

STUDY ON ACCEPTANCE AND INFLUENCE OF ONLINE CHINESE TV SERIES TOWARDS MALAYSIAN TEENAGER VIEWERS

SULTAN IDRIS EDUCATION UNIVERSITY

2022

STUDY ON ACCEPTANCE AND INFLUENCE
OF ONLINE CHINESE TV SERIES TOWARDS
MALAYSIAN TEENAGER VIEWERS

WANG JING

THESIS PRESENTED TO QUALIFY FOR A
DOCTOR OF PHILOSOPHY

FACULTY OF ART, COMPUTING, AND CREATIVE INDUSTRY
SULTAN IDRIS EDUCATION UNIVERSITY

2022

LPS/VIPS-3/BO 32
Pind : 00 m/s: 1/1



Please tick (✓)
Project Paper
Masters by Research
Master by Mixed Mode
PhD

<input type="checkbox"/>
<input type="checkbox"/>
<input checked="" type="checkbox"/>

INSTITUTE OF GRADUATE STUDIES

DECLARATION OF ORIGINAL WORK

This declaration is made on the 9th day of August, 2022.

i. Student's Declaration:


I, Wang Jing P20182001767 FSKIK (PLEASE INDICATE STUDENT'S NAME, MATRIC NO. AND FACULTY) hereby declare that the work entitled Study On Acceptance and Influence of Online Chinese TV Series Towards Malaysian Teenager Viewers is my original work. I have not copied from any other students' work or from any other sources except where due reference or acknowledgement is made explicitly in the text, nor has any part been written for me by another person.

Wang Jing
Signature of the student

ii. Supervisor's Declaration:

I, Balamuralithara Balakrishnan (SUPERVISOR'S NAME) hereby certifies that the work entitled Study On Acceptance and Influence of Online Chinese TV Series Towards Malaysian Teenager Viewers (TITLE) was prepared by the above named student, and was submitted to the Institute of Graduate Studies as a * partial/full fulfillment for the conferment of PhD (New Media) (PLEASE INDICATE THE DEGREE), and the aforementioned work, to the best of my knowledge, is the said student's work.

23/8/2022
Date


Signature of the Supervisor
DR. B. BALAMURALI THARA
UNIVERSITI PENDIDIKAN SULTAN IDRIS
35900, Tanjung Malim, Perak.

UPI/IPS-3BO 31
Pind.: 01 m/s: 1/1

INSTITUT PENGAJIAN SISWAZAH /
INSTITUTE OF GRADUATE STUDIES

BORANG PENGESAHAN PENYERAHAN TESIS/DISERTASI/LAPORAN KERTAS PROJEK
DECLARATION OF THESIS/DISSERTATION/PROJECT PAPER FORM

Tajuk / Title: Study On Acceptance and Influence of Online Chinese TV Series Towards Malaysian Teenager Viewers

No. Matrik / Matric's No.: P20182001787

Saya / I / : Wang Jing
(Nama pelajar / Student's Name)

mengaku membenarkan Tesis/Disertasi/Laporan Kertas Projek (Kedoktoran/Sarjana)* ini disimpan di Universiti Pendidikan Sultan Idris (Perpustakaan Tuanku Bainun) dengan syarat-syarat kegunaan seperti berikut:-
acknowledged that Universiti Pendidikan Sultan Idris (Tuanku Bainun Library) reserves the right as follows:-

1. Tesis/Disertasi/Laporan Kertas Projek ini adalah hak milik UPSI.
The thesis is the property of Universiti Pendidikan Sultan Idris
2. Perpustakaan Tuanku Bainun dibenarkan membuat salinan untuk tujuan rujukan dan penyelidikan.
Tuanku Bainun Library has the right to make copies for the purpose of reference and research.
3. Perpustakaan dibenarkan membuat salinan Tesis/Disertasi ini sebagai bahan pertukaran antara Institusi Pengajian Tinggi.
The Library has the right to make copies of the thesis for academic exchange.
4. Sila tandakan (✓) bagi pilihan kategori di bawah / Please tick (✓) for category below:-

SULIT/CONFIDENTIAL

Mengandungi maklumat yang berdarjah keselamatan atau kepentingan Malaysia seperti yang termaktub dalam Akta Rahsia Rasmi 1972. / Contains confidential information under the Official Secret Act 1972

TERHAD/RESTRICTED

Mengandungi maklumat terhad yang telah ditentukan oleh organisasi/badan di mana penyelidikan ini dijalankan. / Contains restricted information as specified by the organization where research was done.

TIDAK TERHAD / OPEN ACCESS

Wang Jing
(Tandatangan Pelajar/ Signature)

Tarikh: 23/8/2022

DR. B. BALAMURALI
(Tandatangan Penjawat / Signature of Supervisor)
& (Nama & Cop Rasmi / Name & Official Stamp)
UNIVERSITI PENDIDIKAN SULTAN IDRIS
35900, Tanjung Malim, Perak.

Catatan: Jika Tesis/Disertasi ini SULIT @ TERHAD, sila lampirkan surat daripada pihak berkuasa/organisasi berkenaan dengan menyatakan sekali sebab dan tempoh laporan ini perlu dikelaskan sebagai SULIT dan TERHAD.

Notes: If the thesis is CONFIDENTIAL or RESTRICTED, please attach with the letter from the organization with period and reasons for confidentiality or restriction.



ACKNOWLEDGEMENT

This study was made possible with the support of the following: supervisor Associate Professor Dr. Balamuralithara A/L Balakrishnan, who gave guidance, support, and encouragement throughout the process; co-supervisor Professor Dr. Nur Safinas Binti Albakry as well as other academic staff of Faculty of Art, Computing and Creative Industry, who gave valuable input; friends who were supportive in different ways; family members who gave their prayerful support; my parents who gave loving, prayerful, and sacrificial support; and my God, Heavenly Father, and Saviour, who sustained, guided, and strengthened me.



ABSTRACT

The purpose of this study is to examine the acceptance and influence of online Chinese TV series (OCTS) towards Malaysian teenage viewers. It is inevitable that the change in the distribution medium of TV series will have an impact on audiences. Therefore, in this study, the researcher investigated the acceptance, behavioral characteristics, and influence of OCTS in Malaysia through new media platforms among Malaysian teenage viewers. The study utilized the Theory of Reasoned Action (TRA) and the 'Encoding/Decoding' theory as the theoretical framework. The quantitative research and purposive sampling technique were employed for sample selection among the population of Malaysian teenagers between the age of 18-25 years old. The data were analyzed using the SPSS 26.0 analysis software to test the hypotheses and determine the results. The findings of the study revealed that Malaysian teenage viewers' acceptance, viewing behavior characteristics and influence towards online Chinese TV series were positive. The Pearson coefficient test hypothesis revealed a strong positive relationship between all variables tested in the study. Furthermore, the results also indicated that young Malaysian teenage viewers are similarly influenced by OCTS in terms of social interaction, living habits, and consumer-style. Based on the findings of the study, the researcher proposed guideline that could enhance the prospects of dissemination and development of OCTS. As a result of this study, it is believed that the findings will be useful for Chinese cultural promotion strategies and also for industry players who are involved in online TV series production that utilizing the new media platforms.

KAJIAN TENTANG PENERIMAAN DAN PENGARUH DRAMA TV CINA DALAM TALIAN TERHADAP PENONTON REMAJA MALAYSIA

ABSTRAK

Kajian ini bertujuan mengkaji penerimaan dan pengaruh siri TV Cina dalam talian (OCTS) terhadap penonton remaja Malaysia. Tidak dinafikan bahawa perubahan dalam medium pengedaran siri TV akan memberi kesan kepada penonton. Oleh itu, dalam kajian ini, pengkaji telah menyiasat tentang penerimaan, ciri-ciri tingkah laku dan pengaruh OCTS di Malaysia melalui platform media baharu dalam kalangan penonton remaja. Kajian ini menggunakan Teori Tindakan Beralasan (TRA) dan teori 'Pengekodan/Penyahkodan' sebagai kerangka teori. Kajian kuantitatif dan teknik persampelan bertujuan digunakan untuk pemilihan sampel dalam kalangan populasi remaja Malaysia yang berumur antara 18-25 tahun. Data dianalisis menggunakan perisian SPSS 26.0 untuk menguji hipotesis dan menentukan keputusan. Dapatan kajian mendedahkan bahawa penerimaan penonton remaja Malaysia, ciri-ciri tingkah laku tontonan dan pengaruh terhadap siri TV Cina dalam talian adalah positif. Hipotesis ujian pekali Pearson mendedahkan terdapat hubungan positif yang kuat antara semua pemboleh ubah yang diuji dalam kajian. Tambahan pula, keputusan kajian juga menunjukkan bahawa penonton remaja Malaysia dipengaruhi oleh OCTS daripada segi interaksi sosial, tabiat hidup, dan gaya pengguna. Berdasarkan dapatan kajian, pengkaji mencadangkan satu garis panduan yang boleh meningkatkan prospek penyebaran dan pembangunan OCTS. Hasil daripada penemuan kajian ini adalah berguna untuk strategi promosi budaya Cina dan juga untuk pihak industri yang terlibat dalam pengeluaran siri TV dalam talian menggunakan platform media baharu.

TABLE OF CONTENTS

	Page
DECLARATION OF ORIGINAL WORK	ii
DECLARATION OF THESIS	iii
ACKNOWLEDGEMENT	iv
ABSTRAK	v
ABSTRACT	vi
TABLE OF CONTENTS	vii
LIST OF TABLES	xiii
LIST OF FIGURES	xvi
LIST OF ABBREVIATIONS	xviii
LIST OF APPENDICES	xix
 CHAPTER 1 INTRODUCTION	
1.1 Introduction	1
1.2 Background to the Study	7
1.3 Problem Statement	15
1.4 Research Objectives	22
1.5 Research Questions and Research Design	24
1.6 Theoretical Framework	27
1.6.1 Cross-cultural communication theory	28
1.6.2 The theory of Cultural Discounting	28
1.6.3 Theory of Reasoned Action (TRA)	29
1.6.4 The theory of “Encoding/Decoding”	30
1.6.5 The theory of “Three dimensions of	31

communication effectiveness”

1.6.6	Social Cognitive Theory	32
1.7	Quantitative Research Model	32
1.8	Operational Definitions	38
1.9	Scope of the Study	46
1.10	Significance of the Study	47
1.11	Summary and Organisation of the Thesis	51

CHAPTER2 LITERATURE REVIEW AND CONCEPTUAL MODEL

2.1	Introduction	54
2.2	Chinese scholars' research on the dissemination and acceptance of domestic TV series	55
2.2.1	Chinese scholars' research on overseas dissemination of Chinese TV series	55
2.2.2	Studying the dissemination of Chinese TV series overseas from the audience's perspective	64
2.2.3	Research by Chinese scholars on the overseas dissemination of Chinese TV series	70
2.2.4	Research on the development of film and television industries in Southeast Asian countries	75
2.2.5	Chinese scholars' research on the relationship between their films and Malaysian audiences	76
2.3	Malaysian scholars' research on national audiences and film reception	79
2.4	Study on the dissemination of TV dramas from other countries In Malaysia	86
2.5	Chinese and Foreign Scholars’ Studies on Audience Behavior	92
2.6	Deficiencies of Chinese and Malaysian scholars' research on OCTS	96
2.7	Reasoned Action Theory Knowledge	99
2.8	Intercultural communication Knowledge and Skill	104
2.8.1	Labelled Worked Example Design and Subgoal Learning	105

