

# **Whet the Chinese Appetite: Viewing Preference of American and Korean TV Dramas among Educated and Young Urban Chinese**

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## **Abstract**

This exploratory study explores the predictive power of lifestyle orientations, evaluation of narrative strategies, gratification-soughts from viewing of imported TV dramas, and demographics on viewing preference and viewing frequency of American and Korean TV dramas among Chinese young adults. Data were gathered using a snowballing method by releasing an online questionnaire in online forums and sending via email. 470 questionnaires were collected and 455 were used in analyses. Among them, 70.1% preferred American TV dramas, and 29.9% preferred Korean ones. Exploratory factor analyses identified six lifestyles out of eight VALS types in urban China and four gratification-soughts from viewing of imported TV dramas. Evaluation of narrative strategies of imported TV dramas emerged in exploratory factor analysis is also used as a predictor. The findings show that evaluation of narrative strategies and demographics are strong predictors for viewing preference and frequency of American and Korean TV dramas. Although relatively weak, gratification-soughts also played an important role in explaining the viewing preference and frequency. VALS is not a significant predictor, but show its predictive power in predicting evaluation of narrative strategies and gratification-soughts, when combined with demographics.

**Keywords:** American TV dramas; Imported TV dramas; Korean TV dramas; Lifestyles; Uses and Gratifications; VALS; Viewing frequency; Viewing preference.

## INTRODUCTION

Contemporary popular culture is increasingly internationalized, reflecting both the global flow of cultural materials and the influence of new waves of immigration regionally. China is currently in a transitional period, which means somehow it lacks original popular cultural products, leaving the door open to foreign pop cultures. Remarkable part of this arena is taken by imported TV dramas, which have been consumed by Chinese audiences through a variety of approaches. Different TV channels are still one of the approaches, while more and more new choices have been provided with the aid of new technologies, such as purchasing DVDs, downloading video files, viewing online, etc.

New technologies potentially accelerate long-standing trends towards the homogenization of world cultures, insuring American access to international markets. Compared with the mostly one-way structure of traditional media, the multi-directional character of new technologies also opens us to more diverse influences. Among various imported TV dramas within the Chinese market, American ones retain the access all along and gain more popularity recently. A great number of forums and communities labeled themselves as fans of American TV dramas flourish online, although many of them have not been aired. As part of Korean Wave, the trend of increasing popularity of Korean TV dramas among the Chinese audiences is a kind of Korean local production and cross-border consumption of pop commodities within Asian region.

China's structural reform over the last two decades has affected different social

groups unevenly, generating instability of personal identities as well as aspirations for upward mobility (Xu, 2007). The distinction among the consumption of mass cultural commodities reflects the cultural pluralism in China nowadays. ‘Domestic petty-bourgeois taste’ becomes a hot topic in the Chinese media, related to the experiences of international travel and familiarity with exotic flavours. Fashion magazines like Vogue, Elle and Harpers become the bible of the styles, beauty, health, fitness, relationships and social issues affecting today’s Chinese young woman in urban cities. Starbucks spring up like mushrooms in urban China, which is traditionally a tea-drinking country.

In China’s burgeoning consumer culture, TV dramas play an important role among aspiring groups. As a kind of cultural products, imported TV dramas also bring along with foreign images, cultures and values, which in turn are brought into fashion with effects on people’s daily life and behaviors in urban areas. The preference of different TV dramas takes a snapshot of different tastes and lifestyles, which can be regarded as an indicator of the social distinction in China now.

Through this lens, the study aims to find out the viewing preference of TV dramas among Chinese audiences. Only by using comparison can the distinction clearly stand out. Considering the popularity, American and Korean TV dramas are appropriate choices for this study. Some underlying questions revolve around exploring the different characteristics between viewers of American and Korean TV dramas, and drawing out the factors discriminating the viewing preference of the two among urban Chinese audiences. By illustrating the preference between these two kinds of TV

dramas, the study attempts to explore the gratifications and even different lifestyles behind the changing demands for imported TV dramas in the Chinese market, and clue industry decision-makers, academic experts, and government policy makers on the new competition in the Chinese market and the reshuffle of the existing market structure.

## **REVIEW OF LITERATURE**

### **Imported TV dramas**

Imported TV dramas have long been a focus for media scholars and policy leaders. Barker (1997) identifies that TV dramas are uniquely capable of drawing a large and loyal viewer base, and ‘a narrative mode produced in a variety of countries across the globe’ and are ‘one of the most exported forms of television viewed in a large of cultural contexts’ (p.75).

Globalization has intensified interconnectivity among television industries worldwide. Bringing up examples of Latin American cases, Waisbord (2004) argues that television is simultaneously global and regional, shaped by the globalization of media economics and the pull of local and national cultures. Weber (2003) and Curtin (2005) examine the localizing strategies employed by the international television operators, and argues that globalization of Asian markets has focused attention on the flow of western cultural products into Asian countries as they attempt to manage global economics at a local level. Chan and Ma (1996) also portray the rapid changing Asian television scene, in broad social processes, of which some are global, some are uniquely Asian.

In the context of the globalization of television, with the huge potential of revenue based on the big population, China represents an immensely attractive market to the major corporations, which provide television program content and services across borders and regions. In the same process, local resistance and adaptation have opened up greater pluralism of cultural choices (Sinclair & Harrison, 2004). Among those imported TV dramas in the Chinese market, American and Korean TV dramas cause great attention.

### **American TV dramas, Korean soaps and narrative strategies**

The United States is the undisputed leader in exported television programs, keeping the dominance of the international television marketplace (Bielby & Harrington, 2005). Banks (1997) points out that the U.S. TV programs have expanded globally, seeking to foster and exploit an international popular culture. Antola and Rogers (1984) describe the television flows in Latin America, and many imported TV programs are from the United States. Bicket (1999) looks into Scottish dramas under the dominant American and English trends. Similarly, American TV dramas also jump in Chinese market these years, especially through Internet with the aid of ‘subtitle volunteers’, such as YDY, Fengruan, and other famous ones. They work in teams all over China, making American popular culture available in near real time free to Chinese audiences, dodging Chinese censors and American copyright lawyers, which cause great attention of New York Times and many Chinese media (French, 2006). Thanks to their ardent volunteer work and even fierce competition, thousands of hundreds of fans of American TV dramas form their community online, voice their

feelings after watching, and wait for the TV dramas season after season.

Despite the proliferation of Western programming in multiplied channels, the quantity and quality of Asian produced programmes have been increasing (Chan & Ma, 1996). Keane (2006) points out that East Asia countries, such as South Korea, once peripheral, now emerge its media production capabilities. Cunningham and Jacka (1996) also identify that South Korea have assumed greater control of international audiovisual exchange in recent years. Korean wave, which refers to the popularity of Korean media culture across East and Southeast Asia, is a metaphor for thinking about this recent regional media development. As part of Korean Wave, Korean TV dramas are increasingly penetrating different countries in the region, including China, Taiwan, Hong Kong, Vietnam and Japan (Jin, 2007; Mee, 2005). Although Japanese TV dramas was very popular for a time, and still have a great number of loyal fans, this study did not look into them partly because of the considerations of consumer nationalism due to the political and historical issues between Japan and China. Additionally, Korean and Japanese TV dramas share a lot of similarities, and Korean TV dramas actually absorb the cream of Japanese idol TV dramas to produce their own style. Therefore this study took Korean TV dramas as the counterpart of American TV dramas. It seems to be pragmatic to compare the two regardless of different genres. While with different geographical, historical and socio-cultural production background, using American TV dramas and Korean ones as labels and comparisons are still meaningful.

