



STUDY OF POPULAR THAI FILMS IN CHINA



YACHAO JIE

Graduate School Srinakharinwirot University

2023



ปริญญาบัตรนี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ศิลปศาสตรดุษฎีบัณฑิต สาขาวิชาศิลปวัฒนธรรมวิจัย
คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ

ปีการศึกษา 2566

ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

STUDY OF POPULAR THAI FILMS IN CHINA



YACHAO JIE

A Dissertation Submitted in Partial Fulfillment of the Requirements

for the Degree of DOCTOR OF ARTS

(D.A. (Arts and Culture Research))

Faculty of Fine Arts, Srinakharinwirot University

2023

Copyright of Srinakharinwirot University

THE DISSERTATION TITLED
STUDY OF POPULAR THAI FILMS IN CHINA

BY
YACHAO JIE

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DOCTOR OF ARTS
IN D.A. (ARTS AND CULTURE RESEARCH) AT SRINAKHARINWIROT UNIVERSITY

(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)

Dean of Graduate School

ORAL DEFENSE COMMITTEE

..... Major-advisor Chair
(Assoc. Prof.Prit Supasetsiri) (Asst. Prof. Dr.Preeyaporn
Charoenbutra)

..... Co-advisor Committee
(Asst. Prof. Dr.Porawan Pattayanon) (Asst. Prof. Dr.Noppadol Inchan)

..... Committee
(Asst. Prof. Dr.Kittikorn Nopudomphan)

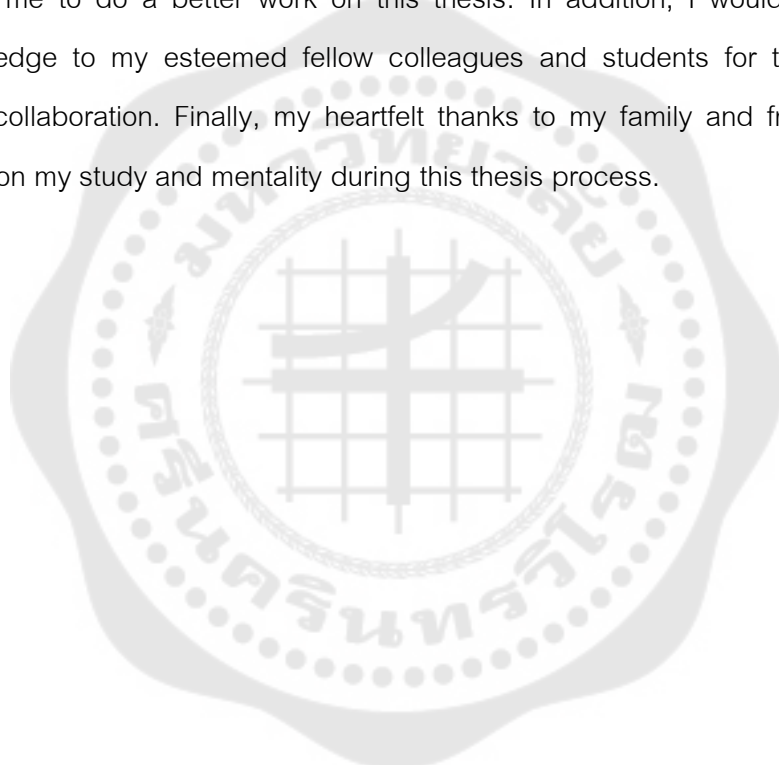
Title	STUDY OF POPULAR THAI FILMS IN CHINA
Author	YACHAO JIE
Degree	DOCTOR OF ARTS
Academic Year	2023
Thesis Advisor	Associate Professor Prit Supasetsiri
Co Advisor	Assistant Professor Dr. Porawan Pattayanon

This research studies how and why Chinese audiences watch Thai films and what factors contribute to the success of Thai films in China. There are two distinct objectives in this research: the first objective is to summarize a film pattern by analyzing ten popular Thai films in China. The second objective is to investigate the viewing preferences of Chinese audiences towards Thai films, aiming to understand why they are interested in Thai films and how they perceive them. The research findings indicated that Chinese audiences are particularly interested in the local cultural elements portrayed in Thai films. Additionally, Chinese audiences have a preference for Thai romance, comedy, and action films, particularly those set in a school setting. Thai films have gained popularity among Chinese audiences, particularly among Chinese women and the younger generation, who showed a strong interest in themes reflecting Thai society, romantic comedies, Thai cultural elements, character development, symbolic objects, and traditional Thai music.

Keyword : Popular Thai films, China, Chinese audience

ACKNOWLEDGEMENTS

I would like to express my earnest thanks to my thesis supervisor, Professor Prit and Professor Parn for their expert advice, extraordinary help and constant encouragement throughout the progression of this research. I also express my appreciation to other professors in SWU for having served on my research proposal committee. Their sincere comments and recommendations on my research have also inspired me to do a better work on this thesis. In addition, I would like to extend my acknowledge to my esteemed fellow colleagues and students for their friendship and brilliant collaboration. Finally, my heartfelt thanks to my family and friends for their fully support on my study and mentality during this thesis process.



YACHAO JIE

TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	I
LIST OF FIGURES	J
CHAPTER 1 INTRODUCTION.....	1
Background.....	1
Objectives of the Study.....	5
Definition of terms	5
Scope of the Study Conceptual / Study Framework.....	6
CHAPTER 2 LITERATURE REVIEW.....	8
The History of Thai Films.....	8
The Genres of Thai Films	9
The culture in Thai Films	10
The Uses and Gratification Theory	11
The Reception Theory.....	13
Chinese Audiences Shared Interest in Asian Popular Culture.....	14
Metz Film Semiotics	16
Thai films spread in China	17
Chinese Young Audience's Consumption of Thai films and TV series	18

The Popularity of Thai Films and TV Series Overseas as Part of Cultural Globalization	20
Chinese Young Audience's Consumption of Thai films and TV series	23
CHAPTER 3 METHODOLOGY	26
Research design	26
Ethical Consideration	26
Participants of the Study	27
Research Instruments	27
Data Collection	28
Data Analysis	29
CHAPTER 4 FINDINGS	30
Observation from the samplings analysis.....	30
The analysis of Bad Genius	30
The analysis of First Love.....	43
Analysis of my girl	47
Analysis of Ong Bak.....	52
Analysis of Red Eagle	59
Analysis of Shutter.....	63
Analysis of Tom Yum Goong.....	65
Analysis of Teacher's diary	68
Analysis of the love of siam.....	73
The observation from the questionnaires and interviews	89
CHAPTER 5 CONCLUSION AND DISCUSSION.....	106

A Brief Summary of the Study 106

Discussion of the Results 107

Recommendations for Future Study 109

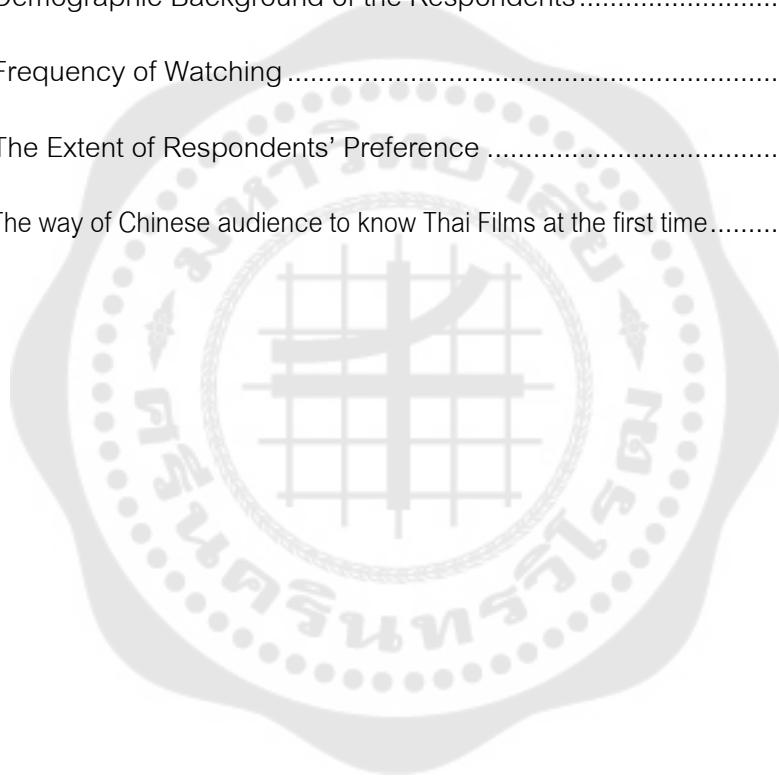
REFERENCES..... 111

VITA 120



LIST OF TABLES

	Page
Table 1 Rate various factors in ten Thai films	81
Table 2 Analysis of Factors of Popular Thai Films	82
Table 3 Summary of the pattern	88
Table 4 Demographic Background of the Respondents	90
Table 5 Frequency of Watching	93
Table 6 The Extent of Respondents' Preference	94
Table 7 The way of Chinese audience to know Thai Films at the first time	95



LIST OF FIGURES

	Page
Figure 1 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 00:04:18	31
Figure 2 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 00:20:54	32
Figure 3 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 00:33:37	33
Figure 4 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 01:03:08	35
Figure 5 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 01:01:28	37
Figure 6 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 01:53:52	39
Figure 7 Traffic Love Story. Directed by Adisorn Treesirikasem. Pictures. 2009. Screenshot at 00:07:28	40
Figure 8 Traffic Love Story. Directed by Adisorn Treesirikasem. Pictures. 2009. Screenshot at 01:06:21	41
Figure 9 Traffic Love Story. Directed by Adisorn Treesirikase Pictures. 2009. Screenshot at 01:14:15.....	42
Figure 10 First Love. Directed by Puttipong Promsaka Na Sakolnakorn and Wasin Pokpong. Pictures. 2010. Screenshot at 00:02:41	43
Figure 11 First Love. Directed by Puttipong Promsaka Na Sakolnakorn and WasinPokpong. Pictures. 2010 Screenshot at 01:15:33.....	45
Figure 12 F irst Love. Directed by Puttipong Promsaka Na Sakolnakorn and Wasin Pokpong. Pictures. 2010. Screenshot at 01:54:45	46
Figure 13 My Girl. Directed by Songyos Sugmakanan. Pictures. 2004. Screenshot at 00:24:51	47
Figure 14 My Girl. Directed by Songyos Sugmakanan. Pictures. 2004. Screenshot at 00:45:50 ...	48

Figure 15 My Girl. Directed by Songyos Sugmakanan. Pictures. 2004. Screenshot at 00:55:00.....	49
Figure 16 My Girl. Directed by Songyos Sugmakanan. Pictures. 2004. Screenshot at 00:31:53	50
Figure 17 My Girl. Directed by Songyos Sugmakanan. Pictures. 2004. Screenshot at 01:37:40	51
Figure 18 Ong Bak. Directed by Prachya Pinkaew. Pictures. 2003. Screenshot at 00:25:23..	53
Figure 19 Ong Bak. Directed by Prachya Pinkaew. Pictures. 2003. Screenshot at 01:21:50....	56
Figure 20 Ong Bak. Directed by Prachya Pinkaew. Pictures. 2003. Screenshot at 01:36:23 ..	57
Figure 21 Red Eagle. Directed by Wisit Sasanatieng. Pictures. 2010. Screenshot at 00:34:33 ...	60
Figure 22 Red Eagle. Directed by Wisit Sasanatieng. Pictures. 2010. Screenshot at 01:21:16 ...	61
Figure 23 Red Eagle. Directed by Wisit Sasanatieng. Pictures. 2010. Screenshot at 01:29:51 ...	62
Figure 24 Shutter. Directed by Banjong Pisonthanakun. Pictures. 2004. Screenshot at 00:31:21 ...	63
Figure 25 Shutter. Directed by Banjong Pisonthanakun. Pictures. 2004. Screenshot at 01:24:16 ...	64
Figure 26 Tom Yung Goong. Directed by Banjong Prachya Pinkaew. Pictures.2005. Screenshot at 00:23:32	66
Figure 27 Tom Yung Goong. Directed by Banjong PrachyaPinkaew Pictures. 2005. Screenshot at 00:35:12	67
Figure 28 Teacher's Diary. Directed by Nithiwat Tharathorn . Pictures 2014. Screenshotat00:43:34	70
Figure 29 Teacher's Diary. Directed by Nithiwat Tharathorn . Pictures.2014 Screenshot at 01:34:13.....	71
Figure 30 Love of Saim. Directed by Ma-DeawPicturs.2017. Screenshotat00:15:45	75
Figure 31 Love of Saim. Directed by Ma-Deaw. Pictures. 2017. Screenshot at 00:37:54	76
Figure 32 Love of Saim. Directed by Ma-Deaw. Pictures. 2017. Screenshot at 01:25:31	78
Figure 33 Lists of Favorite Genre).....	91

Figure 34 Reasons to keep watching Thai films) 98

Figure 35. Ways to Watch Thai films)..... 102



CHAPTER 1

INTRODUCTION

Background

In recent years, Thai films have become popular in China, and Thai cultural elements have found an appropriate way to express themselves through films and have quickly demonstrated their great appeal and influence in China. The spread of Thai films in China plays a positive role in promoting the industrialization of Thai films and improving the overseas influence of Thai culture. Studying the development of Thai films in China serves as a means to promote cultural exchange, explore market opportunities, facilitate industry collaboration, foster cultural appreciation, and inspire creativity. It is a valuable endeavor that can contribute to the growth and enrichment of both the Thai and Chinese film industries.

The popularity of Thai films in China can be traced back to the late 1990s and early 2000s when a few Thai films were screened in Chinese theaters. The first Thai film to be released in China was "Bang Rajan" in 2001, which received critical acclaim and attracted a large audience. Since then, Thai films have gained increasing popularity in China, and many Thai filmmakers have capitalized on this trend by creating films that appeal to Chinese audiences (Danaitun, 2012). One of the main reasons for the success of Thai films in China is the similarity between the two cultures. Thai and Chinese cultures share many similarities, such as a shared Buddhist heritage, a strong emphasis on family values, and a love for martial arts. Thai filmmakers have been able to tap into this shared cultural heritage by creating films that resonate with Chinese audiences (Thairath, 2018).

Thai films started gaining attention in China in the late 1990s and early 2000s. Initially, only a limited number of Thai films were screened in China, mainly through film festivals or special events. These early screenings helped introduce Thai film to Chinese audiences and generate initial curiosity. The action film "Tom Yum Goong" (released as "The Protector" in English) directed by Prachya Pinkaew, starring Tony Jaa, made a significant impact in China in 2006 (Rae, 2011). The film showcased Thai martial arts

(Muay Thai) and garnered widespread attention and appreciation from Chinese viewers. Its success opened doors for more Thai films to be imported and screened in China. Following the success of "Tom Yum Goong," more Thai films started entering the Chinese market. In recent years, there has been an increase in co-productions between Thailand and China, where Thai filmmakers collaborate with Chinese production companies to create films that cater to both markets. This collaboration helps facilitate cultural exchange and mutual market access (Silva, 2011).

Thai films that have resonated well with Chinese audiences often belong to genres such as romance, comedy, action, and horror. Films with unique cultural elements, such as Thai school or campus settings, have found a particularly enthusiastic response among Chinese viewers. These films not only entertain but also provide insights into Thai culture and society. Over time, Thai films have gained popularity in China, and several have achieved notable box office success. Films like "Bad Genius" (2017), a thriller centered around a high-stakes exam cheating scheme, and "Brother of the Year" (2018), a romantic comedy, received positive responses and performed well at the Chinese box office. Thai film stars, such as Tony Jaa, Mario Maurer, and Davika Hoorne, have gained significant recognition and a dedicated fan base in China. Their popularity and star power contribute to the appeal of Thai films and attract Chinese audiences. Film festivals, such as the Bangkok Chinese Film Festival and Thai Film Week in China, have emerged as platforms to showcase Thai films and promote cultural exchange between the two countries (Aizhong, 2018). These events help foster closer ties and provide opportunities for Thai filmmakers to connect with Chinese audiences and industry professionals. The development of Thai film in China continues to evolve, driven by a growing interest in Thai cinema and increased collaboration between the two countries. The success and appreciation of Thai films in China reflect the power of storytelling and the ability of films to transcend cultural boundaries.

Another factor that has contributed to the popularity of Thai films in China is the rise of streaming services such as iQiyi, Tencent Video, and Youku (YinCui, 2020). These platforms have made it easier for Chinese audiences to access Thai films and

have helped to create a demand for Thai content. Furthermore, the success of Thai films in China has been helped by the growing interest in Southeast Asian cinema among Chinese cinephiles. Thai films, in particular, have been praised for their unique storytelling, beautiful cinematography, and strong performances by actors. The success of Thai films in China can also be attributed to the efforts of the Thai government to promote Thai culture and entertainment abroad. The Thai government has organized film festivals, cultural exchange programs, and other initiatives to promote Thai films in China and other countries.

Exploring the development of Thai films in China facilitates cultural exchange between the two countries. Films serve as a powerful medium to convey cultural values, traditions, and perspectives. Understanding how Thai films are received and appreciated in China can enhance cultural understanding and strengthen the bond between the two nations. China has one of the largest film markets in the world. By studying the development of Thai films in China, filmmakers and industry professionals can identify opportunities to tap into this lucrative market. Understanding the preferences and interests of Chinese audiences can guide the production, distribution, and marketing strategies of Thai films, ultimately increasing their chances of success in China (YinCui, 2020). The study of Thai films in China can promote collaboration between the Thai and Chinese film industries. Identifying successful film patterns or genres that resonate with Chinese audiences can lead to co-productions or joint ventures, where both countries can benefit from shared resources, expertise, and market access.

Thai films offer a unique perspective on storytelling, aesthetics, and local culture. By studying their development in China, it allows Chinese audiences to appreciate and gain exposure to Thai cinema, broadening their cinematic horizons and promoting cross-cultural appreciation. The exploration of Thai films in China can inspire filmmakers and artists in both countries. Learning from different storytelling techniques, themes, and cultural elements can enrich the creative landscape and foster innovation within the film industries of both nations (Jiang & Leung, 2012).

The popularity of Thai films in China can be attributed to a combination of factors, including shared cultural heritage, the rise of streaming services, the growing interest in Southeast Asian cinema, and the efforts of the Thai government to promote Thai culture abroad. Researching the popular Thai films in China contributes to the academic understanding of cross-cultural film reception and audience preferences. It expands knowledge in areas such as film distribution, marketing strategies, cultural adaptation, and the impact of globalization on the film industry.

Thai films have achieved notable box office success in China in recent years. Films like "Bad Genius" (2017), a thriller centered around exam cheating, and "Homestay" (2018), a horror film, garnered attention and performed well at the Chinese box office. These successes have contributed to the growing popularity of Thai cinema in China. Thai films of various genres have found success in China. Apart from traditional genres like romance and comedy, Thai horror films, such as the "Pee Mak" series, have gained popularity among Chinese audiences. The diversity of genres allows Thai films to cater to different audience preferences and expand their reach in China. Collaborations between Thai and Chinese production companies have increased in recent years. Co-produced films benefit from shared resources, expertise, and market access. For example, the martial arts film "The Unity of Heroes" (2018) was a Thai-Chinese co-production that combined elements from both cultures, attracting attention from audiences in both countries (YinCui, 2020).

Thai film stars have gained recognition and a dedicated fan base in China. Actors like Tony Jaa, Mario Maurer, and Davika Hoorne have successfully expanded their reach into the Chinese market. Their popularity and fan following contribute to the appeal and success of Thai films in China. Thai film festivals and promotional events in China have played a significant role in promoting Thai cinema. These events provide platforms for screenings, discussions, and cultural exchanges. They help create awareness, generate buzz, and build a loyal fan base for Thai films in China. Thai films are also becoming more accessible to Chinese audiences through streaming platforms. Chinese streaming giants like iQIYI and Youku have acquired rights to distribute Thai

films, making them readily available for online viewing. This exposure on digital platforms expands the reach and visibility of Thai films among Chinese viewers (Mingsarn, 2016).

The recent development of Thai films in China showcases their growing acceptance, box office success, and recognition in various genres. The collaborative efforts, promotion through film festivals and streaming platforms, and the popularity of Thai stars contribute to the expanding presence and appeal of Thai cinema in the Chinese market.

Objectives of the Study

This research has two distinct objectives. The first one is to analyze ten popular Thai films in China and summarize a film pattern, which can serve as a reference for the future development of Thai films in China.

The second objective is to investigate the viewing preferences of Chinese audiences towards Thai films, aiming to understand why they are interested in Thai films and how they perceive them.

Definition of terms

Thai films in this study refer to films that have been shown in Chinese cinemas and major online platforms from 2000-2020, which are

- 1 My girl;
- 2 First Love;
- 3 Love of Siam;
- 4 Bad Genius;
- 5 Ong-Bak;
- 6 The Teacher's Diary;
- 7 Tom Yum Goong;
- 8 Red Eagle;
- 9 Shutter;
- 10 Bangkok Traffic Love Story.

This research refers to the analysis of film factors, including plot, theme, culture context, sign, character, and music.

Scope of the Study Conceptual / Study Framework

This research is divided into three parts. The first part involves analyzing a sample of 10 Thai films that are most popular in China to identify the patterns of Thai films that can be effectively promoted in China. The reasons for choosing these ten Thai films are as follows: firstly, these ten films are the Thai films with the highest box office in China's cinemas; secondly, these ten films are the Thai films with the most hits on China's mainstream network platforms; thirdly, these ten films are the Thai films with the highest ratings given by Chinese audiences.

The second part involves conducting a survey among 100 Chinese audiences to understand the reasons and ways they watch Thai films. The participants in this research covered most of the areas in mainland China. There are Chinese audience who come from twenty-four areas across mainland China.

