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RELATIONSHIP BETWEEN FOREIGN FILM EXPOSURE AND  
ETHNOCENTRISM

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Bachelor of Arts in English Literature

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# RELATIONSHIP BETWEEN FOREIGN FILM EXPOSURE AND ETHNOCENTRISM

LINGLI YING

## ABSTRACT

This study looked at the relationship between foreign film exposure and ethnocentrism by both considering individual differences factors and motives to watch foreign films, based on the uses and gratifications theoretical model. The individual differences factors include cosmopolitanism, access to foreign films and environmental ethnic diversity. The uses and gratifications theory posits that social and psychological factors influence individuals' motives to use media and ultimately lead to different media effects. Accordingly, this research investigated how individual differences related to motives to view foreign films and how foreign film exposure affected people's attitudes to other cultures.

A pilot study was conducted first to check whether there was enough variance in foreign film exposure for American college student viewers, considering the limited release of foreign movies in the American market. Finally an online survey was conducted at an urban college in the US, where 205 undergraduate students participated.

The individual difference factors cosmopolitanism and access were found to significantly and positively correlate with motives, while no significant relationship was found between environmental ethnic diversity and motives. These results indicate that individual differences in diversity of communication network and media content, and interests in other cultures, as well as accessibility of foreign films, do influence

motivations to watch foreign movies. Also, motives and foreign film exposure were found to be related significantly, suggesting that different uses of foreign films lead to varying levels of exposure. Most interestingly, a negative relationship between foreign film exposure and ethnocentrism was significantly supported by the study.

However, additional work needs to examine how foreign film exposure may reduce ethnocentrism. Furthermore, environmental ethnic diversity is not related to ethnocentrism either, suggesting physical integration with ethnic minorities cannot guarantee actual intercultural interactions, and perhaps only the latter will influence people's attitudes towards other cultural groups. The major limitation of the study was its use of a college sample, which limits the generalizability. And implications to future research were discussed as well.

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## CHAPTER I

### INTRODUCTION

America, as one of the greatest immigrant countries in the world, constantly draws strength and spirit from its multicultural ethnicity. According to the Census Bureau, as of 2006, the United States accepted more legal immigrants as permanent residents than any other country in the world and the number of immigrants reached 37.5 million (Ohlemacher, 2007) . The substantial influx of new residents from other cultures not only reshapes cultural diversity of the United States, but also presents challenges in many social aspects, including intercultural communication between longtime American residents, immigrants and ethnic minorities. Living in such a multicultural society, American citizens are required to be competent enough to avoid misunderstandings in intercultural interactions. What's more, the globalization trends in the modern world also require them to be equipped for intercultural communications.

As a matter of fact, this communication problem has drawn attention from many scholars, which leads to a proliferation of studies on intercultural communication between American residents and individuals from other cultures. One of the relevant research areas is ethnocentrism, a concept that examines the extent to which an

individual views his or her group superior to others, and to judge other groups based on its standards (LeVine & Campbell, 1972). Being viewed as lacking acceptance of cultural diversity and holding intolerance for outgroups, ethnocentrism is believed to be dysfunctional, creating barriers for individuals of different backgrounds to communicate and understand each other (Berry & Kalin, 1995). Accordingly, it is now becoming more and more important to investigate how to overcome ethnocentrism.

Scholars have developed a substantial body of research and theory to understand and measure ethnocentrism. However, most of these studies focus on its effects on the individual's cultural identity and its relationship with other intercultural communication variables, such as intercultural communication apprehension, and intercultural willingness to communicate (Chen & Starosta, 2004; Lin & Rancer, 2003; Neuliep & McCroskey, 1997). Few studies have examined the factors that affect ethnocentrism levels of American residents who live in increasingly multicultural communities (Dong, Day, & Collaco, 2008), and nearly none link media use and ethnocentrism.

Mass media as one integrative part of the modern society is a set of main channels that people rely on to provide information and entertainment (Lasswell, 1948). For American residents, besides interpersonal communication with individuals from other cultures, the main channel from which they learn foreign culture is media which provide content of cultural diversity. Foreign film, as a potential medium through which audiences regularly encounter other cultural discourses, provides "an ideal way of sensitizing (the viewers) to discourse practices in other societies and to

the ways those discourse practices both reflect and create cultural norms" (Pegrum, 2008, p. 146). In fact, the mass media's role in the immigrant acculturation processes has been examined by many researchers (Hall, Anten, & Cakim, 1999; Kim, 1995), but its effects on ethnocentrism of American audiences are largely unexplored.

Based on the arguments above, the purpose of this study is to examine foreign film exposure's influences on ethnocentrism of American audiences based on the paradigm of uses and gratifications theory.

## CHAPTER II

### LITERATURE REVIEW

#### 2.1. *Conceptualizing Foreign Film*

To examine the relationship between exposure to foreign film and ethnocentrism levels of American audiences, it is necessary and important to give an appropriate definition to the concept of “foreign film.” However, this term can become problematic when film scholars try to define it. It is hard to find proper criteria that could be used to limit the borders of this concept, especially when the transnational cooperation in the contemporary film industry has become increasingly prominent, with complex flows and networks of financial, human and cultural capital (Bergfelder, 2005; Fu, 2006; Yoshimoto, 2006).

This transnational flow of money and people could be ascribed to the globalization of a film market that is controlled by multinational conglomerates (e.g., AOL Time Warner, Walt Disney, and News Corp), and also the central role played by international film festivals, in which national cinemas seek an international recognition (Kinder, 1993; Yoshimoto, 2006). As a matter of fact, these two reasons have made it more difficult to give a clear definition of “foreign film” in many aspects.

Is a film "foreign" if it is produced outside of the US? If it is made with other countries' talent or technicians? Or funded with other countries' money? Or based on foreign countries' history or mythology? Or using non-English languages?

Before answering these questions, a brief review on definitions of "world cinema" could be beneficial in conceptualizing "foreign film" for the purpose of this study. Two general patterns appear when referring to the term "world cinema." One is indicating specifically to Third World cinemas which represent the non-mainstream film practices that are different from Hollywood or European cinemas; the other is equally covering all the non-Hollywood cinemas, ranging from the most mainstream to the marginal (Kuhn & Grant, 2006).

Along with these definitions, a pervasive dichotomy of Hollywood and "the rest" is embedded, which "sanctions the American way of looking in the world, according to which Hollywood is the centre and all the other cinemas are the periphery"(Nagib, 2006, p. 30). Being aware of the oversimplification and reduction of this binary distinction, film scholars introduce the third element "local narrative voice," trying to shift the focus from Hollywood to the regional interaction where the indigenous storytelling tradition is particularly visible (Andrew, 2006; Moretti, 2000).

Nagib (2006) took a step further to eliminate the idea of a single center of Hollywood. He follows the suggestion of Shohat and Stam (1994) who proposed it in their groundbreaking work "Unthinking Eurocentrism" to dismiss the division between "us" and the "other" to forge a concept of "world cinema" as an interconnected atlas that champions the idea of "polycentric multiculturalism." This



new perspective to world cinema highlights the impact of local culture in national cinemas while taking Hollywood as an aspect of the film history instead of the origin. Accordingly, in this study, to define what is “foreign film” for Americans is subjected to the purpose of looking at this unique cultural product’s influences on Americans’ attitudes towards other cultures, rather than stressing the dichotomy between the dominant and the marginal.

Nevertheless, it is true that since the end of World War One, the US has been the world's dominant producer of cultural products while remaining largely immune to cultural imports itself, which could be reflected in its enormous influences on film productions of other countries and its strict control over distribution-exhibition arms. The US has been the top export country of audiovisual goods for 52 importing countries and the almost one-way flow in the international media trade from the US to other countries results in the relatively small size of foreign films that could be available in the main distribution channels (Fu & Sim, 2007).

This invincible power in exporting market engendered a center of cultural hegemony within which other communities succumb as peripheral, and also gave birth to a resistant role of “national cinemas” as indigenous industries that distinguish themselves from Hollywood. Given the overwhelming centrality of Hollywood , the conceptualization of “foreign film” in this study, to some extent, is overlapped with the definition of “national cinema,” both considering non-dominant countries’ struggling for their representation of national identities that are rooted in their own cultures and the specific location of this study –the American context.

As Crofts (2006) argued, Hollywood can hardly have been perceived as the other, because of the implicit “Hollywood” in other nations’ films, hence varieties of national cinemas are sequenced in terms of different degrees of resistance to Hollywood film culture, ranging from compete directly or indirectly to ignoring. Implied in the conceptualization is the core element: national cultural identity. For example, as the best known form of national cinema, European-model art cinemas imbibe flesh and blood from national cultural and literary traditions to present a unique cultural representation. “Third cinema” from Latin American, African and Asian nations also focuses on its historically analytic yet culturally specific mode of cinematic discourse to distinguish itself from Hollywood modes. From this perspective, national films actively construct national identities that “project national imaginaries, creating imaginary bonds holding the nation together” by drawing on national situations, literatures and folklores (Chaudhuri, 2004, p. 2).

For the purpose of this study and based on such arguments, I define “foreign film” as the sum of various national films with their own cultural specificities and identities, which are constructed by original and indigenous auteurs. This definition sets a strict criterion to demarcate the range of foreign films which only cover those set outside the US, directed by directors born in original countries and more importantly, telling stories of other cultures. This conceptualization based on a unique cultural perspective guarantees that the foreign films included in this study are authentic manifestations of essentialised cultural patterns or civilisational features, and the interpretations of other cultures are not filtered through lenses of American talents, but

from original culture members.

To verify this definition and make sure that there is enough variance in exposure to foreign films among American audiences, a pilot study was designed. A convenience sample of 126 students from a large university in the eastern area of the US were asked to answer questions about foreign films. They were required to write down the names of those foreign films they've watched, and then check those films they have seen in a list of the top 150 foreign language films according to the box-office revenues record from the website "boxoffice mojo.com"(Box Office Mojo, 2008).

The results support the definition and enough variance is guaranteed. Those films reflecting other cultures that are unique to the original countries are mostly taken as foreign, such as the martial-arts and gangster films from Hong Kong, Bollywood romances from India, French New Wave films, and the spaghetti western films from Italy. Meanwhile to answer the question that is put up at the beginning of this section, it shows that language is not a factor by which students define foreign films, since many English speaking films are taken as foreign, such as the Beatles movies, "Trainspotting" or the English dubbed films, like Studio Ghibli's animated "Spirited Away." However, it is probably true that non-English speaking films repel some American viewers.

After giving a definition of foreign film, an in-depth look at the nature of this unique medium would be helpful in understanding the influences of foreign film exposure on American audiences' attitudes towards other cultures, and also its role in

the process of American people getting to know and even learning exotic cultures when watching foreign films.

## *2.2. Cultural Biases in Understanding Cinema*

Combining mimesis (showing) and diegesis (telling), cinema is a complex medium that communicates primarily through moving images (Giannetti, 2007). This highly visually saturated medium that “seamlessly entwines language, culture and context to introduce spectators to the stories another culture tells about itself” (Pegrum, 2008, p.146).

As Giannetti (2007) asserted, art has a double function, which is to teach and to provide pleasure. When watching films, we are instantaneously adjusted to the gradually unfolding story. “Like a complex computer, our brain click-clicks away in many language systems simultaneously: photographic, spatial, kinetic, vocal, histrionic, musical, sartorial, and so on” (Giannetti, 2007, p. 371). Being entertained with films, viewers are also presented with role models, ideal ways of behaving, negative traits and an implied morality in a specific cultural context. In this sense, watching foreign films not only broadens spectators’ views of other cultural discourses and practices, but also stimulates them to absorb the ideological values without being aware (Kern, 2000).

Nevertheless, one’s own cultural system needs to be emphasized here, because when processing plots, spectators interpret others’ cultural values embedded in foreign films through their own cultural lenses. In cinematic spectatorship studies, the traditional cinematic apparatus theory with its assumption of “ideal viewer” has

frequently been challenged. Mayne (1993) argued the monolithic role of “ideal spectator” in understanding cinema was limited, because viewers are socially defined, and they are addressed through a variety of discourses. Being aware of this limitation, she raised a central question—“how film-going is read in relationship to other social, cultural, and psychic formations” (p. 80), and stressed the “negotiation” between reading practices and ideology of cultural texts.

This argument is derived from Stuart Hall’s influential essay “Encoding/Decoding” which claims the ideological stance of a product is adjusted to specific social conditions of viewers, and viewers shape mass culture to their own needs (Hall, 1980). Williams (1974) also maintained that media impact should be understood in that context that views technology as both affecting and being affected by a culture. This notion of tension between dominant narrative structure and spectators’ personal ideological stances give some insights to understand the question--how cultural values of viewers that have already been structured in their specific cultural contexts influence their consumption of others’ ideological values implied in foreign films.

More importantly, this dualistic understanding of the text-reader relationship is also useful to interpret the relationship between foreign film exposure and ethnocentrism. As Lustig and Koester (2003) argue, if people are able to understand how and why they interpret events and experiences, it is more likely that they will be tolerant of different cultural norms, and be able to understand alternative interpretations that are more appropriate when interacting with people from different

backgrounds.

Cultural patterns people were born into shape their preferred ways to think, feel and act, and also filter their interpretations of ideas beyond their own. To what extent one's own culture patterns bias her or his reception to different cultures is open to question. Giannetti (2007) asserts that, "American audiences are often puzzled by foreign movies because they are looking for familiar cultural signposts. Failing to find them, they dismiss the movie rather than their irrelevant cultural assumptions" (p. 465). Hereby, it is necessary to consider the audiences' motives when they choose to watch foreign films. If they watch foreign films to learn the others' culture, they are motivated enough to accept others' cultural values; or if they are just interested in entertainment, it is unknown yet whether the more they are exposed to foreign films, the more they are tolerant or appreciate different cultural ideas. Consequently, to understand more fully the transcultural impact of foreign film, we cannot focus on the role of foreign films alone, but must also attempt to account for the experiences of audiences in their encounters with media discourses.

### *2.3. Transcultural Effects of Foreign Media*

Although few studies have been done to explore foreign film exposure's influences on audiences' cultural values, some researchers have examined the effects on viewers' attitudes to other cultures from other types of foreign media exposure. In a study to examine the relationship between exposure to the US television programs and children's fundamental beliefs, Payne and Peake (1977) found evidence of minor associations, particularly when compared with the substantially greater impact from

local television, which leads them to suggest that “the tenacity with which people hold onto their own cultures” is underestimated (p. 531). This research suggestion gets supports from later studies (Liebes & Katz, 1990; Tan, Tan & Tan, 1987; Ware & Dupagne, 1994). I will discuss these studies in the following paragraphs.

Liebes and Katz (1990) demonstrated that Russian immigrants to Israel who viewed the television series *Dallas* carefully interpreted the program based on their experiences with Soviet propaganda and can figure out the false message implied in the program. They argued that each culture has its own method of defense against messages that conflict with their own cultural landscape, which moderates media impact.

Tan, Tan and Tan (1987) did a study in a high school in the Philippines, attempting to assess whether exposure to US programming displaced local values in favor of American values. They found, of the 36 values measured, 32 were unaffected by television, which is a further support that audiences maintain their values and beliefs and sometimes actively resist foreign media messages.

Similarly, in a meta-analysis of effects of US television programs on foreign audiences, Ware and Dupagne (1994) generally examined whether US TV programs predispose foreign audiences favorable towards US culture and away from their native culture as well as alter their perceptions towards America. To their surprise, US television exposure alone does not automatically generate an adoption of US values, and perceptions of America were as equally uninfluenced as perceptions of the country of origin.

The above studies highlighted the complex dyadic tension between foreign and local cultures when viewers were exposed to foreign media. To address this problem, Varan (1998) provided a new approach to understand it. In considering the transcultural impact of television, he applied the erosion metaphor to explore the effects resulting from both the existing cultural terrain of a society and the potential erosive agents associated with communication technologies.

From his perspective, the interaction between these two factors is explored within a range of metaphorical processes: abrasion, deflation, deposition and saltation. Abrasion describes the friction between contrasting values reflected in a cultural terrain and a foreign media agent. Deflation demonstrates the process through which the least consolidated facets in a culture are carried off by exposure to foreign media. Deposition refers to the process through which foreign cultural values supplement the local culture and deposit in new terrain. And saltation means the local practices are uplifted with the stimulation from foreign media systems which results in further diffusion of the local culture (Varan, 1998).

Being conversant with this approach to some extent, Kang and Morgan (1988) explored the relationship between exposure to US programs and conceptions of social reality among college students in Korea and found that the peripheral values, like wearing jeans, listening to rock and roll, were influenced by exposure to US television programs while the core values such as valuing the Korean family system, was unaffected.

In like fashion, in the study examining the effects of American TV programs on



Taiwan children, Tsai (1970) reported that exposure to US television programs had minor effects on children's fundamental beliefs while it did affect the children's specific attitudes. For example, the fundamental values of Chinese, like respecting old people and the past, orientation to "harmony –with-nature," and individualistic orientation, were not influenced by the US programs, however, those specific attitudes, such as preferences for travel to other countries, American clothing, music and magazines were greatly impacted.

Granzberg (1985) also pointed out that the differences among communities influence audiences' processing of foreign media messages. In his study of television exposure of two Canadian Algonkian communities, he found that "the people in this community recognized themselves as a consolidated group with a history to change and a pride in their preservation of conservative and fundamental values" are less influenced by television (Granzberg, 1985, p. 322). In contrast, the other community with a larger and more heterogeneous population and who prided themselves not so much on conservatism was more adaptable to the other cultural values reflected in the television programming.

According to the descriptions of the above studies, it is safe to argue that the transcultural effect of foreign media is a result of negotiation between local cultures and foreign ones. Nevertheless, it is still ambiguous whether the power of contrast between local and foreign media reinforces a sense of one's own culture or attenuates it, which involves a complex process through which media act as forums in the negotiation of reality, as well as audiences' responses to foreign media viewing.

Besides that, it is noticed from the discussion above that most studies on transcultural effects of foreign media focus on unidirectional export from Western to other international markets, while no research is done to explore the effects on American audiences from other cultural products.

As a matter of fact, most studies on the mass media's role in intercultural communication within the context of America are about their functions in the adaptation process to the dominant cultures for ethnic minorities, called “acculturation.” Hereby, I will give a brief literature review about acculturation which is helpful to interpret the role of foreign film in shaping people’s attitudes to different cultures.

2.3.1. *Acculturation.* American mass media serve as a source of social and cultural information while immigrants adapt to new surroundings, so immigrants tend to actively use the American-produced texts to get accustomed to their new culture (Hall, Anten, & Cakim, 1999; Kim, 1995). Kim (1988) also argued that exposure to host mass media provides immigrants with a broader range of cultural elements, allowing them to comprehend the cultures’ history, values, and current issues without the frustration that is typical of initial interpersonal interaction.

Based on the extensive research of immigrants to the US, Kim (2001) developed a theory of communication and acculturation, which identified social communication as one important dimension for strangers to adapt to a host culture. Social communication refers to interaction of two or more individuals, and also various forms of mass communication.

It is argued that as people become more competent in host communication systems, they are more able to act according to the host cultural norms. And communication competence is related to interpersonal and mass communications, because interacting with natives or processing messages from host media requires a degree of host communication competence.

Based on this argument, Kim (2001) derived two theorems from the theory. That is to say, the more competent the strangers become, the more frequently they would participate in the mass media; and also the more they interact with people from the host culture, the more likely they would be to participate in host mass communication. For example, individuals with higher English competence would be more likely to interact with natives as well as turn to English-language mass media for information and entertainment.

Thus, two main points could be derived based on the above discussion. One refers to the appropriateness and efficiency in intercultural interactions with people from the host society, indicating the higher the level of knowledge of the dominant culture and language proficiency, the more likely immigrants will use host mass media. The other is the notion that social networks in workplaces and neighborhoods will affect immigrants' motivations for using dominant mass media, which means that more social interactions with American people encourage them to obtain a better knowledge of American society from dominant media. The individual and social factors affect people's motives to participate in host mass media.

A substantial quantity of studies has explored the relationship between

acculturation and mass communication. Hwang and He (1999) adopted the uses and gratifications approach to explore the media use patterns among Chinese immigrants and their impact on the acculturation process. They found that the subjects were strongly motivated to use mass media to fulfill their needs of learning English, acquisition of information about the host society and also knowledge of American culture. It bears mentioning here that most subjects turn to American media to learn American culture and customs as opposed to diversion or time consumption. This strong relationship between motives of media use and need for acculturation is also supported in the study of Reece and Palmgreen (2000), which shows that Indian sojourners in the US use mass media to acquire cultural knowledge.

Moon, Nam, and Park (2006) examined how acculturation levels of Korean immigrants in Los Angeles influence American media and Korean media use respectively, and found that acceptance of American cultural values and affinity for Korean cultural identity were positively and negatively related to American media usage patterns respectively, whereas the association with respondents' ethnic Korean media usage patterns was negligible.

When examining whether exposure to American mass media will positively relate to Korean immigrants' acceptance of American cultural values, Moon and Nelson (2008) found a significant positive relation, meaning that the more one is exposed to a culture's mass media, the more one is inclined to accept the cultural values. Similarly, Liu and Louw (2007) also found a positive relationship between mainstream print media exposure and assimilation and integration with the host

culture, suggesting frequent exposure to host newspapers helps immigrants to learn dominant cultural norms.

