EXPLORING CULTURAL REASONS OF FAST FURIOUS POPULARITY IN CHINA

LI LILI, Taylor's University
LI JIAYI, Taylor's University

ABSTRACT

Hollywood-owned Universal films franchise Fast & Furious is globally popular. The latest Fast & Furious 9 has been released in Russia, the middle east, South Korea and China. Interestingly the film was released a full month before in China compared to launch in the United States. The franchise is so popular worldwide that it has earned over $4 billion at the international box office compared to roughly $2 billion coming domestically. Current papers explore the reason for its popularity in a cultural context. The author has reviewed different cultural models and analyzed the links between models and Fast & Furious philosophy. It has been observed that certain features of the film such as a focus on long-term relations and collectivism are the main reason behind the popularity of the film in China. In addition, the current research paper has two-fold contributions. Academically the cultural models are often reviewed in the context of organizations, the paper has filled the gap of national-level literature review in the context of the film. Practically the filmmakers can also get an advantage the attract the audience keeping in view the cultural preferences of people. The current study is based on secondary data. Future researchers are recommended to collect primary data and draw the link between culture and film popularity.

Keywords: Films Impact on Culture, Fast & Furious, Passion based families, Cross-cultural transactions, Hofstede

INTRODUCTION

Fast & Furious is a series of action films. It mainly consists of street racing, robberies, and infiltrators. Based on Fast & Furious several television shows, live programs, video games, and theme parks are made. The Fast and the Furious (Cohen, 2001) mainly focused on illegal street racing, however, the film became popular after its third installment The Fast and the Furious: Tokyo drift (Lin, 2006). The same series was made in 2009, followed by 6 other films. Recently Fast & Furious 9 (Justin Lin) was released in 2021. The franchise producers are also working on Fast & Furious installment 10 (Hood, 2021).

Fast & Furious is a kind if embodiment of cultures. Culture is referred to community behavior and patterns in human societies. Based on culture people share beliefs, laws, knowledge, customs, habits, and capabilities in their relevant groups. Human culture is dependent on learning. It needs socialization to accept and inculcate diversity. The patterns in society define the norms and acceptable behavior. Behavior patterns can also be referred to as templates of behavior. A culture normally avoids interference of other cultures in it. Therefore, on the entrance of a new culture and breaking rules of cultures, the people always resist (Bolinger & Burch, 2020; Mamatha & Geetanjali, 2020; Zeraatkar, Roudneshin & Sobhanallahi, 2020).

It is difficult to change culture through dictation or rules, yet art and films are the best way to change behaviors and make some patterns acceptable. Fast & Furious promoted the system of norms is not acceptable in any case. Illegal car racing is not appreciable. Yet the cars designs and driving skills are applauded all over the world. Art in any society finds its way of acceptance. This little appreciation creates stimulation of cultures in minds (Lejeune, Schultz & Vas, 2018; Morgan &Vorhies, 2018; Kapofu, 2019; Yah, 2019).

Anthropology is the science of studying humans. Culture is the central concept of anthropology. The culture further explains expressive forms such as art, music, dance, religion and rituals. The recent researchers also incorporate the use of technology, shelter (house design), cooking and clothing as part of the culture. Besides the collective side, culture has also individual preferences and behaviors as social norms. The first instance in China martial is associated with certain individuals. Besides individuals' films are also regarded as an important aspect to portray individuals' lives. Modern culture is being shaped by the latest mediums of communication such as Film and web series. Based on the transformation of the culture over the years, the current study reviews the impact of Fast & Furious on cultures across the world. The current study analyzes the main cultural models in the context of fast furious impact on cultures (Celine, 2017; Kaur, Sharma & Verma, 2017; Schöbel, 2017).

