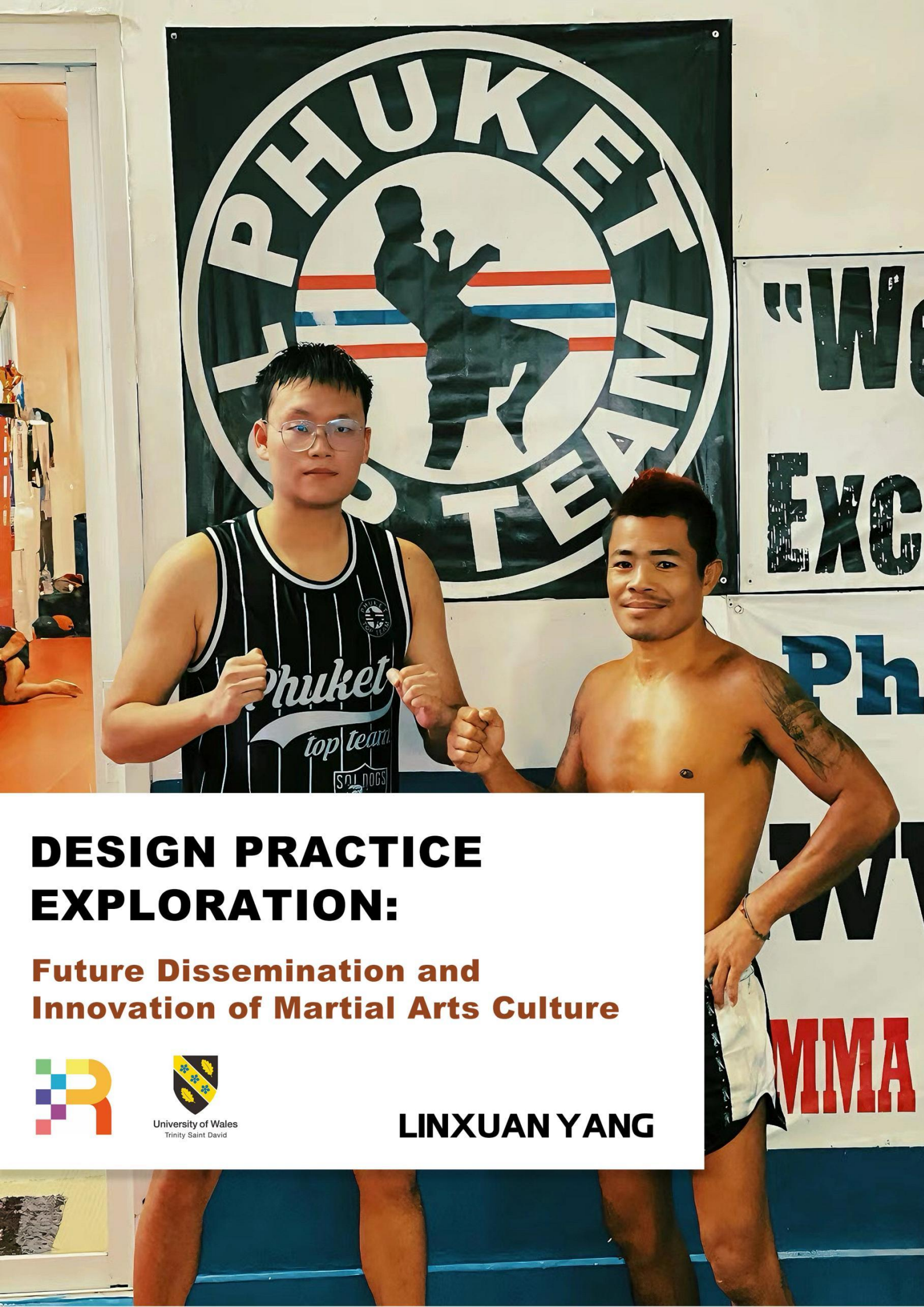




DESIGN PRACTICE EXPLORATION:

**Future Dissemination and
Innovation of Martial Arts Culture**



University of Wales
Trinity Saint David

LINXUAN YANG

CONTENTS

Abstract.....	1
1. Introduction.....	3
1.1 Research fields.....	3
1.2 The Connection Between Martial Arts and Art and Design Practices.....	3
1.3 Current Core Research Questions and Gaps in the Martial Arts.....	4
1.4 Significance and contribution of the research.....	5
1.5 Article Structure.....	6
2. Literature Review.....	7
2.1 Introduction.....	7
2.2 Historical and Value Studies of Martial Arts Culture.....	8
2.2.1 Origins, Evolution and Contemporary Scale of Martial Arts.....	8
2.2.2 Types and Practices of Martial Arts.....	8
2.2.2.1 Asian Major Martial Arts Systems.....	8
2.2.2.2 Major Martial Arts systems in Europe and the Americas.....	9
2.2.3 Modern Cultural and Academic Value of Martial Arts.....	10
2.3 Current state of Martial Arts communication and perceived bias.....	11
2.3.1 Dissemination through sports competitions.....	11
2.3.2 Promoting physical and mental well-being.....	13
2.4 Current Practices in Promoting the Dissemination of Martial Arts through Art and Design.....	16
2.4.1 Through the art of film.....	16
2.4.2 Through Digital Media Design.....	18

2.5 Research Gaps and Questions.....	19
3. Research Methodology.....	21
3.1 Wicked Problem	21
3.2 Methodology.....	21
3.2.1 Ethnography.....	21
3.2.2 Autoethnography.....	23
3.3 Method.....	24
3.3.1 In depth Interview.....	24
3.3.1.1 Interview questions.....	25
3.3.1.2 Interview locations.....	27
3.3.2 Participant observation.....	28
3.3.2.1 Teaching and learning interactions.....	29
3.3.2.2 Spatial and Visual design of Martial Arts Clubs.....	29
3.3.2.3 Club culture atmosphere.....	29
3.3.3 Case Study.....	30
3.3.4 Diary research.....	32
3.3.5 Strengths and limitations.....	34
4. Ethical Considerations.....	35
4.1 Positionality.....	35
4.2 Participants & Consent.....	35
4.3 Data & Representation.....	36

5.Reflection & Conclusion.....	37
5.1 Research findings.....	37
5.2 Research limitations and Further research.....	39
5.2.1 Research limitations.....	39
5.2.2 Further research.....	40
6. References.....	41

LIST OF FIGURES

Figure 1: Critical Literature Review Map.....	7
Figure 2 : Martial Arts Club Interview Locations.....	27
Figure 3: Participatory Observation Club Locations.....	28
Figure 4: Martial Arts Branding Case Study.....	30
Figure 5: Diary research style reference.....	32
Figure 6: MARTIAL ARTS INTERESTING visual effect.....	37
Figure 7: The platform's projected functionality.....	38

Abstract

The history of the Martial Arts can be traced back 3,000 years, and its essence goes far beyond sparring, physical fitness and techniques to include core values such as moral integrity, honour and responsibility. However, the current dissemination of Martial Arts culture still focuses mostly on the competitive level, and its spiritual connotation is often not sufficiently explained. Besides, while the public's life has become fully digitalised, Many Martial Arts Inheritors still rely on the traditional offline mode of teaching and dissemination, which is not fully integrated into the contemporary communication environment.

In this context, this research will adopt a qualitative research path combining Ethnography and Autoethnography to collect the experiences and expressions of martial arts dissemination practices of Martial Arts Brands, Martial Arts Clubs, Coaches and Practitioners online and offline in a multiple dimensional way through in Depth Interview, Participatory Observation, Diary Research, and Case Study analyses. At the same time, the research will further combine the researcher's practical experience in Martial Arts teaching and visual design, and then propose the possibility of reconstructing the path of perceiving and disseminating Martial Arts culture through design (digital media) intervention. The outcome of the research is expected to be a prototype of a digital communication platform for martial arts (App name: MARTIAL ARTS INTERESTING), this app can help Designers, Martial Arts

Practitioners and related groups to promote the effective dissemination of martial arts culture in the digital age.

Keywords:

Martial Arts, Cultural Dissemination, Digital Media Design, Ethnography and Autoethnography

1. Introduction

1.1 Research fields

The Martial Arts have a thousand-year history and are a comprehensive system of both physical practice and cultural symbolism. It is one of the core carriers of many of the world's outstanding cultures, carrying a wealth of philosophical thought and spirit, and is an important signal for cross-disciplinary and cross-cultural exchanges. While long-term Martial Arts training may bring spiritual enlightenment, it can also build moral character and advocate non-violent behaviour (Back and Kim, 1979). It helps people to improve their mode of thinking, tendency of mind, pursuit of values, philosophy of life and concept of the universe.

