Variety shows in the Chinese market: applying uses and gratifications theory and culture theory and to understand audiences' viewer engagement, motivations and preferences

by

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Abstract

As variety shows are rapidly developing in the Chinese market, brand-new viewer engagement is occurring in the young generation of China. This study applies uses and gratifications theory to understand the motivation and viewer engagement of Chinese audiences. With the development of technology, variety shows break free from cable television; the combination of online players provides audiences a broader platform to consume different styles of variety shows. Thus, this study applies uses and gratifications theory to examine the satisfaction that technology provides to viewers, as well as culture theory as another theory to understand whether cultural orientation has impacts on consuming variety shows.

Key Words: Variety shows, Uses and Gratifications, Culture Theory, Motivation, Chinese audiences.

Table of Contents

List of Table

Chapter 1 - Introduction

It was not until 1990 that the Chinese market produced its variety shows by the Capital

Channel. However, at that time, Western countries had been broadcasting variety shows since the

50s. Because of regulation from the Chinese Television authority in the 1990s, the Chinese

television industry is needed professional TV program producers to attract the audiences to stay

on the channel; otherwise, the television industry would be facing the dynamic western television

companies as their main competitors (China Daily, 2002).

Variety shows have existed for more than 40 years in China, but today its forms and

contents change to suit audiences' tastes. The mediums for broadcasting the variety shows have

developed into four forms: online website, online television, cable channels, and online player

apps. Therefore, these forms provided a broader platform for the variety shows to get access to

their target audiences. The conveniences and entertainment that a variety show can provide today

are much better than before. This study mainly focuses on online website variety shows.

The variety shows in China were inherited from South Korea, Australia, UK, and some of

the shows bought the copyright and built up the new forms to suit the Chinese audiences (Cheng,

2019). The contents of the variety show in China can be divided into four categories (Yan,

2018). The first one is like a competition show where celebrities are asked to compete for

different skills like singing, dancing, performing. The second one is for the audiences who want

to join the show to become a team member of the celebrities. Then, as a team, the participants

would compete for different skills. Most of the time, the participants are masters in his/her fields

like raping, singing, dancing, or even cooking and they just seek the platforms for themselves to

become famous. The third one is celebrities to do activities like traveling together, living in the

countryside, doing the tasks (solving the fake murder cases, helping rural regions to build a

house, serving the communities with different characters) that made by producers. The fourth one is like a mini-documentary mix with a talk show. Celebrities, as a host will introduce different content to audiences like antiques from Gugong, fabulous cooking from a famous chief, and then they would discuss the history behind the treasures together. Although the Chinese variety shows are absorbed lots of characteristics from other countries, the online website broadcasting combines with the contents developed by local producers provides audiences a new taste of variety shows (Zhang, 2015). The online website variety shows focus on providing audiences the sense of companionship and entertainment. Thus, the online variety shows build up technology for audiences to leave their comments on the exact minute of the shows. Moreover, when others around the world click for the show, they could see the comments when the show plays to the same minute. Therefore, audiences can see how others feel about when they were at this moment of the show, and it makes people gain the sense of connections behind the screen (Zhang, 2015).

With open Chinese gestures for international economic development, television entertainment programs were also facing more opportunities and cooperation from the western countries (Cheng, 2005). As a tester, Chinese television programming authority purchased a variety shows set called *Survivor* in 2000, which gave the nation a chance to taste the western's variety show (Yang, 2015). The success of *Survivor* led the television programmers to realize the power variety shows held, and in 2004 Chinese variety shows began to bloom. A show called *Supergirl* is the milestone for variety shows in the Chinese marketplace, for it raised colossal attention nationally for the first time (Yang, 2015). According to Fung's (2008) study, the show *Supergirl* attracted 200 million Chinese dollars in advertising revenue at that time. At the same time, South Korea's variety shows achieve enormous success in its local markets, and also attract

tremendous attention from Chinese viewers with the development of online Internet broadcasting. The popularity of Korean variety shows among Chinese audiences piqued the interest of television programmers, so the capital channel decided to purchase the content of Korean variety shows in 2005 and 2006.

As the producers and the sponsors seized the potential power that hid in the audiences from Western and other Asian countries, they began to develop and purchase the right to play and reprogram the external reality shows (Yang, 2015). Primarily when western shows in the Chinese versions raise a considerable discussion among the public, the producers capture the opportunity to learn from South Korean variety shows. According to the data collected from sohu.com (2017) a newly launched variety show called *Rap of China* reached 200 billion viewers for a single episode, which is almost equal to the capital channel's total audience rating. In 2017, *Rap of China* worked with IQIYI online player app and became the hottest entertainment during that summer. According to China Daily's (2017) data collected, each episode garners 200 billion clicks, which is almost equal to the Capital Channel's audience rate.

It was the first time in China that a variety show worked with online player apps instead of the Chinese TV channels in 2017. Because, the feedback of the shows was quite good, in 2018, more variety shows began working with the online player app rather than the TV channels. Moreover, the popularity of variety show spanned to Taiwan, and many people from Taiwan were interested in taking part in the variety shows (Moran & Keane, 2004). With the development of absorbing different characteristics of variety shows from several countries, Chinese variety shows inherit the majority of the style from South Korean. The top ten variety shows in 2017 were the shows that bought the contents from South Korea (China Daily, 2017).

Instead of broadcasting the same content, local Chinese producers used the same idea with Chinese celebrities to produce a similar show. This method did not decrease the popularity of variety shows. On the contrary, with the familiar faces of stars, viewers were curious about how they act during the show so that they can get more information about the celebrities' real characteristics. The phenomenon that audiences want to know/get more detailed information about the celebrities' personal lives is one of the reasons that keeps the variety shows popular (Fung, 2008). The dominance of variety shows in Chinese TV cannot be ignored. According to the South China Morning Post (2016), there are more than 100 channels broadcasted on the Chinese mainland TV, and teenagers, specifically, prefer watching variety shows for relaxation and entertainment purposes.

Producers and sponsors seized the potential power that hid in the variety shows in recent years because of how popular they have become. The amount of variety shows' playing for one episode has reached 200 billion, and advertisers do not want to waste the opportunity to promote their products (Fung, 2008). Thus, understanding the viewers' engagement and motivation of viewing is vital for producers and sponsors to target their audiences. The new style of broadcasting variety shows gives both producers and audiences a chance to get access to variety shows. In the past, China had to import shows from other countries because the Chinese television program authority does not allow private producers to conduct their shows. Now, the policy has changed and people are not just consuming shows on televisions but also, they would prefer to enjoy the shows online without time schedules. The combination of shows and Internet broadcasting invites audiences to feel the connection with those who are on the other side of the screen.

This study aims to examine the motivation of audiences when consuming variety shows on online players' apps and for what reasons they choose variety shows to satisfy their personal needs. Moreover, this study will help the producers and sponsors understand how to target their audiences more appropriately and correctly. Unearthing the audiences' viewer engagement and their motivation will provide valuable insights to the producers. Also, the phenomenon of consuming variety shows is new and this study provides a foundation for researchers in the advertisement industries.

Chapter 2 - Literature Review

Uses and Gratifications Theory

Uses and gratifications theory (U&G) is applied variedly in mass communication studies, as it provides a clue for researchers to understand the relationship between medium and consumers and the motivations among users (Guo et al., 2009). Uses and gratifications theory was developed in the mid-twentieth century, with researchers trying to analyze media, the medium, the source of entertainment and the source satisfying users' needs (Katz & Foulkers, 1962). U&G mainly focuses on explaining audiences' preferences of choosing a specific technology or content to gain satisfaction (Blumler & Katz, 1974). Uses and gratifications focus on how media, as a medium, meet the needs of users (Katz & Foulkers, 1962). With the development of uses and gratifications theory, scholars have categorized the needs into four core parts. 1. Cognitive needs, 2. Affective needs, 3. Integrative needs, 4. Needs for escape and tension-release (Tefertiller, 2017). Users have certain orientations for searching and collecting different shows or technology. Uses and gratifications theory is beneficial when it comes to explaining the users' decisions and the motivations behind them (Rugggiero, 2000). Using U&G theory is well suited for understanding why Chinese audiences have a massive preference for variety shows in recent years.

The primary reason for using this theory is to study audiences' viewer engagement and motivations. Moreover, it could provide a shred of evidence to answer why and how audiences adapt themselves to the new form of broadcasting. In the previous studies, uses and gratifications are used to comprehend audiences' viewer engagement and motivations for using YouTube, Facebook, television, radio, books, and cinema (Stafford et al., 2004). As watching variety shows has become a main-stream tendency for Chinese audiences in recent years, this theory helps to

understand the purposes and reasons of Chinese audiences' viewer engagement, as well as the strength, do variety shows possess to attract those audiences.

Uses and Gratifications in Variety Shows Viewing

Uses and Gratifications theory was shown in the 1940s to reveal the reasons that audiences engage in different media forms and to disclose audiences' consuming behavior (Ruggiero, 2000). According to Silaban's (2007) study, there are three main reasons to apply U&G. The first one is to explain how mass media can meet individuals' own needs. The second one is to recognize the motivations of audiences for choosing a specific media. The third one is to test the consequences of choosing a particular media to use. This study focuses on variety shows' influences among Chinese audiences. Thus, the results that Abrams and Giles (2009) found are helpful and relatable to this study. Abrams and Giles (2009) concluded five purposes for consuming TV programs, which are to escape, to be entertained, to kill time, to resist loneliness, and to obtain knowledge. Using U&G to examine audiences' perspectives for viewing variety shows is beneficial. However, Ruggiero (2000) claims that "Outside of the United States, particularly in non-Western countries, even a diffused notion of an active audience has limited acceptability" (p.11). Fortunately, with the Internet diffusion, more programs are accessible to audiences. "With the advancement of communication technologies, several scholars have called for a U&G approach to investigate Internet communication and consumption" (Li et al., 2013).

