Influence of American media upon Korean broadcasting culture

- Analyzing ‘American Idol’ vs. ‘*SuperStar K II*’

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Abstract

This study examines the influence of American media on Korean broadcasting culture, based on analysis of *American Idol* and *SuperStar K Season II*. Viewer ratings were analyzed to find out the popularity of American programs in South Korea. Web-based surveys and individual interviews were analyzed to figure out the difference between both programs and its influence upon Korean viewers. The result shows that American programs currently influence the Korean media and Korean viewers, and that influence is getting more produced. With those findings, the study concludes it affects Korean viewers and Korean society as well. Audition programs become one of the strongest trends in Korean society through *SuperStar K Season II*, and it gives hope to people who display a growing confidence in what they really want to do with their professional lives.

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Table of contents

Abstract----------ii

Chapter 1: Introduction----------1

Chapter 2: Literature review----------4

Chapter 3: Methodology----------21

Chapter 4: Result----------29

Chapter 5: Discussion----------45

References----------51

Chapter 1

Introduction

Statement of the Problem

The stage of 'global' television has transcended the international sale of television programs between two or more countries. Many Korean broadcasting companies started to import foreign movies and television programs in the early 21st century. Among those imports, American movies such as *Dances with Wolves* and *Edward Scissorhands* were shown the most (Ahn, 2009, p.36). American TV dramas shows such as *Bigfoot, Wildboy,* and *MacGyver* started to broadcast in South Korea in the 1980s. Since there was no satellite television, people only could watch certain dramas in fixed hours through local cable television. It cost the viewers more, because it restricted time and space to watch American TV dramas. However, the limits of terrestrial channels started to disappear as cable channels began service in 1995 (Jung, 2009, p.14).

Wide use of broadcast satellites and continuing policies of deregulation and privatization facilitated the evolution of the television industry from a state of internationalization in the 1960s and 1970s, to multinationalization in the 1980s and to globalization in the 1990s. In the beginning of the 21st century, satellite channels and high speed Internet came into wide use in South Korea and have motivated the Korean people to watch more American TV dramas. From that time, many researchers started to study American TV dramas in South Korea.

There are several studies about adaptation of American dramas, but there are not many studies of American reality show programs in South Korea. This thesis will analyze one of the most popular Korean reality shows, *SuperStar K season II,* which has been motivated by *American Idol*. *American Idol* is a reality television competition to find singing talent, and the

show has since become one of the most popular shows in the history of American television. This program has been a popular success in South Korea, and consequently one of the Korean cable companies, CJ media, produced a Korean version of it, which is *SuperStar K*.

Season I of this show originally started in 2009, but *season II* was more popular and influential to teenagers and young adults in South Korea. *SuperStar K season II* was the most popular topic in 2010. There were preliminaries from March to June, and actual shows were on TV from July to October. According to Hankook i.com, over 1,300,000 people competed in that survival contest (para. 1), and the final top 10 were on live TV. One or two people were turned down each new episode by the result of judges, and *SuperStar K season II* also has a system of text message voting for the winner of the day. The winner is decided by 30% of Judges' opinion and 70% of text message voting. For these reasons, the interests and participation of people into the program increased.

This study will analyze *SuperStar K season II* and the viewing behaviors of Korean teenagers and young adult viewers to know how the program succeeded in South Korea based on cultural differences.

The Significance of the Study

The main significance of this study lies in the fact that no existing studies have analyzed the influence of American reality TV programs on Korean viewers despite their popularity in South Korea. Considering cultural differences between America and South Korea, studying successful case of transnational programming will help to further improve the programming process and better meet the needs of Korean viewers. This study may prove significant in providing the right direction of the future American broadcasting company that will produce transnational TV programs.

Purpose of the Study

The intent of this two-phase, sequential mixed methods study will be to identify the success factors of American reality programming in South Korea. In the first phase, quantitative research questions or hypotheses will address the relationship of the reality program *SuperStar K season II* and its South Korean viewers' preference including teenagers and young adult Korean people at school or work place. Information from this first phase will be explored further in a second qualitative phase. In the second phase, qualitative interviews will be used to probe significant results of the previous quantitative research by exploring aspects of the influence of *SuperStar K season II* with people who watch the program. The second phase will also include analyzing contents of *SuperStar K season II* and *American Idol* through interviews with crew and judges, to reveal any prove differences between both programs. It will help to understand audiences' preference well, and it will be great guidance for future reality program as well.

Chapter 2

Literature Review

The globalization of Korean broadcasting companies is one of the most remarkable changes in Korean society in the 20th century. One of the significant components of these changes is importing American TV programs. There were a number of American dramas such as *Little House on The Prairie* and *The Six Million Dollar Man*, which aired in South Korea from 1970 to 1980 (Ahn, 2009, p. 12). In the 1990s, American TV programs declined temporarily because of the growth of local Korean programs (Ahn, 2009, p. 16). However, it has become popular again through cable TV and the internet during 2000~2003. In this period, there were many American dramas imported, including *Friends* and *Sex and the City.* Those imported American dramas provided new perspectives to Korean viewers. For example, subject of *Little House on the Prairie* was familiar to Korean viewers in 1970s, because it was such a warm family drama. The program got positive responses from audiences without animosity. However, *Friends* and *Sex and the City* were little bit different. Both programs received fervent responses from audience. Especially, *Sex and the City* provided vicarious satisfaction and role model, and four main characters of drama were adored. Many young women tried to imitate main characters' fashion or life style, and also trips to New York were one of the popular trends in early 21st century (Ahn, 2009, p. 24). However, sex was still a touchy subject in South Korea now. In this perspective, there are still concerns about the subject and its expression.

The following literature review highlights findings about these backgrounds and the beginning of the globalization of Korean broadcasting companies. They also describe some specific theories about cultural tendency and the globalization of television.

The background of globalization television in Korea

Satellite television

Thomas (1998) studied satellite television on international and global markets for national broadcasters in South East Asia, especially Indonesia. This survey demonstrates that the fears of governments in developing countries about media imperialism by multinational corporations have proven to be somewhat unfounded. However, the author asserted that the new trends of utilizing satellite television would develop transnational and global television more in the next few years.

Another researcher (Chang, 2003) reported additional trends of globalization television in the 21st century. In the process of the globalization of the world's leading TV broadcasters, Asia with its growing middle class became a key market in the 1990s. These Asian TV broadcasters adjust their programming strategies from rebroadcasting Western versions of programs in Asia to engaging in some form of local programming to suit each country's tastes. Examples include STAR TV, MTV Asia, ESPN Star Sports, and CNBC Asia. These Western broadcasters had failed experiences in advertising at first. They began to realize the importance of cultural and regulatory norms, and they learned how to work through local government instead of working against them. As result, they produced programs in local languages and made programs easier to adapt.

Moran (2008) studied makeover television programs, examining this genre of reality television within the context of global economics and broadcast industry practice. The significant increase in the production of this type of programming on a worldwide basis is described. Moran also discussed the use of the standard reality television format, noting that the basic template can be franchised on a global scale with scripts customized to accommodate the cultural standards of a specific market.

Korean Wave 'Hallyu'

Korean broadcasters started to join the globalized television practices of other countries such as China and Japan. Kim (2007) reported about 'Hallyu', which roughly translates as 'the Korean wave' and is used in relation to numerous Korean cultural practices. It initially covered areas such as TV shows, stars and pop songs. But the most noticeable area is Korean TV drama. Korean broadcasters exported TV dramas, which have become popular in a number of Asian countries including Singapore, the Philippines, Vietnam, Taiwan, Mongolia and China. These successful results show that exported cultural products from culturally similar countries have a better chance of popular success than those from more culturally unfamiliar ones.

Other researchers (Han & Lee, 2008) also studied the advantages of 'Hallyu', focusing on the expansion of tourism. The huge success of the 'Korean Wave' has so far had a great impact on Korean tourism. A new form of cultural tourism was born called "Hallyu tourism". The primary catalyst behind this phenomenon in recent years was the popularity of the *Winter Sonata* in Japan. The biggest effect that the *Winter Sonata* boom has in Japan, was that it helped wipe out negative images of Korea from the minds of many Japanese. Also in a 2002 survey, the Korean Wave also has influenced Chinese tourists' decision-making process. The catalyst of this phenomenon is also a TV drama called *The Jewel in the Palace* (or *Dae Jang Geum*). These two dramas produced by Korean Broadcasting System (KBS) and Munhwa Broadcasting Corp. (MBC) respectively, are the two most internationally popular Korean TV productions in history. The research organization estimated that in 2005, out of more than 4.3 million foreign tourists, 1.18 million of them visited Korea due to Hallyu either directly or indirectly (Han & Lee, 2008, p.121). This shows that there are enormous economical effects in South Korea as many foreigners visited South Korea to experience the place where the Hallyu dramas were filmed.