LITERATURE REVIEW

Scholars have studied the change in culture over the years (Birgelen et al., 2002; Greenberg, Wong & Lui, 2008; Silva, 2016; Cunningham & Craig, 2017). The richness of literature suggests a strong link between culture and innovation (Hussein et al., 2016; Cheon-Kook, 2018; Kuhn, 2018). Scholars suggest not reviewing culture, organizations, and innovation separately to understand the culture changes. In this regard, several culture change models are suggested by scholars. The current study reviews the contributions of top contributors who contributed to models of culture change. The top contributor to culture has always been the Hofstede model (Hofstede & Bond, 1984a, 1984b; Taras, Kirkman & Steel, 2010; Khlif, 2016). Hofstede's model has 6 main factors. Power distance, uncertainty avoidance, Individualism, femininity and masculinity, time perspective, restrains *vs* indulgence
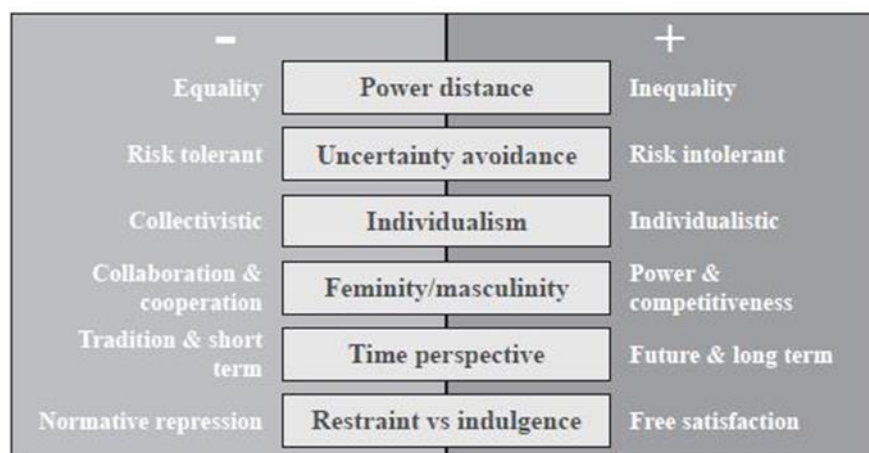

FIGURE 1
HOFSTEDE'S CULTURAL DIMENSIONS

Hofstede's cultural dimensions model explains the six dimensions explained in different studies from 1984 to 2020 (Vanasse, no date; Hofstede & Bond, 1984; Hofstede, Hofstede & Minkov, 2010; Taras, Kirkman & Steel, 2010; Yim et al., 2014; Khlif, 2016; Gupta, Pansari & Kumar, 2018).

The first is Power Distance, which with great distance from power, individuals, establishments, or institutions accepts chain of command and disparities; on the opposite, with modest distance power is distributed to the members of the community structure (Lin, Wang & Chen, 2013; Khattak & Ahmad, 2016; Lim & Lau, 2017).

The second factor is Uncertainty avoidance which explains the risk-intolerant cultures. It seeks to minimize risks and doubts over laws and directives. On contrary, with the least rules specifying socialization, the risk-tolerant cultures will be easygoing, relativistic, and resourceful (Furner, Racherla & Zhu, 2012; Wilmar et al., 2014; Yu, Hudders & Cauberghe, 2018).

The third aspect of Hofstede is Individualism which indicates the steadiness of social connections. In idiosyncratic cultures, every person has certain goals and desires. In traditions with the common sense of society, people tend to the common value and mutual goals to the disadvantage of individual gains (Yim et al., 2014; D'Antonio, 2018; Gong, 2018).

The fourth aspect is Femininity/Masculinity, it explains the macho mindset which is efficient, viable, self-confident, concentrating on goals and the quest for strength; the feminine attitude focuses on companionship, partnership, and mutual aid. The fifth aspect of Hofstede's culture is the time Perspective; it explains cultures with long-term emphasis work rationally for future reward. On the other side, the short-term cultures prefer dignity, ritual, and realization of social norms (Radzi & Musa, 2017).

The 5th aspect of Hofstede's culture is about time perspective. From a time perspective research means the short-term and long-term focus of people. In China, most people are long-term oriented compared to people of the united states.