In Asia, communication technologies play a subtle role that the appropriation and

introduction of multiplexing technology have led to more foreign programmes (Chan & Ma, 1996). Cunningham and Jacka (1996) also argue that in China, programme and technical exchanges are becoming more common as the country seeks to manage its increasing international links. As for imported TV dramas, they are also proliferated in the form of VCDs, DVDs, online sharing, etc., without being on the air and without marketing campaigns. The complex combination of local demand, digital technology and the Chinese people's highly developed literacy in regard to foreign popular culture made these flows possible (Nakano, 2002). To better illustrate these processes, this study argues that attention should not only be focused on the story of corporate-led cultural flow, but should also its twists and turns from the perspectives of unforeseen consumers and unauthorized intermediaries (Nakano, 2002). Therefore, the imported TV dramas in this paper include aired ones, as well as those in the form of VCD, DVD, and online videos.

TV dramas are a kind of cultural products for audiences to consume or 'read', therefore, narratives are usually treated as strategies for the popularity of the dramas. Being sensitive to audiences' responses, those working in TV production often publicly discuss narratives and pay much attention to the closeness of the TV dramas' relationship with and appeal to their audiences. There are discussions about narrative strategies and cultures. Turner (2005) argues that there are deep concerns about the threat posed by transnational TV narratives to the localized or region-specific ones. Globally, American TV dramas still have dominant popularity. While Korean TV dramas have provided their own twists by blending indigenous characteristics and

adding their unique flourishes in often innovative ways (Shim, 2006). With respective narrative forms, both of them have mustered up hundreds of thousands of fans in China. Therefore, the study aims to explore:

**RQ<sub>1</sub>:** What the evaluation of narrative strategies of imported TV dramas can be identified among Chinese audiences?

By illustrating the preference between these two competing transnational TV dramas within the Chinese market, the study attempts to explore the changing demands for imported TV dramas of the Chinese audiences. Despite the prevalence and impact of imported TV dramas on Chinese society draw more and more attention from a variety of perspectives, research on viewing preference of imported TV dramas, especially the two main kinds, is even close to non-existent in China. Therefore, this exploratory study tried to fill the gap theoretically and practically.

### **Domestic petty bourgeois taste in current China**

Zhao (2003) contends that the emerging urban middle class has become part of the newly reconstituted power bloc in China. In the current era of drastic social restructuring, the ‘middle class’ should not be seen as a unified single entity, but as comprising a number of classes or class fractions (Xu, 2007). In these ‘new rich’ categories, there is an upper stratum of capitalists, managers and members of political elites, and a middle stratum of smaller business owners, mid-level managers and entrepreneurs, salaried men and women and clerical and administrative groupings (Stivens, 1998, p.15). Xu (2007) suggests that some of the groups are more long-standing, while others are newly emerging. In the economic reform in China, different groups in the same middle strata might have conflicting interests and hold

varied expectations about their future status. In some cases, working-class members see themselves as part of the emerging entrepreneur group, with greater income potential than the better-educated state employees (Xu, 2007).

Taking the differences in consuming power and lifestyle into consideration, the meaning of 'middle class' in Chinese context is very different from that in the West (Xu, 2007). The 'Chinese middle class' is severely underdeveloped, representing only a small portion of the total workforce; therefore, in fact, it is a minority at the top of the social hierarchy (He, 2000). While the pattern of burgeoning consumerism and integration into the global economy resembles the process that other Asian countries have gone through, what makes the case of China special is the tremendous ideological transformation (Hooper, 1998). Since the 1980s, public discourse has taken on varying degrees of hedonism with the proliferation of consumerism, individualism and self-reliance (Ci, 1994). With the emerging urban middle class population as a specific target, mass media in China have created a highly visible culture of consumption, introducing people to the world of personal desires through images of the 'good' life, beauty and success (Xu, 2007).

In a stratified society, social subjects, classified by their classifications, distinguish themselves by the distinctions they make, which their position in the objective classifications is expressed or betrayed (Bourdieu, 1979, p.5-6). In this way, social differentiation reflects itself in distinctive patterns of behavior, including recreational activities, such as consumption of popular cultures. In other words, people who shared a common identity in terms of social category membership often behaved in similar

ways. Art and cultural consumption are predisposed, consciously and deliberately or not, to fulfill a social function of legitimating social differences (Bourdieu, 1979, p.7). ‘Domestic petty bourgeois taste’ is more and more used to label these kind of phenomena in current China. Petty bourgeois (‘Xiaozi’ in Chinese), which was a term intensively criticized by mainstream ideology in Chinese history, now being endowed with some new cultural meaning. Nowadays, ‘petty bourgeois’ means a kind of lifestyle in urban China. As a kind of social identity, ‘domestic petty bourgeois life’ means certain economic strength, comfortable life, material and spiritual enjoyment, and keenness to fashion, with a little sentimentality. Many white-collars find their sense of belonging and identity position in the camp of ‘petty bourgeois’. It is the product of flourish of market economy, development of urban culture and the rise of cultural consumption, reflecting more pluralism and freedom of Chinese society, and the openness of public sphere. Therefore, ‘petty bourgeois’ means that Chinese urban life is becoming more colorful, with more freedom of choices (Hu, 2005).

### **Lifestyle and VALS**

There has been some renewed interest in the notion of lifestyle. With the decline of traditional types of social groupings such as class and age, lifestyle has become the dominant source of social identity. Therefore more and more people centre on lifestyle as their expression of identity and values (Machin & Van Leeuwen, 2005). Bourdieu (1979) points out that lifestyle is a system of classified and classifying practices, as the expression of identity and values (p.171). As a generative formula, lifestyle is a unitary set of distinctive preferences, constituted by a set of ‘choices’, which act as

the practical operator of the transmutation of things into distinct and distinctive signs. The major organizing principles of the social space governing the structure and modification of the space of cultural consumption are more generally the whole universe of lifestyle (Bourdieu, 1979, p.175-176).

Previous studies demonstrate that one's lifestyle orientations greatly influence one's leisure behavior, including media usage and consumption (Donohew, Palmgreen, & Rayburn, 1987; Becker & Connor, 1981). Crask and Reynolds (1980) find out lifestyle profiles of distinctive characteristics of media usage in American culture. Eastman (1979) finds that consumers of different lifestyle types also differ on their television viewing patterns.

Linking television with the construction of identity, Mankekar (1993 & 2004) looks into imported TV shows with anxieties about Westernization and the construction of Indian identity. Xu (2007) talks about the relationship among television programmes, modernization and class identities in urban China. She points out that one type of programmes aiming to satisfy the increasing 'domestic petty-bourgeois taste' in urban China with Western lifestyles to enhance audiences to 'modernize' their lifestyle.

Leung (1998) suggests that lifestyles can be useful as a set of attitudinal variables to supplement demographics and reflect how consumers manipulated consumption meanings to fit their social identity (p. 789). As an exploratory study, this study attempts to identify the lifestyles in urban China, and find out their relationship with viewing of imported TV dramas, with particular attention paid to American and Korean ones.

To construct the space of lifestyle within which cultural practices are defined, VALS (Values and Lifestyles Segmentation) is adopted as a tool. As one of the most widely popularized approaches to lifestyle research for predicting consumption behavior, the original VALS system was built by consumer futurist Arnold Mitchell at SRI, a management consulting firm in California (Gunter & Furnham, 1992).