In the same perspective, Agrusa and other researchers (Kim, Chon & Cho, 2008) also studied the influences of Korean pop cultures on Hong Kong residents' perceptions of Korea as a potential tourist destination. Data were collected by both graduate students of the Hong Kong Polytechnic University and employees working in Korean restaurants. According to the study, the major information source that the respondents indicated in reference to learning about Korean pop culture was TV and radio, which takes 60.9%. In other words, the Korean dramas, movies, and pop music aired on Hong Kong TV screens have resulted in a rapid growth in Hong Kong residents' interest of Korean popular culture. Consequently, Korean pop culture, broadcasted through TV, has highlighted the level of interest of Korean culture and has led to an increased number of trips by Hong Kong residents visiting Korea.

American drama fever

These examples are exported programs from South Korea to other countries. On the other hand, there are some TV dramas, which are imported from America to South Korea. Jung (2009) analyzed Korean viewers of American TV dramas which were classified which were according to their genres. As this study explained earlier, American TV dramas such as *Bigfoot* and *Wildboy* and *MacGyver* started broadcasting in South Korea in the 1980s. People only could watch American dramas in "prime time" at that time, because there was no cable/satellite television. It required a lot of money, because it restricted time and space to watch American TV dramas.

However, as cable channels started in 1995, restriction of time and space started to disappear because of cable/satellite television, which allows watching dramas whenever audiences want to watch them. This tendency created circumstances so that more American TV dramas such as *Friends* and *Sex and the City* could be broadcast in South Korea in the 1990s.

From the beginning of 2000, high speed internet has come into wide use in South Korea, and it changed the major linking media of viewers and American TV dramas from cable channel to internet.

Studies for Adaptation of reality TV

Established studies for American dramas

Kim (2008) analyzed the changes of American dramas and their enjoyment by Korean viewers. This is divided into the perspective of text and the perspective of viewers. This study also analyzed the relationship between Korean society and American dramas focusing on *Prison Break*, *Grey's Anatomy,* and *Sex and the City*, which are the most popular American drama in South Korea. First of all, Kim (2008) analyzed the strategy of program content, which stimulates viewer's emotions with three experiences- sensuous, emotion, virtual. For example, viewers of *Prison Break* could perceive Michael Scofield's love for his brother through the context of his dialogue. Some American dramas' content characteristic is to use narration more than conversation. However that characteristic was effective for Korean viewers and it made viewers fully engaged into American drama, and Korean viewers were communicating with the character in drama. For the analysis of American drama viewers, people wanted to have more emotional connection, and that made viewers to be immersed in the American drama. As a result, this study implies that American drama will take more of an active part in social and cultural changes in South Korea.

Another study focused more on internet fans who are taking the role of interface between popularized American dramas in the society and development of fandom. Lee (2008) studied the major function of online fan communities and analyzed the contents of the online boards. The study gives understanding about the characteristics of online fandom and how

Korean viewers get their own enjoyment by adapting American drama. The study shows that the major roles of online communities are immediate accessibility, sharing information, and participation with evaluating and analyzing contents.

Other researchers (Kang, Kim, & Shin, 2007) also analyzed recent behaviors of accepting drama in South Korea. Preference of drama is changing from Korean drama to American drama. Also the ratings of public TV networks are decreasing; on the other hand, ratings of downloading American drama from internet or watching cable TV networks are increasing. In this qualitative research, the researcher used the phenomenological study method with 12 Korean young women, and analyzed the experience of accepting American drama and preference status to find out characteristic of American drama preference status. Participants prefer American dramas, because American dramas are more realistic, have a well-organized story line, and deal with various subjects. Also the result shows that participants clearly recognized the cultural differences in American dramas, and these differences lead to two different perspectives, which are longing or animosity. Most participants showed longing perspective on American dramas because of realistic expression, well-organized story line, and various subjects. On the other hand, some participants showed animosity perspective on American dramas partially, because it is too realistic.

Reasons for watching reality programs

Barton (2009) studied how competition-based reality shows with different thematic content influence the gratification obtained by viewers. Participants completed surveys regarding their reasons for watching reality programs in general and their reasons for watching specific reality shows (*The Apprentice, The Bachelor/Bachelorette, and Survivor*). The results identified a new gratification dimension not previously observed in other gratifications research (personal

utility), and that correlations exist between the specific content of reality-based programs and the gratification obtained by the viewers.

Other researchers (Reiss &Wiltz, 2004) studied reasons that people watch reality TV programs. They assessed the appeal of reality TV by asking 239 adults to rate themselves on each of 16 basic motives using the Reiss Profile standardized instrument (Power, curiosity, independence, status, social contact, etc.) and to rate how much they watched and enjoyed various reality television shows. This method is based on evidence that people have the potential to experience 16 different joys. The results suggested that the people who watched reality television had above-average trait motivation to feel self-important and, to a lesser extent, vindicated, friendly, free of morality, secure, and romantic, as compared with large normative samples. The results showed a new method for studying media. People prefer television shows that stimulate the feelings they intrinsically value the most, which depends on individuality.

Cultural differences in adaptation of reality TV

Mendelson (2002) did a survey administered to reality TV viewers that revealed that the most salient motives for watching reality TV were habitual pastime and reality entertainment. Additional analysis indicated that those who enjoyed reality TV the most for its entertainment and relaxing value also tended to perceive the meticulously edited and frequently preplanned content of reality interaction as realistic (p. 357). Concurrently, those externally controlled, with low mobility and low levels of interpersonal interaction, were more likely to watch reality TV programming to fulfill voyeuristic and companionship needs. Functional alternative uses of reality TV and the appeal of realistic programming were documented.

Another researcher (Hall, 2009) investigated whether viewer perceptions of reality programs' authenticity were associated with involvement, enjoyment, and perceived learning.

Four dimensions of perceived authenticity were identified: cast eccentricity, representativeness, candidness, and producer manipulation. Perceptions that the cast was not eccentric, that they were representative of people the respondents could meet, that they were behaving candidly, and that the producers were manipulating the show were associated with cognitive involvement. Cast representativeness was also positively associated with social involvement. Each form of involvement was associated with enjoyment. Perceptions of the cast members' representativeness, candidness, and lack of eccentricity were associated with perceived learning of viewers.

A possible explanation for this relationship is that producer manipulation of a show essentially complicates the viewers' efforts to evaluate and interpret the behavior of the cast in that viewers are left to determine how the show is manipulated, and what this implies in terms of the nature of the cast members. Meeting the demands of this additional level of complexity may require a greater level of this type of involvement.

Cultural differences between America and South Korea

Individualism - Collectivism

Culture refers to the behavior patterns, beliefs, and all other products of a particular group of people that are passed on from generation to generation. Many psychologists and educators who study culture often are interested in comparing one culture with other cultures, which is called cross-cultural studies. Such comparisons provide information about the degree to which people are similar and to what degree certain behaviors are specific to certain cultures (Santrock, 2009).

One way to describe the differences in cultures can be Individualism-Collectivism. Individualism is based on the independence of each individual. This perspective assumes that

people are autonomous and must be free to act and think in ways that they prefer, rather than submit to the demands of the group. Each person is also unique, and all people are encouraged to strive to achieve outcomes and goals that will personally benefit them. Collectivism recognizes that human groups are not mere aggregations of independent individuals, but complex sets of interdependent actors who must constantly adjust to the actions and reactions of others around them.

Triandis, Bontempo, and Villareal (1988) studied cross-cultural perspectives on self-ingroup relationships. The study included theoretical analysis and three different studies, which are about allocentrism and idiocentrism. The first study measured idiocentrism in the United States with three factors, which are self reliance with competition, concern for ingroup, and distance from ingroups. The second study probed collectivism and individualism with samples from Japan, Puerto Rico, and Illinois. It provided very similar factors. It suggested that Japanese students are sufficiently individualistic to provide a factor that looks much like a U.S. individualistic factor. The last study indicated replication of relationships of allocentrism to social support and idiocentrism to loneliness in Puerto Rico and Illinois. Puerto Rico provided a classic collectivist factor, a classic individualist factor orthogonal to the collectivist, and a distance of self from ingroup factor that was also found in Japan and the U.S.

Overall, this study has shown that collectivism and individualism are linked to social phenomena, social behavior, and health. Also it has shown that some of the simpler ideas about what collectivism means must be discarded and that a more complex understanding of the construct is possible (p. 336). However, more importantly cultural and personality differences exist in the way self and ingroup are related, and it is the first step toward a better understanding of how culture affects social behavior.

Matsumoto (1998) also studied cross-national differences, which he termed display rules of emotion, and investigated the degree to which those differences could be attributed to Individualism and Collectivism (IC) measured on the individual level. Participants in the US, Japan, South Korea, and Russia completed a comprehensive measure of display rules assessing behavioral tendencies for seven universal emotions in four social contexts in two rating domains.

The results confirmed the existence of cross-national differences in IC and display rules, and indicated that IC and display rules were correlated. Significant differences between the countries remained even after IC was controlled for, and effect size analyses comparing cross-national differences when IC was controlled and not indicated that IC accounted for approximately 30% of the effect sizes related to cross-national differences (p. 157). This study is unique in that it not only used the concept of IC to explain and predict differences; it also quantitatively assessed the degree to which IC contributed to those differences. These findings are discussed in terms of the utility of the IC concept to understanding cross-cultural and cross-national differences in emotion.