The 6th aspect of Hofstede's culture covers Restraint *vs* Indulgence which explains the decadent, Hofstede means ease of freely rewarding the most basic human instincts related to enthusiasm for life. In constricting cultures, pleasures are repressed and regulated through customs.
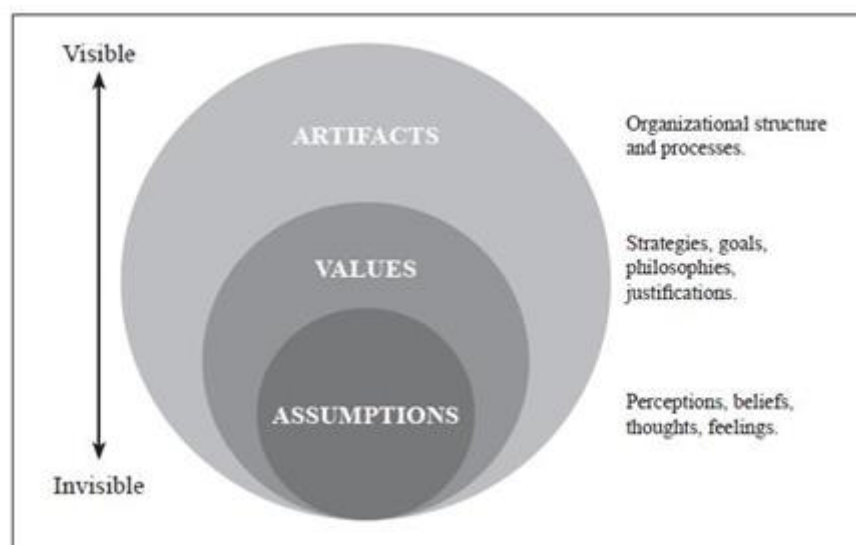

FIGURE 2
SCHEIN'S MULTI-LAYERED ORGANIZATIONAL CULTURE MODEL

In culture, the second important model is Schein's Multi-Layered Organizational Culture Model (Hogan & Coote, 2014). It has three-level, the first level discussed the artifacts. By artifact, the author means the culture which is visible in the shape of products of an organization or at country level, for instance, three-dimensional distribution, language, technical knowledge, style of work, clothing, manners, terminologies, or to put it briefly. It focuses on the surface of the reality, the visible behavior of its members. The artifacts also include the administrative procedures by which behaviors develop into procedures. The second aspect of Schein culture values. Values are established by the shared experience of a community. Firstly, if its accepted, it becomes, a shared value and, as it becomes embodied and used in the everyday life, it will become an assumption: it will be included in the taken for granted. Cultural elements included in these levels are cognitive processes, commitments, consensuses, ethics, ideologies, strategies, knowledge, visions, etc. Values cannot be directly observed, but they can be distilled from what their members explain and how they do justify. The third aspect of the model is Assumptions. Assumptions are mainly derived from the unconscious. This deepest level in the cultural domain, however, is difficult to modify.
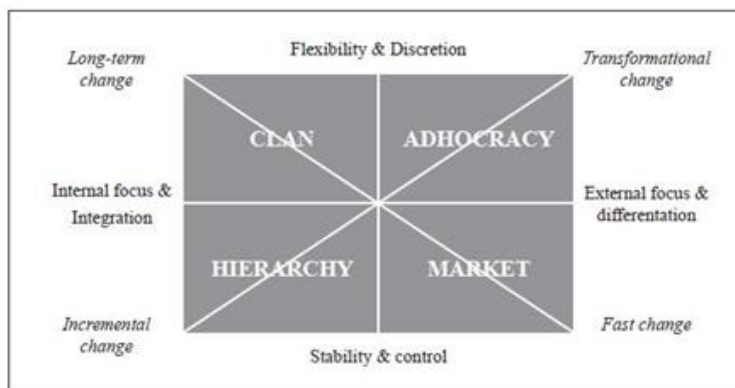
FIGURE 3
CAMERON & QUINN'S COMPETING VALUES MODEL

The third important cultural model is Cameron & Quinn's Competing Values Model. CVM cultural dimensions are composed of four axes: The first axis is internal/external focus: axis that describes the intensity of organizational focus: partners & customers *vs.* organizational agents & processes. The second axis is Flexibility/Stability: axis that describes who takes decisions: top-down *vs.* bottom-up. The third axis is the speed of change: axis that describes the speed of change: long-term *vs.* fast. The fourth axis is the degree of change: axis that describes the degree of change: incremental *vs.* transformational. The fifth axis focused on the combination of these four axes demarcates a representational space with four types of culture

Cameroon & Quinn's Competing Values is composed of four quadrants/ cultures as shown in figure.3 the first aspect is Hierarchy: the classic approach to power demonstrations. Orientation to results and maximum efficiency. Rigid organization based on roles and positions, which are translated into policies, procedures, and norms. Strict and close to Weberian bureaucratization where reigns the cultural uniformity and the manager as the leader. The second aspect explains the clan: emphasis on flexibility, autonomy, collaboration, and participation. The preponderance of interpersonal cohesion, commitment, shared values, collective goals, loyalty, and affective bonds. Search for human and professional development. e leader is a mentor. Thirdly it explains the Market: control but focused on value exchange. External and internal relations are weighted in terms of the market. High competition between organizational agents. Stability and profitability goals. Results-oriented and consolidate achievements. e leader is a manager. The fourth aspect is Adhocracy, which explains maximum flexibility, agility, dynamism, and interdependence that enable adaption to change. Empowered teams that work with prototyping methodologies and new resources addressed new challenges. Creativity, innovation, and risk tolerance. e leader is a visionary or an entrepreneur.