Conceptually, VALS represents a linkage between the personality orientation of psychographics and the activities orientation of lifestyle research (Gunter & Furnham, 1992). VALS is a system identifies current and future opportunities by segmenting the consumer marketplace on the basis of the personality traits that drive consumer behavior. The basic tenet of VALS is that people express their personalities through their behaviors. VALS reflects a real-world pattern to analyze the dynamics underlying consumer preferences and choices (SRI Consulting Business Intelligence, 2007).

VALS places U.S. adult consumers into one of eight segments based on their responses to the VALS questionnaire, which are Innovators, Thinkers, Achievers, Experiencers, Believers, Strivers, Makers, and Survivors. The main dimensions of the segmentation framework are primary motivation and resources. The three primary motivations are ideals, achievement and self-expression. Resources are determined by one's key demographics, as well as energy, self-confidence, intellectualism, novelty seeking, innovativeness, impulsiveness, leadership, and vanity (SRI Consulting Business Intelligence, 2007).

VALS has been extensively used in relation to tourism marketing (Shih, 1986);

Internet use (Fassett, 1995); e-commerce service adoption (Lai, 2001); online news adoption (Chan & Leung, 2005); and iPod adoption (Leung, 2006). Aiming to extend the empirical knowledge made possible through VALS, this study uses VALS as a tool to examine how lifestyles may influence the preference among imported TV dramas, especially American and Korean ones. Mitchell created VALS to explain changing U.S. values and lifestyles in the 1970s (SRI Consulting Business Intelligence, 2007), therefore some items inapplicable in current China will be changed in this study, aiming to find out:

**RQ<sub>2</sub>:** What lifestyle types similar to VALS can be identified in urban China?

### **Uses and Gratifications**

Uses and gratifications (U&G) is an audience-centered approach to mass communication, which assumes people actively seek media to gratify their social, psychological, and cultural needs. It holds that examining the reasons people use media helps explain media choices and consequences (Katz, Blumler, & Gurevitch, 1974).

U & G approach to media studies is built on five assumptions: (a) the audience is viewed as active, (b) the choice to use a particular medium to fulfill a certain gratification lies within the user, (c) media compete with other media to satisfy users, (d) the audience is capable of self-report, and (e) value judgments should be suspended while conducting research (Blumler & Katz, 1974).

Gratifications have a long history in media research (Blumler & Katz, 1974; Rosengren, Wenner, & Palmgreen, 1985) and have been conceptualized as the utilities

that explain media choice by consumers (Dimmick & Albarran, 1994). U & G theory explores the gratifications that attract and hold audiences to the kinds of media and the types of content that satisfy their social and psychological needs or wants (Blumler & Katz, 1974).

Recent anthropological research highlights the significance of mass media in the construction of identities (Mankekar, 1993). Ostman and Jeffers (1980) examined the association among TV viewing motivations and potential for lifestyle traits. Leung and Wei (1998) finds use of media for social status in his study on U&G of pager use. TV dramas are not only a kind of cultural products but also act as whole lifestyle packages, which maintain and model a lifestyle. As part of wider trends toward lifestyle programming, this article seeks to investigate the social and cultural functions of TV dramas, examining the ways in which the imported content circulate and generate meaning within the Chinese setting. The paper will argue that contemporary imported TV dramas can be understood as performing a key interconnecting form of distinction (de Solier, 2005).

Variables like 'entertainment', 'relaxation', 'acquisition', 'arousal', 'pass time diversion', 'escape' and 'sociality' were used as reference in previous U&G research (Rubin, Palmgreen & Sypher, 1994), such as Quiz show (Herzog, 1940), television news viewing (Palmgreen, Wenner & Rayburn, 1980; Wenner, 1982), Soap opera viewing (Lemish, 1985), Channel-changing with remote control (Walker & Bellamy, 1991), cable television and program choice (Heeter & Greenberg, 1985; Jacobs, 1995), VCR use (Lin, 1993), etc. There is no single or fixed list of

gratifications obtained from media use; instead, multiple lists, categories, and classification systems abound (Charney, 1996).

Ostman and Jeffers (1980) examined the association among TV viewing motivations and potential for lifestyle traits and TV attitudes to predict viewing motivations. Greenberg (1974) developed 'Viewing Motivation Scale' to assess children's using of television in Britain. Rubin (1981) identified TV viewing motivations scale validity after adapting Greenberg's scale for use with U.S. children and adolescents. Greenberg's scale and Rubin's adaptation are the most widely used measures of viewing motivation. The scales have been adapted to several contexts, like TV use by college students (Bantz, 1982; Finn & Gorr, 1988), adults (Rubin, 1981, 1983) and elders (Ostman & Jeffers, 1983), music TV (Sun & Lull, 1986), and soap operas (Rubin & Perse, 1987). Of course, the gratifications that people seek from viewing of TV dramas may not be the same as that of other kind of media, so in the questionnaire, part of the variables were obtained from the 27-item 'Television Viewing Motives Scale' (TVMS) used by Rubin (1983), and the rest were collected from the focus group results. Through these, this research aims to reveal:

**RQ<sub>3</sub>:** What are the gratifications people seeking from viewing of imported TV dramas?

### **PURPOSE OF THE STUDY**

The purpose of this study is to explore the predictive power of lifestyles, gratification-soughts, narrative strategies, and demographics on viewing preference between American and Korean TV dramas. Based on the literature reviewed, the

following research questions are proposed:

**RQ<sub>4</sub>:** How do the viewers preferring American TV dramas differ from those preferring Korean ones in terms of (a) lifestyles, (b) gratification-soughts, (c) evaluation of narrative strategies, and (d) demographics?

**RQ<sub>5</sub>:** To what extent can demographics and lifestyles predict (a) gratification-sought, (b) evaluation of narrative characteristics of TV dramas, and viewing frequency of (c) American and (d) Korean TV dramas?

**RQ<sub>6</sub>:** In what ways can lifestyles, gratification-soughts, evaluation of narrative strategies, and demographics predict degree of viewing preference between (a) American and (b) Korean TV dramas?

## **METHODS**

Both qualitative and quantitative methods were used in this exploratory study, in Phase I and Phase II respectively. In order to gain a better understanding, a focus group was conducted to collect some data in Phase I, which could better facilitate the questionnaire (see Appendix for details) design in Phase II.

### **Sampling**

For Phase I, a focus group was conducted among 15 postgraduate students who watch both American and Korean TV dramas. Two questions were asked. Firstly, 'Please list your evaluation of narrative characteristics of imported TV dramas.' Secondly, 'Please list all the gratifications you seek from viewing American and Korean TV dramas; and then identify the gratifications you seek from American TV dramas but not from Korean ones, or vice versa', that is, to identify the different gratifications sought from

American and Korean TV dramas. The answers to these two questions by the 15 participants were used together with items from TVMS and other reviewed literatures to construct a questionnaire. 10 pairs of adjectives focusing on the characteristics of the two kinds of imported TV dramas were also obtained, and they are include in the questionnaire as the evaluation of narrative strategies of the TV dramas. Moreover, 20 gratification-sought items for both American and Korean TV dramas were also constructed.