Young generations use social media not just for their information and entertainment needs, but they are also looking for selective, efficient and mediated interpersonal connections and communications (Dong & Day, 2009). Therefore, the new forms of online variety show broadcasting in the Chinese market align with the features that Dong and Day states. With the new ways of broadcasting, audiences not only play the role of viewers, but beyond that,

audiences are seeking social connections. Furthermore, new media is expanding and changing the concept of media as we know it. Xie and Huang (2010) explained that Web TV is "content produced by TV networks or other professional media institutions, such as drama, sports, movies, game shows, and news." As online variety shows become more popular, the features that a variety show contains cannot be ignored. There are four main features of variety shows in China. The three main features are including celebrities, cooperating with online players and adding planted advertisements. Lastly, there is a comment section for every show, and once the audiences comment on a specific scene, then anyone who is viewing the show or replaying the show online can see the comment at that very scene. For an instant, when the audience member leaves his/her words on the stage at one minute thirty seconds, any others who play the show will see the comment at that time, and can reply to this comment or add their comments, as well. Online variety shows provide a function for viewers to communicate behind the screen, and it probably fosters a sense of belonging amongst viewers.

Most teenagers use variety shows to relax and entertain (South China Morning Post, 2016). Uses and gratifications theory interprets the role of mass media from the viewer's angle. Surprisingly, audiences are not passively accepting the content from television; instead, they are actively choosing the material that fits their needs (Agyekwena, 2006). Some audiences prefer watching specific variety shows mainly because the shows have some factors that attract the viewers to select them. The diversity of variety shows in the television field is becoming global, and more than 100 channels are broadcasting variety shows (Chitrakorn, 2017). Thus, it is vital to reveal what satisfactions variety shows provide for the viewers.

Uses and gratifications identify the interaction between audiences and the content of television as the purposely activities (Agyekwena, 2006). Therefore, audiences consume variety

shows for different needs: Information needs, Personal identity, Integration, and social interaction, and Entertainment (Agyekwena, 2006). Using U&G to test the reasons why audiences choose variety shows to feed their different needs is suitable and rational. Moreover, according to Tefertiller's (2017) study, uses and gratification theory contains five essence needs (cognitive need, affective needs, integrative needs, satisfying integrative needs, the needs to ease the tension of social expectations). In this case, these needs can be applied for understanding the needs of variety show audiences.

As variety shows are booming in the Chinese market, it is unlikely that people can avoid the conversation happening around variety shows. Variety shows used to be limited to being broadcasted only on TV channels and for a specified period. However, nowadays they can be watched online anytime, and the online apps provide the audiences with more choices for the types of variety shows to attend; thus, the supply-demand relationship has changed. Under this transition, the content and the genre of variety shows focus on the satisfaction of the audience instead of on the type of media itself (Greene & Kremar, 2005; Hall, 2005; Hawkins et al., 2001).

Uses and Gratifications in Technology

According to Rubin's (1983) research, media usage can be classified into two types. The first type is ritualized, and the second is instrumental. Ritualized media use is referring to the idea that users consume media as habitual behavior. Also, the purpose of ritualized media use is to satisfy the user's needs for accomplishment and entertainment. "These needs generally refer to the gratification of abstract needs such a curiosity, adventure, advice seeking and community feelings" (Livaditi et al., 2003). Also, ritualized media values the utility of the medium itself and the satisfaction of the medium use. As for instrumental type, Rubin (1984) argues this type of

media use refers to seeking goal-oriented content. For example, the act of seeking specific media content satisfies the user's personal information needs.

The theory Davis (1989) established is called the Technology Acceptance Model (TAM). His assumption is that perceived usefulness and the ease of using a specific technology might affect an individual's attitude toward using the medium. Technology Acceptance Model (TAM) is a theory used to describe how users accept technology, and it provides a clue for researchers to understand what factors affect users' acceptance (Davis et al., 1989). TAM assumes that there are two variables: perceived usefulness and perceived ease of use, which affect the adopted information system (Davis, 1989). Based on Davis' (1989) theory, perceived value is the degree a person thinks using a specific technology can boost his or her career. A person chooses to use a precise technology if he/she knows the positive benefits (Thompson et al., 1991). Later on, Silaban (2018) builds his own hypotheses on Davis' (1989) theory. According to Silaban's (2018) research, perceived value, perceived ease of use, and perceived enjoyment positively influence the attitude toward using information technology. However, the previous assumption cannot be verified; instead, the perceived satisfaction influences the attitude toward using information technology. Therefore, not just the contents of the mass media but the medium itself, could provide the users with entertainment, and individuals' attitudes toward choosing a specific medium depend on how they experience different degrees of entertainment from the medium (Silaban, 2018).

Culture Theory

Audiences with different cultural backgrounds unconsciously filter the contents of variety shows (Clarke, 2002). Hence, applying culture theory to understand why audiences prefer a particular style, content, and technology, of mass media shows would provide a reliable, rational

explanation. According to Serrat's (2008) study, some needs are equally familiar to all of humankind for example, the need to communicate, for knowledge, for satisfaction, and for aesthetic manifestation. Thus, it is not surprising that Chinese audiences across the country have a tendency to watch variety shows.

Culture theory seeks to comprehend the culture concept as a phenomenon. It is used to explore how the particular aspect relates to social class, social behaviors, nationality, and ethnicity (Harrison & Huntington, 2000). Moreover, Culture theory also analyzes the values of a particular society and why these society members might react differently than people in other societies (Milner & Browitt, 2002). In this study, culture theory is suitable for trying to understand this new phenomenon in the Chinese mass media market. In Landes's (2000) research, he claims that cultural background represents a person's inner values and attitudes and it can be inherited. We can learn from him as the cultural background of a person, a group, or even a nation, is irreplaceable. The representation of culture is infinite and continuously increasing, and as Hall (1977) has found that culture itself selects what it represents and it is also capable of showing a little part of the actual world.

Inglehart (2000) has claimed in his research that China is experiencing a rapid economic growth period as if its cultural values and the desire for self-expression are increasing among Chinese. Indeed, China is changing rapidly, and as the Internet continues to develop, audiences in China taste the sense of joyfulness of consuming new media. Thus, viewers would ask for more and more to feed their appetites. As Chinese audiences realize nowadays, they have more options of variety shows to choose from, but the essential motivations of making decisions are the different cultural backgrounds of these individuals'. Although individuals select appropriate

concepts, media types, and categories from the different cultural systems, the selections itself are subject to cultural ratification (Pennington, 2012).

There are different types of content in media, and the media itself is the representation of cultural foundations (Pennington, 2012). Pennington (2012) argued in his research that "Media are not technology but rather cultural behaviors to which technology gives tangible form. Media are the message, the symbolic representations of modern cultures that manifest the communication strategies of such cultures." Culture uses media as a medium to convey the message to its audiences, and researchers must know the capacity of culture because it is one's cultural background that chooses the media subjectively.

Culture theory provides us with a clue to understanding why Chinese consumers prefer importing variety shows from South Korea and Japan. Culture is the foundation of a nation. Moreover, the contents are customized by the producers, who hold or understand the cultural backgrounds. In this way, culture theory gives us a solid understanding of why culture matters when it comes to the mass media field. As audiences choose their preferences, they are choosing the contents that are similar to their perceptions.

Culture Differences Between Northern and Southern China

To defined north and south regions is based on the Qingling mountain-Huaihe river line (Jeppman, 2005). This line drives China into north and south regions because the citizens in these two regions have a ritual, economic, and diet differences (Jeppaman, 2005). It is the history of economics that makes the behavioral differences between people from these two regions (Talhelm et al., 2018). It is interesting to find that people in the south region are less likely to be alone and people from the north region shows the tendency of being independent other than that people from the different region shows behavior differences as well, for example, people from

the north are likely to take control of the surroundings while people from the south would prefer to adjust themselves to the current situation (Talhelm et al., 2018). Researchers argue that people try to control the surroundings to make themselves feel comfortable when facing a problem is a symbol of being an individualist and the collectivists are more likely to do the opposite way, which is to adjust themselves to the situation (Trandis, 1995).

People in the south region are rice-farming regions and people from the north are wheat-farming region and during the long history of farming, people have developed different behaviors based on various populations and geography conditions (Talhelm et al., 2014). People from the south become more interdependent meanwhile, people from the north are more individualistic. Although modernization could make culture more individualistic like most of the western countries, it is the opposite in China. People in wealthier cities are from rice-farming regions and they prefer not to be alone (Talhelm et al., 2018). Other than that, the economic changes have shown since 2010 where the southern region's GDP is experiencing rapid development and the GDP gap between northern and southern China becomes more and more apparent (Leng, 2019). Thus, audiences from different regions would also have different viewing behaviors and motivations to watch variety shows and using culture theory to understand the reasons that drive people to act differently to provide a clear understanding of the Chinese audience's consuming pattern.

Horizontal and Vertical Cultural Orientation

People are born and raised by his/her cultural background and they will inherit the culture value, ritual, traditions of a certain culture. However, we have to acknowledge that the impacts of globalization bring us are not only in the field of business and market chain but also it has changed our culture values (Trandis, 1995). Thus, to define a person's cultural orientation by

phycology is more accurate than by his/her birth place's culture value in general. Individualism refers to a model of psychology where people focus on self-relevant goals and they have the tendency of being unique. Collectivism presents a model that people are interdependent and they are willing to scarify personal interests for the group's goals (Hofstede, 1980). Later, researchers argue that the model build by Hofstede (1980) is lack of mutual possibilities and in reality, people cannot be simply identified as individualism or collectivism, then, a model of two dimensions of Individualism-Collectivism is developed (Bontempo, 1993; Oyserman, 1993).