FIGURE 4
DENISON ORGANIZATIONAL CULTURE SURVEY

In addition, Denison (2001) shared the two are the main purposes of administrative culture. First is keeping the organization together in parallel with being a fundamental part of its transformative movement. The second core aspects are Statism and dynamism, unity and freedom, joint through culture, and novelty as a component of organizational survival (Zeraatkar, Roudneshin & Sobhanallahi, 2020).

Similarly another culture model Harrison & Stokes Model differentiates four types of organizational cultures, which differ strongly on the social collaboration between organizational representatives, its values, and its motivation, and how the structural power is utilized. Every organization has four types of culture. The first is the role, which means, characterized culture in the context of descriptions of the task, high specialization, and focus on rationalization, optimization, and internal consistency. Norms, control, and procedures regulate interactions and delimit what is allowed and what is not. Secondly, models share the Achievements of the team of experts who put their efforts toward a strategic objective that is beyond the self-interest of their particular members. To achieve innovation goals, punishment and rewards are alternated to encourage certain behaviors. The third aspect is about Power which is described as a distance between –High Direction– and peripheries. The fourth aspect is the support of commitment. It is an organizational pillar between agents and the organization
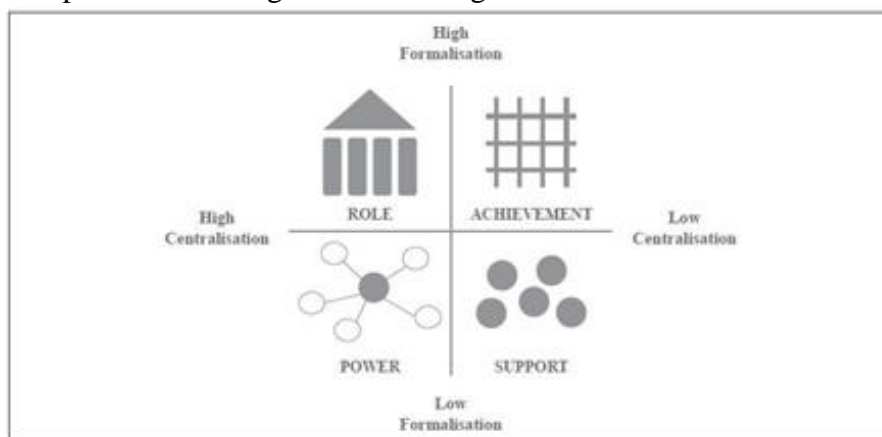
FIGURE 5
HARRISON AND STOKES MODEL

FIGURE 5
DEAL & KENNEDY MODEL

In addition Deal & Kennedy Model deals with the degree of risk and feedback speed as explained in figure 5.

From the above analysis and discussion of the cultural model, there is one clear gap. Culture has always been discussed in the context of the organization. There are very few models such as the Hofstede model that look into the culture at the national level. In addition, there is another gap that this research paper answer is the impact of Film on culture in the context of these models.

Fast & Furious Literature

The Fast and the Furious (2001) had the least expectations from the film. It was expected to be a summer Film. As per the management of Fast & Furious they were expected it to be a summer popcorn flick. However, the film turned into a blockbuster, appreciated by the audience. The success of the first Fast & Furious created the demand for the second installment. Strangely the second launched in 2003 created a craze in youth about street racing and car. This second Film ? success attracted many producers which eventually led to the creation of "Tokyo Drift" released on 16th June 2006. It's directed by Justin Lin chrism organ. After this film, Fast & Furious a franchise. The below table explains in detail the time and key legends associated with the franchise.