For Phase II, data were collected through an online self-administrated questionnaire from November 29 to December 13 in 2007. A questionnaire was set up online at <http://www.my3q.com>, and the URL of this questionnaire was released in the online forums of imported TV dramas at <http://www.xiaonei.com>, which is kind of the Chinese version of Facebook. The URL was also emailed to friends and classmates in urban China with method of snowball sampling. Out of 470 total responses collected, 468 of them were valid.

### **Sample profiles**

Among the 468 respondents, 322 (68.8%) preferred American TV dramas and 146 (31.2%) of them preferred Korean ones. As for demographics, 201 (42.9%) were male, and 267 (57.1%) were female. The largest age group was between 18 and 24 years old, and 246 (52.6%) respondents fell into this group; 189 (40.4%) were in the group of 25-29 years old, 20 (4.3%) were between 30 and 34, 5 (1.1%) were between 35 and 44, 4 (0.9%) were between 45 and 54, 3 (0.6%) were below 18, and 1 (0.2%) were 55 or above. This study focuses on young adult as research subjects, 455 (97.3%) of the

respondents were between 18 and 34, all Internet users, because online questionnaire was adopted. Therefore the final sampling number was N=455, and all analyses were done among these 455 samples.

Among these 455 respondents, 319 (70.1%) preferred American TV dramas, and 136 (29.9%) of them preferred Korean ones. 290 (63.7%) of them watched imported TV dramas mostly by downloading related videos or viewing online, followed by 104 (22.9%) of them mostly watched television, and 55 (12.1%) of them watched VCDs or DVDs. As for demographics, 193 (42.4%) were male, and 262 (57.6%) were female. As for education background, 229 (50.3%) were university students/graduates, followed by 201 (44.2%) attended or completed graduate school. Finally, 242 (53.2%) were employed people, followed by 194 (42.6%) students as the second largest group, and there were 19 (4.2%) chose as 'others'. Among the employed people, 85 (18.7%) were employed in state-owned enterprises, followed by 68 (14.9) were in private companies, 58 (12.7%) were in foreign-invested companies, and 32 (7.0%) were civil servants.

## **Measures**

The questionnaire was designed into five parts: 1) Level of viewing of American and Korean TV dramas, 2) Evaluation of Narrative Strategies of imported TV dramas, 3) Gratifications sought by viewing imported TV dramas, 4) Lifestyles, and 5) Personal profile.

Respondents were asked to report the level of viewing of American and Korean TV dramas on a five-point scale, ranging from '1' being Never to '5' being Very often.

Referring to the viewing frequency of American TV dramas ( $M=3.22$ ,  $SD=.99$ ), 14 (3.1%) chose 'Never', 92 (20.2%) chose 'Seldom', 181 (39.8%) chose 'Sometimes', 118 (25.9%) chose 'Often', and 50 (11%) chose 'Very often'. On the other hand, for the viewing frequency of Korean TV dramas ( $M=2.63$ ,  $SD=1.01$ ), 62 (13.6%) chose 'Never', 150 (33%) chose 'Seldom', 153 (33.6%) chose 'Sometimes', 76 (16.7%) chose 'Often', and 14 (3.1%) chose 'Very often'.

In Phase I, participants of focus group gave the answers with evaluation of narrative strategies of imported TV dramas. From the results collected, 10 pairs of adjectives were finalized as the semantic differential in the questionnaire. The respondents were asked to rate on the characteristics of their favorite imported TV dramas on the ten seven-point bipolar scales.

Gratifications sought by viewing imported TV dramas were gathered based on the literature, mainly from the reference of TVMS (Rubin, 1983). Answers collected from the focus group of 15 graduate students were used as well. Twenty items were derived after responses were categorized, modified and combined to construct the questionnaire, using a five-point Likert scale, ranging from '1' being strongly disagree to '5' being strongly agree.

In this study, lifestyle was measured by using VALS, a well-established instrument developed by SRI International. VALS is used to analyze the dynamics underlying consumer preferences and choices, and to predict purchase behavior (SRI Consulting Business Intelligence, 2007). To measure lifestyle orientations, the original VALS questionnaire consists 35 items. However, due to cultural differences, some items

were not applicable or not truly reflective of the Chinese culture, value, or belief. Therefore, two items were eliminated and the study used 33 items contained in the VALS questionnaire with a four-point Likert scale, where '1' means 'mostly disagree' with the statement and '4' means 'mostly agree'.

The demographic characteristics of respondents, such as gender, age, education levels, occupation background and monthly personal income were also requested at the end of the questionnaire.

## **RESULTS**

### **Difference in frequency and preference of viewing imported TV dramas**

With more online video-sharing technology and the traditional channels like VCD, DVD and imported TV programs on different TV channels, it is easier for people in urban China to get access to different imported TV dramas. In respect the multiple channels for viewing of imported TV dramas, One-way ANOVAs were conducted to find out the differences in viewing frequency and preference among different viewing sources.

One-way ANOVAs indicated that there were significant group differences in viewing frequency of American TV dramas,  $F(3, 451) = 9.99, p < .001$ , and preference between American and Korean TV dramas,  $F(3, 451) = 4.24, p < .01$ . Post-hoc Sheffe tests showed that watching on TV and viewing by downloading or online differed significantly in viewing frequency of American TV dramas,  $\underline{M} = 2.82$  ( $\underline{SD} = .92$ ) and  $\underline{M} = 3.39$  ( $\underline{SD} = .98$ ) for the two groups respectively,  $p < .001$ . Post-hoc Sheffe tests also showed that watching on TV and viewing by downloading or online

differed significantly in preference between American and Korean TV dramas,  $\underline{M} = .57$  ( $\underline{SD} = .50$ ) and  $\underline{M} = .75$  ( $\underline{SD} = .43$ ) for the two groups respectively,  $p < .01$ .

In contrast, one-way ANOVAs yielded no significant group differences in viewing frequency of Korean TV dramas,  $F(3, 451) = 2.37$ , n.s.

The descriptive data are presented in Table 1.

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### **Evaluation of narrative strategies of imported TV dramas**

To identify the evaluation of narrative strategies of imported TV dramas, a principal components factor analysis with Varimax rotation was done to determine the potential grouping of the gratification items. Three factors emerged with eigenvalues greater than 1.0, but only the first one passed the Reliability test. This factor was 'Evaluation of Narrative Strategies' (eigenvalue = 3.43, 34.26% of variance, alpha = .83), consisted of 5 bipolar items as follows: (1) 'Intense - Flabby', (2) 'Diverse - Homogeneous', (3) 'Complicated - Simple', (4) 'Fast - Slow', and (5) 'Compact - Lengthy'. The results are presented in Table 2.