According to Bandura's (2002) social cognitive theory, people come to understand and adopt cultural values in many ways, one of which is exposure to mass media messages through the four-stage process of attention, retention, production, and motivation. The first stage is attention, meaning individuals selectively extract information from bombarding messages offered by the mass media. Then people engage in "an active process of transforming and restructuring information conveyed by modelled events into rules and conceptions for memory representation" (Bandura, 2002, p. 127), and this process called retention. The third process involves a behavioral production process, in which people translate the symbolic constructs they've learned from mass media into appropriate actions. After remembering what they have observed from the mass media, people may be motivated to perform those remembered events. However, they do not perform everything they interpreted from the media. Instead their performance depends on motivation in the form of reward or punishment, which is the final process, motivation. Also, according to Bandura (2002), media messages not only draw upon the symbolic environment but also reflect a nation's cultural values and social norms. Associating this theory to foreign film exposure, I suggest that the more foreign films American people view, the more likely they will accept different cultures, which indicating that viewers learn the cultural knowledge from foreign films and may apply to the actual social situations.

#### 2.4. *Ethnocentrism*

As discussed above, people perceive the world based on their cultural patterns that already exist in their minds. And they tend to think others perceive and evaluate the world in the same way that they do. This tendency to draw on one's own personal experiences to understand others' motivations is sometimes called "ethnocentrism" (Lustig & Koester, 2003).

The term "ethnocentrism" is firstly introduced by William G. Sumner (1906) nearly a century ago, who defined it as "the technical name for this view of things in which one's own group is the center of everything, and all others are scaled and rated with reference to it"(p. 13). Segall (1979) believed that the core of ethnocentrism is the tendency to be in favor of ingroups by creating or reinforcing negative attitude towards outgroups. Ting-Toomey (1999) held similar views of ethnocentrism, and also maintained that it is a normal and naturalistic attitude for people to "perceive our cultural ways of living as the most reasonable and proper ways to conduct our lives" (p. 157).

To take a step forward, Neuliep and McCroskey (1997) and Neuliep, Chavdoir and McCroskey (2001) argued that ethnocentrism was a principal predisposition influencing intercultural interactions, and should be viewed along a continuum, which means everyone is ethnocentric, differing in level.

Many other scholars also contend that ethnocentrism is a universal phenomenon experienced in all cultures and acts as a portal through which all cultures interpret and judge other cultures (Lustig & Koester, 1999; Lynn, 1976; Samovar & Porter, 1997).

Whereas, studies have also shown that ethnocentrism varies from country to country, and the magnitude of ethnocentrism is mediated by culture (Taylor & Porter, 1994).

Neuliep et al. (2001) studied the difference in ethnocentrism levels between American and Japanese college students, and reported that Japanese students scored higher in ethnocentrism than Americans. The researchers suggest that it is because with a more homogeneous population, Japanese culture is less tolerant of diverse ethnic differences than American culture.

Similarly, Lin, Rancer and Trimbitas (2005) found that Romanian students were more ethnocentric than American students, which resulted from the polarized attitudes of Romanians towards the ethnic minorities in Romania because of the historical and political reasons. Another study compared the ethnocentrism among Chinese and American university students (Butcher & Haggard, 2007). The results are a contrast to those of the previous study (Neuliep et al., 2001), in which Chinese students are much less ethnocentric than Americans. The authors explained that it is because the Chinese students chosen for this study are located in Beijing where they are exposed to many foreigners, while the American students are from a Midwestern university, a relatively homogenous group both in ethnic origins and political values.

Ethnocentrism differs not only among individuals but also among different cultures. Low ethnocentrism serves as the basis for nationalistic pride, and patriotism but high ethnocentrism probably “results in prejudice, discrimination and even ethnic cleansing” (Neuliep, 2006, p. 200). Chen and Starosta (1998) echo this idea and they maintain that ethnocentrism can help create and develop persons’ cultural identity but

results in problems in intercultural relations because it tends to judge other cultures based on their own cultural standards.

Other scholars have noticed the dysfunctional side of high ethnocentric levels in intercultural communication (Gudykunst & Kim, 1997; Lukens, 1978; Peng, 1974). Gudykunst and Kim (1997) point out that high ethnocentrism is innately damaging for intercultural communication and expanded on Peng's concept of communicative distance and Lukens's concept of ethnocentric speech.

Peng (1974) alleges that ethnocentrism is reflected in linguistically diverse expressions and creates communication distance between intercultural interactants. For instance, by using patronizing talk or foreign talk, users of this style of speech aim to convey a message to the outgroup that they should be conscious of their place. More typically, the terms such as "us versus them" or "you people" created a distance by emphasizing differences between cultural groups.

In response to Peng's arguments, Lukens (1978) claims that ethnocentric speech results in three types of communicative distance: indifference, avoidance and disparagement. Indifference means deliberate exaggeration of pronunciation and simplification when talking to nonnative speakers; avoidance indicates speakers minimize or avoid interactions with people with different cultural backgrounds by using slangs or other ingroup languages; and disparagement refers to openly expression of contempt to persons from other cultures.

Not only ethnocentrism is manifested in biased speech but also affects the perceptions of messages. Neuliep and McCroskey (1997) assert that when interacting



with persons from other cultures, their attractiveness and credibility are affected by people's ethnocentrism, indicating ethnocentrists perceive others as less attractive and credible than ingroup members.

The negative outcome brought by ethnocentrism can also be detected from its relationship with other intercultural communication variables. In a study exploring the relationship between ethnocentrism, intercultural communication apprehension, intercultural willingness-to-communicate, and college students' intentions to engage in an intercultural dialogue program, Lin and Rancer (2003) found that ethnocentrism is positively related to intercultural communication apprehension, and both of these two factors influence students' willingness for intercultural communication.

This finding of a relationship between ethnocentrism and intercultural communication apprehension is similar to the results found by Wrench et al. (2006), suggesting the more one believes his or her cultural knowledge is right, the more apprehensive he or she will be during intercultural interactions.

Similar findings are also derived from the study of Arasaratnam and Banerjee (2007). In their research on the relationship between sensation seeking and intercultural contact-seeking behavior, they suggest that ethnocentrism weakens the motivation to interact with people from other cultures and even hinders high sensation seekers from forming intercultural friendships.

Ethnocentrism has also been related to intercultural communication competence (ICC), which refers to the knowledge, motivations, and skills to interact effectively and appropriately with people from different cultures (Wiseman, 2002).

One of the dimensions of ICC is knowledge that consists of culture-general and culture-specific understandings (Lustig & Koester, 2003, p.69). Wiseman, Hammer, and Nishida (1989) found a high degree of ethnocentrism leads to less understanding of another culture among the American and Japanese participants. Scott (1998) also reported a similar finding in the interaction between Thai exchange students and American students. Thai exchange students stated that American people tend to make biased judgments towards Thai people and their culture ethnocentrically, because they know little about Thai culture. Thus, little knowledge on other cultures may result in ethnocentrism, which then decreases people's intercultural communication competence.

Besides the research on relationships between ethnocentrism and other intercultural communication variables, a number of studies were conducted to explore the relations between ethnocentrism and antisocial personality characteristics. As early as 1950, ethnocentrism was taken as authoritarian, constituting prejudice and negative attitudes toward peoples of other ethnic groups (Levinson, 1950). Van Izenoorn (1990) also reported that ethnocentrism is positively related to authoritarianism while negatively related to moral judgment which is considered to be an important factor for the development of communicative competence. Doty, Peterson and Winter (1991) found that individuals who used to be engaged in or endorse discriminatory practices were highly ethnocentric and authoritarian.

In a study exploring the relation between narcissism and ethnocentrism, Bizumic and Dukitt (2008) treated ethnocentrism as a complex and multidimensional

construct, which includes intergroup and intragroup ethnocentrism. The results showed that narcissistic people tend to be ethnocentric and ethnocentrists are more of a chauvinistic nature.

Another study conducted by Wrench and McCroskey (2003) examined the relationship among ethnocentrism, homophobia and human temperament. They found that homophobia and ethnocentrism were strongly related. Ethnocentrism is also found to be positively related to religious fundamentalism (Altemeyer, 2003; Wrench et al. 2006), indicating that in the US, anyone who is not white, heterosexual, and Protestant will be delineated as “other people” by religious fundamentalists.

As a matter of fact, according to Neuliep and McCroskey (1997), the levels of ethnocentrism appear to be higher across the whole world with increased global interactions. They found a substantial correlation between ethnocentrism and the frequency of contact with people with different cultural backgrounds, which suggests that as interaction between persons who are culturally diverse increases, so does ethnocentrism. This finding is disturbing, which generally competes with the intergroup contact theory (Pettigrew, 2006). The contact theory asserts that increased interactions lead to reduction of prejudice towards outgroups. Therefore, Neuliep and McCroskey (1997) called for more research in the future to replicate this result. Nevertheless, most of the recent studies aimed to examine the effects of ethnocentrism in various contexts involved with diverse cultures, while little research takes ethnocentrism as a dependent variable and investigates the factors that may affect it.

Liu, Campbell and Condie (1995) explored the question of how ethnocentrism

affects people's dating preference in a multi-ethnic context, and found that the four ethnic groups that were studied all demonstrated some degree of ethnocentrism when rating opposite-sex partner preferences, and a significant ingroup favoritism in partner preferences was detected.

Neuliep, Hintz, and McCroskey (2005) investigated the effects of ethnocentrism in an organizational environment where people with different cultural backgrounds interact. Two studies were conducted. One was situated in an employment interview context while the other was about manager-subordinate relationships. In the first study, the US American students were asked to watch a video of a Korean student being interviewed for a job, and then asked to complete measures of ethnocentrism, interpersonal attraction, credibility, and also to give a hiring recommendation. Ethnocentrism was found to be negatively correlated with these variables, including hiring recommendations.

In the second one, two groups of students watched two different videos, one of which is an Asian student manager reprimanding a white student worker while the other is a white student manager reprimanding the same white student worker. For the group who watched the video of the Asian student manager, ethnocentrism was negatively and significantly related to perceptions of the manager's interpersonal attraction, and competence, as well as general attitudes, but for the other group, such correlations between ethnocentrism and other measures are not found (Neuliep et al., 2005).

The implications of the results are significant, especially in this globalized

world with increased intercultural interactions. As the authors suggest, to what extent the interactants are ethnocentric, their perceptions of outgroup members are negatively influenced. Interviewees from different cultures probably lose their jobs unfairly and ethnocentric managers perceive outgroup subordinates as less credible or attractive (Neuliep et al., 2005).

Overall, research on ethnocentrism within communication and in other fields shows that ethnocentrism is dysfunctional, because it lacks acceptance of cultural diversity and relates to intolerance for outgroups, creating barriers for individuals of different backgrounds to communicate and understand each other (Gudykunst & Kim, 1997).

Being viewed as one obstacle to intercultural communication, it becomes increasingly important to explore ways that could help overcome ethnocentrism. Research suggests that ethnocentrism is negatively related to intercultural communication sensitivity and multiculturalism. As one's intercultural communication sensitivity increases, one's ethnocentrism level decreases (Dong, Day & Collaco, 2008).

Bennett (1993) proposed a Developmental Model of Intercultural Sensitivity (DMIS), which asserts that individuals with intercultural sensitivity are inclined to transform themselves from the ethnocentric stage to the ethno-relative stage. In the ethno-relative stage, people experience the culture in the context of other cultures, and seek and appreciate cultural differences by adapting or integrating it into their own identities.

The model also shows that as one's experience with cultural difference increases, one's intercultural communication competence goes up (Greenholtz, 2000). This report is consistent with Williams' finding (2005) that those students who studied abroad developed a much higher level in terms of ethno-relativism than students who did not.

In a study to investigate what factors help overcome ethnocentrism, Dong, Day and Collaco (2008) also suggest promoting multiculturalism ideology to develop ethno-relative mindsets. According to Arends-Toth and Van de Vijver (2003), multiculturalism refers to "overall evaluation of the majority group addressing the degree to which they possess positive attitudes toward immigrants and cultural diversity" (p. 252). If individuals hold positive attitudes towards other cultural groups, they tend to appreciate cultural diversity of ethnic groups.

In spite of an increasing awareness of the importance avoiding high level ethnocentrism, only a few studies focus on how to increase intercultural communication sensitivity and multiculturalism, and most of the studies are limited to the field of education (Arizaga et al., 2005; Day, 1998; Mahoney & Schamber, 2004). No research looks into the influences of mass media on individuals' ethnocentrism and whether the cultural diverse discourses presented by foreign films can help decrease viewers' ethnocentrism level.

Bailey and Harindranath (2006) argued that alternative media "enable a dialogue across and within cultures--both minority and majorities--on what constitutes such shared values and rights, and for the redefinition of the identities of

multicultural nations in the West” (p. 299). In the US, as a typical immigrating country with a pronounced characteristic of ethnic diversification, the role that alternative media play as a means of acknowledgment and understanding of diverse cultures becomes more and more important.

Therefore, this thesis aims to explore the relationship between foreign film exposure and ethnocentrism based on the theoretical framework of uses and gratifications theory, trying to propose some measures for researchers, policy makers and educators to use in overcoming ethnocentrism by means of foreign media.

### 2.5. *Uses and Gratifications Theory*

Instead of taking media audiences as passive recipients of messages, uses and gratifications theory sees audiences as variably active communicators in consuming media programs. Rooted in the media functionalism theory (Lasswell, 1948), the uses- and-gratifications perspective explains media effects in terms of the purposes or functions the media serve for active receivers (Fisher, 1978).

Katz, Blumler and Gurevitch (1974) sketched the main components of uses and gratifications: “(1) the social and psychological origins of (2) needs, which generate (3) expectations of (4) the mass media or other sources, which lead to (5) differential patterns of media exposure (or engagement in other activities), resulting in (6) need gratifications and (7) other consequences, perhaps mostly unintended ones” (p. 20).

The early research on uses and gratifications (U&G) was mainly in developing typologies of motives to select certain media content and gained gratifications (Herzog, 1940; Katz, Gurevitch & Haas, 1973; Lazarsfeld, 1940; McQuail, Blumler &

Brown, 1972), which was criticized for its ambiguity in defining motives, uses and gratifications, the compartmentalized nature of typologies, making it difficult to generalize into a societal or cultural level, and also self-report methodology (Rubin, 2002).

In response to criticism, researchers have made systematic progress in recent decades by clarifying, expanding and adapting the U & G model. To develop a consistent media use measure, Greenberg (1974) established scales on viewing motives of British children and adolescents, which were partially replicated in the study by Rubin (1979) in the US, which identified six reasons that children and adolescents watched TV: learning, habit/pass time, companionship, escape, arousal, and relaxation.

Besides validating the media use motives scale, researchers addressed the criticisms by merging the traditions of media effects and media uses to “to ask what effect a given use made of the mass media, or a given gratification obtained from them, may have”(Rosengren & Windahl, 1972, p. 176).

McLeod and Becker (1974) developed a model which combines two factors--the characteristics of the message and the psychological orientations of the audience member--to predict the effects. This approach not only considers the direct effect from media exposure but also individual differences. For example, news about the budget cuts to a state's institutions of higher education would be more likely to influence those people who engaged in high learning than those who don't.

Rubin and Perse (1987) constructed a more complicated model, called the



gratification-seeking and audience activity mode, to determine the viewer's attention to particular media content. It claims that effects on the viewer's thoughts, emotions, or behavior depend on involvement with the message and behavioral intentions of the viewer. And the motives and attitudes become essential to influence subsequent communication activity. For instance, asthma patients were more likely to be motivated to seek information about asthma, which leads to high involvement with relevant media messages.

In like fashion, other research also analyzed how different backgrounds, motives and levels of exposure have affected various outcomes. Perse (1990) investigated the relationship between motives and involvement with local television news, and identified two components of involvement which are cognitive and affective involvement. She reported that stronger motivations to watch local news increased people's attention and elaboration on the news, and utilitarian viewing motives resulted in cognitive involvement while diversionary motives related to feeling happy.

Krcmar and Greene (1999) used characteristics and motives of particular media users to predict exposure to television violence. They examined the relation between sensation seeking and exposure to violent or nonviolent television among adolescents and college students, seeking to identify the role the violent TV may play among high sensation seeking adolescents in their exposure to risky behaviors. Initially considering the personality of the subjects, they found two patterns of sensation seeking, disinhibition and experience seeking which were positively correlated to

extroversion and openness respectively, and reported that high sensation seeking people do not necessarily watch violent TV but were more likely to be in high risky behavior, while disinhibition motive related to more exposure of violent dramas.

Generally speaking, U & G research mainly examines the motivations and behavior of viewers. The development and current state of U& G research is reviewed by Rubin (2002), who gave a contemporary view of the uses paradigm grounded on five assumptions. First, audiences' communication behavior is goal-directed or motivated. Second, a set of social and psychological factors mediate the communication behavior, including predispositions, the living environment, and interpersonal interactions. Third, people select and use the media to satisfy their needs and wants, such as watching TV to avoid loneliness. Fourth, the media compete with other forms of communication, like interpersonal interaction, for selection and attention. Fifth, through processes after people initiate media selection, media may affect individuals' attitudes and lead to their reliance on certain media programming.

It is because of the clear and complex interrelationships among the main elements outlined in the U & G model, that it provides an appropriate theoretical framework to examine the relationship between foreign film exposure and its outcomes on viewers' attitudes towards others' cultures.

Firstly, America dominates in the international movie market while being largely immune to cultural imports itself. The limited access to foreign films needs to emphasize the active role of viewers when watching foreign films. The audience-centered focus of U & G corresponds well with the active use of foreign

films.

Secondly, motives to watch foreign films may moderate the consequences of watching foreign films. As Lin (1993) noted, strongly motivated viewers gained much more satisfaction than weakly motivated audiences when watching television, especially when it was related to surveillance use (seeking information). To what extent audiences are influenced by exposure to foreign films depends on how audiences use foreign films as a source of social and cultural information. Besides that, motivations are directly related to foreign film exposure, since strongly motivated viewers engage in more communication activities (Lin, 1993). For the present study, it aims to identify how motives related to foreign film exposure.

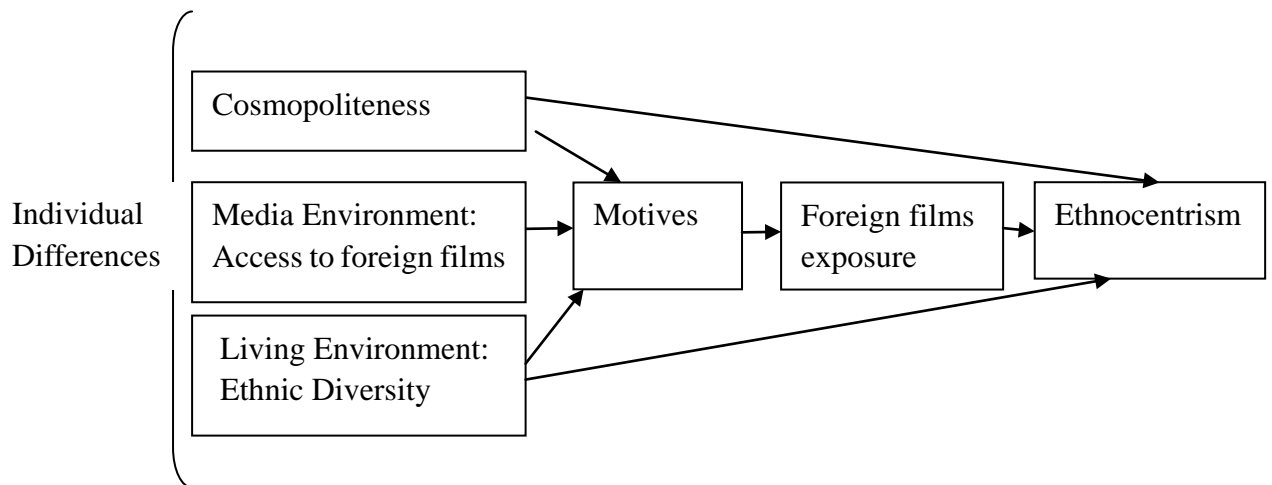
Thirdly, U & G is a need-based media research approach. Researchers believe that social and psychological factors mediate the communication behavior, that is, the motives to watch foreign films are affected by viewers' different backgrounds, involved with interpersonal interactions with people from different backgrounds, availability of foreign films, as well as their experiences with other cultures and preexisting cultural values (Kim, 2001; Moon & Park, 2007). To examine people's cultural values and their experiences in other cultures, cosmopolitanism, a multifaceted construct that reflects worldliness is applied (Jeffres et al., 2002). In the next section, I will discuss this concept in detail.

In sum, U&G is a proper theoretical framework for examining the relationship between foreign film exposure and ethnocentrism. In this study, a model including the main elements of U & G (e.g., individual differences, communication motives, foreign

film use and an outcome of media use: ethnocentrism) is proposed as follows:

Figure 1.

A Model of Relationship between Foreign Film Exposure and Ethnocentrism



According to this model, the individual differences attributes are related to motives, which influence foreign movie viewing which in turn results in different attitudinal outcomes towards other cultures. Based on this conceptualization, three research questions are proposed.

RQ1: How do social and psychological factors (e.g., cosmopolitanism, access to foreign films, and a context of ethnic diversity) relate to motives of watching foreign films?

RQ2: What is the relationship between motives for foreign film use and the actual viewing of foreign films?

RQ3: What is the relationship between foreign film exposure and ethnocentrism?

In the following section, the concepts to be studied but not covered in the

previous review will be examined.

## 2.6. *Concepts Studied*

2.6.1. *Access to foreign films.* People's initiation to select a certain communication vehicle is limited by availability of the communication channels. "Communication behavior responds to media and their messages as they are filtered through our personality..., and communication channel availability" (Rubin, 2002, p. 528). In this sense, whether individuals choose to watch foreign films to meet their desires and needs depends on the access to foreign films. Access here refers to direct availability of media at home or at local media outlets.