1.2 The Connection Between Martial Arts and Art and Design Practices

Art and design practice are one of the key vehicles for the international publicity, promotion and development of the Martial Arts, and they are closely interrelated, as WEI et al. (2018) mentioned that many cultural creativity industries integrate heritage into modern design, Chinese Martial Arts is the best example, which combines the values of history, art, and medicine, and is a dynamic presentation of excellent cultural heritage in the present society. Without reservation, it is said that constructing visual cultural symbols of Martial Arts through the field of art design (brand identity, graphic visual, short video design, etc.), widening the space of thinking about Martial Arts (helping people better think about the meaning of Martial Arts in depth) and highlighting the cultural charms of Martial Arts (promoting the types

of martial arts online and offline) has become a new way of disseminating Martial Arts in the digital era.

1.3 Current Core Research Questions and Gaps in the Martial Arts

The fusion of the art of film and television (action films and Martial arts documentaries), traditional media (radio and television promoting Martial Arts) and self media (Instagram and Youtube Martial Arts bloggers) has allowed the majority of the public to gradually gain a deeper understanding of the mysteries of Martial Arts. Having said that, until 2026, most of the dissemination of Martial Arts culture still focuses on the level of competition (Martial Arts set competitions, competitive rings) , making the public's understanding of Martial Arts more and more narrow. What stands out the most is that many Martial Arts athletes only regard the Martial Arts as a competitive sport, with insufficient understanding of the philosophical foundations of the Martial Arts, and the teaching and acquisition of fighting skills ends up being reduced to mere technical level learning (Sukhoverkhov, Klimenko and Tkachenko, 2021), thus preventing many audiences from truly understanding the cultural heritage and spiritual values of the Martial Arts. At the same time, while people have long been accustomed to accessing information and learning expertise through mobile devices, videos and social media platforms, many Martial Arts practitioners (especially in Europe and Asia) still rely on the traditional offline modes of teaching and dissemination, which has not been fully integrated into the contemporary communication environment.

For this purpose, how to deeply explore the existing cognitive bias in the dissemination of Martial Arts and try to reconstruct the perception of the cultural dissemination of Martial Arts in the digital era through design practice (digital media design) has become the most prominent core issue of this research.

In view of some of the disadvantages brought about by the current methods of Martial Arts dissemination, there are many academic researchers who have already put forward some innovation and improvement arguments, but they are rarely able to provide concrete design practice content to deepen these arguments, which leaves many Martial Arts practitioners at a loss. Because of this, it became a gap in Martial Arts research. To this end, the research uses design practice (digital media) as an intervention to ideate a Martial Arts Communication APP (App name: MARTIAL ARTS INTERESTING) as a practical outcome of theory translation.

1.4 Significance and contribution of the research

This research provides practical references to improve the international communication influence of the Martial Arts, no longer just at the theoretical level.

The research will help Martial arts instructors, Martial Arts venue investors, gym owners, Martial Arts Club managers, and coaches of Martial Arts training organisations to establish powerful visual symbols of Martial Arts through design (digital media), to build a complete Martial Arts communication system, and to

effectively disseminate Martial Arts culture in the digital era. In particular, the research will be a reference for art and design professors and visual designers to create unique and distinctive Martial Arts themed designs (including graphic design, user interfaces, and video creation), and to leverage the creative power of art and design to continue to amplify the effects of Martial Arts dissemination.

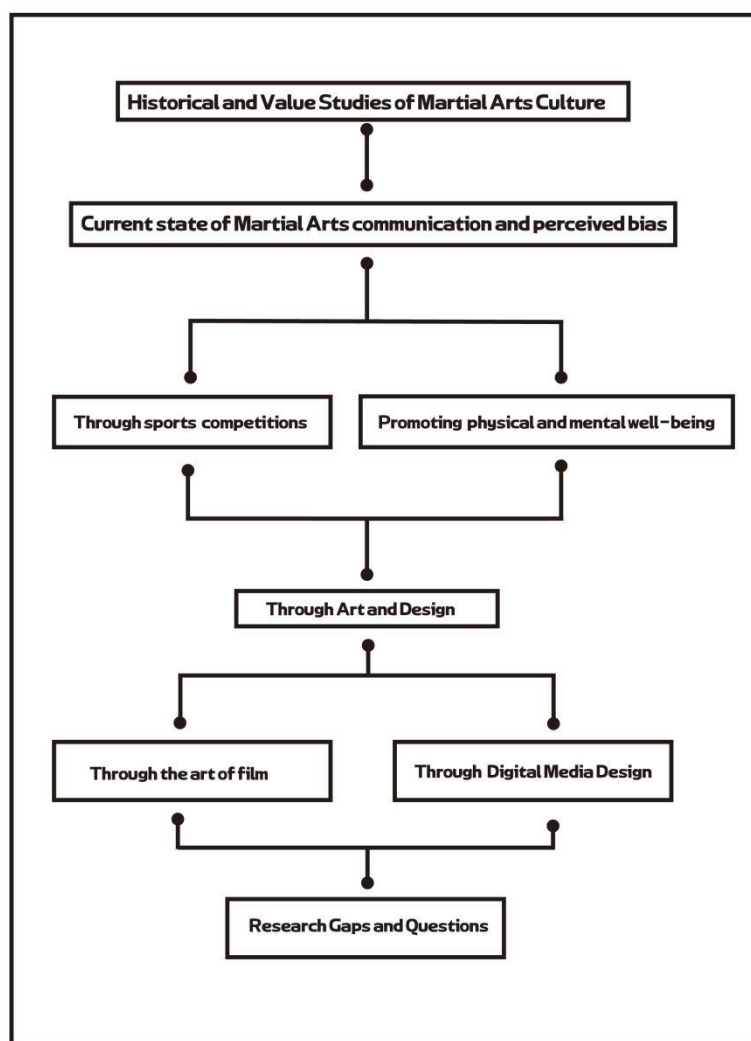
1.5 Article Structure

This article is divided into a total of six main chapters. Following this chapter is a critical literature review that will focus on the cultural values of Martial Arts and the ways in which they are disseminated. The third part of this article is Research Methodology & Design, which will set out the methodology and methods that are expected to be used. The fourth part of the article is Ethical Considerations, which focuses on the ethical and privacy considerations during the research. The final part of the article is Reflection & Conclusion, which will present a projected design practice plan and critical reflections.

2. Critical Literature Review

2.1 Introduction

This chapter will focus on analysing the history and value of the Martial Arts culture, the current ways of disseminating Martial Arts and the problems , as well as an overview and reflection on the ways of disseminating Martial Arts through art and design, ending with research gaps and position (Figure 1).



Critical Literature Review Map

Figure 1:Critical Literature Review Map

2.2 Historical and Value Studies of Martial Arts Culture

2.2.1 Origins, Evolution and Contemporary Scale of Martial Arts

The Martial Arts first began around 3000-5000 BC, from the primitive society of production and hunting skills in the breeding, after the role of military combat skills to regulate and refine, so far has a long history of thousands of years, is the human race in the process of long-term historical evolution of continuous creation, the gradual formation of a unique cultural projects. According to Statista (2025), as of 2024, there are nearly 7 million Martial Arts practitioners in the United States alone. Around the world, Taekwondo alone is practised by around 70 million people, while Karate reaches around 100 million participants (Origua Rios et al, 2018). Millions of practitioners have devoted themselves to a variety of different Martial arts styles, resulting in the continued flourishing of martial arts in the 21st century.

2.2.2 Types and Practices of Martial Arts

Martial arts cover a wide range of systems that include unarmed combat, athletic competition, defence of self, cold weapons combat, and cultural and mental cultivation. In modern society the popular practice is mainly through these three ways: fighting, routines and basic prowess (Dai and Lu, 2019).

2.2.2.1 Asian Major Martial Arts Systems

Asian Martial Arts have always been characterised by a close connection between technique , spiritual and cultural connotations.

The Chinese Martial Arts system is represented by two main technical systems, Shaolin and Wudang, under which a variety of different styles of Martial Arts have been developed (White Crane Fist, Cai Li Fo Fist, Xingyi Fist, Bajiquan, Wing Chun, etc.). The techniques of Chinese Martial Arts are highly associated with Chinese culture, incorporating elements of Buddhism, Confucianism as well as Taoism, whilst placing greater emphasis on the cultivation of the mind, with concepts such as The Golden Mean and the harmonisation of yin and yang (Lin and Tsai, 2022). The Japanese martial arts systems (karate, judo, kendo, etc.) have always been centred around the spirit of Bushido, whereby the study of Martial Arts is accompanied by the development of morals and a polite and respectful demeanour, and where virtues are incorporated into the character of the practitioner, helping to bring prosperity and harmony to the Japanese society (Benesch, 2020). The Southeast Asian martial arts system is mainly based on Muay Thai. Muay Thai not only emphasises physical hardness, resistance to blows and toughness of character, but also develops the practitioner's ability to maintain patience, respect for elders and identification with Thai culture (Somruthai, 2025).

2.2.2.2 Major Martial Arts systems in Europe and the Americas

European and American Martial Arts systems are more pragmatic (able to combat) and competitive (match).