More specifically, Dakhli (2009) studied the correlation between the affect-based trust network and cooperation and the correlation between cognition-based trust and cooperation in both collectivism and individualism. Trust has long been recognized in the organizational literature as an important determinant of collaboration among individuals, groups, and organizations (p. 90). Research in this area also suggests that trust is not a unidimensional construct; rather, various forms of trust relationships exist, and different forms lead to different types of cooperation. In this study, a social networks methodology was used to study the impact of the individual-level characteristic of individualism-collectivism on the relationship between trust and cooperation. Affect-based trust is the result of the trustor’s attachment to, and feeling of

closeness toward, the trustee, and it was predicted to be a stronger predictor of cooperation among collectivists; while cognition-based trust originates out of knowledge about the role performance and trustworthiness of others, and it was predicted to be a relatively more important predictor of cooperation among individualists.

The results provided support for both hypotheses, which propose that affect-based trust is a stronger predictor of cooperation than cognition-based trust for collectivists, while cognition-based trust is a stronger predictor of cooperation among individualists. One unexpected result was that the relationship between the two dimensions of trust and cooperation are stronger for individualistic dimension than for collectivists. Relationships among individualists tend to be task driven and people that rate high on individualism will cooperate to the extent that such cooperation is focused on achieving specific individual tasks and goals (Dakhli, 2009, p. 96). To the degree that a clear task is present, individualists may exhibit higher propensity to cooperate. Overall, this study can be considered a preliminary test of the important effects of culture on trust and cooperation.

However, current approaches of individualism-collectivism have not given sufficient attention to other organizing axes such as power distance and equality. Those axes can make more significant contribution to individualism-collectivism. Oyserman (2006) proposed an example of power distance:

> Individualism highlights human differences, including awareness of un-equal distribution of valued characteristics; power distance highlights the extent to which these individual differences are related directly to other inequalities in power, wealth, or prestige, and the extent to which these inequalities are seen as legitimate or illegitimate. That is power distance has to do with the perceptions and responses of those both high

and low in power within a particular system. (p. 353)

By considering power as a horizontal/vertical axis within the individualism-collectivism framework, it is not possible to disentangle the effects of power or equality from the effects of individualism or collectivism. Thus, Oyserman suggested that it may be more advantageous to treat power distance and equality as separate aspects to allow for more synergy between cross-cultural psychology and an already existing field of research on the effects of having versus not having power in situations that are characterized by a power differential, and of being equal in equality situations (Oyserman, 2006, p. 353).

Acculturation

Acculturation is an important process of performing while in an unfamiliar culture. However systematic findings have been sparse on this topic. This line of research (Jang & Kim, 2008) has focused on expatriates; however, expatriates from different kinds of businesses and industries may not share the same experiences, leading to questions of generalized ability. The university environment, in contrast, may offer a more standard environment from which to observe the effect of personality on acculturation. An exploratory study was conducted to observe the relationship between the personality factors from the five factor models and measures of acculturation, as well as measures of interaction with host country nationals, exchange students from the same country and exchange students from other countries.

Researchers used 60 inbound exchange students and 51 outbound students to complete the survey. Personality does appear to be relevant to acculturation, but there is a very different pattern as to whether foreign students are coming to or leaving Korea. It is suspected that culture may play a significant role in the pattern of data observed. In a high context culture like Korea, situations may matter more to adjustment than personality factors. Whereas Korean students,

most of whom have gone to an individualist country (low context), may find that their personality is much more relevant than situational factors.

Another study (Woo & Dominick, 2003) explored the cultivation phenomenon among international college students in the United States by examining the connection between levels of acculturation, daytime TV talk show viewing, and beliefs about social reality. It was expected that international students who were heavy viewers of daytime TV talk shows and who scored low on a measure of acculturation about the United States would hold the most negative perceptions and attitudes concerning U.S. society.

Three specific hypotheses were tested. International students who score low on acculturation and watch a great deal of daytime talk shows should(1) overestimate the frequency of certain undesirable behaviors in the United States, (2) have more negative attitudes toward human relationships in the United States, and (3) have more negative perceptions of human relationships in the United States (Woo & Dominick, 2003, p. 119). The first hypothesis received limited support while the second and third received strong support.

However, there is a limitation to this study. The survey did not collect data about international students' perceptions and attitudes before coming to the United States. It is conceivable that pre-existing negative attitudes toward the United States might cause both the negative attitudes toward American social relationships revealed in this survey and the tendency to seek out TV shows in which the worst aspects of these relationships are displayed. Overall, a more comprehensive understanding of international students' attitudes and perceptions of U.S. society will require a greater knowledge of the impact upon the acculturation process.

Other researchers (Jiang, Green, Henley, & Masten) studied the acculturation process through learning a second language. Learners who begin to acquire a second language (L2) in a

naturalistic environment after puberty are thought to be constrained by biological age factors and to have greater difficulty obtaining native-like L2 (Jiang, Green, Henley, & Masten, 2002, p. 481). However, the extant literature suggests that L2 acquisition may be positively affected by post maturational factors, such as acculturation.

This exploratory study examined the relationship between acculturation and L2 acquisition on Chinese English late learners. Chinese students who arrived in the USA after puberty were examined to see whether the acculturation process towards US society was associated with higher speaking proficiency levels and more native-like pronunciation of English language. The participants in this study arrived in the USA within the past five years; they were all found to be still deeply immersed in their original culture, but participants varied on their acculturation process towards American society (Jiang, Green, Henley, & Masten, 2002, p. 488). Participants were still closely aligned with their ethnic heritage, eating Chinese food, socializing with Chinese friends and speaking Chinese whenever English was not required.

This may also have been due to the fact that most of the participants in the university had little interest in staying in the US long term, thus had little motive to distance themselves from their native culture, and this might have led to insufficiency in pronunciation. Overall results suggest that acculturation relates to speaking proficiency but not just single word pronunciation. However, results still demonstrated a strong relationship between acculturation towards the dominant society and English-speaking proficiency, suggesting that English oral proficiency could be achieved through immersion within American society, although accents were more problematic.

Cultivation

Gerbner and his associates introduced cultivation theory in the 1970s. According to

Griffin (2003), Gerbner claims that heavy television users develop an exaggerated belief in a mean and scary world. The violence they see on the screen can cultivate a social paranoia that counters notions of trustworthy people or safe surroundings. Also he regards television as the dominant force in shaping modern society, and it became the subject of a heated public debate and a high-pitched academic discourse. Later, Tukachinsky (2006) proposed a new scheme for cultivation based on measures of television viewing and the relationship between TV-world estimates and real-world estimates as they are examined in three topics—criminality prevalence, the share of violent crimes, and the number of senior citizens.

Content analysis of prime-time and off prime–time programming (210 hours) and a survey of viewers (N = 591) form the data set. A model that covers 85% of the respondents, and is composed of five groups of viewers, is suggested. The groups are specified as simple cultivation (when estimation of the real world is biased but does match a correct estimation of the television world), over cultivation(when the real world is seen as a replica of the TV world but estimation of television reality is exaggerated), double distortion (when TV reality and the real world are both exaggeratedly estimated), simple no cultivation (when both the real world and the TV world are correctly estimated), and distorted no cultivation (when estimation of the real world is correct but TV reality is incorrectly estimated). The groups are differentiated by the amount of television viewing as the heaviest viewers are in the over cultivation group, and the lightest viewers are in the distorted no cultivation group.

The results support the general idea of cultivation theory that a misguided perception of the social world is statistically related to television viewing. However, adding the accuracy of viewers' TV-world estimates to the scheme reveals a picture that is far more complicated than the one traditional cultivation suggests. Cultivation in its traditional form, simple cultivation in

their typology, appears to be only one node in an intricate network of relationships that connect viewers' estimation of TV content and their perception of the real world.

Another study tried to prove cultivation theory with TV news. Cultivation theory suggests that widespread fear of crime is fueled in part by heavy exposure to violent dramatic programming on prime-time television (Romer, Jamieson, & Aday, 2003, p. 88). Researchers explore a related hypothesis: that fear of crime is in part a by-product of exposure to crime-saturated local television news. To test this, as well as related and competing hypotheses, researchers analyzed the results of a recent national survey of perceived risk; a 5-year span of the General social survey (1990-1994); and the results of a recent survey of over 2,300 Philadelphia residents.

The study of Philadelphia residents extended the role of television news exposure to the political agenda. Philadelphia has chronically high television crime coverage, and residents of the city mentioned crime more frequently than any other problem as the most important issue facing the city (Romer, Jamieson, & Aday, 2003, p. 100). The Philadelphia study indicates that the best explanation for the relation between television news exposure and concern about crime is the pervasive exposure to violent crime stories on this news medium. Overall results indicate that across a wide spectrum of the population and independent of local crime rates, viewing local television news is related to increased fear of and concern about crime. These results support cultivation theory's predicted effects of television on the public.