Previous studies have found that dependency on a particular medium results from constraints of the availability of functional alternatives and generates a certain pattern of media use. Dotan and Cohen (1976) found that during the Middle East War of 1973, people of Israel turned to television and radio to fulfill cognitive needs rather than affective ones, partly because of the unavailability of other programs during war time.

As Rubin (2002) suggested, the media compete with interpersonal communication channels. People may use the media to fulfill interpersonal needs and vice versa, based on the availability of channels and social and psychological antecedents. Although Americans live in a society with extensive ethnic diversity, most American people interact with those sharing similar cultural backgrounds, because cultural patterns or shared interpretations to the cultural norms provide stability and predictability during interactions for people (Lustig & Koester, 2003).

The relative homogeneity of a communication network restricts direct interactions with people from different cultures. Accordingly, mediated communication plays a critical role in the way Americans become educated about people from different cultures (Christian & Lapinski, 2003; Zevin, 2003)

As discussed earlier, foreign movies provide cultural discourses that may teach people knowledge of other cultures in a comprehensive way. However, the one-way flow in the international media trade from the US to other countries results in a relatively small size of foreign films that could be available in the main distribution channels in the US (Fu, 2006).

Nonetheless, as Swann (2000) argued, “Hollywood tried to construct a monolithic, standardized domestic mass audience but has always had an essentially polyglot market” (p. 29). Especially in the media rich environment, the emergence of the multiplex theater, cable television, videotape rentals and the digital domain makes this diversity even more evident today.

One of the most important modes of access to foreign films emerging in recent years is online movie services, such as Vudu and Netflix. Netflix’s lineup of streaming movies mainly consisted of documentaries, independent, and foreign movies before they reached a deal with premium cable programmer Starz entertainment in 2007 (Dickson, 2008). As a matter of fact, with more and more homes receiving broadband service, using the internet to deliver movies becomes quite viable.

Besides the facilitations from innovative technology, film festivals provide an alternative distribution network for foreign movies. As Chaudhuri (2005) argued,

“festivals perform an indispensable role in enabling a diverse range of films to be seen by audiences around the world” (p. 6). Therefore, the relatively small amount of foreign films released in the first-run theaters in the US to some extent is compensated for by other media channels, such as rental stores, online services, and even international film festivals.

In spite of possibilities of various media channels for foreign films, the extent to which people have access to these channels is mediated by their life-position attributes, such as socioeconomic status (SES), life satisfaction and other factors (Rubin, 2002). For example, in a study exploring the patterns of media use among young people in Flanders, Germany, and Sweden, Johnsson-Smaragdi et al. (1998) reported that socioeconomic status is a predictor of personal computer ownership, indicating those children from wealthy families are more likely to access online communication. In addition, gender and age are also found to be pertinent with media access, meaning boys are more high-tech than girls, and access to the Internet is far greater among older than among younger children.

Likewise, it is conceivable that access to foreign films is influenced by SES, age and other demographic factors, since for less affluent families, the main options of media access to foreign movies, such as broadband Internet service, are much more limited than the affluent. Nevertheless, how access to foreign films influences people’s motives to watch foreign films is open to question.

2.6.2. *Cosmopolitaness*. Originated from the Greek term "kosmos", cosmopolitaness conveys the meaning of universal harmony and order. People who

are cosmopolitans think and act in accordance with more universal values (Moulla, 2002).

The notion of “cosmopolitaness” used to emphasize the local-nonlocal dimension which indicates the extent to which an individual is oriented to one’s local community or beyond one’s own context (e.g., Merton, 1957; Petersen & Takayama, 1984). This dimension was also applied to describe newspaper reporting orientation, ranging from cosmopolite to localite, referring to the degree to which the reporting content of newspaper is external to its market area (Needham, 1986).

However, this unidimensionality of cosmopolitanism is doubted because individuals can be oriented to both local and national or international events, and researchers believed that it was necessary to reexamine the scale of cosmopolitaness in the new situation when the notions of community integration became prominent with greater economic integrations among metropolitan areas (Neuwirth, Salmon & Neff, 1989).

Some other scholars associate cosmopolitaness with cultural values, viewing it as understanding of cultures beyond one’s own, and tolerance, identification with other cultures. Rogers (1999) related the concept of “stranger” defined by Georg Simmel, the German sociologist, to intercultural communication, and claimed that “stranger” is a cosmopolite, because the stranger is much more open to new people and ideas when he or she enters a group for the first time. For example, individuals who sojourn in another culture are more likely to be interested in communicating with the people from this culture and understanding the new cultural norms.



Robinson and Zill (1997) conceptualize a cosmopolite as someone “free of local/national interests or prejudice” (p. 49), asserting that cosmopolitan scores differ by gender, race, age, and income, as well as education. Women are more open to cultural differences, older people are more reluctant to accept different forms of cultural expressions, and blacks score higher on the cosmopolitan scale. And after controlling for education, higher income is associated with lower cosmopolitan scores. Based on these demographic descriptions pertinent to cultural views, the authors stressed that differing cultural orientations held by people influence their appreciation of various music genres, as well as their lifestyle attitudes, that is to say, cosmopolitans have more diverse interests and more tolerance with different cultural values.

Similar to this conceptualization of “cosmopolitanism,” Phillips and Ziller (1997) defined universal orientation as the sine qua non of nonprejudice, and emphasized that orientation to the self-other similarities resulting in an integration of self and others. They developed a measure of nonprejudice by exploring the cognitive schemas of nonprejudiced thought, which is related to openness, marginality, a preference for heterogeneity, and also self-other unity. According to this finding, it could be assumed that orientations towards broader context may lead to more tolerance and understandings of people and cultures beyond one’s own community.

Due to the wide application of cosmopolitanism in various areas, and its nature of multidimensionality, previous research by Jeffres et al. (2002) developed a multifaceted concept of “cosmopolitanism,” which includes dimensions emphasizing:

1) Diversity of Interests: the extent to which diverse people's interests are diverse, ranging from local, national to international information about different cultures; 2) Identification with a broader context, beyond one's local area, country or culture; 3) Appreciation of different cultures: how interested and open people feel about learning or experiencing different cultures; 4) Tolerance: the extent to which one is not biased to other cultures; 5) Knowledge of different cultures: the level of knowledge people possess on different cultures; 6) Cultural diversity of media content: how diverse the media programs people are exposed to; 7) Knowledge of current events: how familiar one is with national and international events; 8) Diversity of network: how diverse the ethnicity is of the people one communicates with interpersonally (Jeffres, Bracken, Neuendorf, & Kopfman, 2002). This conceptualization of “cosmopolitaness” makes it possible to examine the differing extent to which it may influence people’s communication attitudes and behaviors.

A substantial body of studies has found that cosmopolitaness is related to innovativeness, suggesting that people who are more cosmopolitan are more inclined to adopt new communication technologies and innovative ideas (e.g., Bucy & Newhagen, 2004; Rogers, 2002).

Bracken et al. (2005) explored the impact of cosmopolitaness on channel selection in the diffusion of information on the critical event of the September 11 attacks, which provided modest support that respondents who reported watching more culturally diverse media content were more likely to learn the information via a cell phone, while the other dimensions of cosmopolitaness were not significantly related to

the adoption of new technology to pass on information.

Not only does cosmopolitanism affect the information diffusion process, but it also may moderate the effects of media use. In a study on the relationship between new media use and cosmopolitanism, Jeffres and his colleagues (2004) found that most internet usage is positively associated with cosmopolitanism. They also associated different dimensions of cosmopolitanism with media use, and applied cultivation theory to examine the effects on people's perceptions of the world from media use patterns and cosmopolitan values. The result shows that the more cosmopolitan, the less people think of the world is a mean place (Jeffres, Bracken, Neuendorf, & Kopfman, 2002).

Accordingly, cosmopolitanism plays out in people's preferences for media use, involving channel selection and in particular, inclination to watch foreign films. Cosmopolitans, with more diverse interests, as well as knowledge and experiences with other cultures, are more likely to get access to foreign films and be interested in watching foreign films so as to be much more open to various cultural discourses narrated in films from different countries. Based on this argument, it is reasonable to assert that cosmopolitans are less prejudiced towards other cultures, which leads to the first hypothesis:

H1: There is a negative relationship between cosmopolitanism and ethnocentrism.

2.6.3. *Ethnic Diversity*. One's culture plays a significant role in determining the way one thinks, feels, and behaves, therefore if one is raised within a culture of

tolerance or is raised within a region where multiple ethnicities and cultures are common in everyday life and everyday thought, he or she may be less likely to be ethnocentric.

The contact hypothesis proposed by Allport (1954) suggests that contact with cultural group members should lead to a decrease in endorsement of negative outgroup stereotypes. And he identified four conditions for optimal intergroup contact: equal group status within the situation, working towards common goals, intergroup cooperation, and authority support. Pettigrew (1998) pointed out that the contact hypothesis suffered from overemphasis on the facilitating conditions, confusing facilitating with essential conditions. It was unexplored whether intergroup contact was associated with less prejudice even when the conditions were not established.

Substantial research has explored this hypothesis, and the bulk of the research maintains the importance of direct personal contact as leading to some degree of more positive attitudes towards outgroup members and less endorsement of negative stereotypes of outgroup members (e.g., Brewer, 1996; Jackman & Crane, 1986; Nesdale & Todd, 2000; Wright, Aron, McLaughlin-Volpe & Ropp, 1997). For example, a national survey of blacks and whites showed that interracial neighborhood contacts decreased whites' perceptions of racial hostility (Sigelman & Welch, 1993). However, conflicting results about the likely effects of intergroup contact have been found (Spencer-Rodgers & McGovern, 2002).

To address these problems, Pettigrew and Tropp (2008) conducted a meta-analysis of the intergroup contact theory, trying to see whether Allport's

conditions are essential for positive contact effects. Based on the mere exposure perspective, they assumed that greater exposure to targets could significantly enhance liking for those targets so that greater contact with members of other groups should increase liking of those groups too. The results supported this assumption and found intergroup contact relates negatively and significantly to prejudice regardless of the conditions. Although the conditions are not essential, they can enhance the positive effects of intergroup contact. Accordingly, contact with other cultural groups can lead to a decrease in prejudice towards them as well.

In effect, much extant research focuses on contact between blacks and whites in the US (e.g., Armstrong, Neuendorf, & Brentar, 1992; Lambert et al., 2003) or between members of other social groups, such as interreligious groups, groups of different sexual orientations (e.g., Hewstone et al., 2006; Schiappa, Gregg, & Hewes, 2005; Wilder, 2001). Few researchers have explored the impact on relations among members of cultural groups, despite the fact that some scholars have pointed out the importance of research on contact among members of a variety of cultural groups (e.g., Tal-Or, Boninger & Gleicher, 2002.)

In a study of high school students' attitudes to Muslims after the September 11 attacks, Christian and Lapinski (2003) found that the less frequently the American students interacted with Muslims, the more negative stereotypes they held of Muslims. Likewise, Ngampornchai (2007) reported that frequency of interaction is inversely correlated with the endorsement of negative stereotypes towards Thailand and Thai people.

Given the influence of interpersonal direct contact on the relations among people with different cultural backgrounds in the US, it is necessary and important to consider the ethnic diversity of the neighborhood or community where people live, since the frequency of interacting with different cultural members is likely to increase in a more diverse living environment. Since social contact will modify intergroup attitudes as generally resulting in less prejudice to other cultural groups, it is plausible to argue that people who live in a more ethnically diverse neighborhood will have lower levels of ethnocentrism. Therefore, the second hypothesis is proposed:

H2: There is a negative relationship between environmental ethnic diversity level and ethnocentrism.

2.6. 4. *Motives.* From the U&G perspective, the communication behavior of audiences is assumed to be motivated and purposive. They make viewing selections based on personal goals and need, which leads to different levels of involvement with media. As early as 1940s, researchers interested in individual differences in media selection began to identify people's motives for listening to radio programs and reading newspapers. This early research described audiences listening to radio programs for various reasons, ranging from educational, self-rating appeal to the emotional release for women listeners (Herzog, 1940; Lazarsfeld, 1940). Berelson (1949) found that people read the newspaper to understand public affairs and to escape.

By the 1970s, researchers had begun to categorize the motives of media use. Katz et al. (1973) developed a typology of functions of media in satisfying audiences'

needs, including helping understand others, reinforcing self-identity, helping socialize with family, friends, and society. Other researchers developed their own typologies to explain why people choose to use a medium. McQuail, Blumler and Brown (1972) found that people watch television for diversion, personal relationships, personal identity and surveillance.

Although this research provided a good understanding of uses of mass media, as aforementioned, the compartmentalized nature of typologies draws many criticisms. In order to develop a uniform scale measuring motives, Rubin (1979) replicated the work of Greenberg (1974), and produced similar results. The motives for viewing television are learning, habit, companionship, arousal, relaxation, escapism, or passing time, which are well recognized by most U & G scholars.

Instead of seeing motives as isolated entities, some researchers have approached motives as complex viewing orientations. Finn (1992) described the motives as proactive or passive, which means individuals' media use is either actively seeking or passively viewing. For example, audiences seeking information from news programming is proactive communication behavior while turning on the TV because it's there is a passive sense.

This approach to identifying motives is correspondent with Rubin's (1984) description of media use as having two main orientations: ritualized or instrumental. Ritualized use suggests using media habitually to pass time while instrumental is to gain information based on people's needs.

Most research activities on motives of media use look at television programs

(Rubin, 1979; 1981a; 1981b; 1983; 1984; 1985), online services (Lin, 1999), Internet use (Papacharissi & Rubin, 2000), VCRs (Rubin & Bantz, 1989), and also cell phones (Leung & Wei, 2000). However, little previous research has focused on the motives of viewing movies (Austin, 1986), let alone foreign movies.

Although film is a unique medium, telling complete stories tied to a certain cultural context with the ability to fulfill both informational and entertaining needs (Giannetti, 2007), its reliance on moving image communication makes it a viable option to partially rely on previous motives research of media use to tap into motives of watching foreign movies. Furthermore, foreign movies are also an ideal medium to understand other cultures (Pegrum, 2008), so certain motives that apply to acculturation should be included. In the following paragraphs, the studies on motives of movie-going as well as the motives of acculturation to use a medium are summarized.

Using the method of observation, Haley (1952) asserted that escape was the primary reason why people were attracted to movies, because the world created in movies made their own lives more bearable. Later research reported that people went to movies for entertainment, relaxation, learning and gaining new experiences, socializing with family and friends, and a need to appreciate arts (Austin, 1986).

To further identify the multiple motives individuals have for movie attendance because of the paucity of relevant research, Austin (1986) surveyed 493 college students and found seven motives of movie attendance, including learning and information, escape, enjoyment, pass time, relieve loneliness, behavioral resources



and learning about self. In spite of the main entertainment function served by movies (Katz, Gurevitch & Haas, 1973), their educational value is verified in this study.

Moreover, this “broad-stroke” approach offers heuristic value for future research that attempts to distinguish gratifications sought from different genres or contents of films.

Along a similar vein, Tesser, Millar, and Wu (1988) identified three primary motives for watching films: self-escape, self-development and entertainment. These three functions provided by movie viewing are more associated with emotion management than information obtaining. Self-escape and entertainment motives are related to using movies to forget problems and escape negative moods, while self-development is to see how others think and feel so as to increase emotions and heighten the sense of self.

These early studies investigating motives for movie attendance are situated in a period when theatres and televisions were main avenues for people to see movies, and it is probably because of the limited amount of foreign movies in these two channels that relevant research is very sparse. However, the advancement of technology has dramatically increased the accessibility of movies, especially movies from other countries. In this media highly rich environment, it becomes possible and necessary to explore the reasons why people are motivated to watch foreign films and their effects on American audiences.

Similar to the aforementioned research on motives of using media, studies on acculturative motives mainly focused on TV, radio, Internet, newspaper and magazines (Alman, 1993; Reece & Palmgreen, 2000; Rizk, 1986; Shah, 1991). What’s

more, these studies are targeted at ethnic minorities in the US. No research examined the acculturation motive of using foreign films for general American audiences.

According to Kim (1988), the stress reduction needs on entering a new culture causes individuals to learn cultural knowledge through interpersonal or mass communication, and “exposure to host mass media allows them to comprehend the culture’s history, values and current issues without the frustration that is typical of initial interpersonal interactions” (Reece & Palmgreen, 2000, p. 809).

To verify whether general acculturative motives are reflected in sojourners’ more specific motives for using host media, Reece and Palmgreen (2000) conducted a survey among Indian students attending a university of the US. They identified eight motives for the Indian students of using US television, including the motives of acculturation and reflection on values. The reflection on values motive means that people use media either to reinforce personal and cultural values or for a consideration of alternative values. Similarly, Yang et al. (2004) attempted to explore the relationship between acculturative motives and media use among Chinese students in the US. They also reported that the acculturation motive is linked to engagement in certain US-based media.

Accordingly, in regard to foreign movies, it is possible that American audiences engaging in intercultural communication tend to use them for acculturation needs. However, individuals’ own pre-existing cultural identity and the nature of their relationship with new cultures are two important factors in the process of acculturation (Berry, 1991). In considering the paucity of research on motives for using foreign

movies of American audiences, it is worthwhile here to explore the motives of watching foreign films based on the prior studies of both gratifications and acculturation needs of using media, and how the motives relate to actual foreign movie viewing.

### *2. 7. Research Questions and Hypothesis*

To summarize, the following research question and hypotheses have been forwarded:

RQ1: How do social and psychological factors (cosmopolitanism, access to foreign films, and a context of ethnic diversity) relate to motives of watching foreign films?

RQ2: What is the relationship between motives for foreign film use and the actual viewing of foreign films?

RQ3: What is the relationship between foreign film exposure and ethnocentrism?

H1: There is a negative relationship between cosmopolitanism and ethnocentrism.

H2: There is a negative relationship between environmental ethnic diversity level and ethnocentrism.

## CHAPTER III

### METHODS

#### 3.1. *Sample and Procedures*

In order to examine the research questions and hypotheses proposed in the study, a survey was designed and conducted. A survey is a suitable tool for measuring attitudes and it has been used frequently in U&G research (e.g., Gudykunst, 2002; Rubin, 2002). Therefore, it is appropriate to use survey research methods for examining the variables in the proposed model.

The survey was conducted online to achieve an adequate sample size at a low cost. The questionnaire was posted through “Google Document,” a free online survey provider. Students enrolled in selected undergraduate communication classes at a mid-sized urban university were recruited as subjects. They were provided instruction sheets with the URL link of the questionnaire. Participation in the study was voluntary. All participants, though, received research credits necessary or extra credit for the courses.

Although a college student sample is often criticized for not being representative of the entire population, it gives valuable information. A note on the

demographic make-up of contemporary movie audiences deserves mention.

According to the 2007 Movie Attendance Study of the Motion Picture Association of America, the largest and most frequent movie-going aggregate is 12-24 year olds, among which college students dominate. Furthermore, for foreign films, the Internet has probably become the main access medium for young audiences (Papacharissi & Rubin, 2000). By surveying college students, we could tap into the behaviors and attitudes of people who cannot afford online services, but still have access to them within a college campus. Therefore, as Austin (1986) argued, the college student may be more representative than other portions of the population for film research.

A brief instruction was posted online before the questionnaire. It was specified that completion of the survey constituted the consent to participate and participation in this study was confidential. A self-report questionnaire was used to investigate the foreign film exposure and ethnocentrism. The overall protocol and the measurement instrument were approved by the university's IRB. The entire questionnaire is presented in Appendix A.

### 3.2. *Measurement*

3.2.1. *Ethnocentrism.* To measure ethnocentrism, Neuliep and McCroskey's (1997) Generalized Ethnocentrism (GENE) scale was used. The GENE scale is composed of 22 items that are designed to reflect a conceptualization of ethnocentrism that can be experienced by anyone, regardless of culture, like "many other cultures are backward compared to my culture," and "lifestyles in other cultures are just as valid as those in my culture."

Respondents are required to indicate to what extent they agree with these items on a 1- to- 5 Likert scale, 1 meaning strongly disagree and 5 equaling strongly agree. The 22-item ethnocentrism scale had a Cronbach's alpha of .875 in terms of reliability.

3.2.2. *Foreign film exposure.* In considering the limited amount of foreign films released in the first-run theaters as well as the dominant position of American movies, the top box office foreign films in the US were taken into account when measuring foreign film exposure. To assure enough variance of foreign film exposure among American audiences, the pilot study aforementioned in the literature review was conducted in November of 2008.

Based on the pilot test, 116 foreign films were used in the final survey to ask respondents to check those they've seen in the past. Of the 116 foreign films, 50 were the top films in box office based on the record of the website "boxoffice mojo.com," and 66 were those listed most frequently by the students in the pilot study.

In addition to the films listed in the survey, respondents were asked to write down the foreign films they've watched but were not included in the list. This open-ended question was coded by counting the foreign films the respondents reported. Hence, the foreign film exposure was measured in terms of the total amount of films the respondents watched by combining the numbers of listed top box office and pilot-generated films and those offered by respondents themselves.

3.2.3. *Motives.* A combination of acculturative, values reflection and gratification motives was used to measure motives of watching foreign films. Reece and Palmgreen (2000) developed such a scale for television use based on previous

research (Rubin, 1983), and combining items emergent from individual interviews, including acculturation, diversion, companionship, reflection on values, surveillance, learning, escape and passing time.

To construct a foreign film viewing motives scale, I combined the acculturative, value reflection motives items and the most frequently used Rubin's Television Viewing Motivation Scale (1983), totaling 37 items, with Likert-type scale response options ranging from not at all (1) to exactly (5).