Table 1 FAST & FURIOUS HISTORY AND DETAILS			
Film	**Release date**	**Director(s)**	**Screenwriter(s)**
Fast Furious Installment 1: First Film, was expected to be a popcorn flick but in turned into a blockbuster The Fast and the Furious	22nd June 2001	Rob Cohen	Gary Scott Thompson, Erik Bergquist, and David Ayer
Fast Furious Installment 2: A successful Film	6th June 2003	John Singleton	Gary Scott Thompson, Michael Brandt, and Derek Haas
Fast Furious Installment 3: A big success. That changed the racing industry of Japan: The Fast and the Furious: Tokyo Drift	16th June 2006	From 2006 to 2013 seasons were directed by Justin Lin	Chris Morgan
Fast Furious Installment 4: One of the heavy budget Films Fast & Furious	3rd April 2009		
Fast Furious Installment 5: The 5th Film from the franchise: Fast Five	29th April 2011		

Cross-Cultural Perspective Analysis

In 2021, Fast & Furious again demonstrated the popularity of China, as Fast & Furious 7 and Fast & Furious 8. It is ranked in the top three on the list of trendy foreign Films in China. The film has earned 408 million yuan (57 million U.S. dollars) after two days of screening on August 24, Dwayne Johnson became the 10th performer whose films have calculated over 10 billion yuan in China's box office, amongst which more than half arrived from the Fast & Furious. Due to the popularity of Fast & Furious in China universal picture release Fast & Furious a full month before release in the United States.

Universal will release Fast & Furious 9 in China and other international markets in May, a full month before the film's U.S. release date. Even despite Covid-19 restrictions, the Film performed well. The film proved a success in Russia, South Korea, the Middle East countries, Hong Kong, Taiwan, Singapore, and Vietnam. The series has earned over $4 billion at the international box office compared to roughly $2 billion coming domestically. This success has often been attributed to the franchise's diverse cast and willingness to lean into more ridiculous elements to ensure an entertaining and action-packed blockbuster.

Fast & Furious Customer Reviews Analysis

The researchers have analyzed IMDB customer reviews. One thing in common in all seasons, the audience always remembers The Fast and the Furious: Tokyo Drift. There is more thrill in the last 5 films of the franchise, yet the story lover of Tokyo Drift says the story is missing. Some respondents are of the view that with the increase in the age of franchise followers the story is also getting mature. Its content mainly focuses on mature adults' fun.

The Fast & Furious 8 was criticized the most. As per the audience, it was neither fast nor furious. The action was crazier and more irrational. The team was extended which became confusing people. However, the audience also believes the Film is learning with time and incorporating its audience views. The franchise started a show Hobbs and Shaw, but it could not do well.

Fast and Furious 7 (James Wan, 2015) ranked low, but due to the death of Paul Walker, the emotional attachment film was widely. On the impact of Fast & Furious on culture, the first two installments got hateful remarks especially Fast & Furious 2. However, overtime franchise became a dynasty. The film now has familial bonds that reverberate throughout the series reach a peek here with Dom's dilemma. This film now is a cultural symbol showing the car lovers craze across the world.

Cultural Models and Fast & Furious Impact

Every aspect of the cultural model is an indication of the progress or downfall of countries. Hofstede center shares countrywide standing against each indicator of culture dimensions. The below table shows the comparison of Chinese and USA culture differences.
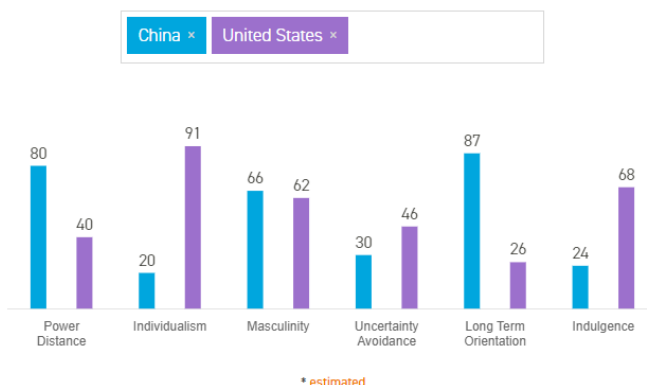

FIGURE 6
HOFSTEDE CULTURAL DIMENSIONS THE USA *VS* CHINA

The below table demonstrates the meaning of scores

Table 2 HOFSTEDE'S CULTURAL DIMENSIONS			
Hofstede's Cultural Dimensions	**USA**	**China**	**Fast & Furious Impact**
Power Distance	Power distance is low in the USA. It means subordinates are empowered	Power distance is high in China. It means subordinates are not empowered	*Fast & Furious* promote freedom