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### **VALS in Urban China**

To identify the lifestyle types in urban China, a principal components factor analysis with Varimax rotation was conducted to determine the potential grouping of lifestyle items. Factor analysis demonstrated that the 33 VALS items were formed into six different VALS types. The different groupings were named according to the

definitions of VALS from SRI International. The six factors with eigenvalues greater than 1.0, explained 66.98% of the total variance. The first factor, 'Strivers' (eigenvalue = 5.29, 27.86% of variance), consisted of 4 items, revealed the qualified respondents as trendy, fun loving, and fashionable, having limited resources but strongly concerned about the opinions and approval of others, favoring stylish products that emulate the purchases of people with greater material wealth. Cronbach's alpha was at .81. The second factor, 'Experiencers' (eigenvalue = 2.17, 11.42% of variance), consisted of 5 items, depicted respondents as young, enthusiastic, self-expressive, highly resourceful, seeking variety and excitement, and savoring the new, the offbeat, and the risky. Cronbach's alpha was at .80. The third factor, 'Survivors' (eigenvalue = 1.59, 8.35% of variance, alpha = .73), comprised 3 items, is at the bottom of the spectrum with few resources and low innovation. Survivors are cautious consumers with narrowly focused lives, who are primarily concerned with safety and security, and are loyal to favorite brands, especially if they can purchase them at a discount. 'Makers' (eigenvalue = 1.46, 7.66% of variance, alpha = .71) is the fourth factor consisted of 3 items. This factor described the respondents as practical people who have constructive skills and value self-sufficiency. Makers live within a traditional context and have little interest outside. They are suspicious of new ideas, only purchase for practical or functional purpose, and prefer value to luxury. The fifth factor, 'Thinkers' (eigenvalue = 1.12, 5.92% of variance, alpha = .76), included 2 items, revealed that people who are mature, satisfied, comfortable, and reflective. Thinkers are well educated and open to consider new ideas, but are

conservative, practical consumers, looking for durability, functionality, and value. Finally, the sixth factor, 'Innovators' (eigenvalue = 1.10, 5.77% of variance, alpha = .77), comprised 2 items, is at the top of the spectrum with abundant resources and high innovation. Innovators are successful, sophisticated, take-charge people with high self-esteem, and receptive to new ideas and challenges with cultivated taste.

Six out of eight lifestyle types were found in this research. The remaining two types are 'Achievers' and 'Believers', and they did not show up which might due to the cultural differences that some items might not be applicable in urban China. As a whole, the six lifestyle types were conceptually consistent with the theoretical descriptions by SRI (2007). The results are presented in Table 3.

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Insert Table 3 Here

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### **Gratifications sought by viewing imported TV dramas**

To identify the gratifications people seeking from viewing imported TV dramas, a principal components factor analysis with Varimax rotation was conducted to determine the potential grouping of the gratification items. Four factors emerged with eigenvalues greater than 1.0, explained 54.52% of the total variance. The first factor, 'Entertainment' (eigenvalue = 4.81, 26.71% of variance, alpha = .80), consisted of 5 items as follows: (1) 'Because they entertain me;' (2) 'Because they relax me;' (3) 'Because they allow me to unwind;' (4) 'Because they pass the time away, particularly when I'm bored;' and (5) 'Because they give me something to do to occupy my time.' The second factor, 'Sociability' (eigenvalue = 2.02, 11.22% of variance, alpha = .74), comprised 6 items, which are (1) 'Because they are

recommended by others;’ (2) ‘So there is something to do when friends come over;’ (3) ‘So I can share things I watch from the TV dramas with my friends;’ (4) ‘Because they are popular ones;’ (5) ‘Because my friends often talk about the TV dramas they watched with me;’ and (6) ‘So I can be with other members of the family who are watching.’ The third factor, ‘Learning’ (eigenvalue = 1.57, 8.74% of variance, alpha = .74), comprised 3 items as follows : (1) ‘Because they offer a good way to learn foreign language;’ (2) ‘Because they help me pick up many things about foreign culture;’ and (3) ‘Because they keep me update about what is in fashion now.’ Finally, the fourth factor, ‘Escape’ (eigenvalue = 1.41, 7.85% of variance, alpha = .64), comprised 4 items, which are (1) ‘Because they help me explore the real life;’ (2) ‘Because they can help me enter another world;’ (3) ‘Because they primarily help me fulfill the purpose of escape;’ and (4) ‘Because they facilitate adjustments to reality.’ The results are presented in Table 4.

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Insert Table 4 Here

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### **Differences between viewers preferring American TV dramas and viewers preferring Korean ones**

To find out the differences between viewers preferring American TV dramas and those preferring Korean ones, Discriminant analysis was conducted. Referring to lifestyles, gratification-soughts, evaluation of narrative strategies, and demographics, the results of Discriminant analysis showed that there were differences between the two kinds of viewers. There was significant difference for different evaluation of narrative strategies. Those viewers who evaluated ‘Flabby’, ‘Homogeneous’, ‘Simple’,

‘Slow’, and ‘Lengthy’ higher than ‘Intense’, ‘Diverse’, ‘Complicated’, ‘Fast’, and ‘Compact’ respectively, preferred Korean TV dramas. For demographics, females preferred Korean TV dramas. The difference showed by people of different education levels was approaching, with higher educated people preferring American TV dramas. However, there were no significant differences within different VALS types. There were no preference differences when people sought for entertainment, sociability, learning or escape. No differences were found for other demographic characteristics. The function correctly classified 72.5% cases, and the results are presented in Table 5.

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Insert Table 5 Here

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### **Predicting Evaluation of Narrative Strategies, Gratification-soughts and Viewing frequency of Imported TV Dramas**

To answer the fifth research question, multiple regression analyses were conducted to explore the predictive power of lifestyles and demographics on the evaluation of narrative strategies, gratifications-sought, and viewing frequency of imported TV dramas. As the results indicated that, gender ( $\beta = .20, p < .01$ ) was the strongest predictor for evaluation of narrative strategies. Female evaluated their favorite TV dramas higher for characteristics like ‘Flabby’, ‘Homogeneous’, ‘Simple’, ‘Slow’, and ‘Lengthy’ than ‘Intense’, ‘Diverse’, ‘Complicated’, ‘Fast’, and ‘Compact’ respectively. In contrast, as one of the VALS types, ‘Thinkers’ ( $\beta = -.14, p < .05$ ) liked the ‘Intense’, ‘Diverse’, ‘Complicated’, ‘Fast’, and ‘Compact’ better than ‘Flabby’, ‘Homogeneous’, ‘Simple’, ‘Slow’, and ‘Lengthy’ respectively.

As for the gratifications sought from viewing of imported TV dramas, lifestyles

were a strong predictor. 'Thinkers' (beta = .23,  $p < .01$ ) who tend to be well educated, value order, knowledge, and responsibility, were more likely to watch imported TV dramas for entertainment. 'Strivers' (beta = .18,  $p < .01$ ) who are concerned about the opinions and approval of others were more likely to watch for sociability. 'Innovators' (beta = .14,  $p < .05$ ), as sophisticated, take-charge people with high self-esteem were also more likely to watch for sociability. 'Thinkers' (beta = .15,  $p < .05$ ) who actively seek out information, were also watched imported TV dramas more for learning. Finally, 'Makers' (beta = .23,  $p < .01$ ) who have limited resources and are suspicious of new ideas, watched more for escape.

Demographic characteristics such as gender also played an important role in explaining gratification-soughts from viewing imported TV dramas. Females watched imported TV dramas more for sociability (beta = .21,  $p < .01$ ) and learning (beta = .15,  $p < .05$ ). Within different occupational groups, civil servants (beta = .16,  $p < .05$ ) watched more for escape, which might partly due to the routine nature of their work.

Lifestyles combined with demographics were not significant predictors in explaining viewing frequency of American TV dramas, but they contributed significantly in explaining the viewing frequency of Korean ones. Among six VALS types, 'Strivers' (beta = .12,  $p < .05$ ), who are lack of skills, concerned about other people's opinions and approval and favor stylish products that emulate the purchase of people with greater material wealth, watched Korean TV dramas more frequently. On the other hand, 'Thinkers' (beta = -.20,  $p < .05$ ), who are mature, well educated and well-informed, watched Korean TV dramas less frequently. As for demographics,

females ( $\beta = .38, p < .001$ ) watched Korean ones more frequently, while people with higher education levels ( $\beta = -.16, p < .01$ ) tended to watch less.