Among the 37 items, 27 items were adapted from the Television Motivation Scale (Rubin, 1983), including 9 dimensions: relaxation, companionship, habit, pass time, entertainment, social interaction, information, arousal and escape, and 6 items were for the acculturative motive and 4 items were used to measure the value reflection motive, both of which were adapted from Reece and Palmgreen's study (2000).

Although many of these items in this scale have been previously used, they had not been combined to form a foreign film viewing motives set of measures.

3.2.4. *Cosmopolitaness*. The scale dimensions developed by Jeffres, Bracken, Neuendorf, and Kopfman (2002) in their study of "cosmopolitaness, cultivation and media use" were used to measure the concept of cosmopolitaness. Eight dimensions were constructed, including diversity of interests, cosmopolitan identification, appreciation of different cultures, tolerance of different cultures, knowledge of different cultures, knowledge of current events and international affairs, cultural diversity of media content, and diversity of interpersonal communication network.

Diversity of interests is measured through four semantic differential items with responses ranging from not at all interested (1) to extremely interested (7), such as “news about current events in other countries,” and “learning of new ideas in the world of politics, philosophy, or government.” The Cronbach’s alpha is .85.

Regarding cosmopolitan identification, two items “I think of myself as a citizen of the world” and “Some people see themselves only as Americans and nothing else but I think of myself as belonging to many cultures,” were measured on 1 to 7 Likert scales, 1 equaling strongly disagree and 7 equaling strongly agree. The Cronbach’s alpha is .705.

Appreciation of different cultures was measured with three items on the same 1 to 7 scale: “I’m more aware of what’s going on around the world than most of my friends,” “I enjoy traveling to different countries,” and “I enjoy learning about different cultures.” The Cronbach’s alpha is .761.

Tolerance of different cultures was measured with four items on 1 to 7 Likert scales, such as “No particular culture in this world is superior to others,” and “I tend to value similarities over difference.” The Cronbach’s alpha is .598.

With regard to knowledge of different cultures, three multiple-choice items and five true-false items employed in the study of Jeffres et al. (2002) were used to measure people’s knowledge of different cultures and religions. Correct responses were summed up into a scale.

To measure the knowledge of current events and international affairs, four items were created according to the most salient events happening at the time of the study.



From February to March of 2009, the most critical events were economic recession and Israel's strike in the Gaza strip, so four multiple choice questions were constructed:

1) "What's the amount of economic stimulus bill that the US senate approved in February of 2009?" 2) "Which country does the USA import the most oil from at the time of the current economic crisis?" 3) "What's the main target of Israel's strike in Gaza strip?" and 4) "Who is the prime minister of Israel when the strike was launched?" The number of correct answers also summed up for a scale.

Cultural diversity of media content was operationalized with 9 items, like "how often do you visit websites in other countries, outside the US" (from 0 for no access, 1 for never to 8 for several times a day), and 2 items asking "How many books have you read in a foreign language in the past six months?" and "In the past six months, how many times have you gone out to see films in theatres that are from other countries or cultures?" Responses to all 11 items were standardized and summed up for a scale ( $\alpha=.757$ ).

The final dimension of diversity of interpersonal communication network was measured with 10 items tapping into whether respondents talked with someone from different backgrounds in the past couple weeks, including "someone from an Asian background such as Chinese, Japanese, Korean, Thailand, Indonesia, or the Philippines," or "someone who's Hispanic, such as Latin America or Puerto Rico," etc. Those affirmative responses were summed up for an index of diversity.

3.2.5. *Access to foreign films.* In the measurement of access to foreign films, eight items were constructed, covering those main channels (cable TV, Internet,

theatres, DVD rental stores, and other) that people most likely use to get access to foreign films. Respondents were asked to indicate those types of access they use as an indication of accessibility of foreign films.

3.2.6. *Ethnic diversity.* This concept was operationalized with respondents' estimates of the percentage of foreign nationals living in their immediate home neighborhood and the percentage of foreign nationals who attended their high school. Armstrong, Neuendorf and Brentar (1992) used as similar measurement to estimate the physical integration level of respondents' interracial contact, past and present. Therefore, the ethnic diversity level here refers to the ethnic diversity of living environment rather than diversity of interpersonal contact. The latter was measured by cultural diversity of interpersonal network, a dimension of cosmopolitaness.

3.2.7. *Demographics, media habits and other measures.* Measurement of standard demographics was used, including gender, age, education, marital status, political philosophy, racial identity, religion, and household income. Besides that, additional questions were added into the questionnaire to measure subjects' language competence, traveling or living experiences outside of the US as well as family members' experiences in other cultures, including 1) "Which foreign languages can you speak?" 2) "Which foreign languages can you read?" 3) "How many times have you travelled outside the US in the past five years? And where?" 4) "Have you lived in another country?" 5) "Were you born in the US?" 6) "Were your parents born in the US?" 7) "Were your grandparents born in the US?" 8) "Is there anyone in your extended family married to someone from another country?" 9) "Is there anyone in

your extended family who is currently living in another country?”

Media habits were measured by indicators for various media. They were hours of television viewing “yesterday”, hours of radio listening “yesterday”, days reading newspaper in “last week”, kinds of magazines read regularly, number of books read in the past six months, number of movies watched at home in the past six months, foreign movies watched at home in the past six months, number of movies owned, times of seeing movies at a theater in the past six months, number of emails sent in the last week, and hours spent online weekly.

Preference to other cultural events was measured by 3 items on a 1-7 Likert-type response scale: “I enjoy food from other countries.” “I hope I can live in a foreign country.” “I enjoy attending festivals that celebrate other cultures.” And preference to foreign language speaking in foreign films was measure on a 1-7 Likert type scale: “I hate having to read subtitles.” “I enjoy hearing the original foreign speakers in foreign films.”

### 3.3. *Data Analysis*

Alpha reliabilities are reported in Table 1 for relevant scales. All scales reached an acceptable internal consistency reliability, ranging from .598 to .926.

Table 1. Scale Reliabilities

		Number of Items	Cronbach's $\alpha$
Cosmopolitaness	Media Diversity	11	.757
	Interest Diversity	4	.850
	Cosmo Identification	2	.705
	Appreciation of Cultures	3	.761
	Tolerance of Cultures	4	.598
	Inter-network Diversity	10	.792
Motives of watching foreign films	Relaxation	3 high loadings	.907
	Learning	8 high loadings	.918
	Companionship	3 high loadings	.893
	Pass Time	6 high loadings	.866
	Social interaction	4 high loadings	.787
	Values Reinforcement	5 high loadings	.868
	Entertain	8 high loadings	.926
Ethnocentrism		22	.875

A principal-components factor analysis with an oblique rotation was executed to extract and interpret possible factors to construct a set of scales of foreign film viewing motives. An eigenvalue of 1.0 or greater was a necessary condition for each factor, and each factor had to have at least two items with loadings larger than 0.5.

Using these criteria, seven factors emerged (see Table 2). The seven factors together accounted for 75.26% of the total variance. All of the seven groupings of high-loading items had satisfactory alphas ( $>.70$ ).

Relaxation, companionship, pass time, social interaction, and entertain correspond well with factors of Rubin's Television Viewing Motives Scale (1983), while learning and value reinforcement correspond with acculturation and value reflection motives employed in Reece and Palmgreen's study (2000).

The former five factors accounted for 38.36%, 7.82%, 5.14%, 4.48%, and 2.92% of the total variance respectively. The factor of learning accounted for 13.07% of the total variance, with the meaning of learning other cultural values and how to

adjust to other societies. The value reinforcement factor accounted for 3.47% of the total variance, indicating reflections of pre-existed values or consideration of alternative values.

The seven factors extracted were intercorrelated (see Table 3). Among the seven factors, factor 1 (relaxation) and factor 7 (entertainment) presents the strongest correlation ( $r=.419$ ,  $p<.001$ ), indicating a substantial overlapping between these two factors. Likewise, factor 2 (learning) and factor 6 (values reinforcement) were strongly correlated ( $r=.384$ ,  $p<.001$ ). And other factors were also significantly intercorrelated with correlations ranging from .186 to .359.

Factor 2 (learning) had no significant correlation with factor 3 (companionship) and factor 4 (pass time), which is understandable since learning is so different from time consumption. Furthermore, factor 3 (learning) has no significant correlation with factor 7 (entertain) either, indicating a sharp contrast between factors of learning and entertainment. Factor 4 (pass time) presented little overlapping with factor 6 (values reinforcement) either, again suggesting diverse orientations between time killing and cognitive consideration of values.

In sum, the seven factors grasped the different dimensions of the 37 motive items, presenting two main different orientations which were time consumption, and learning or values considerations.

Hereby, the motives of watching foreign films were categorized into seven dimensions, with a Cronbach alpha of .945 in terms of reliability of the whole 37 items, indicating a pattern of overlapping motives.

Table 2. Oblique Factor Analysis of Motives of Watching Foreign Films

	Factor Loadings							Com <sup>a</sup>
	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5	Factor 6	Factor 7	
	Relaxation	Learning	Companionship	Pass time	Social interaction	Values reinforce	Entertain	
C10.Relaxes me	<b>.905</b>	.314	.379	.172	.364	.330	.443	.835
C11.To unwind	<b>.882</b>	.283	.411	.230	.438	.379	.484	.822
C12.Pleasant rest	<b>.863</b>	.247	.404	.248	.360	.373	.492	.790
C2.Others interact	.308	<b>.887</b>	.028	-.106	.189	.467	.244	.822
C4.Others think	.338	<b>.873</b>	.107	-.048	.166	.457	.299	.797
C1.Other values	.310	<b>.855</b>	.067	-.185	.180	.415	.273	.768
C3.Other culture	.206	<b>.846</b>	-.038	-.131	.109	.388	.246	.757
C5.Adjust other society	.192	<b>.791</b>	.314	.051	.341	.323	.251	.723
C25. Learn others things	.475	<b>.656</b>	.239	-.095	.479	.484	.368	.642
C26. Learn things undone	.343	<b>.643</b>	.277	-.041	.454	.618	.319	.642
C6.Improve language	.436	<b>.640</b>	.323	.112	.386	.271	.074	.598
C9.Don't to be alone	.275	.067	<b>.931</b>	.235	.214	.202	.120	.871
C8. No one to talk	.372	.089	<b>.888</b>	.371	.242	.230	.126	.813
C7.Feel less lonely	.357	.165	<b>.878</b>	.172	.170	.321	.151	.800
C16.None better to do	.105	.184	.261	<b>.893</b>	.140	.070	.099	.819
C18.To occupy time	.306	.024	.298	<b>.888</b>	.247	.122	.232	.809
C17.Pass time away	.229	.029	.292	<b>.879</b>	.249	.059	.184	.783
C13.It's there	.015	.074	.138	<b>.721</b>	.096	.062	.191	.565
C37.Get away from doing	.520	.131	.377	<b>.558</b>	.551	.427	.454	.651
C15. Habit	.371	.102	.372	<b>.503</b>	.497	.205	.454	.496
C24.With family/ friends	.308	.199	.253	.171	<b>.837</b>	.340	.235	.712

Table 2, cont'd.

C22.Thing with friends	.256	.162	.137	.244	<b>.816</b>	.216	.390	.696
C23.Talk with others	.402	.284	.171	.078	<b>.784</b>	.369	.440	.677
C36.Get away from others	.503	.226	.394	.418	<b>.529</b>	.495	.385	.556
C31.So values reinforced	.341	.356	.324	.175	.346	<b>.857</b>	.287	.756
C28.Because values re	.386	.420	.330	.137	.305	<b>.840</b>	.324	.743
C27.Learn what happened	.244	.423	.422	.179	.383	<b>.746</b>	.202	.658
C30.Cultural values re	.297	.361	.179	.067	.370	<b>.746</b>	.203	.585
C29.Consider alter. Values	.508	.533	.148	-.014	.224	<b>.699</b>	.331	.662
C33.It's exciting	.422	.273	.261	.126	.426	.414	<b>.867</b>	.814
C19.Entertain me	.504	.312	.104	.261	.280	.173	<b>.867</b>	.814
C20.It's enjoyable	.504	.374	.054	.097	.368	.175	<b>.865</b>	.830
C21.It amuses me	.444	.261	.234	.325	.336	.264	<b>.836</b>	.741
C32.It's thrilling	.351	.155	.169	.159	.420	.381	<b>.829</b>	.741
C14.Just like to watch	.420	.245	.139	.352	.353	.105	<b>.747</b>	.643
C34.It peps me up	.458	.187	.334	.190	.531	.472	<b>.703</b>	.670
C35. Forget school/work	.546	.127	.410	.438	.562	.390	<b>.565</b>	.638
Eigenvalue (extraction)	13.083	4.837	2.892	1.903	1.658	1.284	1.080	
% of Total Variance	38.36%	13.07%	7.82%	5.14%	4.48%	3.47%	2.92%	75.26%
Eigenvalue (rotation)	7.104	6.892	4.974	4.845	6.312	6.801	7.800	
Cronbach's alpha	.907	.918	.893	.866	.787	.868	.926	

Note: a=Communalities

Table 3. Correlations Matrix of Factors of Motives

Factors	1	2	3	4	5	6	7
1	1.000	.294**	.327**	.186**	.350**	.311**	.419**
2	.294**	1.000	.113	-.086	.218**	.384**	.225**
3	.327**	.113	1.000	.279**	.267**	.268**	.132
4	.186**	-.086	.279**	1.000	.219**	.071	.210**
5	.350**	.218**	.267**	.219**	1.000	.329**	.359**
6	.311**	.384**	.268**	.071	.329**	1.000	.258**
7	.419**	.225**	.132	.210**	.359**	.258**	1.000

Note: \*\*  $p < .001$

Even though the 8-dimension cosmopolitanism scale has been previously used (Jeffres et al., 2004), it is necessary here to confirm the dimensions extracted from all the items. A principal components factor analysis with an oblique rotation was executed. Eight factors with eigenvalues of 1.0 or greater were extracted and most of them were somewhat consistent with the previous scales, although not truly confirming the structure proposed by Jeffres et al. (2002). For example, within the 11 items measuring cultural diversity of media content, two dimensions showed up. One is television programs, and the other is movies, indicating movies as a unique medium through which individuals are exposed to other cultures, differing from television. This finding provides further evidence that it is necessary to examine the influences of films exposure on people's attitudes towards other culture.

The discrepancy between this factor analysis results and the previous one is probably due to different survey samples. The study of Jeffres et al. (2002) was conducted with a general sample of residents of a U.S. city, while the present one had a college sample. In considering the general consistency with the prior scales, due to some discrepancies, this study employed the prior eight dimensions by Jeffres et al.



(2002) to answer the research questions and test the hypotheses.

The first research question examined how the social and psychological factors, including cosmopolitanism, access to foreign films and ethnic diversity relate to motives. Following Pearson product-moment correlations, two canonical correlations were used to determine how the antecedents related to motives.

A stepwise multiple regression was used to answer the second research question to decide which motives significantly predict the actual viewing of foreign movies.

A Pearson product-moment correlation analysis was used to answer the third research question, which dealt with the relationship between foreign film exposure and ethnocentrism.

To examine the two hypotheses, Pearson product-moment correlations were run to determine whether there was a negative relationship between ethnocentrism and cosmopolitanism, and between ethnocentrism and ethnic diversity level.

## CHAPTER IV

### RESULTS

#### 4.1. *Sample Description*

A total of 205 students participated in the study, with 46.8% male ( $n=96$ ) and 53.2% female ( $n=109$ ), ranging in age from 18 to 70, with a mean of 25 years. 65.9% of the students were white/ Caucasian ( $n=135$ ), 21.4% black/ African American ( $n=44$ ), 3.9% multi-racial ( $n=8$ ), 2.4% Middle Eastern ( $n=5$ ), 1.5% Hispanic ( $n=3$ ), 1% Arabic ( $n=2$ ), and 0.5% Indian ( $n=1$ ). Means and standard deviations for all metric variables may be found in Appendix B.

A majority of the subjects (90.7%) were born in the US, and only 11.2 % used to live in another country. However, over half of the subjects (56.6%) reported that they travelled at least once outside the United States in the past five years.

Only 15.1% and 30.2% reported respectively that their parents and grandparents were born outside of the US. A majority (69.3%) of subjects reported nobody in their extended family married to someone from other country and 71.1% reported no one in their extended family was currently living in another country.

In responding to two open-ended questions, more than one third (44.4%)

reported they could speak Spanish and 43.4 % can read it; 13.7% can speak French and 12.7% can read it; 6.8% speak Germany and 6.3% reported they can read it; 4.9% reported they could speak Arabic while only 3.4% can read it; 3.4 % could speak Italian but 3.9% claimed they could read it; and 13.2% of the students can speak some other foreign languages with 12.7% who can read them. Overall, over half of the sample can speak (55.1%) and read one foreign language (57.1%), and 8.3% can speak and 6.3% can read two foreign languages.

A majority (79%) of the subjects enjoy food from other countries ( $M=5.68$  on the 1-7 scale), and almost half of the sample (47.8%) reported they hoped they could live in a foreign country ( $M=4.34$ ). Over two thirds (65.9%) agreed that they enjoyed attending festivals that celebrate other cultures ( $M=5.09$ ).

Although nearly half of the subjects reported watching TV more than 2 hours “yesterday” (47.3%,  $M=2.64$ ), with 80.5% of the sample receiving cable or satellite television at home, only 16.1% reported they watch the Travel Channel more than once a week ( $M=3.37$ , with 0 equaling no access, and 8 meaning several times a day), and 14.6% watch BBC once or more than once a week ( $M=2.52$ ). Specifically, less than 10% reported watch Scola news from around the world once or more than once a week (9.3%,  $M=1.74$ ).

With regard to print media, more than half of the sample read the newspaper at least one day in a week (57.6%,  $M=1.38$ ), 54.6% reported reading more than one kind of magazine regularly (54%,  $M=1.96$ ), and 55.9% of the subjects read at least one fiction book in the past six months ( $M=2.39$ ). To be more specific, 29.3 % of the

subjects reported read international news in the newspaper at least once a week ( $M=3.13$ , 0 equals no access and 8 equals several times a day), and 27.8 % read news magazines once or more than once a week ( $M=3.41$ ). However, 67.8% never read any magazines in a foreign language ( $M=1.57$ , with 0 equaling no access, and 8 meaning several times a day), and only 13.2% read one or more than one book in a foreign language in the past six months ( $M=.29$ ).

Regarding the Internet, 53.2% of the subjects reported spending more than 10 hours on the Internet in the last week ( $M=19$ ). Along the scale from 0 to 8 (0=no access, 8=several times a day), most subjects never or almost never visited websites in other languages (74.6%,  $M=2.25$ ), but more than one third (38%) visited websites that came from other countries at least once every couple weeks ( $M=3.36$ ).

Looking at the motives of watching foreign films, along the 1 to 5 Likert-type scale ranging from not at all to exactly, 55.6% of the subjects agreed (indicated a 4 or 5) that they watched foreign films to learn about another country's culture ( $M=3.56$ ); 45.4% said they watched foreign films to learn how people from other countries think ( $M=3.19$ ); 45% agreed that they did it because they just like to watch ( $M=3.24$ ), and 57.1%, 56.1% and 47.3% of the students reported respectively they watched foreign films because it entertained them ( $M=3.56$ ), it's enjoyable ( $M=3.57$ ), and it amused them ( $M=3.28$ ). 41.5% reported they watched it because it was exciting ( $M=3.11$ ). In sum, among the 37 items, these 7 items were the most popular reasons that people watch foreign films.

Considering movie exposure, 41.1% reported they watched no less than 10

movies at home in the past month ( $M=10.43$ ), and 58.3% of the subjects owned more than 25 movies on DVD, VHS, etc ( $M=82.45$ ). 40.2% reported they went out to see a movie at the theater at least 5 times in the past six months ( $M=4.94$ ). Only 21% subscribed to Netflix.

In contrast, 64 % reported they watched only one or no foreign movies at home in the past six months ( $M=2.12$ ). And most subjects (83.4%) never or only once went out to see films in theaters that were from other countries in the past six months ( $M=.72$ ). Nonetheless, more than one third subjects watched 10 or more foreign movies when the top box office, pilot-generated foreign films and those offered by themselves were counted, ranging from 0 to 162 (36.1%,  $M=10.92$ ).

With regard to the specific foreign films that were watched most by the subjects, they were *Crouching Tiger, Hidden Dragon* (Taiwan) (45%,  $n=92$ ), *Run Lola Run* (Germany) (36.1%,  $n=74$ ), *Shaun of the Dead* (UK) (35.6%,  $n=73$ ), *Pan's Labyrinth* (Mexico) (31.2%,  $n=64$ ), *Snatch* (UK) (28.8%,  $n=59$ ), *Godzilla* (Japan) (27.8%,  $n=57$ ), *Chocolat* (France) (26.3%,  $n=54$ ), *Life is Beautiful* (Italy) (23%,  $n=47$ ), *Hot Fuzz* (UK/France) (22.4%,  $n=46$ ), and *Amelie* (France) (21%,  $n=43$ ).

Looking at the language element in foreign films, only 17.1% reported watching films on TV that have subtitles once or more than once a week ( $M=3.03$  on the scale 0 -8). However, a substantial number of subjects (58.5%) reported they disagreed that they hated to read subtitles in foreign films ( $M=3.20$  on the scale 1 to 7) and 52.2% reported they agreed that they enjoyed hearing the original foreign speakers in foreign films ( $M=4.64$ ).

#### 4.2. *Research Question 1*

The first research question asked how cosmopolitanism, access to foreign films, and ethnic diversity related to motives. Pearson product-moment correlations were conducted to examine the relationship between the eight dimensions of cosmopolitanism, five main access types, two estimates of ethnic diversity level and seven motives of foreign film viewing, from which a correlation matrix was generated (see Table 4).