The first one is the horizontal individualism. H-I represents a model of selfhood of autonomy in the society and this selfhood values social equality and similarities. The second one is vertical individualism. V-I refers to a model that is highly self-goal oriented and gains gratifications from personal achievement. The third one is horizontal collectivism. H-C represents a model that everyone in the society is equal to others and the harmony of society is the primary goal. The fourth one is vertical collectivism. V-C describes a model that people recognize the uniqueness of each other but they would sacristy their personal interests for the good of the society (Trandis, 1995; Trandis & Gelfand, 1998). Therefore, using this scale to measure a person's cultural orientation is bright for the researchers to understand a person's value.

Hypothesis

Based on the prior literature, audiences' viewing motivations have influences on their viewer engagements. If an audience tends to socialize with others, then he/she would interact more than other viewers. Also, researchers have suggested that information seeking might be linked with the amount of time spent watching variety shows, thus, hypothesis 2 aims to see

14

whether there is any association between these two variables. The following hypotheses and research questions are based on the previous research and the suggestions from the scholars.

H_1. Audiences' viewing motivations towards variety shows will be predicted by their viewer engagement.

H_2. Viewers' viewing time will be predicted by his/her culture orientation.

H_3. The viewing motivation will be predicted by viewer's educational background.

$H_{3.1}$ The viewing motivation will be predicted by viewer's gender.

$H_{3.2}$ The viewing motivation will be predicted by viewer's age.

$H_{3.3}$ The viewing motivation will be predicted by viewer's resident region.

$H_{3.4}$ The viewing motivation will be predicted by viewer's viewing time.

H_4. Viewers engagement will positively associate with viewer's viewing time.

H_5. An audience's viewing motivation will be predicted by his/her cultural orientation.

Q_1. Which type of shows would fit audiences' preferences?

Q_2. What are the main uses and gratifications for variety shows?

Q_3. Whether the viewer's viewing time varies by their resident regions?

Chapter 3 -Method

In this chapter, the methodology is introduced, and the platform used in this study is explained, and the expected sample size is addressed. Furthermore, the independent and dependent variables is described in this chapter.

Because this study aims to understand the Chinese audiences' viewer engagement and motivation towards consuming online website variety shows, the target respondents will be local Chinese audiences with internet access. Therefore, an online survey designed through the Questionnaire Star is sent out to target respondents. The number of samples we received is 319. According to Sukamolson & Kaewpet (2011), quantitative research is suitable for measuring attitudes, and collecting social data. For this study, the survey was used to collect data to reveal an individual's social features and situations. The data was collected through an online survey and the survey was distributed through the online platform called Questionnaire Star. This platform is a product under the Changsha Haoxing Information Technology Co., Ltd. The platform was established in 2006 and has sent out more than 34.59 million questionnaires and has received more than 2.297 million responses. Currently, it is the biggest online questionnaire survey platform in mainland China. Questionnaire Star charged $200 for dispatching a survey, and the qualified respondent had the chance to win a $100 cash gift. All information was collected anonymously and confidentially.

Viewing motivation

Viewing motivation is the dependent variable in this study. We used Aubrey's (2012) scale, which was adapted from Rubin's (1983) study. Rubin (1983) developed a viewing motivations scale to examine 30 factors that drive people to consume television, which can be categorized into five prime segments. In this study, the viewing motivation towards online variety shows

used part of Rubin's scale, for the only difference is that audiences break free from the medium. However, the patterns of watching might be similar. To build on Rubin's scale, Aubrey (2012) conducted a CFA (Credibility Factor Analyzes) to identify which factors would be fit in with the ritualistic viewing motivations and instrumental viewing motivations. In the end, the researcher settled on seven factors (21 items), which are social interaction, arousal, relaxation, information, companionship, pass time, and entertainment to measure audiences' ritualized viewing motivations and instrumental viewing motivations.

This study combined both scholars' scales to measure viewing motivation and it ended up with a scale with six factors. Each factor has three statements that the respondents graded their level of agreement on a scale from 1 (strongly disagree) to 5 (strongly agree).

Relaxation:

1. It eases my pressure.

2. It allows me to get rid of reality.

3. It allows me to unwind.

Pass time:

1. It kills time easily.

2. I have nothing better to do.

3. It is a good way to pass time.

Entertainment:

1. It is entertaining to watch the show.

2. It is enjoyable.

3. It cheers me up.

Companionship:

1. It makes me feel less lonely.

2. I have no one else to talk to/be with.

3. It makes me feel like I am not alone.

Information:

1. It is a way to learn the newest things.

2. It can help you learn things about yourself or others.

3. Learn about what it is happening around me.

Social connection:

1. The interaction with others online makes me feel satisfied.

2. It is something to do with friends.

3. I can talk to other people about what is going on.

Viewer Engagement

The viewer engagement in this study aims to measure the degree of audiences' interacting with the content/each other. The scale used in this study is developed from Alt's (2015). Alt used the scale to examine college students' media engagement. Since online variety shows provide the instrument function for audiences to communicate and exchange personal feelings, thus, adopting the social media engagement scale and combined with the television viewer engagement scale is suitable for this study. In Alt's (2015) study, the statements were collected from 54 college students who provided different expressions to describe their social media activities then; the statements were analyzed by Cohen's Kappa reliability (Cohen, 1960). The statements between $0.61<k<1$ are recognized as acceptable for the scale. Alt's used three categories to summarize the engagement: social engagement, news information engagement, and

commercial information engagement. In her study, she used a Likert-type score with ten items (from 1=never to 5=always for respondents to choose. Besides, this study applied a combination scale adopted from Alt's and Hall's (2016) because online variety shows also provide the function of television broadcasting. In Hall's (2016) study, the pattern of television viewer engagement has four different types: social interaction, information engagement, commercial engagement, and instrumentation. In the instrumentation part, he establishes a Likert-type scale with five items and participants were asked to choose the statement that describes them the most. In this study, we established a Likert-type scale with four statements, which ranges from 1 (never) to 5 (always), to reveal a person's online variety shows' viewer engagement. Each segment has two or three statements for the respondents to choose.

Social interaction

1. Keep noticing what is updating in the shows or what the next shows would be with others (e.g., your friends, peers, or family members) by using social media.

2. Updating shows' information (re-tweet, reporting, commenting) on social media sites.

3. Responding to the shows while watching (e.g., leaving comments on the screen, answering screen questions, re-tweeting the same comments on the screen like others).

Information engagement

1. Following the updates of the contents of the shows (e.g., subscribing to the channel, following the channel's official social media).

2. Exchanging your feelings, opinions, or thoughts towards the shows by using social media/face to face communication.

Commercial engagement

1. Buying relative products because of the shows' promotion.

2. Using the products that are promoted or showed on the shows

3. Remembering what shows are using certain products for their commercials while seeing the products in reality.

Instrumentation

1. I feel connected to other people while watching the shows.

2. I feel involved in others' lives while watching the comments on the screen.

3. I feel associated with the current issues in the young generation while learning the new tendency through the shows

Cultural orientation

People from different regions of China possess the different behaviors, the tendency of being collectivists or individualistic thus, we need to measure the trend of a person being more collectivistic or individualistic (Talhelm et al., 2018). Cultural orientation has been measured using the multidimensional culture orientation scale (Triandis & Gelfand, 1998). This scale intended to reveal an individual's tendency to be individualistic or collectivistic. It measured the culture orientation at four dimensions: Vertical-Individualism (V-I), Horizontal-Individualism (H-I), Vertical-Collectivism (V-C), and Horizontal-Collectivism (H-C). The scale had been tested and the coefficient alpha reliabilities for the subscales were: r=0.60 (H-I), r=0.62 (V-I), r=0.68 (H-C), and r=0.65 (V-C) (Khoury, 2006; Triandis & Gelfand, 1998).

On a scale from 1 (strongly agree) to 9 (strongly disagree), how would you describe the following statements?

Horizontal Individualism:

1. I'd rather depend on myself than others.

2. I rely on myself most of the time; I rarely rely on others.

3. I often do my own thing.

4. My personal identity, independent of others, is very important to me.

5. Being a unique individual is important to me.

Vertical Individualism:

1. It is important that I do my job better than others.

2. Winning is everything.

3. Competition is a law of nature.

4. When another person does better than I do, I get tense and aroused.

5. I enjoy working in situations involving competition.

6. Some people emphasize winning; I am not one of them (reversed).

7. Without competition, it is not possible to have a good society.

8. It annoys me when other people perform better than I do.

Horizontal Collectivism:

1. If a coworker gets a prize, I would feel proud.

2. The well-being of my coworkers is important to me.

3. To me, pleasure is spending time with others.

4. I feel good when I cooperate with others.

5. If a relative were in financial difficulty, I would help within my means.

6. I like sharing little things with my neighbors.

7. My happiness depends very much on the happiness of those around me.

Vertical Collectivism:

1. Parents and children must stay together as much as possible.

2. It is my duty to take care of my family, even when I have to sacrifice what I want.

3. Family members should stick together, no matter what sacrifices are required.

4. It is important to me that I respect the decisions made by my groups.

5. Children should be taught to place duty before pleasure.

6. I usually sacrifice my self-interest for the benefit of my group.

Educational Background

The educational background variable in this study indicates a person's level of education. Thus, it was measured with an ordinal scale. The respondents were asked to choose the option that describes their highest level of education the best.

Please choose one of the following statements that fits your highest level of education.

- No schooling completed

- Some high school, no diploma

- High school graduate, diploma or the equivalent

- Some college credit, no degree

- Associate's degree

- Bachelor's degree

- Master's degree

- Doctorate degree

- Others (please be specific)

Gender

The participants were asked to choose their gender.

What is your gender?

- Male

- Female

Resident Region

Participants were asked to choose their resident regions and then we used the Qinling Mountain-Huaihe River line to divide the regions into North or South. Northern regions were identified as one and southern regions were identified as zero. A list of different cities in the urban area of China was shown on the survey for people to choose. And these 10 urban cities were evaluated based on their gross domestic product data collected from Tencent News (2019). Which city are you living in?