In sum, these findings suggest that lifestyles combined with demographics contributed significantly in explaining the levels of evaluation of narrative strategies, gratification-soughts from viewing imported TV dramas, and viewing frequency of Korean TV dramas. A total of 9%, 8%, 14%, 17%, 12%, 7%, and 23% of variance were accounted respectively for the five regression equations, and the results are presented in Table 6.

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Insert Table 6 Here

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### **Predicting viewing frequency of American and Korean TV dramas**

To answer the sixth research question, multiple regression analyses were conducted to assess how lifestyles, gratification-soughts, evaluation of narrative strategies, and demographics can predict the viewing frequency of American and Korean TV dramas.

Referring to viewing frequency of American TV dramas, results showed that two gratification-soughts were significant predictors, specifically 'Learning' ( $\beta = .18, p < .01$ ) and 'Escape' ( $\beta = -.14, p < .05$ ). This means that the more respondents seek for learning, the more frequent they watch American TV dramas. While the more they seek for escape, the less frequent they view American TV dramas. Furthermore, evaluation of narrative strategies ( $\beta = -.16, p < .01$ ) significantly predicted the viewing frequency of American TV dramas. This indicates that the respondents who evaluate their favorite TV dramas 'Flabby', 'Homogeneous', 'Simple', 'Slow', and 'Lengthy' higher than 'Intense', 'Diverse', 'Complicated', 'Fast', and 'Compact'

respectively, tend to watch American TV dramas less frequently. Among the demographic characteristics, monthly personal income ( $\beta = .22, p < .01$ ) was the strongest predictor for viewing frequency of American TV dramas. Respondents with more monthly personal income watched American TV dramas more frequently.

For viewing frequency of Korean TV dramas, evaluation of narrative strategies ( $\beta = .18, p < .01$ ) also played an important role in explaining it. Just the opposite to that of American TV dramas, the respondents who evaluate their favorite TV dramas 'Flabby', 'Homogeneous', 'Simple', 'Slow', and 'Lengthy' higher than 'Intense', 'Diverse', 'Complicated', 'Fast', and 'Compact' respectively, tend to watch Korean TV dramas more frequently. Two demographic characteristics were significant predictors. Specifically, gender ( $\beta = .35, p < .001$ ) was the most powerful predictor. Female respondents tend to watch Korean TV dramas more frequently. Education ( $\beta = -.15, p < .01$ ) was another significant demographic predictor. The results showed that respondents with higher education level tend to watch Korean TV dramas less frequently.

A total of 13% and 27% of variance were accounted for respectively for the two regression equations, and the results are presented in Table 7.

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Insert Table 7 Here

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## **CONCLUSIONS AND DISCUSSION**

With growing popularity of imported TV dramas as a kind of cultural products, especially the American and Korean ones as two main kinds, the possible linkages between viewing preference and frequency of the two and lifestyles, gratifications

sought from viewing imported TV dramas, evaluation of narrative strategies and demographics are worth investigating.

As two main kinds of imported TV dramas in the Chinese market, American and Korean TV dramas seem already have their own labels, at least for their respective narratives. Viewers' evaluation indicates that American and Korean TV dramas have distinctive and even bipolar narrative characteristics, acting as diverse product sourcing to provide more choices for audiences and recruiting their own fans respectively. This study endorses that evaluation of narrative strategies is a powerful predictor for explaining viewing preference and frequency of American and Korean TV dramas. The more the respondents appreciate 'Flabby', 'Homogeneous', 'Simple', 'Slow', and 'Lengthy', the more they prefer Korean TV dramas, and the more frequently they watch them, and vice versa. Similar situations were also found about American TV dramas. In the long run, it is important for a kind of imported TV dramas to keep their own style and flavor to satisfy different needs of viewers with diverse backgrounds or orientations.

It seems that the social stratification is forming in China, and share a lot of similarities with the West. Exploratory factor analysis successfully identified six lifestyle types within the viewers of imported TV dramas, which by large confirm the characterization of values and lifestyles for VALS by SRI International (2007). The classification of different VALS types accord with the burgeoning middle class lifestyles in China, which also provides a backdrop for differences in consuming cultural products, like imported TV dramas. Although lifestyles were not predictive in

the overall model of predicting viewing frequency of American and Korean TV dramas, they are important predictors for evaluation of narrative strategies of their favorite imported TV dramas and gratification-soughts, and also play an influential role in explaining viewing frequency of Korean TV dramas when combined with demographics. The findings strongly support the expectation that as a set of complements to demographics, lifestyles would be associated with viewing preference and frequency of imported TV dramas. The differences in viewing preference and frequency also can be regarded as an index of the social distinction among the consumption of mass cultural commodities.

In addition to lifestyles, another important finding of this study is about gratification-soughts from viewing of imported TV dramas. This study demonstrates that gratification-soughts are closely related to lifestyles. This is reasonable, because as a kind of recreational activities, viewing of imported TV dramas may also serve as a means of gaining social recognition and status, providing incentive influences, which may take the form of material, social, or self-evaluative outcomes. Although gratification-soughts are not significant predictors for viewing frequency of Korean TV dramas, in analyzing the viewing frequency of American ones, learning and escape merged as two important predictors. 'Escape' was mainly expected by reviewing the literature, while the finding of learning as strong predictor gives a clue to the imagination and imitation of modernity by consuming TV dramas as cultural products.

For demographics, gender is an important factor predicting viewing frequency,

maybe due to TV dramas usually treated as a kind of Female genre. According to the findings, females prefer Korean TV dramas and watching them more frequently. This could be due to the fact that the contents of Korean TV dramas are more sensitive and touching. Respondents with higher education level prefer American TV dramas and watch them more frequently. This may be because the fast and complicated narrative characteristics ask for highly developed literacy, and might be due to the cultural differences as well. The findings confirmed what Bourdieu (1979) argues that cultural needs are the product of upbringing and education. Cultural practices and preferences are closely linked to educational level and secondarily to social origin. The predisposed tastes function as markers of 'class' (p.1-2). Income is also a strong predictor for viewing frequency of American TV dramas. This might be because many American TV dramas now popular among the Chinese audiences are not officially imported, viewers should have the resources and skills to access them. The strong predictive power of demographics may also shade lifestyles from explaining the viewing preference and frequency. Because VALS is partly determined by the resources the respondents have, the predictive power of different lifestyles then may somewhat fall into demographic characteristics, like income and education levels. According to Pierre Bourdieu (1979), a society's culture is as unequally distributed as its material wealth, and it also serves to identify class interests and to promote and naturalize class differences. Especially in the current China, as a stratified society in the transforming period, distinction is mainly craved by or to demonstrate economic status, therefore resources might be more important than personalities in explaining lifestyles. People

who strive to distinguish themselves from the common and the ordinary adopt new styles to achieve distinctive status. Occupation show weak predictive power, but also indicates some difference. Civil servants watch imported TV dramas more for escape. This may have something to do with the nature of their occupation, while it is accordant to the findings of previous research (Bourdieu, 1979) that even with the same social status, like middle class, people also show distinction of tastes and lifestyle.