Regarding the relationship between cosmopolitanism and motives, there were significant positive correlations between media diversity, interest diversity, cosmopolitan identification, appreciation of cultures, tolerance of cultures, cultural knowledge and the motive of relaxation, indicating the more cultural diverse the media that people were exposed to, the more they viewed themselves as cosmopolitans, the more appreciated and tolerant with different cultures, and the more cultural knowledge they have, the more motivated they were to watch foreign films for relaxation.

Similarly, there were significant positive correlations between media diversity, interest diversity, cosmopolitan identification, appreciation of cultures, tolerance of cultures, and the motives of learning, social interaction and entertainment. Moreover, social interaction was also significantly related to knowledge of current events and international affairs, meaning those who knew more about the current events in the world were more motivated to use foreign films for social interaction. And for the entertainment motive, besides the five dimensions, people who had more culturally

diverse interpersonal communication network were more motivated to watch foreign movies for fun.

Interestingly, there are also significant positive correlations between interest diversity, cosmopolitan identification, appreciation of cultures, tolerance of cultures and values reinforcement, meaning the more diverse one's interests were, the more they identified themselves as citizens of the world, or the more appreciated and tolerant with other cultures, the more likely they were motivated to watch foreign films to seek identifications with their own values or consider alternative cultural values. However, for the motive of companionship, only media diversity was positively related to it at a significant level, suggesting the more cultural diverse the media content one was exposed to, she or he was more motivated to use foreign film for companionship. No significant correlation was found between cosmopolitanism and the motive of pass time.

With regard to the relationship between access and motives, there were significant positive correlations between Cable TV channels, Netflix, theatres and the relaxation motive. And significant positive correlations were found between theatre access to foreign films and the motive of learning, online channels and the companionship motive, Cable TV channels and passing time respectively. Additionally, online channels and theaters were both significantly correlated with social interaction. And the motive of entertainment was positively correlated to Cable TV channels, Online channels, theatres and DVD rental stores at a significant level. On the contrary, no significant correlation was found between ethnic diversity of

immediate neighborhood or high school, and motives.

To have a better picture about the complicated relationships between the antecedent variables and motives, two canonical correlations were utilized to identify patterns of linkage between the eight dimensions of cosmopolitanism and the seven motives, as well as between five access types to foreign films and the seven motives. A significant canonical correlation function was generated from the analysis referring to the association between cosmopolitanism dimensions and motives, with an  $R_c = .666$ , meaning that 44.36% of the variance between the two variates was shared (Wilks'  $\Lambda = .414$ ,  $p < .001$ ,  $N = 205$ , see Table 5).

Of the eight variables in set 1, five had significant loadings that were higher than .40 in CV1-1 (media diversity, interest diversity, cosmopolitan identification, appreciation of cultures, and tolerance of cultures). CV1-1 accounted for 31.4% of the variance in set 1. The other variate CV2-1 had four variables with significant loadings among the seven variables in set 2 (relaxation, learning, social interaction and entertainment). CV2-1 accounted for 27.4% of the variance in set 2.

All the significant loadings for both canonical variates were positive, suggesting cosmopolitanism is positively associated with the motives of relaxation, learning, social interaction and entertaining.

The second canonical correlation dealt with the association between types of access to foreign films and motives. One significant pattern of relationship between the sets emerged with  $R_c = .469$ , which means that 22% of the variance between the two variates was shared (Wilks'  $\Lambda = .649$ ,  $p < .001$ ,  $N = 205$ , see Table 6).



Out of the five variables in set 1, three variables had significant loadings that were higher than .40 (other online channels, theatres, DVD rental store). CV1-1 here accounted for 24.2% of the variance in set 1. In set 2, four variables had significant loadings (relaxation, learning, social interaction and entertainment). CV2-1 accounted for 20.6% of the variance in set 2.

All the loadings for both variates were positive, meaning that several types of access to foreign films were positively related to the motives of relaxation, learning, social interaction and entertainment.

In sum, with regard to RQ1, for the three individual differences factors, cosmopolitanism and access were found positively correlated with motives in general, while no significant correlation was found between environmental ethnic diversity and motives.

Table 4. Correlations between Cosmopolitanism, Access, Ethnic Diversity and Motives

	Relaxati -on	Learning	Compan -ionship	Past Time	Social interaction	Values reinforce	Entertain
Media Diverse	.345***	.235***	.242***	.006	.327***	.106	.227***
Interest Diverse	.364***	.411***	.017	-.118	.305***	.186**	.417***
Cosmo Identif	.279***	.330***	.040	-.117 <sup>#</sup>	.150*	.223***	.302***
Appre. Cultures	.312***	.380***	-.009	-.087	.246***	.236***	.390***
Toleran. Cultures	.178*	.247***	.031	.032	.123 <sup>#</sup>	.173*	.286***
Event know.	.072	.042	.132 <sup>#</sup>	-.007	.140*	.079	.132 <sup>#</sup>
Culture know.	.196**	.033	-.019	-.014	.058	.013	.100
Network Diverse	.060	.085	-.052	.042	.068	-.127 <sup>#</sup>	.144*
Cable TV	.192**	.059	.118 <sup>#</sup>	.162*	.056	-.026	.163*
Netflix	.159*	.053	.039	-.038	.094	.015	.084
Online channel	.104	.117 <sup>#</sup>	.144*	.026	.204**	.097	.300***
Theatre	.201**	.178*	.091	.015	.167*	.106	.214**
DVD rental	.041	.100	-.204**	-.100	.086	-.117 <sup>#</sup>	.179**
Neighbor -hood Ethnic.	.093	.134 <sup>#</sup>	.019	.091	.120 <sup>#</sup>	.044	-.012
High school Ethnic.	.117 <sup>#</sup>	-.057	.076	.128 <sup>#</sup>	.069	.039	.050

Note: # - p<.10; \* - p<.05; \*\* p<.01; \*\*\*p<.001



#### 4.3. *Research Question 2*

The second research question asked about the relationship between motives of watching foreign films and actual viewing of foreign films. There were significant positive correlations between foreign film exposure and relaxation ( $r=.380$ ,  $p<.001$ ), learning ( $r=.183$ ,  $p<.01$ ), companionship ( $r=.124$ ,  $p<.05$ ), past time ( $r=.135$ ,  $p<.05$ ), social interaction ( $r=.213$ ,  $p<.001$ ), values reinforcement ( $r=.157$ ,  $p <.05$ ), as well as entertain ( $r=.530$ ,  $p <.001$ ), meaning the more people were motivated to watch foreign films for relaxation, learning other cultures, companionship, time killing, social interaction, values reinforcement or entertainment, the more foreign films they would watch.

Following these correlations, a stepwise multiple regression was utilized to predict the viewing of foreign films from motives. Regarding the stepwise regression, two out of the seven motives significantly and uniquely predicted the actual viewing of foreign films: a) entertainment; and b) relaxation. The entertainment motive ( $\beta=.449$ ,  $p<.001$ ) explained 28.1% the variance, while the relaxation motive ( $\beta=.192$ ,  $p<.01$ ) accounted for an additional 3% of the variance. In other words, entertain and relaxation were two significant positive predictors of foreign film exposure, indicating those who were more motivated to watch foreign films for entertaining and relaxation, watched significantly more foreign films. Compared to the relaxation motive, the entertainment motive had a stronger contribution to the variance of foreign film exposure. The results of the regression analysis are presented in Table 7.

Table 7.  
Stepwise Multiple Regression Predicting Viewing of Foreign Films from Motives

Step/Block #	Variable	R	Final $\beta$	R <sup>2</sup> Change	F Change
1	Entertain	.53**	.449**	.281	78.789**
2	Relaxation	.38*	.192*	.030	8.853*

Note: Excluded variables are Learning, Companionship, Past time, Social interaction, Values reinforcement.

R<sup>2</sup>=.311, Adjusted R<sup>2</sup>= .304, F (2,201)=45.352, p<.001.

\*\* - p<.001; \* p<.01.

#### 4.4. *Research Question 3*

To examine the relationship between foreign film exposure and ethnocentrism, a Pearson product moment correlation was utilized. To overcome a substantial positive skew in the amount of foreign film exposure, the measure was taken as a natural logarithmic transform of the total foreign film exposure for all subsequent analyses.

A significant negative correlation between foreign film exposure (ln) and ethnocentrism was found ( $r=-.177$ ,  $p<.05$ ). In other words, the more foreign films the American students watched, the less ethnocentric they were. A scatterplot found no nonlinearity.

#### 4.5. *Hypothesis 1*

The first hypothesis posited that there was a negative relationship between ethnocentrism and cosmopolitanism. Eight separate bivariate correlations were conducted to examine the relationships between ethnocentrism and the eight dimensions of cosmopolitanism.

There were significant negative correlations between ethnocentrism and diversity of interests ( $r = -.381$ ,  $p < .001$ ), cosmopolitan identification ( $r = -.301$ ,  $p < .001$ ), appreciation of different cultures ( $r = -.316$ ,  $p < .001$ ), tolerance of different cultures ( $r = -.432$ ,  $p < .001$ ), as well as diversity of interpersonal communication network ( $r = -.214$ ,  $p < .001$ ), meaning the more diverse interests people have, the more identified with themselves as citizens of the world, or the more they appreciated and tolerant different cultures, and the more people from different cultures they interact with, the less ethnocentric they are. In contrast, the other three dimensions of cosmopolitanism were not significantly correlated to ethnocentrism. Therefore, the first hypothesis was partially supported.

#### 4.6. *Hypothesis 2*

The second hypothesis posited that ethnic diversity level would be negatively related to ethnocentrism. The hypothesis was rejected. No significant correlation was found between ethnocentrism and estimated percentage of people living in neighborhoods and percentage of people who attended the high schools from other countries. In considering the significant negative correlation between diversity of interpersonal communication network and ethnocentrism, this finding was understandable. Ethnic diversity at the physical integration level cannot guarantee that American people will interact with those from different cultural backgrounds, which in turn has little effect on people's attitudes towards other cultures.

## CHAPTER V DISCUSSION

### 5.1. *Summary of Results*

Overall, the results in this study help explain the relationship between social and psychological factors, the motives for using foreign film, foreign film exposure and ethnocentrism.

Seven motives including relaxation, learning, companionship, passing time, social interaction, values reinforcement and entertainment were identified as reasons for American audiences watching foreign films. Significant correlations between these seven motives and foreign film exposure were found. Specifically, relaxation and entertainment predicted the amount of foreign films exposure uniquely and significantly.

Among the three social and psychological factors, most cosmopolitanism dimensions and modes of access to foreign films were found to be positively associated with motives while no relationship was found between estimates of ethnic diversity and motives. Two patterns of association between cosmopolitanism and motives, as well as between access and motives were found. In both patterns, the same four motives (relaxation, learning, social interaction and entertainment) were shown

to be significant positively related to five dimensions of cosmopolitanism (media diversity, interest diversity, cosmopolitan identification, appreciation of cultures, tolerance of cultures) and three access types (other online channels, theatres, DVD rental stores) respectively.

Regarding the relationship between cosmopolitanism and ethnocentrism, five significant negative correlations were found between diversity of interest, cosmopolitan identification, appreciation of different cultures, tolerance of different cultures, diversity of interpersonal communication network and ethnocentrism. In contrast, no negative correlations were found between ethnic diversity and ethnocentrism. Finally, a significant negative relationship was found between foreign film exposure and ethnocentrism. In the following section, the implications of these findings will be discussed in detail.

## *5.2. Cosmopolitanism, Access, Ethnic Diversity and Motives*

U & G emphasizes individual differences in the examination of media use and effects. Researchers have investigated various social and psychological factors that influence people's communication behaviors and ultimately, communication outcomes. Therefore, a goal of this study was to examine how individual factors affect American audiences' foreign film use so as to influence their attitudes towards other cultures. In this study, three individual factors were included to examine how they related to motives of watching foreign film, which was addressed in RQ1.

*5.2.1. Cosmopolitanism and motives.* Thinking and acting according to more universal values, cosmopolites tend to be more interested in things from other cultures



and more tolerant of and willing to identify with other cultural values (Jeffres et al., 2002). Thus cosmopolites are more likely to be motivated to watch foreign films to fulfill the needs of learning and entertaining. The results of this study corroborated this argument.

Correlation analyses were used to examine preliminary relationships between the eight dimensions of cosmopolitanism and seven motives, several significant findings emerged. Canonical correlations were examined to determine patterns of relationships. I will discuss the correlation findings first, and then cover the canonical analysis results.

Cultural diversity of media content correlated positively with relaxation, learning, companionship, social interaction, and entertainment. People who viewed more media programs from other cultures or countries were more likely to watch foreign films because it was a way to relax, to learn knowledge of other cultures, to feel less lonely, to meet with family or friends, and to seek entertainment.

This finding suggests that people who seek information and entertainment from various media relevant to other cultures also take foreign movies as an important method to know other cultures and as an entertaining source. What's more, the correlation with social interaction indicates that people explore various media as well as foreign movies for information about other cultures so that they can use it in socializing, implying that those who are exposed to culturally diverse media content have a social network with diverse cultural background, or great interests in other cultures. More interestingly, people who are exposed to more diverse media content

are more motivated to watch foreign films as companionship, because there is no one to talk and they feel lonely. It may be appropriate here to argue that these people freely identify with other cultures or feel so distant to American culture that they can only turn to foreign media for companionship.

Diversity of interests was positively related to relaxation, learning, social interaction, values reinforcement and entertainment. People who were more interested in other cultures, events from other country and new things were more motivated to watch foreign films for relaxation, learning other cultures, interacting with family and friends, reinforcing pre-existed values or considering alternative cultures, and for entertainment. Obviously, strongly motivated by interests in other cultures, people seek cultural information, alternative values, and entertainment from foreign movies. And greater interests in different cultural knowledge make people feel relaxed when they see foreign films. Similarly, as above mentioned, the correlation between diversity of interests and social interactions suggests one's friends or family share similar interests in diverse cultures so they watch foreign films for common topics they can talk about.

The third dimension of cosmopolitanism, cosmopolitan identification, positively correlated with relaxation, learning, social interaction, values reinforcement, and entertainment. Therefore, those who more identified themselves as citizens of the world or belonging to many cultures, were more likely to watch foreign films to relax, learn other cultural knowledge, socialize with friends, emphasize their values or consider alternative ones, and gain entertainment. It is understandable that people who

think of themselves as world citizens would watch foreign films to know other cultures and reflect their own cultural values. And they are inclined to think foreign films are thrilling or exciting, as well as feel refreshed when they watch them for relaxation.

Appreciation of cultures was also positively related to relaxation, learning, social interaction, values reinforcement and entertainment. The more interested or open people were about different cultures, the more likely they would use foreign films for relaxation, cultural learning, interaction, values reconsideration and for fun. Again, this finding indicates that greater interests in other cultures may lead to stronger motivations to watch foreign films for cultural knowledge, and entertainment. Whereas, the correlation with values reconsideration suggests that those who are more open to other cultures would be more likely to consider alternative values when watching foreign films instead of sticking to their own values.

Similarly, tolerance of cultures positively correlated with relaxation, learning, values reinforcement, and entertainment, indicating the less people were biased to other cultures, the more likely they watched foreign films to fulfill these four needs: relaxation, learning, values reinforcement and entertainment. However, compared to appreciation of cultures, this dimension didn't correlate with social interaction, suggesting people may have no prejudice towards other cultures, but unless they feel interested in learning or experiencing different cultures, they would not be motivated to use foreign films for social interaction.

Another dimension, knowledge of current events, positively correlated only

with social interaction. Those who were more familiar with the important domestic and international affairs were more likely to use foreign films to socialize with family or friends. In contrast, knowledge of different cultures positively correlated with relaxation. The more knowledge people possess of different cultures, the more likely they are to watch foreign movies in order to have a pleasant rest. This may suggest that those people know so much about other cultures that they have fewer difficulties in understanding foreign movies, so they could take it as a means of relaxation.

The last dimension of cosmopolitanism, diversity of network, was positively related to entertainment. Therefore, those who interacted with more diverse ethnic minorities tend to use foreign movie as a way for entertaining. From the perspective of intergroup contact, interactions with cultural group members may lead to reduction of prejudice and the dissonance created from the encounters encourages people to change beliefs to cultural outgroups (Allport, 1954). In this sense, it is probably the experiences or the knowledge they learned in intercultural communication that encourage them to watch foreign films because they would think it is enjoyable or exciting.

In general, except for media diversity, none of the eight dimensions were significantly correlated with companionship and pass time, suggesting that cosmopolites were greatly oriented to the instrumental and ritualized use of foreign movies (Rubin, 1984). Meanwhile, cosmopolites seldom watch foreign films to consume time but they use it for relaxation.

The canonical correlation results showed that those who watched more

cultural diverse media programs, had more diverse interests, viewed themselves more as cosmopolites, and who were more interested in experiencing different cultures as well as more tolerant with other cultures, watched foreign films because it's a good way to release pressure, learn other cultural knowledge and improve foreign languages, meet family and friends and seek entertainment.

These findings supported the notion that foreign movie viewing was both oriented to instrumental and ritualized use. In other words, the motives of information seeking, social interaction, and entertainment are salient reasons for cosmopolites for instrumental use of foreign films while relaxation was a reason for ritualized use.

Overall, cosmopolitanism and motives were generally correlated. This implies that people who act and think according to more universal values are more likely to watch foreign films, because a foreign movie is an important way by which they can know other cultures as well as gain entertainment and relaxation.

5.2.2. *Access and motives.* As Rubin (2002) argued, communication channel availability mediates individuals' selection of a certain medium. The emergence of new technology has increased the accessibility to media content from other cultures and countries, including foreign films. Typically, the more access to foreign films individuals have, the more likely they choose to watch foreign films. This study examined how access related to people's motives to view foreign movies.

The preliminary correlations between seven access types and five motives showed Cable TV channel was positively related to relaxation, past time, and entertainment. Therefore, those who use Cable TV as an access to foreign movies

were more likely to watch foreign films for relaxing, time killing and entertainment. It is understandable since the nature of the television medium decides that it can serve the functions of companionship and entertainment easily (Rubin, 1979).

Netflix positively correlated only with relaxation, meaning people who used Netflix to gain access watched foreign films to fulfill the need of relaxation. Although more and more people have begun to use Netflix online streaming service since its availability in 2007, most Netflix exposure is via mailed DVDs with 100, 000 DVDs for rental (Dickson, 2008). Therefore, Netflix functions like a DVD rental store in reality, and only when people need some relaxation, they would turn to Netflix and rent some foreign movies. In spite of its availability as a streaming service which may function like television and people can use it more passively, at present most people still stick to its rental service by mail.

“Other online channels” positively correlated with companionship, social interaction, and entertainment. In considering that the users of the Internet were young people, and interpersonal utility was a salient motive for them to use the Internet (Papacharissi & Rubin, 2000), it is conceivable that they use online channels to get access to foreign films because they want to socialize with friends and have something to talk about when they meet friends.

Viewing foreign films in the theatre positively correlated with relaxation, learning, social interaction and entertainment. People went out to see foreign movies because they viewed it as a means to relax, learn how people from other cultures think and act, socialize with family and friends and to seek entertainment. Compared to

other types of access, movie attendance in the theatre required more time and money, therefore individuals were more active and intentional when going to theatres to see foreign movies rather than just killing time. That is to say, those who go to the theater to see foreign movies were strongly motivated either to seek other cultural information, socialize with other friends or to find entertainment and relaxation.

In light of the easy accessibility of Cable TV and online channels, these two types of access were more available for the audiences' uses of foreign films. Thus, people going to the theater to see foreign films were also motivated for more active uses, such as learning and social interaction, whereas people using Cable TV and online channels watch foreign movies to pass the time, in addition to entertainment and social interaction.

Access to DVD rental stores positively correlated with entertainment, but negatively correlated with companionship. It means that those who rent foreign movies are motivated to watch them when they seek entertainment rather than when they feel lonely.

The canonical correlation between access and motives further supported the findings, which indicated that online channels, theaters, and DVD rental stores positively correlated with relaxation, learning, social interaction and entertainment. Again, both instrumental and ritualized uses of foreign film were found. People use "other online channels", theatres, DVD rental stores as access to foreign films because they want to release tension, gain information, and meet friends, as well as to be entertained.

These findings supported the notion that people do use foreign films to learn other countries' cultures, including languages, ways of thinking and acting besides to seek entertainment and feel relaxed. Types of access to foreign films may influence individuals' motives and vice versa. For example, people use Cable TV to watch foreign films because they think it's relaxing, entertaining and easy to pass time, while if people want to watch foreign films for the same reasons they tend to turn to Cable TV. And if viewers want to learn cultural knowledge or have something fun with friends, they would be more likely to go to theatres. In comparison, the Internet with high interactivity can meet both diversionary and informational desires for foreign film viewers. Basically, different forms of media serve different functions for foreign film goers.

5.2.3. *Ethnic diversity and motives.* Although living in a region with diverse ethnicities increases contact interpersonal with people from other cultures, physical integration may not guarantee interpersonal direct contacts. This argument was supported by the results from the analysis of correlations between ethnic diversity and motives. No significant correlations were found between ethnic diversity and motives. Since mere estimates of percentage of people with different cultural backgrounds living in their neighborhood and who attended their high schools measured the physical integration level of ethnic minorities of different cultures, it is conceivable that American people may not actually interact with them, which then makes no impact on their motivations to watch foreign films. Nevertheless, recalling the significant correlation between diversity of interpersonal communication network and



the motive of entertainment aforementioned, actual intercultural interactions do seem to relate to people's motivations to watch foreign films, and they would be more likely to watch foreign films to seek entertainment.