Uncertainty Avoidance	uncertainty avoidance is low in the USA. It means people take risks	uncertainty avoidance is high in China. It means people do not take risks	The move promotes action and risk.
Individualism	The USA is a high individualist society, which is a bad sign, less focus on family and collectivism	China has a strong collective care culture	The film promotes care within family members.
Femininity and Masculinity	USA and China have almost the same score with the slight difference	USA and China have almost the same score with the slight difference	The Film promotes masculinity
Time Perspective	People of USA are Short term oriented	people of China are Future and long term oriented	Films promote short terms goals for fun
Restrains *vs* Indulgence	Indulgences are high, people enjoy luxury life	Less indulgence	Film promotes indulgence

Every cultural aspect has its both positive and negative side. China and the United States have their strengths and weaknesses culture-wise. The power distance is high in China. However, it is also observed that in China there is more rule of law. People accept the superiority which makes the country easy to manage. Over the years, power distance has been promoted as a negative thing. However, in Covid-19 due to strict policies of the Chinese government, China was the only country where the country controlled the pandemic. On the other side, less power distance in the united states leads to protests which eventually increase the cases of Covid-19 and it impacted a lot. The film Fast & Furious can easily be regarded in this regard, as the illegal racers avoid police of countries. More power distance can also create fantasies in people where they imagine less power distance. The actions films are made for fun. It has been observed people like films of gangsters, thus every country cinema is focusing on it. Films can change society to ask for their rights and obey the laws. Most of the audience in both China and the USA is educated and they understand the mission of a film action. Thus no reports of action are film were observed in both countries. However, coloring cars or the desire to have a club like Fast & Furious has emerged.

The second aspect is uncertainty avoidance. In Chinese culture uncertainty is avoid, calculated risks are taken as per Hofstede the American people take risks a lot. Fast & Furious has both types of characters.

The third aspect of Hofstede's culture is individualism *vs* collectivism. Chinese culture's beauty is its collectivism. One of the reasons for the popularity of Fast & Furious in China more is the care of family. This family is not a typical family where there is a father mom, son, daughter, and grandparents. The film represents family based on emotions and passion. This the reason this Film has become popular in Chinese culture.

In femininity and masculinity, both China and the united have the same score. However, the Chinese culture is slightly more masculine. Probably this is the reason, the Fast & Furious was accepted more. In addition, the Film also promotes masculinity as car racing is mostly linked with macho men.

In terms of time perspective, Chinese culture focuses on the long-run while the people of the USA are short-term focused. This aspect of action film goes to the advantage of both cultures. Even though within film missions of actors are small. However, the film itself now is creating history. The people linked in this film have affiliations and memories The death of Paul Walker has also made this film more interested. Most the people have watched the season 6 & 7 due to their emotional bonding with Paul walker. Thus the Film has created an emotional family culture which resulted in its popularity in China.

The last aspect is indulgence, Film promotes luxury cars, luxury life, and spending which is not much appreciated in Chinese culture as per Hofstede results. However, one of the reasons,

the Films are liked in a domestic culture particularly in the united states and Europe is its indulgence. This aspect can also generate fantasies, after all, the audience is aware of the level of animations used in the Film. This Film became popular in both China and the USA.
The below tables review Fast & Furious impact on the positive and negative side of cultures.

Table 3 HOFSTEDE'S CULTURAL DIMENSIONS & FAST & FURIOUS			
Hofstede's Cultural Dimensions	Positive Factors	Negative Factors	Fast & Furious Impact On Cultures
Power distance,	Equality	Inequality	Positive for both countries were power distance and low and high. Getting objectives and goals is the main focus of the Film. The means vary from character to character and situation to situation.
uncertainty avoidance,	Risk Tolerant	Risk Intolerant	Negative- Action involves less calculated dangerous risks. The Film students are not recommended for younger kids. Does not matter what is culture the street racing is always prohibited.
Individualism	Collectivist	Individualistic	The Film promotes collectivism. It helps many countries and people in following their passion and making teams to achieve their passion
femininity and masculinity,	Collaboration and Cooperation	Individualist	The Film promoter's masculinity. It is a positive gesture as the racing supports is main muscular, men played sports. However, women are also entering into it. Yet this culture dimension goes in favor of China.
time perspective	Future and long term	Short term, traditions	The Film is now a franchise. As Chinese audience has long term thinking. Therefore, it can be expected the *Fast & Furious* will be more popular in China in upcoming sequels.
restrains *vs* indulgence	Normative repression	Free Satisfaction	More promotes indulgence which goes against Chinese culture. However, it observed that indulgence score China is increasing.