Other researchers (Yang, Ramasubramanian, & Oliver) investigated how viewing U.S. television would be associated with feelings of relative deprivation among Asians. Although distortions in media portrayals of wealth may have a variety of effects on viewers' perceptions, this study focuses on several specific influences that such depictions may have on viewers

outside the United States. That is, this study explores the idea that exposure to U.S. television may cultivate materialistic values as well as perceptions that Americans are more wealthy than may actually be the case.

The result of this study shows that Indians revealed that heavy exposure to U.S. television may be directly associated with dissatisfaction with their own lives and Indian society. In comparison, the Korean people revealed that heavy exposure to U.S. television may be related to higher estimates of Americans' affluence, and those affluence estimates, in turn, may be associated with dissatisfaction with Korean society.

In spite of differences revealed between the two samples, the findings of this study suggest that people in both countries may universally experience perceptions of fraternalistic deprivation (i.e., dissatisfaction with their own societies) due to U.S. television consumption, and this finding may have political implications and concerns about globalization of future mass media.

Chapter 3

Methodology

Research Design

This study was used with mixed methods designs, using quantitative and qualitative approaches in the collection/analysis of data (Cameron, 2009, p. 145). Mixed method research has a short history as an identifiable methodological approach, which can be traced to the early 1980s, and has been described as a "quiet" revolution due to its focus on resolving tensions between the qualitative and quantitative methodological approaches (Cameron, 2009, p. 142).

Recently, there has been an increase in the number of mixed methods research studies, and the list is growing (Leech and Onwuegbuzie, 2009, p. 266). Mixed methods research enable a more exact understanding and better insight about the study, and these specific advantages of mixed method research also include greater confidence in results. In the design of a mixed methods study for this research, in which integration of both qualitative and quantitative features was needed, this study was used based on a sequential explanatory strategy.

Quantitative researchers contend that social research should adopt the scientific method, that this method is exemplified in the work of modern physicists, and that it consists of the rigorous testing of hypotheses by means of data that take the form of quantitative measurements (Powell, Mihalas, Onwuegbuzie, Suldo& Daley, 2008, p. 291). The experimental research designs have an ontological foundation that is based on the assumption that the world exists independently and that individuals can learn about the world by studying it using the scientific method (Duffy and Chenail, 2008, p. 24). This experimental research perspective includes values and research ethics, which include precise and testable expressions of qualitative ideas.

In qualitative research, the goal is not to produce a standardized set of results that any

other careful researcher in the same situation or studying the same issues would have produced. Rather it is to produce a coherent and illuminating description of and perspective on a situation that is based on and consistent with detailed study of the situation (Ward-Schofield, 1990, p. 202).

One of the major problems of qualitative methodology is the sheer volume of information of which researchers have to make sense. In recent times, different techniques for analyzing qualitative data in ways that are systematic and transparent have been described in the literature (Hayhow and Stewart, 2006, p. 477). Researchers need to be very clear about how they handle and manage the large amount of data generated in this research. This qualitative research focuses on how people understand and interpret their social worlds. Both precise data and social interaction data can help better understand the research problem. Since this study requires: both numerical data of objective phenomenon and subjective opinions of the phenomenon, it was conducted with mixed methods designs.

The major research questions in this study are:

RQ1. What are the significant characteristic contents of *SuperStar K season II* as measured by qualitative content analysis?

RQ2. What is the influence of *SuperStar K season II* on Korean viewers as reported by said viewers?

The hypothesis based on literature review as follow:

H1: *SuperStar K season II* reflected cultural differences between Korean culture and American culture as compared with *American Idol* content.

Phase I. Quantitative

This quantitative research is focused on identifying the percentage of American reality

shows airing in South Korea and demonstrating the popularity of American reality shows including *American Idol* and *SuperStar K season II* in South Korea. The primary technique for collecting the quantitative data was web-based research, focusing on the websites of all American reality shows broadcast in South Korea. This also includes general viewer ratings of each program, including *American Idol*.

The secondary technique for collecting data was the use of web-based survey questionnaires. After determining generated program ratings by TNmS (Korean Research Company, specializes in viewer rating, marketing and survey), a web-based survey was used with the target population. The target populations in this study were teenagers and young adult Koreans, students and workers, including both males and females, between the ages of 15 and 29. A total of 500 teenagers and young adult people were randomly selected from The Korean Association for Survey Research for this study. The questionnaire contained several multiple choices, open-ended questions, and closed-ended questions. Fifteen questions were as follows:

(1) Gender

(2) Age

(3) Have you ever watched *SuperStar K season II*?

(4) Have you ever watched *American Idol*?

(5) Why did you watch *American Idol*?

a. To learn American culture and English

b. To have fun

c. To get vicarious satisfaction

d. Stimulation of drastic competition

e. Curiosity of the result

f. Other

(6) What is the difference between *American Idol* and *SuperStar K season II*?

(7) How many times did you watch *SuperStar K season II*?

a. Once

b. More than twice

c. More than ten

d. All of them

(8) Why did you watch *SuperStar K season II*?

a. To have fun

b. Favorite cast

c. To get vicarious satisfaction

d. To participate viewer's vote

e. Stimulation of drastic competition

f. Curiosity of the result

g. Other

(9) Did *SuperStar K season II* actually affect you personally?

(10) If it affected, how?

a. Challenging for dream

b. Participation of viewer's voting system

c. Fashion style of casts

d. Experiencing various music genre

e. Other

(11) Do you think *SuperStar K season II* actually affected Korean society?

(12) If it affected, how?

a. Vitalization of audition TV program

b. Vitalization of viewers participation and internet usage

c. Popularization of satellite broadcasting system

d. People's challenging

e. Other

(13) Why do you think *SuperStar K season II* became so successful?

(14) Do you ever thought about participating audition program through *SuperStar K season II*?

(15) *SuperStar K season III* started recently. Do you want to watch it?

If participants answered "Yes" on Question 4, then they were asked to answer Question 5 and 6. However, if they answered "No", then they were moved to question 7, which is about watching the specific program *SuperStar K season II*.

The advantage of web-based surveys is that participants' responses are automatically stored in a database called EZ survey, and this can be easily transformed into numeric data in Excel formats. All these questions were posted on the web through EZsurvey.co.kr, and participants simply accessed the page and completed the survey. The survey was posted for one week on the EZsurvey website. The participants were notified one week before of the first day the survey is available.

Phase II. Qualitative

The criteria for evaluating a qualitative study differ from quantitative research. From the outset it is clear that qualitative research does not "yield standardized results." However, it does aim to produce results that other researchers in the same situation and/or studying the same phenomena could replicate (Hayhow and Stewart, 2006, p. 479). To validate the findings, the

researcher would frequently check the data for the themes. Regarding the participant's interview, the researcher would check questions and answers not obtained from the primary questions.

The role of the researcher is crucial in this qualitative research. The basic purpose of the research, to see the social world of others from their perspective, means that the researcher has to be able to use techniques and take on roles, which will enable him/her to facilitate this understanding of others' meanings (Hayhow and Stewart, 2006, p. 478). Therefore, the researcher has a responsibility for gathering the data and at the same time establishing a relationship with the participants. The extent to which these roles are explicit in the study is an important consideration and must be viewed in the light of the purpose of the study and the nature of the information being gathered. Hayhow and Stewart (2006) suggested a number of different ways to perform proper research:

- Researcher as a complete participant
- Participant as observer
- Observer as participant
- Complete observer (p. 479)

In this research, the researcher is also a Korean young adult woman, and watches American reality shows. Therefore the researcher needs to become fully involved in the process of the study, and interact with the participants.

The phase of this study focused on audience analysis of *SuperStar K season II* and opinions of production crew of this program. Two open-ended questions were stated in the primary web-based survey. There were two questions about gender and age, and researcher configured the survey to cut participants who are not in the target age through those two questions. Thus, people who are not in the target age could not participate in this web-based

survey. They automatically rejected by survey standard. Among 500 participants of prior web-based survey, participants who watched both *SuperStar K season II* and *American Idol* were asked for opinions about both programs. Also participants who watched *SuperStar K season II* only were asked for their evaluation of the program. These answers were used for collecting and analyzing the qualitative information in this research.

Secondary information was acquired separately from previous qualitative research. The researcher wanted to have individual interviews with the producer, cast, and participants of *SuperStar K season II* for secondary information. However, it was difficult to reach them individually, so the researcher decided to research program crew's interviews on the web. The producer was interviewed on the web for general characteristics of *SuperStar K season II* and its process. Also researcher got interviews of the cast on the web as well, such as host and judges, for individual opinions on the *SuperStar K season II*, which actually included their sense of style and evaluation standards. The final interviewee were actual competitors of *SuperStar K season II*, and the questionnaire of actual competitors was focused on the progress and the emotional part of the entire competition.