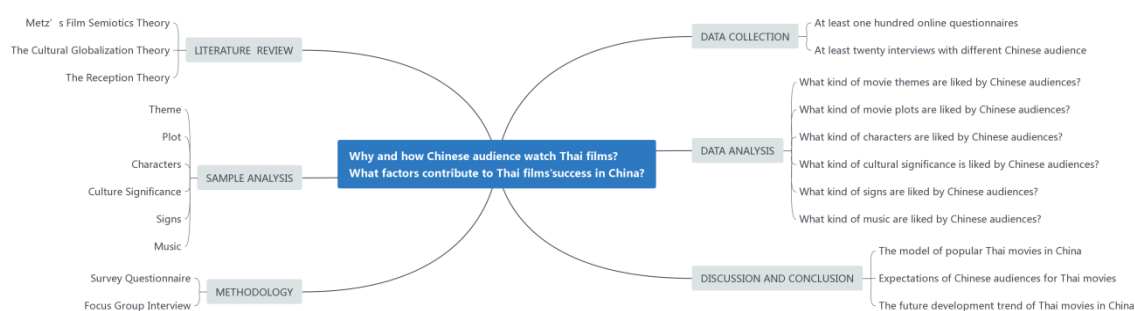
The third part involves interviewing 20 Chinese audiences to gather more specific perspectives on their views of Thai films. The 20 interviewees are all Thai film enthusiasts, coming from different locations and having diverse educational backgrounds and ages. The interviewee must meet any of the following conditions: first, working in the film industry or a related field; second, studying in a field related to Thai cinema; third, being a professional film critic. During the interview process, the researcher will use themes, plot, characters, signs, music, and cultural context of the top ten Thai films as scoring options. The participants were asked to indicate on a Likert scale ranging from 1 (strongly dislike) to 5 (strongly like), and participants were given a score for each film.

The main research questions are why and how Chinese audience watch Thai films; What are the key factors that have contributed to the popularity of Thai films in China? So, the study will explore the cultural similarities between Thailand and China that have contributed to the popularity of Thai films in China and examine the strategies

used by Thai filmmakers to create films that appeal to Chinese audiences, as well as the role of streaming services in the dissemination of Thai films in China.

This research adopts a mixed research methodology, combining both quantitative and qualitative methods, such as content analysis of Thai films, questionnaires for Chinese audience, interviews with Chinese audiences. There will be 100 valid questionnaires and 20 interviewers join this research, and the results will provide richer information and recommendations for the dissemination of Thai films in China.

Since this is a study involving Chinese audience and Thai films, my study framework as shown in the following chart:



CHAPTER 2

LITERATURE REVIEW

The purpose of this literature review is to examine the spread of Thai films in China. With the increasing popularity of Thai films in China in recent years, this review aims to identify the factors contributing to this trend and explore what kind of Thai movies can become popular in China.

The History of Thai Films

The history of Thai films dates back to the early 20th century, and it has evolved significantly over the years. The first stage is Silent Era (1920s-1930s), Thai cinema began in the 1920s with the introduction of silent films. The first feature film produced in Thailand was "Miss Suwanna of Siam" in 1923. During this era, films were heavily influenced by Western cinema, particularly Hollywood productions. The popular genres at the time included romance, drama, and historical epics. The second stage is Golden Age (1950s-1960s), the Golden Age of Thai cinema occurred in the 1950s and 1960s. This period saw the rise of several influential filmmakers and the emergence of iconic stars. Filmmakers like Rattana Pestonji and Vichit Kounavudhi played a significant role in shaping Thai cinema. Films of this era often focused on social issues, love stories, and musical dramas. The third stage is Modernization and National Identity (1970s-1980s), in the 1970s and 1980s, Thai cinema went through a period of modernization and the exploration of national identity. Filmmakers began incorporating more realistic and socially conscious themes in their works (MGR Online, 2009). The acclaimed director, Chatrichalerm Yukol, known for his historical epics, emerged during this era. Martial arts films also gained popularity. The fourth stage is Horror Boom and Commercial Success (late 1990s-early 2000s), the late 1990s and early 2000s marked a significant shift in Thai cinema with the rise of horror films. Films like "Nang Nak" (1999) and "Shutter" (2004) gained international recognition and paved the way for the Thai horror genre to flourish. This period also saw commercial success with the emergence of romantic comedies and action films. The fifth stage is International Recognition (2000s-present),

Thai cinema gained international recognition in the 2000s, with films like "Tropical Malady" (2004) and "Uncle Boonmee Who Can Recall His Past Lives" (2010) receiving critical acclaim and winning awards at prestigious film festivals, including the Cannes Film Festival. These films showcased the artistic and experimental side of Thai cinema. In recent years, Thai cinema has continued to diversify, exploring various genres and themes. Filmmakers such as Apichatpong Weerasethakul, Nattawut Poonpiriya, and Nawapol Thamrongrattanarit have gained international recognition for their unique storytelling approaches. Thai cinema has also embraced popular genres like action, comedy, and romance, catering to both domestic and international audiences (Jeffrey, 2014).

Throughout its history, Thai cinema has been influenced by both local culture and global trends. It has managed to maintain its distinct identity while adapting to changing times. The industry continues to thrive, producing a wide range of films that reflect the rich cultural heritage and creative talent of Thailand.

The Genres of Thai Films

Thai cinema encompasses a wide range of genres, catering to various tastes and interests. The mainstream Thai film genres include the following:

Romantic Comedy, which are extremely popular in Thai cinema. These films often revolve around love stories, offering a blend of romance, humor, and light-hearted entertainment. They explore themes of love, relationships, and often feature quirky characters and comedic situations. Action films have a significant presence in Thai cinema. They often showcase thrilling fight sequences, martial arts, and high-octane stunts. Thai action films are known for their fast-paced action, adrenaline-pumping scenes, and intense choreography. Thai horror films have gained international recognition for their unique and chilling storytelling. These films explore supernatural elements, ghosts, and haunted locations. Thai horror often focuses on psychological horror, building tension and delivering terrifying moments. Historical and Period Dramas, which has a rich tradition of producing historical and period dramas. These films depict various historical eras, exploring Thai culture, traditions, and historical events. They

often feature lavish sets, elaborate costumes, and strive for authenticity in portraying the past. Thai comedy films are known for their humor, slapstick comedy, and witty dialogue. They aim to entertain audiences with light-hearted and humorous storylines. Thai comedies often include exaggerated characters, hilarious situations, and clever wordplay. Social Drama, which has a strong tradition of social dramas that tackle important social issues. These films address topics such as poverty, corruption, social inequality, and political commentary. They aim to shed light on pressing societal concerns and provoke thought and discussion. Coming-of-age films explore the journey of young characters transitioning into adulthood. These films often delve into themes of self-discovery, identity, friendship, and personal growth. They resonate with audiences by capturing the challenges and experiences of youth. Biographical and Historical Figures, which has produced films that depict the lives and stories of notable historical figures, influential leaders, or celebrated individuals. These biographical films provide insights into the lives and achievements of prominent personalities from Thai history. Fantasy and Magical Realism, which incorporate elements of folklore, mythology, and supernatural elements to create imaginative and fantastical worlds. They often blend reality with the supernatural, creating a unique cinematic experience.

These genres represent a snapshot of the diverse range of films produced in Thailand. Thai cinema continues to evolve, experiment with new genres, and push boundaries to captivate audiences both domestically and internationally (Tanyatorn, 2012).

The culture in Thai Films

Thai films, like films from any culture, carry various meanings and serve multiple purposes. They can be entertaining, thought-provoking, and reflective of the society and culture from which they originate.

Thai films often reflect the unique cultural aspects, traditions, and values of Thailand. They showcase Thai customs, festivals, and ways of life, providing viewers with insights into the rich cultural heritage of the country. Thai films can act as a medium for preserving and promoting Thai culture both domestically and internationally. Many

Thai films serve as a platform for social commentary, addressing prevalent issues and challenges within Thai society. They explore themes such as inequality, poverty, corruption, political unrest, gender roles, and cultural norms. By highlighting and examining these social issues, Thai films can provoke discussions and raise awareness about important topics. Thai films often contribute to the formation and expression of national identity (Thairath, 2018). They showcase historical events, national heroes, and stories that instill a sense of pride and patriotism. Through narratives that celebrate Thai history, culture, and achievements, films can help strengthen the collective identity of the Thai people. Thai films have the power to evoke a wide range of emotions in viewers. They can make audiences laugh, cry, feel joy, or experience suspense. By connecting with viewers on an emotional level, films can provide entertainment and serve as an escape from everyday life. Thai films, like films from any culture, often explore universal human experiences. They delve into themes of love, family, friendship, loss, dreams, and personal growth. Thai films can portray relatable characters and situations that resonate with viewers, helping them connect and reflect on their own lives. Thai films are a form of entertainment, providing audiences with an opportunity to relax, enjoy a good story, and be entertained. They offer an escape from reality, transporting viewers to different worlds, whether through comedy, action, romance, or fantasy genres. Thai films also serve as a means of artistic expression for filmmakers and actors. They showcase the creativity and talent of Thai artists, including directors, writers, cinematographers, and actors. Thai cinema allows artists to experiment with different storytelling techniques, visual aesthetics, and narrative styles. It's important to note that the meaning of Thai films can vary from film to film, as each film has its own unique story, message, and artistic vision. Thai cinema continues to evolve, offering a diverse range of films that cater to different tastes, preferences, and societal concerns (Feilitzen & Carlsson, 2002).

The Uses and Gratification Theory

The uses and gratifications (U&G) is a concept that people use media for different purposes. It asserts that audiences will make their own decisions to select and

use the selected media content that will help fulfill a set of cognitive, affective and behavioral needs. The uses and gratifications theory were propounded by Elihu Katz, Jay G. Blumler and Michael Gurevitch in 1974 that suggests the media audiences actively choose for certain uses and to receive satisfactions. Specifically, the theory seeks to explain how individuals use mass communication to gratify their needs, to discover underlying motives for media use as well as to identify the positive and negative consequences of media use on individuals.

Theory as a motivation driving the effective selection of certain media for fulfilling the needs, it suggests that the media Chinese youth watching Thai film and soap operas to receive satisfaction. By a general consensus among uses and gratifications theorists, the media consumers determine which medium to use to be able to meet their needs. Thus, media users have alternative choices to satisfy their needs. User benefits and needs met through media use have been crystallized into five categories: cognitive need, affective needs, personal identity needs, integration, and social interaction needs and/or entertainment needs (Chandler, 1994; Suresh, 2003; Lind, 2005). Cognitive needs to represent the wish to create knowledge and understanding. Audiences, therefore, use media to acquire knowledge and information about themselves, others and things around them. Here, audiences learn and get advice as well as satisfy their curiosity through the media. Personal identity needs to signify audiences' emotional experiences. Here, audiences use the media to get reinforcement for personal values, finding models of behavior and gaining insight into one's self. In other words, audiences find more reasons to be entrenched in their beliefs, values, and philosophies through the media. Integrative and interaction needs encompass the need to socialize. It applies to those who want to gain insight into the circumstances of others or possibly identify with others to gain a sense of belongingness. It also compresses people whose interest is to find the basis for conversation and social interaction, help to carry out social roles, and enabling one to connect with family, friends, and society. Tension release needs (entertainment) include the use of media as a means of escapism and to relieve tension. People also use media

to relax, get intrinsic cultural or aesthetic enjoyment (Chandler, 1994; Suresh, 2003; Lind, 2005). The uses and gratifications theory are one of the more positive views for media usage. This theory posits that, users have control over the kind of media use, how they use it, and how it affects their lives (Rae, 2011). The theory can, therefore, be said to have a user/audience-centered approach (Chandler, 1994).

The uses and gratification theory, accordingly, has been connected to investigate media consumers' motivations for utilizing diverse new media, for example, mobile gadgets, mobile advances, and social networks. When confronting another and new scientific innovative service, media consumers, for the most part, require adequate motivation to receive it.

The Reception Theory

The reception theory is another useful tool that focuses on the audience's consumption of media content and explains the manner in which the audience may be influenced by the media. It is useful for determining the reasons for which Chinese young audience choose to watch Thai films and TV series. At the point of consumption, individuals will evaluate the content presented to them through the context of their own experiences, opinions, and values. People who have similar social backgrounds and similar cultures will, therefore, have a tendency to interpret the material presented in the same way. It can thus be expected that if the values, opinions, and experiences of the audience match those of the producer, the audience will probably interpret the content in the same way that the producer intended it to be interpreted (Silva, 2011). From the 1980s onwards, researchers began to take a particular interest in carrying out empirical studies to determine how Southern audiences would respond to and consume the media products created in Western countries. Among these researchers are Liebes and Katz (1990), whose studies investigated the US television series, *Dallas* (1978-1991), and the way in which audiences in Japan, the United States, and Israel responded to the media product. It was found that the messages in the particular series were interpreted in different ways by the different audiences and that the portrayal of US values was also received in very different ways. The book, *Watching Dallas* (1995),

found similarly that viewers from different cultures interpret the series in different ways, and also that audiences tend to make active choices with regard to their viewing behavior. This suggests that the Chinese young audience may have different experiences when watching Thai films and TV series, and also be influenced in different ways according to their own background.

There aren't many studies on the actual uses and gratification or the reception theory of Thai films and TV series, but it seems safe to argue that Thai media culture has gain popularity overseas. The current study, therefore, will fill the void by taking advantage of both theories into the study.

Chinese Audiences Shared Interest in Asian Popular Culture

Talking about the audience, Chinese youths are becoming more open-minded to Asian popular culture, especially in South Korean and Japanese pop culture. For instance, Korean and Japanese fashion inspired some Chinese elementary and high school students to dress like their animation characters (Beijing Review, 2005).

In the meantime, Thai TV series also have gained attracted interest among Chinese young generation since the late 2000s. Thai soap operas began to gain widespread popularity in mainland China since 2003. Thai television dramas reached Chinese television channels, preceded in the following years by the success of many television series. Asia one (2011) claimed that Thai TV series have been broadcasted by China's broadcasting channels that have more than 700 million and 800 million Chinese viewers like CCTV-8 and provincial TV stations such as Hunan TV and Anhui TV since 2003. For example, *Battle of Angels* — female air hostesses fighting over male pilots. This soap operas aired on Anhui Satellite TV in 2009 and became a big hit in Chinese screen after the first week of airing by ranked the tenth-place viewer rating and was re-run four times in two years between 2009 and 2010 (Danaitun, 2012).

In Thai films, even there are only a few Thai films that can jump over Chinese censorship wall, for instance, the film *Red Eagle* (2010), *First Love* (2010), *Ong-Bak* (2005), and so on. And as for the films *Love of Siam* (2007), *Yes or No* (2010), etc., that they are not screened in theaters, but still created a phenomenon "Thai Fever" in China

which the Chinese especially young audiences gave a landslide response. In 2017, *Bad Genius* — a film that shows high school student who makes money by cheating tests, with its gross of 270 million RMB in China hits the box office and leads the trend in the mainland. One Chinese student even made a sculpture of 'Kru Pee Lin' — a leading character in the film, in order to worship her as an examination master, is very famous in China (Thai Rath, 2018). From this, it can be seen as the first step and a big commercial possibility for Thailand to open and raise the influence of Thai pop culture to the world's second-largest showbiz market like China.

Comparing to the popularity of South Korean pop culture or K-pop in China, Guo (2011) explained that Korean entertainment had a lot of influences on Chinese teenagers and general public, similar to Thailand including tourism. At present, the trend of Thai TV series still cannot be compared with the popularity of Korean dramas, but Chinese audiences can try to watch a variety of film-television works of different styles and themes. Thai soap operas can bring a new vision to everyone because Thai TV series are rich in its contents: romantic love, non-related political issues and historically related background with China (Mingsarn, 2016). Due to the political issue, it makes Chinese people these days want to step far away with South Korea which helps Thai pop culture have a channel to spread its own cultural flow. Danaitun (2012) claimed that due to a dispute over the deployment of the U.S. Terminal High Altitude Area Defense (THAAD) missile defense system in South Korea, it had an influence on a political conflict between China and South Korea that influence of Korean entertainment has immensely decreased. After THAAD conflict, there was an anti-Korea trend among Chinese people who are highly nationalistic. It also led the Chinese censorship board to limit Korean television imports. Hence, in relation to the notion of cultural proximity contributes greatly to the success of Thai films and TV series around neighboring countries. As for China, this can be seen as a great opportunity for Thailand to take a great advantage on this issue (Thairath, 2017).

Metz Film Semiotics

Metz's film semiotics is based on the principles of structural linguistics, which he applied to the study of film. He argued that films, like language, have a grammar and a vocabulary that can be analyzed in order to reveal their underlying structures and meanings. In particular, he focused on the way that films use codes and conventions to create meaning, and how these codes and conventions are shaped by cultural and historical contexts (Metz, 2011).

One of the key concepts in Metz's film semiotics is the idea of the "filmic signifier," which refers to the visual and auditory elements of a film that create meaning (CuiYing, 2013). According to Metz, filmic signifiers are arranged in a hierarchy, with some elements (such as the image track) having greater semiotic weight than others (such as the soundtrack). He also argued that filmic signifiers can be grouped into larger units, or "syntagms," which create meaning through their combination.

Metz also introduced the concept of "film genres," which he saw as categories of films that share certain conventions and codes. He argued that genres are shaped by cultural and historical factors, and that they help to structure our understanding of films and their meanings.

Another important concept in Metz's film semiotics is the idea of "enunciation," which refers to the way that films construct their own reality and position the viewer within that reality. Metz argued that films are not simply representations of reality, but rather constructions that create their own reality through the use of codes and conventions.

Metz's film semiotics has had a major impact on the field of film studies and continues to be influential today. His approach has been criticized for its formalism and its emphasis on codes and conventions over the social and cultural contexts of films, but it remains an important theoretical framework for understanding the language of cinema.

The theory of Metz posits that culture in the film is social norms and values, a film may reflect the social norms, values, and beliefs of a particular culture or society, such as the importance of family, religious practices, or gender roles. Symbolic

intentions in films often involve seemingly insignificant objects, actions, or even natural phenomena. Music can also serve as a sign in films, conveying different emotions through different types of music, enhancing the themes of the film, deepening the emotions of the characters, and elevating the aesthetic atmosphere.

Thai films spread in China

"An Empirical Study of Factors Influencing the Spread of Thai Films in China" by Xi Chen, published in the *Journal of Arts and Humanities* in 2019. The paper examines the factors that have contributed to the spread of Thai films in China, including cultural similarities between the two countries, the popularity of Thai stars, and the success of Thai films at international film festivals. The study also highlights the importance of effective marketing and distribution strategies in promoting Thai films in China.

"Transnational Film Flows: The Case of Thai Horror Films in China" by Day Wong, published in the *Journal of Asian Cinema* in 2018. This paper focuses on the popularity of Thai horror films in China and explores the reasons behind their success. The author argues that Thai horror films have resonated with Chinese audiences due to their shared cultural beliefs in ghosts and the supernatural, as well as their unique storytelling techniques and stylistic elements.

"Transcultural Mediation of Thai Films in China: The Role of the Chinese Film Industry and Government" by Patrion Intragender and Pavia Pananond, published in the *International Journal of Cultural Policy* in 2020. The paper examines the role of the Chinese film industry and government in facilitating the spread of Thai films in China. The authors argue that the Chinese government's efforts to promote cultural exchange and cooperation with Thailand, as well as the Chinese film industry's interest in diversifying its content offerings, have helped to increase the visibility and popularity of Thai films in China. They also highlight the challenges that Thai filmmakers face in navigating the complex regulatory environment in China.

"Factors Influencing the Popularity of Thai Films in China: A Comparative Analysis of Seven Genres" by Wei Zhang and Guangyu Liu, published in the *Journal of Creative Communications* in 2020. This study analyzes the popularity of seven different

genres of Thai films in China, including romance, action, and horror. The authors identify several factors that contribute to the success of Thai films in China, including cultural similarity between the two countries, the use of popular actors, and effective marketing and distribution strategies.

"The Transnational Adaptation of Thai Horror Films: The Case of *Shutter* (2004)" by Day Wong, published in the *Asian Cinema Journal* in 2015. This paper examines the adaptation of the Thai horror film "Shutter" for the Chinese market. The author argues that the film's success in China can be attributed to its ability to appeal to Chinese audiences by incorporating elements of Chinese ghost stories and supernatural beliefs.

"Soft Power and the Promotion of Thai Cinema in China: The Case of the Bangkok International Film Festival" by Wimal Dissanayake and Siriyuvasak Kusolwong, published in the *Journal of Contemporary Asia* in 2012. This paper explores the use of film festivals as a tool for promoting Thai cinema in China. The authors examine the success of the Bangkok International Film Festival in showcasing Thai films to Chinese audiences and promoting cultural exchange between the two countries. They also highlight the challenges that Thai filmmakers face in navigating the complex regulatory environment in China.

In conclusion, these papers highlight the growing popularity of Thai films in China and the various factors that contribute to their success. They also demonstrate the importance of effective marketing and distribution strategies, cultural adaptation, and collaboration between the film industries of both countries in promoting Thai films in China. But most previous studies have analyzed the reasons for the success of Thai films in China, but only a few have examined how Thai films can achieve greater success in China in the future (Xi Cheng, 2019).