- Shanghai

- Beijing

- Shenzhen

- Guangzhou

- Tianjin

- Chongqing

- Suzhou

- Chengdu

- Hangzhou

- Other (Please be specific)

Viewing Time

The respondents were asked to choose how much time they spend on variety shows for an average week and from the last week. This variable was measured by a ratio scale.

How much time do you spend on watching variety shows for an average week?

- Less than 1 hour

- 1-3 hours

- 3-5 hours

- 5-7 hours

- 7-9 hours

- More than 9 hours

How much time do you spend on watching variety shows for last week?

- Less than 1 hour

- 1-3 hours

- 3-5 hours

- 5-7 hours

- 7-9 hours

- More than 9 hours

Variety shows in China

This variable was listed ten-top variety shows in China based on the data collected from the China Daily (2018). This specific variable provided the study a clue to know the audiences' preferences.

Which show would be your favorite one to enjoy? (Multiple answers)

- Idol Producer 101

- National Treasures

- Shangxinle, Gugong

- You can You BB

- The Rap of China

- Making connections across the world

- Birth of performers

- A bit of China

- Keep running

- Street dance of China

- Other (please be specific)

Chapter 4 - Findings

In this study, the hypothesize were tested with regression analysis and correlation analysis to reveal the relationship between dependent variables and independent variables. All the hypothesize were conducted a statistical test through IBM SPSS Statistics for Macintosh, version 26.0.

Reliability

The first step is to break down both dependent variables and independent variables into different categories. From the scale adopted by Alt's (2015) and Hall's (2016), viewer engagement variable can be divided into four categories, which are VESI (viewer engagement for social interaction, 3 questions with Cronbach's alpha = .795), VEIE (Viewer engagement for information engagement, 2 questions with Cronbach's alpha = .783), VECE (viewer engagement for commercial engagement, 3 questions with Cronbach's alpha = .864), VEI (viewer engagement for instrumentation, 3 questions with Cronbach's alpha = .846).

The next step is to test the dependent variables' scale reliability. The scale divides the viewing motivation into 6 different purposes of consuming variety shows which are VMR (viewing motivation of relaxation, 3 questions with Cronbach's alpha = .789), VMP (viewing motivation of passing time, 3 questions with Cronbach's alpha = .820), VME (viewing motivation of entertainment, 3 questions with Cronbach's alpha = .910), VMC (viewing motivation of companionship, 3 questions with Cronbach's alpha = .835), VMI (viewing motivation of information, 3 questions with Cronbach's alpha = .859), VMSC (viewing motivation of social connections, 3 question with Cronbach's alpha = .757).

As for the cultural orientation scale in this study is the one that provided by Triandis & Gelfand (1998), the scale of this research would be categorized into four parts: COHI (cultural orientation of horizontal individualism, 5 questions with Cronbach's alpha = .832), COVI (cultural orientation of vertical individualism, 8 questions with Cronbach's alpha = .762) COHC (cultural orientation of horizontal collectivism, 7 questions with Cronbach's alpha = .855), COVC (cultural orientation of vertical collectivism, 6 questions with Cronbach's alpha = .859).

Descriptive Statistic of Demographics

The number of samples we collected is 319. However, we need to clean the samples that claimed they are overseas regions. Thus, the number of samples we used to conduct the regression and correlation analysis is 308. Table 1 presents the descriptive statistic of demographics.

Table 1. Demographics breakdown of participants. (N=319)

Demographics	Mean	SD	Number	Percentage
Gender	.40	.49	319	
Male			125	39.2%
Female			194	60.8%
Viewing Time	2.42	1.30	319	
Less than 1 hour			106	33.2%
1-3 hours			99	31.0%
3-5 hours			47	14.7%
5-7 hours			35	11.0%
7-9 hours			15	4.7%
More than 9 hours			17	5.3%
Regions	.26	.44	319	

Shanghai			19	6.0%
Beijing			23	7.2%
Shenzhen			32	10.0%
Guangzhou			75	23.5%
Tianjin			3	0.9%
Chongqing			2	0.6%
Suzhou			7	2.2%
Chengdu			4	1.3%
Hangzhou			7	2.2%
Other			147	46.1%
Education	5.68	1.30	319	
No schooling completed			5	1.6%
Some high school, no diploma			13	4.1%
High school graduate, diploma or the equivalent			12	3.8%
Some college credit, no degree			6	1.9%
Associate's degree			40	12.5%
Bachelor's degree			183	57.4%
Master's degree			56	17.6%
Doctorate degree			4	1.3%
Others (please be specific)			0	0%
Age	28.1	9.0	319	

Hypothesizes Testing

The hypothesis one posited that audiences' viewing motivation would predict viewer engagement. The third step is to enter the VMR (viewing motivation of relaxation) and VMP (viewing motivation of passing time), VME (viewing motivation of entertainment), VMC (viewing motivation of companionship), VMI (viewing motivation of information), VMSC (viewing motivation of social connection) one for each time into the dependent variable and meanwhile use four different blocks to put each of the viewer engagement scale into the blocks to build a hierarchal regression test. Table 2-7 present each regression analysis.

Table 2. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Relaxation. ($N = 308$)

28

Variables	B	SE B	β	ρ
VESI	.093	.072	.114	.198
VEIE	.091	.075	.112	.224
VECE	-.014	.063	-.017	.819
VEI	.186	.065	.220	.005

Note. VESI and VEIE and VECE and VEI: ΔR^2= .15 ΔF (4,303) = 7.09, *p*<.001
    VESI= Viewers engagement for social interaction
    VEIE= Viewers engagement for information engagement
    VECE= Viewers engagement for commercial engagement
    VEI= Viewers engagement for instrumentation

Table 3. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Passing time. (*N* = 308)

Variables	B	SE	β	ρ
VESI	.100	.080	.110	.217
VEIE	.091	.084	.101	.278
VECE	-.020	.071	-.021	.782
VEI	.194	.073	.208	.008

Note. VESI and VEIE and VECE and VEI: ΔR^2= .13 ΔF (4,303) = 11.38, *p*<.001
    VESI= Viewers engagement for social interaction
    VEIE= Viewers engagement for information engagement
    VECE= Viewers engagement for commercial engagement
    VEI= Viewers engagement for instrumentation

Table 4. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Entertainment. (*N* = 308)

Variables	B	SE B	β	ρ
VESI	.049	.070	.059	.491
VEIE	.133	.074	.162	.071
VECE	-.034	.062	-.039	.586
VEI	.243	.064	.288	.000

Note. VESI and VEIE and VECE and VEI: ΔR^2= .19 ΔF (4,303) = 17.62, *p*<.001
    VESI= Viewers engagement for social interaction
    VEIE= Viewers engagement for information engagement
    VECE= Viewers engagement for commercial engagement
    VEI= Viewers engagement for instrumentation

Table 5. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Companionship. (N = 308)

Variables	B	SE B	β	ρ
VESI	.329	.086	.324	.000

VEIE	-.130	.089	-.127	.147
VECE	.049	.075	.046	.518
VEI	.286	.077	.272	.000

Note. VESI and VEIE and VECE and VEI: ΔR^2= .23 ΔF (4,303) =22.47, p<.001
    VESI= Viewers engagement for social interaction
    VEIE= Viewers engagement for information engagement
    VECE= Viewers engagement for commercial engagement
    VEI= Viewers engagement for instrumentation

Table 6. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Information. (N = 308)

Variables	B	SE B	β	ρ
VESI	.222	.075	.249	.003
VEIE	.030	.079	.033	.703
VECE	.124	.066	.132	.061
VEI	.122	.068	.132	.073

Note. VESI and VEIE and VECE and VEI: ΔR^2= .23 ΔF (4,303) = 22.18, p<.001
    VESI= Viewers engagement for social interaction
    VEIE= Viewers engagement for information engagement
    VECE= Viewers engagement for commercial engagement
    VEI= Viewers engagement for instrumentation

Table 7. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Social Connections. (N = 308)

Variables	B	SE B	β	ρ
VESI	.074	.060	.095	.217
VEIE	.072	.062	.092	.248
VECE	.035	.053	.043	.502
VEI	.349	.054	.433	.000

Note. VESI and VEIE and VECE and VEI: ΔR^2= .35 ΔF (4,303) = 42.48, p<.001
    VESI= Viewers engagement for social interaction
    VEIE= Viewers engagement for information engagement
    VECE= Viewers engagement for commercial engagement
    VEI= Viewers engagement for instrumentation

As the results are shown from the regression to test the hypothesis one, there are some parts of the hypothesis are supported. As predicted, viewer engagement for instrumentation was the only statistically significant predictor of the viewing motivation of relaxation in the complete model, B = .19, SE B = .07, p = .005. The addition of this variable explained 15% of the variance, the most variance explained in the model. The viewer engagement for instrumentation

was the only statistically significant predictor of the viewing motivation of passing time in the complete model, $B = .19$, SE $B = .07$, $p = .008$. The addition of this variable explained 13% of the variance, the most variance explained in the model. The viewer engagement for instrument was the only statistically significant predictor of the viewing motivation of entertainment $B = .24$, SE $B = .06$, $p = .000$. The addition of this variable explained 19% of the variance, the most variance explained in the model. The viewer engagement for instrument ($B = .29$, SE $B = .08$, $p = .000$) and the viewer engagement for social interaction ($B = .33$, SE $B = .09$, $p = .000$) was the only two statistically significant predictors of the viewing motivation of companionship in the complete model. The addition of these variables explained 23% of the variance, the most variance explained in the model. The viewer engagement for social interaction was the only statistically significant predictor of the viewing motivation of information in the complete model, $B = .22$, SE $B = .08$, $p = .003$. The addition of this variable explained 23% of the variance, the most variance explained in the model. The viewer engagement for instrument was the only statistically significant predictor of the viewing motivation of social connection $B = .35$, SE $B = .05$, $p = .000$. The addition of this variable explained 35% of the variance, the most variance explained in the model. The summary of the hypothesis one regression test results presents in Table 8.