2.8.2	Factors influence intercultural communication of films	109
2.9	Status of Chinese TV series online distribution in Malaysia	113
2.9.1	Development of the Malaysian Television Industry	113
2.9.2	From television to online distribution: A review of the history of CTS in Malaysia	115
2.9.3	The history of CTS online distribution in Malaysia	118
2.10	Summary	130

CHAPTER3 METHODOLOGY

3.1	Introduction	131
3.2	Hypothesis and hypothetical model	132
3.2.1	Research Hypothesis	132
3.2.2	Hypothetical model	143
3.3	Research Methodology	144
3.3.1	Research Approach	144
3.3.2	Overall Research Design and Justification	145
3.3.3	Research design process	151
3.4	Population	153
3.4.1	Sampling method	153
3.4.2	Target Population	154
3.5	Survey	155
3.5.1	Study 1 Design	155
3.5.2	Study 2—A Study on the Influence of OCTS by Malaysian teenager viewers	161
3.6	Summary	165

CHAPTER4 EXPERT VALIDATION AND PILOT STUDY

4.1	Introduction	166
4.2	Expert validation and comments on the questionnaire	166
4.2.1	Expert validation of the questionnaire	166

4.2.2	Experts' comments on the questionnaires	171
4.3	Pilot Study	173
4.3.1	Description of Data	174
4.3.2	Reliability test	175
4.4	Issues Encountered During Development	176
4.5	Redefine the population	186
4.6	Summary	186

CHAPTER5 RESULTS AND DISCUSSION

5.1	Introduction	188
5.2	Descriptive analysis	189
5.2.1	Demographic information	189
5.2.2	Respondents' viewing of OCTS	193
5.2.3	Viewing behavior	197
5.2.4	Audience viewing motivation	202
5.2.5	Communication Effectiveness	205
5.2.6	Difficulties in viewing	211
5.2.7	Study of audience payment patterns	213
5.3	Descriptive statistical analysis of variables	215
5.3.1	The variables in the third part of questionnaire 1	216
5.3.2	The variables in the fourth part of questionnaire 1	217
5.3.3	The variables in the fourth part of questionnaire 1	220
5.4	Questionnaire Reliability and Validity Analysis	224
5.4.1	Reliability analysis	224
5.4.2	Validity Analysis	226
5.5	Normality Test	228
5.6	Correlation analysis	230
5.7	Validating the hypothesis	244

5.7.1	Measurement model testing	244
5.7.2	For the discussion of hypotheses	244
5.7.3	Validating the hypothesis model	249
5.8	Analysis of malaysian teenagers' acceptance of OCTS	251
5.8.1	Analysis of Malaysian teenager viewers' viewing tendencies	251
5.8.2	Analysis of how OCTS are broadcast in Malaysia and their effectiveness	260
5.9	Reception of OCTS among Malaysian teenager viewers in terms of their dissemination effect	262
5.9.1	Malaysian teenager viewers' awareness of the various genres of OCTS	263
5.9.2	The mental attitude of Malaysian teenager viewers toward OCTS - their favorite elements	269
5.9.3	Malaysian teenager viewers' identification with the values of OCTS	277
5.10	The Influence of OCTS among Malaysian teenager viewers	299
5.10.1	The Influence of OCTS on Malaysian teenager viewers social bonding style	299
5.10.2	Influence of OCTS distribution on the viewing habits Malaysian teenager viewers	310
5.11	Summary	313

CHAPTER 6 SUMMARY AND GUIDELINE

6.1	Introduction	315
6.2	Summary	316
6.2.1	Research Objective 1 and RQ 1	319
6.2.2	Research Objective 2 and RQ 2	320
6.2.3	Research Objective 3 and RQ 3	321
6.2.4	Research Objective 4 and RQ 4	323
6.2.5	Research Objective 5 and RQ 5	323
6.3	Guidelines	335

6.3.1	Implications for the cross-cultural communication of OCTS	335
6.3.2	Actively integrate into the era of media convergence	340
6.3.3	Building Chinese Contemporary Cultural Card for the World	344
6.3.4	Enhancing overseas viewers' satisfaction with OCTS	346
6.3.5	Implications for the future of Malaysia's national TV industry	348
6.4	Conclusion	355
6.4.1	OCTS is well accepted among Malaysian teenager viewe	335
6.4.2	Internet and new media-led reception	357
6.4.3	Fewer viewing platforms and limited resources	358
6.4.4	Respondents' frequency of watchingOCTS and their understanding of OCTS are conducive to forming viewing expectations	359
6.5	Contribution	361
6.5.1	Contribution of research methods and data	361
6.5.2	OCTS is prominent in the media system	363
6.6	Future Work	365
6.6.1	Research work from the perspective of subtitle	365
6.6.2	Focus on Narrative and Communication Strategies in the Context of Intelligent media	367
6.6.3	Deepening the understanding of "digital communication" from the perspective of new media	370

REFERENCES	373
-------------------	-----

APPENDICES

LIST OF TABLES

Table No.	Page
1.1 Research ideas—Acceptance	21
1.2 Research ideas—Influence	22
1.3 Measurement of RQ	26
2.1 Famous Malaysian film and television drama websites	125
3.1 Summary of the Null hypotheses	142
3.2 Variables and References	148
3.3 Variables and References	150
3.4 Design for Questionnaire1	159
3.5 Design for Questionnaire	160
3.6 Design for Questionnaire2	164
4.1 Information on Subject Matter Experts	167
4.2 Selection Options for Worked Examples and Test Items Evaluation	168
4.3 Expert Evaluation of Questionnaires for Session 1	169
4.4 Expert Evaluation of Questionnaires for Session 2	170
4.5 Expert Evaluation of Questionnaires for Session 3	171
4.6 Experts' comments	172
4.7 Demographic Information of Respondents in Pilot Study	175
4.8 Readability Statistics of questionnaire 1	176
4.9 Reliability Statistics of questionnaire 2	176

4.10	Scale question design, Stated solution plan and Actions taken	178
4.11	Scale question design, Stated solution plan and Actions taken	179
5.1	Demographic Description of the Official Sample Respondents	190
5.2	Way to know OCTS	194
5.3	Watching History	195
5.4	Viewing Channels	197
5.5	The Frequency of OCTS on smartphone	198
5.6	The Frequency of Watch OCTS on Computer	199
5.7	Viewing Platform	201
5.8	Which app to use to watch	202
5.9	Viewing Motivation	202
5.10	Viewing Scenario	204
5.11	Rating of OCTS	206
5.12	Preferred subject matter	207
5.13	The influence of OCTS among Malaysian teenager viewers	208
5.14	The influence of OCTS on Daily life	209
5.15	Difficulties in viewing	211
5.16	The willing to pay for viewing	213
5.17	Payment methods	214
5.18	Descriptive statistics of attitudes, evaluation and frequency of OCTS	217
5.19	Descriptive statistics of Qualities of OCTS	218
5.20	Understanding the content of OCTS	219
5.21	Respondents' ratings of their agreement with the perceptions embodied in OCTS	221

5.22 Mean scores of respondents' Cultural identity on Chinese culture 222

5.23 Behavioral Intentions of Respondents Statistical Results 223

5.24 Standard Deviation for each section of the questionnaire 224

5.25 Scale Reliability Analysis 225

5.26 The results of KMO and Bartlett 227

5.27 Normal Distribution Test of Grouping Variables 229

5.28 Normal Distribution Test of Shapiro-Wilk 230

5.29 Correlation analysis of viewing frequency and content understanding 231

5.30 Correlations between evaluations and attitudes 232

5.31 Correlations between evaluation and understanding 233

5.32 Correlations between qualities and attitude 234

5.33 Correlation analysis of viewing frequency and content understanding 235

5.34 Correlations between frequency and idea 236

5.35 Correlations between understanding and behavioral intentions 237

5.36 Correlations between understanding and behavioral intentions 238

5.37 Correlations between content understanding and idea 239

5.38 Correlations between understanding and cultural identity 240

5.39 Correlations between subjective attitudes and perceptions of identity 241

5.40 Correlation analysis of subjective attitudes and cultural acceptance 242

5.41 Correlation analysis of frequency and cultural identity 243

5.42 Validating the hypothesis model 250

5.43 Factor influencing respondents to choose OCTS 252

LIST OF FIGURES

Table No.		Page
1.1	Diagram of the relationship between behavioral intention and viewing behavior	18
1.2	Theoretical Framework for Current Study	27
1.3	Model of Theory of Reasoned Action	34
1.4	Theoretical Logic Diagram	38
1.5	The research structure of this study	51
2.1	Model of Theory of Reasoned Action	102
2.2	Laswell's 5W communication model	106
2.3	7W model in the cultural field of intercultural communication	107
3.1	The hypothetical model for correlation	143
5.1	Gender Ratio	191
5.2	Structure of the education	192
5.3	Religions Residence	192
5.4	Residence	193
5.5	How to get to know OCTS	198
5.6	Watching history of OCTS	199
5.7	Watching history of OCTS	198
5.8	The frequency of watching OCTS on smart phone	200
5.9	The frequency of watching OCTS on computer	200
5.10	The platform for online viewing	201

5.11	Motivation for viewing	203
5.12	Viewing Scenario	205
5.13	Ratings for OCTS	207
5.14	Genre of OCTS	208
5.15	The influence of OCTS among Malaysian teenager viewers	209
5.16	The influence of OCTS on Daily life	210
5.17	Difficulties in viewing	212
5.18	The willing to pay for viewing	214
5.19	Payment methods	215
5.20	Results of the hypothesis test	249
6.1	The Hall's " Encoding/Decoding" mode	326

LIST OF ABBREVIATIONS

CTS	Chinese TV Series
<i>En</i>	Expert <i>n</i>
OCTS	Online Chinese TV Series
RQ <i>n</i>	Research Qusetion <i>n</i>
SPSS	Statistical Package for the Social Sciences
TRA	Theory of Reasoned Action



LIST OF APPENDICES

- A Questionnaires Given to Respondents
- B Panel of Experts



CHAPTER 1

INTRODUCTION

1.1 Introduction

The study of TV series has a natural and close connection with the study of mass communication. Since its birth, TV series itself is not only a commodity with cultural attributes. Moreover, it is also a mass communication medium, an important channel and one of the essential artistic carriers for communicating emotions and spreading civilization, as well as for intercultural communication(Pan, 2009). It is evident that television is a rich and vivid medium of cultural transmission, and its essence is a spiritual culture that is capable of intercultural communication(Li, 2011). Since TV series are the product of diverse cultures as well as science and technology, they are more suited than other art forms to integrate the essence of cultures from around the world into a common whole. Online Chinese TV series, presenting the culture of China through visual means, contribute to its unique

cultural landscape and national characteristics. It also indicates the importance of Chinese TV series on cross-cultural communication and how they are conducive to generating acceptance and influencing viewers' perceptions of Chinese culture. Therefore, examining the reception and influence of online Chinese TV series overseas can provide insights into the relationship between overseas viewers' viewing of online Chinese TV series and their perception of Chinese culture.