Chinese Young Audience's Consumption of Thai films and TV series

Currently, due to the censorship regulation in China, Thai films and TV series are hard to find in traditional media like television and cinema. However, because of new media, the way of media consumption among Chinese audiences especially young audiences have rehabilitated. Modern popular culture has become more and more

globalized as a consequence of the cross-border flows of information and also because of regional immigration. China is currently undergoing a period of cultural transition, since its own popular culture is slightly lacking, leaving a void to be filled by foreign popular culture and its products. A major part of this foreign popular culture arrives in the form of films and TV series, which Chinese audiences are now able to enjoy via numerous channels, including television, but also encompassing the latest communication technologies such as the internet, or smartphones (Jiang & Leung, 2012). According to the previous study from He (2017), to Chinese young audiences, online social networks are completely new scientific mechanical services, developing in simply ongoing years. Excepting for broadcast on Chinese local television, Chinese people often watch Thai soap operas and films via internet TV platforms. Since international social media platforms such as Facebook, YouTube, and LINE TV are blocked in mainland, China has its own Chinese-developed social media consists of more variety and alternatives to serve different interests. The official websites are such as Youku, Tudou, Sohu, and iQiyi (Thairath, 2017). The two most popular unofficial video-sharing websites that have Thai series are Bilibili and AcFun (He, 2017). The popularity of Thai film and TV series still remains its dissemination into Chinese social networks. Chinese young audiences mostly use Weibo and We Chat as a social online community to discuss and share about Thai films and series. Currently, in 2018, Thai drama called Love Destiny rising its popularity to the first rank drama hashtag in Weibo searching by 41% of young people aging between nineteen to twenty-eight (19 to 28), with a total of 120 million views and also became the 17th most popular search on Baidu (Taizhong, 2018). As China swiftly modernizes and embraces globalization, young people in the country are exposed to information and cultural entertainment which may support or oppose the traditional values which had hitherto controlled their lives and thoughts up until now. Accordingly, their lives have become complicated by the need to negotiate the new information with which they must engage. Reflection is vital, as they try to make sense of the information in the context of their current lives, which must be understood by reconsidering everything they had previously known. Foreign media

provide content that challenges young Chinese audiences, creating a lack of certainty, and also creating a greater awareness of the world around them. It can be therefore stated that this understanding involves “the routine incorporation of new information or knowledge into environments of actions that are thereby reconstituted and reorganized” (Kim, 2008). In today's society, the individuals consider to use the media to satisfy their cognitive needs (Jiang & Leung, 2012). Culture in each nation is formed in people's cognitive are based on various features and the media in particular films and TV series has an influence on viewers' creation on ideas and truths (Lucy, 2011). The mass media, to a degree, has shaped the understanding of each country through the media product. In all, the success of Thai films and TV series in China can be viewed as part of the new process of creating meaning from the experience of popular culture. In addition, Thai popular culture arrived in China at a time when the local alternatives were not necessarily meeting the more refined demands of the young Chinese audiences who want new and better entertainment (Jiang & Leung, 2012). It may be argued that Thai films and TV series filled their satisfied needs within the Chinese youth who are welcome for something new and open for the perspectives in their own lives. At the same time, Thai popular culture is, therefore, a way of transferring new cultural ideas and experiences to an audience that is prepared to voluntarily accept and welcome the novel content.

The Popularity of Thai Films and TV Series Overseas as Part of Cultural Globalization

Thai film industry began in the 1930s, with many studios producing films were established. By the 1980s, however, the Thai film industry was struggling to compete with the western film industry like Hollywood, and during the 1990s, the industry was further got influence by the economic crisis in Asia. The impact was so severe that in 1998, Thailand was able to produce just eleven films. The crisis drew spending away from filmmaking and cinema attendance, and since that time, Thailand has come to be dominated by the output of Hollywood which Thais flock to watch in modern multiplex cinemas (Jeffrey, 2014). However, filmmaking arose from the early 2000s seem to get better again as Thai directors including Nonzee Minibar, Pen-ek Rastafarian, and

Apichatpong Weerasethakul began to make their mark at international film festivals, in addition to the exploits of the actor Tony Jaa (Tanya torn, 2012). An increasing number of young Thai people are taking an interest in becoming filmmakers, and the Tourism Authority of Thailand has offered its support, stating its intention to “position Thailand as the film-making capital of Asia” (Jeffrey, 2014).

Thai soap operas, known as *Alcorn* in Thai, are popularly shown on television, usually filling prime time slots that start at the night time. A typical episode will be of two hours' duration and will include advertising breaks. Thai television dramas were publicly broadcasted for the first time in 1956 after Thailand opened the Channel 4 Bang Khun Prom in 1955 (MCOT, 2015). Thai television dramas have had an international reputation for a long time. They are widely watched in neighboring countries, especially in Southeast Asia countries like Cambodia where the television channels showed Thai dramas instead of their own. *Dao Par Sook* (1994) was the most famous Thai television series before the local government boycotted Thai television series (MGR Online, 2009). However, after the prohibition of Thai dramas has ended, Cambodian today becomes big fans of Thai celebrities that can be counted as driving forces for Thailand's revenue for more than hundred million baht, making the trade fair business and Thai cosmetics incomes move forward, generating more than 4,600 million baht in revenue per year (MGR Online, 2019). Consequently, foreign audiences select Thai films to satisfy their needs considering by the feature or attractiveness of it. Some argue that the characteristics of Thai films have contributed to their popularity overseas, especially with their differences from Japanese or Korean popular culture. As well-known Thai producer Bandit Hongdae (2010), and film critic and director Prawit Tang-arson (2012) pointed out, the unique contents of Thai films and series, which draw upon Thai culture, have ensured their popularity with global audiences. Thai contents are mostly overemotional. There is a main story developed to create emotions, the main character was always created to be bullied by others. The love ideology also mixed with the moral ideology. For instance, the supernatural love story between human and female ghosts in *Nang Nak* (1999), in which a ghost comes back to life, makes the western audiences feel the

content is new and exotic. Also, in 2003, a film *Ong-bak* built a reputation for Muay Thai — a Thai style boxing, making Muay Thai a well-known sport at the international level. It is to say, Thai culture that appeared in Thai films is fascinating and unique to the perspective of worldwide audiences especially those who have never experienced either the traditional ways of life or beliefs of Thai society (Tanya torn, 2012).

Globalization also plays such a significant role in pushing Thai films and TV series to be an active player at the international level. Since globalization is a process that is partly media-driven; it would not be possible in the absence of the latest information technology and mass media. Developments in politics, economics, and culture are increasingly driven by access to international media, smartphones, the internet, and digital services. Globalization within the media industry has been very fast as a consequence of the rapid development of information technologies, including digitalization, communications satellites, and other technological advances in computers. Such technologies have caused the global market for media products to expand significantly, so that TV shows, films, and advertising, are projected all around the world. These advances in technology have been vital in facilitating the cross-border flow of information which multimedia companies generate. Those media producers and distributors tend to be limited to a few major players, and hence the diversity of the content they provide is rather limited. Furthermore, the division between entertainment and information is not always clearly apparent (Filthen & Carlsson, 2002). In considering the idea of cultural globalization, its most significant impact lies in the way the culture and social lives of individuals everywhere are shaped by international media and transnational social phenomena, in a manner that has little to do with cross-border financial transactions. Popular culture, also considered to be the culture of the people, can be affected by these changes. Globalization manifests itself in the music, films, TV series, news, print media, fashions, lifestyles, entertainment products, and even food that people consume through their daily lives (Kluver & Fu, 2018). Especially in Asia, the culture of globalization has a great impact on local cultural traditions which are dominated and shaped by a new culture from the international mass media. This

concept points to the influence of product spread, behavior, tastes, practices, and ideas, or beliefs about various from society to other societies. The results of this kind of cultural globalization led to the higher levels of criticism and discussion in the regions around the world (Hosseini, 2010). As if Korean wave or Hallyu which is the word refers to South Korean popular culture, particularly pop music, TV series, films, food, fashion, and etc., has been gained its admiration from Asia and spread its diffusion internationally across the globe (Shim, 2006).

Chinese Young Audience's Consumption of Thai films and TV series

Currently, due to the censorship regulation in China, Thai films and TV series are hard to find in traditional media like television and cinema. However, because of new media, the way of media consumption among Chinese audiences especially young audiences have rehabilitated. Modern popular culture has become more and more globalized as a consequence of the cross-border flows of information and also because of regional immigration. China is currently undergoing a period of cultural transition, since its own popular culture is slightly lacking, leaving a void to be filled by foreign popular culture and its products. A major part of this foreign popular culture arrives in the form of films and TV series, which Chinese audiences are now able to enjoy via numerous channels, including television, but also encompassing the latest communication technologies such as the internet, or smartphones (Jiang & Leung, 2012). According to the previous study from He (2017), to Chinese young audiences, online social networks are completely new scientific mechanical services, developing in simply ongoing years. Excepting for broadcast on Chinese local television, Chinese people often watch Thai soap operas and films via internet TV platforms. Since international social media platforms such as Facebook, YouTube, and LINE TV are blocked in mainland, China has its own Chinese-developed social media consists of more variety and alternatives to serve different interests. The official websites are such as Youku, Tudou, Sohu, and iQiyi (Thairath, 2017). The two most popular unofficial video-sharing websites that have Thai series are Bilibili and AcFun (He, 2017). The popularity of Thai film and TV series still remains its dissemination into Chinese social

networks. Chinese young audiences mostly use Weibo and We Chat as a social online community to discuss and share about Thai films and series. Currently, in 2018, Thai drama called Love Destiny rising its popularity to the first rank drama hashtag in Weibo searching by 41% of young people aging between nineteen to twenty-eight (19 to 28), with a total of 120 million views and also became the 17th most popular search on Baidu (Taizhong, 2018). As China swiftly modernizes and embraces globalization, young people in the country are exposed to information and cultural entertainment which may support or oppose the traditional values which had hitherto controlled their lives and thoughts up until now. Accordingly, their lives have become complicated by the need to negotiate the new information with which they must engage. Reflection is vital, as they try to make sense of the information in the context of their current lives, which must be understood by reconsidering everything they had previously known. Foreign media provide content that challenges young Chinese audiences, creating a lack of certainty, and also creating a greater awareness of the world around them. It can be therefore stated that this understanding involves “the routine incorporation of new information or knowledge into environments of actions that are thereby reconstituted and reorganized” (Kim, 2008). In today's society, the individuals consider using the media to satisfy their cognitive needs (Jiang & Leung, 2012). Culture in each nation is formed in people's cognitive are based on various features and the media in particular films and TV series has an influence on viewers' creation on ideas and truths (Lucy, 2011). The mass media, to a degree, has shaped the understanding of each country through the media product. In all, the success of Thai films and TV series in China can be viewed as part of the new process of creating meaning from the experience of popular culture. In addition, Thai popular culture arrived in China at a time when the local alternatives were not necessarily meeting the more refined demands of the young Chinese audiences who want new and better entertainment (Jiang & Leung, 2012). It may be argued that Thai films and TV series filled their satisfied needs within the Chinese youth who are welcome for something new and open for the perspectives in their own lives. At the same time, Thai popular culture is, therefore, a way of transferring new cultural ideas and

experiences to an audience that is prepared to voluntarily accept and welcome the novel content.



CHAPTER 3

METHODOLOGY

Research design

Both quantitative and qualitative methods were used for the study. This is because the mixed methods approach helps the researcher to provide a complete and more comprehensive better understanding of the research topic than either quantitative or qualitative approaches alone. An author first used an online survey questionnaire for the quantitative part then organize focus group discussions for the qualitative component.

Ethical Consideration

Ethical considerations in interviews and questionnaires involve ensuring that the research process is conducted in a fair and respectful manner, with due regard for the welfare and rights of participants. The research will strictly abide by the following rules:

Informed consent: Participants should be fully informed about the purpose of the research, the nature of their participation, and any potential risks or benefits. They should also be given the opportunity to ask questions and to withdraw from the study at any time.

Confidentiality: Participants' personal information and responses should be kept confidential, unless they have given explicit consent for their data to be shared. Researchers should take appropriate measures to protect participants' privacy and anonymity.

Respect for autonomy: Participants should be treated with respect and dignity, and should be allowed to make their own decisions about their participation. Researchers should avoid any form of coercion or undue influence.

Minimizing harm: Researchers should take steps to minimize any potential harm or discomfort to participants. This may involve avoiding sensitive or potentially triggering topics, or providing support or referrals for participants who may need it.

Fairness: Researchers should ensure that their questions and interview techniques are fair and unbiased, and that they do not discriminate against any particular group of participants.

Debriefing: Participants should be given the opportunity to debrief after the interview or questionnaire, and to ask any questions or raise any concerns they may have.

By following these ethical considerations, researchers can ensure that their interviews and questionnaires are conducted in an ethical and responsible manner, and that the data collected is valid and reliable.

Participants of the Study

Since this study focuses on Chinese audience, the size of the sampling frame consisted of one hundred Chinese audiences who have seen the ten Thai films across China mainland. The age range of participants has covered from 20 to 50. The groups of Chinese audiences who are male and female pursuing in different degrees, different cities, different jobs across mainland China are suitable for this study. This is not just because of its populations, but also a variety of different backgrounds of each Chinese audience help researcher be able to enlarge the range of information. Most interviewees come from the film industry, with 30% being professors specializing in film studies at universities, 30% being screenwriters and directors in the film industry, 30% being professional film critics, and 10% being seasoned film enthusiasts.

Research Instruments

The size of the sampling frame consisted of one hundred Chinese audiences across China mainland. A researcher asked Chinese audiences in order to get a basic understanding of what is going on or a trend on Thai films among them particularly on how and why they watch Thai films. The survey approach was designed as an online open and closed-ended questionnaire through a Chinese-based online survey website (wenjuan.com) for data collection purposes. At the end of the survey, an author asked

participants to leave their contact information in case if they are willing to participate in the focus group interview.

After conducting research by the survey questionnaire and getting basic data, in order to gain more in-depth and deeper information especially opinions of Chinese audiences towards Thai films, the qualitative study method which is the focus group approach was employed.

In this case, convenient sampling focused on Chinese audiences in China. The researcher made initial contact with a group of Chinese audiences who leave their contacts in the questionnaires to hold the focus group discussion and then uses those audiences to establish contact with others to whom they think is appropriate for the research study.

It is expected that there will be 20 interviewees, representing Chinese audience who will be interviewed in Nanchang city. Among them, there are participants who have watched Thai films for a long time (more than 6 years), as well as those who have just known Thai films for a few years. The interview with all audiences lasted for 30 minutes. A pseudonym is used to represent twenty interviewees by letter e.g., interviewee A said this, interviewee B said that.

Data Collection

Basically, there are three main ways to collect data for the research, one is samplings analysis, the second one is questionnaire, and the third one is focus group interview.

By conducting in-depth analysis of six elements in ten Thai movies, including plot, music, characters, signs, themes, and culture, aiming to derive a Thai film pattern that is suitable for distribution in China.

The questionnaire survey is divided into two parts. One part will ask all participants to rate the top ten most popular Thai films in China, while the other part will investigate how and why they watch Thai films. In order to ensure the collection of over 100 valid questionnaires, 150 questionnaires will be distributed in this study.

During the interview process, the researcher will use themes, plot, characters, signs, music, and cultural context of the top ten Thai films as scoring options. The participants were asked to indicate on a Likert scale ranging from 1 (strongly dislike) to 5 (strongly like), and participants were given a score for each film.

Data Analysis

The data analysis based on the research question: Why and how Chinese audience watch Thai films? What factors contribute to Thai films' success or failure in China? The data analysis for this study will be conducted using a combination of film sample analysis, questionnaire surveys, and interviews. The data obtained from film sample analysis will be transformed into quantitative values. By averaging the scores given to different elements of the films, it will identify which elements have the greatest impact on audience evaluation and preference. The data from the questionnaire surveys will be organized into visual charts, presenting the attitudes and preferences of Chinese audiences towards Thai films in the form of percentages. The data obtained from interviews will be categorized based on the identities of the interviewees, summarizing the opinions and suggestions of Chinese audiences regarding Thai films. Constructive recommendations will be proposed for the future development of Thai films in China.

Factors that could be analyzed to understand the popularity of Thai films in China could include the genre of the film, the actors and directors involved, the marketing and distribution strategies, and the cultural relevance of the film to the Chinese audience. The analysis could also explore the impact of critical reviews and social media buzz on the success of the films.

CHAPTER 4

FINDINGS

The observation among the participants provided a wide array of data. The research data for this study was obtained from two sources. The first source involved analyzing various elements in ten Thai movies to derive a film pattern. The second source involved collecting attitudes and opinions from participants through questionnaires and interviews.

Observation from the samplings analysis

Based on Fizz's film theory, this study analyzes ten Thai films in terms of themes, plot, culture, characters, symbols, and music. Combining the data analysis from the focus group, it determines the type of Thai film pattern that can become popular in China.

The analysis of Bad Genius

1 Theme

In the audience's impression, there are many ways to interpret the campus youth film, but the youth film with the theme of "cheating", "The Genius Gunner" has created a precedent. When we are used to the stereotyped campus youth film, a "The Genius Gunner" instantly attracted our attention, its theme is novel, and its idea is ingenious. There is never a generation gap on the issue of examination, which is something that everyone of us has experienced. Therefore, the audience of this film has gathered all walks of life and all ages. This kind of theme can recall countless memories. The director presents this novel theme to the audience, which is the first step of his success. The unconventional and direct theme always arouses the strong desire of the audience to watch.



Figure 1 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 00:04:18

Although it is a youth film, but the whole film presents is the sense of vision of the thrilling spy film. When the director conceives the framework of the whole film, the first thing he wants to show is the psychological state when people cheat, rather than the thrilling rhythm of the whole film for the sake of gimmicks. When people cheat, the heart rhythm is nervous and scared. The director uses this to spread his mind, He created such a film with strong sense of substitution, which is one of the important reasons why the audience doesn't feel abrupt when watching the film. Therefore, "The Gunner of Genius" wins because it allows everyone to participate in a fraught cheating activity.

2 Ingenious and well-founded plots

At present, some films pursue the distinctive setting of the plot, completely ignoring its rationality, and cannot withstand scrutiny. They blindly pursue the attraction of the plot without paying attention to the logic of the whole film, and often will be labeled as "bad film" by the audience. Therefore, it is particularly important to show the plot with

a reasonable basis. The second magic weapon for the success of "The Talented Gunner" is to give the audience a very direct logical explanation in the preparation and development of the plot, so that the audience cannot find the problem of the film's narration, and naturally will not have many doubts. Under the background of the novel cheating theme, the ingenious plot design makes the whole film climax. From the small cheating event to the use of the piano version of Moss Code, to the organized and planned team of transnational crime, each reason for cheating is very natural, each cheating method has its basis, and the connection point of everything is also very smooth. With the development of one event after another, the audience is unconsciously involved in it.

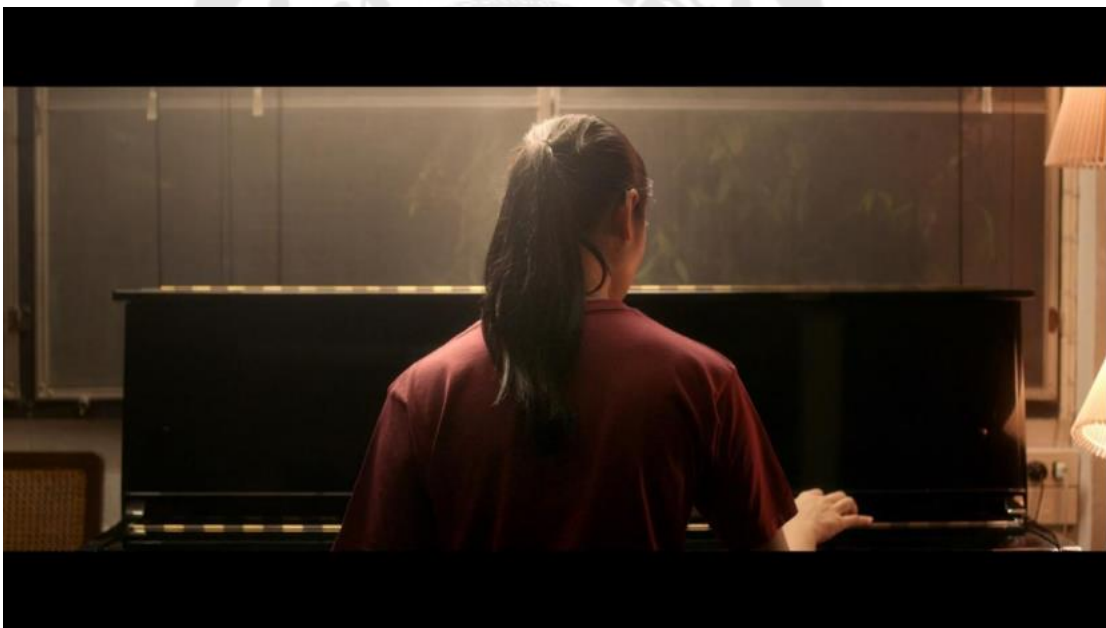


Figure 2 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 00:20:54

3 Culture of social systemfigure

The Bad Genius is not a story of genius, but a story of reflection. It not only brings us sensory enjoyment, but also exposes a social phenomenon. It is not only in

Thailand, but also in the whole world, so it can more arouse the resonance of the audience.

The first reflection is the education system. The reason why the hostess XiaoLin cheated for the first time was that she found that the test paper was the one that her good friend Grace had asked her to help with before, and this set of test paper was obtained by Grace in the tutoring class reported by the school teacher. After that, XiaoLin found the true face of the teacher's hypocrisy. XiaoLin's internal order was disturbed at this time because of the unfairness of this education system, which started her cheating. Not only that, the school also has the phenomenon of high fees and arbitrary charges. If you want to go to that school, you must pay the sponsorship fee, which is to subtly tell students that money can solve everything, and students' values are gradually becoming deformed, and the problems of teenagers are gradually highlighted. While trying to share the financial burden of the family for her father, XiaoLin gradually conceived the idea of taking shortcuts under the devastation of such an educational system. Education is supposed to be sacred, but in reality, it is more of the sadness of the education system. The film reflects the reality of the hidden problems in the dark corner, such as make-up, high tuition fees, education corruption.



Figure 3 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 00:33:37

The second reflection is the gap between the rich and the poor in society. The family background of XiaoLin and Bank, Grace and XiaoBao is actually the "binary opposition" of the gap between the rich and the poor, because the gap between the rich and the poor has indirectly caused the fact that the protagonist committed a crime, which has caused potential harm to the society. In "The Genius Gunner", the director has established the "imaginary signifier" of the education system and the gap between the rich and the poor, Try to explain its relevance and reach a causal relationship. If one side has a great improvement on these two points, the other side will be properly solved. In "The Talented Catcher", we saw many sorrows of society and the drawbacks of human development, which triggered our thinking and had profound significance.