Table 8. Summary of Hypothesis One: Audiences Viewing Motivation towards Variety Shows will be Predicted by Their Viewer Engagement.

Predictors	Dependent Variables					
	VMR	VMP	VME	VMC	VMI	VMSC
VESI	No	No	No	Yes	Yes	No
VEIE	No	No	No	No	No	No
VECE	No	No	No	No	No	No

VEI	Yes	Yes	Yes	Yes	No	Yes

H$_2$. Viewers' viewing time will be predicted by his/her culture orientation

For the viewing time variable, participants were asked to present how many hours do they spend on variety shows in the average week and in the past week. In this research, we would combine both period together and the mean number would be the final scale for the viewing time variables and table 9 presents the analysis results.

Table 9. Summary of Regression Analysis for Variables Predicting viewing time. (N = 308)

Variables	*B*	SE *B*	*β*	*ρ*
COHI	.049	.072	.047	.496
COVI	-.161	.091	-.135	.077
COHC	.114	.085	.109	.180
COVC	.100	.069	.111	.146

Note. COHI and COVI and COHC and COVC: $\Delta R^2 = .03$ $\Delta F (4,303) = 2.57, p<.05$
COHI = Cultural orientation of horizontal individualism
COVI = Cultural orientation of vertical individualism
COHC = Cultural orientation of horizontal collectivism
COVC = Cultural orientation of vertical collectivism

According to the regression test above, contrary to the prediction, the viewer's viewing time period will not be predicted by his/her culture orientation. Therefore, the hypothesis is not supported.

H$_3$. The viewing motivation will be predicted by viewer's educational background.

H$_{3.1}$ The viewing motivation will be predicted by viewer's gender.

H$_{3.2}$ The viewing motivation will be predicted by viewer's age.

H$_{3.3}$ The viewing motivation will be predicted by viewer's resident region.

H$_{3.4}$ The viewing motivation will be predicted by viewer's viewing time.

Hypothesis three proposed that the demographics predict the viewing motivation and as for the resident region variable, the survey asked the participants to choose his/her resident area and then the data will be classified within two different regions which are south of China and the north of China using the geographic line of Chinese geography (Zhang, Y. et, al., 2016). The data from the south region was marked as "0" in SPSS and the north region was marked as "1" in SPSS, thus, the data would be analyzed whether there are any differences between the north and south regions of china toward viewing motivation. Moreover, we delete the participants' data when they put cities that outside of China in this study because the number of participants claimed they are in the overseas regions are small and this study is to reveal the different viewing motivations between northern and southern audiences in China. Table 10-15 presents the outcome of the hierarchical regression analysis.

Table 10. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Relaxation. (N = 308)

Variables	B	SE B	β	ρ
Viewing time	.223	.032	.371	.000
Age	.004	.005	.046	.390
Education	.025	.033	.041	.422
Region	.188	.096	.106	.050
Gender	-.064	.085	-.040	.451

Note. Viewing time and Age and Education and Region and Gender: $\Delta R^2 = .17$ $\Delta F(5,301) = 12.40, p<.001$
    Viewing time = Viewers' viewing time
    Age = Participant's age
    Education = Participant's educational level
    Region = Participant's resident region
    Gender = Participant's gender

Table 11. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Passing time. (N = 308)

Variables	B	SE B	β	ρ
Viewing time	.174	.037	.261	.000
Age	-.008	.005	-.083	.141

Variables	B	SE B	β	ρ
Education	.005	.038	.008	.899
Region	.216	.111	.110	.053
Gender	.071	.099	.040	.471

Note. Viewing time and Age and Education and Region and Gender: $\Delta R^2 = .09$ $\Delta F (5,301) = 6.19$, $p<.001$
    Viewing time = Viewers' viewing time
    Age = Participant's age
    Education = Participant's educational level
    Region = Participant's resident region
    Gender = Participant's gender

Table 12. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Entertainment. (N = 308)

Variables	B	SE B	β	ρ
Viewing time	.212	.033	.351	.000
Age	-.003	.005	-.029	.594
Education	.012	.033	.020	.710
Region	.218	.097	.122	.026
Gender	-.002	.086	-.028	.978

Note. Viewing time and Age and Education and Region and Gender: $\Delta R^2 = .15$ $\Delta F (5,301) = 10.78$, $p<.001$
    Viewing time = Viewers' viewing time
    Age = Participant's age
    Education = Participant's educational level
    Region = Participant's resident region
    Gender = Participant's gender

Table 13. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Companionship. (N = 308)

Variables	B	SE B	β	ρ
Viewing time	.058	.043	.077	.179
Age	-.011	.006	-.098	.090
Education	-.126	.044	-.164	.004
Region	.206	.128	.092	.109
Gender	.222	.113	.111	.052

Note. Viewing time and Age and Education and Region and Gender: $\Delta R^2 = .06$ $\Delta F (5,301) = 3.59$, $p<.01$
    Viewing time = Viewers viewing time
    Age = Participant's age
    Education = Participant's educational level
    Region = Participant's resident region
    Gender = Participant's gender

Table 14. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Information. (N =308)

Variables	*B*	SE *B*	*β*	*ρ*
Viewing time	.117	.038	.177	.002
Age	.006	.006	.058	.314
Education	-.054	.039	-.080	.165
Region	.064	.113	.033	.574
Gender	.045	.100	.025	.656

Note. Viewing time and Age and Education and Region and Gender: $\Delta R^2 = .05$ $\Delta F\ (5,301) = 2.90, p<.05$
    Viewing time = Viewers' viewing time
    Age = Participant's age
    Education = Participant's educational level
    Region = Participant's resident region
    Gender = Participant's gender

Table 15. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Social Connections. (N = 308)

Variables	*B*	SE *B*	*β*	*ρ*
Viewing time	.124	.033	.215	.000
Age	-.004	.005	-.048	.401
Education	.003	.033	.005	.927
Region	.170	.097	.100	.082
Gender	.142	.086	.093	.101

Note. Viewing time and Age and Education and Region and Gender: $\Delta R^2 = .07$ $\Delta F\ (5,301) = 4.53, p<.01$
    Viewing time = Viewers' viewing time
    Age = Participant's age
    Education = Participant's educational level
    Region = Participant's resident region
    Gender = Participant's gender

    The viewer's viewing time (*B* = .22, *SE B* = .03, *p* = .000) and the participant's resident region (*B* = .19, *SE B* = .10, *p* = .050) were the only two statistically significant predictors of viewing of relaxation in the complete model. The addition of these variables explained 17% of the variance, the most variance explained in the model. The viewer's viewing time was the only statistically significant predictor of the viewing motivation of passing time in the complete model, *B* = .17, SE *B* = .04, *p* = .000. The addition of this variable explained 9% of the variance, the most variance explained in the model. The viewer's viewing time (*B* = .21, *SE B* = .03, *p*

= .000) and the participant's resident region (B = .22, $SE B$ = .10, p = .026) were the only two statistically significant predictors of viewing of relaxation in the complete model. The addition of this variable explained 15% of the variance, the most variance explained in the model. The viewer's educational level was the only statistically significant predictor of the viewing motivation of companionship in the complete model, B = -.13, SE B = .04, p = .004. The addition of this variable explained 6% of the variance, the most variance explained in the model. The viewer's viewing time was the only statistically significant predictor of the viewing motivation of information in the complete model, B = .12, SE B = .04, p = .002. The addition of this variable explained 5% of the variance, the most variance explained in the model. The viewer's viewing time was the only statistically significant predictor of the viewing motivation of social connection in the complete model, B = .13, SE B = .03, p = .000. The addition of this variable explained 7% of the variance, the most variance explained in the model. The summary of hypothesizes three regression test results presents in table 16.

Table 16. Summary of Hypothesizes Three: The Viewing Motivation will be Predicted by Viewer's viewing time/Age/Education Background/Resident Region/Gender.

Predictors	Dependent Variables					
	VMR	VMP	VME	VMC	VMI	VMSC
Viewing time	Yes	Yes	Yes	No	Yes	Yes
Age	No	No	No	No	No	No
Education	No	No	No	Yes	No	No
Region	Yes	No	Yes	No	No	No
Gender	No	No	No	No	No	No

Note. Yes = Regression results support the hypothesis. No = Regression results do not support the hypothesis

H4. Viewers engagement will positively associate with viewer's viewing time.

A hierarchical regression test is applied to reveal the hypothesis and the following table 17 presents the results of the test.

Table 17. Summary of Regression Analysis for Variables Predicting Viewer's viewing time. (N = 308)

Variables	*B*	SE *B*	*β*	*ρ*
VESI	-.084	.126	-.062	.505
VEIE	.317	.132	.233	.017
VECE	.052	.111	.036	.641
VEI	.009	.114	.007	.935

Note. VESI and VEIE and VECE and VEI: $\Delta R^2 = .05$ ΔF (4,303) = 3.76, $p < 0.001$
    VESI= Viewers engagement for social interaction
    VEIE= Viewers engagement for information engagement
    VECE= Viewers engagement for commercial engagement
    VEI= Viewers engagement for instrumentation

Based on the analysis conducted, one part of the hypothesis is supported by the data. As predicted, the viewer engagement for information engagement was the only statistically significant predictor of the viewer's viewing time in the complete model, $B = .31$, *SE B* $= .13$, $p = .017$. The addition of this variable explained 5% of the variance, the most variance explained in the model.

H₅. An audience's viewing motivation will be predicted by his/her cultural orientation.

A hierarchical regression test is applied to reveal the hypothesis and the table 18-23 presents the results of the test.