Usually in an episode of *SuperStar K season II*; there are three main panels for judging the individual talent. The researcher chose two judging panels among them, because they have different styles of judgment. Also there are 11 final competitors in one full season of *SuperStar K season II*, and among them two finalists were included in the survey. The interview protocol included open-ended questions, and the researcher researched the interview of the two judging panels and two finalists on the web.

The last part of this research was independent of the other two parts. The actual content of both *American Idol* and *SuperStar K season II* were analyzed from their websites and the

videos of itself which includes the prize of the winner, setting of the stage, actual dialogue in the program, and etc. The original *American Idol* aired in South Korea up to Season 9, and *SuperStar K* aired up to Season II. However, the second season of *SuperStar K* was more famous than season one, so only season II was analyzed.

Questions of the first interview group provided the audience's preference and interests with *SuperStar K season II*. The second interview group provided the information of how *SuperStar K season II* was produced and general characteristics of it. The last section of this research also provided information on the differences between the original *American Idol* and *SuperStar K season II*. It presented the important internal and external factors of both programs, and it also showed the correlation between audiences and content as the interview proved.

Chapter 4

Result

This study examined the relationship of the reality program *SuperStar K season II* and its South Korean viewers' features with teenagers and young adult Korean people through comparison with *American Idol*. In this chapter, generated viewer ratings and web-based surveys were analyzed. Also interviews of production crew, judges, and participants of *SuperStar K season II* will be stated. However, comparative analysis of both *American Idol* and *SuperStar K season II* should be stated first.

Comparative analysis of *American Idol* and *SuperStar K season II*

As the researcher stated before, *SuperStar K* was inspired by *American Idol*, which is the most popular audition program in the United States. Both programs have three judges, and each of them have similar specific characteristics. Seungchul Lee is one of the most popular singers in South Korea, and he is similar to Simon Cowell who is known for his sharp tongue. Simon Cowell actually left the show in 2010, but he is still an influential judge. He used his success on *American Idol* to launch a new and similar but also successful show, *The X Factor*, which began in September 2011. Junghwa Um is the only woman judge, and she has similar characteristic to Paula Abdul. Both women create an interpersonally smooth atmosphere in the competition. The last judge is Jongshin Yoon who judges more amicably than other judges like Randy Jackson.

Both *SuperStar K season II* and *American Idol* vote for Top 10, and they also have public votes through text messages. More significantly, the survival system of both programs is the most important content, because it causes a lot of attention and tension. This kind of survival system is very attractive for Korean audiences, because Koreans are familiar with competition and similar systems.

The rewards for winning are different for the two shows. The winner of *American Idol* receives a record deal with a major label, which may be for up to six albums, and secures a management contract with *American Idol*-affiliated 19 Management, as well as various lucrative contracts. All winners prior to Season 9 reportedly earned at least $1 million in their first year as winner. The winner of *SuperStar K season II* receives a record deal, the chance to appear on one of the biggest music festivals in Asia, prize money of $200,000, and an SUV. Thus, the winner of this competition gets both economic income and public relation.

SuperStar K season II has a unique system, which *American Idol* does not have, called "Super Save System". The competitor who ranks first in the mission of the day will be exempted from the elimination of the day regardless of the poll or score. However, this system brought some problems. The viewer's participation rate of *American Idol* is fairly high, because the viewer's poll is free. But *SuperStar K season II* charges viewers for the poll, and it results in a lower participation rate of viewers than *American Idol*. Furthermore, the result is always controlled by a smaller number of viewers than those who participate in the poll, because *SuperStar K season II* puts more weight on viewer's participation. In fact, the age group of most participants is from the twenties to the thirties, who are fans of particular competitors. Those competitors can have higher scores by appearance, because most fans are formed based more on terms of looks than singing ability (Choi, 2010, p.320). Since there are more women participants than men participants, men competitors are in an advantageous position. This is shown in the latest two seasons of *SuperStar K*; the top prize and the second prize winner of both seasons were both male competitors.

Another aspect of *SuperStar K season II* is the line of the host of the program, which is "The loser is… after 60 seconds!" The host always announces that the loser will be presented

after a 60 second commercial right before the announcement of the loser, which is the most important moment of the program. In South Korea, there were no programs which air commercials during actual show time, but it is common in United States. They air main programs for 10~20 min, then air commercials, then air the program again, and *SuperStar K season II* started to follow that format. It gives more tension to the program, but it is also a reason for viewer complaint. Regardless, the tension actually raises more interest from viewers, and it is one of the most important factors of program's popularity.

Popularity of American reality TV shows

The researcher found out the percentage of reality TV shows among the American TV programs airing in South Korea. The researcher did research of American programs based on four channels' website, which are OCN, OnStyle, M.net, OliveTV. The researcher found out 18.60% of programs was a reality shows.

The researcher also consulted TNmS, the audience research company in South Korea with the widest range of coverage. The average viewer rate of *American Idol* was compared to other American reality shows, which are popular in South Korea, such as *America's Next Top Model* and *Project Runway*. The following table indicates the general viewer rate of *American Idol* compared with *America's Next Top Model* and *Project Runway*.

Table 1

Popularity of American Idol and other reality shows in South Korea

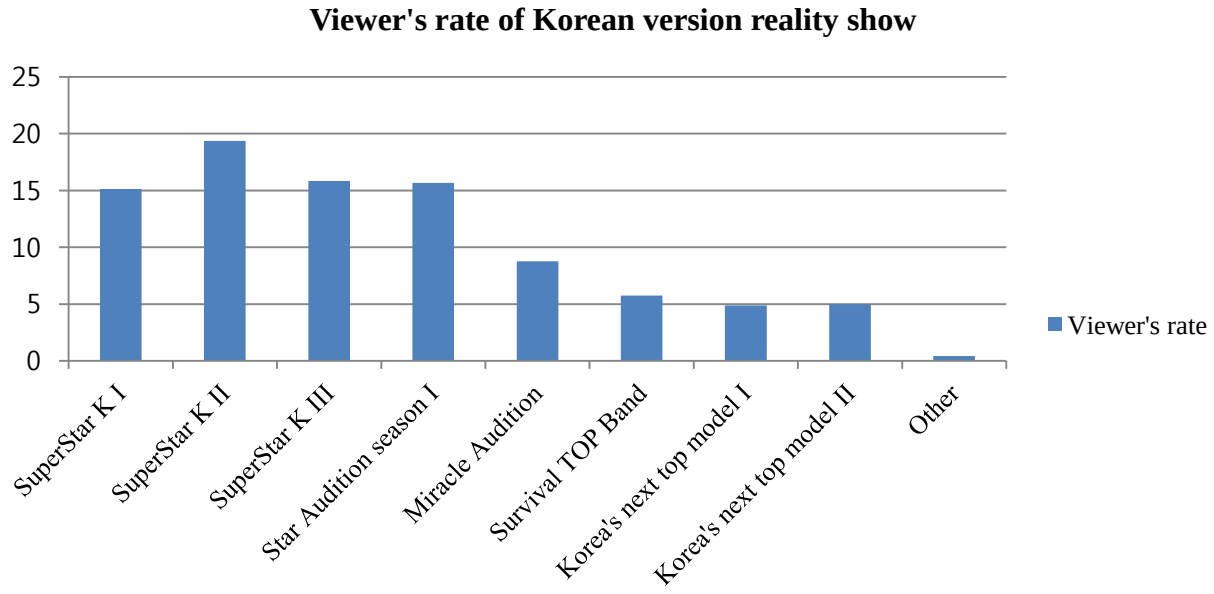
Program	Viewer rate
America's Next Top Model Season 16	0.247 %
American Idol Season 10	0.142 %
Project Runway Season 8	0.238 %

(from: TNmS)

Those three rates are the average rates of one season of each program. For satellite TV

channel programs, a program is successful if it is rated over 1% in South Korea. In other words, most satellite TV channel programs including both Korean and English-language ones do not get that much attention. Nevertheless, American reality show programs have had remarkably steady average viewer rates.

According to Hankook i.com (2010), the final episode of *SuperStar K season II* marked 14.519 % on Mnet channel, and it also marked 4.86% on KM channel. In total, it marked as 19.379%. Also *SuperStar K season II* marked better than other terrestrial TV channels (para. 3). Over one million people applied for this competition, and it originally started with a rate over 4%. Every episode broke its own record through the final episode, and the rate of the final episode ranked highest among all programs in 2010. The researcher also compared *SuperStar K season II* with other reality show programs, which also used original American program formats. The following chart definitely shows that *SuperStar K season II* was the most popular reality show program in South Korea.