4 Characters

The richness and level of characterization is the greatest success of this film. In Bad genius, we can see that no one is a complete hero, and no one is portrayed to the extreme. Everyone in the play is a real microcosm of people in life. Through the continuous fermentation of events, the director shows the multiple changes of the character image, with clear levels and profound performance. XiaoLin and Bank are people who have no money and are excluded by the system, so the fate of the two characters is also tied together. From the beginning, Banker was upright to the end, and became more and more trapped for the benefit, while XiaoLin went through the process from the initial internal order being disturbed to the end, gradually facing the heart and eager to return to the original intention. The image of Banker is closer to the real character itself. At first, Banker was a model student who was not involved in any right or wrong. He adhered to his principles without any contact with his own interests. It was because of this that he reported the cheating of his classmates to the teacher. He believed that the world existed as he imagined. However, the reality gave him a loud slap. The change of the character of Bank was because he learned that his classmate, XiaoBao, had been beaten and thrown into the garbage dump by the sneak attack. At this time, Bank could no longer contain his anger and launched a "fight" with XiaoBao.

He deeply felt the strong blow to his self-esteem, coupled with XiaoLin's language stimulation, so that the internal order of Bank completely collapsed, since then, he has also been involved in this dispute. After tasting the sweetness of money and the pleasure of revenge, Banker became greedier, made mistakes again and again, and even threatened XiaoLin to complete a perfect cheating. From here, we can see that Banker is a "perfectionist", and he is not allowed to fail in his life, nor to allow any deformity and regret, and thus went to self-destruction. But XiaoLin saw that because of her mistakes, Banker was getting deeper and deeper, and felt guilty and tortured. She suddenly woke up and finally paid the price for her mistakes.



Figure 4 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 01:03:08

From the transformation of the two characters, XiaoLin and Banke, we can see that the film has broken the fixed thinking mode in shaping the characters, and the characters are no longer in the trend of simplification, but more diversified. This is the basic concept of human nature, which is worth learning from domestic directors. Cheating itself was wrong, but when we opposed the injustice of the system, we also

became its accomplice unconsciously. In many cases, people is trying to find a balance between using and being used, once the internal order is broken, the first thing to be flogged is yourself.

5 Signs

"Choice" is the theme of *Bad Genius*, which is presented symbolically in the film. From the beginning of the film, the director threw a question; "The exam turns into a trade, who can laugh at the last?" It is defined here as different choices that bring different fate to the characters. The piano music of four different playing methods, the four choices of different length and thickness on 2B pencil, and the appearance of traffic lights on the overpass actually imply that people will face multiple choices in their life, but here the director does not directly express it in language but replaces it with visual symbolization. He told people that the choice of life is in their own hands, and people can always create new paths, because life is not only a choice question, many people only see the options in front of them and ignore other hidden possibilities. XiaoLin is a typical representative. At first, she did something against the social rules for the sake of her resentment. The reason was that she only saw the four options in front of her, and did not try to find other ways to seek. But after experiencing so many things, she found that she did not find the answer she wanted, so she jumped out of this circle, which is what we need to see. The cancellation of XiaoLin's and Banke's scholarships in several places in the film also has profound implications. People always lament the wrong choice at the last moment of desperation. It is impossible to "stop at the cliff". However, Banker ran the opposite way and sank in the vortex of interests, unable to extricate himself. There is no road in life that can't be turned back. Sometimes you just forget to turn around.

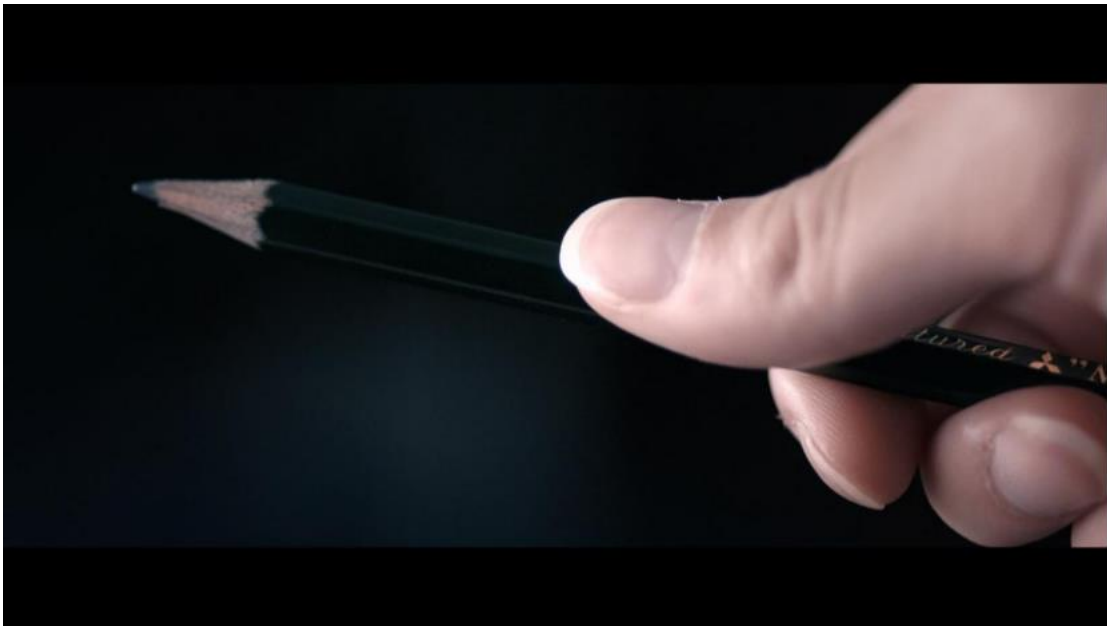


Figure 5 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 01:01:28

In addition to choosing the theme to be symbolized by the director, another point is that the expansion of narrative time and space has also been given more meaning. The protagonist's cheating experience can be divided into three stages. The first stage is the "monthly exam" of the class. At this time, the narrative space is narrow, and the protagonist successfully completed the cheating. By the second stage, time and space had been expanded. This test was a large-scale test organized by the school. Both the form and discipline were more rigorous, and the difficulties faced were more difficult to overcome. Fortunately, in the final stage, time and space had achieved a great leap. From the local test in Thailand to the SAT test in Asia, the difficulty of cheating was greatly increased. The whole narrative process not only reflects the director's ability to control the narrative space, but also arranges the psychological state of the characters into the narrative rhythm of the film. The first point of "from small to large" is reflected in the transformation of space, and the second point is that XiaoLin's ambition is gradually expanding with the passage of time. The film implies that time is the truth that tests all things. Time can make a person more fully understand himself and find his own position. Because time is the biggest cost of people, it is not mean to

someone, but everyone's capital and wealth. The development of society will inevitably show a lot of unfairness, but time is the witness of inner order, it teaches people to suppress and balance. The director told us that no matter how time flies, we should firmly protect our inner order.

6 Music

The reason why the film *Bad Genius* is known as a youth film with criminal suspense is that it brings an audio-visual feast to the audience, especially montage and music. The reason why the film shocked the audience must be that the director made great efforts in audio-visual. The film can enjoy such great freedom in time and space, and the ingenious use of montage plays a key role. In the continuous change of lens, the director has grasped the narrative rhythm of the film, thus affecting the psychology of the audience, and the montage, scene scheduling, and soundtrack are well matched. For example, in the Asian SAT exam, XiaoLin's inner tension rose sharply after she learned that Bank was arrested. She had to figure out a way to complete the test. At this time, the examination room immediately turned into a room with only one piano. XiaoLin on the chair was slowly pushed to the piano. Here's Montage used originality and innovation to firmly grasp the psychological rhythm of the audience. The soundtrack of the film mostly uses classical music. The opera Banker heard on the earphone when he appeared was "The Magic Flute: Aria after the 14th Night", the second act "The Fire of Revenge Burns in Hell". The main idea of the lyrics is that the fire of revenge in my heart burns in the dungeon, and death and despair surround me. The music here paves the way for the transition of the characters, and also indicates the end. Because of the director's careful polishing of the details that the film has its soul and charm .



Figure 6 Bad Genius. Directed by Nattawut Poonpiriya. Pictures. 2017. Screenshot at 01:53:52

Unlike some art films that deliberately create a depressing atmosphere, or commercial films that only focus on dazzling technology and have no profound connotation, Bad Genius achieves the unity of artistry and entertainment, which is very rare in the current film market. "The key to the success of a film is to have a really good story, which is its core competitiveness". It is such a good story that Bad Genius has pushed it into the textbook category of modern film creation. Not only that, the most important thing that Bad Genius really pushed it from the local to the international is that it analyzed the practical problems faced by the whole society, and the creation model based on the dual dimensions was successfully spread internationally and was recognized. According to statistics, the global box office of Bad Genius has reached 1.2 billion US dollars, becoming the highest grossing youth film in Thailand. The good reputation of Bad Genius and its high box office have broken the deadlock of film creation, which has always been "hard to tune". Its emergence has played a role in promoting the development and spread of our film industry in China and even in Asia. There is no doubt that Bad Genius shows a diverse film structure, At the same time, it

has had a positive impact on the creation of a truly diversified pattern of Asian films, and has given Asian films more voice in the world.

Analysis of Bangkok Traffic Love Story

1 Theme

The main theme of "Bangkok Traffic Love Story" is the pursuit of love and the struggles of modern urban life. The film explores the idea that finding love is not always easy, and sometimes requires us to take risks and step out of our comfort zones. It also touches upon the theme of societal pressures, as the main character Mei must navigate the expectations of her family and society while pursuing her own desires.

2 Plot

The plot of "Bangkok Traffic Love Story" revolves around a young woman named Mei, who works as a sales assistant in a shopping mall. After a chance encounter with a traffic policeman, she becomes infatuated with him and sets out to win his heart. Along the way, she faces numerous obstacles and must navigate the complexities of modern urban life, including the pressures of work, family, and societal expectations.



Figure 7 Traffic Love Story. Directed by Adisorn Treesirikasem. Pictures. 2009.

Screenshot at 00:07:28

3 Culture

The film "Bangkok Traffic Love Story" is set in Bangkok, Thailand, and incorporates several cultural elements unique to the city and the country. These include traditional Thai values and customs, such as respect for elders and the importance of family, as well as modern urban trends such as the use of technology and social media.



Figure 8 Traffic Love Story. Directed by Adisorn Treesirikasem. Pictures. 2009.

Screenshot at 01:06:21

4 Music

The music in "Bangkok Traffic Love Story" is a mix of modern Thai pop and traditional Thai music. The use of traditional music helps to create a sense of atmosphere and immerses the audience in the Thai setting, while the modern pop music reflects the film's themes of contemporary urban life and romance.

5 Characters

The main character, Mei, is a relatable and likable protagonist who faces real-world challenges and struggles. She is portrayed as a hard-working and independent woman who is determined to pursue her desires, despite the obstacles she faces. Other notable characters include Chai, the traffic policeman whom Mei becomes infatuated with, and Nuan, Mei's best friend who offers her support and advice throughout the film.



Figure 9 Traffic Love Story. Directed by Adisorn Treesirikase Pictures. 2009. Screenshot at 01:14:15

6 Signs

The film "Bangkok Traffic Love Story" uses several symbolic symbols to convey its themes and messages. The most prominent of these symbols is the traffic jam, which represents the struggles and challenges of modern urban life. The traffic jam is also used to symbolize the idea that finding love is not always easy and requires patience and perseverance. Additionally, Mei's bicycle is also symbolic, representing her independence and her willingness to take risks to pursue her desires.

In a word, "Bangkok Traffic Love Story" is a charming and relatable romantic comedy that explores the complexities of modern urban life and the pursuit of love. The

film's exploration of themes such as societal pressures, the challenges of modern urban life, and the importance of perseverance, as well as its use of symbolic symbols, creates a film that is both entertaining and thought-provoking.

The analysis of First Love

1 Theme

The theme of this film is about growth and youth love. The Thai youth romantic comedy *First Love* released in 2010 has achieved high box office in China, and its success is attributed to its campus love with Thai characteristics. The audience's love for the film mainly stems from the inner resonance. The film can always let the audience find the shadow of their youth. It is a youth film full of positive energy. Youth films originated in Japan and became popular in Asia. Thai filmmakers are good at exploring the loss of modern people in real life and exploring youth films with unique Thai style.



Figure 10 *First Love*. Directed by Puttipong Promsaka Na Sakolnakorn and Wasin Pokpong. Pictures. 2010. Screenshot at 00:02:41

2 Plot

First Love is a youth campus love film that integrates youth, love and motivation. The film tells the story of the first love between the girl Xiaoshui and the boy A Liang. The structure of the film is composed of three lines simultaneously, one is the narrative clue based on the narration of the heroine, the other is the mystery clue based on the memory of the A Liang's photo album, and the last is the ending clue based on the host leading make the male and female protagonists to meet. The whole story unfolds slowly in the alternation of these three clues. Although the story is simple, it is vivid and fascinating.

3 Culture about view of love

This film explores the practical significance of love for everyone, love can be a driving force for one's efforts, or it can also be a resistance that makes one stagnate, how to face love will determine our life direction. As a representative of Thai pure love films, The Little Thing of First Love perfectly inherits and develops the consistent characteristics of Thai pure love films and creates a youthful and bright style. The phenomenon that this kind of pure love film has attracted wide attention in Thailand and even in Asia reflects the perception of Thai film practitioners about the loss of modern people in real life and the yearning and longing for pure feelings. Thailand's pure love film enables the audience to still focus on the romance and innocence of young people's feelings, this kind of warm humanistic care, is very worthy of consideration and reference by Chinese filmmakers.

4 Fresh and refined young characters

Young and beautiful characters are a highlight of this film, the characters full of Thai campus atmosphere makes the whole film relaxed and comfortable. For most people, secret love is a painful thing. However, First Love does not blindly exaggerate this sad mood, but has laid a cheerful and positive tone from the beginning of the film. No matter the character, dialogue, expression or action of the characters are not immersed in the sad mood. Instead, they are witty and lively characters, rich and varied

expressions and actions that make people laugh. In this way, it is easy for the audience to be driven a little deeper into the film by this bright and brisk rhythm, without feeling that the story is trivial and lengthy.



Figure 11 First Love. Directed by Puttipong Promsaka Na Sakolnakorn and WasinPokpong. Pictures. 2010 Screenshot at 01:15:33

5 “signs” of pure love

There are two most obvious signs in the film, one is flowers, the other is glasses. Flowers symbolize the imagination of pure love; Glasses symbolize growth and transformation. In the film, Xiaoshui repeatedly wanted to send flowers to A Liang to express her feelings, but failed for various reasons. At the end of the film, A Liang stands beside Xiaoshui with a bunch of flowers, indicating that love has received a response. Xiaoshui always wore glasses in the first half of the film, but later she took glasses off because she wanted to change herself, and finally gained beauty and confidence. Although the glasses are inconspicuous, it's an important sign of Xiaoshui to change herself and take the first step out in the film. These two signs reflect people's

efforts and yearning for beautiful love, and make it easier for the audience to feel the transformation of the characters.



Figure 12 First Love. Directed by Puttipong Promsaka Na Sakolnakorn and Wasin Pokpong. Pictures. 2010. Screenshot at 01:54:45

6 Music with Thai characteristics

There are five original Thai music in the film, they are First Love ; One day I will be good enough; One day; Because of heart; Year Month Day. Each song has rendered a suitable atmosphere in the key scene. For example, when the film shows Xiaoshui is trying to become better, the background music is One day I will be good enough, which shows the positive feeling perfectly. These interludes are not very gorgeous either in terms of lyrics or tones. They just use the simplest words and the simplest melody to gently knock on the heart of the audience, so that the music reaches an integrated state, and the film presents a sense of reality without the processing of film language.

Analysis of my girl

1 Theme

My girl is a film about love and growth. The protagonist, Aja, undergoes a process of male consciousness awakening, which is difficult, passive, and inevitably leads to conflict with women, resulting in a special kind of tragedy emanating from the film.



Figure 13 My Girl. Directed by Songyos Sugmakanan.

Pictures. 2004. Screenshot at 00:24:51

The film uses a unique style to recreate a dreamlike childhood, where the development of gender consciousness and growth of the male and female protagonists are interdependent and inseparable. The enhancement of gender consciousness accompanies growth, and the process of growth can also be regarded as a gradual awakening of gender consciousness. Aja's conflict with Nena is precisely due to the emergence of gender differences. Aja, who used to play with girls, is now excluded by boys, but he still wants to play with them. In order to assert his position, he chooses to

break up with Nena. This reflects Aja's growth in his male psyche, which is promoted by the actions of Giza and others.

2 Plot

The film tells the story of two childhood friends, Aja and Nena. They grew up together and had a long period of childhood friendship. However, the children in their class divided into boys and girls, and the two groups were at odds with each other. Aja, who was tired of playing house games, wanted to join the boys' group to play with them. In order to be accepted by the boys, Aja joined in with everyone to bully Nena. After the incident, Aja didn't apologize to Nena because of his pride and self-esteem. The two friends went their separate ways until Nena's family moved away. Only then did Aja realize his mistake and chased after Nena's car to apologize. Despite his efforts, he couldn't catch up to her, and many years passed before they met again at Nena's wedding. This simple and understandable plot allows the audience to enjoy the film in a more relaxed and pleasant atmosphere.



Figure 14 My Girl.

Directed by Songyos Sugmakanan. Pictures. 2004. Screenshot at 00:45:50

3 Culture

The "love" in the film is not limited to romantic love between lovers, but also includes family affection and friendship between playmates. In "The Little Comedian," the director focuses on portraying the friendship between Aja and NiNa. Throughout the entire film, the emotional connection between Aja and NiNa, who grew up together as childhood friends, is portrayed as simple and natural friendship. This line intersects with the friendship between Aja and the group of boys, and together they drive the development of the film. On one hand, Aja is used to playing with NiNa, but on the other hand, he also yearns to play soccer and go fishing with the boys. His struggle between the two groups pushes the development of the film. The theme of love and growth is an eternal theme in human society. In films about teenagers, it is easier to attract the audience's attention when they try to understand and touch love for the first time.



Figure 15 My Girl. Directed by Songyos Sugmakanan. Pictures. 2004. Screenshot at

00:55:00

4 Characters

While watching the film, the audience can always felt that the screenwriter must have a good understanding of children, so he could portray all the supporting roles with distinctive characteristics and make their childhoods full of fun. Childhood here is idealized, where even a repeated student can become the proud leader of a bike team, and despite being beaten often, Aja only talked back to his mother once and never saw violence again. After school, the kids play until dark, with no pedestrians in sight, giving the film a clean and carefree atmosphere. Aja, excluded by the bad boys, had no choice but to hang out with his childhood friend Nena, who was smart, cute, and had a kind and soft heart. But even she couldn't forgive Aja for a single mistake and ended up cutting her hair short. Po's mother, who often paid for things, only appeared briefly and disappeared again. The bad boys, despite being bad, eventually showed their loyalty and cuteness. The film's cinematography is indeed beautiful. The majority of the frames are clean or quiet, and the cinematography makes the characters come to life in a stunning way.



Figure 16 My Girl. Directed by Songyos Sugmakanan. Pictures. 2004. Screenshot at 00:31:53

5 Signs

There are two changing signs in the film, one is the growing tree, the other is the small shop becomes to Seven-Eleven.



Figure 17 My Girl. Directed by Songyos Sugmakanan. Pictures. 2004. Screenshot at 01:37:40

Tree means growth and separate. Every morning, Aja would be late and miss the school bus. So, his dad would ride an electric bike and take a shortcut to catch up with the bus, allowing Aja to get on. And Aja's dad would always catch up with the bus at a big tree. The director used the growth of the tree as a metaphor for the passage of time. When the small tree grew into a towering one, Nena would have to leave. When the tree was at its most lush, a truck carrying Nena's family passed by, with the same scenery and image. When these scenes appeared, the audience couldn't help but think that Aja would catch up with Nena here, just like he did with the school bus every day. But in fact, he didn't.

The small shop becomes to Seven-Eleven means changes of the times, no matter whether it's the regret of not seeing each other for the last time or the remorse of not apologizing, they have become less important as time continues to pass. What's important is that no matter how the world changes, the pure and simple childhood memories remain unchanged.

6 Music full of nostalgia

There are more than ten early Thai pop songs featured in the film, which gives the entire film a sense of nostalgia for the era. The overall music style of the film is light and lively, and the music of different periods can reflect the characters' emotional state very well. For example, under the music played from the old cassette player, the feeling of reminiscing about childhood suddenly emerged. Music has greatly enhanced the quality of the film, and has achieved good results in creating atmosphere and shaping characters.

Analysis of Ong Bak

1 Theme

Ong Bak is a 2005 Thai martial arts film directed by Prachya Pinkaew. The film's theme revolves around the concept of the bond between humans and animals, particularly elephants, and the theme of revenge.

The bond between humans and animals, particularly elephants, is a central theme of Ong Bak. The protagonist, Kham, has a deep connection with his elephant, Khon, and is devastated when he is stolen from him. Kham's search for Khon takes him to Australia, where he discovers a network of illegal animal trafficking. Throughout the film, Kham's love for Khon motivates him to fight against the people who have taken him, and his determination to get him back shows the strength of the bond between humans and animals.

The theme of revenge is also prominent in Ong Bak. Kham seeks revenge against those who have taken Khon, and his pursuit of justice leads him to confront the criminal organizations responsible for the illegal animal trade. The film portrays revenge

as a powerful force that can drive people to do extreme things, but also shows the consequences of such actions.

Another theme in Ong Bak is the clash between cultures. Kham's journey to Australia takes him to a foreign land where he must navigate a different culture and way of life. He is confronted with people who do not understand his values and beliefs, and he must find a way to communicate with them and bridge the gap between their worlds.

Overall, Ong Bak is a film that explores themes of the bond between humans and animals, revenge, and cultural clashes. The film's portrayal of these themes is done in a way that is both entertaining and thought-provoking, making it a memorable film.