### *5.3. Motives and Foreign Film Exposure*

Individuals are motivated to use media to fulfill different needs, which leads to different patterns of media exposure (Katz et al., 1974). Accordingly, different motives of foreign film use may result in differing levels of foreign film exposure. The second research question asked how motives related to foreign film exposure.

All the seven motives (relaxation, learning, companionship, past time, values reinforcement, and entertainment) positively correlated with foreign film exposure, meaning those who watched more foreign films were more motivated to fulfill the needs mentioned above. These findings verify the idea that strongly motivated viewers involve more communication activity and gained more satisfaction than motivated audiences (Lin, 1993). For the present study, viewers who were more motivated to fulfill the acculturation, values reinforcement and the other gratifications motives watched more foreign films, and again the acculturation and values reinforcement motives influence people's foreign movies viewing activity, besides the typical reasons that audiences use for in other media content.

However, out of the seven motives, only relaxation and entertainment significantly and uniquely contributed to the prediction of foreign film viewing. Therefore, people who needed more relaxation and sought more entertainment watched more foreign films. The findings suggest that if people were motivated to

learn information about other cultures, to socially interact with family or friends, or to consume time, they may turn to other sources besides foreign films.

#### *5.4. Foreign film exposure and Ethnocentrism*

As mentioned before, foreign films, as cultural products, convey different ideologies embedded in the visual and audio discourses. Those who are more exposed to a culture's media are more inclined to accept the cultural values (Moon & Nelson, 2008). One goal of this study was to examine the influence of foreign film exposure on peoples' attitudes to other cultures, to see whether more foreign film exposure would result in lower levels of ethnocentrism, or decreased prejudice towards other cultures. The relationship between foreign film exposure and ethnocentrism was addressed in RQ3. A significant negative correlation was found, meaning the more people watched foreign films, the less ethnocentric they were or vice versa.

Based on this finding, on one hand, I can argue that ethnocentrism as an obstacle to intercultural communication may be minimized through foreign film exposure. By watching foreign films, viewers may be less likely to judge other cultures based on their standards or see other people or lifestyles from a biased perspective, so that misunderstandings during intercultural interactions would be minimized or avoided. On the other hand, it is possible that those people who are less biased to other cultures watch more foreign films. As discussed above, people who are more open and tolerant with other cultures are more motivated to watch foreign films for both learning and entertainment reasons, therefore it is viable here to assert that it may be the pre-existed attitudes to other cultures that influence people's foreign films exposure.

## 5.5. *Cosmopolitanism, Ethnic Diversity, and Ethnocentrism*

5.5.1. *Cosmopolitanism and ethnocentrism.* Since cosmopolites are more interested in other cultures and tend to be less biased to other cultures, they would be less ethnocentric. This negative relationship between cosmopolitanism and ethnocentrism proposed in the first hypothesis was partially supported by the results of correlations between the eight dimensions of cosmopolitanism and ethnocentrism.

Significant negative correlations were found between diversity of interests, cosmopolitan identification, appreciation of different cultures, tolerance of different cultures, diversity of interpersonal network and ethnocentrism respectively. The other three dimensions (cultural diversity of media, knowledge of current event and different cultures) were not significantly correlated with ethnocentrism.

These findings indicate the more interested people were in feeling and experiencing other cultures, and the more diverse the ethnicity they interacted with, the less ethnocentric they were. The negative correlation between diversity of interpersonal network with ethnocentrism refutes the finding of Neuliep and McCroskey (1997) which reported positive relationship between these two variables, meaning international contact doesn't produce more prejudicial attitudes and further support the contact hypothesis.

On the other hand, the result that no significant correlation was found between knowledge and ethnocentrism, suggests that the more knowledge they have about the current national and international events as well as different cultures doesn't mean they are less prejudiced toward other cultures or people from other countries. Prior

research has explained that prejudice towards outgroups is due to lack of knowledge, and interpersonal interaction with outgroup members can result in a decrease in negative stereotypes (e.g., Ngampornchai, 2007). However, the present research suggests mere knowledge about other cultures has no effect on ethnocentrism, while interpersonal interactions with other cultural members do. It is probably because the knowledge measured in this study is quite objective, talking about the historical, geographical or religious information on different countries and cultures, which may not be helpful enough to reduce people's prejudice. In contrast, the knowledge they got from interactions is experiential and may be positive enough to counter their prejudice toward other cultures.

5.5.2. *Ethnic diversity and ethnocentrism.* Consistent with the prior findings on the lack of a relationship between ethnic diversity and motives, no significant correlation was found and the second hypothesis that predicted a negative relationship between ethnic diversity and ethnocentrism was not supported.

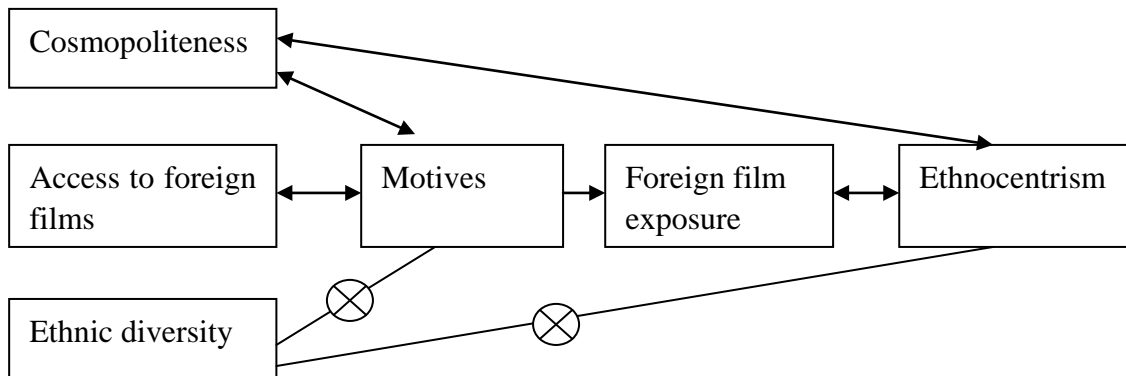
The same reason can be inferred from the previous arguments to explain this result by considering the negative correlation between diversity of interpersonal network and ethnocentrism. That is to say, the mere coexistence with people from different cultural backgrounds doesn't equal interaction with them. Therefore, it is reasoned that there is no way for those who live in a diverse neighborhood or attend high schools with diverse foreign nationals to know other cultures without substantial intercultural interactions.

According to the contact hypothesis (Allport, 1954), interpersonal contact with

people from different cultures would lead to a decrease in negative stereotypes. Since the mere physical integration with other cultural members doesn't mean personal direct contact, people who lived in more diverse neighborhoods were not necessarily less ethnocentric. However, the negative correlation between diversity of network and ethnocentrism provided evidence for the contact hypothesis, that is, interpersonal contact indeed decreased people's prejudice towards cultural outgroups.

In sum, based on the results, a general linkage between social and psychological factors, motives, foreign film exposure and ethnocentrism presented in the model could be tracked here. Individual differences in cosmopolitanism and foreign film accessibility affected people's motivations to watch foreign films, which in turn resulted in greater foreign film exposure and ultimately changed their attitudes toward other cultures (see Figure 2). Figure 2 shows the findings of the present study where significant positive correlations were found between cosmopolitanism, access to foreign films and motives, motives and foreign film exposure, and a significant negative correlation was detected between foreign film exposure and ethnocentrism. In contrast, no significant correlations were found between ethnic diversity and motives, nor between ethnic diversity and ethnocentrism.

Figure 2. Relationship between Individual Differences Factors, Motives, Exposure and Ethnocentrism



### 5.3. Limitations

There were several limitations associated with the present study. These limitations concerned the sample, the measurement of foreign film exposure and other scales, as well as response bias.

First, this study used a college sample, which constrained the generalizability of the results. Even though surveying college students was helpful in assessing their foreign film exposure, the uses of foreign movie identified in this study may not be representative of a broader population. For instance, the university where the survey was conducted enrolled a substantial number of international students, so it had a much more diverse environment than other social contexts. Therefore, compared to the average person, the college students were more motivated to watch foreign films to seek information about different cultures or to socialize with people from other cultures. In addition, some students were required to watch foreign films in their communication courses so the exposure to foreign film may be greater than other

samples. Furthermore, the cosmopolitanism dimensions used in this study are probably different for college students, since the eight dimensions were developed based on a general resident sample.

Second, given the unique and dominant position of the US in the market of visual-audio products, foreign films are relatively small in the US distribution channels. Compared to other countries, the impacts of foreign film exposure on people's cultural values may not be influential. Moreover, the US is a country with a diverse ethnicity, and the prevailing of diversity and multiculturalism ideology here may have resulted in differing attitudes to other cultures. Thus, the results in the present study cannot be generalized into other cultures or countries.

Third, this study used self-report methods to ask respondents to check or list those foreign films they watched in the past. However, there is no way to validate whether they actually watched those films. It is possible that they may watch some episodes or they just know them instead of watching through the whole movie. The ambiguity in the interpretation of "watching" may have affected the validity of the measurement of foreign film exposure.

Fourth, the reliability of some scales of cosmopolitanism used in this study may not be as high as desired. To be specific, the Cronbach's alpha for tolerance of cultures was .598, which was a bit low. In addition, the measurement of knowledge of current events and international affairs was constructed by the researcher, so the reliability was problematic. In future research, a more reliable instrument needs to be constructed to measure the knowledge of current events. What's more, the validity of

ethnocentrism constructed by Neuliep and McCroskey (1997) is questionable.

Although the authors claim that the scale was written to reflect a conceptualization of ethnocentrism that may be experienced by anyone, regardless of culture, ethnocentrism is not viewed as negatively in all other countries as it is in the US. For example, the French society may take it as a positive characteristic. Moreover, given that the two authors themselves are Americans, a negative tendency towards this concept may already have been implied in the scale.

Finally, the online survey method may have posed some problems.

Respondents seemed to get tired more easily with electronic surveys than with paper-and-pencil surveys. Although students may feel obligated to finish the survey for the necessary research credits or extra credit for the courses, some may resent participating in this research by hurrying through the whole questionnaire, instead of providing accurate information.

### *5.7. Future Research*

This study tried to look at the impact of foreign film exposure on people's attitudinal changes to other cultures based on the theoretical framework of uses and gratifications, exploring a new way relying on mass media channels to reduce prejudice to other cultural groups. Given the exploratory nature of this research, more studies are necessary to obtain more representative results in the future.

First, individual factors were important antecedents of motives to watch foreign films. This study examined only three factors (cosmopolitanism, access and ethnic diversity) that were taken as most important in contributing to media's effects on



people's attitudes to other cultures. Future research should investigate more individual differences factors, such as length of time living in other countries, and language competence.

Previous U & G research has associated different social and psychological factors, like personality, role of life position, lifestyle, and family-viewing environment, to the motives of media use (e.g., Perse & Rubin, 1990; Rubin & Rubin, 1982). For example, people who had less mobility or lived alone were more inclined to rely on media use, and the reason of loneliness oriented people to ritualized use of media (habit or companionship). The present study mainly found the relationship between individual differences and some uses of foreign film. In the future, the inclusion of new factors, like personality or psychological disposition, may be found to influence audiences' motivations to see foreign films, from which, more ritualized uses like pasting time may emerge. However, it bears mentioning here that relaxation and entertainment factors were strongly correlated in the present study, which refutes Rubin (1984), at least in the context of foreign film viewing. To verify this finding, additional work is needed to identify the dimensions of motives of watching foreign films.

Second, as discussed in the limitations section, the college sample was not representative of the whole population, so future research should replicate the study by sampling those from different age groups. Furthermore, granted the uniqueness of the film industry of America, it would be interesting to examine American films' impact in the attitudes of other countries' people, more specifically, whether more

exposure to American films resulted in more appreciation or tolerance of American cultures.

Previous studies have detected impacts of US television programs on other countries and tension between local and US cultures was noticed (e.g., Liebes & Katz, 1990; Ware & Dupagne, 1994). It would be interesting to explore whether similar effects will happen when foreign audiences are exposed to American movies. As Stuart Hall (1980) described, negotiation between text and readers occurred when viewers understand mass media, and spectators' personal cultural values influence how they interpret those cultural products. In this sense, when investigating American movie's effects on other cultures, cultural proximity should be taken into consideration. For example, people from China or other Asian countries may only be superficially influenced compared to people from Canada or European countries when watching American movies, because the cultural distance between America and Asian countries is larger.

Third, it is not clear to what extent foreign film exposure reduces the ethnocentrism level. Additional work is needed to examine whether the reduction of ethnocentrism was attributed to foreign film exposure. And we don't really know the time ordering, whether it is the foreign film exposure that affects ethnocentrism or the ethnocentrism level that influences foreign film exposure.

To solve this problem, two methods could be adopted. On one hand, to predict the ethnocentrism level from foreign film exposure, a multiple regression may need to be conducted by controlling for variables like exposure in other media channels to

cultural diverse programs, language competence, interpersonal interaction with other cultural group members, as well as personality dispositions, etc. The unique contribution of foreign film exposure to explain the variance of ethnocentrism could be detected in this way. Second, in order to determine time ordering, a field experiment could be used to examine changes in ethnocentrism level due to foreign film exposure by comparing participants' pre and post experimental levels of ethnocentrism. For example, students in a class can be shown foreign films throughout a period of term, and at the beginning and at the end of the semester, their attitudes to other cultures are measured respectively.

Fourth, this research focused on the people's general cultural attitudes. Future studies could investigate how exposure to a specific country's foreign films influences American audiences' attitudes towards this country or culture. For example, it is worthy to explore whether people who watched more Bollywood films, which always present gorgeous settings and song-and-dance melodramatic acting, would have more positive images about India and be more accepting of Indian culture. Moreover, we still don't know whether it's the multi-country or only one foreign country's film exposure that can reduce people's prejudice to other cultures. In this sense, it is necessary to measure how many foreign films the respondents watched based on different countries or areas and to explore the relationship between specific country's foreign film exposure and viewers' ethnocentrism.

When we investigate the effects of a specific country's movies, the role presented by other nations in the world cinema stage that differs from America needs

to be highlighted. Recalling what Crofts (2006) argued about the resistance of other nations' films to Hollywood, these countries are struggling to represent their own national cultural identity that is different from an American one. Accordingly, the unique cultural ideology presented in different countries' movies should be paid attentions to when considering their influence on American audiences. For instance, "Japanese films, like Japanese society in general, tend to be ideologically conservative, stressing such values as social conformity, the supremacy of the family system, patriarchy, and the wisdom of consensus" (Giannetti, 2007, p. 464). Thus, it would be interesting to examine whether American audiences will be more accepting or in favor of these imbedded values through exposure to Japanese films.

Fifth, the underlying mechanisms of the foreign film exposure's effects on audiences' attitudes to other cultures need to be explored further. On one hand, future research should look for interactions of motives and exposure on ethnocentrism. As Lin (1993) argued, motives may mediate consequences of media exposure, how motives mediate foreign film exposure's effects on ethnocentrism is unanswered yet in this study.

On the other hand, the present study took the active role of viewers in choosing to watch foreign films based on their different needs, and a negative relationship between foreign film exposure and ethnocentrism was found. However, the mechanism that happened during the encounter with different cultural discourses embedded in the films was unrevealed. That is to say, it is unknown yet how the tension between pre-existed views to a specific culture and the texts provided by the

films changed people's attitudes.

One relevant line of research is parasocial contact, which assumes that mass-mediated parasocial interaction is similar to interpersonal interaction so the socially beneficial functions of intergroup contact may result from parasocial contact (Schiappa, Gregg, & Hewes, 2005). Being analogous to Allport's (1954) contact hypothesis, parasocial contact would create dissonance that encourages individuals to adjust their beliefs. Schiappa et al. (2005) reported that parasocial contact facilitated positive parasocial responses and changes in beliefs about minority groups by using the stimuli of popular soap operas. Thus, future research can examine the mechanisms of parasocial interaction in watching foreign films, which may explain foreign films' effects on people's attitudes towards other cultures or cultural groups.

Sixth, a small portion of people needs to be noticed, i.e., those who view movies as fine art from an expert's eyes. These cinefiles have very high connoisseurship and they may watch a huge number of films, but they may not be affected by the cultural ideology conveyed by foreign films, since they may not engage with the stories in the films. Instead, they appreciate films as connoisseurs enjoy art. They may focus on technique, including photography, lighting, editing, and music. It is possible that they may watch lots of foreign films but they are very ethnocentric. In future research, the connoisseurship level of viewers may need to be examined to avoid its confounding effects on the results.

Last but not least, from a pragmatic perspective, the finding of a negative relationship between foreign film exposure and ethnocentrism suggests that people

may use foreign film to attenuate ethnocentrism. It becomes so important nowadays for the US, a leading immigrant country, to maintain equality among different cultural groups. Policy makers can consider importing or introducing more foreign films to increase people's awareness of different cultures. More importantly, for educators, they can educate students to appreciate and respect different cultures and values by using foreign films which is significant for intercultural communication trainings.

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## APPENDICES

APPENDIX A  
QUESTIONNAIRE

**The following questions ask about your media use:**

A1. How many hours of television did you watch yesterday?

A2. How many hours did you listen to the radio yesterday?

A3. How many days last week did you read the newspaper?

0 1 2 3 4 5 6 7 DAYS

A4. How many different magazines do you read regularly?

A5. In the past six months, how many fiction books have you read  
(not for school)?

A6. In the past six months, how many nonfiction books  
have you read (not for school)?

A7. In the past six months, how many school/academic books  
have you read?

A8. In the past month, about how many movies have you watched at home  
(on DVD, VHS, or other medium, or on TV, cable, pay-per-view etc.)?

A9. In the past six months, about how many foreign movies  
have you watched at home?

A10. Which of the following sources of foreign films  
do you regularly use? Please check all that apply.

\_\_\_\_\_ None

\_\_\_\_\_ Scola

\_\_\_\_\_ Other Cable TV channels

\_\_\_\_\_ Netflix

\_\_\_\_\_ Other online channels

\_\_\_\_\_ Theaters

\_\_\_\_\_ DVD Rental Stores

\_\_\_\_\_ Others-- (Please specify \_\_\_\_\_)

Standard Media  
Measurement

Original Items:  
Times of seeing foreign film  
Access to foreign films

A11. About how many movies do you own, on DVD, VHS, etc.?

A12. In the past six months, how many times  
have you gone out to see a movie at the theater?

A13. In the last week, about how many emails did you send?

A14. In the last week, about how many hours  
did you spend on the Internet?

A15. Do you or someone in your household subscribe to Netflix?  
\_\_\_\_\_YES \_\_\_\_\_NO

A16. Do you receive cable and/or satellite television in your home?  
\_\_\_\_\_YES \_\_\_\_\_NO

A17. Do you have the ability to record TV programs  
with a VCR and/or a DVD recorder?  
\_\_\_\_\_YES \_\_\_\_\_NO

A18. Do you have TiVo or DVR recording capability?  
\_\_\_\_\_YES \_\_\_\_\_NO

Standard Media  
Measurement  
and Original Item(A15).

**The following questions ask about your foreign film exposure.**

B1. Which of the following films have you seen?

Please check those films you've watched.