As one of the most concentrated overseas Chinese communities on the Malay Peninsula, the spread of Chinese culture in Malaysia is unmatched by any other country. In my capacity as a Chinese student studying for a PhD in Malaysia, I am deeply concerned about this issue.

At the beginning of the 20th century, the Malay Peninsula was the largest overseas market for mainland Chinese films (Liang, 2013). In the early 1920s, Chinese Hong Kong films gained wide popularity in Malaysia, and many local cinemas were constructed through foreign investment by overseas Chinese businessmen (Li, 2019). According to Li's article (2015), the Shaw Brothers, Hong Kongers, rented the Wah Ying Theatre in Singapore, the Grand Chinese Theatre in Kuala Lumpur, the Man King Terrace Theatre in Ipoh, and the I King Mission Cinema in Melaka in 1929. This is the first time the Hong Kong Shaw Film Company established theatres in Malaysia, establishing a foothold in South Asia. From then on, Shao Yifu's company established Shaw's Malay Film Productions, a production company specializing in Malay language films, and the Chinese language

films produced by Shaw's company in Hong Kong were screened in Malaysia as well (Lai, 2014).

In the 1990s, the demand for Chinese language television programming in Malaysia, a country with 6.4 million Chinese inhabitants, grew (Wang, 2019), and the state-run channels RTM2 and V3 have struggled to satisfy the growing market demand (Liang, 2013). Meanwhile, the Chinese government is also actively promoting film and television distribution overseas, with Southeast Asia as a key market (Lai, 2014). Malaysians have long been familiar with Chinese cinema, with films by famous Chinese directors such as Zhang Yimou and Chen Kaige being well known, and Malay audiences are particularly fond of watching Chinese costume dramas (Li, 2014), such as *Journey to the West*, *Dream of the Red Chamber*, and *Kangxi Dynasty*, which sparked a viewing boom once they were broadcast in Malaysia.

At the end of the 20th century, more Chinese TV series left a deep impression on Malaysian audiences (Li, 2014), such as *Chancellor Liu Luo Pan*, *Yongzheng Dynasty*, *Return of the Pearl*, and *Yitian Tu Long Ji*, which were soon introduced to Malaysian state-run TV stations and highly appreciated by local audiences because they had high popularity and ratings in mainland China (Li, 2019). Furthermore, watching Chinese dramas on the Internet has become an increasingly popular preference among Malaysians, especially among young people (Tan, 2018). The Chinese TV series have contributed to building cultural ties between China and Malaysia. It is evident

that the acceptance of Chinese TV series by Malaysian audiences deserves study

At the beginning of the 21st century, under the influence of globalization, Chinese films and television have become increasingly competitive with those of other countries in the Malaysian market. In particular, Korean dramas and American Hollywood films were once so popular after their entry into Malaysia around 2000 that Chinese films lost their "dominant" position in Malaysia (He, 2018). It must be noted, however, that Chinese TV series have evolved from analog to digital technology in the 21st century, and were essentially digitalized around 2010 (Keane, 2019). With its technological updates, Chinese film and television have rekindled interest among Malaysian audiences (Wang, 2019). Various Chinese media outlets have also discussed the influence of Chinese films and television in Malaysia. In 2013, the TV series "Legend of Donnie Yen", a hit in China, was well received by Astro, the largest cable TV network in Malaysia; in 2014, "Red Sorghum" was sold to nine TV stations outside of China, including Singapore, Malaysia, Malaysia, Thailand, South Korea, Canada, and New York Chinese Channel in the United States, bringing in \$300 million in sales revenue (Li, 2019).

In addition, following the visit of Chinese President Xi Jinping to Malaysia in 2013, bilateral exchanges and cooperation between China and Malaysia have increased substantially in various fields such as economic trade, society, and culture (Tan, 2018). In particular, the flourishing cultural

businesses have led to the introduction of a large number of Chinese TV series into Malaysia, which has for a long time accounted for a significant share of foreign TV series introduced into the Malaysian market (Liang, 2014). Chinese TV series were initially broadcast primarily on Malaysian television stations. Around 2015, the development of the internet has resulted in the distribution of an increasing number of Chinese TV series in Malaysia (Wang, 2019). This new medium has shattered the traditional format of TV series broadcasts. Online viewers are free to choose the content and viewing times of the shows they wish to watch, depending on their circumstances. As a result, the online distribution of Chinese TV series in Malaysia is far more effective than traditional TV stations (Zhang et al., 2019). The online platform is even more fully utilized as the main channel for Malaysian audiences to watch Chinese TV series. Through the power of the new media, Chinese TV series have ushered in a new era of distribution in Malaysia.

In 2018, the Chinese TV series *Story Of Yanxi Palace* was broadcast on online platforms, bringing the advantages of online distribution of Chinese TV series to the forefront. The Chinese TV series was first broadcast on the entertainment service online platform "iQIYI". This is the most significant increase in audience numbers for a Chinese TV series in Asian history (Chan Pee Ven, 2021). During its premiere in July or August 2018, the show received 15 billion online views in a single day (Baidu) and was acclaimed as the "drama king" of the year. In Malaysia, it has also been a great success, being broadcast on online platforms and with English and Malay subtitles on Astro Wah Lai Toi, 8TV and TVB Jade (Southeast Asia). Because of the

popularity of this TV series, Astro Malaysia has entered into a strategic partnership with the TV series' broadcast platform iQIYI(also known as "China's Netflix"), a leading online entertainment service in the Chinese market (Rojak Daily, 2019).

With the rapid growth of the online video industry, websites and mobile video applications have become the primary platforms for Malaysian audiences to watch online Chinese TV series. The popularity of Chinese TV series on the Internet in Malaysia has contributed significantly to the dissemination of Chinese culture. Chinese TV series on the Internet has enabled Malaysian audiences to gain greater insight into the culture of China and experience Chinese culture for themselves. With the increase in the number and variety of Chinese TV series in Malaysia, Chinese culture's influence on Malaysian culture is becoming more and more profound.

Consequently, the current study sought to investigate these issues of acceptance and influence of online Chinese TV Series towards Malaysian teenager viewers. For the sake of readability, this thesis will be referred to as Online Chinese Television Series (OCTS) in the subsequent presentation.

1.2 Background to the Study

Chinese TV series is an essential communication medium for exporting Chinese cultural values and building the nation's image as a carrier of cultural values and ideology. Chinese TV series have been disseminated overseas for more than 30 years (Dong, 2011). After years of development, the cross-cultural communication of Chinese TV series online is now becoming more and more mature in terms of production and communication strategies. It has made many outstanding achievements in successfully promoting Chinese Confucianism and culture to overseas markets. Chinese authorities have been supporting the overseas distribution of Chinese television series and have launched a series of concrete and pragmatic policy foundations for this activity, as the Chinese government has proposed a 'Going Global' strategy for the cultural industry (2007) in order to enhance the country's soft power.

The Malaysian market is an essential market for the overseas export of Chinese TV series. Since the TV series *The Dictator* represented by RTM2 in 1984 (Liang, 2014), a batch of Chinese TV series with a strong Hong Kong background. Malaysian state-owned TV channels such as RTM2, free commercial channels such as TV3, and premium channels such as Astro have been imported and broadcast A large number of Chinese TV series (Liang, 2014).

Of course, apart from Chinese dramas, Korean dramas and Japanese dramas are also popular on local Malaysian television. The first Korean

drama to be broadcast in Malaysia was the classic *Winter Sonata* (Yong Ho, 2019). From that point on, almost every broadcast channel in Malaysia has started to offer Korean programs in dedicated time slots (e.g., *Saranghae* on TV9; *Best of the East* on 8TV; Korean drama time slot on NTV7). On the other hand, most pay-TV operators offer special Korean channels like KBS World's ONE HD, ASTRO's ASTRO HD, M Channel's RED Channel and Hypp TV's M Channel, which air Asian movies, including Korean movies. Compared to its foreign counterparts, Korean programming accounts for the largest share of total airtime, with up to 7 hours of total airtime on private terrestrial channels and 1 hour and 13 minutes on RTM, which is less than 1% of the airtime on Malaysian terrestrial television (Md Amira, 2010). Japanese dramas were popular until the early 2000s as the influx of Japanese dramas attracted high ratings (Karthigesu, 1994; Hussein, 2001, Md Azalanshah, 2011). There were also interesting trends in viewers' tastes in television series in the early 2000s. Massive introductions of television series from neighboring countries, such as *Pangako Sayo* in the Philippines and *Phoenix Blood* in Thailand, were successful in attracting the attention of local viewers (Md. Azalanshah, 2011).

In addition to these, Latin American dramas, mainly from Brazil and Mexico, have also been well received by Malaysian audiences. The television audience for these mid-period dramas has been reported at between 400,000 and 900,000 viewers per episode (Farinnordin, 2003). *Rosalinda* reached its greatest success with an average of 1.1 million viewers per episode (Utusan, Malaysia, February 3, 2003). In addition, another data set is that in 2006, TV9

scheduled an Indonesian TV show every day to ensure its competitiveness with other TV stations. According to Media Prima, a total of approximately 1.1 million and 1.6 million viewers watched Indonesian TV dramas *Kiamat Sudah Dekat* and *Mutiara Hati*(www.mediaprima.com.my).

The popularity of Western television series, such as American serials, peaked in the 1980s, while Latin American television series peaked in the early 2000s. On the other hand, as we entered 2010, it became easier for Malaysian viewers to access free content from South Korea and Indonesia as Sinetron, a South Korean and Indonesian company, entered the local TV industry. As a result, dramas from these countries have been distributed locally more frequently. Malaysian viewers have shown a certain shift in preference when it comes to watching dramas, with a high demand for Asian dramas originating from Korea, Indonesia, and even domestic.

With the rapid development of Internet technology, a new era of TV series has emerged due to the introduction of new online media. With its advantages, such as the convenience of viewing (e.g. popping out a portable device to watch anytime, anywhere), selective content, selective viewing time and actionable viewing, the internet has enabled audiences to meet their "fragmented viewing habits" (Chen et al., 2016). In recent years, the emergence of new communication methods has led to significant changes in the time and place at which audiences watch television series: from passive acceptance to active choice; the emergence of video websites and video apps, which can, at the same time, seamlessly interface with social media, has

presented a profound challenge to traditional television media.

Due to the development of electronic media (and international communication networks), cultural exchange between people has transcended national boundaries, enabling the transmission of culture over long distances (Chen et al., 2016). This is the first dimension of the globalization concept. The second dimension of the globalization concept concerns the content of the cultural exchange (Croteau et al., 2014). With the development of communication technologies, different ideas and cultures are spread among various cultural groups beyond the source of information through a broader range of communication media, such as television, film, and the Internet.