2 Plot

The film's plot follows Kham, a young man who lives in rural Thailand with his family and his beloved elephant, Khon. One day, Khon is stolen by a group of criminals who smuggle exotic animals.



Figure 18 Ong Bak. Directed by Prachya Pinkaew. Pictures. 2003. Screenshot at 00:25:23

Kham sets out on a mission to rescue his elephant, traveling to Bangkok and eventually to Australia, where he learns about a network of illegal animal trafficking. Along the way, he meets a woman named Pla, who helps him in his quest. Kham's search for Khon takes him into dangerous situations, where he must use his martial arts skills to fight off his attackers.

As Kham continues his search for Khon, he discovers that the criminals who have taken him are part of a larger organization involved in illegal animal smuggling. Kham fights his way through their operations, taking down members of the organization one by one. With the help of Pla and a group of Australian police officers, Kham finally locates Khon and confronts the leader of the organization.

In the film's climax, Kham faces off against the leader in a brutal fight. Kham emerges victorious, but not without suffering injuries. He returns to Thailand with Khon, where he is reunited with his family and celebrated as a hero for his bravery.

Overall, Ong Bak is a thrilling action film with a simple but effective plot centered around the bond between humans and animals. Kham's love for Khon drives him to pursue justice and fight against the forces of illegal animal smuggling, resulting in a satisfying conclusion where Kham emerges triumphant.

3 Culture significance

Ong Bak is a significant film in several ways. Firstly, it showcases the beauty of Thai culture and traditions, with stunning visuals of rural Thailand and the importance of elephants in Thai culture. The film also features Thai martial arts, or Muay Thai, which has gained popularity worldwide, and the film helped to promote and raise awareness of the art form.

Moreover, Ong Bak highlights the issue of animal trafficking and the illegal trade in exotic animals. The film brings attention to the cruelty involved in capturing and transporting animals and the need to combat the illegal trade. The film has inspired many viewers to support animal rights causes and to take action against animal trafficking.

The film also features a strong message about the bond between humans and animals. Kham's love for his elephant Khon is a powerful portrayal of the connection between humans and animals, and the lengths people will go to protect their animal companions. The film shows that animals are not just objects, but living beings with feelings and a deep connection to their human counterparts.

Additionally, the film's success helped to establish the career of lead actor Tony Jaa, who became one of Thailand's most popular and influential action stars. Jaa's impressive martial arts skills and his ability to perform complex stunts without the use of special effects or stunt doubles have made him an inspiration for many aspiring martial artists and actors.

In a word, Ong Bak's significance lies in its portrayal of Thai culture and martial arts, its message about the bond between humans and animals, and its influence on the career of Tony Jaa and the global popularity of Thai action films. The film has inspired and entertained audiences worldwide and continues to be a significant and beloved film in Thai cinema.

4 Characters

Ong Bak features several memorable characters, each with their own unique personalities and motivations.

Kham, played by Tony Jaa, is the film's protagonist and central character. He is a skilled martial artist and deeply cares for his elephant, Khon, whom he has a strong bond with. Kham's love for Khon drives him to search for him when he is stolen by criminals, and Kham's journey takes him to Bangkok and eventually to Australia, where he battles the criminal organizations involved in the illegal animal trade.

Pla, played by Bongkod Kongmalai, is a woman who befriends Kham and helps him in his quest to find Khon. She is a kind-hearted and compassionate character who shares Kham's love for animals and helps him navigate the unfamiliar terrain of Australian culture and society.

Sergeant Mark, played by Petchtai Wongkamlao, is an Australian police officer who initially misunderstands Kham's intentions but eventually becomes a key ally in his fight against the animal traffickers. He is a comic relief character who provides levity to the film's serious tone.

The film's antagonists include Madame Rose, played by Jin Xing, the leader of the animal trafficking organization, and her henchmen led by the menacing fighter, Johnny, played by Lateef Crowder Dos Santos. They are ruthless characters who will stop at nothing to achieve their goals and provide formidable opponents for Kham's martial arts skills.

Lastly, Khon the elephant is a character in his own right, serving as a symbol of the bond between humans and animals. Khon's abduction is the catalyst for the film's plot and his eventual rescue is the film's emotional climax.



Figure 19 Ong Bak. Directed by Prachya Pinkaew. Pictures. 2003. Screenshot at 01:21:50

Ong Bak features a diverse and memorable cast of characters, each with their own motivations and personalities, who contribute to the film's themes of the bond between humans and animals, cultural clashes, and the fight against illegal animal trafficking.

5 Rich signs

Ong Bak features several signs that contribute to the film's themes and messages. One prominent sign is the elephant, Khon. Khon represents the bond between humans and animals, and the importance of protecting and preserving the natural world. The film portrays Khon as a majestic and intelligent animal, worthy of love and respect, rather than just an object for human use. Khon's abduction serves as a catalyst for Kham's journey and his eventual rescue is the film's emotional climax, emphasizing the significance of the human-animal bond.

Another sign is the martial arts techniques used by Kham and the other fighters in the film. Muay Thai, or Thai boxing, is a traditional martial art form that has been passed down through generations in Thailand. The film showcases the skill and discipline required to master the art form and highlights its popularity and influence worldwide. The use of martial arts in the film also emphasizes the importance of physical prowess and discipline, and how they can be used for positive purposes.



Figure 20 Ong Bak. Directed by Prachya Pinkaew. Pictures. 2003. Screenshot at 01:36:23

The cityscape of Bangkok and the Australian setting also serve as signs in the film. The contrast between the rural setting of Kham's home and the bustling city of Bangkok highlights the clash between traditional and modern cultures, while the unfamiliar Australian setting emphasizes the challenges Kham faces in his quest to find Khon. The cityscape also serves as a sign of the corruption and criminality that exists in modern society, and the need to fight against it.

Lastly, the use of violence and action serves as a sign of the film's message about the fight against illegal animal trafficking. The film shows the consequences of animal cruelty and the need for action to protect and preserve the natural world. Kham's use of martial arts to defeat the animal traffickers emphasizes the need for physical action to combat these issues.

Ong Bak features several signs that contribute to the film's themes and messages, including the elephant, martial arts, cityscape, and violence. These signs work together to convey the film's message about the importance of the human-animal bond, cultural clashes, the fight against illegal animal trafficking, and the importance of physical discipline and action.

6 Suitable music

Ong Bak features a diverse and dynamic soundtrack that adds to the film's overall tone and atmosphere. The music is composed by The Peterpan Band, a Thai rock band, and the score is influenced by traditional Thai music as well as contemporary rock and electronic genres.

The main theme of the film, titled "Ong Bak," is a driving rock instrumental that features a prominent guitar riff and pounding drums. The theme captures the film's action-packed and intense tone, while also incorporating traditional Thai musical elements such as the use of the khaen, a traditional Thai woodwind instrument.

Other tracks in the soundtrack include "Soun Jai," a slower-paced and melancholic track that emphasizes the emotional aspects of the film, particularly in the scenes where Kham is separated from his elephant Khon. "My Heart Will Go On" by

Celine Dion is also featured in the film, adding to the emotional impact of the scenes where Kham and Khon are separated.

In addition to the original score and licensed tracks, the film also features diegetic music, such as the traditional Thai music played during the scene where Kham visits the elephant sanctuary, and the electronic music played during the nightclub scene.

The music in Ong Bak is a vital component of the film's overall atmosphere and tone. The use of traditional Thai music alongside contemporary rock and electronic genres highlights the clash between traditional and modern cultures, while the emotional and intense score adds to the film's themes of the bond between humans and animals, and the fight against illegal animal trafficking.

Analysis of Red Eagle

1 Theme

The central theme of the film "Red Eagle" is the struggle for justice and the fight against corruption. The film portrays the idea that ordinary citizens can make a difference by standing up against corrupt and powerful individuals. It also explores the theme of identity and how the actions of one person can affect their community.

2 Plot

The plot of "Red Eagle" is a fast-paced action-thriller that keeps the audience engaged from start to finish. The film tells the story of a masked vigilante who fights against corrupt politicians and businessmen in Bangkok. The vigilante's actions attract the attention of a police officer named Deaw, who is investigating a series of high-profile crimes. As the film progresses, the vigilante and Deaw find themselves working together to take down the corrupt General Mongkol and his allies.



Figure 21 Red Eagle. Directed by Wisit Sasanatieng. Pictures. 2010. Screenshot at 00:34:33

3 Culture

The film "Red Eagle" incorporates several cultural elements that are unique to Thailand. One such element is the concept of "face," which refers to a person's reputation and the need to maintain it. The film also explores the societal divide between the rich and the poor in Thailand, as well as the corrupt practices of politicians and businessmen in the country. The film also features several iconic landmarks of Bangkok, such as the Grand Palace and Wat Arun, which adds to the cultural authenticity of the film.



Figure 22 Red Eagle. Directed by Wisit Sasanatieng. Pictures. 2010. Screenshot at 01:21:16

4 Music

The music in "Red Eagle" is a combination of traditional Thai music and contemporary action film soundscapes. The use of traditional music adds to the cultural authenticity of the film, and creates a sense of atmosphere that immerses the audience in the Thai setting. The contemporary action film soundscapes, on the other hand, create a sense of intensity and excitement during the film's action sequences.

5 Characters

The main characters in "Red Eagle" are the masked vigilante, the police officer, Deaw, and the corrupt politician, General Mongkol. The vigilante is portrayed as a hero fighting for justice and the common good, while Deaw serves as a foil to the vigilante's actions and represents the corrupt system that the vigilante is fighting against. General Mongkol, on the other hand, is depicted as a power-hungry villain who will stop at nothing to maintain his position of authority.



Figure 23 Red Eagle. Directed by Wisit Sasanatieng. Pictures. 2010. Screenshot at 01:29:51

6 Signs

The film "Red Eagle" uses several symbolic symbols to convey its themes and messages. The most prominent of these symbols is the mask worn by the vigilante. The mask represents the idea that anyone can be a hero and that a person's actions are more important than their identity. Additionally, the red eagle symbolizes freedom and the fight against oppression.

In conclusion, "Red Eagle" is a well-crafted superhero film that uses cultural elements, an action-packed plot, and symbolic symbols to explore its themes of justice, identity, and the struggle against corruption. The film offers a unique perspective on Thai culture while also delivering an entertaining and exciting action film.

Analysis of Shutter

1 Theme

The central theme of the film "Shutter" is the consequences of wrongdoing and the concept of karma. The film portrays the idea that one's actions, particularly those that cause harm to others, have repercussions that cannot be avoided. It also explores the theme of guilt and how it can haunt a person even after they have attempted to move on from their past mistakes.

2 Plot

The film "Shutter" is a Thai horror film that tells the story of Tun, a photographer, and his girlfriend Jane, who begin to see strange apparitions in their photographs after a hit-and-run accident. As they investigate the origin of the apparitions, they discover a dark secret from Tun's past that has come back to haunt him. The plot of the film is suspenseful and features several twists and turns that keep the audience engaged.



Figure 24 Shutter. Directed by Banjong Pisonthanakun. Pictures. 2004. Screenshot at 00:31:21

3 Culture

The film "Shutter" incorporates various cultural elements that are unique to Thailand. It explores the concept of ghosts and the belief in the afterlife, which is deeply rooted in Thai culture. Thai culture is rich in superstitions, and the film portrays some of these beliefs. For example, in one scene, Tun's friend advises him to avoid touching a monk who is crossing the road, as it is considered bad luck. The film also depicts the societal pressure to conform and the expectations placed on individuals in Thai society.



Figure 25 Shutter. Directed by Banjong Pisonthanakun. Pictures. 2004. Screenshot at 01:24:16

4 Music

The music in "Shutter" is a combination of traditional Thai music and contemporary horror film soundscapes. The use of traditional music adds to the cultural authenticity of the film, while the horror film soundscapes increase the suspense and tension in the film.

5 Characters

The main characters in "Shutter" are Tun, Jane, and Tun's former girlfriend, Natre. Tun is portrayed as a flawed protagonist who must face the consequences of his past mistakes. Jane serves as the moral compass of the film and is the character who urges Tun to confront his past. Natre, on the other hand, is depicted as a vengeful ghost who seeks retribution for the wrongs committed against her.

6 Signs

The film "Shutter" uses several symbolic symbols to convey its themes and messages. The most prominent of these symbols is the camera, which represents the idea that one's past actions are recorded and cannot be erased. The apparitions in the photographs also symbolize the idea that the past cannot be escaped and that it will continue to haunt a person until they confront it. Additionally, the use of mirrors and reflections symbolizes the duality of human nature and the idea that one's true self cannot be hidden forever.

Overall, "Shutter" is a well-crafted horror film that uses cultural elements, suspenseful plot, and symbolic symbols to explore its themes of karma, guilt, and the consequences of one's actions.

Analysis of Tom Yum Goong

1 Theme

The central theme of the film "Tom Yum Goong" is the pursuit of justice and the bond between a man and his elephant. The film also explores the theme of family, as the main character Kham is determined to rescue his stolen elephant and reunite with his family. Additionally, the film touches upon the theme of cultural identity, as it highlights the importance of traditional Thai martial arts and customs.

2 Plot

The plot of "Tom Yum Goong" is a classic martial arts action-adventure story with elements of crime drama. The film tells the story of a young man named Kham who travels to Australia to retrieve his stolen elephant. Along the way, he finds himself embroiled in a criminal underworld, where he must use his martial arts skills to fight his way to the top and save his beloved elephant.

3 Culture

The film "Tom Yum Goong" incorporates several cultural elements that are unique to Thailand, including traditional Thai martial arts, customs, and cuisine. The film also explores the relationship between man and elephant in Thai culture, highlighting the importance of these animals to the country's history and way of life.



Figure 26 Tom Yung Goong. Directed by Banjong Prachya Pinkaew. Pictures.2005.

Screenshot at 00:23:32

4 Music

The music in "Tom Yum Goong" is a combination of traditional Thai music and contemporary action film soundscapes. The use of traditional music adds to the cultural authenticity of the film and creates a sense of atmosphere that immerses the audience in the Thai setting. The contemporary action film soundscapes, on the other hand, create a sense of intensity and excitement during the film's action sequences.

5 Characters

The main character, Kham, is a well-crafted and sympathetic protagonist who is fiercely devoted to his family and his elephant. He is portrayed as a skilled fighter who is not afraid to take on powerful adversaries to achieve his goals. Other notable characters include Sergeant Mark, a sympathetic Australian police officer who helps Kham in his mission, and Madame Rose, the leader of a criminal organization who serves as the film's main antagonist.



Figure 27 Tom Yung Goong. Directed by Banjong PrachyaPinkaw Pictures. 2005.

Screenshot at 00:35:12

6 Signs

The film "Tom Yum Goong" uses several symbolic symbols to convey its themes and messages. The most prominent of these symbols is the elephant, which represents family and loyalty. The elephant is also used to symbolize the bond between Kham and his family, as well as the importance of these animals in Thai culture. Additionally, Kham's martial arts skills are also symbolic, representing the importance of traditional Thai martial arts and their place in Thai culture.

In a word, "Tom Yum Goong" is a well-crafted and entertaining martial arts film that showcases traditional Thai customs and culture. The film's exploration of themes such as justice, family, and cultural identity, as well as its use of symbolic symbols, creates a film that is both engaging and thought-provoking.

Analysis of Teacher's diary

1 Theme

Teacher's Diary is a Thai romantic comedy film that explores the themes of love, loss, and self-discovery. The film also explores the theme of loneliness and isolation, as both Nithiwat and Patchara are dealing with personal issues that make it difficult for them to connect with others. Nithiwat is grieving the loss of his girlfriend, while Patchara is struggling to cope with the pressures of being a teacher.

The theme of self-discovery is also prominent in the film, as both Nithiwat and Patchara are forced to confront their own insecurities and fears. Through their interactions with each other, they are able to find the courage to face their problems and move forward with their lives.

Another important theme in the film is the power of writing to connect people. Nithiwat and Patchara communicate through a diary that they leave for each other in the school's library. Through their writing, they can express their thoughts and feelings, and create a deep emotional connection with each other.

In conclusion, *Teacher's Diary* is a heartwarming and insightful film that explores the complexities of human relationships, the power of communication, and the importance of self-discovery.

2 Plot

The Thai film *Teacher's Diary* follows the story of two teachers, Nithiwat and Patchara, who teach in a rural school in Thailand. Nithiwat is a new teacher who is dealing with the loss of his girlfriend, while Patchara is an experienced teacher who is struggling with the pressure of her job.

Nithiwat is a young teacher who has recently lost his girlfriend in a tragic accident. He decides to take a job at a remote school in the hope of finding some solace and healing. There, he discovers a diary left by the previous teacher, Patchara, and starts reading it.

Patchara, on the other hand, is a dedicated teacher who is struggling with the demands of her job and the loneliness of living in a remote area. She too had found solace in writing a diary, which she leaves in the school library for the next teacher to find.

As Nithiwat reads Patchara's diary, he becomes fascinated by her thoughts and begins to fall in love with her. He starts writing back to her in the diary, and soon they are communicating with each other through their writings.

However, their love is complicated by the fact that they never meet in person. Nithiwat is too shy to approach Patchara, and she is too afraid to confront her own feelings. Despite this, their love grows stronger with each passing day, as they share their thoughts, dreams, and fears with each other.

Eventually, Nithiwat discovers that Patchara is planning to leave the school and move back to Bangkok. He decides to take a chance and travel to Bangkok to find her. There, he finally meets Patchara in person, and they are able to express their love for each other.

In the end, Nithiwat and Patchara return to the school together, where they continue to teach and write in their diary. The film ends with the message that love can conquer everything.



Figure 28 Teacher's Diary. Directed by Nithiwat Tharathorn . Pictures 2014.

Screenshotat00:43:34

3 Culture

Firstly, the film deals with universal themes that are relatable to people from all cultures and backgrounds. The themes of love, loss, and self-discovery are explored in a thoughtful and nuanced way that resonates with viewers around the world.

Secondly, the film highlights the importance of education, and the role that teachers play in shaping the lives of their students. The film portrays teachers as dedicated and caring professionals who are committed to making a positive difference in the lives of their students.

Thirdly, the film showcases the beauty and diversity of Thailand, and the importance of preserving its cultural heritage. The film is set in a rural area of Thailand, and the scenery and culture of the region are depicted in a way that is both authentic and visually stunning.

Finally, the film highlights the power of communication, and the importance of expressing one's thoughts and feelings. Through the diary that Nithiwat and Patchara use to communicate with each other, the film shows how writing can be a powerful tool for connecting with others and expressing oneself.

Overall, Teacher's Diary is a significant Thai film that explores important themes and issues in a way that is both entertaining and thought-provoking. The film is a testament to the power of storytelling and its ability to connect people across cultures and languages.



Figure 29 Teacher's Diary. Directed by Nithiwat Tharathorn . Pictures.2014 Screenshot at 01:34:13

4 Characters

Teacher's Diary features several well-developed and relatable characters. Nithiwat is the male lead and a new teacher at the rural school. He is portrayed as a sensitive and caring person who is dealing with the loss of his girlfriend. Through his interactions with the diary left by Patchara, he is able to find a sense of purpose and meaning in his life. Nithiwat is also portrayed as a dedicated and passionate teacher who is committed to helping his students.

Patchara is the female lead and an experienced teacher at the school. She is depicted as a strong and independent woman who is struggling with the pressures of her job. Through her interactions with the diary, she is able to express her thoughts and feelings and develop a deep emotional connection with Nithiwat. Patchara is also portrayed as a caring and compassionate teacher who is committed to the well-being of her students.

The students at the rural school are also well-developed characters. They are depicted as curious and eager to learn, but also facing challenges due to their socioeconomic status. The film highlights the importance of education in providing opportunities for these students and shows how the teachers are making a positive difference in their lives.

The other teachers at the school are also important characters in the film. They are portrayed as supportive and caring colleagues who work together to create a positive learning environment for their students.

In summary, the characters in Teacher's Diary are relatable and well-developed, and their experiences and struggles are portrayed in a way that is both realistic and engaging.

5 Signs

The film follows Ann's journey as she discovers the diary of the previous teacher and begins to read it, discovering the diary's entries and the life of the previous teacher. Obviously, the diary is the most important sign in the film. The diary means a lot in the film, such as Love and Romance; Isolation and Loneliness; Sacrifice and Devotion; Cultural Differences.

Overall, Teacher's Diary is a heartwarming film that explores themes of love, sacrifice, and isolation. The film strikes a balance between serious and lighthearted moments, making it an enjoyable and entertaining watch.

6 Music

The music in *Teacher's Diary* is an essential aspect of the film's overall emotional impact. The film's soundtrack features a mix of contemporary and traditional Thai music, which complements the film's themes of love, sacrifice, and cultural differences.

The film's soundtrack incorporates traditional Thai instruments, such as the khim, pi saw, and ranat ek. These instruments create a distinctive sound that reflects the film's rural setting and cultural context. Several romantic ballads are featured in the film, which help to underscore the film's themes of love and romance. These songs are sung in Thai, and their melodies are poignant and emotional, adding depth to the film's romantic scenes.

The film also features several upbeat pop songs that provide a contrast to the film's more emotional moments. These songs have a catchy, upbeat quality that adds energy and excitement to the film's scenes of humor and lightheartedness.

Moreover, there are several instrumental pieces that help to set the mood for particular scenes. For example, the use of soft, gentle music in scenes of introspection and reflection underscores the film's themes of isolation and loneliness.

In a word, the music in *Teacher's Diary* adds depth and emotional impact to the film's story and characters. The mix of traditional and contemporary music reflects the film's themes of cultural differences and creates a distinct sonic landscape that enhances the film's overall impact.

Analysis of the love of siam

1 Theme

The Love of Siam is a Thai romantic drama film that explores the themes of love, identity, family, and coming of age.

