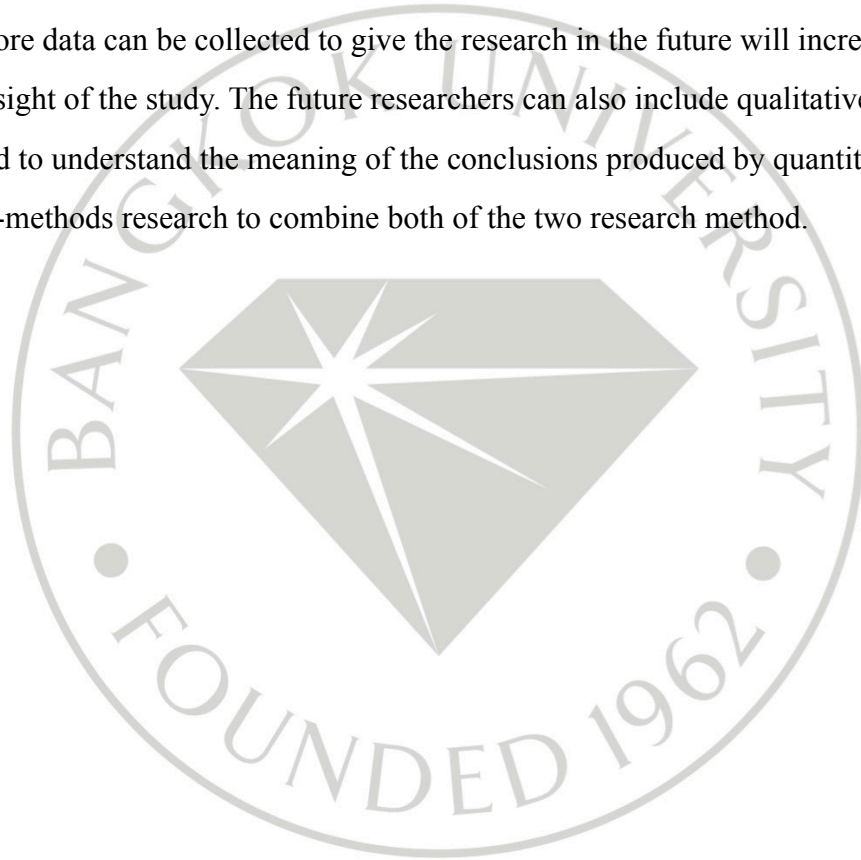
2. Findings from Hypothesis 2 suggested that Chinese audience' who were perceive to different media gratification elements (general information seeking, decisional utility, entertainment, interpersonal utility and parasocial interaction) will have significantly different perceived realism. Therefore, in order to increase the perception of Chinese audiences, future documentary producer may try to strengthen the management of general information seeking, decisional utility, entertainment, interpersonal utility and parasocial interaction. Practitioner can make use in their media gratification in order to increase perceived realism. Documentary may decisional utility parts improve their contents.

5.5 Recommendations for Future Research

The study was conducted for Chinese young adults and was limited for the case of the documentary "A Bite of China". 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 documentary to the type of documentary, such as narrative documentaries, artistic documentaries 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 24 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 documentary. 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, 200 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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Appendix: Questionnaire

This questionnaire is a partial fulfillment for the course Independent Study, Master's Degree in Global Communication, Bangkok University. The objective of this survey is to examine the influence of documentary storytelling techniques about Chinese food culture on Chinese audiences' media gratification of Chinese food culture and their perceived realism. 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 academic purpose only. The participants were allowed one week for respondents to complete the questionnaires.

Part I: Personal Information

Please choose the answer that can best describe you.

1. Have you ever watched the documentary "A Bite of China"?

- 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- 23 years old
 2. Age 24- 29 years old
 3. Age 30- 34 years old
 4. More than 34 years old

4. Which year that you have watched the documentary "A Bite of China"?

1. In 2012

2. After 2012

Part II: Evaluate your perception toward the storytelling techniques portrayed in the Documentary "A Bite of China" based on the following elements, arranging 5 very high to 1 very low.