Table 18. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Relaxation. (N = 308)

Variables	*B*	SE *B*	*β*	*ρ*
COHI	.037	.040	.059	.348
COVI	.047	.050	.065	.344
COHC	.141	.046	.224	.003
COVC	.105	.038	.195	.005

Note. COHI and COVI and COHC and COVC: $\Delta R^2 = .20$ ΔF (4,303) = 18.98, $p < .001$
    COHI = Cultural orientation of horizontal individualism
    COVI = Cultural orientation of vertical individualism

COHC = Cultural orientation of horizontal collectivism
COVC = Cultural orientation of vertical collectivism

Table 19. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Passing Time. (N = 308)

Variables	B	SE B	β	ρ
COHI	.057	.045	.081	.214
COVI	.100	.057	.125	.081
COHC	.106	.053	.152	.047
COVC	.075	.043	.124	.084

Note. COHI and COVI and COHC and COVC: ΔR^2= .15 ΔF (4,303) = 12.82, p<.001
COHI = Cultural orientation of horizontal individualism
COVI = Cultural orientation of vertical individualism
COHC = Cultural orientation of horizontal collectivism
COVC = Cultural orientation of vertical collectivism

Table 20. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Entertainment. (N = 308)

Variables	B	SE B	β	ρ
COHI	.069	.039	.109	.079
COVI	.009	.049	.013	.850
COHC	.183	.046	.289	.000
COVC	.094	.037	.173	.011

Note. COHI and COVI and COHC and COVC: ΔR^2= .23 ΔF (4,303) = 23.04, p<.001
COHI = Cultural orientation of horizontal individualism
COVI = Cultural orientation of vertical individualism
COHC = Cultural orientation of horizontal collectivism
COVC = Cultural orientation of vertical collectivism

Table 21. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Companionship. (N = 308)

Variables	B	SE B	β	ρ
COHI	-.019	.050	-.025	.698
COVI	.228	.062	.254	.000
COHC	.087	.058	.110	.136
COVC	.130	.047	.192	.006

Note. COHI and COVI and COHC and COVC: ΔR^2= .20 ΔF (4,303) = 18.85, p<.001
COHI = Cultural orientation of horizontal individualism

COVI = Cultural orientation of vertical individualism
COHC = Cultural orientation of horizontal collectivism
COVC = Cultural orientation of vertical collectivism

Table 22. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Information. (N = 308)

Variables	*B*	SE *B*	*β*	*ρ*
COHI	-.016	.042	-.023	.702
COVI	.068	.053	.086	.195
COHC	.274	.049	.397	.000
COVC	.059	.040	.099	.138

Note. COHI and COVI and COHC and COVC: $\Delta R^2 = .26$ $\Delta F (4,303) = 26.64, p<.001$
COHI = Cultural orientation of horizontal individualism
COVI = Cultural orientation of vertical individualism
COHC = Cultural orientation of horizontal collectivism
COVC = Cultural orientation of vertical collectivism

Table 23. Summary of Regression Analysis for Variables Predicting Viewing Motivation of Social Connections. (N = 308)

Variables	*B*	SE *B*	*β*	*ρ*
COHI	.061	.036	.102	.088
COVI	.033	.045	.048	.459
COHC	.215	.042	.356	.000
COVC	.074	.034	.143	.029

Note. COHI and COVI and COHC and COVC: $\Delta R^2 = .29$ $\Delta F (4,303) = 31.00, p<.001$
COHI = Cultural orientation of horizontal individualism
COVI = Cultural orientation of vertical individualism
COHC = Cultural orientation of horizontal collectivism
COVC = Cultural orientation of vertical collectivism

Based on the outcome from the regression analysis shows, some parts of hypothesis five are supported. The viewer's cultural orientation of horizontal collectivism (*B* = .14, *SE B* = .05, *p* = .003) and the viewer's cultural orientation of vertical collectivism (*B* = .11, *SE B* = .04, *p* = .005) were the only two statistically significant predictors of the viewing motivation of relaxation in the complete model. The addition of this variable explained 20% of the variance,

the most variance explained in the model. The viewer's cultural orientation of horizontal collectivism was the only statistically significant predictor of the viewing motivation of passing time in the complete model, $B = .11$, $SE\ B = .05$, $p = .047$. The addition of this variable explained 15% of the variance, the most variance explained in the model. The viewer's cultural orientation of horizontal collectivism ($B = .18$, $SE\ B = .05$, $p = .000$) and the viewer's cultural orientation of vertical collectivism ($B = .09$, $SE\ B = .04$, $p = .011$) were the only two statistically significant predictors of the viewing motivation of entertainment in the complete model. The addition of these variables explained 23% of the variance, the most variance explained in the model. The viewer's cultural orientation of vertical individualism ($B = .23$, $SE\ B = .06$, $p = .000$) and the viewer's cultural orientation of vertical collectivism ($B = .13$, $SE\ B = .05$, $p = .006$) were the only two statistically significant predictors of the viewing motivation of companionship in the complete model. The addition of these variables explained 20% of the variance, the most variance explained in the model. The viewer's cultural orientation of horizontal collectivism was the only statistically significant predictor of the viewing motivation of passing time in the complete model, $B = .27$, $SE\ B = .05$, $p = .000$. The addition of this variable explained 26% of the variance, the most variance explained in the model. The viewer's cultural orientation of horizontal collectivism ($B = .22$, $SE\ B = .04$, $p = .000$) and the viewer's cultural orientation of vertical collectivism ($B = .07$, $SE\ B = .03$, $p = .029$) were the only two statistically significant predictors of the viewing motivation of entertainment in the complete model. The addition of these variable explained 29% of the variance, the most variance explained in the model. The summary of the hypothesis five of the regression test results presents in table 24.

Table 24. Summary of the Hypothesis Five: An Audiences' Viewing Motivation will be Predicted by His/her Culture Orientation.

Predictors	Dependent Variables					
	VMR	VMP	VME	VMC	VMI	VMSC
COHI	No	No	No	No	No	No
COVI	No	No	No	Yes	No	No
COHC	Yes	Yes	Yes	No	Yes	Yes
COVC	Yes	No	Yes	Yes	No	Yes

Note. Yes = Regression results support the hypothesis. No = Regression results do not support the hypothesis

After all the hypothesizes have been tested, we conducted the correlation analysis to reveal the relationship between all the variables and the results is presented in Table 25.

Table 25. Summary of Pearson correlation analysis of all the variables in this study. (N=308).

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
1.VMR																		
2.VMP	.54**																	
3.VME	.74**	.60**																
4.VMI	.43**	.31**	.52**															
5.VMSC	.52**	.49**	.65**	.59**														
6.VMC	.38**	.49**	.41**	.42**	.50**													
7.COHI	.23**	.24**	.27**	.19**	.30**	.22**												
8.COVI	.30**	.30**	.30**	.32**	.35**	.38**	.58**											
9.COHC	.41**	.33**	.45**	.50**	.51**	.36**	.35**	.52**										
10.COVC	.39**	.30**	.41**	.39**	.43**	.36**	.31**	.41**	.67**									
11.VESI	.34**	.31**	.35**	.44**	.48**	.43**	.18**	.35**	.38**	.34**								
12.VEIE	.33**	.31**	.37**	.40**	.48**	.33**	.17**	.24**	.34**	.33**	.77**							
13.VECE	.26**	.24**	.28**	.38**	.42**	.32**	.15**	.22**	.27**	.28**	.60**	.65**						
14.VEI	.36**	.34**	.41**	.40**	.58**	.43**	.19**	.28**	.40**	.40**	.66**	.66**	.61**					
15.Viewing Time	.39**	.27**	.37**	.18**	.22**	.07	.04	-.01	.13*	.14*	.14*	.21**	.15**	.14*				
16.Age	.06	-.07	-.01	.08	-.03	-.06	-.12*	-.07	.02	.19**	-.01	-.06	.07	-.07	.03			
17.Education	.04	.04	.04	-.08	.02	-.14*	.10	-.05	.02	-.03	.01	.06	.05	.10	.03	-.19**		
18.Regions	.16**	.15*	.17**	.06	.14*	.09	.01	-.01	.08	.17**	.11	.15**	.19**	.15**	.15**	.10	.08	
19.Gender	-.07	.02	-.03	.02	.08	.12*	.09	.17**	.11**	.22**	.17**	.17**	.20**	.18**	-.10	-.01	-.05	.09

Note: *$p < .05$, **$p < .001$

Although in the regression analysis test some hypothesis are not supported, the correlation test provided the clue to know the relationship between all the variables. Gender is correlated with viewing motivation of companionship (r = .12, *p*<.05), cultural orientation of vertical

individualism (r = .17, p< .001), cultural orientation of horizontal collectivism (r = .11, p< .001), cultural orientation of vertical collectivism (r = .22, p< .001), viewer engagement for social interaction (r = .17, p< .001), viewer engagement for information engagement (r = .17, p< .001), viewer engagement for commercial engagement (r = .20, p< .001), viewer engagement for instrumentation (r = .18, p< .001). Other interesting findings are that viewer's resident region is correlated with viewing motivation of relaxation (r = .16, p< .001), viewing motivation of passing time (r = .15, p< .001), viewing motivation of entertainment (r = .17, p< .001), viewing motivation of social connection (r = .14, p< .05), cultural orientation of vertical collectivism (r = .17, p< .001), viewer engagement for information engagement (r = .15, p< .001), viewer engagement for commercial engagement (r = .19, p< .001), viewer engagement for instrumentation (r = .15, p< .001), viewing time (r = .15, p< .001). The last inviting findings are that variables from viewing motivations, cultural orientation and viewer engagement are all correlated with each other.

Q$_1$. Which type of shows would fit audiences' preferences?

Based on the survey we have collected; the participant choose multiple choice of the shows and Table 26 presents the detail of the participants' choices.

Table 26. Descriptive chart of Research Question One: Which Show Would be Your Favorite One to Enjoy?