One of the main themes of the movie is love, particularly the idea that love is not limited by gender or sexual orientation. The film portrays the budding romance between two teenage boys, Mew and Tong, who struggle to come to terms with their feelings for each other in a society that still stigmatizes same-sex relationships. The film highlights

the challenges faced by LGBTQ individuals and the importance of love and acceptance in overcoming them.

Another key theme in the movie is identity, as the characters navigate their sense of self and their place in the world. Mew, for instance, struggles with his identity as both a Thai and a Chinese person, while Tong grapples with his sexual identity and the fear of rejection from his family and friends. The movie emphasizes the importance of self-discovery and acceptance, and how this can lead to a more fulfilling life.

Family is also an important theme in the movie, as the characters struggle with family dynamics and the expectations placed upon them. Mew and Tong's families are presented as complex, with their own struggles and conflicts. The film shows the impact of family relationships on an individual's sense of self and how love and understanding can bring families together.

Finally, the movie touches on the theme of coming of age, as the characters transition from adolescence to adulthood. They face challenges and struggles that shape them into the person they become, and the film highlights the importance of resilience and perseverance in overcoming obstacles.

Overall, "The Love of Siam" is a moving and thought-provoking film that explores important themes related to love, identity, family, and coming of age. It offers a powerful message of hope and acceptance, and serves as a reminder that love knows no boundaries.

2 Plot

The Love of Siam is a Thai romantic drama film that follows the intertwined lives of two teenage boys, Mew and Tong, and their families over several years.



Figure 30 Love of Saim. Directed by Ma-DeawPicturs.2017. Screenshota00:1545

The movie opens with the childhood friendship between Mew and Tong, which is interrupted when Mew's family moves away. The two boys reconnect several years later when Mew's family moves back to Bangkok. Mew is now a talented musician and member of a popular band, while Tong is a high school student dealing with the aftermath of his sister's disappearance. As the two boys spend more time together, they begin to develop feelings for each other, despite the fact that Mew has a girlfriend. The movie explores their struggles to come to terms with their feelings and navigate their budding relationship in a society that still stigmatizes same-sex relationships. Meanwhile, Tong's family is struggling to cope with the disappearance of his sister, who was abducted by a pedophile. The family dynamics are complicated by Tong's mother's overbearing behavior and his father's struggles with alcoholism. As the movie progresses, Mew and Tong's relationship deepens, but they face several obstacles, including Mew's girlfriend and the disapproval of their families. Mew also confronts his identity as both a Thai and a Chinese person, while Tong grapples with his sexual identity and the fear of rejection from his family and friends. The climax of the movie

comes when Tong's family finally discovers what happened to his sister and begins to come to terms with the trauma. At the same time, Mew and Tong's relationship is revealed to their families, leading to a powerful confrontation and ultimately, a deeper understanding and acceptance of each other. In the end, Mew and Tong's relationship is not entirely resolved, but they are both shown to be moving forward in their lives, with a newfound sense of self-awareness and acceptance. The movie concludes with a poignant message about the power of love and acceptance in overcoming obstacles and finding happiness in life.

3 Culture

"The Love of Siam" is a significant movie for several reasons. First, it is a rare example of a movie that explores LGBTQ themes in Thai cinema. It challenges the traditional gender roles and societal expectations in Thai culture, and sheds light on the challenges faced by LGBTQ individuals in a society that still stigmatizes same-sex relationships.



Figure 31 Love of Saim. Directed by Ma-Deaw. Pictures. 2017. Screenshot at 00:37:54

Moreover, the movie's themes of love, identity, family, and coming of age are universal, and resonate with audiences around the world. The movie highlights the importance of self-discovery, acceptance, and perseverance in overcoming obstacles and finding one's place in the world. The film also emphasizes the importance of family relationships and the impact they have on an individual's sense of self.

The movie is also significant for its portrayal of the complexities of modern Thai society, with its blend of traditional and modern values. It showcases the country's cultural diversity, with its mix of Thai and Chinese traditions, and its modern cosmopolitan urban culture.

"The Love of Siam" is also notable for its strong performances from the cast, particularly the two leads, who give nuanced and realistic portrayals of their characters. The movie's well-crafted storyline and visual aesthetics, including the use of music, cinematography, and editing, add to its emotional impact and make it a powerful and memorable movie experience.

Overall, "The Love of Siam" is a significant movie that challenges societal norms, explores universal themes, and showcases Thailand's cultural diversity. Its message of love, acceptance, and perseverance is both inspiring and relevant, and makes it a valuable addition to the cinematic canon.

4 Characters

The Love of Siam has a diverse cast of characters, each with their own distinct personality, struggles, and motivations. Here is an analysis of the main characters:



Figure 32 Love of Saim. Directed by Ma-Deaw. Pictures. 2017. Screenshot at 01:25:31

Mew - Mew is a talented musician and a member of a popular band. He is confident, outgoing, and charming, but also struggles with his identity as a Thai-Chinese person. He is initially in a relationship with a girl but develops feelings for Tong, with whom he shares a deep connection.

Tong - Tong is a high school student who is dealing with the disappearance of his sister. He is quiet, introverted, and artistic, and struggles with his sexual identity and the fear of rejection from his family and friends. He develops feelings for Mew but is hesitant to act on them due to societal norms and his own fears.

Korn - Korn is Mew's childhood friend and bandmate. He is a supportive and caring friend to Mew, but also has his own struggles with his sexuality and the expectations placed on him by his family.

June - June is Mew's girlfriend. She is a confident and independent young woman, but also struggles with jealousy and insecurity when she senses Mew's feelings for Tong.

Tong's family - Tong's family is struggling to cope with the disappearance of his sister. His mother is overbearing and overprotective, while his father struggles with alcoholism. They all have their own struggles and motivations, which are revealed throughout the movie.

The movie does an excellent job of developing each character and showing their individual journeys as they grapple with their identities, relationships, and societal expectations. The characters are complex, relatable, and realistically portrayed, which makes the movie emotionally engaging and impactful.

5 Signs

The movie is rich in symbolism and metaphor, which adds to the depth and complexity of the movie. Here are some examples of the signs and their meanings in the movie:

The Siam Square sign - Siam Square is a popular shopping and entertainment district in Bangkok. In the movie, it symbolizes the hustle and bustle of urban life, and the pressure to conform to societal norms and expectations. The characters are constantly surrounded by the bright lights and crowds of Siam Square, which contrasts with their inner struggles and desires for individuality and acceptance.

The "magic powder" - Tong's sister gives him a packet of "magic powder" before she disappears, which he carries with him throughout the movie. The powder represents the hope and magic that Tong holds onto as he searches for his sister and struggles with his own identity. It also represents the connection between Tong and his sister, as the powder is meant to bring them closer together.

The piano - Mew's piano is a symbol of his musical talent and his emotional depth. He uses the piano to express his feelings and connect with others, particularly Tong. The piano also represents the challenges that Mew faces in pursuing his passion and breaking away from societal expectations.

The rain - The rain is a recurring motif in the movie, representing the characters' emotional turmoil and the cleansing and healing power of nature. The rain also

symbolizes the passage of time and the changes that the characters go through as they come to terms with their identities and relationships.

Overall, the signs in "The Love of Siam" add depth and meaning to the movie, and contribute to its emotional impact and resonance with audiences. The signs are subtle and open to interpretation, which encourages viewers to engage with the movie on a deeper level and draw their own meanings and conclusions.

6 Music

Music plays a significant role in "The Love of Siam", as the main character Mew is a talented musician and a member of a popular band. The music in the movie helps to convey the emotions and moods of the characters, and adds to the overall atmosphere of the movie. Here are some aspects of the music in The Love of Siam that stand out:

The soundtrack - The movie features a diverse soundtrack that includes both Thai and Western music. The songs are carefully selected to reflect the emotions and experiences of the characters, and help to create a sense of nostalgia and longing throughout the movie. The soundtrack features a mix of popular songs and original compositions, which adds to the uniqueness of the movie.

Mew's piano playing - Mew's piano playing is a key element of the movie, as he uses music to express his emotions and connect with others. His piano playing is often accompanied by dreamy visuals and close-ups of his fingers on the keys, which emphasizes the emotional intensity of his music. Mew's piano playing is also used as a metaphor for his inner struggles and desire for self-expression.

The band's performances - The band performances in the movie are lively and energetic, and add to the overall sense of fun and excitement. The music is used to convey the joy and freedom that the characters experience when they are together, and the sense of camaraderie that they share. The band's performances are also used to contrast with the more emotional and introspective moments in the movie, which adds to the overall complexity and depth of the movie.

Overall, the music in "The Love of Siam" is an essential component of the movie's emotional impact and resonance. The music helps to convey the characters' inner struggles and desires, and adds to the overall atmosphere and tone of the movie. The use of both Thai and Western music, as well as original compositions, adds to the uniqueness and depth of the movie's musical elements.

Based on the aforementioned film sample analysis, the participations of the focus group will use themes, plot, characters, signs, music, and cultural context of the top ten Thai films as scoring options. The participants were asked to indicate on a Likert scale ranging from 1 (strongly dislike) to 5 (strongly like), and participants were given a score for each film.

Table 1 Rate various factors in ten Thai films

MOVIE TITLE	THEME	PLOT	CHARACTER	CULTURE	SIGN	MUSIC
<i>MY GIRL</i>	4.8	4.5	4.2	4.8	4.7	4.9
<i>FIRSTLOVE</i>	4.8	4.7	5	4.6	4.2	4.9
<i>LOVE OF SIAM</i>	4.7	4.7	4.8	4.5	4.1	4.8
<i>BAD GENIUS</i>	4.6	4.9	4.4	4.8	4.8	4.6
<i>ONG-BAK</i>	4.1	3.9	4.9	4.8	4.7	4.3
<i>DONG YUM</i>	4.1	3.9	4.9	4.7	4.7	4.3
<i>GOONG</i>						
<i>The Teacher's Diary</i>	4.6	4.1	3.9	4.1	4	4
<i>Bangkok Traffic Love Story</i>	4.6	4	4.1	4.6	4.2	3.9
<i>Shutter</i>	3.9	4	3.8	4.5	3.5	4
<i>Red Eagle</i>	3	3.5	3.7	3.2	3.4	3.9
AVARAGE	4.32	4.22	4.37	4.46	4.23	4.36

As shown in Table 1, Chinese audiences are very interested in the culture presented in Thai films and consider it to be the most important factor for the success of

Thai films in China. At the same time, the themes, character and music in Thai films are also important factors that determine whether Thai films can receive good reviews from Chinese audiences. The interviewer J stated that the aspects of social values and religious culture in Thai films are very attractive and are unique charms of Thai films that cannot be replicated by films from other countries.

In conclusion, firstly, Chinese audiences are most interested in the cultural aspects depicted in Thai films, particularly traditional customs and educational philosophies of Thai culture. Secondly, Chinese viewers pay attention to the characterization of the film's characters, with a preference for characters who undergo significant transformations. Additionally, Chinese audiences have a strong interest in the music featured in Thai films, especially traditional Thai music. In comparison, themes, plot, and film symbols are not as strongly emphasized by Chinese viewers when it comes to Thai films.

Based on the analysis of the ten Thai films, the following table summarizes the presentation of themes, plot, culture, characters, symbols, and music in the films.

Table 2 Analysis of Factors of Popular Thai Films

MOVIE TITLE	THEME	PLOT	CHARACTER	CULTURE	SIGN	MUSIC
MY GIRL	LOVE/ GROWTH	A young boy who returns to his childhood home and reminisces about his childhood memories and his first love	Jeab -a mischievous and adventurous boy who navigates the complexities of childhood and young love Noi-Naa - a	Family values and view of love	Growing tree Small shop becomes to Seven- Eleven	Thai folk music Pop music Orchestral score

MOVIE TITLE	THEME	PLOT	CHARACTER	CULTURE	SIGN	MUSIC
FIRST LOVE	LOVE/ GROWTH	An ordinary high school girl who develops a crush on a popular boy and tries to transform herself to win his heart, but ultimately learns to love and accept herself for who she is	free-spirited and confident girl who value her friends Nam - who develops a crush on the most popular boy in school, and embarks on a journey of self-improvement to win his heart	Social values and view of love	Mango tree	Pop music Orchestral score Ballads
LOVE OF SIAM	LOVE/HOMO SEXUAL	Two childhood friends who are reunited as teenagers and must confront their feelings for each other while dealing with personal tragedies and family secrets	Mew - a sensitive and introspective teenager who must confront his feelings for his childhood friend Tong,-a young man who dealing with	Family values and traditions, Homosexual culture	Siamese fighting fish Old house Kiss	Pop music Traditional Thai music

			family secrets and tragedy			
--	--	--	-------------------------------	--	--	--

MOVIE TITLE	THEME	PLOT	CHARACTER	CULTURE	SIGN	MUSIC
BAD GENIUS	CRIME/ GROWTH	A high school student who uses her intelligence and skills to cheat on exams with her classmates for money, but the operation soon spirals out of control	Lynn -who becomes involved in a cheating scheme to help her classmates pass their exams, but faces the consequences of her actions	Education, social class, and corruption	Exam paper and pen Cash Buddha statue	Electronic music Pop and hip-hop music Classical music
ONG-BAK	CRIME/REVENGE	A young martial artist who travels to Bangkok to retrieve a stolen Buddha statue and save his village from financial ruin, showcasing impressive Muay Thai fight scenes	Ting - a young man who travels from his rural village to Bangkok to retrieve the stolen head of his village's sacred Buddha statue, and becomes embroiled in a dangerous criminal	Martial arts and combat sports, religion, community, and loyalty	Buddha statue Elephant	Traditional Thai music Hip hop and rap music Electronic music Rock music

MOVIE TITLE	THEME	PLOT	CHARACTER	CULTURE	SIGN	MUSIC
DONG YUM GOONG	CRIME/ENVIRONMENTAL	A young man who travels to Australia to retrieve stolen elephants and avenge his family's honor by taking down a gang of international animal smugglers	underworld Kham - a young man who travels to Australia to retrieve his beloved elephant, which has been stolen and sold into the underground market of illegal animal trading	Martial arts and combat sports, family value, loyalty, cultural tension between west and Thailand	Tiger Elephant	Hip hop and rap music Traditional Thai music Orchestral score Rock music
The Teacher's Diary	LOVE/ GROWTH	Two teachers who fall in love through reading each other's diary entries, despite never meeting face-to-face, and embark on a journey to find each other	Ann - a young teacher named Ann, who discovers and reads the diary of the previous teacher in her rural school, and becomes emotionally involved in the teacher's love	Education, family, and superstition	Diary Rain	Pop music Classical music Traditional Thai music

			story.			
--	--	--	--------	--	--	--

MOVIE TITLE	THEME	PLOT	CHARACTER	CULTURE	SIGN	MUSIC
Bangkok Traffic Love Story	LOVE/DESIRE	A young woman navigates the challenges of modern urban life and societal pressures as she pursues a relationship with a traffic policeman in Bangkok	Mei - a relatable and likable protagonist who faces real-world challenges and struggles	Social values	Traffic jam	Modern Thai pop Music Traditional Thai music
Shutter	CRIME/REVENGE/GHOST	A photographer and his girlfriend who begin to see mysterious shadows and figures in their pictures after a hit-and-run accident,	Tun - a young photographer who along with his girlfriend, experiences terrifying supernatural events that seem to be connected to a	Ghosts and spirits	Camera Eyes	Ambient music Traditional Thai music Popular music

MOVIE TITLE	THEME	PLOT	CHARACTER	CULTURE	SIGN	MUSIC
Red Eagle	CRIME/ SUPERHER O	A masked vigilante who fights corruption and injustice in Bangkok, including a powerful industrialist and his army of mercenaries	Red Eagle - a masked vigilante named who seeks revenge against corrupt officials and criminals while trying to uncover the truth behind his parents' deaths	Martial arts and social values	Mask	Orchestral score Pop music Traditional Thai music Rock music

From the Table 2, it can be seen that Chinese audiences have a preference for themes of love and growth in Thai films and are fond of school romance in terms of plot. In terms of character development, they like young characters who experience growth and transformation with significant changes. Regarding Thai film culture, Chinese audiences are very interested in Thai social values and family values. Animal and plant symbols are the main presentation method in Thai film imagery. Most Thai films that are popular among Chinese audiences feature traditional Thai music, and many interviewees have stated that this music has unique Thai characteristics.

Interviewers A, F, G, and J expressed their preference for themes related to social issues, personal growth, love, family, educational philosophy. Interviewers B, D, K, N expressed their preference for plotlines revolving around romance, comedy, drama, adventure, and Campus love stories are particularly welcome. More than half of the interviewees expressed a strong interest in the rich Thai culture depicted in Thai

movies, especially about Thai traditions, customs, religious belief and values. Interviewers I, M, O, and P expressed a greater affinity for characters with strong contrasting traits in terms of character development. Seven interviewers expressed a strong interest in the symbolic representation of nature in Thai movies. More than two-thirds of the interviewers expressed a preference for Thai indigenous music and music performed using traditional Thai instruments in Thai movies, considering them more enjoyable.

Table 3 Summary of the pattern

FACTORS	PRESENTATIONS IN THAI FILMS
THEMES	Reflect social issues, personal growth, love, family, educational philosophy
PLOT	Blend of romance, comedy, drama, and adventure, Campus love stories are particularly popular
CULTURE	Showcases Thai traditions, customs, religious belief and values
CHARACTER	Diverse and relatable, with strong emotional arcs
SIGN	Utilize symbolic objects, nature, and visual motifs
MUSIC	Incorporate Thai melodies, traditional instruments

According to Table 3, Chinese audiences have a preference for Thai films that reflect the social realities of Thailand as the main theme. They are more inclined towards romantic comedies in terms of the plot, and they have a strong affinity for Thai traditional culture in terms of the film's cultural aspects. In terms of character portrayal, Chinese audiences prefer characters that undergo transformations and exhibit intense emotional fluctuations. Regarding film symbols, they tend to favor natural or visually stimulating objects. As for music, they have a particular liking for Thai local music, especially when performed with traditional Thai musical instruments.

The observation from the questionnaires and interviews

This chapter represents the general findings from data collection. The demographic information and general data related to consumption of Thai films among Chinese audiences such as a period of becoming Thai film audiences, frequency of watching, level of preference, respondents' favorite genre, etc., were reported in this part. The raw information was entered into SPSS statistical program and Microsoft Excel. The analysis approach was run to determine significant findings by using descriptive analysis (frequency and Cross Tabulation analysis).

For the demographic background of one hundred respondents, there are all Chinese audiences. The participants in this research covered most of the areas in mainland China. There are Chinese audience who come from twenty-four areas across mainland China.

Table 4 Demographic Background of the Respondents

DEMOGRAPHIC BACKGROUND			
FREQUENCY PERCENT (%)			
GENDER		FEMALE	62 62
MALE		38	38
AGE			
20-30	55	55	
30-40	30	30	
40-50	15	15	
LEVEL OF EDUCATION			
BELOW UNDERGRADUATE LEVEL		11	
BECHELOR		49	
MASTER		30	
PHD		10	

Table 4 involves the age range, gender, and academic degree of the respondents. The results show that majority of Chinese audience who watch Thai Films across China are female (62%) aging between 20 to 30 years old who are studying undergraduate programs.

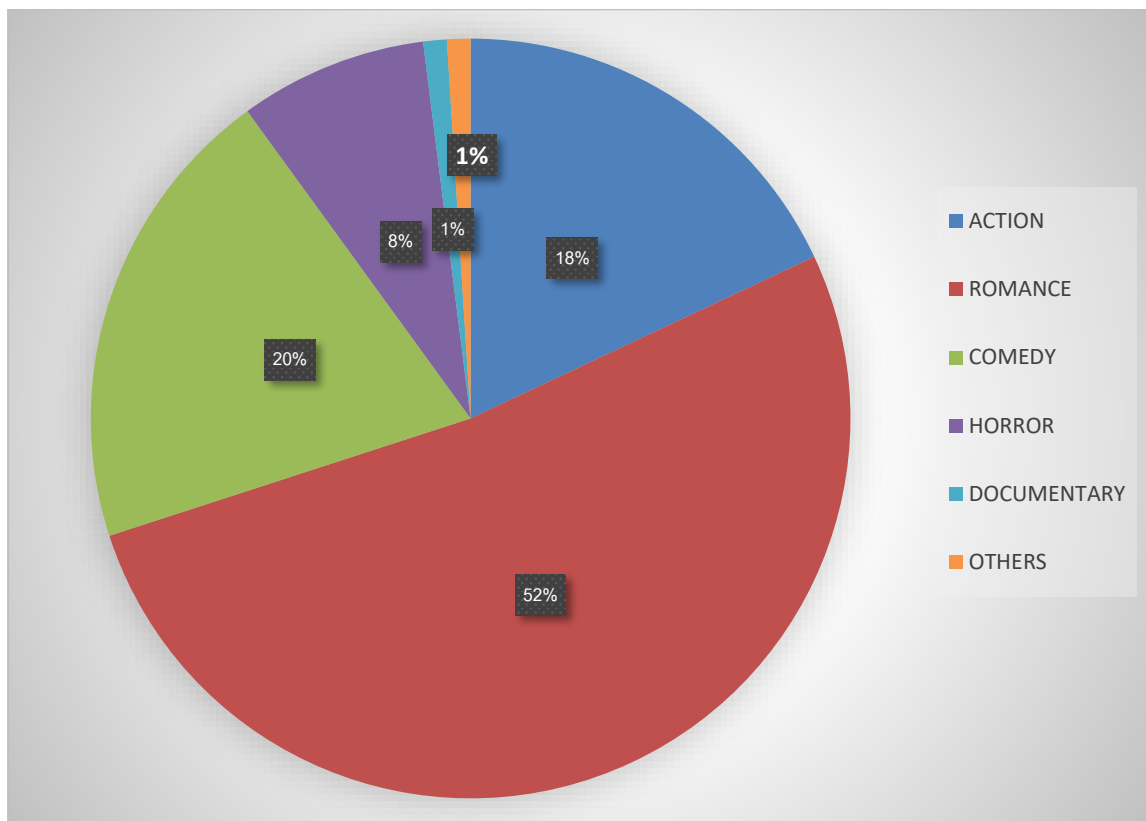


Figure 33 Lists of Favorite Genre)

The figure shows the popular genres of Thai films among Chinese audience. The chosen genres varied greatly among the respondents. And the result shows that the three most desired genres for Chinese audiences are romance(52%), comedy(20%)and action(18%).