There is also a significant change in the way Malaysian audiences watch TV series. In parallel with the growth of online media, Malaysia's internet reach is expanding, and the number of internet users is on the rise. Research website We Are Social recently released its "Global Internet Usage Survey 2019", which revealed that in 2018, Malaysia had a total population of 32.25 million, of which 25.84 million were internet users, accounting for 80% of the total population. Another set of data shows that 56% of internet users aged 16 to 64 watch TV content via a streaming subscription service, suggesting that online media (including computer and mobile networks) is the most popular way for Malaysian audiences to access and watch TV content. It is evident that online media is the primary way for Malaysian audiences are informed or watch TV series (We Are Social, 2019).

It is certainly a good idea to use online TV series to promote cross-cultural communication and enhance mutual understanding between cultures and countries, however in reality, another problem arises. From the standpoint of media economics, Colin Hoskins argued in his book *Global Television and Film* in 1988 that a situation inevitably arises when cultural differences are present in cross-border exchanges of cultural products, called the "Cultural Discount" (Colinn, 2004). He claims that rooted in one culture, a television program, film or video will be more appealing to audiences in the domestic market, where they share the same common sense and way of life, but less so elsewhere, where audiences will find it difficult to identify with a particular style, values, beliefs, history, myths, social institutions, natural environment, and pattern of behavior (Colin, 2004). Specifically, because different nations have different cultural backgrounds, languages, and ideologies, if a country's cultural products are disseminated on international markets, they may not be fully recognized and understood by other nations, resulting in the loss of some of their distinctive cultural attributes and competitive advantages.

In the mid-1960s, according to the Canadian cultural scholar Marshall McLuhan (1964), with the development of electronic media, the earth would become a village and humanity would revert to a tribal 'global village': electronic media provided us with a platform to raise our voices. (Marshall, 1964). This diversity of voices can broaden the scope of knowledge dissemination in many different areas and aspects of the world to disseminate voices and knowledge to promote mutual understanding between other countries and cultures (Du, 2015). In its role as a means of advancing

international cross-cultural communication, online TV series serve a vital role in transmitting cultural values and ideologies overseas. It is one of the cultural products which embodies the processes of globalization more clearly within the media context. McLuhan and Hoskins' theories provide a globalized communication theoretical background for developing this current research.

From the perspective of the audience and the film's own cultural origins, Zheng Yi and Wang Linke (2017) study the current phenomenon of *Catching Evil's* cold release in South Korea as a case study of cross-cultural film reception. They have noted that the results of Chinese films, when screened in Korean cinemas, are far worse than those in China due to cultural differences between Chinese and Korean audiences. Although the audiences of the two countries have some "cultural commonality" in cultural accumulation, there are many differences in terms of perception and customs, making Chinese films less popular in Korea.

Additionally, from the standpoint of the audience's identity of cultural products, there is a difference in the cultural identity of audiences in different countries with regards to films and TV series. Each country, in judging the value of cultural products of other nations and nationalities, will do so more or less in accordance with its own standards, often "with certain inherent stereotypes to examine a foreign cultural production (Zheng et al., 2017)." According to Zheng Yi and Wang Linke (2017), in terms of Korean audiences, their inherent impression of Chinese films is that the subject matter is too old-fashioned and the films are not innovative enough, which

has led Korean audiences to stop being interested in fantasy blockbusters made in China. Although the pre-publicity was good at the domestic box office, the film still failed to fit Korean audiences' sensory and audiovisual needs in terms of film viewing.

Using the theory of "Encoding and Decoding", Wang Weilin (2017) investigates the reasons Chinese films are unable to "Going Global". He points out that as "coders", some film production units ignore the values, lifestyles, ways of thinking, and cultural traditions of the target market (i.e. decoders) in the production process. The films are only encoded in the local cultural context rather than using a coding method that is more appropriate for an international audience (Wang W. L., 2017), which makes it difficult for an international audience to comprehend the films.

Additionally, many scholars use the theory of "cultural identity" to explain the phenomenon of TV series distribution overseas. The concept of "identity" was first proposed by Sigmund Freud who believed that identity was the result of the fusion of emotional and psychological characteristics of individuals or groups (Zhang, 2014). The concept of cultural identity refers to a person's sense of belonging to different social organizations and diverse cultural traditions (Jia, 2008). There are two aspects to this concept: identification with one's own culture and identification with cultures belonging to other countries. First of all, movies, TV series, and other cultural products carry cultural values and ideological concepts, which can bring audiences not only mental pleasure and relaxation but also a lot of thinking

space and inspiration for life, thus creating an extraordinary cultural experience for audiences. Secondly, at the national level, it is an effective tool for the cultural export of a country and a nation, undertaking the mission of national image construction and national ideology dissemination (He, 2012). Consequently, the process of watching foreign films is actually to understand the ideology behind the films through the cultural characteristics of other countries; the more similar it is to our own culture, the easier it is to be understood and accepted, which is a manifestation of cultural identity.

According to the 2013 China Statistical Yearbook, in 2012, mainland Chinese TV series showed a significant deficit in Hong Kong, Taiwan, Japan, South Korea, Southeast Asia, Europe, and America. To a certain extent, this reflects that there are still many shortcomings in the overseas dissemination of Chinese TV series, among which many scholars generally consider the lack of understanding of the preferences of overseas audiences and the failure to make fair use of online communication channels as the main reasons for the "stalemate" in the overseas dissemination of Chinese TV series (He, 2012). The new media era has undoubtedly opened up more opportunities for the dissemination of online Chinese TV series in Malaysia. Based on adequate market research and comprehensive analysis of audiences, online Chinese TV series should address these issues to the greatest extent possible. The primary goal should be to meet both the demands of the market and the audience in the most effective manner (Dong, 2011). We Are Social reported that Malaysian teenager viewers aged 18 to 24 represent 25% of all online users, the highest proportion of any age group, and new media is the primary

means of watching television series among Malaysian teenager viewers.

Simultaneously, it is equally important, to pay attention to the use of online platforms and to "adopt more targeted marketing tools based on the characteristics of online users" (Lang et al., 2012). Studying the behavior and habits of Malaysian teenager viewers in using new media to watch online Chinese TV series and analyzing Malaysian teenager viewers well can better understand the advantages of online Chinese TV series disseminated through online new media. Further, it can quickly expand the scope of online Chinese TV series overseas distribution, which presents numerous convenient conditions for online Chinese TV series to export to overseas markets, increasing the likelihood of their overseas distribution and promoting and developing the entire Chinese film and television communication industry.

1.3 Problem Statement

In recent years' research on the diffusion of Chinese television series in Malaysia, it has been observed that there are two divergent views among academics: the first is that the current Chinese film and television boom has receded and has lost its prior "golden age" and is not worth studying (He & Tan, 2017). The other opinion states that the majority of studies on the distribution of Chinese films and TV in Malaysia only dated back to the 1990s and do not reflect the fact that Chinese films and TV have become increasingly popular with Malaysian audiences since the beginning of the

21st century, especially in recent years, and that further research is needed (Wang, 2019).

Li Fabao (2013) used a cross-cultural perspective to examine the effectiveness of Chinese television series in Southeast Asia, highlighting the barriers preventing the acceptance of Chinese television series by audiences in this market and proposing three narrative strategies to overcome these obstacles.

Zong Qianqian (2014) examines Southeast Asia Chinese viewing preferences and viewing needs for mainland Chinese TV series from the point of view of the audience. Despite the lack of an in-depth study of audience behavior and acceptance of Chinese series in Southeast Asia, the paper provides some primary references for introduction of Chinese series into this region.

Furthermore, in reviewing mass communication research in the last five years, international researches had been trending towards behavioral sciences: individual behavior research, social behavior research, rich media research, class interaction research, and use in gratification research (Tao, Ngai & Moon, 2017), Research had shifted from the study of macro-social mechanisms to the study of the behavioral patterns of communication actors (Nie Zh., 2018). In recent years, researchers have conducted a greater amount of research on predicting audience behavior and behavior patterns (Xu L.J., 2015). Contrary to international research trends, Chinese scholars have

conducted very few studies regarding cross-cultural TV series communication from the perspective of audience behavior.

There are several unanswered questions related to this matter. First of all, what has been the effectiveness of the distribution of Chinese TV series on Malaysian online platforms since the dawn of the 21st century? What is the acceptance of online Chinese TV series by Malaysian teenager viewers? What are the behavioral characteristics of Malaysian teenager viewers? When are they watching online Chinese TV series? There is currently very limited research on Malaysian teenager viewers' behavior, acceptance, and influence associated with watching online Chinese TV series, particularly in the new media environment.

In their Theory of Rational Behavior (TRA), American scholars Fishbein and Ayesz argue that a person's behavior is determined by their behavioral intentions, which in turn are influenced by their attitudes and subjective norms (Xu, J. L., 2016). The primary purpose of this theory is to predict and understand the causes of behavior (Ajzen & Fishbein, 1980). Although the study of behavior and behavioral intention is not the primary focus of this research, it is a critical path and means to undertaking this study. There is practical significance in introducing the TRA theory for studying Malaysian teenager viewers' acceptance and influence on online Chinese TV series since it can directly show the relationship between viewing behavior, acceptance attitudes, and influenced variables related to Malaysian teenager viewers.

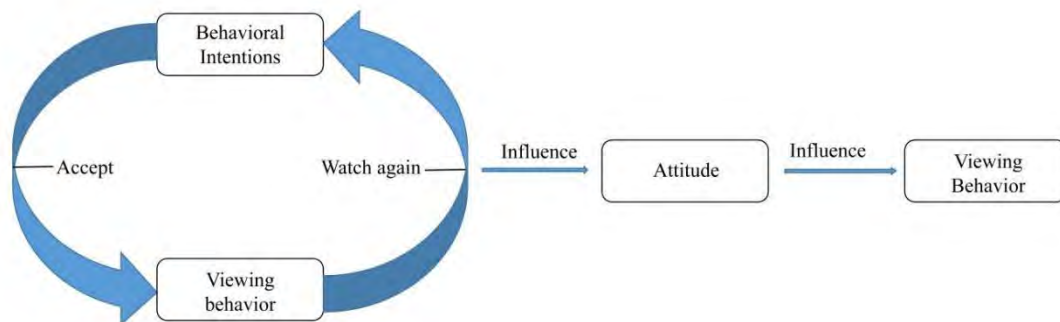


Figure 1.1. Diagram of the relationship between behavioral intention and viewing behavior

As shown in Figure 1.1 , this study argues that the behavioral intention of Malaysian teenager viewers to watch online Chinese TV series and the behavior of watching are a set of circular and reciprocal relationships.

Firstly, the TRA theory suggests that human actions are based on rational reasoning, which means people evaluate their actions' consequences prior to acting (Xu J. L., 2016). Huang Huilin (2021) explains that compared with other behaviors, people are more likely to think about their behavior reasonably when watching foreign TV series because cultural differences can make it difficult to judge people's interest in movies directly from their simple experience. To make informed judgments, they must spend more time and effort acquiring information about television series. Due to such a unique decision-making process, viewers watching foreign movies have to think more before making decisions (Huang et al., 2021). On the other hand,

Morales (2008) and others understand behavioral intention as the cognition of service quality that arises when a customer receives a service in response to their actual feelings and subjectively determines whether they are likely to take action again in the future, thus generating the intention to continue the transaction in the future, such as consuming again or recommending to friends and family members (Wang, 2014). Therefore, it is easy to see that the intention of Malaysian teenager viewers to watch online Chinese TV series again or recommend them to friends and family after watching them can predict viewers' acceptance of and loyalty to online Chinese TV series as a brand.