Shows	N	Percent
Idol Producer 101	54	16.93
National Treasures	65	20.38
Shangxinle, Gugong	70	21.94
You Can You BB	88	27.59
The Rap of China	58	18.18
Making Connections Across the World	106	33.23
Birth of Performers	116	36.36
A Bit of China	28	8.78

Keep Running	64	20.06
Street Dance of China	41	12.85
Others	97	30.41

In this research, participants were asked to pick their favorite shows in the research question one. Based on the data collected, it gives us a brief description of the audience's preferences. The show with the rank first highest number of choosing is *the Birth of Performers*, and the second one is *Making Connection across the World*, and the last one is *Keep Running. Birth of Performers* and *Keep Running* are the shows with competition elements in each section but with fixed celebrities in each season. *Making Connections across the World* is more like traveling with celebrities, and they will share how they really feel about inside their hearts without introducing the local food, place.

Q$_2$. What are the main uses and gratifications in variety shows?

To answer the research question two, we used the means of viewing motivation variables to identify for main uses and gratification in the variety shows. The strongest motivation is viewing motivation of entertainment with highest mean 3.95 and the next one is viewing motivation of relaxation with the mean 3.81, and the following one is viewing motivation of social companionship with the mean 3.54, and the fourth one is viewing motivation of passing time with the mean 3.53 and the fifth one is viewing motivation of information with the mean 3.41 and the last one is viewing motivation of companionship with the mean 2.97.

Q$_3$. Whether the viewer's viewing time varies by their resident regions?

An independent T-test was applied to test the research question three. Southern regions (M =2.30, SD = 1.28) spend less time on variety shows than people from the northern region (M = 2.75, SD = 1.33) (t (306) = 2.65, p <.01). Therefore, we know that the viewer's viewing time varies by their resident regions.

Chapter 5 -Conclusion

In this study, the goal is to find the relationship among Chinese audiences' viewing motivation, viewer engagement, and audiences' cultural background. To understand the motivations that audiences would make more actions to engage with others while consuming the variety shows could provide insights for the broadcasting industries in future productions. Moreover, audiences' cultural orientation can be the factor that affects audiences' preferences towards some shows. Thus, we are trying to reveal the secret as different people with different cultural orientations might have different viewing motivations or engage with others differently. In this study, we used three scales to measure the participants' viewing motivation, viewer engagement, and cultural orientation then used the regression test to analyze the relationships among these three variables. It is found that most people with the tendency of being collectivism would possess the viewing motivations of relaxation, passing time, entertainment, companionship, information, and social connection. Other than that, audiences who engage with others for the satisfaction of instrumental or social connection, they also have the settled motivations while consuming variety shows.

Uses and Gratifications Theory

Uses and gratifications theory implicates that audiences' preference to choose specific technology or content to gain a sense of satisfaction (Blumler & Katz, 1974). Later on, researchers divided the sense of satisfaction for the audiences into four core parts: 1. Cognitive needs, 2. Affective needs, 3. Integrative needs, 4. Needs for escape and tension-release (Tefertiller, 2017). It is the theory that supports this study to find the relationship between audiences' viewing motivation and viewer engagement. In this study, we found that the leading predictor to predicts audiences viewing motivations is viewer engagement for instrumental.

44

Besides, based on the correlation analysis, participants' main uses and gratifications toward consuming variety shows are viewing motivation of entertainment, relaxation, companionship, and passing time. Thus, this study provides a clue for future researchers to see whether instrumental/ technology is the main reason that provides audiences the different impulses to watch variety shows online. As uses and gratifications theory focuses on how media, as a medium, meet the needs of users (Katz, & Foulkers, 1962). The theory explains why audiences choose the instrument to satisfy their different viewing motivation needs. Viewer engagement for social interaction also predicts two audiences' viewing motivations, which are viewing motivation of companionship and viewing motivation of information. Uses and gratifications theory in variety shows viewing also explains young generations use social media not just for their information and entertainment needs, but they also looking for selective, efficient, and mediated interpersonal connections and communications (Dong, & Day, 2009). Thus, as the results show, viewer engagement for social connection fits the outline of uses and gratifications theory, and the audiences reach out for the sense of companionship and information is because they want to build up their personal social interactions with others through viewing the variety shows.

However, there are two of the viewer engagements that did not predict the audience's viewing motivations as we expected. The first one is viewer engagements for information engagement, and the second one is viewer engagement for commercial engagement. According to the uses and gratifications theory, people choose specific content or technology to meet their needs and to build up their interpersonal connection and communication (Dong, & Day, 2009). The reasons that these variables did not match in this research are important. First, the scale to measure viewer engagement for information engagement might not fit to measure online variety

shows consuming type. The scale applied in this study was the combination from Alt's (2015) and Hall's (2016), which they used to measure college students' media engagement and the degree for audiences' engagement while consuming televisions. Second, the number of variety shows in China is overwhelmed, and audiences are exposed to different types of shows propagandas. They can get the first-handed news of shows without subscribing to the specific channels. Third, the commercials advertise in the shows might cause audiences to feel annoying because most of the commercials are implanted or keep repeating their slogans by the celebrities of the shows. Thus, audiences might be disengaged or dislike the way of advertising, and also the feeling of distasteful will be connected while they see the products in reality. It could be the reason that people want to disconnect with the commercials.

Cultural Orientation

Culture theory provides a clue for this study to understand the audiences with different cultural backgrounds unconsciously filter the contents of variety shows (Clarke, 2002). Based on Harrison and Huntington's (2000) research, culture theory endeavors to comprehend the culture concept as a phenomenon, not just simply categorize people with their personal identity. In this study, we use the cultural orientation scale to measure the participant's tendency of being any one of the four dimension scales: horizontal collectivism, vertical collectivism, horizontal individualism, vertical individualism. Applying the four dimension scales to test the relationship between participant's cultural orientation and viewing motivation provides this study a hint to understand why certain types of audiences' viewing motivations.

Participants from different regions possess different cultural orientations. People in the south region are rice-farming region and people from the north are wheat-farming regions and during the long history of farming people have developed different behaviors based on different

populations and geography conditions (Talhelm et al., 2014). Thus, southern and northern Chinese have different motivations, viewer engagements, and cultural orientations. Using a four types scale to measure participants' cultural orientation is suitable to understand the relationship between audiences' viewing motivation and cultural orientations. Cultural orientation of horizontal collectivism and vertical collectivism are found positively related to viewing motivations of relaxation, entertainment, and social connections. It implicates that if a person occupied with the tendency of being horizontal collectivism or vertical collectivism, the motivations that drive them to consume variety shows would be relaxations, entertainment, and even social connections. The interesting finding in this study is that a person's cultural orientation of vertical individualism/vertical collectivism predicts the audience's viewing motivation of companionship. This result might provide for the industry insight of improving the sense of connection behind the screen for the audiences to obtain the sense of companionship.

Most of the vertical individualism/horizontal individualism fell out of the hypothesizes. The reasons might cause that would be as followed. First, culture theory suggests that media represent the message as the symbol of the industrial cultures to the audiences and manifest the communication strategies of different cultures (Pennington, 2012). Nevertheless, with the scale in this test, we did not measure any symbolic message the media present would provide what concept or thoughts for the audiences. Second, Chinese audiences prefer Korean type of variety shows than other countries.

Furthermore, the culture theory implicates culture itself selects what it presents, and it is also capable of showing a little part of the actual world (Hall, 1977). Although culture theory gives the study strong evidence to understand why audiences would prefer certain types of variety shows, the scale in this study did not fit to measure the participant's culture preferences.

In all, the scale in this study is the first step to provide a broad understanding of the relationship between participants' cultural orientation and their viewing motivations for future study.

Industry Implications

This research provides some insights into the variety shows industry. First, people with different regions would have different viewing motivations to watch variety shows, and the most relevant motivation is for relaxation, and the second relevant motivation is for entertainment. Therefore, industry producers could adjust their shows contents that make audiences to gain the sense of relaxation and entertainment. Second, people with set motivations of relaxation and entertainment would spend more time on the shows. Thus, the advertisement industry could mainly target shows that bring people relaxation and entertainment. Third, viewer engagement for instrumental is the strongest need for most audiences with different viewing motivations when consuming variety shows. The last one is that northern Chinese spend more time on the variety shows than the southern Chinese besides, this study found that cultural orientation of horizontal individualism and vertical individualism predicts audiences viewing motivation of companionship. Additionally, it provides the industries a clue that people in the northern regions prefer the shows that provide them the sense of companionship and they would have more time to spend of the variety shows than southern regions is because of the economic differences between these two regions. The economic changes have shown since 2010 where the southern region's GDP is experiencing rapid development and the GDP gap between northern and southern China becomes more and more apparent and the southern regions experience a rapid pace of modern life (Leng, 2019). Different lifestyles could be a factor that affects people's viewing time moreover, variety shows' producers should recognize the differences between northern and southern regions to produce shows with the proper length for different regions to

consume. Based on these findings, the broadcasting industries should make efforts to upgrading the users' experiences with the variety show consuming like the way of online broadcasting, improving the quality for the viewers to use, the length of the shows target on different regions and communicate with others

Limitations

This study has its limitations. The first one is that the participants' resident regions were cleaned out if they claimed they are overseas. There is no doubt that the number of Chinese who lives overseas is enormous and these overseas audiences are also a valuable part of the research to understand audiences' behaviors. However, in this study, residents' region needs to be identified as north of China or the south of China. Thus, participants with the oversea regions are not considered in this study. In future research, researchers might make an option for the participants to answer where they live in China while they are back to China. The second one is that the survey with over eighteen questions that might affect the quality of the answers. In the future study, researchers could minimize the questions for different scales to see if there would be a difference. The third one is that we examined four dimensions of cultural orientation in this study. However, as we have discussed above, Chinese audiences mostly have preferences towards Korean types of variety shows, and most of the variety shows in current Chinese markets are the Korean types of shows. Thus, to identified alternative possibilities of participants' cultural orientation should be considered and also, future studies should find a different scale to measure participant's cultural orientation. The scale should fit to measure whether the audience would prefer certain cultures.