In Europe and America, the types of Martial Arts that are well known to the general public are boxing, mixed Martial Arts, kickboxing and Brazilian jiu-jitsu. where mixed Martial Arts has become the most open and comprehensive Martial Arts sport in recent years, almost exemplifying a globalised sport, incorporating elements of traditions from different geographies as well as histories (Brett, 2017). Practitioners learn techniques like striking skills, controlling opponents, submission techniques, and other techniques that have developed into a separate system (Blue, 2017). Because of the Mixed Martial Arts, its largest event organisation, the UFC (Ultimate Fighting Championship), is recognised by the global mainstream sports market, with over 688 million fans and 198 million social media followers, with fights televised in more than 170 countries and nearly 900 million home subscribers (IRL, 2022).

2.2.3 Modern Cultural and Academic Value of Martial Arts

Martial arts are also an important part of modern pop culture, widely present in social networks, films, and electronic games (Xue et al., 2023). At the same time, ethical principles and philosophical concepts were developed, emphasising humility, courage, respect for the opponent, chivalry and other spiritual elements, which were combined with Martial Arts movement techniques and applied to daily life (Lafuente, Zubiaur and Gutiérrez-García, 2021). Any subject can be accommodated for the exploration of Martial Arts and evolve with the rise and fall of the many issues that exist in each subject area, such as identity, globalisation, media, philosophy, class, health, etc. (Bowman, 2016). The Martial Arts may be the key to the kernel of the

world's culture, which needs to be constantly awakened, preserved and promoted through generations of practitioners.

2.3 Current state of Martial Arts communication and perceived bias

2.3.1 Dissemination through sports competitions

Competitive Martial Arts is developed on the basis of Martial Arts culture. It is divided into two types: ring competition (both athletes confront each other in the ring wearing protective gear, and the winner is the one who knocks out the other) and routine performance (Especially in China, based on traditional martial arts, the movements of martial arts are adapted and beautified, and then athletes compete after training specifically in the movements, with the person with the best level of rehearsal). The emergence of competitive Martial Arts has allowed the martial arts to flourish around the world. Competitions of all sizes and levels are competing for the public, and different athletes around the world are disseminating the Martial Arts through the window of sports competitions.

Ko, Ting and Lee (2017) researched the development of Chinese Martial Arts in Taiwan, and mentioned that China consciously developed martial arts by organising the first World Martial Arts Championships, which attracted close to 300 sports from more than 40 countries, raising the popularity of Martial Arts globally, and influencing Taiwan. The Taiwanese government has also begun to actively promote the Martial Arts and create a competitive martial arts sports programme.

The Korean Martial Art of Taekwondo was invested in by the Korean government in the 1970s, with the establishment of the World Taekwondo Federation (WTF), the development of professional sportsmen and coaches, and the sending of athletes overseas to strive for international sporting matches (Rozenfeld, 2021), it was finally classified as an official Olympic sport in 2000 and has been an important symbol of Korean culture and identity in the world (Moenig and Kim, 2017).

It is interesting to note that the Japanese traditional Martial Arts Karate has developed in a similar way to Taekwondo. Karate, which originated in Okinawa, Japan, has come a long way in the West, starting out as a little known sport among Japanese immigrants and a few Western fans of Japanese culture (Lachina, 2018). Afterwards, Japan formed the World Karate Federation, hosted the first ever World Karate Championships, and continued to improve the rules of the competition in the future, eventually becoming one of the events of the 2020 Tokyo Olympics and becoming globally popular as a competitive sport (Xie, Liu and Kawashima, 2024).

In view of the three practice cases of Chinese Martial Arts, Taekwondo and Karate mentioned above, dissemination through sports competition has given an obvious impetus and promotion to the succession of Martial Arts, but it has also brought negative effects that cannot be ignored. Especially in the West, even the Eastern Martial Arts, which are based on moral philosophy as well as being centred on practical combat, have been more or less transformed into sports and competitive

events (Channon, 2012). For example, in the teaching of Taekwondo in the United States, the Martial Arts training model, which pursues spiritual cultivation and cultural origins, is considered meaningless (Back and Kim, 1984). It leads many people to understand Martial Arts only at the level of fighting, competition and performance, in other words when the teaching of Martial Arts is orientated on the sole value of winning matches, the sport can no longer claim to be a true martial art (Wise and Cariotis, 2012, p. 242). Cynarski and Wojciech's (2014) research also expresses similar findings, suggesting that the perception of karate as a competitive sport in Europe today would contradict the manners, formality, and respect required for karate, creating a clash of values, and that the essence of karate is thus being ignored.

From a comprehensive point of view, Martial Arts in contemporary times should take sports competition as a practical carrier, and at the same time transmit the deep cultural spirit to the public, only in this way can it be more effective to achieve the maximisation of the effectiveness of its dissemination as well as promotion.

2.3.2 Promoting physical and mental well-being

The advancement of mankind's technological level has led to changes in their mindset and needs, and the pursuit of a better quality of life and the focus on physical and mental health has become more and more drastic. Various researchers have begun to study the Martial Arts, disseminating to the general public the value of their ability to promote physical and mental well-being.

The advantages of training by martial arts exercise are countless and fit the popular health paradigm, and participants typically feel physical, mental, and spiritual benefits, including reduced body fat, improved balance, enhanced mental fitness, reduced stress, and expanded networking resources (Spring, 2018). For adolescents practising martial arts, it can be effective in improving their self-esteem, emotional stability, and less anxiety (Gubbels et al., 2016). For older people, the practice of martial arts, especially Tai Chi, can significantly reduce depressive symptoms, improve coordination, and become suitable to become a low-intensity sport for older people while satisfying their physical and mental needs (Qiu et al., 2024). Besides, for people with disabilities, Martial Arts can be an important tool for physical and mental rehabilitation. Based on a research by Boguszewski and Torzewska (2011), it is stated that the participation of people with disabilities in Martial Arts not only provides physical exercise, but also allows them to become more independent and self-confident, boosts their self-esteem and improves their ability to integrate into the social, and is a pathway to a better new life.

It is worth highlighting that of the many forms of practice that promote the dissemination of martial arts through the value of physical and mental well-being, Tai Chi is the most representative. The continued advancement of scientific research has allowed for a growing understanding of the health benefits of Tai Chi, including positive effects on cardiovascular health, cognition, as well as the reduction of falls (Miller, Hui-Lio and Taylor-Piliae, 2020). Abbott and Lavretsky (2013) analysed 15

experiments on Tai Chi to improve mental health, assessing anxiety, life satisfaction, social communication, as well as personal health assessment, and found that Tai Chi had a significant effect.

Ma, Jennings and Brown (2022) researched how Tai Chi has been promoted in the UK through physical and mental well-being. They pointed out that the sedentary lifestyle prevalent in British society and the continuing rise in the incidence of mental illness have led to more health problems. There is a growing demand for Tai Chi to improve the physical and mental well-being of the UK population, particularly amongst the female population and the over 40s. With its established reputation as a meditative and wellness exercise, Tai Chi is being strongly promoted in the UK. Especially since the 1980s and 1990s, there has been a growing diversity of styles of Tai Chi in the UK. A large number of Tai Chi teachers set up Martial arts clubs, which led to the popularisation of more styles of Tai Chi teaching (Ryan, 2008).

2.4 Current Practices in Promoting the Dissemination of Martial Arts through Art and Design

2.4.1 Through the art of film

The essence of the art of film is to bring in ideas, express desires, stimulate shared emotions and portray human experience (Zaidel, 2023). In the field of film art, Kung Fu films constitute one of the most important media for the public's awareness and understanding of Martial Arts. The presentation of such films is broadly of these three types: direct physical fighting, focusing on the reproduction of high fidelity action, reflecting authenticity; the use of swords and other weapons to highlight the spirit of chivalry in Martial Arts; and the integration of action scenes with special effects as well as fantastical elements (Liu , Balakrishnan and Man, 2025).

Su (2016) researched the history of Shaolin Martial Arts and noted the positive impact of the broadcast of the film Shaolin Temple, which inspired martial arts practitioners and tourists to flock to the Shaolin Temple to learn Martial Arts and to watch Martial Arts performances, and in 1986 the number of visitors to the Shaolin Temple reached 2.47 million. Richards (2019) examined Chinese action actor Donnie Yen's starring role in the Kung Fu film Ip Man, which pointed out that Donnie Yen gained global influence after giving up his previous way of performing Martial Arts, in favour of promoting traditional Martial Arts in the Ip Man series of films. His presence as an international action superstar ensured the importance and legitimacy of the Martial Arts in the modern era and fuelled its revival. Lu, Zhang and Hong (2014) investigated

the development of Chinese Martial Arts film and pointed out that Chinese Martial Arts films were not only given political and cultural meanings to show the importance of martial arts in Chinese nationalism, but also promoted the development of Martial Arts in the folklore. Inspired by the heroic characters in martial arts films, millions of Chinese began to practice the Martial Arts, making it one of the most popular sports in China.