Many interviewers expressed that Thai romantic films, as the most popular genre among Chinese audiences, which often showcase the unique cultural aspects of Thailand, such as its beautiful landscapes, traditional customs, and vibrant atmosphere. Chinese audiences, intrigued by the exotic allure of Thai culture, find themselves captivated by the settings and visual aesthetics presented in these films. Thai romantic films often excel at evoking strong emotions and heartfelt storytelling. They explore themes of love, relationships, and personal growth, resonating with the universal

experiences and emotions that Chinese viewers can relate to. What's more, Thai romantic films sometimes explore cross-cultural relationships or involve characters from different backgrounds. Chinese audiences, with their increasing exposure to global cultures, find the depiction of cross-cultural romance intriguing and enjoy the exploration of cultural differences and the challenges that come with it.

Thai comedy films have always been well-received by Chinese audiences. Thai comedy films are known for their humorous and witty storytelling, incorporating elements of slapstick, satire, and wordplay. Chinese audiences appreciate the clever jokes, funny situations, and comedic timing presented in Thai comedies, which can elicit laughter and amusement. Thai comedy films frequently employ visual gags, physical comedy, and exaggerated expressions to generate laughter. These comedic techniques transcend language barriers, allowing Chinese audiences to appreciate and enjoy the humor regardless of cultural differences. Interviewer J said, Thai comedy films provide light-hearted entertainment that serves as a form of escapism. Chinese audiences, like audiences worldwide, turn to comedies for relaxation, stress relief, and a break from the daily routine. The humorous situations and comedic performances in Thai comedies offer a fun and enjoyable experience.

Chinese audiences also have shown a strong affinity for Thai action films, Thai action films are known for their high-octane, adrenaline-pumping sequences that keep audiences on the edge of their seats. The thrilling action, intense combat, and skillful stunt work provide an exhilarating viewing experience for Chinese action film enthusiasts. Besides, Thai action films offer a unique blend of Thai cultural elements, including traditional fighting styles, customs, and settings. Chinese audiences, with an interest in exploring different cultures, appreciate the opportunity to immerse themselves in the vibrant world of Thai action cinema and learn about Thai martial arts traditions. In the meantime, Thai action films feature a variety of characters and settings, ranging from urban environments to rural landscapes. Chinese audiences appreciate the diversity and enjoy the exploration of different locales and cultural backgrounds presented in Thai action films.

Table 5 Frequency of Watching

	ONCE AYEAR	ONCE AMONTH	2-5TIMES AMONTH	>5TIMES AMONTH	DEPENDON OCCASION
PERCENTAGE	27%	15%	10%	2%	46%

Accordingly, the frequency of watching Thai films and series (Table 5), the study also shows the major of Chinese audience regularly consume Thai films once a year (27%). Most of them (46%) are watching it depend on whether there are well-received or highly popular Thai films released in China.

Since most Chinese audiences decide whether to watch Thai films based on real-time feedback, there is a high demand for positive reviews of Thai films among Chinese viewers. If a Thai film receives excellent word-of-mouth, it will quickly spread among Chinese audiences, greatly increasing their interest in exploring the film. Conversely, if a Thai film fails to garner positive reviews among Chinese audiences from the beginning, its later dissemination will be greatly hindered. Besides, ensure wider distribution of Thai films across different regions of China, including both major cities and smaller towns. Collaborate with local distributors and platforms to make Thai films easily accessible through theaters, online streaming platforms, and video-on-demand services. Make use of subtitles or dubbing in Mandarin to cater to a larger audience base. Collaborations with Chinese Filmmakers may be a good strategy for Thai films, foster collaborations between Thai and Chinese filmmakers, encouraging joint productions or co-productions. By combining creative forces and talents from both countries, the resulting films can appeal to a broader audience and gain increased exposure. These collaborations can also facilitate cross-promotion and create a sense of cultural exchange.

Table 6 The Extent of Respondents' Preference

	STRONGLY LIKE	LIKE	NEUTRAL	DISLIKE	STRONGLY DISLIKE
PERCENTAGE	3%	66%	23%	6%	2%

However, all the respondents were asked to be expressed different levels of preference they derived from watching Thai films (Table 6). Most of the respondents (66%) stated that they like or strongly like watching Thai films. And a quarter of respondents (23%) said their level of preference was at the neutral level. While there are only a few participants (8%) who dislike or strongly dislike watching Thai films. This means even Chinese audiences didn't watch the Thai films frequently but more than half of respondents are really enjoying Thai films whenever they are watching.

Considering these data, Chinese audiences have always held high expectations for Thai films, as some of the previously popular Thai films have left a strong impression on them. This has laid a solid foundation for the subsequent development of Thai films in China. Thai films have great potential in the Chinese market as they offer cultural enrichment, emotional resonance, visual splendor, genre diversity, cross-cultural connections, fresh perspectives, and showcase talented filmmakers and actors. The combination of these elements contributes to the appeal of Thai films among Chinese audiences and opens opportunities for successful releases and increased viewership.

Table 7 The way of Chinese audience to know Thai Films at the first time

	PEOPLE	INTERNET	TELEVISION	CINEMA	OTHERS
PERCENTAGE	48%	30%	10%	11%	1%

It is also important to know how the participants started watching Thai films. Friends' recommendation can be seen as the main motivation leading Chinese audience to know Thai films for the first time. Internet (30%) especially social media can also be seen as one of the noteworthy reasons leading Chinese audience to watch Thai films. As an interviewee A revealed, she is a type of "watching whatever shows up on the social network." She added, "I usually just search on XiaoHongShu, and DouBan community, where I get updates on my feed about favorite Thai artists I have already subscribed or followed to and watch everything I could."

Consequently, the main reason Chinese audiences watch Thai films were found to be 'sociability', which is also a significant factor in the way that Chinese audiences first know Thai films. Many of the interviewees (interviewee F, G, J, M) stated that they became curious due to their friends frequently talking about the Thai films that they like to watch, and as a result, they wanted to be able to share in these topics of conversation among their friends. This indicates that one aspect that causes the attention of Chinese audiences to be attracted the first time is discussions about Thai films along with their friends.

Television still plays a role in the distribution of Thai films to Chinese audiences, but its prominence has diminished compared to other platforms in the new media environment. With the rise of digital streaming services and online platforms, Chinese viewers now have more options and convenience in accessing and watching Thai films. Traditional television channels, both terrestrial and cable, still feature international content, including Thai films, as part of their programming. These channels may acquire broadcasting rights for Thai films and air them to a wide audience. However, television

viewership has been affected by the growing popularity of online streaming platforms, which offer on-demand access to a broader selection of films and series. Online streaming platforms, such as iQiyi, Tencent Video, and Youku, have gained significant traction in China. These platforms provide a vast catalog of international films, including Thai films, that can be accessed anytime and anywhere via internet-connected devices. This on-demand streaming model allows viewers to choose what they want to watch and provides a more personalized viewing experience. Moreover, the convenience and accessibility of online streaming platforms have led to a shift in audience preferences. Chinese viewers are increasingly turning to these platforms to watch films, including Thai films, due to the flexibility and convenience they offer. These platforms also provide additional features like subtitles, user reviews, and recommendations, enhancing the overall viewing experience. While television remains one of the channels through which Chinese audiences can watch Thai films, its influence and viewership have been impacted by the emergence of new media platforms. Online streaming services have gained popularity due to their vast content libraries, convenience, and personalized viewing experiences. As a result, Chinese audiences now have more options and flexibility in accessing and enjoying Thai films, contributing to the decreased prominence of television as a primary means of watching such content.

While online streaming platforms and digital distribution have grown in popularity, cinema still holds its place as a significant medium for experiencing films, including Thai films, in China. The cinema experience offers unique advantages that cannot be replicated by other platforms. The big screen, immersive sound, and communal atmosphere provide a different level of engagement and impact. Cinemas continue to attract filmgoers who appreciate the cinematic experience and seek out the latest releases, including Thai films. Thai films, particularly those with commercial success or critical acclaim, often secure theatrical releases in China. These releases are typically limited to select cities and cinema chains. Chinese distributors and exhibitors recognize the demand for international films, including Thai cinema, and allocate screening slots accordingly.

In recent years, the popularity of Thai films in China has grown, leading to wider theatrical releases and increased box office success. Chinese audiences have shown interest in Thai films, particularly those with unique storytelling, cultural elements, or aesthetic appeal. The success of films like *Bad Genius* and *Homestay* demonstrates that Thai cinema can attract significant audiences in Chinese cinemas. Additionally, film festivals and special screening events play a vital role in introducing and promoting Thai films to Chinese audiences. Festivals such as the Beijing International Film Festival and the Shanghai International Film Festival showcase a diverse range of international films, including Thai productions. These events attract film enthusiasts and industry professionals who appreciate the cinematic experience and seek out culturally rich and diverse content. While online streaming platforms have become popular for accessing films conveniently, the cinema experience continues to hold value for Chinese audiences. It provides an immersive and communal way of enjoying Thai films, and theatrical releases remain an important distribution avenue for Thai films in China.

It's important to note that the availability and accessibility of Thai films in China may vary depending on distribution agreements, licensing, and market demand. The preferences of Chinese audiences may also influence the platforms and methods they choose to watch Thai films. Chinese audiences often rely on recommendations and reviews from various sources, including online forums, social media platforms, and film critics, especially the people around them will have a huge impact on them. Positive reviews or recommendations from trusted sources can pique the interest of audiences and encourage them to explore Thai films.

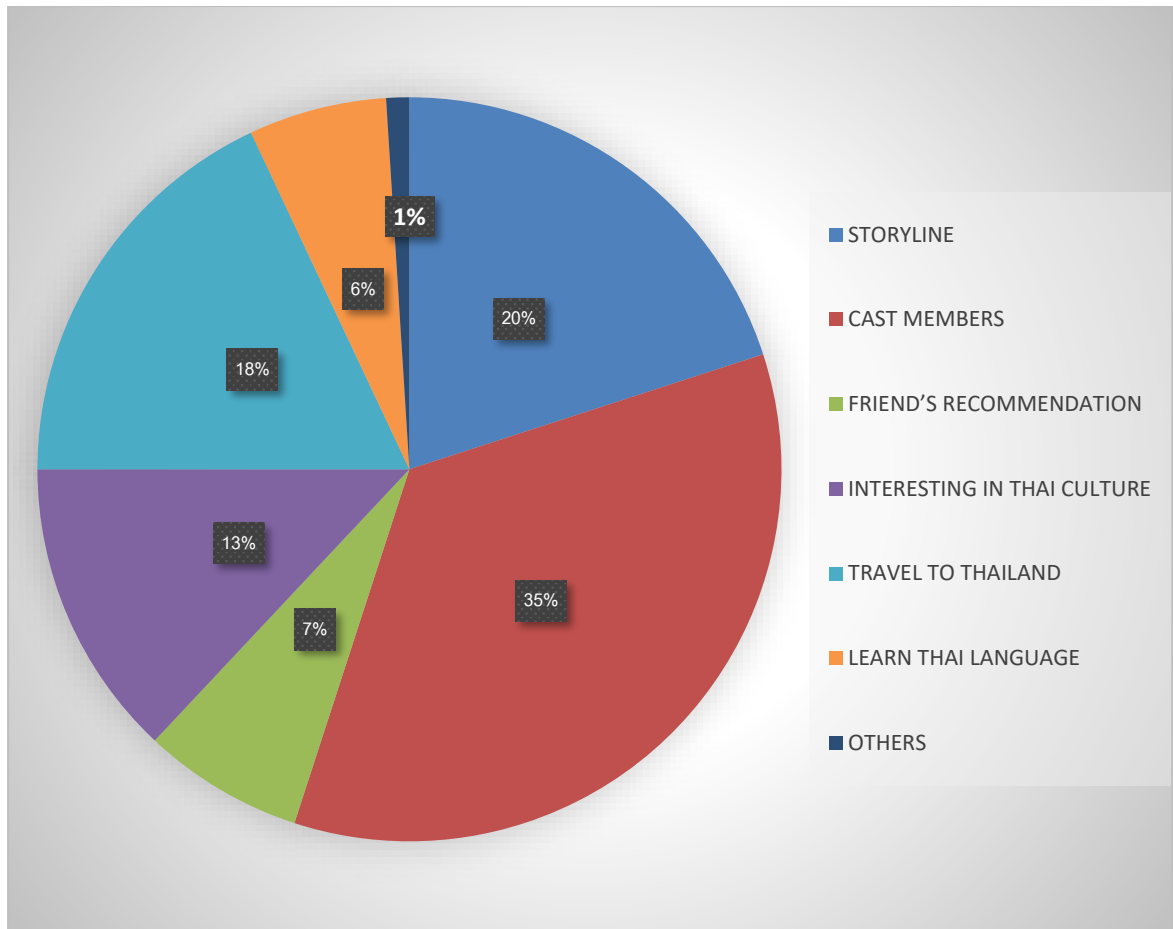


Figure 34 Reasons to keep watching Thai films)

The reasons Thai films were watched by the Chinese audiences can be seen at the percentage on the table above. The most chosen reason Chinese audiences still watching Thai films is “cast members”, which estimating as 35% out of the total surveyed participants (100 people). For example, Tony Jaa, also known as Jaa Panom, has had a significant impact in China, particularly in the martial arts film genre. Tony Jaa's collaborations with Chinese filmmakers and actors have fostered cultural exchange between Thai and Chinese cinema, and his exceptional martial arts skills and his ability to perform intricate stunts have garnered admiration among Chinese audiences who appreciate martial arts cinema. Another famous star Baifern Pimchanok Luevisadpaibul, commonly known as Baifern, is a popular Thai actress who has gained

recognition in China as well. While not as widely known as some other Thai film stars in China, Baifern has made an impact through her notable performances and projects. Baifern has collaborated with several brands, both in Thailand and China, as an ambassador. These endorsements have increased her visibility and exposure to Chinese audiences.

A good film captivates the audience through its storyline. Whether it's the cinematography, actors, music, or scenery, they all serve the script. This demonstrates that a good screenplay is essential for creating a great film. Taking the film *A Little Thing Called Love* as an example, the female protagonist in the film strives to become outstanding because of love. She experiences remarkable progress in her appearance, behavior, and academic performance. The film is a highly positive, inspiring, and empowering youth film. For adolescents in their teenage years, *A Little Thing Called Love* can be considered an educational film. Its value lies in its close portrayal of students' lives, making it easier for viewers to resonate, become immersed, and be influenced. The film allows young people to genuinely experience the purity and beauty of love during their student days. It conveys the message that love and education are not adversaries but can mutually support each other when approached with the right attitude. The film concludes with a happy ending, which aligns well with the expectations of most of the audience.

Culture is also an important driving force for Chinese audiences to continue watching Thai films. Watching Thai films and TV series makes it easier to help the audiences be able to better understand Thai culture. Thai media reflects how to live life manually and see why Thai people the things do they do so that viewers can develop sympathy and respect the differences. One of the negative images of Thailand in foreigners' eyes is sex industry or prostitution. Interviewee B admitted, the first thing that popping up on his mind when people talking about Thailand is transgender and this made him think negatively about Thai society. This is because he disagreed on being a transgender identity and thought it is immoral. However, after watching *Beautiful Boxing* (2004), he realized that transgenders are real people, also just like everyone else they

are trying to make a living and trying to add some meaning to life. And of course, the ladyboys that worked in the clubs in the film were sex workers when they went to the city. But life is hard for a transgender person. Even if we do not understand the mental anguish that these people must contend with. This is what to know, understand, and respect. Moreover, the film makes him interested in Thai martial art which is Muay Thai or Thai traditional boxing. He started watching *Ong Bak* (2003) and Thai boxing has become his favorite hobby.

Thailand attributes the development of its film industry to the realm of tourism and culture, which is why Thai films often incorporate elements related to tourism. The cultural affinity between China and Thailand makes the growth of Thai cinema in the Chinese market significant not only for cross-cultural exchange but also for providing Chinese citizens with a richer understanding of Thai culture and fostering cultural exchanges between the two countries. In recent years, the number of Chinese citizens traveling to Thailand as their destination has rapidly increased, with outbound tourists from China consistently rising (Urry 1992). There are various reasons why Chinese tourists choose Thailand as their preferred destination, and Thai cinema is one of the most influential factors. The beautiful natural landscapes, delicious cuisine, and unique traditional culture depicted in Thai films undoubtedly hold strong appeal for Chinese travelers. As Thai films enter the Chinese market, certain films have achieved notable box office success, further fueling the enthusiasm of Chinese audiences to visit Thailand inspired by the films.

Since Chinese young generation is very welcome to new cultural flow, they also feel that they have something in common with Thai people. Chinese young audiences' emotions easily resonate to affections presented in Thai films and TV series because there are a common culture and identity between Thailand and China. Many participants (interviewee D, H, K, and L) in the focus group have mentioned on *Bad genius* (2018) as a current Thai film they watched. Through the film, it does not explicitly judge on education system in Thailand, but its story plot clearly illustrates the current issues happening in the Thai education system. Like many countries in Asia including China,

the capability of Thai students is not measured by their application of knowledge but by their memorization ability. It is like the social values of other countries in Asia including China that always mistakenly measures student's capacity through memorization ability, not the ability on how to be utilized or apply knowledge in real life.

In film creation, fully exploring and effectively utilizing a country's unique ethnic culture not only fosters domestic audience identification but also satisfies the curiosity and desire for diverse cultures among foreign viewers. Thai cinema has achieved international dissemination by enhancing the "subjectivity" of its local culture and conducting cross-cultural practices within the domestic context. By highlighting its distinctiveness and leveraging small-scale successes, Thai cinema gradually grows and secures a place in the global film industry. Pursuing an internationalization approach has been a crucial factor in improving the quality of Thai films. Through Hollywood-style packaging, Thai films with a strong local cultural flavor have achieved cross-cultural visual communication.

As a result, for a beneficial type of relaxing entertainment, Thai films are regarded as a good choice. In their opinion, the contents of Thai films and TV series are unique and have characteristics that are different from the popular Chinese films that they usually watch. Interviewee G stated that the discovery of Thai films is like finding a different type of media product due to the significant variations in style. Because of this, she feels that the films from Thailand are more exciting than the films from China, due to the plot being more heavily exaggerated, which makes these films different. Additionally, at the same time, the Thai film stars are impressive with their striking looks and acting skills that are unforgettable. This is also related to the previous study from Tanyatorn (2012) claimed that Thai culture that appeared in Thai films are fascinated and unique to the perspective of worldwide audiences, especially those who have never experienced either the traditional ways of life or beliefs of Thai society (Tanyatorn, 2012).

Films are an important medium for cross-cultural communication. Using internationally popular film techniques to tell compelling national stories and promote ethnic culture to the world is an essential component of building a country's cultural soft

power and enhancing its international communication capabilities. Thai cinema excels in employing an international visual and auditory language, packaging traditional Thai stories in a modern cinematic style. It has established itself as a competitive Asian film brand and achieved remarkable success in international dissemination. This article aims to analyze the cross-cultural communication characteristics of Thai cinema, with the hope of providing a reference for more countries, including China, to participate in global exchanges and foster cultural identity.

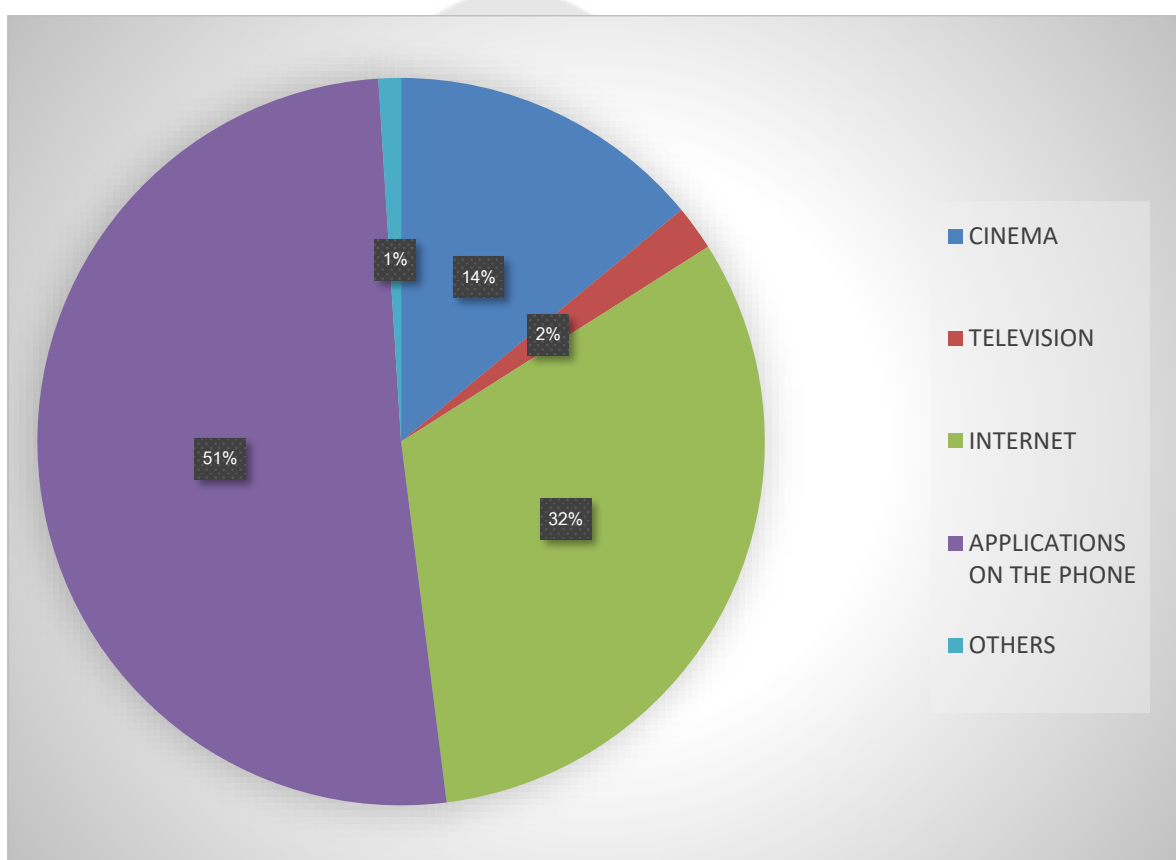


Figure 35. Ways to Watch Thai films)

For the main channel to watch Thai films and, instead of traditional media like television and cinema, the new media approach has assumed notable change to the way of watching it. Chinese audiences frequently access to Thai films through online websites and applications.