Secondly, intentions can affect attitudinal variables rather than attitudes that can directly turn into behaviors (Ajzen et al., 1980). Ajzen also noted that for behaviors based on cognitive information (Ajzen, 1988), it derived all possible extrinsic effects on intentions and behaviors from the processing of data (Ajzen et al., 1980). In the process of watching online Chinese TV series, Malaysian teenager viewers complete the transformation from attitude to intention to behavior by processing information, and this series of experiences is the influence of online Chinese TV series on Malaysian teenager viewers.

Therefore, based on TRA theory, it can be seen that the behavior of Malaysian teenager viewers watching online Chinese TV series is a critical connecting link in conjunction with the subject of this study: in the first instance, the behavior of Malaysian teenager viewers who watch online

Chinese TV series is a tangible indication of their acceptance of online Chinese TV series; secondly, Malaysian teenager viewers are directly affected by the online Chinese TV series as evident from their behavior.

Additionally, in Nguyen Thi Hai Yen's (2015) study, she mentioned that online media (including computer networks and cell phone networks) had become the main method for Vietnamese audiences to collect information about Chinese TV series and the preferred method for them to watch Chinese TV series. Based on the rapid development of the Internet in Vietnam and its popularity throughout the country, the situation in Vietnam is very close to the situation in Malaysia, and the context of her study is also very similar to that of this study. Therefore, with reference to Nguyen Thi Hai Yen's relevant research results(Nguyen Thi Hai Yen, 2018) and the actual background of this study, I think it is also important to study the viewing behavior and acceptance status of online Chinese TV series by Malaysian teenager viewers. In terms of academics, the research system of overseas dissemination of Chinese TV series can be improved and further perfected in order to supplement the weaknesses of previous research results. In terms of practice, it provides a reference for further expanding the dissemination of Chinese TV series in the Malaysian market.

Therefore, this study needs to focus on three aspects under the theme of “the acceptance and influence of online Chinese TV series toward Malaysian teenager viewers”: 1, what are Malaysian teenager viewers' specific behaviors when they are watching online Chinese TV series? 2, How

well do Malaysian teenager viewers accept online Chinese TV series? 3. How do online Chinese TV series influence Malaysian teenager viewers? The specific research ideas of this study shows in Table 1.1 and 1.2.

Table 1.1.

Research ideas—Acceptance

Objective	Research Content	Examination Content
	Status of Malaysian teenager who watch Online Chinese TV Series	<p>Composition of Malaysian teenager viewers watching Chinese TV series.</p> <p>The way Malaysian teenager viewers watch Chinese TV series.</p> <p>Frequency of watching online Chinese among Malaysian teenager viewers</p>
	Behavioral characteristics of Malaysian teenager viewers watching online Chinese TV series	<p>Malaysian teenager viewers' attitudes towards watching online Chinese TV series: viewing attitudes; viewing motivations.</p> <p>The preferences and habits of watching online Chinese TV series among Malaysian teenager viewers: what genres they prefer; their willingness to pay; and viewing scenarios</p> <p>How much Malaysian teenager viewers prefer watching online Chinese TV series .</p>
Acceptance	Behavioral characteristics of Malaysian teenager viewers Malaysian audiences watching online Chinese TV series	<p>Malaysian teenager viewers' evaluation of the artistic qualities of online Chinese TV series.</p> <p>Understanding of online Chinese TV series content received among Malaysian teenager viewers.</p> <p>Malaysian teenager viewers are receptive to the conceptual identity disseminated in online Chinese TV series .</p> <p>Malaysian teenager viewers' knowledge of Chinese culture.</p>

Table 1.2

Research ideas—Influence

Objective	Research Content	Examination Content
Influence	The influence of online Chinese TV series on Malaysian teenager viewers	<p>The intention of Malaysian teenager viewers who watching online Chinese TV series may continue to watch or recommend their friends to watch.</p> <p>The influence of ideologies disseminated in online Chinese TV series on Malaysian teenager viewers.</p> <p>Chinese culture influenced Malaysian teenager viewers.</p> <p>Online Chinese TV series in the Malaysian market led by the influence of consumer culture.</p>

1.4 Research Objectives

This research examines the acceptance and influence of online Chinese TV series among Malaysian teenager viewers, aiming to understand further why Malaysian teenager viewers have long been attracted to online Chinese TV series; how the way they watch Chinese TV series have changed since entering the new era of the 21st century and to explore the situation of the overseas acceptance and impact of online Chinese TV series in the new media era. By analyzing the acceptance of online Chinese TV series, this paper will provide insight into the cultural consumption habits of viewers.

But, it was still necessary for students to connect the subproblems to related parts of the worked example. In other words, the new worked example

design must visualise, or make visible, the connections. Consequently, the proposed design was named visualised worked example design. The term visualised was taken to mean to make something visible to the eye (Deuter et al, 2015). It was not meant to implicate that visualised worked examples were designed to accommodate visual learning style (Huang, 2019).

Hence, the objectives of the current study were:

- 1) To examine the current state of viewing online Chinese TV series among Malaysian teenager viewers (across both computer networks and mobile phone networks).
- 2) To measure the behavior of Malaysian teenager viewers watching online Chinese TV series.
- 3) To investigate the acceptance of online Chinese TV series by Malaysian teenager viewers.
- 4) To estimate the influence of online Chinese TV series on Malaysian teenager viewers.
- 5) To establish a guiding direction for the online media distribution strategy of online Chinese TV series in Malaysia .

1.5 Research Questions and Research Design

The research questions in accordance to the 5 objectives of the current study were as follows:

RQ1 What is the current status of Malaysian teenager viewers watching online Chinese TV series?

RQ2 What are the behavioral characteristics of Malaysian teenager viewers watching online Chinese TV series?

RQ3 What is the level of acceptance on online Chinese TV series among Malaysian teenager viewers?

RQ4 What is the influence of Online Chinese TV Series towards the Malaysian teenager viewers?

RQ5 How can online Chinese TV series be progressed in terms of acceptance and influence among the audiences in Malaysia?

The research paradigm used in this study is pragmatic. In order to best suit the purpose of the study, a quantitative research method was used. Therefore, the research methods chosen were those that would best answer the research questions. In order to address RQ1 and QR2, a questionnaire was used to collect data on the viewing of online Chinese TV series by Malaysian teenager viewers as well as their behavioral characteristics and habits related to watching online Chinese TV series. In response to RQ3, questions were posed in questionnaire 1 regarding the evaluation of artistic qualities of online

Chinese TV series and an attempt to measure understanding of the content of online Chinese TV series. It has also been examined whether Malaysian teenager viewers accept the values portrayed in Chinese online television series.

For RQ4, in order to determine whether online Chinese TV series have an impact on Malaysian teenager viewers, we designed questionnaire 2 and assessed the influence through collecting data to solve this problem. The observational method was also used to assess how Malaysian teenager viewers are influenced by Chinese culture in questionnaire 1 and questionnaire 2. By combining the results from questionnaire 1 and questionnaire 2, the research methodology adopted to address RQ5 involves reviewing and developing the relevant theories. The development of the research questions and the selected research methods are elaborated in Chapter 3.

To demonstrate more clearly how the design questions of this study were measured, Table 1.3 provides a summary of the relevant contents. The current study focuses primarily on the behavior of Malaysian teenager viewers watching online Chinese television series (referred to as behavior), the extent to which Malaysian teenager viewers accept online Chinese television series (referred to as acceptance), and the influence of Malaysian teenager viewers receiving online Chinese television series (referred to as influence).

Table 1.3

Measurement of RQ

RQ	Statement	Measure
	When did you start watching online Chinese TV series.	Behaviour
RQ2	The way Malaysian teenager viewers watch online Chinese TV series: via mobile apps; via computers.	Behaviour
	Frequency of Chinese TV series watched by Malaysian teenager viewers.	Behaviour
	Frequency of Chinese TV series watched by Malaysian teenager viewers.	Behaviour
	Preferences and habits of Malaysian teenager viewers watching online Chinese TV series: Willingness to pay; Viewing time.	Behaviour
	Attitudes of Malaysian teenager viewers towards online Chinese TV series.	Acceptance
	Viewing motivation of Malaysian teenager viewers for watching online Chinese TV series.	Acceptance
	Malaysian teenager viewers' evaluation of the qualities of online Chinese TV series.	Acceptance
RQ3	Malaysian teenager viewers' preference for online Chinese TV series.	Acceptance
	Malaysian teenager viewers' understanding of the content of online Chinese TV series.	Acceptance
	Malaysian teenager viewers' identification with the concepts disseminated in online Chinese TV series.	Acceptance
	Awareness of Chinese culture among Malaysian teenager viewers.	Acceptance
RQ4	Malaysian teenager viewers identify with Chinese culture.	Influence
	Malaysian teenager viewers are influenced by Ideology Spread in Online Chinese TV Series.	Influence
	Malaysian teenager viewers are influenced by the Chinese lifestyle.	Influence

1.6 Theoretical Framework

The theoretical framework for the current study is illustrated in Figure 1.2.

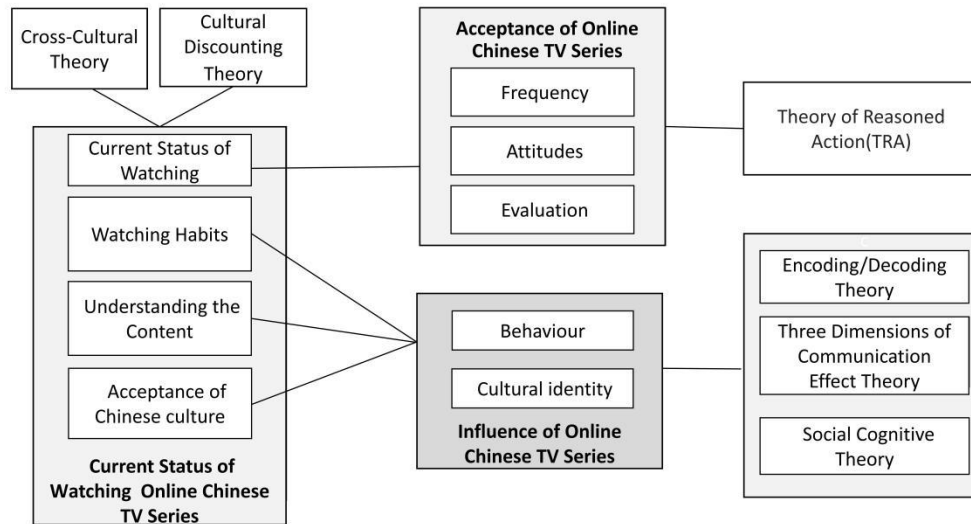


Figure 1.2. Theoretical Framework of Current Study

To begin with, this study uses cross-cultural theory and cultural discounting theory as the theoretical cornerstone of the overall research. Secondly, this study uses the theory of Reasoned Action (RTA) as the basis to design the survey. It combines with quantitative research methods to sort out and summaries Malaysian teenager viewers' subjective attitudes and viewing behaviour towards online Chinese TV series based on data analysis. Thirdly, the theories of "coding/Decoding", "three dimensions of communication effect", and social cognition are used to verify further the interplay between viewing behaviour, evaluation, attitude and subjective intention.