The Kung Fu film produces a distinctive visual effect, portraying feelings, characters, etc. It is more in line with the way modern people receive information and has an important role in advancing the dissemination of Martial Arts. But there can also be some negative effects. Although Kung Fu films are based on things produced by Martial Arts, in order to be loved by the audience and to achieve high box office, they often artistically manipulate the Martial Arts to focus the audience's attention on the dangers embedded in the action, thus creating a unique visual impact (Anderson, 2001). This artistic manipulation creates a discrepancy between Martial Arts in films and real Martial Arts. Besides that, the over exaggerated Martial Arts in the films, both in terms of action and storyline, are not in accordance with physical and scientific principles and are shrouded in a fog of myth as well as mystery that continues to haunt common people, scholars and practitioners of Martial Arts (Dong, 2024).

2.4.2 Through Digital Media Design

Martial arts dissemination in the digital age is experiencing a new paradigm change.

Many scholars have begun to provide theoretical explanations and practical paths for Martial Arts communication in the digital era.

Liu (2022) takes the Martial Art of Xingyi Fist as an example to illustrate the phenomenon that Xingyi Fist is facing the phenomenon of a break in the dissemination of generation (older people practise it mostly, and young people seldom practise it), and this poses a big challenge to its heritage. In response to the challenges, Liu proposed a theory of integration between intangible cultural heritage as well as digital technology, which requires the construction of digital databases and a shift from single text and image preservation to 3D digital preservation. The theory provides a new path for the inheritance and development of Martial Arts culture, but in terms of implementing operational details, such as the construction of the database, no substantive design feedback has been given, only a design framework has been proposed.

Yang (2021) researched how to carry out a better transmission of the core technology system of Emei Martial Art, and proposed the design of the Emei Martial Arts Cultural Communication System app. The app's functions mainly include Emei Martial Arts Technique Demonstration, Emei Martial Art History Introduction, Emei Martial Arts Online Exchange Forum and Emei Martial Arts Wearable Device Experience. This

research uses digitalisation as a means to improve the public's knowledge of Emei Martial Art to a certain extent, but the author's discussion of this communication system is limited to a brief overview of the system's functional module framework and does not expand on specific UI design details.

Zeng, Yao and Ma (2025) researched the short videos of Ling Yun, a well-known Martial Arts netizen, and found that the emotional stimulation embedded in the short videos had a significant positive effect on teenagers' intentions to study Martial Arts. Based on this finding, the authors developed a new Short Video Research Framework (SOR model) and proposed that incorporating elements such as exchange and Interaction as well as question discussion in short videos can increase teenagers' motivation to learn Martial Arts. Although the theory of the research makes substantial academic contributions, it still lacks design guidance at the practical level, for example, it does not provide specific graphic steps to illustrate how to create short martial arts videos that are attractive to teenagers. In terms of the experimental subjects used in the research, it is difficult to represent all types of short Martial Arts videos in its conclusions.

2.5 Research Gaps and Questions

Based on the review above, the Martial Arts are currently disseminated through four main ways: sports competitions, physical and mental well-being, the art of film, and digital media design. While the globalisation of the martial arts has been greatly

enhanced by these approaches, but the content dissemination level has favoured competition over cultural interpretation, and the art and design level has relied on the unilateral output of film and television (the art of film), even as the exaggerated presentation of the Martial Arts films has further increased misunderstandings. Even though some design researchers have begun to propose theories and frameworks (digital media) to enrich their dissemination routes. But current research still lacks an integrated programme that is led by design practice and aims to address the disadvantages of Martial Arts cultural communication in the digital era. This one becomes a research gap.

In order to fill the gap of this research and deeply understand the disadvantages of the current way of Martial arts communication, this research adopts qualitative research as the basis and design practice as the solution tool, and collects data through various methods. The relevant Methodology and Methods expected to be used for the design research will be explained in detail in the next section.

3. Research Methodology & Design

3.1 Wicked Problem

The literature review in the last chapter has highlighted the current state of Martial Arts dissemination and the associated challenges. There is no doubt that the wicked problem facing this research lies in the vast disparity between the profound and extensive cultural value system of Martial Arts and the current state of its dissemination in the digital age. How to use design practice (Digital Media Design) to rebuild the dissemination methods of Martial Arts in the digital age, and to find a practical approach to the contemporary transmission of Martial Arts, has become a key question that demands an urgent response.

3.2 Methodology

This research will use qualitative research (Ethnography and Autoethnography) to collect the Martial Arts contextual materials, to excavate the disadvantages of Martial Arts dissemination in the digital era, and to provide design ideas and evidence support for the subsequent design of the Martial Arts Communication App.

3.2.1 Ethnography

Ethnography usually refers to participant observation or field research in the anthropological sense to experience the daily lives of others in depth as a way to understand and learn and present their lives correctly (Atkinson, 2016, p. 49). In the last 50 years, Ethnography has flourished and is widely used by various researchers

and has expanded from anthropology to the social sciences as a whole (Hammersley, 2018). The reason for adopting an Ethnographic research design is because the core focus of this research is to attempt to reconstruct the cultural dissemination of Martial Arts in the digital age. And reconstructing the methods of Martial Arts dissemination will require ethnographic methods like interviews, observations, and case studies to collect the current ways of Martial Arts brands, Martial Arts clubs, Martial Arts schools, Martial Arts coaches, Martial Arts practitioners to disseminate Martial Arts in social media and offline teaching, as well as the design of the Martial Arts clubs (martial arts graphic design and digital media design). Compared to some methods of quantitative research, like questionnaires and experimental design, it usually uses numerical data, which are collected through normalised and structured tools that are suitable for analysis of statistics and contribute to the assumption of objectivity (Lim, 2024), but the disadvantage is that these quantitative methods cannot reach the process of change in the way that Martial Arts communicators and practitioners of the Martial Arts feel about the Martial Arts in the real scenarios, ignoring the contextual factors.

It is clear that ethnography design research can help the author to quickly enter into specific scenes of Martial Arts communication and to discover Martial Arts dissemination disadvantages (including the discovery of Martial Arts dissemination flaws that have not yet become apparent in the established literature review) through careful observation.

3.2.2 Autoethnography

Autoethnography is a cutting edge qualitative research method that uses personal experience as a source of data and brings a new and distinctive perspective to social research (Stahlke Wall, 2016). It emphasises the importance of observing and examining what one is thinking, challenging one's assumptions, and even delving into various levels of one's defences, fears as well as the feelings of insecurity (Cooper and Lilyea, 2022).

The author is a visual designer and has many years of experience in operating and teaching(Muay Thai and Wing Chun) in Martial Arts clubs. Based on these years of experience, the author has found that most club coaches have little or no experience in design(visual design for club branding and Martial Arts promotional short video), and that the way they disseminate the Martial Arts is simply by uploading simple videos, pictures and introductory text on social networking sites. As people who want to learn about Martial Arts for the first time are faced with the Martial Arts information posted by these coaches, it is difficult to a certain extent to stimulate the audience's deep engagement and lasting interest. And the author holds a designer position at the club in addition to teaching Martial Arts. The author argues that design, especially digital media, is vital to the dissemination of Martial Arts nowadays. During the design process of a Martial Arts promotion, the author will continue to think of various types of visual expressions to attract more people to come to the club to practise Martial Arts.

Based on this practical experience, the author will use autoethnography to examine his own experience of teaching martial arts and working in martial arts design to discover some of the disadvantages of martial arts dissemination through self criticism and reflection(Diary research).

3.3 Method

Based on the methodology design, this research will use four methods: in-depth interviews, participant observation, diary research and case study to collect data on the disadvantages of Martial Arts dissemination.

3.3.1 In depth Interview

The author will conduct in depth interviews with designers who have experience in Martial Arts practice, professional Martial Arts athletes, coaches and Martial Arts practitioners. The number of people to be interviewed is expected to be around 15-20. The age group to be interviewed is between 20-45 years old. Cameras and mobile phones will be used throughout the interviews. The time of the interviews is expected to be around 40 minutes per person. The interviews will take place in Swansea (UK), Phuket (Thailand) and Wuxi (China).

3.3.1.1 Interview questions

The author will design the following ten questions. These questions focus on the teaching of Martial Arts, Martial Arts design, understanding of the cultural spirit of Martial Arts and ways of disseminating Martial Arts in the digital age.

For professional athletes and coaches:

Do you talk about the cultural connotations of Martial Arts in your teaching, and if so, what are the usual ways to make your practitioners understand these contents?

Do you think that the teaching content of Martial Arts nowadays is more technical or cultural? Why do you choose this kind of teaching method?

What is your background in Martial Arts and how did you disseminate Martial Arts?

For martial arts practitioners:

What were your initial reasons for getting involved in Martial Arts?

How do you understand the cultural values in Martial Arts? Does this content affect your lifestyle or work attitude?

What social media do you usually access for Martial Arts content? If so, has it helped you in your Martial Arts learning? Please specify in what ways it has been effective

and in what ways it has been insufficient.

For designers:

What do you think is the importance of visual presentation (such as graphic style, video editing methods) in the dissemination of Martial Arts? How does it attract people?

What types of design are more likely to generate interest and sustained understanding of Martial Arts among people who have no experience in practising Martial Arts?

From your design experience, what should be the future focus of Martial Arts dissemination in the digital age?

For all interviewers:

If I will design an app to learn and promote Martial Arts, what are the most important functions and experiences you would like it to have?