Your perception toward the storytelling Techniques in the Documentary "A Bite of China"	5 Very high	4 High	3 Medium	2 Low	1 Very Low
Plot					
1.This documentary is mainly about Chinese food in our life.					
2.This documentary presented the contents about Chinese food made by villagers in China.					
3.This documentary talked about the steps to cook Chinese food.					
Character					
4.The main characters in this documentary are the makers of food from all over China.					
5.The characters in this documentary made the food of their hometown.					
6.The characters in this documentary have cooked local food specialties in their hometowns.					
Theme					

7.This documentary want people to remember the art of cooking Chinese food.					
8.This documentary wants people to recognize the importance of family relationship in the community.					
9.This documentary wants to make people remember the unique process of cooking local Chinese food.					
Scene Place					
10.The scene of China local countryside appeared in the documentary.					
11.The scene of China local snack shop appeared in the documentary.					
12.The scene of China local food market appeared in the documentary.					
Dialogues					
13.The dialogues of China local food market traders appeared in the documentary.					
14.The dialogues of China local snack shop customers appeared in the documentary.					
15.The dialogues of China countryside farmers appeared in the documentary.					
Conflict Resolution					
16.The Chinese food is facing competition from foreign fast food.					

17.Many local and traditional Chinese foods are in danger of being forgotten among new generation.					
18.This documentary makes people understand the conflict between food cultures.					
Visuals/Music effect					
19.The music in this documentary is rich in Chinese tradition.					
20.The visuals in this documentary is rich in Chinese countryside.					
21.The visuals in this documentary is rich in Chinese nature landscape.					
Structure					
22.This documentary tells us Chinese food culture stories.					
23.This documentary tells us that Chinese food culture is rich.					
24.The narrative structure of the documentary is relaxing and creating a sense of pride in their hometown.					

Part III: Media gratification for the Documentary "A Bite of China"

How can the documentary "A Bite of China" meet your expectation?	Strongly agree 5	Agree 4	Neutral 3	Disagree 2	Strongly disagree 1
General information seeking					

1. I watch the documentary to keep up with current issues and event.					
2. I watch the documentary so I won't be surprised by the dynamic changes in culture and social values.					
3. I watch the documentary because you can trust the information they give you.					
Decisional utility					
4. I watch the documentary to fine out Chinese food					
5. I watch the documentary to help me make my mind about the important issues in					
6. I watch the documentary to find out about the issues of food culture affecting people like myself.					
Entertainment					
7. I watch the documentary because it is often					
8. I watch the documentary because it is often dramatic.					
9. I watch the documentary because it is exciting.					
Interpersonal utility					
10. I watch the documentary to support my own viewpoints to other people.					
11. I watch the documentary so I can pass the information to other people.					
12. I watch the documentary so I can give interesting things to talk about.					
Parasocial interaction					

13. I watch the documentary, because it presents things that are essential to my life.					
14. I watch the documentary to compare my own ideas to what the host says.					
15. I watch the documentary because the characters are like people I know.					

Part IV: Perceived Realism

Direction: For each statement, please chose the scale that best express your own feeling about how the documentary “ A Bite of China” reflect the reality in your life, by arranging from 5 strongly agree to 1 strongly disagree.

In your opinion, do you think the documentary "A Bite of China" reflect reality in your life?	Strongly agree 5	Agree 4	Neutral 3	Disagree 2	Strongly disagree 1
1.This documentary shows what life is really like.					
2. As I watch the documentary, I am not sure it is the real situation.					
3.The documentary allowed me to really see how other people live.					
4.The documentary does not show life as it really is.					
5.The documentary lets me see what happens in other places as if I were really					

Thank you for your genuine cooperation in answering this survey!

附录：调查问卷

本问卷是曼谷大学全球传播学硕士独立研究课程的部分完成情况。本调查的目的是研究有关中国饮食文化的纪录片叙事技巧对中国观众对中国饮食文化的媒体满足感和对现实主义的感知的影响。请选择最能代表你意见的答案。您的回答将是匿名的。您的答案将被研究者保密，研究者将把调查结果只用于学术目的。参与者有一个星期的时间来完成问卷调查。