The above theories and models provide the fundamental

methodological foundation for the thesis.

1.6.1 Cross-cultural communication theory

The study of cross-cultural communication emerged in 1959 when Edward T. Hall, a famous American anthropologist, first proposed the concept of it (Edward, 1959). With the acceleration of globalization, people from different cultural backgrounds communicate more and more frequently, and cross-cultural communication has become one of the important fields of academic research. By applying the theory of intercultural communication to this study, we can bring more enlightenment to the practical proposition of Chinese TV series spreading Chinese culture and expanding their influence in Malaysia.

1.6.2 The theory of Cultural Discounting

The concept of cultural discounting has been developed by academics studying mass communication (Mela et al., 2013). After that, a more comprehensive definition of cultural discounting was provided by industrial economist Colin Hoskins. In his opinion, "A specific TV program, film or video rooted in culture is very attractive in the domestic market because the audiences in the domestic market have the same common sense and lifestyle. However, in other countries, the appeal will diminish because the audiences there find it difficult to identify with this style, values, beliefs, history,

mythology, social system, natural environment, and patterns of behavior." In other words, due to the differences in cultural backgrounds, languages, and values between different nationalities, when a country's cultural products are disseminated in the international market, they may not be fully recognized and understood by other races, resulting in the loss of specific values and competitive advantages.

1.6.3 Theory of Reasoned Action (TRA)

The Theory of Reasoned Action, also known as TRA theory, was developed by American scholars Fishbein and Ayesz and originated in social psychology research and was later applied to the consumer market (Denis, 2006). The theory suggests that a person's behavior is determined by their behavioral intentions, which are influenced by their attitudes and subjective norms. Behavioural intention is the measure of a person's decision to perform a behaviour; personal attitude is how people feel about performing a behaviour, which is also an assessment of the outcome of the behaviour; and the subjective norm is the willingness to be consistent with others (Huang H. L. et al., 2018). There is a correlation between subjective norms and personal attitudes.

According to TRA theory, an individual's willingness to act on something is influenced by their attitude towards it and their subjective norm, which eventually determines their specific behavior (Sang, 2019). TRA

theory focuses on the process of forming attitudes and subjective norms. This model assumes that human behavior is rational and that any factor can influence behavior by influencing attitudes and subjective criteria.

1.6.4 The theory of 'Encoding/Decoding'

Stuart Hall's 'Encoding/Decoding' theory is considered Hall's most important methodological contribution to the study of media culture (Stuart, 2000). Based on the Marxian theory of political economy, this theory identifies four stages of production, circulation, use (including distribution and consumption), and reproduction. While critiquing the linear structure of mass communication research in the US at the time (source-message-receiver), Hall changed the traditional positivist research model of a linear understanding of the relationship between message transmitter and audience by arguing that meaning is not only what the transmitter "transmitted" by communicators, but primarily "produced" by audiences themselves. In his article, Hall notes that Decoding messages can be accomplished by different receivers in different ways. There are basically three methods of Decoding: the first is the use of dominant codes, the second is the use of negotiated codes, and the third is the use of oppositional codes. Accordingly, Hall's theoretical perspective is not only aligned with the subject matter of this thesis - the inclusion of audiences in inter-subjective communication relations but can also assist in understanding the socio-economic relations implicit in the reception of films and TV series.

Stuart Hall's 'Encoding/Decoding' theory suggests that the meaning conveyed by a message is not only 'transmitted' by the communicator, but is primarily 'produced' by the audience themselves (Stuart, 2000) ". It is mainly produced by the audience. Hall states that a message can be decoded in different ways by different receivers(Hu, 2018). Hall's theoretical perspective is not only consistent with the subject of this thesis - the inclusion of audiences in inter-subjective communication relations - but can also help to understand the social-economic relations implicit in the reception of film and television.

1.6.5 The theory of "Three dimensions of communication effectiveness"

The "three levels of communication effect" theory of communication studies (Joseph , 2005). Communication scholars believe that communication effects can be divided into three levels. The first level is the cognitive level, which acts on the audience's perceptual and memory systems and causes changes in the composition of people's knowledge (ibid.). The second level is the psychological and attitudinal level, which causes emotional and affective changes by contrasting the audience's perception or value system (ibid.). The third level is the action level effect, which refers to the fact that communication can change the audience's behavioral habits and norms, which includes both outward and covert behaviour (ibid.). Based on the notion of communication effects, to examine audience acceptance, influences and differences in film and television communication, this study investigates and

tests audiences on three primary levels: their perception of Chinese film and television genres and forms of communication at the beginning of the 21st century, their psychological attitudes towards the works, and their behaviour in terms of economic and cultural aspects.

1.6.6 Social Cognitive Theory

Albert Bandura's social cognitive theory proposes a 'triadic interaction determinism', which suggests that the individual, society/environment, and behaviour constantly interact and influence each other, emphasizing the process of learning through observation. For example, watching films and series can also lead to the acquisition of certain behaviors by observing the characters' activities in the theatre (Dong, 2015). This theory helps us deepen our understanding of the principles of audience reception by analyzing the deepest level of acceptance of online Chinese TV series by Malaysian teenager viewers, which is the acceptance of the values they transmit.

1.7 Quantitative Research Model

This study argues that compared to other behavioral activities, people are more likely to reason in their behavioral decision to watch multinational TV series. Because of cultural differences, it is difficult for individuals to gauge their interest in foreign TV series through a simple experience. Therefore, the fact that they require more time and effort to understand information

regarding TV series in order to make judgments remains. As a result of this unique decision-making process, foreign tv series viewers are forced to make more thoughtful decisions (Huang et al., 2018). According to the Theory of Reasoned Action, it is one of the classical theories of social psychology that has been used more frequently in health communication research to explain and predict the occurrence of different behaviors (Xu, 2015). Now, this study aims to apply this theory to the study of online Chinese TV series reception and audience behaviour, beginning to solve the problem from a new perspective. The primary purpose of the theory of Reasoned Action is to predict and understand the causes of behaviour (Ajzen et al., 1980). Motivation can be considered to be the intention dimension of attitude construction in terms of direct predictors of behavior (Kothandapani, 1971).

As a matter of fact, it is a presupposition that intentions can affect attitude variables rather than attitudes directly resulting in behavior (Ajzen et al., 1980). From the above, it is evident that attitudes toward behavior and subjective norms are based on cognitive information (Ajzen, 1981). Therefore, the model can be fully transformed into a relational model from perspectives to behavior, since all possible external influences on intentions and behavior result from the processing of information, under attitudes and subjective norms (Ajzen et al., 1980). Pre-behavioral attitudes, reactions following personal judgments, subjective criteria, access to social communication, and perceived post-behavioral social pressures (Xian, 2016). It presupposes that intentions can influence attitudinal variables rather than that attitudes can be directly translated into behaviour (Fang, 2010). From the above, it is clear that

attitudes toward behaviour and subjective norms are based on cognitive information (Ajzen, 1988), so the model can be fully transformed into a relational model from perspectives to behaviour. Since all possible external influences on intentions and behaviour are derived from the processing of information, under attitudes and subjective norms (Ajzen et al., 1980).

The theoretical model of TRA is shown in the following figure 1.3.

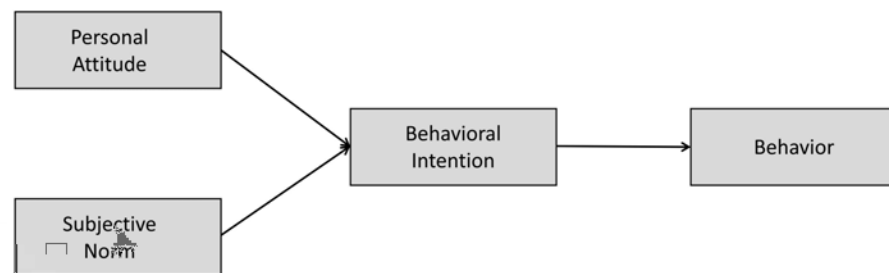


Figure 1.3. Model of Theory of Reasoned Action (Ajzen et al., 1980)

According to Figure 1.3 of the Theory of Reasoned Action (TRA) model, it is clear that:

- 1) Attitudes are the positive and negative emotions that individuals hold towards a particular behaviour or thing, which are subjective perceptions of the outcome that will result from performing a behaviour, and the value judgments that arise from

this outcome (Sang, 2019).

2) Subjective norms are a sense of group pressure that the group exerts on the individual. The individual will consider the group's evaluation of this behaviour when performing a specific behaviour, which affects the performance of the individual's behaviour (Sang, 2019).

3) Behavioral intention is an individual's tendency to treat or deal with objective things and is a subjective judgment of chance (Sang, 2019).

Huang Huilin (2021) noted that Fischbein and Trafimow confirmed that personal attitudes and subjective norms differ from each other. However, in the actual study, it was found that respondents had difficulty comparing which of these aspects dominated their behavioral intentions (Huang et al., 2021). Therefore, this study does not intend to examine subjective norms as a separate indicator. Firstly, in this study, we have placed greater emphasis on examining viewers' acceptance of watching online Chinese TV series, and only after the acceptance of watching online Chinese TV series is clarified, can the measurement and inference of the influence received be meaningful. Studying the attitudes of viewers is an essential indicator of acceptance, which is particularly essential to this study. Secondly, it is not the objective of this study to distinguish between the dominance of subjective norms and personal attitudes in forming viewing expectations among Malaysian teenager

viewers. This study argues that, when combined with Huang Huilin's model, it is possible to obtain more meaningful results if it splits personal attitudes into two indicators, attitudes and "understanding of online Chinese TV series content." This is because the degree of understanding is both a feeling of Malaysian teenager viewers watching online Chinese TV series and an assessment of Malaysian teenager viewers' ability to understand online Chinese TV series. In addition, the dimension of subjective norms is integrated into the macro-indicator of evaluation in order to observe the consistency between individuals and groups. This interpretation of subjective norms is also consistent with TRA theory.

The model focuses on the actor's intention and assumes that human action is based on rational thought, i.e., that people evaluate the outcome of their actions before acting (Denis, 2006). Furthermore, Fishbein and Ajzen (1975) define the theory as the only theory that can be applied to behaviour under the control of the will, and it is only applied when there are no external and internal obstacles present in the behaviour to prevent it. It is well known that the factors affecting audiences' movie-going behaviour are complex and variable, and the existing simple influence relationship models cannot systematically and effectively analyze all the influencing factors. Based on the research context of this study, this research does not consider other factors such as commercial propaganda and policy guidance and considers online Chinese TV series as a cultural text, focusing on the influences on Malaysian teenager viewers. Therefore, the analysis will focus on the factors that may be influenced in the behavioral intention of viewing, and they will be divided

into two dimensions - conceptual acceptance and cultural identity - to obtain a picture of the influence of online Chinese TV series viewing on respondents' behavioral perceptions and intentions.