3.3.1.2 Interview locations

There are 5 interview locations in total (Figure 2), they are Ascend Martial Arts (Swansea, UK), LION MMA CLUB (Phuket, Thailand), TIGER MUAYTHAI & MMA CLUB (Phuket, Thailand), Fighting Warriors Muaythai Club (Wuxi, China) and BAOBIAO Fighting Space (Wuxi, China) .



Figure 2 : Martial Arts Club Interview Locations

3.3.2 Participant observation

The author will go into three Martial Arts clubs as a trainer and observer to conduct participant observation without interfering with the normal teaching order of the clubs.

The locations of the three Martial Arts clubs (Figure 3) are Apollo Club(Phuket, Thailand), Bangtao Muay Thai & MMA (Phuket, Thailand) and Shaolin Temple (London, UK).

The whole participant observation process will take relevant photos and videos to record how the Martial Arts club disseminates Martial Arts. The following is a rough content plan.

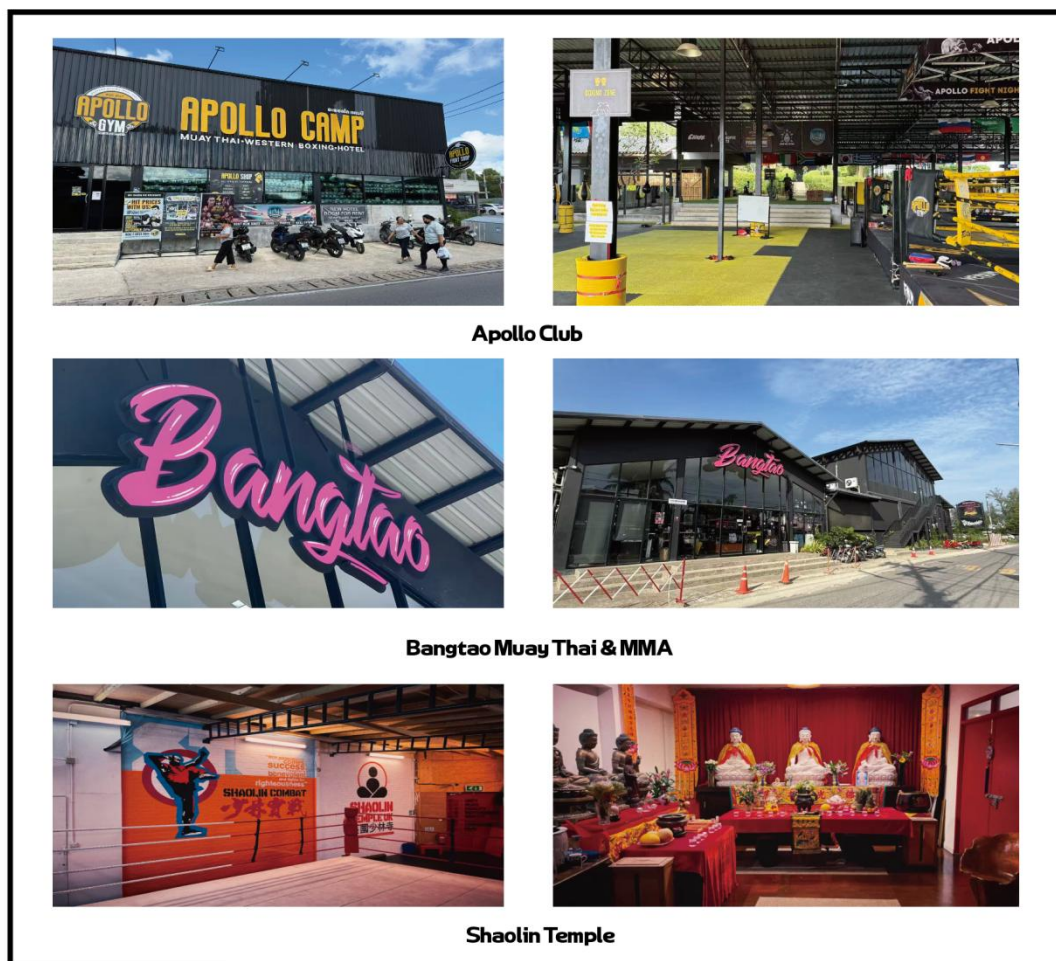


Figure 3 : Participatory Observation Club Locations

3.3.2.1 Teaching and learning interactions

The author will be attending group classes and private lessons at these clubs and will be doing so for two reasons. By the observation of the club coaches, the researcher will learn how the coaches explain the movements and whether the coaches disseminate the cultural concepts of the Martial Arts. By the observation of club Martial Arts practitioners, the researcher will learn about the participation status and communication interactions of practitioners of different levels.

3.3.2.2 Spatial and Visual design of Martial Arts Clubs

The author will observe how these clubs' decorative styles, club promotional materials (Martial Arts posters, brochures), club online social media (Martial Arts short video design), and visual culture symbols (series of logos, illustrations, etc. based on Martial Arts) disseminate the Martial Arts.

3.3.2.3 Club culture atmosphere

The authors will observe the relationship between the coaches and practitioners, the interactions between the practitioners (whether they help each other improve or compete and clash during the sparring of Martial Arts techniques), does the ritual exist (cultural connotations of Martial Arts such as paying respect to the coaches before the start of the lesson or the practitioners shaking each other's hands and bowing at the end of the lesson), and Martial Arts Activities (party activities, Martial Arts salons, Martial Arts competition, etc.).

3.3.3 Case Study

The Author will select three representative Martial Arts brands (Figure 4) , YOKKAO, Fairtex, and Venum, as case studies. It is worth mentioning that they all have both online shopping websites and offline martial arts clubs. These three brands have become relatively mature in their commercialisation operations and visual expression in the Martial Arts industry and promote Martial Arts culture globally, in terms of the author's many years of experience in Martial Arts, many Martial Arts clubs use their products and some of their practitioners visit their offline clubs to train in Martial Arts.

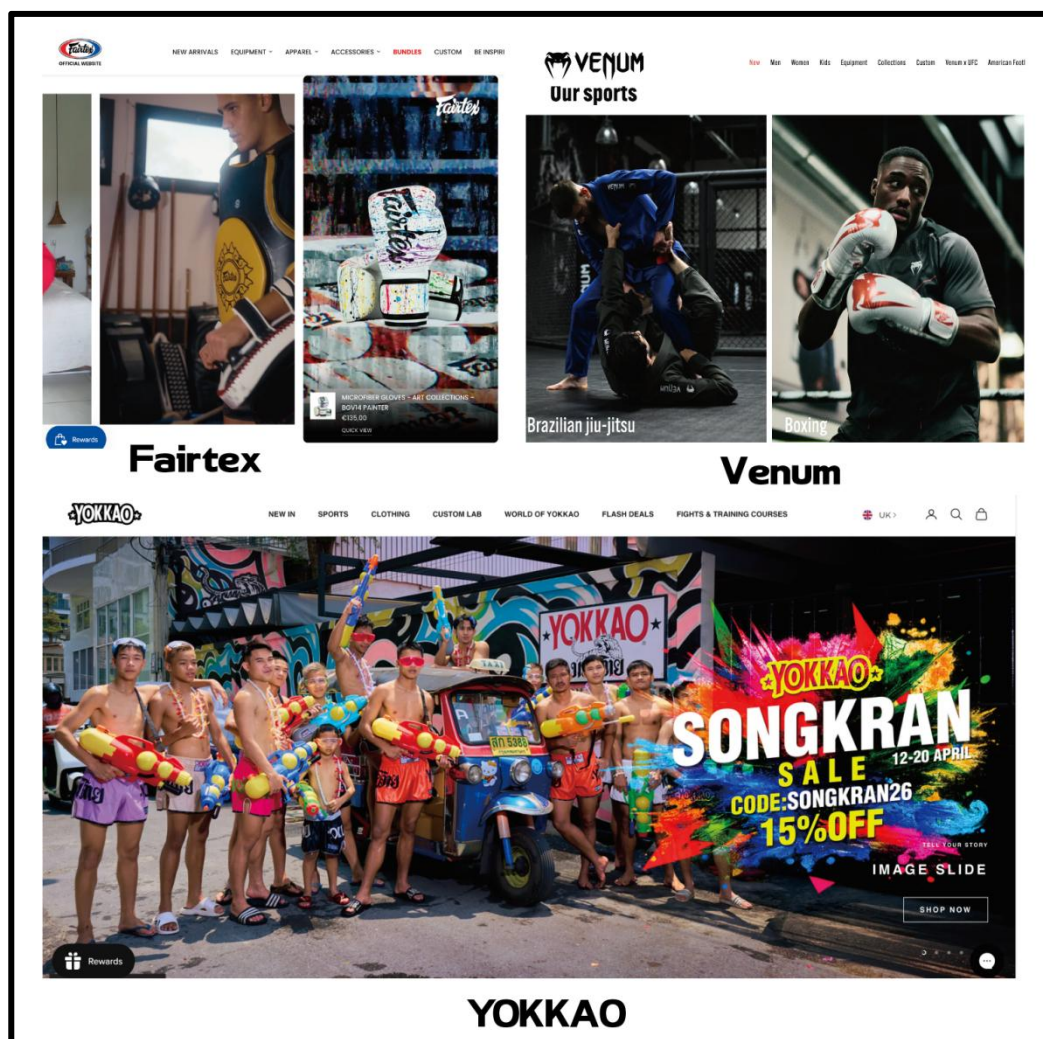


Figure 4: Martial Arts Branding Case Study

For this purpose, the author will conduct a comprehensive analysis of the two levels of brand design and offline clubs to try to identify the relative strengths and limitations of these three martial arts brands in disseminating martial arts. The analysis is expected to contain the following two points.