Web-based survey

The total sample population for this survey was 500 young adults including teenagers and college students. The following table shows the ratio of participants in this survey. The total participants were over 500 people; however, the researcher adjusted total number to 500 exactly who actually watched *SuperStar K Season II*. Prior to conducting the survey, the researcher asked prospective participants whether or not they watched the show. Only those who watched the show more than two episodes were allowed to participate in the survey. Also each age group and gender was also adjusted to the same percentage, because it is more accurate to calculate the average. The overview of the samples is as follows:

Table 2

Overview of participants

	(Age) 15 ~ 19	(Age) 20 ~ 24	(Age) 25 ~ 29
Male	83 (33.2%)	84 (33.6%)	83 (33.2%)
Female	83 (33.2%)	84 (33.6%)	83 (33.2%)

The researcher also asked participants how many times they watched *SuperStar K season II*. If there are people who watched the program only one time, then they could not tell characteristics or uniqueness of the program very well. The following table shows the viewers' ratio of frequency of watching *SuperStar K season II*. Almost half of them watched the program more than ten times, and 23.4% of people watched all of the episodes of *SuperStar K season II*.

Table 3

Frequency of watching SuperStar K season II

		Male			Female		
	Total	15~19	20~24	25~29	15~19	20~24	25~29
More than Two times	28.20	36.14	20.24	31.33	26.51	25.00	30.12
More than Ten times	48.40	43.37	50.00	54.22	48.19	41.67	53.01
All of them	23.40	20.48	29.76	14.46	25.30	33.33	16.87

(Unit: %)

The following table indicates that there are 279 people (55. 8%) who answered that they watched *American Idol* as well. For males, people in age from 25 to 29 watched the program (57.14%) more than other age groups. For females, people in age from 20 to 24 watched the program (63.1%) more than other age groups.

Table 4

Watching American Idol

		Male			Female		
	Total	15~19	20~24	25~29	15~19	20~24	25~29
Yes	55.80	42.17	57.14	62.65	51.81	63.10	57.83
No	44.20	57.83	42.86	37.35	48.19	36.90	42.17

(Unit: %)

The researcher asked participants their reasons for watching reality TV shows in order to know their preference of programs. Participants answered, “To have fun” is the biggest reason for both *American Idol* and *SuperStar K season II*. However the second reasons were different. The secondary reason for watching *American Idol* was the stimulation of drastic competition. On the other hand, the second reason for watching *SuperStar K season II* was curiosity of the result. The following two tables show the viewers’ reasons for watching both programs.

Table 5

Reasons for watching American Idol

		Male			Female		
	Total	15~19	20~24	25~29	15~19	20~24	25~29
To learn American culture and English	5.38	5.71	8.33	3.85	4.65	7.55	2.08
To have fun	70.25	65.71	62.50	75.00	72.09	71.70	72.92
To get vicarious satisfaction	0.72	0.00	2.08	0.00	0.00	0.00	2.08
Stimulation of drastic competition	8.24	8.57	16.67	9.62	4.65	5.66	4.17
Curiosity of the result	3.94	0.00	0.00	3.85	6.98	5.66	6.25
Other	11.47	20.00	10.42	7.69	11.63	9.43	12.50

(Unit: %)

Table 6

Reasons for watching SuperStar K season II

		Male			Female		
	Total	15~19	20~24	25~29	15~19	20~24	25~29
To have fun	57.60	59.04	57.14	51.81	53.01	65.48	59.04
Favorite cast	5.00	4.82	4.76	7.23	2.41	4.76	6.02
To get vicarious satisfaction	2.80	1.20	4.76	2.41	4.82	1.19	2.41
To participate viewer's vote	1.00	1.20	1.19	1.20	0.00	1.19	1.20
Stimulation of drastic competition	8.80	7.23	14.29	13.25	8.43	3.57	6.02
Curiosity of the result	19.20	16.87	11.90	20.48	25.30	20.24	20.48
Other	5.60	9.64	5.95	3.61	6.02	3.57	4.82

(Unit: %)

RQ1 focused on the characteristic contents of *SuperStar K season II*. To answer this question, the researcher asked the participants the difference between *American Idol* and *SuperStar K season II*, and also asked why people were excited over these program. There were 500 different answers. The researcher read each answers and classified them in 23 categories.

Table 7

Successful factor of SuperStar K season II

Successful factor	%
Singing ability	22.81%
Personal story	17.38%
Editing way of program	11.64%
Competitive landscape	7.18%
Challenging	6.70%
Personal attraction	4.94%
Vicarious satisfaction	3.99%
Tension of audition	3.99%
Provide a chance to be a singer	3.03%
Musicality	2.87%
Fun	2.87%
Creativity of program	2.23%
Advise and sharp criticism of judges	2.07%
Curiosity about result	1.75%
Various event	1.75%
Effect of season I	1.12%
Attention of the media	1.12%
Chances to open to public	0.96%
Star quality	0.48%
Social issue	0.48%
Do not care	0.32%
Timely program	0.16%
Sense of reality	0.16%
Total	100%

As the table shows, participants considered ‘Singing ability’ the biggest success factor of

SuperStar K Season II. The second most mentioned factor was ‘Personal story.’

The researcher also asked about the difference between *American Idol* and *SuperStar K season II*. Respondents pointed out that the biggest difference is ‘the Judgment style’ (21.51%). The second response was that ‘There is no difference’ (14.34%), and the third response was ‘Story line.’ These two responses had less than 1% difference between them, indicating virtually the same perceptions among respondents.

Table 8

Difference between American Idol and SuperStar K season II

Difference	%
Judgment style	21.51%
No difference	14.34%
Story line	13.62%
Culture difference	8.24%
Public poll	7.89%
Scale	4.30%
Various accessibility	3.94%
Star quality	3.58%
Influence of judges	3.58%
Fairness	2.15%
Reality	2.15%
Musicality	2.15%
Various personality of competitors	2.15%
Competition landscape	1.43%
Commercial	1.43%
Skill	1.43%
Style	1.43%
Creativity	1.08%

Fun	1.08%
Seriousness	1.08%
Honesty	0.72%
Difference in communication	0.36%
Openness	0.36%
Total	100%

RQ2 asked the influence of *SuperStar K season II* on Korean viewers. 60.2% of participants said it did not affect them personally. On the other hand, 199 participants (39.8%) said it did affect them personally. Among these respondents, 'Encouragement to follow their dream' was the biggest effect on them, closely followed by "Experiences various music genre." The following tables indicate various personal effects on viewers of *SuperStar K season II.*

Table 9

Personal effect of SuperStar K season II

		Male			Female		
	Total	15~19	20~24	25~29	15~19	20~24	25~29
Yes	39.80	44.58	39.29	37.35	40.96	32.14	44.58
No	60.20	55.42	60.71	62.65	59.04	67.86	55.42

(Unit: %)

Table 10

Ways of affecting personally

		Male			Female		
	Total (39.8%)	15~19	20~24	25~29	15~19	20~24	25~29
base for	199	37	33	31	34	27	37
Encouragement to follow their dream	45.23	37.84	36.36	45.16	44.12	51.85	56.76
Participation of viewer's voting system	5.53	2.70	3.03	12.90	2.94	0.00	10.81

Fashion style of casts	1.01	0.00	3.03	0.00	2.94	0.00	0.00
Experiencing various music genre	43.72	56.76	51.52	38.71	50.00	33.33	29.73
Other	4.52	2.70	6.06	3.23	0.00	14.81	2.70

(Unit: %)

Based on these results, the researcher asked the viewers' thoughts about participating in an actual audition program through *SuperStar K season II*. Following table shows that only 25.2% of people answered positively. Most of them are between 15 and 19, men and women, which indicates that teenagers aspire to a general goal of fame.

Table 11

Thought about participating audition program through SuperStar K season II

		Male			Female		
	Total	15~19	20~24	25~29	15~19	20~24	25~29
Yes	25.20	31.33	29.76	22.89	36.14	15.48	15.66
No	74.80	68.67	70.24	77.11	63.86	84.52	84.34

(Unit: %)

Although most people answered that the program did not affect them personally, 89.8% of participants still answered that they will watch the *SuperStar K season III*.

Table 12

SuperStar K season III started recently. Do you want to watch it?

		Male			Female		
	Total	15~19	20~24	25~29	15~19	20~24	25~29
Yes	89.80	87.95	85.71	87.95	91.57	91.67	93.98
No	10.20	12.05	14.29	12.05	8.43	8.33	6.02

(Unit: %)

The personal effect might not be that strong, but the social effect of the program was strong. The following tables also show social effects of *SuperStar K season II*. When the researcher asked people about social effects of the program, 89.8% of people answered 'Yes.'