Based on the above views, under the theme category of "Malaysian teenager viewers' acceptance and influence on online Chinese TV series", and combined with Fishbein's Theory of Reasoned Action (Fishbein et al., 1980) and scholar Huang Huilin's (Huang et al., 2019), this paper examines the relationship between Malaysian teenager viewers' attitudes, subjective norms, and behavioral intentions toward online Chinese TV series by selecting the online Chinese TV series viewing population as the entry point for Malaysian teenager viewers. Based on relevant studies in various countries, this study uses the TRA model as the basis, first assuming that attitudes and subjective norms have an impact on viewing behaviour intention, then further clarifying the specific factors that influence attitudes and subjective norms respectively, assuming the correlation between each dimension, and additionally constructing a structural model of the text, as shown in Figure 1.4.

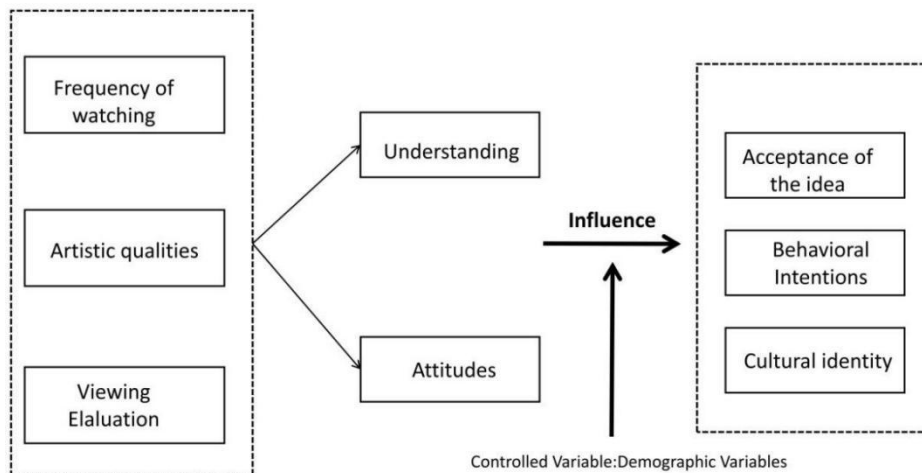


Figure 1.4. Theoretical Logic Diagram

1.8 Operational Definitions

1). Communication and film and television communication

Communication is an important activity in modern human society. It is an act, a process and a system. There are many definitions of communication, some emphasizing that it is a sharing of information, others that it is a two-way act of social interaction, or a reflection of social relations. Chinese scholar Guo Qingguang defines 'communication' as 'the transmission of social information or the operation of social information systems' (Guo, 1999). The academic community generally accepts this definition, and we are very much in agreement with it. Film and television can be traced back to the end of the 19th century, with the invention of the first practical telegraph by Morse in 1838(Zhou, 2018), the first film in France in 1895 and the establishment of

the world's early cinema (Zheng et al., 1995). "In the 1920s, television became an experimental medium, enriching mass communication" (Zhou, 2018). As a means of information dissemination, film and television communication is characterized by a collection of audio-visual means in one, bringing people a stronger sense of intuition by conveying information through images, pictures, sound and subtitles than other forms of media. Film and television enrich people's daily lives and have a broad and profound impact on the politics, economy, and culture of modern society.

2). Audience and reception studies

Originally, the term "audience" referred to the people who attended a sermon meeting during the 14th century. Later, however, with the development of mass media, particularly the advent of radio and television, the audience came to refer specifically to the recipients of mass media messages. Nowadays, the audience is considered as a collective concept to include the audience of film and television (Liu et al., 1996) . " Audience", as a concept, is defined as "as a key component in the chain of disseminating information, and as both the object and starting point of disseminating information, as well as the purpose and destination of disseminating information" (Liu et al., 1996) . For this reason, audiences include readers of newspapers and books, listeners of radio, viewers of films and television, and Internet users who receive online communications.

In the first half of the 20th century, academics proposed five major

research areas in communication research, namely the "5 Ws", of which audience was one of them. It has been well documented that early audience research was heavily influenced by psychology's 'stimulus-response' theory, which asserted that the content of the stimulus determined the audience's response (Guan, 2011). Consequently, during this period, the 'bullet theory' became the cornerstone of audience research, arguing that films had supreme power and could transform the opinions of audiences regarding war and evil (Guan, 2011). This theory was discursive and underestimated the power of mass communication while stripping audiences of their ability to select and use the medium in a dynamic manner.

In the 1950s and 1960s, the "social classification theory", "individual difference theory", and "social relationship theory" were developed under the influences of the "environmental determinism" of behaviorist psychology. The first two emphasize the differences in the psychological personality of the audience and the characteristics of the social group in which they are embedded, and argue that audiences can be classified. Specifically, it highlights the enormous impact of interpersonal relationships on communication and that the effectiveness of communication depends not upon mass media, but rather upon 'opinion leaders within the group. Communication theories have value in that they enable communicators to emphasize the psychological aspect of audience reception as they create their messages.

In the late twentieth century, various research directions emphasized

the dynamic nature of audience reception. Audience 'use and gratification' of the media consider audiences to make content choices based on their own needs, and their reception is 'dynamic', especially in the selection and viewing of film and television, demonstrating four types of reception: mind shift, interpersonal, self-affirmation, and monitoring the environment(Li, 2003). Self-affirmation and monitoring the environment. This research theory corrects the 'shotgun' view of the audience's absolute passivity. In addition, social participation theory recognizes the public's right to participate in the media(Stuart , 2000). As well as receiving information, the audience may express and object to the message. In addition, the 'Encoding/Decoding' theory of reception and the interdisciplinary study of cultural perspectives have generated new perspectives on audience reception studies.

3). Definition of "Chinese TV series" and "online Chinese TV series

The first thing that needs to be clarified is the concept of "Chinese TV series",since it is a controversial term and a number of scholars have expressed differing opinions regarding this concept. Due to contemporary Chinese specific historical and cultural background, the concept of "Chinese TV series" can hardly cover Hong Kong TV series, Taiwanese TV series, and mainland TV series. Although historically and culturally, the creation of TV series in the regions mentioned above remains homogeneous, all being Chinese TV series, they are three independent forces in the production mechanism of TV series, which will inevitably lead to differences and misunderstandings in the process of using this term. In recent years, scholars

from both sides of the Taiwan Strait, including overseas scholars, have successively proposed "Chinese language TV series", "Chinese national TV series", "Chinese TV series", and other related concepts from their research positions and perspectives of malefactors. However, it has been not easy to resolve the differences effectively. From the perspective of our own research needs, the definition of "Chinese TV series" used in this thesis is: TV series produced and distributed independently by TV production institutions in mainland China or cooperation with relevant institutions outside of China, or produced outside of China mainly by Chinese creators, which predominantly express or reflect the lifestyle and spirituality of Chinese people and The TV series that have obtained the copyright license in mainland China.

Second, the concept of "online Chinese TV series". Sixty-three years have passed since the birth of Chinese first TV series. During these long years, Chinese television industry have accumulated an enormous number of TV series. Currently, television series' creation and artistic expression have undergone radical changes due to the constant advancement of film and television technology. To be more in line with the characteristics of the times and more accurately identify the features and charms of Chinese TV series in recent years, this study refers to "online Chinese TV series", which only cover Chinese TV series at the beginning of the 21st century. In particular, these are Chinese TV series that were produced after January 1, 2000 and were broadcast over the Internet as a medium of communication (mainly including cell phones, tablet computers, computers, and other network devices).

4). Definition of New media

The concept of "new media" was first introduced by P · Goldmark, director of the CBS Institute of Technology, in 1976 (Kuang, 2008). According to P. Goldmark, in contrast to traditional media (letters, telephones, newspapers, movies, TV, etc.), new media (portals, email, digital television, mobile multimedia, blogs, podcasts, wikis, virtual communities, instant messaging groups, etc.) rely on digital and mobile communication, the Internet, and other technologies to disseminate information to audiences. With its interactive, open, instant, and virtual characteristics, it has captured a wide range of audience groups and has become an important means for them to gain knowledge, communicate interpersonally, and express their individual aspirations (Ji, 2013). The phenomenon of new media has attracted common attention in communication science in recent years, but there is no unified definition of new media as a concept.

According to the definition of new media provided by some scholars in China and other countries, there are some influential points of view as the following.

a). According to UNESCO, new media is online media, which is a communication medium based on digital technology and using the Internet as a channel (Gong, 2011).

b). New media is defined by Wired magazine as "communication for

all, by all" (Fang, 2003).

c). According to Professor Xiong Chengyu of Tsinghua University, the new media (or digital media, network media) are the sum total of media that have communication functions that are based on computer information processing technology and the Internet. Professor Xiong Chengyu pointed out that aside from the traditional functions of traditional media such as newspapers, television, and radio, it also provides the capabilities of interaction, immediacy, extension, and integration (Xiong et al. , 2003).

d). According to Gong Chengbo of the Communication University of China, "new media" in a broad sense is the use of digital technology, network technology, and mobile communication technology to provide users with video, audio, voice data services, online games, distance education, and other integrated information and entertainment through the Internet, broadband local area networks, wireless communication networks, and satellites, with television, computers and cell phones as the primary output terminals. In general, it refers to all new means of communication that provide users with integrated information and entertainment services, such as video, audio, voice data, online games, distance education, etc., using the Internet, a computer, and a mobile phone as the primary output devices. The term "new media" in a narrow sense refers exclusively to "emerging media" (Kuang, 2008).

In this study, new media is considered as a communication channel and platform that is used to differentiate from television stations broadcasting

TV series. It is only intended to examine a new way for Malaysian teenager viewers to know about and watch Chinese TV series. Consequently, the concept of "new media" is defined in this thesis as a general term that encompasses all new technologies or channels of communication that utilize computers and mobile phones as their primary output devices to provide users with integrated entertainment and information services, such as video, audio, and so on, including search engines, portals, online communities, mobile video apps, social networks, and so on.

5). Definition of "Malaysian teenager viewers"

As Notoatdmojo (2007) notes, adolescence is an important period of development for human beings. In other words, it is the process of changing or transitioning from childhood to adulthood, including changes of the biological, psychological, and sociological nature. In most societies and cultures, adolescence generally begins at the age of 10-13 and ends at the age of 18-25 (Zailin, et al., 2014). Hulock (1990) distinguishes between the early and late stages of adolescence because, at the end of puberty, the individual is approaching adulthood and has reached a developmental transition phase. According to Chu Mai Phuong's study, Reception Of Vietnamese Internet Audiences In Chinese Costume Drama, people aged 18 to 25 years were the largest segment constituting the online audience, as they were the most likely to use computers and mobile phones for Internet access, as well as the most likely to watch online videos on the Internet. (Chu, 2018). Taking inspiration from the studies of the scholars mentioned above, this study argues that the

target age group of the target audience, young individuals, should be 18-25 years old. Since they already have some ability to think independently about whether online Chinese TV series should be accepted or not, they are more likely to accept them. Furthermore, they can already consider themselves to have some economic basis as well as a clear choice and real willingness to express their willingness to pay or not for access to online Chinese TV series, which is more in line with this study's objectives.