The new media environment has had a significant impact on the spread of Thai films in China. With the advent of digital platforms and streaming services, audiences in China now have easier access to a wide range of international films, including those from Thailand. This has opened new avenues for Thai films to reach Chinese viewers and has contributed to the increased popularity and visibility of Thai cinema in the Chinese market. One of the key factors in the spread of Thai films in China through the new media environment is the rise of online streaming platforms. Platforms such as iQiyi, Tencent Video, and Youku have expanded their content libraries to include a diverse selection of international films, including Thai films. These platforms offer convenient and affordable access to Thai films, allowing Chinese viewers to explore and discover films from different cultures. Furthermore, social media platforms have played a crucial role in promoting Thai films in China. Chinese audiences, particularly the younger generation, are active on platforms like Weibo, WeChat, and Douyin (TikTok), where they engage in discussions, share recommendations, and create buzz around films. This word-of-mouth promotion has significantly contributed to the popularity of Thai films among Chinese audiences and has helped generate curiosity and interest in Thai cinema. Collaborations between Thai and Chinese production companies have also facilitated the spread of Thai films in China. Co-productions or joint ventures allow for the combination of creative and financial resources, resulting in films that cater to both Thai and Chinese audiences. These collaborative efforts not only enhance the distribution and marketing of Thai films in China but also foster cultural exchange and mutual understanding between the two countries. Additionally, film festivals and cultural exchange programs have become important platforms for showcasing Thai films in China. Festivals like the Beijing International Film Festival and the Shanghai International Film Festival feature a dedicated section for international films, providing a platform for Thai filmmakers to showcase their work to Chinese audiences and industry professionals. These events help create awareness and generate interest in Thai cinema among Chinese film enthusiasts. The new media environment, characterized by online streaming platforms, social media engagement, collaborations, and film festivals, has played a pivotal role in

the spread of Thai films in China. It has enabled easier access to Thai films, facilitated word-of-mouth promotion, and provided platforms for cultural exchange. As a result, Thai cinema has gained increased recognition and popularity among Chinese audiences.

It can be said that remarkable transformations have occurred in the environment of the new media, and a new model of information dissemination that has a major influence is being built. At present, online social network use among young users is common. Since mobile application is the rising innovative application reacting to the fast improvement of mobile gadgets and remote networks. Any individual who claims well-informed mobile gadgets ought to have the experience to attempt distinctive mobile applications. These talks call attention to that the online social networks can give the advantageous approaches to socializing with others, staying aware of the patterns, killing time and loosening up psyche, and encountering oddity. In this way, the social motivation, enjoyment, fashion, and in addition epistemic motivations move Chinese audiences' motivation to utilize online social networks for getting gratification. It can, subsequently, be deduced that these users' social motivation affects their reception of online social networks. It can likewise be gathered that the Chinese audience's enjoyment motivation affects their reception of online social networks, while the users' fashion motivation influences their selection of online social networks, and the users' epistemic motivation influences their appropriation of online social networks. The users of online social networks can interact and communicate with one another at any place and time in different ways than the social services from the past. It has already become services that are widely used by consumers because several mobile applications have been introduced into the market. Therefore, the boundaries between traditional media and those between each of these countries are being eliminated by this influence, and they have become increasingly integrated with each other. Thus, the new media has become a highly effective tool for expanding the popularity of Thai films.

In recent years, Thai films have sparked heated discussions in China, presenting an intriguing phenomenon in the realm of cross-border cultural dissemination. As a member of ASEAN, Thailand has emerged as one of the rapidly developing countries in terms of both economic and cultural entertainment industries in Southeast Asia. Thailand has also been significantly influenced by Chinese culture, creating a mutually influential cultural affinity between the two nations. Exploring the development process, distinctive characteristics, cross-cultural communication, and the underlying historical, religious, cultural, artistic, customary, and values-oriented backgrounds of the Thai film industry can provide valuable insights and inspiration for the cross-national and cross-cultural dissemination of film and TV dramas in Southeast Asia and even Asia as a whole. This research particularly offers a valuable case study for promoting Chinese film and TV dramas in culturally proximate markets and expanding into broader overseas markets. Moreover, the process of globalization has facilitated the multilateral dissemination of film and cultural products, providing opportunities for progress and transformation in the film industries of developing countries. Investigating the successful experiences of cross-cultural communication in Thai cinema offers valuable references for more countries, including China, in terms of participating in global exchanges and cultivating cultural identity.

In conclusion, Chinese women and the younger generation are increasingly interested in Thai films. Chinese audiences have a strong preference for Thai romantic comedy films, and Thai film stars have a significant influence in China. Chinese audiences are generally satisfied with Thai films, and their motivation to watch a Thai film often comes from recommendations from friends or social media promotions. The way Chinese audiences consume Thai films has shifted from traditional television and cinemas to mobile applications.

CHAPTER 5

CONCLUSION AND DISCUSSION

This study was designed to examine Chinese audiences' consumption and attitudes toward films from Thailand. Through that, two research questions were raised. This research's purpose was to better understand why and how the Chinese audiences viewed the media products in order to get a snapshot of their perceptions. This study is important and meaningful in two aspects. First is the study can be the foundation for media consumption on foreign films. Second is this study shows the understanding of Chinese audiences' perceptions of Thai films.

A Brief Summary of the Study

With regard to the first objective, the research findings indicate that Chinese audiences are particularly interested in the local cultural elements portrayed in Thai films, especially the unique campus culture. Additionally, Chinese audiences have a preference for Thai romance, comedy, and action films, particularly those set in a school setting, which receive significant attention from Chinese viewers. In the meantime, Chinese audiences have a preference for Thai films that reflect the social realities of Thailand as the main theme. They are more inclined towards romantic comedies in terms of the plot, and they have a strong affinity for Thai traditional culture in terms of the film's cultural aspects. In terms of character portrayal, Chinese audiences prefer characters that undergo transformations and exhibit intense emotional fluctuations. Regarding film symbols, they tend to favor natural or visually stimulating objects. As for music, they have a particular liking for Thai local music, especially when performed with traditional Thai musical instruments.

With regard to the second objective, it can be concluded that the fundamental reason for Thai films became a hit in Chinese audiences is that they meet viewer's needs which include cultural and psychological pleasure, satisfaction, aesthetic gratification, and visual enjoyment. Besides, there is the perfect combination of tradition and modernity in Thai films, displaying the essence of traditional culture in a modern

manner. Chinese audiences' interest in Thai films was changed due to the regulations in China's entertainment industry that foreign media were limited in mainstream media. A researcher found it more clearly on the new way Chinese audiences actually consume Thai popular culture, particularly on Thai films. Another reason for Chinese audiences to choose Thai films is the appeal of Thai film stars. Chinese viewers hold a high regard for Thai film stars and believe that their involvement can ensure the reputation and quality of a film.

Discussion of the Results

With regard to the first research question, the answer may be that Chinese audiences are potentially attracted by the various elements of Thai films. Generally, the impressions of Chinese audiences of the current Thai films appear to be based mostly on "cast members". The first opportunity for Chinese audiences to get in touch with Thai films usually comes from recommendations by friends, but after that initial exposure, the frequency of watching Thai films is not particularly high. The audience for Thai films in China tends to be young Chinese female, who prefer Thai romantic and comedic films. They believe that Thai films have a unique Thai flavor that cannot be replicated by films from other countries. The Chinese audiences who interest in Thai films can be described as those who have an interest in the novel and unconventional films. Based on that, there are two points that are noteworthy. The first is that Thai films possess a unique style, and the second is that Thai films are not often considered to be major releases in the entertainment industry of China. Therefore, the spread of Thai films among the youth community can be regarded as a result of the influence of word-of-mouth.

The first research question can also be connected to the uses of new media. Although the audiences of merely ten years ago were mostly housewives who simply passively accepted the content that was offered to them by the media industry, today's new generation of viewers is young millennials who are more technologically advanced. Thus, they constantly look for the international media content that is unavailable domestically, instead of passively watching whatever programs are broadcast. Furthermore, there are also differences with regard to the content that these different

generations prefer. Watching Thai films are becoming increasingly more popular in China's market, and those audiences who enjoy them are able to participate in online communities by discussing the entertainment and providing information for other viewers. The members of the audiences that appreciate new Thai films can use the message boards to express their opinions and share information and comments with other fans of Thai entertainment. Furthermore, people with a similar interest will be able to find information about the newest films and dramas, as well as the particular products, and possibly learn about other films through recommendations. Overall, other viewers are always able to discover additional new films. Smartphone applications have provided Chinese audiences with more channels to learn about new Thai films and interact with a larger community of Thai film fans.

The previous research determined the number of categories for motivations of viewing, namely diversion, entertainment, escape, learning, arousal, passing the time, relaxation, and sociability (Rubin, Graham, Perse, & Seibold, 2009). In addition, Jiang and Leung (2012) also identified four categories of gratification that viewers seek when watching dramatic series, which were based on the uses and gratification theory, which is an audience-centered approach on how the viewers use media to satisfy their cognitive and affective needs (Jiang, 2010). These categories include entertainment, escape, learning, and sociability. The factors that were identified in this research were included in the motivations determined by the uses and gratification theory, and they can be summarized as follows: Thai films are watched by Chinese audience in mainland China so that they are able to fulfill their need to learn about Thai culture, for example, Thai language and Thailand's famous tourist attractions, in addition to socializing with friends by doing activities together, participating in discussions about dramatic entertainment, and conversing about common topics. According to Yue (2008), media content is intended for those seeking social interaction with others because, in this way, they are able to communicate while watching the films together and discussing the content of any of the entertainment programs. This indirectly resulted in the factor of 'having common conversation topics with friends' being one of the most common

objectives of watching specific Thai films because the fans or viewers can talk together about the cast members of their favorite films.

To answer the second research question on what factor contribute to the success of Thai film in China, it is believed that the cultural values related to family and society portrayed in Thai films are what currently interest Chinese audiences the most. The previous research by Chen Honngyu have shown that Thai films are the most powerful tool for spreading Thai culture, and with globalization being irreversible, Thai culture will be further spread in China through Thai films (Chen Hongyu, 2020). This study confirms that Thai culture is being continuously transmitted to Chinese audiences through Thai films, especially in the areas of family and social culture. Chinese audiences hope to obtain more relevant information about these aspects of Thai culture through Thai films.

Recommendations for Future Study

Chinese audiences have shown a growing interest in international films, including Thai cinema. As Chinese viewers seek diverse content and experiences, the demand for Thai films is expected to rise further. This presents an opportunity for Thai filmmakers to tap into the expanding Chinese market. While Thai romance, comedy, and action films have gained popularity, there is room for diversification within genres. Thai filmmakers may explore new subgenres, experiment with unique storytelling approaches, and cater to specific niche audiences in China. This diversification can attract a broader range of viewers and contribute to the overall growth of Thai films in China. Collaborations between Thai and Chinese filmmakers can facilitate the exchange of creative ideas, resources, and distribution channels. Co-productions between the two countries may increase, allowing Thai films to reach a wider audience in China while leveraging the expertise and market knowledge of Chinese partners. Thai films offer Chinese audiences a window into Thai culture, traditions, and values. As cultural exchanges between Thailand and China deepen, Thai films can play a crucial role in promoting cultural understanding and fostering stronger ties between the two countries. This may lead to more support and recognition for Thai films in China. The popularity of

online streaming platforms in China provides a convenient and accessible avenue for Thai films to reach a larger audience. Thai filmmakers can leverage these platforms to distribute their films and engage with viewers directly. Collaborations with popular streaming platforms or the creation of dedicated Thai film sections can enhance the visibility and accessibility of Thai films in China. Overall, the future development of Thai films in China appears promising, with opportunities for market expansion, genre diversification, collaborations, cultural exchanges, and increased accessibility through digital platforms. With strategic planning and continued efforts to meet the evolving preferences of Chinese viewers, Thai films have the potential to establish a strong presence in the Chinese film market.

However, since this research is a study with Chinese audience across the mainland of China, a focus group interview with only one group of participants may not be enough for the study. An author, therefore, strongly recommends for future studies to hold more than one focus group or employ an in-depth interview instead in order to expand a wider scope and gain enough data to complete the exploration. Also, according to the findings which notice the new media platform has a big impression on the reputation of Thai films, the future researchers should pay more attention to the role of new media such as study into social media channel penetration in China to see the possibility that can be beneficial to Thai film industry.

REFERENCES

- Chen, F. (2011). The research on the spreading of Thai films in China (Master's thesis).
Chongqing University Journal, 33(1), 30-35.
- Danaitun, P. (2012). A Study of Chinese Audience's Consumption Taste towards Thai
Television Dramas and Thai Films [Abstract in Thai]. Journal of Communication Arts,
110, 210-222.
- Feilitzen, C., & Carlsson, U. (2002). Children, young people and media globalization.
Nordicom Review, 23(1), 27-50.
- Hosseini, H. (2010). Popular culture in Asia: Globalization, regionalization, and localization.
Procedia - Social and Behavioral Sciences, 2, 7356-7358.
doi:10.1016/j.sbspro.2010.05.094
- He, L. (2017). China's ban on foreign content on Bilibili, AcFun is not about piracy. South
China Morning Post. Retrieved from <https://scmp.com/business>
- Jeffrey, H. (2014). Film in Thailand: History, censorship, and filmmakers like Apichatpong
Weerasethakul. Facts and Details. Retrieved from <http://factsanddetails.com>
- Kim, Y. (2008). Media consumption and everyday life in Asia (1st ed.). New York, NY:
Routledge. doi:10.4324/9780203892480
- Kluver, R., & Fu, W. (2008). Measuring cultural globalization in Southeast Asia. In R. Kluver
& Y. C. Teng (Eds.), Globalization and its counter-forces in Southeast Asia (pp. 335-
358). ISEAS–Yusof Ishak Institute. doi:10.1080/09614520902808423
- Metz, C. (2011). Film language: A semiotics of the cinema (M. Taylor, Trans.). University of
Chicago Press.
- MGR Online. (2018). "Thai Drama" T-Pop Boom Seizing ASEAN, Cambodia Ting Thai Stars
make successful trade Fair - Cosmetics business [Abstract in Thai]. Retrieved from
<https://mgronline.com/business/detail/9620000070615>
- Rae, S. (2011). Uses and gratifications mass media consumers. Retrieved from

http://ehow.com/about_5519873_uses-gratifications-mass-media-consumers.html

Rubin, R. B., Rubin, A. M., Graham, E. E., Perse, E. M., & Seibold, D. R. (2009).

Communication research measures II: A sourcebook. New York, NY: Routledge.

Silva, J. (2011). Reception theory. In D. Southerton (Ed.), *Encyclopedia of consumer culture* (pp. 1203-1206). doi:10.4135/9781412994248.n445

Thairath. (2018). What are the influential factors that "Bad Genius" has on China and almost hits 2 billion baht in Chinese box office? [Abstract in Thai]. Retrieved from

<https://thairath.co.th/content/1105105>

Tanyatorn, P. (2012). The characteristics of Thai films and factors contributing to becoming widely known in international markets. Retrieved from

<https://semanticscholar.org/paper/The-Characteristics-of-Thai-Films-and-Factors-toPanyasopon/5864209fcc9b04253f040667a2aaf4d00b9da66e>

Urry, J. (1992). The tourist gaze. *Annals of Tourism Research*, 18(3), 604-607.

Wanwisa, S., & Narumit, R. (2014). Thai drama in China, satisfaction, the popularity of Thai dramas: Factors affecting Thai TV drama in Guangzhou [Abstract in Thai]. *Journal of Finance, Investment, Marketing and Business Administration*, 4(1), 301-315.

Retrieved from <http://thaiejournal.com/journal/2557volumes1/16.pdf>

Xi, C. (2019). Thai film in China: Viewing preference of Thai films among educated and young urban Chinese. *International Communication Gazette*, 74(2), 159-180.

doi:10.1177/1748048511432601

Yue, Z. (2008). Gratifications-sought, audience activities and the displacement effect of YouTube (Master's thesis). The Chinese University of Hong Kong. Retrieved from

http://pg.com.cuhk.edu.hk/pgp_nm/projects/2009/Sylvia%20Zhang.pdf



APPENDIX

Appendix A

Questionnaire

A Survey Questionnaire on Chinese Audiences' Watching of Thai Films

Dear. Respondent,

This questionnaire is aimed at gathering data to assess a study into the consumption of Thai film by Chinese audience. This questionnaire is solely for academic purposes; you are assured that information given to an author will be treated confidentially. Thank you for your cooperation.

Part 1. Demographics

1. Your gender

Male Female

1. Your year of birth is (e.g., 1995): _____

2. What's your level of education?

Below undergraduate

Bachelor degree

Master degree

PHD degree

Part 2. Why and how you watch Thai films?

4. To what extent do you like Thai films and series?

Strongly like	Like	Neutral	Dislike	Strongly dislike
5	4	3	2	1

5. Where do you watch Thai films?

Television

Theater

- Internet
- Application APP On The Phone
- Others _____ (Please specify)

6. How often do you watch Thai films and series?

- Once a year
- Once a month
- 2-5 times a month
- More than 5 times a month
- Others _____ (Please specify)

7. Which genre of Thai films do you like to watch?

- Action
- Comedy
- Horror
- Romance
- Documentary
- Others _____ (Please specify)

8. How do you find out about Thai films at the first time?

- On the Internet On the television
- From word of mouth Others (Please specify) _____

9. How long have you been watching Thai films?

- Less than 1 year
- 1 - 2 years
- 3 - 4 years
- Others (Please specify)

10. What makes you decide to watch Thai films?

- Interested in Thai culture
- Famous cast members
- Storyline and contents
- To learn about Thailand before go to travel
- Friend's recommendation
- Others (Please specify) _____

11. What Thai films have you seen? (Please specify)

12. Which Thai film stars are you familiar with? (Please specify)

Thank you for completing this questionnaire, if you are also willing to participate in focus group interview on Thai films and series, please feel free to leave your contact information (E mail or WeChat ID) here:

Your name: _____

Contact information: _____

Appendix B

Interviewees of Focus Group

Table A. List of Focus Group Interviewees

LIST OF INTERVIEWEES	GENDER	AGE	LEVEL OF EDUCATION	AREA	PERIOD OF BEING AUDIENCES
A	MALE	21	UNDERGRADUATE	Nanchang	1-2 YEARS
B	FEMALE	23	BA	Nanchang	3-4 YEARS
C	FEMALE	26	BA	Nanchang	3-4 YEARS
D	FEMALE	35	PHD	Guangdong	>5 YEARS
E	FEMALE	19	UNDERGRADUATE	Yunnan	<1 YEAR
F	MALE	27	MA	Sichuan	3-4 YEARS
G	MALE	21	BA	Beijing	1-2 YEARS
H	FEMALE	22	BA	Fujian	1-2 YEARS
I	FEMALE	33	MA	Nanchang	>5 YEARS
J	FEMALE	20	UNDERGRADUATE	Nanchang	<1 YEAR
K	FEMALE	50	PHD	Guangxi	>5 YEARS
L	MALE	18	UNDERGRADUATE	Tianjin	<1 YEAR
M	MALE	29	MA	Heilongjiang	3-4 YEARS
N	FEMALE	31	MA	Beijing	3-4 YEARS
O	MALE	24	BA	Fujian	1-2 YEARS
P	FEMALE	25	BA	Jilin	3-4 YEARS
Q	FEMALE	45	PHD	Guizhou	>5 YEARS
R	FEMALE	36	MA	Zhejiang	>5 YEARS
S	MALE	23	BA	Chongqing	1-2 YEARS
T	MALE	30	BA	Nanchang	3-4 YEARS

Table B. Semi Structured Interview

INTERVIEW QUESTIONS

1. HAVE YOU WATCHED THE FOLLOWING TEN THAI FILMS? (*My girl; First Love; Love of Siam; Bad Genius; Ong-Bak; The Teacher's Diary; Tom Yum Goong; Red Eagle; Shutter; Bangkok Traffic Love Story*)
2. PLEASE RATE SIX DIFFERENT FACTORS OF THESE TEN FILMS ON A SCALE OF 1 (strongly dislike) TO 5 (strongly like)

	THEME	PLOT	CHARACTER	CULTURE	SIGN	MUSIC
<i>MY GIRL</i>						
<i>FIRST LOVE</i>						
<i>LOVE OF SIAM</i>						
<i>BAD GENIUS</i>						
<i>ONG-BAK</i>						
<i>DONG YUM GOONG</i>						
<i>The Teacher's Diary</i>						
<i>Bangkok Traffic Love Story</i>						
<i>Shutter</i>						
<i>Red Eagle</i>						

3. WHAT DO YOU HAVE GAINED FROM WATCHING THAI FILMS?
4. WHAT GENRE OF THAI FILMS DO YOU LIKE AND WHY?
5. NORMALLY, HOW DO YOU THINK OF THAI CULTURE IN THAI FILMS?
6. ANY SIMILARITY OR DIFFERENCE BETWEEN THAI AND CHINESE CULTURE YOU FEEL WHILE WATCHING FILMS?
7. WHAT KIND OF THAI FILMS DO YOU WANT TO WATCH IN THE FUTURE?



VITA