Among participants who answered it affected Korean society, 65.26% of people answered it affected the TV program genre. Most programs in Korea actually started to change their format by looking to *SuperStar K season II.*

Table 13

Social effect of SuperStar K season II

		Male			Female		
	Total	15~19	20~24	25~29	15~19	20~24	25~29
Yes	89.80	86.75	85.71	91.57	90.36	90.48	93.98
No	10.20	13.25	14.29	8.43	9.64	9.52	6.02

(Unit: %)

Table 14

Ways of affecting personally

		Male			Female		
	Total	15~19	20~24	25~29	15~19	20~24	25~29
base for	449	72	72	76	75	76	78
Vitalization of audition TV program	65.26	59.72	68.06	69.74	57.33	64.47	71.79
Vitalization of viewers participation and internet usage	1.34	1.39	2.78	1.32	2.67	0.00	0.00
Popularization of satellite broadcasting system	7.80	5.56	4.17	15.79	6.67	7.89	6.41
People’s challenging	23.16	30.56	22.22	10.53	32.00	23.68	20.51
Other	2.45	2.78	2.78	2.63	1.33	3.95	1.28

(Unit: %)

Individual Interviews

The researcher originally planned to interview the *SuperStar K season II*’s production crew and actual competitors personally, but it was difficult to contact and schedule with them. Therefore, the researcher collected already existing interviews from the *SuperStar K Season II*’s main web page, news, magazines, and other online sources. The interviewees included one main

producer, two judges, and two finalists (competitors). The interview with the producer gave an idea of general characteristics and the production process of *SuperStar K season II*. The interview with judges provided their evaluation standards and their own opinions about competitors. Lastly, the interview with actual competitors provided information on the audition process and the emotional aspects of the entire competition. The following interviews are all questions and answers from interviewees without filtering.

Producer

1) Who named the title '*SuperStar K*'?

- All staff members in this production company. The first idea was a 'SuperStar'. But it was really common, so we put 'K' at the end. It can be translated as 'Korea', 'King'. But I think 'Korea' is the best description of this program.

2) What is the successful factor of this program?

- I think I awaken people to get more interest to listening music. Also it had a good combination of both dramatic and humanist factors. Until now, there were not many successful audition programs, because it was hard to get people's interest only by music. So I produced this program with special storytelling format of SuperStar K. It told background of competitors, their development through training camp, and their eagerness of dream as it is.

3) Do you mean that realistic approach is the key factor of the program's success?

- One of them. Add to that, it is not just telling the story of people. It shared with viewers about their dream also, so I think viewers also could get vicarious satisfaction. Most contestants have tough family story. If you want to draw, you need tools for it. If you want to be a chef, you have to have money to buy food.

But if you want to sing, you just need your voice. I think people can be immersed in the program because of competitors who are in the same situation with viewers.

4) Is there any culture difference between competitors of foreign audition program and Korean competitors of SuperStar K season II?

- For example, competitors of 'American Idol' express their emotions actively. But Korean competitors rarely express their emotion. I'm not sure it's because of Korean tradition. In this season, there was a father whose daughter won for the regional competition, and he hugged his daughter very awkwardly. Because he have never hugged her before. We should express our emotion more actively.

5) How did you progress the audition?

- We did the audition in 9 cities such as Seoul, Daejun, Daegu, Pusan, Gwangju, and LA in USA. Total applicants were 1,348,300 people. People took the first test on the phone. Then, people who passed in the first test had second and third audition on the scheduled date. Then Top 10 from those auditions finally participated in the live show on TV.

6) How did you select judges?

- First of all, we selected outstanding singers who can really evaluate people's ability to sing. Secondly, we selected singers who can give an advice people about dream- being a singer.

7) How is SuperStar K season III made?

- It will be expanded to global audition. Not only Koreans apply for this audition, but also foreigners can apply for the audition.

Judges 1 (Seungchul Lee)

1) What was your standard of judgment?
   - Both star quality and ability to sing. But I put more weight on singing ability.
2) What did you learn through this role of judge?
   - I could recall the passion for music. As I listened competitors' ardent music, I felt more responsibility on my music as well.

Judges 2 (Jongshin Yoon)

1) What was your standard of judgment?
   - Tone. A tonal quality of singer is critical. Also personal attraction is needed as well. The third one is scarcity value. For example, I prefer distinct singing style rather than common singing style.
2) What did you learn through this role of judge?
   - I reflected on myself very much. I think I did not have that much passion in my past. Also I impressed that competitors were very smart and intelligent, because they just grew so much during the competition. They absorbed the learning, and they developed through every stage.

Competitors 1 (Gak Huh – Winner of *SuperStar K season II*)

1) When is the most memorable moment during the competition?
   - The first three weeks of training camp. It was the hardest time, but people became better friends through the hardest time.
2) Congratulations. How is your feeling?
   - It hasn't really sunk in yet. I still feel that I was unworthy of receiving such a great award.
3) Did you feel burdened about being characterized your difficult background in the

media?

- Little bit. But it is ok if it does not affect to my music. Anyway it is a true about me.

4) Say something for your fans.

- Thank you very much. I will try harder to be a great singer who can touch the heart of people very deeply. Thank you again.

Competitors 2 (John Park – Second place)

1) You appeared in *American Idol season 9,* and failed right before the final. What is the biggest difference between *American Idol* and *SuperStar K season II*?

- The training camp. All competitors got their own training, and they developed together. So we actually grew together very fast.

2) When was the most memorable moment during the competition?

- Every stage that I stood. The energy of audiences was surprising. It helped me a lot, and I will never forget.

3) What kind of singer do you want to be?

- I want to make a good music, and I'd like people to hear me sing that good music. I want to help poor people through music.

Chapter 5

Discussion

This study initially analyzed the influence of American media on Korean broadcasting culture. The researcher chose two examples to compare; *American Idol* and *SuperStar K season II*. With those two programs as the central figures all the data was analyzed. The study examined the popularity of American media in South Korea and the popularity of the Korean version of American media as well. In this chapter, the answers of the research questions and hypothesis are discussed directly, and further explanations of results of the current study are discussed as well. Also limitations of the current study and suggestions of future studies are evaluated.

The researcher found various American programs listed on each channel's website. The total percentage of reality shows is 18.6%. The remaining programs were drama. It directly shows that American dramas are more popular than reality show programs. However, reality show programs are also being imported constantly now to South Korea. Thus, there is a huge possibility that this amount will change in the near future. Also, the above 43 programs consider only the programs which are airing in South Korea now. If programs aired in South Korea past were added to this list, then the ratio might be changed also.

As the researcher showed in Chapter 4, the average viewer rate of *American Idol* is 0.142 %. But this number is reasonable, considering that general viewer rate of most satellite TV channels are below 0.5%. Also *American Idol* is airing now at night time, and it definitely affects the viewer rate. The viewer rates of other American shows are also between 0.1% ~ 0.2%. However, more reality shows are importing now, and the genre of American reality show will be expanded.

Secondly, the average viewer rate of *SuperStar K season II* for all episodes is 12.7%

(AGB Nielson Media Research). It started with over 4% of viewer rate, and each episode earned greater ratings than the one before. The final episode marked 14.519 % on Mnet channel, and it also marked 4.86% on KM channel. Finally, the viewer rate of the final episode ranked the highest among all Korean broadcast programs in 2010. It clearly indicates this program won popularity among all in 2010.

RQ1. What are the significant characteristic of contents in *SuperStar K season II* as measured by qualitative content analysis?

Characteristic of contents was analyzed through web-based surveys and individual interviews. First, the researcher asked people the difference between *American Idol* and *SuperStar K season II*. Both programs are comparable since they have the same format.

People voted for 'Judgment style' as the number one difference, and runner ups are 'Story line' and 'Culture difference'. 'Judgment style' captured 21. 51%; and most people pointed out the public poll aspect of the *SuperStar K Season II* judgment system. The judgment system of *SuperStar K season II* uses the formula 'live text message poll' (60%) + 'score of judges' (30%) + 'online vote' (10%). Since judge's score only takes 30%, it is not the major influence on result of winner. People answered that this judgment system has a definite problem in fairness.

Many people answered the judge's way of speaking to the competitors. They said that the judges of *American Idol* advised very directly, but judges of *SuperStar K season II* advised more indirectly than the judges of American Idol. According to Goncalo and Staw (2006), self-esteem is not derived from idiosyncratic behavior or from calling attention to one's own unique abilities. People in collectivistic cultures are therefore not motivated to stand out from their group by competitive acts of achievement or even making positive statements about themselves

(p.97). Also Gudykunst (2003) said,

> Members of collectivistic cultures, for example, are more concerned with avoiding hurting other' feelings and not imposing on others than are members of individualistic cultures. Members of individualistic cultures are more concerned with clarity in conversations and view clarity as necessary for effective communication more than members of collectivistic cultures. (p.12)

Thus, the judgment style of *SuperStar K season II* could be little bit different to *American Idol.*

'Story line' and 'Culture difference' can be integrated as 'Cultural character'. Above answers can be one example of this characteristic. Not only viewers observed this, but also the producer of *SuperStar K season II* stated this.

> "It is not just telling the story of people. It shared with viewers about their dream also, so I think viewers also could get vicarious satisfaction. Most contestants have tough family story… I think people can be immersed in the program because of competitors who are in the same situation with viewers (Kim, 2010)."

This dialogue indicates that the story telling plays a huge part in getting and keeping people's attention. Also one of cultural aspects was shown in the interview with the producer. He said,

> "Competitors of 'American Idol' express their emotions actively. But Korean competitors rarely express their emotion... We should express our emotion more actively (Kim, 2010)."