In terms of visual performance analysis, the author will analyse the official websites, martial arts product designs and social media (Youtube, TikTok and Instagram) of these three martial arts brands. Apart from analysing the basic visual elements of brand identity, colour composition, and image styles, the author will also analyse the design thinking behind their brands (how to interpret the cultural of martial arts through design). Taking the design of short martial arts dissemination videos of these brands as an example, the author will start from the aspects of content type, editing style and narrative style to analyse whether these videos emphasize the power combat of Martial Arts or the culture and spirit behind Martial Arts.

In terms of the offline experience, the author will personally train at the offline Martial Arts clubs of these three brands, focusing on analysing the spatial layout and overall environment of the clubs. Taking decorative elements as an example, it will be analysed whether the club space has a cultural wall or item displays with Martial Arts symbolism, and if spaces related to Martial Arts culture (Such as worship areas, god statues, etc.) are set up. Besides this, the author will also analyse the process of teaching martial arts in these clubs, focusing on the interactive discourse between the coaches and the author.

3.3.4 Diary research

The author will conduct a diary research (Figure 5) using myself as a example to summarise the ways of disseminating the Martial Arts in the digital age by myself. The whole process of the diary research will last for about three to five months, and will be recorded twice a week. The diary research will be in the form of transcripts and photographs, with the transcripts expected to be around 500 words at a time, and the photographs taken around 5-8 at a time. It is expected that the content of the recordings will consist of the following two main points.

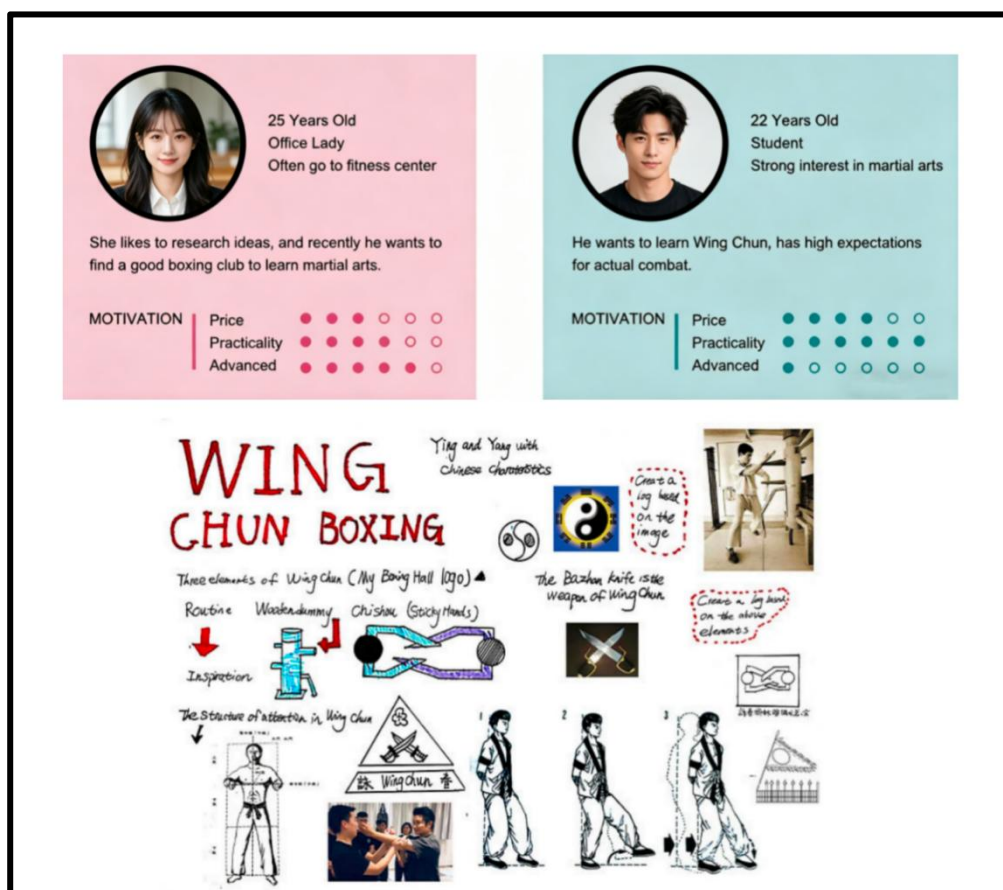


Figure 5:Diary research style reference

Martial Arts Design Record:

The author will start from his own design work experience, critically and reflectively documenting how to create graphic design and short video design related to the promotion of Martial Arts. Taking Muay Thai as an example, the author will document how he brainstormed, sketched and collected information about Muay Thai (History and Culture, Combat Techniques, Muay Thai rituals, Spirit, Weapons, etc.), and then converted them into graphic elements, video text scripts, and split screen designs, documenting each design detail one step at a time. After the Muay Thai promotional videos and related graphic designs have been completed and posted on social media, the author will conduct usability testing to see whether the data reports following publication (such as the number of likes, views and comments displayed on TikTok) are effective in attracting more people to the club to learn the Martial Arts. If the number of people joining the club to practise martial arts begins to increase, the author will document the ideas behind these successful designs; if not, the author will summarise and reflect on the disadvantages of these designs and make improvements.

Martial Arts Teaching Record:

The author will draw from his own experience of teaching Martial Arts, still using Muay Thai as an example, to document how the author teaches Muay Thai culture and technical movements to practitioners in group classes. The content includes the beginning of the group class (introduction to the culture of Muay Thai, warm-up: the

worship dance), technical movement practice (including an explanation of the cultural connotations behind the movements), combat, and end of class rituals (practitioners bow to the coaches , practitioners touch each other's fists as a sign of respect).

3.3.5 Strengths and limitations

In this research there will be two main methodologies used, Ethnography (In depth Interview, Participant Observation, and Case Study) and Autoethnography (Diary Research).

The advantage of using Ethnography is that through in Depth Interview and Participant Observation, the author can enter the actual context of Martial Arts teaching and dissemination. At the same time, the further use the Case Study helps the author to improve the reliability of their analyses. But Ethnography can also have some limitations. The scope of the researcher's research sample is relatively small. Besides in depth Interview, other methods in the process of analysis rely to a certain extent on the researcher's own judgement, and it is difficult to avoid subjective thinking.

The advantage of Autoethnography is that it uses the researcher's own experience as material to critique and reflect on how to disseminate Martial Arts in the digital age. But, Autoethnography can have some limitations. The research population is more dependent on individual experience and is limited in terms of representation of Martial Arts.

4. Ethical Considerations

4.1 Positionality

The author himself is both a professional designer and a Martial Arts coach (Muay Thai and Wing Chun). This position enables the researcher to gain an indepth understanding of the way Martial Arts are disseminated and to explore the cultural connotations of Martial Arts from an insider's (Martial Arts instructor's) point of view. At the same time, with the author's own professional practice, the author is able to critically reconstruct and recreate the visual language and dissemination expression of Martial Arts from an external perspective (Martial Arts related designs).

4.2 Participants & Consent

The Author is required to respect the right to ethics and privacy before this research. All interviews in this research were conducted with the consent of the participants. Before the interview, the researcher will clearly explain the purpose of the research and the intended use of the data, and will ask the participant to sign an informed consent form (the form must include a space for the participant's signature and the date, and must be signed by the participant in person). During the interview process, if the participant wishes to withdraw, the right to withdraw the data and delete the relevant recordings can be done at any time without any reason. If anonymisation is required, the authors will use pseudonyms or numerical code names in the research to avoid revealing real information about the participant. After completion of the interviews, the Author encrypted and stored all raw data (audio, video, and text data)

on dedicated equipment (computer and hard drive) for the researcher's personal analysis only. The raw data after the completion of the analysis will be completely deleted within one year after the end of the research, and only the anonymised text will be retained for academic archiving.

4.3 Data & Representation

In this research, the In depth interview themselves are considered as one of the core data sources, and the author will use a diversified sampling method (interviewing martial arts practitioners and practitioners of different qualifications, genders, and roles) in order to avoid a homogeneous sample of interviews. In the process of compiling and analysing the interview data, the author will retain the original context and details of the interviews to ensure the authenticity and completeness of the information presented, and will remain cautious in the interpretation process, avoiding replacing the participant's own understanding with the researcher's personal viewpoint.