The Hofstede culture directly observes and measures the cultural changes in countries. The rest of the culture models are not organizational perspectives. However, future researchers can collect quantitative data and validate the results of organizational level models at the country level.

The third model of cultural impact is Schein's Multi-Layered Organizational Culture Model. The below table compares its detailed aspects and relates the popularity of Fast & Furious in terms of cultures.

Table 4 SCHEIN'S MULTI-LAYERED ORGANIZATIONAL CULTURE MODEL			
Schein's Multi-Layered Organizational Culture Model	Positive Factors	Negative Factors	Fast & Furious Impact Analysis
Assumptions	Perceptions, beliefs, thoughts & feelings	Invisible	The film is based on a lot of invisible assumptions, prescriptions, and beliefs.
Values	Strategies, goals, philosophies, justifications	Moderately visible	Values are important for every culture. However, in China values are regarded more. The film promotes values and stays with commitments which can be one of the reasons for film popularity in China.
Artifacts	Organizational structure and process	Visible but limited	*Fast & Furious* is an artifact. It promoted both Chinese and US cultures.

The fourth and fifth popular model in cultural change is Cameron & Quinn's Competing Values Model and Denison Organizational

Table 5 CAMERON & QUINN'S COMPETING VALUES MODEL		
Cameron & Quinn's Competing Values Model	The Positive Impact of Fast & Furious	The Negative Impact of Fast & Furious
Clan	Long term change	Less stability and control
Adhocracy	Transformational change	less internal control
Hierarchy	Incremental change	Less flexibility
Market	Fast change	Less flexibility

Table 6 DENISON ORGANIZATIONAL CULTURE SURVEY		
Denison Organizational Culture Survey	Positive Impact of Fast & Furious	Negative Impact of Fast & Furious
Adaptability	Customer focus, creating change, organizational learning	Less eternal focus
Mission	Goals, objectives, strategic directions	Less eternal focus
Flexible	Beliefs & assumptions	NA
Stable	Beliefs & assumptions	NA
Involvement	Empowerment, team orientation, capability development	Less external focus
Consistency	Core Values, Agreement, Coordination, and integration	Less external focus

CONCLUSION

The cultural models and data analysis of Fast & Furious has created a strong link in reasons of the global popularity of Fast & Furious. Action Films are mostly considered emotionless, but this film seriously created an impact on people. Besides action, people are emotionally involved in it. Unlike other action films which are made on CIA spies, the film represents car lovers all over the world and their passion. The cultural models implemented and Fast & Furious can further be discussed and cultural experts can review them. Cars and street racing are the main component of the popular Film franchise Fast & Furious. The film has a tremendous impact on car culture worldwide, It has created family. It the not a typical family where, there is a dad, mother, son, and daughter but a culture where the family is based on passion and enthusiasm about cars. Fast & Furious gave life to Japan's car culture. The blockbuster second and furious film was released in 2006 with the name The Fast and the Furious: Tokyo Drift. It was a story of a Los Angeles street racer named Dominic Toretto who falls under the mistrust of the Lass Angels Police Department (LAPD) as a string of high-speed electronics in truck robberies swings the area. Brian O'Connor, an officer of the LAPD, enters the ranks of Toretto's highly competent racing crew undercover to sentence Toretto. On The Other Hand, O'Connor realizes himself equally entranced with this racing world and in love with Toretto's ally, Mia. As the racing crew earns power, O'Connor ought to decide where his trustworthiness genuinely remains. The film was a big success, it became a franchise. Since then, Fast & Furious are made. The recent, F9 was released in 2021. Interestingly a Hollywood production film was released in China a month before its release in the USA. The current research paper reviewed the Fast & Furious literature and identified how it has impacted the culture worldwide particularly the culture of China

GUIDELINES FOR FUTURE RESEARCHERS

Researchers of other cultures are recommended to interview people and collected data on how they feel Fast & Furious has changed the culture. The academics must view Films as harmony bringers.

STUDY LIMITATION

The study is based on culture models and customer reviews available online. Future researchers are recommended to conduct focus groups and do analysis.

STUDY CONTRIBUTIONS

Most of the cultural models are academia are presented as organizational culture models. Few studies look into the impact of cross-culturally accepted Films and artwork. The researchers have Cleary shown a path to future researchers to explore the impact of Films on cultures across countries.

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