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Appendix A – Survey Questions

Informed Consent

Dear Participants:
I am graduated student of A.Q. Miller School of Journalism and Mass Communications at Kansas State University. As a part of a research project for this class, we are conducting a survey on audiences' preferences and viewing intention towards variety shows. You are invited to participate in this online study. It will take no longer than 5 minutes to finish the study. The purpose of this research study is to understand audiences' viewing intention and expectancy towards variety shows. If you choose to participate in this study, you will be asked to rate your attitudes towards variety shows on a 1-7 scale. There will be no compensation for participating in this research. There are no anticipated risks or direct benefits to you as a participant in this study. Your participation is completely voluntary and you may withdraw your consent at any time without penalty. Your identity will be kept confidential to the extent provided by law. Your information will be assigned a code number. Your name will not be used in any report. If you have any questions about this research protocol, please contact Zhixian Lin at zhixian@ksu.edu.

Agreement:
    I have read the procedure described above. I acknowledge that clicking the button "proceed" means giving my consent to participate in this study. I voluntarily agree to participate in the procedure by clicking he button, "proceed."

   o   Proceed

Q1. what is your gender?
- o Male
- o Female

Q2. How much time do you spend on watching variety shows last week?
- o Less than 1 hour
- o 1-3 hours
- o 3-5 hours
- o 5-7 hours
- o 7-9 hours
- o More than 9 hours

Q3. How much time do you spend on watching variety shows on average week?
- o Less than 1 hour
- o 1-3 hours
- o 3-5 hours
- o 5-7 hours
- o 7-9 hours
- o More than 9 hours

Q4. Please choose one of the following statements that fits your highest level of education.
- o No schooling completed.
- o Some high school, no diploma.
- o High school graduate, diploma or the equivalent.
- o Some college credit, no degree.
- o Associate's degree.
- o Bachelor's degree.
- o Master's degree.
- o Doctorate degree.
- o Others (Please be specific).

Q5. Which city are you living in?
- o Shanghai
- o Beijing
- o Shenzhen
- o Guangzhou
- o Tianjin
- o Chongqing

- o Suzhou
- o Chengdu
- o Hangzhou
- o Others (please be specific)

Q6. Which would be your favorite show to enjoy? (Multiple Answers*)

- ☐ Idol producer 101
- ☐ National Treasures
- ☐ Shangxinle Gugong
- ☐ You can you BB
- ☐ The Rap of China
- ☐ Making connections across the world
- ☐ Birth of performers
- ☐ A bit of China
- ☐ Keep running
- ☐ Street dance of China
- ☐ Others (Please be specific)

Q7. On a scale from 1 (strongly disagree) to 5 (strongly agree), which scale would be the best to describe the reason you watch variety shows?

	1 strongly disagree (1)	2 disagree (2)	3 neutral (3)	4 agree (4)	5 strongly agree (5)
It eases my pressure (1)	o	o	o	o	o
It allows me to get rid of reality (2)	o	o	o	o	o
It allows me to unwind (3)	o	o	o	o	o

Q8. On a scale from 1 (strongly disagree) to 5 (strongly agree), which scale would be the best to describe the reason you watch variety shows?

	1 Strongly disagree (1)	2 Disagree (2)	3 Neutral (3)	4 Agree (4)	5 Strongly agree (5)
It kills time easily (1)	o	o	o	o	o
I have nothing better to do (2)	o	o	o	o	o
It is a good way to pass time (3)	o	o	o	o	o

Q9. On a scale from 1 (strongly disagree) to 5 (strongly agree), which scale would be the best to describe the reason you watch variety shows?

	1 Strongly disagree (1)	2 Disagree (2)	3 Neutral (3)	4 Agree (4)	5 Strongly agree (5)
It is entertaining to watch the show. (1)	o	o	o	o	o
It is enjoyable (2)	o	o	o	o	o
It cheers me up. (3)	o	o	o	o	o

Q10. On a scale from 1 (strongly disagree) to 5 (strongly agree), which scale would be the best to describe the reason you watch variety shows?

	1 Strongly disagree (1)	2 Disagree (2)	3 Neutral (3)	4 Agree (4)	5 Strongly agree (5)
It makes me feel less lonely (1)	o	o	o	o	o
No one else to talk to/ be with (2)	o	o	o	o	o
It makes me feel I am not alone (3)	o	o	o	o	o

Q11. On a scale from 1 (strongly disagree) to 5 (strongly agree), which scale would be the best to describe the reason you watch variety shows?

	1 Strongly disagree (1)	2 Disagree (2)	3 Neutral (3)	4 Agree (4)	5 Strongly agree (5)
It is a way to learn newest things. (1)	o	o	o	o	o
It can help you learn things about yourself or others (2)	o	o	o	o	o
Learn about what it is happening around me. (3)	o	o	o	o	o

Q12. On a scale from 1 (strongly disagree) to 5 (strongly agree), which scale would be the best to describe the reason you watch variety shows?

	1 Strongly disagree (1)	2 Disagree (2)	3 Neutral (3)	4 Agree (4)	5 Strongly agree (5)
The interaction with others online makes me feel satisfied. (1)	o	o	o	o	o
It is something to do with friends. (2)	o	o	o	o	o
It is something to do with friends. (3)	o	o	o	o	o

Q13. On a scale from 1 (Strongly agree) to 9 (Strongly disagree), how would you choose the scale to describe the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)	8 (8)	9 (9)
I'd rather depend on myself than others. (1)	○	○	○	○	○	○	○	○	○
I rely on myself most of the time; I rarely rely on others. (2)	○	○	○	○	○	○	○	○	○
I often do my own thing. (3)	○	○	○	○	○	○	○	○	○
My personal identity, independents of others, is very important to me. (4)	○	○	○	○	○	○	○	○	○
Being a unique individual is important to me. (5)	○	○	○	○	○	○	○	○	○

Q14. On a scale from 1 (Strongly agree) to 9 (Strongly disagree), how would you choose the scale to describe the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)	8 (8)	9 (9)
It is important that I do my job better than others.	○	○	○	○	○	○	○	○	○
Winning is everything	○	○	○	○	○	○	○	○	○
Competition is a law of nature.	○	○	○	○	○	○	○	○	○
When another person does better than I do, I get tense and aroused.	○	○	○	○	○	○	○	○	○
I enjoy working in situations involving competition.	○	○	○	○	○	○	○	○	○
Some people emphasize winning; I am not one of them	○	○	○	○	○	○	○	○	○
Without competition, it is not possible to have a good society.	○	○	○	○	○	○	○	○	○
It annoys me when other people perform better than I do.	○	○	○	○	○	○	○	○	○

Q15. On a scale from 1 (Strongly agree) to 9 (Strongly disagree), how would you choose the scale to describe the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)	8 (8)	9 (9)
If a coworker gets a prize, I would feel proud. (1)	o	o	o	o	o	o	o	o	o
The well-being of my coworker is important to me. (2)	o	o	o	o	o	o	o	o	o
To me, pleasure is spending time with others. (3)	o	o	o	o	o	o	o	o	o
I feel good when I cooperate with others. (4)	o	o	o	o	o	o	o	o	o
If a relative were in financial difficulty, I would help within my means. (5)	o	o	o	o	o	o	o	o	o
I like sharing little things with my neighbors. (6)	o	o	o	o	o	o	o	o	o
My happiness depends very much on the happiness of those around me. (7)	o	o	o	o	o	o	o	o	o

Q16. On a scale from 1 (Strongly agree) to 9 (Strongly disagree), how would you choose the scale to describe the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)	8 (8)	9 (9)
Parents and children must stay together as much as possible. (1)	o	o	o	o	o	o	o	o	o
It is my duty to take care of my family, even when I have to sacrifice what I want. (2)	o	o	o	o	o	o	o	o	o
Family members should stick together, no matter what sacrifices are required. (3)	o	o	o	o	o	o	o	o	o
It is important to me that I respect the decisions made by my groups. (4)	o	o	o	o	o	o	o	o	o

Children should be taught to place duty before pleasure. (5)	o	o	o	o	o	o	o	o	o
I usually sacrifice my self-interest for the benefit of my group. (6)	o	o	o	o	o	o	o	o	o

Q17. On a scale from 1 (Never) to 5 (Always), which scale would be the best to describe how often would you do the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
1.Keep noticing what is updating in the shows or what the next shows would be with others (e.g., your friends, peers, or family members) by using social media.	o	o	o	o	o
2. Updating shows' information (re-tweet, reporting, commenting) on social media sites.	o	o	o	o	o

3. Responding to the shows while watching (e.g., leaving comments on the screen, answering screen questions, re-tweeting the same comments on the screen like others).	o	o	o	o	o

Q18. On a scale from 1 (Never) to 5 (Always), which scale would be the best to describe how often would you do the following statements?

	1 (1)	2 (2)	3 (4)	4 (5)	5 (6)
1. Following the updates of the contents of the shows (e.g., subscribing to the channel, following the channel's official social media). (1)	o	o	o	o	o
2. Exchanging your feelings, opinions, or thoughts towards the shows by using social media/face to face communication. (4)	o	o	o	o	o

Q19. On a scale from 1 (Never) to 5 (Always), which scale would be the best to describe how often would you do the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
1.Buying relative products because of the shows' promotion.	o	o	o	o	o
2.Using the products that are promoted or showed on the shows.	o	o	o	o	o
3. Remembering what shows are using certain products for their commercials while seeing the products in reality.	o	o	o	o	o

Q20. On a scale from 1 (Never) to 5 (Always), which scale would be the best to describe how often would you do the following statements?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
1. I feel connected to other people while watching the shows. (1)	o	o	o	o	o
2. I feel involved in others' lives while watching the comments on the screen.	o	o	o	o	o
3. I feel associated with the current issues in the young generation while learning the new tendency through the shows.	o	o	o	o	o