5. Reflection & Conclusion

5.1 Research findings

Design is not only a means of presenting information, but can also participate to a certain extent in the understanding and reconstruction of the cultural connotations of Martial Arts and provide a feasible way of thinking about the dissemination of Martial Arts in the digital age.

Based on the research gaps identified in the previous literature review and related data collection, the final design practice of this research is expected to be a prototype of a digital communication platform for Martial Arts (Figure6, App name: MARTIAL ARTS INTERESTING), with the aim of providing practitioners and enthusiasts in the field of Martial Arts with a relatively effective platform for the dissemination of digital Martial Arts.



Figure6: MARTIAL ARTS INTERESTING visual effect

The platform's projected functionality (Figure 7) is expected to fall into four main categories: short video, online course, Martial Arts club recommendation, and education.

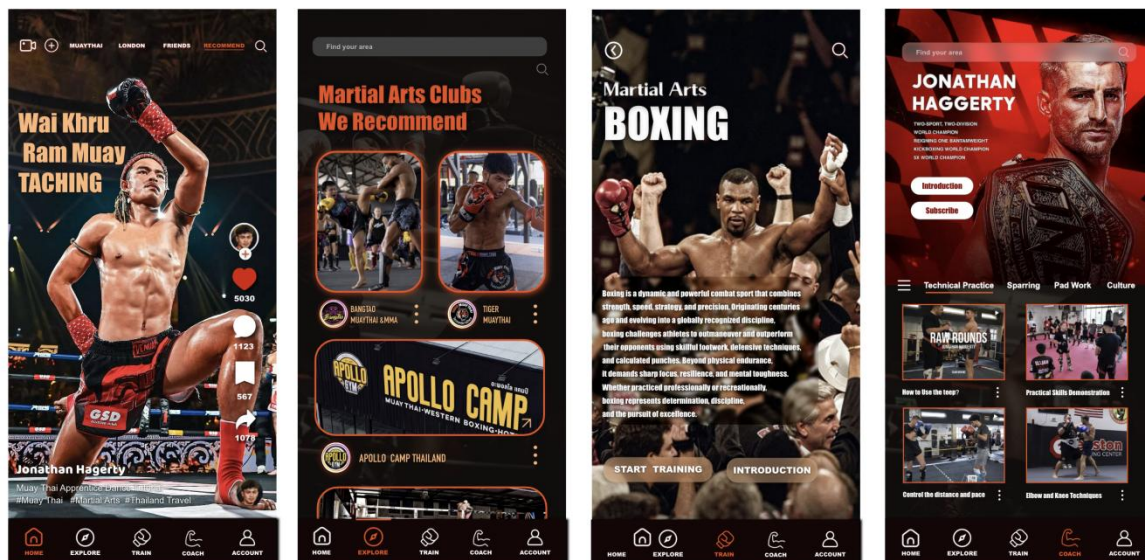


Figure 7: The platform's projected functionality

The idea of the short video module is to build a community space around Martial Arts culture and teaching practice. Martial arts practitioners can upload Martial Arts related video content for broadcast, discussion and experience sharing. Users can like, comment, retweet and follow interested accounts. The idea of the online course is that professional Martial Arts athletes and coaches will provide systematic online Martial Arts teaching courses that learners can complete at home. Learners can upload practice videos for personalised coaching and feedback. The idea of club recommendation is to push the information of Martial Arts clubs in the surrounding area based on the user's location, and the platform will prioritise the display of Martial

Arts clubs with high comprehensive ratings and positive reviews. The idea of the education module is that the platform will systematically collate the background and characteristics of different Martial Arts disciplines to help users choose their favourite Martial Arts.

5.2 Research limitations and Further research

5.2.1 Research limitations

This research still has some limitations in the sample selection of the Martial Arts. The author was limited by time and research conditions to collect data from three countries, China, the UK and Thailand. The martial arts styles were also collected from the current mainstream Martial Arts types, failing to cover a wider geographical distribution and stylistic differences. Taking this into account, the author expect that the conclusions drawn will to some extent reflect localised experiences of Martial Arts rather than the overall state of Martial Arts.

Besides, the prototype of the digital platform proposed in this research paper is only at the conceptualisation and design stage. Its landability (actual dissemination effect) has not yet been verified by Martial Arts professionals and practitioners over a long period of time. Although the author can obtain simple feedback through preliminary usability testing, the continued use by users remains to be further observed in a real distribution environment. Not only that, but changes in users' understanding of Martial Arts culture also need to be assessed through longer term tracking studies.

5.2.2 Further research

In the follow-up research, the author may extend this research in the following two directions.

In terms of the types of Martial Arts, there is a need to further expand the scope of the research by introducing more examples of practices from different regions and types of Martial Arts in order to extend the current sample structure which is dominated by China, the United Kingdom and Thailand. The purpose of this is that the author can have a clearer understanding of the ways in which Martial Arts are disseminated and their differences in different social contexts, thus making the findings of the research more informative.

In terms of design practice, the author advance existing platform prototypes into real life application situations and conduct longer term testing to continuously improve them. For example, the authors may work with several Martial Arts clubs to test the usability and engagement of the platform in real use situations and collect user feedback on an ongoing basis. The reason for doing so is to assess and observe whether users deepen their understanding of the basic concepts of Martial Arts, increase their willingness to participate in training, and develop more stable learning or communication behaviours after a period of time, so as to more concretely assess the actual role of the platform in promoting the understanding and dissemination of Martial Arts in the digital age.

References

1. Back, A. and Kim, D. (1979) 'Towards A Western Philosophy of the Eastern Martial Arts', *Journal of the Philosophy of Sport*, 6(1), pp. 19–28. Available at: 10.1080/00948705.1979.10654147
2. Wei, M.C., Hsieh, Y.C., Huang, S.H. and Chen, L.Y. (2018) 'A Study of Service Design Applied on Traditional Martial Arts' , *7TH INTERNATIONAL CONFERENCE ON KANSEI ENGINEERING AND EMOTION RESEARCH 2018*, pp. 81-90. Available at: <https://ep.liu.se/ecp/146/009/ecp18146009.pdf>
3. Sukhoverkhov, A., Klimenko, A.A. and Tkachenko, A.S. (2021) 'The influence of Daoism, Chan Buddhism, and Confucianism on the theory and practice of East Asian martial arts', *Journal of the Philosophy of Sport*, 48(2), pp.1–12. Available at: <https://doi.org/10.1080/00948705.2021.1895823>
4. Statista (2025) Martial arts participation in the U.S. 2010-2024. Available at: <https://www.statista.com/statistics/191917/participants-in-martial-arts-in-the-us-since-2006/> (Accessed:31st March 2026).
5. Origua Rios, S., Marks, J., Estevan, I. and Barnett, L.M. (2018) 'Health benefits of hard martial arts in adults: a systematic review', *Journal of Sports Sciences*, 36(14), pp.1614–1622. Available at: <https://doi.org/10.1080/02640414.2017.1406297>
6. Dai, G.-B. and Lu, A. (2019) 'Wushu: a culture of adversaries', *Journal of the Philosophy of Sport*, 46(3), pp. 321–338. Available at: <https://doi.org/10.1080/00948705.2019.1649599>
7. Lin, Z. and Tsai, W.-H. (2022) 'Contemporary Chinese martial arts and the manipulation of cultural positioning', *Journal of Contemporary East Asia Studies*, 11(1), pp.1–17. Available at: <https://doi.org/10.1080/24761028.2022.2050482>

8. Benesch, O. (2020) 'Olympic samurai: Japanese martial arts between sports and self-cultivation', *Sport in History*, 40(3), pp.1–28. Available at: <https://doi.org/10.1080/17460263.2020.1739739>

9. Somruthai Soontayatron (2025) 'Role of serious leisure in cross-cultural integration: insights from international Muay Thai practitioners in Thailand', *Managing Sport and Leisure*, 30(6), pp.1–16. Available at: <https://doi.org/10.1080/23750472.2025.2457658>

10. Brett, G. (2017) 'Reframing the 'Violence' of Mixed Martial Arts: The 'Art' of the fight', *Poetics*, 62, pp.15–28. Available at: <https://doi.org/10.1016/j.poetic.2017.03.002>

11. Blue, S. (2017) 'Maintaining physical exercise as a matter of synchronising practices: Experiences and observations from training in Mixed Martial Arts', *Health & Place*, 46, pp.344–350. Available at: <https://doi.org/10.1016/j.healthplace.2016.11.002>

12. IRL (2022) IRL Becomes the Official Group Messaging and Fan Chat Platform of UFC. Available at: <https://www.prnewswire.co.uk/news-releases/irl-becomes-the-official-group-messaging-and-fan-chat-platform-of-ufc-853164497.html#:~:text=About%20UFC%C2%AE,Instagram%20and%20TikTok:%20@UFC>. (Accessed: 31 Mar. 2026)

13. Xue, C., Bai, H., Niu, Y. and Zhang, R. (2023) 'The Role of Wushu Martial Arts Representation in the Contemporary Mass Culture of the World', *Critical Arts*, 37(3), pp.45–61. Available at: <https://doi.org/10.1080/02560046.2023.2255637>