Gudykunst (2003) referred in his book,

> "Asians often suppress expression of their emotions. Being emotional in Asian culture is believed to reflect a lack of self-control, which is a sign of a frivolous nature. Asians will say 'good' instead of 'fantastic' and 'not very good' instead of 'terrible'…Asians can

> even be suspicious of the genuineness of direct verbal expressions of love and respect. Excessive verbal praise or compliments sometimes are received with feelings of embarrassment (p.64)."

Above analysis also directly support the H1, which is that *SuperStar K season II* reflected the cultural differences between Korean and American culture as compared with *American Idol* content.

RQ2. What is the influence of *SuperStar K season II* on Korean viewers as reported by said viewers?

The researcher asked people whether *SuperStar K season II* affected them personally and also Korean society in general. 39.8% of people answered that they were affected from the program personally. Meanwhile, 89.8% of people answered that the program affected Korean society. Among people who answered that it affected Korean society, 65.26% of people answered that it affected the TV program genre. Starting with *SuperStar K season II*, a tremendous numbers of audition programs are being produced right now. Every channel has their own audition programs, and their viewer ratings are increasing rapidly.

The runner up effect was 'People's challenging'. As the researcher stated above, many channels started to produce public-oriented audition program after *SuperStar K season II*. People expect that society can develop a truly fair society by finding talented people through those audition programs, and it gives hope to individuals who have confidence in what they really want to do and what they want to be.

Over all, the influence of American reality shows to Korean viewers is huge. *SuperStar K season I* and *II* were originally motivated by *American Idol*. However, *SuperStar K* added Korean reality show elements, and it reflected Korean sensitivity. In fact, there were some

audition programs before in South Korea. However, now it has become not just popular, but a strong trend in the Korean society with the title of "Korean version of *American Idol*." People want an audition survival program, which is superior in quality-not in quantity. Broadcasting companies should keep this in mind, and need to try to produce more qualified programs.

Limitation

There are several limitations in the current study. First, the sample size was limited. According to viewer ratings information, ten million people watched *SuperStar K season II*. However, the sample size for web-based survey was only 500 participants. Thus, limited sample size could produce limited results in this study.

Second, there are more American dramas and reality shows airing in South Korea now, but researcher could not find out the source of those all programs. Also there were more American programs in the past. It was impossible to count all of them. Thus, more cases could provide different results from more studies.

Third, there were only two actual competitors' interviews in this study. Total competitors on TV were eleven people. The nine other competitors might have different thoughts about this competition. Thus, this study limited the perspective of competitors and insiders.

Fourth, it was impossible to contact with actual production crews, judges, and competitors. All magazines and newspapers had limited questions about the program. Also since it was not direct interview, researcher could not catch interviewees' emotion personally. It definitely limited questions about interviewees.

Future research

Reality audition programs are booming in South Korea now. After the success of *SuperStar K season II*, more audition programs have been produced including *SuperStar K*

season III. Moreover, *SuperStar K season III* is breaking all viewer ratings record of *SuperStar K season II.* Therefore, researches can be done with other programs, which are more impactful and powerful than *SuperStar K season II.*

Second, researches can be done with different age groups. The current study focused on only teenagers and young adults. For example, adults might have different perspectives or opinions on reality audition programs and its effectiveness.

Third, studies can be done with different regions and countries of media. The current study examined with South Korea and the United States. Since theses cultural backgrounds are very different, it revealed clear differences in the shows. However, if studies analyze similar culture of media such as European and American shows, then it could produce totally different results.

In conclusion, this study proved that American reality shows are highly influential to Korean viewers and Korean broadcasting companies these days. They started to produce reality show programs based on American reality shows, and they modify programs considering cultural difference between America and South Korea and combine them together. The researcher selected *SuperStar K season II* as a research subject, because it was the most successful American based reality show in South Korea. This successful case of transnational programming will give such a guideline to future transnational program. Also it will provide better process to meet the needs of Korean viewers.

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Appendix I

Interview protocol - Korean

SQ1. 귀하의 성별은 어떻게 되십니까?

- ○ 남자
- ○ 여자

SQ2. 귀하의 연령은 어떻게 되십니까?

만 [ ] 세

- ○ 만 14 세 이하
- ○ 만 15~19 세
- ○ 만 20~24 세
- ○ 만 25~29 세
- ○ 만 30 세 이상

SQ3. 귀하께서 시청하신 적이 있는 프로그램을 모두 선택하여 주시기 바랍니다.

- ☐ 슈퍼스타 K 시즌 1
- ☐ 슈퍼스타 K 시즌 2
- ☐ 슈퍼스타 K 시즌 3
- ☐ 위대한 탄생
- ☐ 기적의 오디션
- ☐ 밴드 서바이벌 TOP 밴드
- ☐ 도전! 수퍼모델 KOREA 시즌 1
- ☐ 도전! 수퍼모델 KOREA 시즌 2
- ☐ 기타 [ ]
- ☐ 시청한 프로그램이 없음

SQ4. 귀하께서 보신 슈퍼스타 K 2 의 시청 횟수는 어느 정도 입니까?

- ○ 1 회
- ○ 2 회 이상
- ○ 10 회 이상
- ○ 모두

1. 귀하께서는 American Idol 을 시청하신 적이 있으십니까?

- 예
- 아니오

2. American Idol 을 시청하게 된 이유는 무엇입니까?

- 미국의 언어와 문화를 배우기 위해서
- 재미와 흥미를 위해서
- 대리만족을 경험하기 위해
- 과감한 경쟁구도를 통한 적절한 자극
- 결말에 대한 궁금증을 풀기 위해서
- 기타

3. 귀하께서는 아메리칸 아이돌과 슈퍼스타 K2 의 차이점이 무엇이라고 생각하십니까?
(예) 심사방식, 스토리 라인, 시청자 투표, 등

4. 귀하께서 슈퍼스타 K2 를 시청하게 된 이유는 무엇입니까?

- 재미와 흥미를 위해서
- 좋아하는 출연자가 있어서
- 대리만족을 경험하기 위해
- 시청자 투표에 참여하기 위해서
- 과감한 경쟁구도를 통한 적절한 자극
- 결말에 대한 궁금증을 풀기 위해
- 기타

5. 수퍼스타 K2 가 개인(본인) 의 생활에 미친 영향이 있다고 생각하십니까?

- 영향이 있다
- 영향이 없다

6. 영향이 있다면 어떻게 영향을 미쳤다고 생각하십니까?

- ○ 꿈에 대한 도전의식
- ○ 시청자 투표에 대한 참여의식 (나 하나쯤 -> 나 하나로 인해)
- ○ 출연자들의 패션 코드
- ○ 다양한 음악 장르의 경험
- ○ 기타 [ ]

7. 한국 문화에 슈퍼스타 K2 가 미친 영향이 있다고 생각하십니까?

○ 영향이 있다 ○ 영향이 없다

8. 영향이 있다면 어떻게 영향을 미쳤다고 생각하십니까?

- ○ 오디션 프로그램들의 활성화
- ○ 시청자 투표와 인터넷 활성화
- ○ 케이블 TV 의 대중화
- ○ 모든 사람들의 도전의식
- ○ 기타 [ ]

9. 슈퍼스타 K2 가 20%를 육박하는 시청률로 화제가 되었습니다.
인기 비결의 가장 큰 이유는 무엇이라고 생각하십니까?
(예) 탄탄한 실력, 감동적인 스토리 라인, 등

[ ]

10. 이 프로그램을 통해 실제로 오디션 프로그램에 참여할 생각을 가져본 적이 있으십니까?

○ 있다 ○ 없다

11. 슈퍼스타 K3 가 시작되었습니다. 시청할 의향이 있으십니까?

- ○ 있다
- ○ 없다

Table 1

Percentage of reality TV show among the American TV programs airing in South Korea

Name	Genre
C.S.I : Crime Scene Investigation	Drama
C.S.I: Miami	Drama
C.S.I: New York	Drama
Without a Trace	Drama
Law & Order	Drama
Las Vegas	Drama
Chuck	Drama
Desperate Housewives	Drama
Nip/Tuck	Drama
Supernatural	Drama
House	Drama
Prison Break	Drama
Heroes	Drama
Burn notice	Drama
America's Next Top Model	Reality Show
Project Runway	Reality Show
Sex and the City	Drama
Dirt	Drama
Friends	Drama
Mean Girls	Drama
Day Break	Drama
Criminal Mind	Drama
Love bites	Drama
New Girl	Drama
Glee	Drama
Grey Anatomy	Drama
Oprah Winfrey Show	Talk Show
Good Wife	Drama
American Idol	Reality Show
The Event	Drama
Cold Case	Drama
NCIS	Drama
Fringe	Drama
Chase	Drama

Skins	Drama
Castle	Drama
Hawaii Five-O	Drama
SVU	Drama
Top Chief	Reality Show
Hell's Kitchen	Reality Show
Cheaters	Reality Show
Undercover Boss	Reality Show
Diet War	Reality Show