Another interesting finding of this study is about the relationship between viewing sources and viewing preference and frequency of American and Korean TV dramas. People mostly view imported TV dramas on TV show significant differences with those mostly watch them online or by downloading. Those who mostly watch imported TV dramas on TV prefer Korean ones. The respondents who mostly view imported TV dramas online prefer American ones and watch them more frequently. This is logical because many popular American TV dramas are not officially imported or aired, while more Korean ones are broadcasted provincially or nationwide. Both of them can be easily found online with the latest updated version and translated subtitle in Chinese. This seems to be good news for all viewers of imported TV dramas, however, the online sharing like Youtube, Tudou, etc, the ‘subtitle volunteers’ and pirated VCDs or DVDs from roadside vendors may cause great intellectual property issues. Actually, viewing sources show some aspect of the resource people have. With the more accessible new media technologies, does it mean more equality for people with different background or the deepened gap as ‘digital divide’? Additional research is needed in the future studies.

## **LIMITATIONS AND SUGGESTIONS FOR FUTURE RESEARCH**

There are a few limitations of this study should be considered.

Firstly, respondents for this exploratory study were not recruited through probability sampling. Part of them was approached through <http://www.xiaonei.com>. Although it is very popular among urban Chinese young adults, it still has its own user profile, which might have effects on this study. The other part was from interpersonal contacts, which may result in greater sampling errors. Additionally, the questionnaires were set up and distributed online by releasing in online forums or sending by via email, assuming that the respondents have access to the Internet, and therefore, those who do not use Internet are excluded in the sample, and the gender distribution might not exactly reflect the real situation of viewers in urban China. Thus, data collected for this study cannot be over-generalized to all the Chinese young adult.

Secondly, a western lifestyle instrument was adopted in this study to assess the lifestyle orientations of viewers in urban China. Therefore, we should be mindful of the cultural differences between western and Chinese society, as the segmentation method may not perfectly fit the profiles of urban Chinese. This is perhaps the reason why the predictive power of the lifestyle variables in this study on viewing preference and frequency is relatively weak.

Finally, American and Korean TV dramas in this study are based on a practical definition, considering the production, region, content, and language/culture, but did not take different genres into account. It is practically useful, because the existing market structure based on this kind of compartmentalization is generally acceptable

and actually come into being. However, it might also bring some problems, the two may not equally comparable, or forgetting some dimensions in the imports of foreign audiovisual products in China.

Along with the advancement of technologies, the production and consumption of cultural commodities have recently signaled a new phase of popularization globally. Under the push for China's accession to the WTO, foreign cultural products like TV dramas will further flood into the Chinese market. With the aid of new technologies, such as downloading, viewing and sharing video files online, Chinese audiences now have more access to foreign TV dramas, even the ones not officially imported. As communication technologies, such as broadband, are becoming more widespread with less costs, issues like imported TV dramas become an increasingly question to industry decision-makers, academic experts, and government policy makers. Despite the limitations, this exploratory research examined the viewing preference and frequency of two main kind of imported TV dramas in the Chinese market, which might be useful for future research.

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**Table 1**  
**Means and Standard Deviation of viewing frequency and preference for different viewing sources**

Viewing frequency and preference	<i>Viewing imported TV dramas mostly by...</i>							
	Watching TV		Watching VCD/DVD		Downloading/viewing online		Others	
	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>
Viewing frequency of American TV dramas	2.82 <sup>a</sup>	.92	3.11	.94	3.39 <sup>a</sup>	.98	2.67	.82
Viewing frequency of Korean TV dramas	2.81	.96	2.75	.95	2.55	1.04	2.17	1.17
Preference between American and Korean TV dramas (American=1)	.57 <sup>a</sup>	.50	.69	.47	.75 <sup>a</sup>	.43	.67	.52

*Note.* <sup>a</sup> Significant group difference between two viewing sources.

Preference between American and Korean TV dramas was dummy coded with American=1, Korean=0.

**Table 2**  
**Factor Analysis of evaluation of narrative strategies of favorite imported TV dramas**

Bipolar semantic differential characteristics	Mean	SD	Factor 1
<i>Evaluation of Narrative Strategies</i>			
Intense-----Flabby	2.80	1.52	.82
Diverse-----Homogeneous	2.26	1.33	.79
Complicated-----Simple	2.65	1.48	.75
Fast-----Slow	2.64	1.44	.72
Compact-----Lengthy	2.09	1.30	.71
Eigenvalue			3.43
Percent of Variance explained			34.26
Cronbach's Alpha			.83

Scale: 1 = closest to the left adjective and 7 = closest to the right adjective.

N=455 (Total variance: 34.26%)

**Table 3**

**Factor Analysis of lifestyle types similar to VALS in urban China**

VALS Factors	Mean	SD	Factors					
			1	2	3	4	5	6
<b><i>Strivers</i></b>								
I dress more fashionably than most people	2.15	.70	.81					
I like to dress in the latest fashions	2.26	.73	.80					
I want to be considered fashionable	2.55	.77	.76					
I follow the latest trends and fashions	2.37	.71	.71					
<b><i>Experiencers</i></b>								
I like a lot of excitement in my life	2.71	.75		.79				
I often crave excitement	2.70	.70		.78				
I am always looking for a thrill	2.41	.73		.71				
I like the challenge of doing something I have never done before	2.87	.66		.55				
I like doing things that are new and different	2.90	.63		.51				
<b><i>Survivors</i></b>								
I love to make things I can use everyday	2.40	.71			.82			
I like to make things with my hands	2.68	.69			.73			
I would rather make something than buy it	2.38	.72			.70			
<b><i>Makers</i></b>								
I am very interested in how mechanical things, such as engines, work	2.27	.78				.81		
I like to look through hardware or automotive stores.	2.22	.83				.81		
I would like to understand more about how the universe works	2.55	.85				.63		
<b><i>Thinkers</i></b>								
I have more ability than most people	2.69	.68					.83	
I consider myself an intellectual	2.67	.66					.83	
<b><i>Innovators</i></b>								
I like being in charge of a group.	2.55	.69						.86
I like to lead others	2.43	.72						.85
Eigenvalue			5.29	2.17	1.59	1.46	1.12	1.10
Percent of Variance explained			27.86	11.42	8.35	7.66	5.92	5.77
Cronbach's Alpha			.81	.80	.73	.71	.76	.77

Scale: 1 = Mostly disagree and 4 = mostly agree. N=455 (Total variance: 66.98%)

**Table 4**

<b>Factor Analysis of Gratifications of Imported TV Drama Viewing</b>						
I watch imported TV drama...	Mean	SD	Factors			
			1	2	3	4
<b><i>Entertainment</i></b>						
Because they entertain me.	3.86	.95	.78			
Because they relax me.	3.87	.85	.80			
Because they allow me to unwind.	3.42	.87	.51			
Because they pass the time away, particularly when I'm bored.	3.70	.92	.75			
Because they give me something to do to occupy my time.	3.57	1.05	.74			
<b><i>Sociability</i></b>						
Because they are recommended by others.	3.21	.89		.56		
So there is something to do when friends come over.	3.15	.99		.63		
So I can share things I watch from the TV dramas with my friends.	3.51	.92		.59		
Because they are popular ones.	2.93	.98		.63		
Because my friends often talk about the TV dramas they watched with me.	3.16	.91		.74		
So I can be with other members of the family who are watching.	2.81	.97		.64		
<b><i>Learning</i></b>						
Because they offer a good way to learn foreign language.	3.64	.98			.81	
Because they help me pick up many things about foreign culture.	3.80	.91			.86	
Because they keep me update about what is in fashion now.	3.35	.92			.58	
<b><i>Escape</i></b>						
Because they help me explore the real life.	3.03	1.06				.60
Because they can help me enter another world.	3.21	1.08				.68
Because they primarily help me fulfill the purpose of escape.	2.17	1.02				.65
Because they facilitate adjustments to reality.	2.65	1.00				.72
Eigenvalue			4.81	2.02	1.57	1.41
Percent of Variance explained			26.71	11.22	8.74	7.85
Cronbach's Alpha			.80	.74	.74	.64