14. Lafuente, J., Zubiaur, M. and Gutiérrez-García, C. (2021) 'Effects of martial arts and combat sports training on anger and aggression: A systematic review', *Aggression and Violent Behavior*, 58, pp.1–11. Available at: <https://doi.org/10.1016/j.avb.2021.101611>

15. Bowman, P. (2016) 'Making Martial Arts History Matter', *The International Journal of the History of Sport*, 33(9), pp.915–933. Available at:
<https://doi.org/10.1080/09523367.2016.1212842>

16. Ko, L.-M., Ting, M.-C. and Lee, P.-C. (2017) 'The Development of Chinese Martial Arts in Taiwan since 1949 ', *The International Journal of the History of Sport*, 34(15), pp.1603–1616. Available at: <https://doi.org/10.1080/09523367.2018.1482874>

17. Rozenfeld, E. (2021) 'Korea's 'Pushing Hands': The Story behind the Global Cultural Expansion of Korean Martial Arts' , *Asian Studies Review*, 45(4), pp.576–593. Available at: <https://doi.org/10.1080/10357823.2020.1862051>

18. Moenig,U. and Kim, M. (2017) 'A Critical Review of the Historical Formation of Olympic-Style Taekwondo's Institutions and the Resulting Present-Day Inconsistencies ', *International Journal of The History of Sport*, 34(12), pp.1323–1342. Available at:
<https://doi.org/10.1080/09523367.2017.1385603>

19. Lachina, E. (2018) 'Conquering the World: The 'Martial' Power of Japan Goes Global', *The International Journal of the History of Sport*, 35(15-16), pp.1510–1530. Available at:
<https://doi.org/10.1080/09523367.2019.1618836>

20. Xie, J., Liu, C. and Kawashima, K. (2024) 'The Spread of Karate in the People's Republic of China: Preliminary Analyses by Factors of Encounter, Motivation, and Influence', *Asian Journal of Sport History & Culture*, 3(1), pp.110–130. Available at:
<https://doi.org/10.1080/27690148.2023.2286538>

21. Back, A. and Kim, D. (1984) 'The Future Course of the Eastern Martial Arts', *Quest*, 36(1), pp.7–14. Available at: <https://doi.org/10.1080/00336297.1984.10483796>

22. Channon, A. (2012) ' Western men and Eastern arts: The significance of Eastern martial arts disciplines in British men's narratives of masculinity', *Asia Pacific Journal of Sport and Social Science*, 1(2-3), pp.111–127. Available at: <https://doi.org/10.1080/21640599.2012.751170>

23. Wise, L. and Cariotis, S. (2012) *Marketing martial arts: competitive sport versus self-defence, combat sport versus Eastern philosophy?* Athens Institute for Education and Research Press

24. Cynarski, Wojciech J. (2014) 'The European karate today: The opinion of experts' , *Ido Movement for Culture. Journal of Martial Arts Anthropology*, 14(3) , pp.10–21. Available at: <https://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.desklight-046e2c66-cbfb-4193-a920-db-c014264303>

25. Spring, C. (2018) 'Considerations for martial arts training for increasing older participants' wellness', *International Journal of Spa and Wellness*, 1(2), pp.139–143. Available at: <https://doi.org/10.1080/24721735.2018.1493782>

26. Gubbels, J., van der Stouwe, T., Spruit, A. and Stams, G.J.J.M. (2016) 'Martial arts participation and externalizing behavior in juveniles: A meta-analytic review ' , *Aggression and Violent Behavior*, 28, pp.73–81. Available at: <https://doi.org/10.1016/j.avb.2016.03.011>

27. Qiu, T., Zhang, G., Zhou, F. and Jiang, H. (2024) 'Application of virtual reality to enhance therapeutic Tai Chi for depression in elderly people', *Acta Psychologica*, 248, pp.1-7. Available at: <https://doi.org/10.1016/j.actpsy.2024.104316>

28. Boguszewski, D. and Torzewska, P. (2011) 'Martial arts as methods of physical rehabilitation for disabled people ' , *Journal of Combat Sports and Martial Arts*, 2(1), pp.1–6. Available at: <https://medsport.pl/wp-content/uploads/2016/11/pdf-159.pdf>

29. Miller, S.M., Hui-Lio, C. and Taylor-Piliae, R.E. (2020) 'Health Benefits of Tai Chi Exercise ' , *Nursing Clinics of North America*, 55(4), pp.581–600. Available at: <https://doi.org/10.1016/j.cnur.2020.07.002>

30. Abbott, R. and Lavretsky, H. (2013) 'Tai Chi and Qigong for the Treatment and Prevention of Mental Disorders ' , *Psychiatr Clin North Am*, 36(1), pp.109–119. Available at: <https://doi.org/10.1016/j.psc.2013.01.011>

31. Ma, X., Jennings, G. and Brown, D. (2022) 'Diffusion, transformation and hybridization: Taijiquan body culture in the United Kingdom', *Communication and Critical/Cultural Studies*, 19(4), pp.402–420. Available at: <https://doi.org/10.1080/14791420.2022.2128196>

32. Ryan, A. (2008) 'Globalisation and the 'Internal Alchemy' in Chinese Martial Arts: The Transmission of Taijiquan to Britain ', *East Asian Science, Technology and Society: An International Journal* , 2(4), pp.525–543. Available at: <https://doi.org/10.1215/s12280-009-9073-x>

33. Zaidel, D.W. (2023) 'The art of film: Perspective on neural clues to repeated attraction to movie watching', *Neuropsychologia*, 180, pp.1-4. Available at: <https://doi.org/10.1016/j.neuropsychologia.2023.108485>

34. Liu, L., Balakrishnan, K. and Man, N. (2025) 'The influencing factors of international long-term competitiveness of Chinese Kung Fu films', *Cogent Arts and Humanities*, 12(1). Available at: <https://doi.org/10.1080/23311983.2025.2491213>

35. Su, X. (2016) 'Reconstruction of Tradition: Modernity, Tourism and Shaolin Martial Arts in the Shaolin Scenic Area, China', *The International Journal of the History of Sport*, 33(9), pp.934–950. Available at: <https://doi.org/10.1080/09523367.2016.1227792>

36. Lu, Z., Zhang, Q. and Hong, F. (2014) 'Projecting the 'Chineseness': Nationalism, Identity and Chinese Martial Arts Films', *The International Journal of the History of Sport*, 31(3), pp.320–335. Available at: <https://doi.org/10.1080/09523367.2013.866093>

37. Richards, S. (2019) 'The patriotic narrative of Donnie Yen: how martial arts film stars reconcile Chinese tradition and modernity', *Celebrity Studies*, 10(2), pp.276–284. Available at: <https://doi.org/10.1080/19392397.2019.1601427>

38. Anderson, A. (2001) 'Violent dances in martial arts films', *Jump Cut: A Review of Contemporary Media*, 44. Available at: <https://www.ejumpcut.org/archive/jc44.2001/aarona/andersontextonly.html>

39. Dong, G. (2024) ' Martial Dance: Stage Wushu as a Performing Art ', *Critical Arts* , 38(6), pp.1–11. Available at: <https://doi.org/10.1080/02560046.2024.2340128>
40. Liu, J. (2022) 'Digitally Protecting and Disseminating the Intangible Cultural Heritage in Information Technology Era', *Mobile Information Systems*, 2022(1), pp.1-10. Available at: <https://doi.org/10.1155/2022/1115655>
41. Yang,w. (2021) 'Communication of Emei Martial Art National Traditional Sports Culture Based on Computer Digital Platform', *IEEE International Conference on Power Electronics, Computer Applications (ICPECA)*, pp. 737-742. Available at: 10.1109/ICPECA51329.2021.9362687
42. Zeng, H., Yao, G. and Ma, X. (2025) 'The impact of short videos on young people's willingness to engage in martial arts: establishing and testing a conditional process model ', *Humanities and Social Sciences Communications*,12, pp.1-17. Available at: <https://doi.org/10.1057/s41599-025-04963-0>
43. Atkinson,M. (2016) *Routledge Handbook of Qualitative Research in Sport and Exercise*. Routledge Press
44. Hammersley, M. (2018) 'What is ethnography? Can it survive? Should it? ', *Ethnography and Education*, 13(1), pp.1–17. Available at: <https://doi.org/10.1080/17457823.2017.1298458>
45. Lim, W.M. (2024) 'What is quantitative research? An overview and guidelines', *Australasian Marketing Journal* ,33(3),pp.325-348. Available at: <https://doi.org/10.1177/14413582241264622>
46. Stahlke Wall, S. (2016) 'Toward a Moderate Autoethnography', *International Journal of Qualitative Methods*, 15(1), pp.1-9. Available at: <https://doi.org/10.1177/1609406916674966>
47. Cooper, R. and Lilyea, B. V. (2022) 'I'm Interested in Autoethnography, but How Do I Do It?', *The Qualitative Report*, 27(1), pp.197–208. Available at: <https://doi.org/10.46743/2160-3715/2022.5288>