Crouching Tiger, Hidden Dragon (Taiwan) \_\_\_\_\_

Life Is Beautiful (Italy) \_\_\_\_\_

Hero (China) \_\_\_\_\_

Pan's Labyrinth (Mexico) \_\_\_\_\_

Amelie (France) \_\_\_\_\_

Jet Li's Fearless (China) \_\_\_\_\_

Il Postino (Italy) \_\_\_\_\_

Like Water for Chocolate (Mexico) \_\_\_\_\_

La Cage aux Folles (France) \_\_\_\_\_

(1)

Kung Fu Hustle (Hongkong) \_\_\_\_\_  
 The Motorcycle Diaries (Argentina) \_\_\_\_\_  
 Iron Monkey (Hong Kong) \_\_\_\_\_  
 Monsoon Wedding (India) \_\_\_\_\_  
 Y Tu Mama Tambien (Mexico) \_\_\_\_\_  
 Volver (Spain) \_\_\_\_\_  
 The Protector (Thiland) \_\_\_\_\_  
 Cinema Paradiso (Italy) \_\_\_\_\_  
 Das Boot (Germany) \_\_\_\_\_  
 The Lives of Others (Germany) \_\_\_\_\_  
 Brotherhood of the Wolf (France) \_\_\_\_\_  
 House of Flying Daggers (China) \_\_\_\_\_  
 La Vie en Rose (France) \_\_\_\_\_  
 Shall We Dance? (Japan) \_\_\_\_\_  
 Talk to Her (Spain) \_\_\_\_\_  
 My Life as a Dog (Sweden) \_\_\_\_\_  
 All About My Mother (Spain) \_\_\_\_\_  
 City of God (Brazil) \_\_\_\_\_  
 Eat Drink Man Woman (Taiwan) \_\_\_\_\_  
 Run Lola Run (Germany) \_\_\_\_\_  
 Women on the Verge of a Nervous Breakdown (Spain) \_\_\_\_\_  
 The Orphanage (Spain) \_\_\_\_\_  
 La Cage aux Folles 2 (France) \_\_\_\_\_  
 The Wedding Banquet (Taiwan) \_\_\_\_\_  
 Fanny and Alexander (Sweden) \_\_\_\_\_  
 The Closet (Le Placard) (France) \_\_\_\_\_  
 A Very Long Engagement (France) \_\_\_\_\_  
 Nowhere in Africa (Germany) \_\_\_\_\_  
 Tell No One (France) \_\_\_\_\_

(1) Top 50 Box Office  
 (minus one *Maria Full of  
 Grace*)

- Cyrano de Bergerac (France) \_\_\_\_\_
- Kolya (Czech) \_\_\_\_\_
- El Crimen del Padre Amaro (Mexico) \_\_\_\_\_
- Mongol (Russia) \_\_\_\_\_
- Indochine (France) \_\_\_\_\_
- Central Station (Brazil) \_\_\_\_\_
- Europa, Europa(Germany/France/Poland) \_\_\_\_\_ (1)
- Water (India/Canada) \_\_\_\_\_
- Downfall (Germany) \_\_\_\_\_
- The Counterfeiters (Austria) \_\_\_\_\_
- Belle Epoque (Spain) \_\_\_\_\_
- Akira (Japan) \_\_\_\_\_
- Amores Perros(Mexico) \_\_\_\_\_
- Andalusian Dog (France) \_\_\_\_\_
- Battleship Potemkin (Russia) \_\_\_\_\_
- Beauty and the Beast (France 1946) \_\_\_\_\_
- Bicycle Thieves (UK) \_\_\_\_\_
- Cabinet of Dr.Caligari (Germany) \_\_\_\_\_ (2)
- Chocolat (France) \_\_\_\_\_
- City of Men (Brazil) \_\_\_\_\_
- Cleo from 5 to 7(France) \_\_\_\_\_
- Chungking Express (China) \_\_\_\_\_
- Death at a Funeral (UK) \_\_\_\_\_
- Godzilla (Japan)\_\_\_\_\_
- Hot Fuzz (UK/France) \_\_\_\_\_
- Huckle (Hungary) \_\_\_\_\_
- Infernal Affairs (Hong Kong) \_\_\_\_\_
- Jules and Jim (France) \_\_\_\_\_
- Ivan the Terrible (Russia) \_\_\_\_\_

Karmen Gei (Senegal/France) \_\_\_\_\_  
 Knife in the Water (Poland) \_\_\_\_\_  
 L'Age D'or (France) \_\_\_\_\_  
 La Femme Nikita (France) \_\_\_\_\_  
 Legend of the Drunken Masters (Hong Kong) \_\_\_\_\_  
 Lock, Stock and Two Smoking Barrels (UK) \_\_\_\_\_  
 M (Germany) \_\_\_\_\_  
 Metropolis (Germany) \_\_\_\_\_  
 Night and Fog (France) \_\_\_\_\_  
 Nosferatu(Germany 1922) \_\_\_\_\_  
 Old Boy (South Korean) \_\_\_\_\_  
 Paris, J'taime (France) \_\_\_\_\_  
 Persepolis (France) \_\_\_\_\_  
 Rashomon (Japan) \_\_\_\_\_  
 Ringu (Japan) \_\_\_\_\_  
 Sarafina (France/South Africa) \_\_\_\_\_  
 Shaun of the Dead (UK) \_\_\_\_\_  
 Shoot the Piano Player (France) \_\_\_\_\_  
 Snatch (UK) \_\_\_\_\_  
 Strike (Soviet Union) \_\_\_\_\_  
 Taxi (France) \_\_\_\_\_  
 The 39 Steps (UK) \_\_\_\_\_  
 The 400 Blows (France) \_\_\_\_\_  
 The Eye/Gin Gwai (Hongkong) \_\_\_\_\_  
 The Discrete Charm of the Bourgeoisie (France) \_\_\_\_\_  
 The God Must Be Crazy (Botswana/South Africa) \_\_\_\_\_  
 The Man with the Movie Camera (Soviet Union) \_\_\_\_\_  
 The Seven Samurai (Japan) \_\_\_\_\_  
 The Seventh Seal (Sweden) \_\_\_\_\_

(2) Films received most  
"votes" in pilot survey

- The Tin Drum (Germany) \_\_\_\_\_
- The Triplets of Belleville (France) \_\_\_\_\_
- Triumph of the Will (Germany) \_\_\_\_\_
- Wild Strawberries (Sweden) \_\_\_\_\_
- Yojimbo (Japan) \_\_\_\_\_
- Au Revoir, Les Enfants (France) \_\_\_\_\_
- Cache (Hidden) (France) \_\_\_\_\_
- Farewell My Concubine (China) \_\_\_\_\_
- Good Bye, Lenin! (Germany) \_\_\_\_\_
- High Tension (France) \_\_\_\_\_
- Kagemusha (Japan) \_\_\_\_\_
- Ma Vie En Rose (France) \_\_\_\_\_
- Raise the Red Lantern (China) \_\_\_\_\_
- Ran (Japan) \_\_\_\_\_
- Red (France) \_\_\_\_\_
- Spring, Summer, Fall, Winter... and Spring (South Korea) \_\_\_\_\_
- The Host (South Korea) \_\_\_\_\_
- The Man on the Train (France) \_\_\_\_\_
- Wings of Desire (Germany) \_\_\_\_\_
- Tsotsi (UK/South Africa) \_\_\_\_\_

(2)

(3) Top Box office films from 51 to 150 with 5 or more votes in pilot survey

B2. Please list other foreign films you have seen.

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B3. What subjects of foreign films are you most interested in?

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B4. What are the reasons that motivate you to watch foreign films?

Original Items

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**Here are several reasons people give for watching foreign films. Please indicate how much each reason is like your own reasons for watching foreign films by circling the appropriate number.**

(1= not at all, 2 = not much, 3= somewhat, 4= a lot, 5= exactly )

*“I watch foreign films...”*

C1. To learn more about other countries' values.	1	2	3	4	5	} Acculturation Motive Scale from Reece & Palmgreen (2000)	
C2. So I can see how people from other countries interact socially.	1	2	3	4	5		
C3. To learn about another country's culture.	1	2	3	4	5		
C4. To learn how people from other countries think.	1	2	3	4	5		
C5. To help me adjust to a foreign society.	1	2	3	4	5		
C6. To improve my foreign languages.	1	2	3	4	5		
C7. So I can feel less lonely.	1	2	3	4	5		} Television Viewing Motives Scale from Rubin (1983)
C8. When there's no one else to talk or to be with.	1	2	3	4	5		
C9. So I won't have to be alone.	1	2	3	4	5		
C10. Because it relaxes me.	1	2	3	4	5		
C11. Because it allows me to unwind.	1	2	3	4	5		
C12. Because it's a pleasant rest.	1	2	3	4	5		
C13. Just because it's there.	1	2	3	4	5	}	
C14. Because I just like to watch.	1	2	3	4	5		
C15. Because it's a habit, just something I do.	1	2	3	4	5		
C16. When I have nothing better to do.	1	2	3	4	5		



C17. Because it passes the time away, particularly when I'm bored.	1	2	3	4	5	Television Viewing Motives Scale from Rubin (1983)
C18. Because it gives me something to do to occupy my time.	1	2	3	4	5	
C19. Because it entertains me.	1	2	3	4	5	
C20. Because it's enjoyable.	1	2	3	4	5	
C21. Because it amuses me.	1	2	3	4	5	
C22. Because it's something to do when friends come over.	1	2	3	4	5	
C23. So I can talk with other people about what's on.	1	2	3	4	5	
C24. So I can be with other members of my family or friends who are watching.	1	2	3	4	5	
C25. Because it helps me learn things about myself and others.	1	2	3	4	5	
C26. So I can learn how to do things which I haven't done before.	1	2	3	4	5	
C27. So I could learn about what could happen to me.	1	2	3	4	5	Value Reflection Motive Scale from Reece & Palmgreen (2000)
C28. Because I see my personal values reinforced.	1	2	3	4	5	
C29. So I can see alternative values to consider.	1	2	3	4	5	
C30. So I can see my culture's values reinforced.	1	2	3	4	5	Television Viewing Motive Scale from Rubin (1983)
C31. So I can see my personal values reinforced.	1	2	3	4	5	
C32. Because it's thrilling.	1	2	3	4	5	Television Viewing Motive Scale from Rubin (1983)
C33. Because it's exciting.	1	2	3	4	5	
C34. Because it peps me up.	1	2	3	4	5	
C35. So I can forget about school, work, or other things.	1	2	3	4	5	
C36. So I can get away from the rest of my family or others.	1	2	3	4	5	
C37. So I can get away from what I'm doing.	1	2	3	4	5	

**The following questions deal with the variety of media content you are exposed to.**

D1. How often do you visit websites that come from other countries, outside the United States?

- |   |   |
|---|---|
| <input type="checkbox"/> Several times a day  | <input type="checkbox"/> less often than that |
| <input type="checkbox"/> About once a day     | <input type="checkbox"/> almost never         |
| <input type="checkbox"/> Several times a week | <input type="checkbox"/> never                |
| <input type="checkbox"/> About once a week    | <input type="checkbox"/> no access            |
| <input type="checkbox"/> every couple weeks   |   |

D2. How often do you visit websites in other languages?

- |   |   |
|---|---|
| <input type="checkbox"/> Several times a day  | <input type="checkbox"/> less often than that |
| <input type="checkbox"/> About once a day     | <input type="checkbox"/> almost never         |
| <input type="checkbox"/> Several times a week | <input type="checkbox"/> never                |
| <input type="checkbox"/> About once a week    | <input type="checkbox"/> no access            |
| <input type="checkbox"/> every couple weeks   |   |

D3. How often do you watch films on TV that have subtitles?

- |   |   |
|---|---|
| <input type="checkbox"/> Several times a day  | <input type="checkbox"/> less often than that |
| <input type="checkbox"/> About once a day     | <input type="checkbox"/> almost never         |
| <input type="checkbox"/> Several times a week | <input type="checkbox"/> never                |
| <input type="checkbox"/> About once a week    | <input type="checkbox"/> no access            |
| <input type="checkbox"/> every couple weeks   |   |

D4. How often do you watch the Travel Channel on TV?

- |   |   |
|---|---|
| <input type="checkbox"/> Several times a day  | <input type="checkbox"/> less often than that |
| <input type="checkbox"/> About once a day     | <input type="checkbox"/> almost never         |
| <input type="checkbox"/> Several times a week | <input type="checkbox"/> never                |
| <input type="checkbox"/> About once a week    | <input type="checkbox"/> no access            |
| <input type="checkbox"/> every couple weeks   |   |

D5. How often do you watch BBC on TV?

- |   |   |
|---|---|
| <input type="checkbox"/> Several times a day  | <input type="checkbox"/> less often than that |
| <input type="checkbox"/> About once a day     | <input type="checkbox"/> almost never         |
| <input type="checkbox"/> Several times a week | <input type="checkbox"/> never                |
| <input type="checkbox"/> About once a week    | <input type="checkbox"/> no access            |
| <input type="checkbox"/> every couple weeks   |   |

D6. How often do you watch Scola news from around the world on TV?

- |   |   |
|---|---|
| <input type="checkbox"/> Several times a day  | <input type="checkbox"/> less often than that |
| <input type="checkbox"/> About once a day     | <input type="checkbox"/> almost never         |
| <input type="checkbox"/> Several times a week | <input type="checkbox"/> never                |

Cosmopolitaness Dimension:  
Cultural Diversity of Media  
Content from Jeffres et al.  
(2002)



E3. Learning of new ideas in the world of politics, philosophy, or government

NOT AT ALL EXTREMELY INTERESTED  
0 1 2 3 4 5 6 7 8 9 10

Cosmopolitaness  
Dimension: Diveristy  
of Interests from  
Jefferes et al. (2002)

E4. Learning of new things in the world of arts and culture.

NOT AT ALL EXTREMELY INTERESTED  
0 1 2 3 4 5 6 7 8 9 10

**Please indicate the extent to which you agree with the following statements on a 0-10 scale, with “0” indicating “strongly disagree” and “10” indicating “strongly agree”. Circle one number for each item.**

F1. I think of myself as a citizen of the world.

STRONGLY DISAGREE STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

Cosmopolitaness  
Dimension:

F2. Some people see themselves only as Americans and nothing else but I think of myself as belonging to many cultures.

STRONGLY DISAGREE STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

Cosmopolitan  
Identification from  
Jeffres et al. (2002)

F3. I'm more aware of what's going on around the world than most of my friends.

STRONGLY DISAGREE STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

Cosmopolitaness  
Dimension:

F4. I enjoy traveling to different countries.

STRONGLY DISAGREE STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

Appreciation of  
Different Cultures  
from Jeffres et al.  
(2002)

F5. I enjoy learning about different cultures.

STRONGLY DISAGREE STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

F6. No particular culture in this world is superior to others.

STRONGLY DISAGREE STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

Cosmopolitaness  
Dimension: Tolerance  
of Different Cultures  
from Jeffres et al.  
(2002)

F7. I tend to value similarities over differences when I meet someone.

STRONGLY DISAGREE STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

F8. At one level of thinking, everyone in the world is very much alike.

STRONGLY DISAGREE                      STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

F9. There is a potential for good and evil in all of us.

STRONGLY DISAGREE                      STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

F10. I enjoy food from other countries.

STRONGLY DISAGREE                      STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

F11. I hope I can live in a foreign country.

STRONGLY DISAGREE                      STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

F12. I enjoy attending festivals that celebrate the other cultures.

STRONGLY DISAGREE                      STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

F13. I hate having to read subtitles in foreign films.

STRONGLY DISAGREE                      STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

F14. I enjoy hearing the original foreign speakers in foreign films.

STRONGLY DISAGREE                      STRONGLY AGREE  
0 1 2 3 4 5 6 7 8 9 10

∩  
Cosmopolitaness  
Dimension: Tolerance of  
Different Cultures from  
Jeffres et al. (2002)

)

)

)  
Original Items  
from Thesis  
Committee

)

**The following questions ask about your knowledge of different cultures and current events (CHECK ONE).**

G1. Which of the following religions believes in reincarnation?

(CHECK ONE)

Islam\_\_\_\_\_ Hinduism\_\_\_\_\_ Confucianism\_\_\_\_\_ Christianity\_\_\_\_\_

G2. Which of the following accurately describes the Advent season  
in Christianity? (CHECK ONE)

It occurs in the period just before Easter, to herald the crucifixion\_\_\_\_\_;

It follows Easter as a celebration of the resurrection of Jesus\_\_\_\_\_;

)  
Cosmopolitaness  
Dimension:  
Knowledge of  
Different Cultures from  
Jeffres et al. (2002)

)

It occurs in the weeks prior to Christmas as a period of penitence\_\_\_;

G3. In describing the religion Islam, which of the following is true?

(CHECK ONE)

All of the Bible is rejected\_\_\_;

Jesus is accepted as a prophet\_\_\_;

Mohamed is another word for God\_\_\_;

The holy site of Mecca is in Afghanistan\_\_\_;

Please indicate which of the following statements are true?

G4. The African-American Kwanzaa celebration migrated to the U.S. from Kenya, where it's an old tradition.  
T\_\_\_\_\_ F\_\_\_\_\_

G5. China was a strong unified country run by the Manchu Dynasty until it was invaded by Japan in World War II.  
T\_\_\_\_\_ F\_\_\_\_\_

G6. Brazil is the most populated Spanish-speaking country in Latin America. T\_\_\_\_\_ F\_\_\_\_\_

G7. The Persian Empire was centered in Iran.  
T\_\_\_\_\_ F\_\_\_\_\_

G8. The largest American Indian tribe, the Navajo, live in the Southwest. T\_\_\_\_\_ F\_\_\_\_\_

G9. What's the amount of the economic stimulus bill that the US senate approved?  
\$2.5 trillion\_\_\_; \$838 billion\_\_\_; \$3.5 trillion\_\_\_; \$800 billion\_\_\_;

G10. Which country does the USA import the most oil from at the time of the current economic crisis?  
Saudi Arabia\_\_\_; Mexico\_\_\_; Iraq\_\_\_; Canada\_\_\_\_\_.

G11. What's the main target of Israel's strike in Gaza strip?  
Al-Qaeda \_\_\_\_\_; Hamas \_\_\_\_\_; Palestine government \_\_\_; Fatah\_\_\_\_\_.

Cosmopolitaness  
Dimension:  
Knowledge of  
Different Cultures from  
Jeffres et al. (2002)

Cosmopolitaness  
Dimension:  
Knowledge of  
Current Events  
(Original Items)

G12. Who is the prime minister of Israel when the strike was launched?

Ariel Sharon\_\_\_; Ehud Olmert\_\_\_; Amir Peretz\_; Benjamin Netanyahu\_

**The follow questions ask about your diversity of interpersonal communication network. Please answer by checking the items you agree with.**

G13. Have you talked with someone from different backgrounds in the past couple weeks or so, at home, at work, at a store or public place, or at a social gathering?

- a. Someone from an Asian background such as Chinese, Japanese, Korean, Thailand, Indonesia, or the Philippines. \_\_\_\_\_
- b. Someone from the subcontinent of Asia, such as India or Pakistan. \_\_\_\_\_
- c. Someone who's Hispanic, such as Latin America or Puerto Rico. \_\_\_\_\_
- d. Someone who's Middle Eastern, such as Lebanese or Arab. \_\_\_\_\_
- e. Someone who's African-American or Black. \_\_\_\_\_
- f. Someone who's an Orthodox Christian. \_\_\_\_\_
- g. Someone who's a Catholic. \_\_\_\_\_
- h. Someone who's Protestant. \_\_\_\_\_
- i. Someone who's Jewish. \_\_\_\_\_
- j. Someone who's Moslem. \_\_\_\_\_

Cosmopolitaness  
Dimension: Diversity of  
Interpersonal  
Communication Network  
from Jeffres et al. (2002)

**Please indicate the extent to which you agree with the following statements on a 1-5 scale, with “1” indicating “strongly disagree” and “5” indicating “strongly agree”. You may choose any number you which. Circle on number for each time.**

H1. Most other cultures are backward compared to my culture.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H2. My culture should be the role model for other cultures

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H3. People from other cultures act strange when they come to my culture

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H4. Lifestyles in other cultures are just as valid as those in my culture.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H5. Other cultures should try to be more like my culture.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H6. I am not interested in the values and customs of other cultures.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H7. People in my culture could learn a lot from people in other cultures.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H8. Most people from other cultures just don't know what's good for them.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H9. I respect the values and customs of other cultures.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H10. Other cultures are smart to look up to our culture.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H11. Most people would be happier if they lived like people in my culture.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H12. I have many friends from different cultures.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H13. People in my culture have just about the best lifestyles of anywhere.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

Ethnocentrism Scale  
from Neuliep &  
McCroskey (1997)



H14. Lifestyles in other cultures are not as valid as those in my culture.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H15. I am very interested in the values and customs of other cultures.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H16. I apply my values when judging people who are different.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H17. I see people who are similar to me as virtuous.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H18. I do not cooperate with people who are different.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H19. Most people in my culture just don't know what is good for them.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H20. I do not trust people who are different.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H21. I dislike interacting with people from different cultures.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

H22. I have little respect for the values and customs of other cultures.

STONGLY DISAGREE 1 2 3 4 5 STRONGLY AGREE

Ethnocentrism Scale  
from Neuliep &  
McCroskey (1997)

**Now we have some questions about your background.**

I1. Are you male or female?

\_\_\_\_\_ Male

\_\_\_\_\_ Female

I2. What is your age? \_\_\_\_\_ YEARS

I3. How much formal education have you completed?

- Less than high school graduate
- High school graduate
- Some college
- College graduate
- Some graduate school
- Advanced college degree

I4. What is your marital status? (CHECK ONE)

- Married
- Separated/Divorced
- Widowed
- Never been married, in a relationship
- Never been married, not in a relationship

I5. Which of the following categories best describes your political philosophy? (CHECK ONE)

- Strong conservative
- Lean towards conservative
- Middle of the road
- Lean towards liberal
- Strong liberal

I6. How would you describe your racial/ethnic identity?

I7. Please estimate the percentage of people living in your immediate home neighborhood who are from other countries? \_\_\_\_\_

I8. Please estimate the percentage of people from other countries who attended your high school? \_\_\_\_\_

I9. Were you born in the U.S.?

- Yes       No

If No, in what country were you born? \_\_\_\_\_

I10. Were your parents born in the U.S.?

- Yes       No

If No, in what countries were they born? \_\_\_\_\_

I11. Were your grandparents born in the U. S.?

- Yes       No

If No, in what countries were they born? \_\_\_\_\_

Standard  
Demographics  
Measurement

Ethnic Diversity Scale  
adapted from Armstrong  
et al. (1992)

Original  
Items

I12. Is there anyone in your extended family married to someone from another country?

Yes  No

If Yes, which country is she /he from? \_\_\_\_\_

I13. Is there anyone in your extended family who is currently living in another country?

Yes  No

If Yes, which country is she /he living in? \_\_\_\_\_

I14. Which foreign languages can you speak? \_\_\_\_\_.

I15. Which foreign languages can you read? \_\_\_\_\_

I16. How many times have you traveled outside the United States in the past five years? \_\_\_\_\_

And where? \_\_\_\_\_.

I17. Have you lived in another country?

Yes  No

If Yes, how long have you lived there? \_\_\_\_\_.

I18. What is your Zip Code? \_\_\_\_\_.

I19. What is your religious affiliation? (CHECK ONE)

None

Protestant--(Please specify : \_\_\_\_\_)

Non-denominational Christian

Catholic

Muslim

Jewish

Buddhist

Taoist

Hindu

Other--(Please specify : \_\_\_\_\_)

I20. What is your annual household income?