Thus, this study refers to the Malaysian teenager viewers Internet audience, i.e., Malaysian teenager viewers people who use computers and mobile phones to access the Internet to watch videos, and sets the age group of this audience as 18-25 years old (i.e., high school students, university students, and graduates).

1.9 Scope of the Study

To begin with, in terms of research content, this thesis examines a new medium for the distribution of Chinese TV series in Malaysia: the internet. A new means of presenting the art of film and television, web-based film and television have been developed in conjunction with the digital technology of the internet in order to respond to the development trend of the internet era and the unique characteristics of the internet era (Jin, 2020). The use of the internet as a communication tool may have revolutionized communication, but the focus remains on television series. In this thesis, the internet,

including computer networks and wireless networks, is studied as a distribution channel for Chinese TV series.

Secondly, in terms of the research object, this thesis focuses on the Malaysian teenager viewers online audience aged 18-25 in Malaysia. The change in the distribution medium of TV series will inevitably affect the audience group, for example, their viewing behavior, and their viewing habits will change significantly. In addition, the online communication medium has certain requirements for the audience to be able to use computer networks or cell phone networks skillfully. Generally, those Malaysian teenager viewers audiences that are composed of people between the ages of 18 and 25 are the ones who use the most computers and cell phones, as well as the ones who are most exposed to online videos. It is both practical and academic to utilize this audience group as a research subject. Therefore, in this study, the Malaysian teenager viewers Internet audience is considered, which refers to Malaysian teenager viewers adults who use computers and mobile phones to view online videos, and the age group of this audience is identified as 18 to 25 years old (i.e., high school students, college students, and graduates).

1.10 Significance of the Study

1). Theoretical significance

This thesis is a reflection on the practical proposition of how to "Going Global". In terms of the topic, there are relatively few mature research

findings relevant to the reality of the subject. It isn't easy to collect and write about them, but this is the value and significance of this thesis.

In terms of theoretical value, this study is in the realm of intercultural communication research. In China, cross-cultural communication research has been carried out since the 1980s, with early research results focusing on cross-cultural communication, language, communication, education, training, etc. In the past decade, interdisciplinary research has also been conducted on cross-cultural communication and film and television media. We can state that the intersection of intercultural communication and television series represents a new area of research. The implantation of cross-cultural communication as a research perspective shifts us away from the common perspectives of creative style, genre, and aesthetic characteristics in order to explore cultural values, adaptation to cross-cultural communication, and resistance to cross-cultural communication in Chinese TV series. The purpose of this paper is to propose a theoretical extension of TV series research itself with respect to the era of globalization.

In addition, this research is also a development direction for TV popular culture research, which is conducive to TV popular culture research being undertaken in more depth. Firstly, in order to explore more deeply the reasons for the acceptance of Chinese TV series in the context of intercultural communication, this article will first examine the acceptance effects of online Chinese TV series towards Malaysian teenager viewers through the new technologies of communication. Secondly, by studying the acceptance and

influence of online Chinese TV series among Malaysian teenager viewers, it is anticipated that the strengths and specialties of Chinese contemporary TV series will be revealed. Thirdly, it is hoped that the feedback collected from Malaysian teenagers viewers will provide further insight into the viewing habits of Malaysian teenager viewers, their attitudes towards online Chinese TV, their understanding of Chinese culture, and their future viewing preferences.

This study focuses on "Acceptance and Influence of Online Chinese TV Series towards Malaysian Teenager Viewers" hoping that it will help the academic community understand and appreciate the needs of Malaysian audiences in terms of aesthetics and entertainment culture. It is hoped that this study will provide a reference for scholars to understand the aesthetic and cultural needs of Malaysian audiences and provide a reference for further research on the relationship between Chinese and Malaysian television and culture. In particular, it is hoped that it will give some insight into how Chinese film and television can successfully "Going Global" in the context of "One Belt, One Road".

Additionally, we hope to gain a better understanding of the ways in which the cultural qualities of the two nationalities affect the dissemination and acceptance of TV series and examine the characteristics, advantages, and problems of the Chinese TV series culture.

2). Practical significance

The Chinese scholars have a great deal of experience in the domestic film and television industry, but they have done relatively less research on the expansion of their own TV series industry in Malaysia, especially on the acceptance and influence of online Chinese TV series in Malaysia. To achieve a clear understanding of the acceptance of online Chinese TV series among Malaysian audiences, the purpose of this paper is to examine the acceptance and influence of Chinese TV series among Malaysian teenager viewers, from an empirical perspective. To this end, a questionnaire survey is employed to survey first-hand information in order to obtain accurate and credible data. There is also the opportunity to investigate the perception and aesthetic orientation of overseas audiences from their point of view, which can aid the development of the Chinese TV series industry, providing them with more data that can be used as a reference.

As mentioned above, so far, I have not found any scholars who have conducted any comprehensive, in-depth, and systematic research on the reception and influence of online Chinese TV series on Malaysian teenager viewers, and I hope that this article will contribute to the research on new media communication between China and Malaysia.

1.11 Summary and Organisation of the Thesis

The theoretical and logical framework of the current study is shown in Figure 1.5.

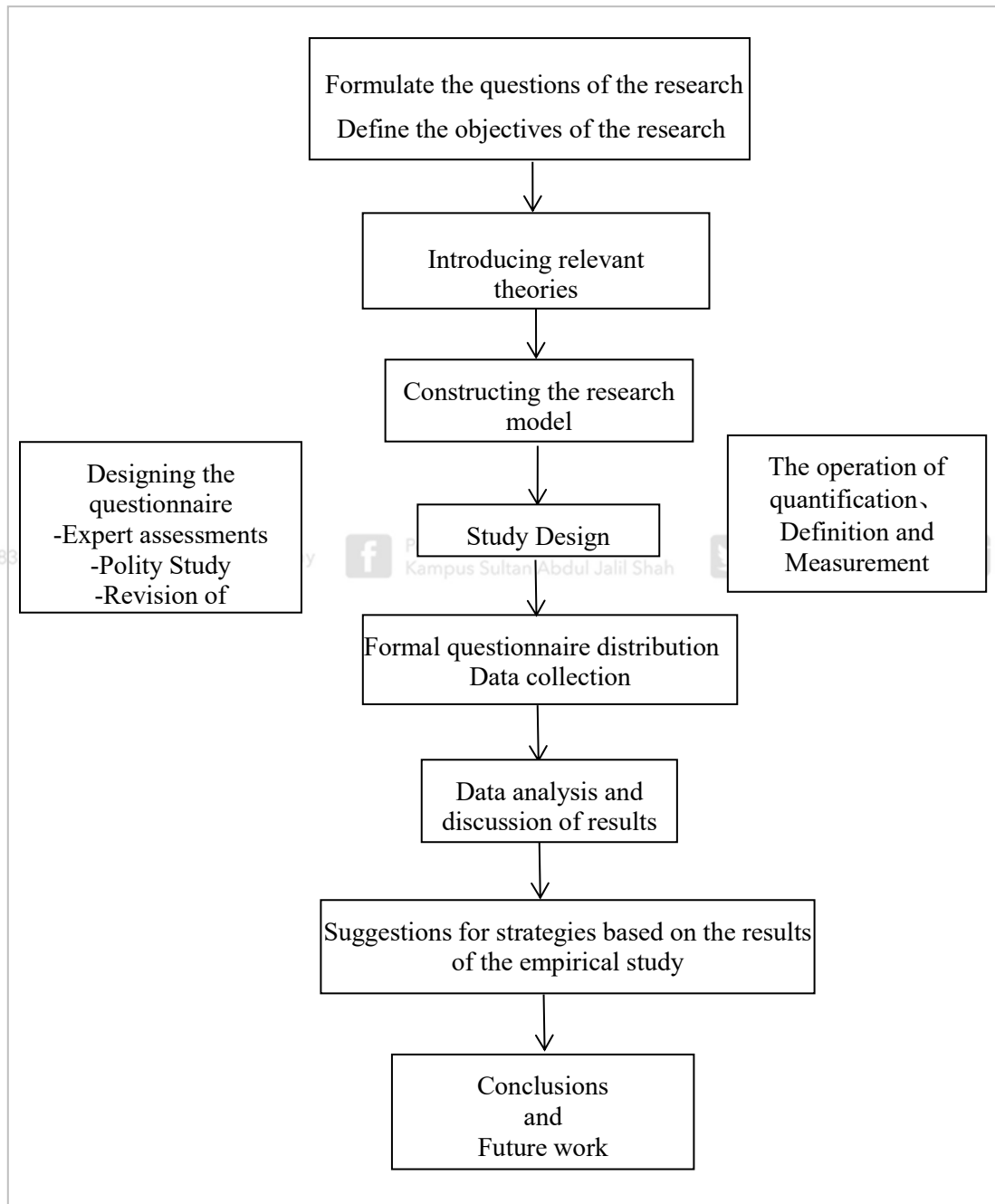


Figure 1.5. The research structure of this study

A summary of the sections, based on the research framework, is as follows.

Chapter 1, Introduction. In the introduction, the author discusses the research background and importance of the subject matter of the study, the main topics of the research as well as the research methods, as well as presenting the research structure and key innovations. It also clarifies the theoretical basis used in this thesis concerning the academic sources that have been used in this study, which clarifies the concepts incorporated into this study.

Chapter 2, Literature Review. Based on a summary of the research findings, compares the state of the art research in China and Malaysia in this area and presents a literature review based on a comparison of both countries' research.

Chapter 3, Research Design and Methodology. This study proposes a research model based on theoretical models and existing research results, defining variables and making hypotheses, along with explaining the questionnaire design, distribution and pre-test.

Chapter 4, evaluation of the questionnaire, polity study, and revision of the questionnaire. Three experts were sought to evaluate this questionnaire and give comments and corrections concerning the content of the study. Thirty respondents were then selected for the pre-test through the internet,

and the data collected were analyzed for reliability using SPSS 26.0 professional statistical software. The two questionnaires were then modified in conjunction with the construction of the experts.

Chapter 5, Data Analysis and Discussion of Results. This study mainly used SPSS26.0 professional statistical software to count and analyze the final questionnaire data. Descriptive statistics and correlation analysis were conducted on the samples and variables, respectively, and the results of the investigation were explained and discussed to test the relevant hypotheses.

Chapter 6, suggestions for TV industry policy optimization based on empirical research. Based on the results of the data analysis, the experience of online Chinese film dissemination in Malaysia and the influence of Chinese culture on Malaysian teenager viewers in terms of consumer behavior and cultural perceptions are summarized. The corresponding optimization suggestions are given from three perspectives: media convergence and intelligent media communication characteristics, cross-cultural communication characteristics, and TV series narrative strategies. The study's findings and the research implications are summarized, the shortcomings of this study are pointed out, and corresponding suggestions and recommendations are made for subsequent research.