第一部分：个人信息

请选择能最好地描述您的答案。

1. 你有没有看过纪录片《舌尖上的中国》？

- 是（继续回答问题）
- 否（请退出调查问卷，感谢您的合作）

2. 性别

1. 男性 2. 女性

3. 你的年龄

1. 18- 23岁
2. 24- 29岁
3. 30- 34岁
4. 超过34岁

4. 你在哪一年观看了纪录片《舌尖上的中国》？

1. 2012年
2. 2012年之后

第二部分：根据以下因素，评估你对纪录片《舌尖上的中国》中所描述的讲故事的技巧的看法，分别为5分非常高到1分非常低。

你对纪录片《舌尖上的中国》中的讲故事技巧的看法	5 非常高	4 高	3 中等	2 低	1 非常低
情节					
1.这部纪录片主要是关于我们生活中的中国食物。					
2.这部纪录片介绍了关于中国村民制作的中国食品的内容。					
3.这部纪录片谈到了烹饪中国食物的步骤。					
角色					
4.这部纪录片的主要人物是来自中国各地的食物制作者。					
5.这部纪录片中的人物制作了他们家乡的食物。					
6.这部纪录片中的人物都在自己的家乡烹饪过当地的特色美食。					
主题					
7.这部纪录片希望人们记住烹饪中国食物的艺术。					

8.这部纪录片希望人们能够认识到家庭关系在社区中的重要性。					
9.这部纪录片想让人们记住烹饪当地中国食物的独特过程。					
场景地点					
10.纪录片中出现了中国地方农村的场景。					
11.纪录片中出现了中国地方小吃店的场景。					
12.纪录片中出现了中国当地食物市场的场景。					
对话					
13.纪录片中出现了中国当地食物市场商贩的对话。					
14.纪录片中出现了中国当地小吃店顾客的对话。					
15.纪录片中出现了中国农村农民的对话。					
冲突解决					
16.中国食物正面临着来自外国快餐的竞争。					
17.许多地方和传统的中国食物在新一代中面临被遗忘的危险。					

18.这部纪录片让人们了解到饮食文化之间的冲突。					
视觉/音乐效果					
19.这部纪录片中的音乐具有丰富的中国传统。					
20.这部纪录片的视觉效果很丰富，是中国乡村的。					
21.这部纪录片的视觉效果很丰富，是中国的自然景观。					
结构					
22.这部纪录片为我们讲述了中国的饮食文化故事。					
23.这部纪录片告诉我们，中国的饮食文化很丰富。					
24.纪录片的叙事结构让人放松，并让人们为他们的家乡自豪。					

第三部分：媒体对纪录片“舌尖上的中国”的满足感

纪录片《舌尖上的中国》 如何能满足你的期望?	非常同意 5	同意 4	中立 3	不同意 2	非常不同意 1
一般信息寻求					
1.我看这部纪录片是为了了解当前的问题和事件。					

2. 我看了这部纪录片，我不会对文化和社会价值观的动态变化感到惊讶。					
3. 我看纪录片是因为你可以相信他们给你的信息。					
决策效用					
4. 我看这部纪录片是为了了解中国的饮食文化。					
5. 我看这部纪录片是为了帮助我对生活中的重要问题做出判断。					
6. 我看这部纪录片是为了了解影响我的饮食文化问题。					
娱乐					
7. 我看纪录片，因为它经常是娱乐性的。					
8. 我看纪录片，因为它经常是戏剧性的。					
9. 我看纪录片，因为它是令人兴奋的。					
人际效用					
10. 我看这部纪录片是为了向其他人表明自己的观点。					
11. 我看这部纪录片是为了把信息传递给其他人。					
12. 我看了纪录片，所以我可以给出有趣的东西来谈论。					
社会的互动性					

13. 我看这部纪录片，因为它所呈现的东西对我的生活至关重要。					
14. 我看这部纪录片是为了将自己的想法与解说员所说的进行比较。					
15. 我看这部纪录片，因为里面的人物就像我认识的人。					

第四部分：感知现实主义

方向：对于每个陈述，请选择最能表达你自己对纪录片《舌尖上的中国》如何反映你的生活现实的感受的尺度，分别从5分非常同意到1分非常不同意。

在你看来，你认为纪录片《舌尖上的中国》是否反映了你生活中的现实？	非常同意 5	同意 4	中立 3	不同意 2	非常不同意 1
1. 这部纪录片呈现了生活中的真实情况。					
2. 我看纪录片的内容，我不能确定它是否是真实的情况。					
3. 这部纪录片让我真正看到了其他人的生活方式。					
4. 这部纪录片没有展示生活的真实面貌。					
5. 纪录片让我看到在其他地方发生的事情，就好像我真的在那里一样。					

感谢您在回答本次调查时的真诚合作！

BIODATA

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