Less than \$25,000

\$25,000-49,999

\$50,000-74,999

\$75,000-99,999

\$100,000-149,999

\$150,000 or more

Original  
Items

Standard  
Demographics  
Measurement

APPENDIX B  
DESCRIPTIVE STATISTICS OF ALL METRIC VARIABLES

	N	Mini	Max	M	SD
A1. How many hours of television did you watch yesterday?	201	0	10	2.64	1.983
A2. How many hours did you listen to the radio yesterday?	200	0	14	1.32	2.031
A3. How many days last week did you read the newspaper?	205	0	7	1.38	1.741
A4. How many different magazines do you read regularly?	202	0	50	1.96	4.023
A5. In the past six months, how many fiction books have you read (not for school)?	204	0	50	2.39	5.235
A6. In the past six months, how many nonfiction books have you read (not for school)?	204	0	60	1.50	4.736
A7. In the past six months, how many school/academic books have you read?	204	0	20	3.93	3.364
A8. In the past month, about how many movies have you watched at home (on DVD, VHS, or other medium, or on TV, cable, pay-per-view etc.)?	202	0	90	10.43	10.796
A9. In the past six months, about how many foreign movies have you watched at home?	203	0	50	2.12	5.032
Scola	205	0	0	.00	.000
Other cable TV channels	205	0	1	.18	.386
Netflix	205	0	1	.13	.339
Other online channels	205	0	1	.16	.364
Theatres	205	0	1	.19	.390
DVD rental stores	205	0	1	.26	.442
Other	205	0	1	.14	.344
None	205	0	1	.35	.477
A11. About how many movies do you own, on DVD, VHS, etc.?	204	0	1000	82.45	138.708
A12. In the past six months, how many times have you gone out to see a movie at the theater?	204	0	25	4.94	5.109
A13. In the last week, about how many emails did you send?	204	0	200	15.47	27.677
A14. In the last week, about how many hours did you spend on the Internet?	203	0	200	19.00	23.059
A15. Do you or someone in your household subscribe to Netflix?	205	0	1	.21	.408
A16. Do you receive cable and/or satellite television in your home?	205	0	1	.80	.397

A17. Do you have the ability to record TV programs with a VCR and/or a DVD recorder?	205	0	1	.55	.499
A18. Do you have TiVo or DVR recording capability?	205	0	1	.39	.489
B1.1 Crouching tiger	205	0	1	.45	.499
B1.2 Life is beautiful	205	0	1	.23	.421
B1.3 Hero	205	0	1	.18	.386
B1.4 Pan's Labyrinth	205	0	1	.31	.465
B1.5 Amelie	205	0	1	.21	.408
B1.6 JetLi	205	0	1	.20	.397
B1.7 Il Postino	205	0	1	.05	.216
B1.8 Likewater for chocolate	205	0	1	.08	.269
B1.9 La cage aux folles	205	0	1	.05	.226
B1.10 Kong Fu	205	0	1	.20	.397
B1.11 The motorcycle	205	0	1	.13	.339
B1.12 Iron monkey	205	0	1	.10	.304
B1.13 Monsoon wedding	205	0	1	.06	.235
B1.14 Y Tu mama tambien	205	0	1	.13	.339
B1.15 Volver	205	0	1	.05	.226
B1.16 The protector	205	0	1	.09	.291
B1.17 Cinema paradise	205	0	1	.07	.253
B1.18 Das Boot	205	0	1	.08	.276
B1.19 The lives of others	205	0	1	.06	.235
B1.20 Brotherhood of the wolf	205	0	1	.06	.235
B1.21 House of flying daggers	205	0	1	.18	.386
B1. 22 La vie en rose	205	0	1	.05	.226
B1.23 Shall we dance	205	0	1	.11	.310
B1.24 Talk to her	205	0	1	.05	.226
B1.25 My life as a dog	205	0	1	.01	.120
B1.26 All about my mother	205	0	1	.02	.139
B1.27 City of god	205	0	1	.12	.322
B1.28 Eat drink man woman	205	0	1	.02	.155
B1.29 Run lola run	205	0	1	.36	.481
B1.30 Women on the verge	205	0	1	.02	.139
B1.31 The orphanage	205	0	1	.09	.284
B1.32 La cage aux folles 2	204	0	1	.00	.070
B1.33 The wedding banquet	205	0	1	.01	.099

B1.34 Fanny and Alexander	205	0	1	.03	.169
B1.35 The closet	205	0	1	.01	.099
B1.36 A very long engagement	204	0	1	.03	.182
B1.37 Nowhere in Africa	205	0	1	.01	.099
B1.38 Tell no one	205	0	1	.00	.070
B1.39 Cyrano de bergerac	205	0	1	.05	.216
B1.40 Kolya	205	0	1	.00	.070
B1.41 El crimen del padre amaro	205	0	1	.01	.099
B1.42 Mongol	205	0	1	.02	.139
B1.43 Indochine	205	0	1	.00	.070
B1.44 Central station	205	0	0	.00	.000
B1.45 Europa, Europa	205	0	1	.03	.169
B1.46 Water	205	0	1	.01	.120
B1.47 Downfall	205	0	1	.03	.169
B1.48 The counterfeiters	205	0	1	.04	.194
B1.49 Bell époque	205	0	1	.01	.099
B1.50 Akira	205	0	1	.09	.284
B1.51 Amores Perros	205	0	1	.03	.169
B1.52 Andalusian Dog	205	0	1	.04	.194
B1.53 Battleship potemkin	205	0	1	.05	.226
B1.54 Beauty and the beast	205	0	1	.11	.310
B1.55 Bicycle thieves	205	0	1	.08	.276
B1.56 cabinet of Dr. Caligari	205	0	1	.10	.297
B1.57Chocolat	205	0	1	.26	.442
B1.58 City of men	205	0	1	.07	.261
B1.59 Cleo from 5 to 7	205	0	1	.05	.216
B1.60 Chungking express	205	0	1	.01	.099
B1.61 Death at a funeral	205	0	1	.06	.244
B1.62 Jules and Jim	205	0	1	.03	.182
B1.63 Ivan the terrible	205	0	1	.05	.216
B1.64 Karmen gei	205	0	0	.00	.000
B1.65 Knife in the water	205	0	1	.01	.120
B1.66 L' age D'or	205	0	1	.03	.182
B1.67 La femme Nikita	205	0	1	.09	.284
B1.68 Legend of the drunken masters	205	0	1	.10	.304
B1.69 Lock, stock and two smoking barrels	205	0	1	.15	.359

B1.70 M	205	0	1	.03	.182
B1.71 Metropolis	205	0	1	.09	.284
B1.72 Night and Fog	205	0	1	.04	.194
B1.73 Nosferatu	205	0	1	.13	.334
B1.74 Old boy	205	0	1	.02	.155
B1.75 Paris, J'taime	205	0	1	.07	.253
B1.76 Persepolis	205	0	1	.09	.284
B1.77 Rashomon	205	0	1	.03	.182
B1.78 Ringu	205	0	1	.09	.291
B1.79 Sarafina	205	0	1	.03	.182
B1.80 Shaun of the dead	205	0	1	.36	.480
B1.81 Shoot the piano player	205	0	1	.05	.226
B1.82 Snatch	205	0	1	.29	.454
B1.83 Taxi	205	0	1	.12	.322
B1.84 The 39 steps	205	0	1	.04	.205
B1.85 The 400 blows	205	0	1	.05	.216
B1.86 The eye/gin gwai	205	0	1	.02	.155
B1.87 The discrete charm	205	0	1	.03	.169
B1.88 The gods must be crazy	205	0	1	.16	.368
B1.89 The man with the movie camera	205	0	1	.05	.216
B1.90 The seven samurai	205	0	1	.11	.316
B1.91 The seventh seal	205	0	1	.05	.216
B1.92 The tin drum	205	0	1	.05	.226
B1.93 The tripletof belleville	205	0	1	.02	.155
B1.94 Triumph of the will	205	0	1	.05	.226
B1.95 Wild strawberries	205	0	1	.06	.244
B1.96 Yojimbo	205	0	1	.02	.155
B1.97 Au Revoir, Les Enfants	205	0	1	.01	.120
B1.98 Cache	205	0	1	.02	.139
B1.99 Farewell my concubine	205	0	1	.01	.120
B1.100 Goodbye, Lenin	205	0	1	.06	.244
B1.101 High tension	205	0	1	.05	.216
B1.102 Kagemusha	205	0	1	.01	.099
B1.103 Ma vie en rose	205	0	1	.02	.155
B1.104 Raise the red lantern	205	0	1	.02	.155
B1.105 Ran	205	0	1	.02	.155

B1.106 Red	205	0	1	.03	.169
B1.107 Spring summer, fall, winter	205	0	1	.02	.139
B1.108 The host	205	0	1	.03	.169
B1.109 The man on the train	205	0	1	.02	.139
B1.110 Wings of desire	205	0	1	.02	.139
B1.111 Tsotsi	205	0	1	.06	.235
B1.112 Godzilla	205	0	1	.28	.449
B1.113 Hot fuzz	205	0	1	.22	.418
B1.114 Huckle	205	0	1	.04	.205
B1.115 Infernal Affairs	205	0	1	.03	.182
B1.116 Strike	205	0	1	.03	.169
totalforeignfil	205	.00	70.00	8.7805	10.49489
filmsN listed	205	0	113	2.14	10.879
filmcombined	205	.00	1.62E2	1.0917E1	18.23184
newfilmcombine	204	.00	5.09	1.7308	1.14579
C1. To learn more about other countries' values.	205	1	5	3.07	1.316
C2. So I can see how people from other countries interact socially.	205	1	5	3.17	1.219
C3. To learn about another country's culture.	205	1	5	3.56	1.230
C4.To learn how people from other countries think.	205	1	5	3.19	1.263
C5. To help me adjust to a foreign society.	205	1	5	2.45	1.218
C6. To improve my foreign languages.	205	1	5	2.30	1.286
C7. Because it makes me feel less lonely.	205	1	5	1.48	.889
C8. When there's no one else to talk to or to be with.	205	1	5	1.50	.905
C9. So I won't have to be alone.	205	1	5	1.34	.735
C10. Because it relaxes me.	205	1	5	2.31	1.171
C11. Because it allows me to unwind.	205	1	5	2.40	1.182
C12. Because it's a pleasant rest.	205	1	5	2.34	1.200
C13. Just because it's there.	205	1	5	2.59	1.342
C14. Because I just like to watch.	205	1	5	3.24	1.271
C15. Because it's a habit, just something I do.	205	1	5	2.10	1.209
C16. When I have nothing better to do.	205	1	5	2.36	1.278
C17.Because it passes the time away, particularly when I'm bored.	205	1	5	2.39	1.300
C18. Because it gives me something to do to occupy my time.	205	1	5	2.43	1.299
C19.Because it entertains me.	205	1	5	3.56	1.269



C20.Because it's enjoyable.	205	1	5	3.57	1.233
C21.Because it amuses me.	205	1	5	3.28	1.283
C22.Because it's something to do when friends come over.	205	1	5	2.30	1.239
C23.So I can talk with other people about what's on.	205	1	5	2.42	1.321
C24. So I can be with other members of my family or friends who are watching.	205	1	5	2.16	1.196
C25. Because it helps me learn things about myself and others.	205	1	5	2.75	1.340
C26. So I can learn how to do things which I haven't done before.	205	1	5	2.60	1.211
C27. So I could learn about what could happen to me.	205	1	5	2.08	1.148
C28. Because I see my personal values reinforced.	205	1	5	2.11	1.124
C29. So I can see alternative values to consider.	205	1	5	2.78	1.279
C30. So I can see my culture's values reinforced.	205	1	5	2.35	1.206
C31. So I can see my personal values reinforced.	205	1	5	2.18	1.128
C32. Because it's thrilling.	205	1	5	2.97	1.252
C33. Because it's exciting.	205	1	5	3.11	1.257
C34. Because it peeps me up.	205	1	5	2.43	1.164
C35.So I can forget about school, work, or other things.	205	1	5	2.73	1.344
C36. So I can get away from the rest of my family or others.	205	1	5	2.08	1.267
C37. So I can get away from what I'm doing.	205	1	5	2.39	1.281
School/Course	205	0	1	.06	.235
Recom by others	205	0	1	.11	.310
Differ from/better than American movies	205	0	1	.11	.316
D1. How often do you visit websites that come from other countries, outside the United States?	205	0	8	3.36	2.080
D2. How often do you visit websites in other languages?	205	0	8	2.25	1.663
D3. How often do you watch films on TV that have subtitles?	205	0	8	3.03	1.610
D4. How often do you watch the Travel Channel?	205	0	8	3.37	1.938
D5. How often do you watch BBC?	205	0	7	2.52	1.739
D6. How often do you watch Scola news from around the world?	205	0	8	1.74	1.513
D7. How often do you read any magazines in a foreign language?	205	0	8	1.57	1.225
D8. How many books have you read in a foreign language in the past six months?	205	0	15	.29	1.217

D9. How often do you read international news in the newspaper?	205	0	8	3.13	2.075
D10. How often do you read news magazines?	205	0	8	3.41	1.697
D11. In the past six months, how many times have you gone out to see films in theaters that are from other countries or cultures?	205	0	15	.72	1.714
E1. Other cultures.	205	1	7	5.31	1.461
E2. News about current events in other countries.	205	1	7	4.74	1.546
E3. Learning of new ideas in the world of politics, philosophy, or government	205	1	7	4.77	1.766
E4. Learning of new things in the world of arts and culture.	205	1	7	5.26	1.549
F1. I think of myself as a citizen of the world.	205	1	7	4.65	1.761
F2. Some people see themselves only as Americans and nothing else but I think of myself as belonging to many cultures.	205	1	7	4.38	1.858
F3. I'm more aware of what's going on around the world than most of my friends.	205	1	7	4.38	1.666
F4. I enjoy traveling to different countries.	205	1	7	5.12	1.888
F5. I enjoy learning about different cultures.	205	1	7	5.53	1.595
F6. No particular culture in this world is superior to others.	205	1	7	5.40	1.819
F7. I tend to value similarities over differences when I meet someone.	205	1	7	4.76	1.596
F8. At one level of thinking, everyone in the world is very much alike.	205	1	7	4.83	1.661
F9. There is a potential for good and evil in all of us.	205	1	7	5.97	1.373
F10. I enjoy food from other countries.	205	1	7	5.68	1.597
F11. I hope I can live in a foreign country.	205	1	7	4.34	1.980
F12. I enjoy attending festivals that celebrate other cultures.	205	1	7	5.09	1.747
F13. I hate having to read subtitles in foreign films.	205	1	7	3.20	1.934
F14. I enjoy hearing the original foreign speakers in foreign films.	205	1	7	4.64	1.838
G1. Which of the following religions believes in reincarnation?	205	1	4	2.22	.733
G2. Which of the following accurately describes the Advent season in Christianity?	205	1	3	2.13	.882
G3. In describing the religion Islam, which of the following is true? (CHECK ONE)	205	1	4	2.41	.719

G4.The African-American Kwanzaa celebration migrated to the U.S. from Kenya, where it's an old tradition.	205	0	1	.65	.477
G5. China was a strong unified country run by the Manchu Dynasty until it was invaded by Japan in World War II.	205	0	1	.41	.494
G6. Brazil is the most populated Spanish-speaking country in Latin America.	205	0	1	.41	.494
G7. The Persian Empire was centered in Iran.	205	0	1	.61	.488
G8. The largest American Indian tribe, the Navajo, live in the Southwest.	205	0	1	.77	.421
G9. What's the amount of the economic stimulus bill that the US senate approved in February of 2009?	205	1	4	2.83	1.067
G10. Which country does the USA import the most oil from at the time of the current economic crisis?	205	1	4	1.87	1.091
G11. What's the main target of Israel's strike in Gaza strip?	205	1	4	2.17	.795
G12. Who is the prime minister of Israel when the strike was launched?	205	1	4	2.25	.871
Asian background	205	0	1	.61	.489
Subcontinent Asia	205	0	1	.38	.487
Hispanic	205	0	1	.65	.479
Middle Eastern	205	0	1	.53	.501
African American	205	0	1	.81	.393
Orthodox Christian	205	0	1	.37	.484
Catholic	205	0	1	.76	.428
Protestant	205	0	1	.37	.484
Jewish	205	0	1	.54	.500
Moslem	205	0	1	.36	.481
G1answer	205	.00	1.00	.7366	.44156
G2answer	205	.00	1.00	.4585	.49950
G3answer	205	.00	1.00	.4780	.50074
G4answer	205	.00	1.00	.3463	.47697
G5answer	205	.00	1.00	.5854	.49386
G6answer	205	.00	1.00	.5854	.49386
G9answer	205	.00	1.00	.3805	.48670
G10answer	205	.00	1.00	.0780	.26891
G11answer	205	.00	1.00	.4439	.49806
G12answer	205	.00	1.00	.4000	.49110

H1. Most other cultures are backward compared to my culture.	205	1	5	2.10	1.103
H2. My culture should be the role model for other cultures	205	1	5	2.16	1.165
H3. People from other cultures act strange when they come to my culture	205	1	5	2.49	1.136
H4. Lifestyles in other cultures are just as valid as those in my culture.	205	1	5	2.04	1.052
H5. Other cultures should try to be more like my culture.	205	1	5	2.02	1.102
H6. I am not interested in the values and customs of other cultures.	205	1	5	1.89	1.079
H7. People in my culture could learn a lot from people in other cultures.	205	1	5	2.07	1.014
H8. Most people from other cultures just don't know what's good for them.	205	1	5	1.71	.950
H9. I respect the values and customs of other cultures.	205	1	5	1.74	.918
H10. Other cultures are smart to look up to our culture.	205	1	5	2.47	1.078
H11. Most people would be happier if they lived like people in my culture.	205	1	5	2.31	1.111
H12. I have many friends from different cultures.	205	1	5	2.52	1.239
H13. People in my culture have just about the best lifestyles of anywhere.	205	1	5	2.60	1.220
H14. Lifestyles in other cultures are not as valid as those in my culture.	205	1	5	1.88	1.029
H15. I am very interested in the values and customs of other cultures.	205	1	5	2.13	1.068
H16. I apply my values when judging people who are different.	205	1	5	2.85	1.117
H17. I see people who are similar to me as virtuous.	205	1	5	2.84	1.019
H18. I do not cooperate with people who are different.	205	1	5	1.65	.957
H19. Most people in my culture just don't know what is good for them.	205	1	5	3.48	1.199
H20. I do not trust people who are different.	205	1	5	1.77	.941
H21. I dislike interacting with people from different cultures.	205	1	5	1.64	.844
H22. I have little respect for the values and customs of other cultures.	205	1	5	1.49	.771
I1. Are you male or female?	205	0	1	.53	.500
I2. What is your age?	205	18	70	24.78	8.827

I3. How much formal education have you completed?(CHECK ONE)	205	1	6	3.10	.564
I4. What is your marital status? (CHECK ONE)	205	1	5	4.18	1.121
I5. Which of the following categories best describes your political philosophy? (CHECK ONE)	205	1	5	3.46	1.050
race/ethnicity	205	1.00	99.00	3.1463	7.24691
I7. Please estimate the percentage of people living in your immediate home neighborhood who are from other countries.	198	.00	75.00	1.6247E1	18.03079
I8. Please estimate the percentage of people who attended your high school who were from other countries.	202	.00	1.00E2	1.2516E1	16.88923
I9. Were you born in the U.S.?	205	0	1	.91	.291
I10. Were your parents born in the U.S.?	205	0	1	.85	.359
I11. Were your grandparents born in the U. S.?	205	0	1	.70	.460
I12. Is there anyone in your extended family married to someone from another country?	202	0	1	.30	.458
I13. Is there anyone in your extended family who is currently living in another country?	203	0	1	.28	.450
Spanishspeaker	205	0	1	.44	.498
Frenchspeaker	205	0	1	.14	.344
German speaker	205	0	1	.07	.253
Italianspeaker	205	0	1	.03	.182
Arabic speaker	205	0	1	.05	.216
Others speaker	205	0	1	.13	.339
Spanish reader	205	0	1	.43	.497
French reader	205	0	1	.13	.334
German reader	205	0	1	.06	.244
Italian reader	205	0	1	.04	.194
Arabic reader	205	0	1	.03	.182
Others reader	205	0	1	.13	.334
I16. How many times have you traveled outside the United States in the past five years? And where?	205	0	24	1.52	2.589
I17. Have you lived in another country?	205	0	1	.11	.316
I19. What is your religious affiliation?	203	0	9	2.94	2.718
I20. What is your annual household income?	205	1	6	2.43	1.358
Media diversity	205	-1.17E1	25.31	.0000	6.00301
Event know	205	.00	4.00	1.3024	.92155

Culturalknow	205	.00	8.00	4.5756	1.81508
Interpersonaldiverse	205	1.00	10.00	5.3756	2.79362
Interestdiversity	205	4.00	28.00	2.0078E1	5.26585
Cosmoidentif	205	2.00	14.00	9.0341	3.18141
Appreciationcultures	205	3.00	21.00	1.5024E1	4.24546
Tolerancecultures	205	4.00	28.00	2.0946E1	4.36475
Ethnocentrism	205	23.00	82.00	4.7829E1	12.22241
Relaxation	205	-1.95820 E0	3.19983E0	.0000000	1.0000000 0
Learning	205	-2.36923 E0	2.18667E0	-4.661751 7E-17	1.0000000 0E0
Companionship	205	-9.90772 E-1	3.91317E0	.0000000	1.0000000 0E0
Past time	205	-1.61567 E0	2.40089E0	-2.146826 2E-17	1.0000000 0
Social interaction	205	-2.93773 E0	2.02553E0	-5.118704 8E-17	1.0000000 0
Value reinforcenment	205	-2.64458 E0	1.74434E0	.0000000	1.0000000 0
Entertain	205	-2.26964 E0	2.02728E0	-7.179197 2E-17	1.0000000 0E0
Multilinguistic	205	.00	3.00	.7317	.62718
Multilinguisticread	205	.00	2.00	.6976	.58263
Valid N (listwise)	175				