Scale: 1 = strongly disagree and 5 = strongly agree. N=455 (Total variance: 54.52%)

**Table 5**  
**Discriminant Analysis of Imported TV dramas viewers with Lifestyles,**  
**Gratification-soughts, Evaluation of Narrative strategies, and Demographics Predictors**  
(N=455)

Predictors	Structure Coefficients
<b><i>Lifestyle types</i></b>	
Strivers	.23
Experiencers	.01
Survivors	.05
Makers	-.16
Thinkers	-.07
Innovators	.07
<b><i>Gratification-soughts from imported TV dramas</i></b>	
Entertainment	.03
Sociability	.11
Learning	.03
Escape	.07
<b><i>Evaluation of Narrative strategies</i></b>	
Intense-----Flabby	.55***
Diverse---Homogeneous	.48***
Complicated-----Simple	.44***
Fast-----Slow	.57***
Compact-----Lengthy	.56***
<b><i>Demographics</i></b>	
Gender (female=1) <sup>a</sup>	.46***
Age	.13
Education level	-.29
Monthly personal income	-.26
Student (student=1) <sup>b</sup>	-.25
Employed in state-owned enterprises (state-owned=1) <sup>c</sup>	-.17
Employed in private companies (private=1) <sup>d</sup>	.16
Employed in foreign-invested companies (foreign-invested=1) <sup>e</sup>	-.09
Working as civil servants (civil servant=1) <sup>f</sup>	.22
Eigenvalue	.31
Canonical correlation	.49
Degree of freedom	24
Wilks' Lambda	.76
Significance	$p < .001$
<b>Group Centroids</b>	
Viewer preferring American TV dramas	-.37
Viewer preferring Korean TV dramas	.84
Cases correctly classified	72.5%

Notes: <sup>a</sup> Gender was dummy coded with female=1, else=0.

<sup>b, c, d, e, f</sup> Occupation types were dummy coded with else=0, and student=1, state-owned=1, private=1, foreign-invested=1 and civil servant=1, respectively.

\*\*\* $p < .001$

**Table 6 (Part 1)**

**Regression Analysis of Lifestyles and Demographics on Evaluation of Narrative Strategies and Gratification-soughts from Viewing Imported TV Dramas**

Predictors	Evaluation of Narrative strategies		Gratification-soughts from viewing imported TV dramas							
			Entertainment		Sociability		Learning		Escape	
	r	Beta	r	Beta	r	Beta	r	Beta	r	Beta
<b>VALS</b>										
Strivers	n.s.	n.s.	n.s.	n.s.	.21***	.18**	.25***	n.s.	.17***	n.s.
Experiencers	n.s.	n.s.	.10*	n.s.	.15**	n.s.	.27***	n.s.	.15**	n.s.
Survivors	n.s.	n.s.	n.s.	n.s.	.20***	n.s.	.19***	n.s.	.22***	n.s.
Makers	n.s.	n.s.	n.s.	n.s.	n.s.	n.s.	n.s.	n.s.	.19***	.23**
Thinkers	n.s.	-.14*	.18***	.23**	.12*	n.s.	.26***	.15*	.14**	n.s.
Innovators	n.s.	n.s.	n.s.	n.s.	.22***	.14*	.19***	n.s.	.14**	n.s.
<b>Demographics</b>										
Gender( 1=F)	.19***	.20**	.12*	n.s.	.15**	.21**	.17***	.15*	n.s.	n.s.
Education	n.s.	n.s.	.11*	n.s.	n.s.	n.s.	n.s.	n.s.	n.s.	n.s.
<b>R Square</b>		.09		.08		.14		.17		.12
<b>Adjusted R Square</b>		.04		.03		.09		.13		.07

Notes: Gender was dummy coded with female=1, else=0.

\*p < .05; \*\*p < .01; \*\*\*p < .001; N =455

**Table 6 (Part 2)**

**Regression Analysis of Lifestyles and Demographics on Viewing Frequency of American and Korean TV Dramas**

Predictors	Viewing frequency of American and Korean TV dramas			
	American TV dramas		Korean TV dramas	
	r	Beta	r	Beta
<i>VALS</i>				
Strivers	n.s.	n.s.	<b>.20***</b>	<b>.12*</b>
Experiencers	n.s.	n.s.	n.s.	n.s.
Survivors	n.s.	n.s.	n.s.	n.s.
Makers	n.s.	n.s.	<b>-.18**</b>	n.s.
Thinkers	n.s.	n.s.	n.s.	<b>-.20*</b>
Innovators	n.s.	n.s.	n.s.	n.s.
<i>Demographics</i>				
Gender( 1=F)	n.s.	n.s.	<b>.41***</b>	<b>.38***</b>
Age	n.s.	n.s.	n.s.	n.s.
Education level	<b>.12*</b>	n.s.	<b>-.12*</b>	<b>-.16**</b>
Monthly personal income	<b>.22***</b>	n.s.	n.s.	n.s.
<i>R Square</i>			<b>.07</b>	<b>.23</b>
<i>Adjusted R Square</i>			<b>.02</b>	<b>.19</b>

Notes: Gender was dummy coded with female=1, else=0.

\*p < .05; \*\*p < .01; \*\*\*p < .001; N =455

**Table 7**

**Regression Analysis of Lifestyles, Gratification-soughts, Narrative Strategies and Demographics on Viewing Frequency of American and Korean TV Dramas**

Predictors	Viewing frequency of American and Korean TV dramas			
	American TV dramas		Korean TV dramas	
	r	Beta	r	Beta
<i>VALS</i>				
Strivers	n.s.	n.s.	<b>.20***</b>	n.s.
Experiencers	n.s.	n.s.	n.s.	n.s.
Survivors	n.s.	n.s.	n.s.	n.s.
Makers	n.s.	n.s.	<b>-.18**</b>	n.s.
Thinkers	n.s.	n.s.	n.s.	n.s.
Innovators	n.s.	n.s.	n.s.	n.s.
<i>Gratification-soughts</i>				
Entertainment	n.s.	n.s.	n.s.	n.s.
Sociability	n.s.	n.s.	n.s.	n.s.
Learning	<b>.12*</b>	<b>.18**</b>	n.s.	n.s.
Escape	n.s.	<b>-.14*</b>	n.s.	n.s.
<i>Narrative Strategies</i>	<b>-.17**</b>	<b>-.16**</b>	<b>.26***</b>	<b>.18**</b>
<i>Demographics</i>				
Gender( 1=F)	n.s.	n.s.	<b>.41***</b>	<b>.35***</b>
Education level	<b>.12*</b>	n.s.	<b>-.12*</b>	<b>-.15**</b>
Monthly personal income	<b>.22***</b>	<b>.22**</b>	n.s.	n.s.
<i>R Square</i>		<b>.13</b>		<b>.27</b>
<i>Adjusted R Square</i>		<b>.07</b>		<b>.22</b>

Notes: Gender was dummy coded with female=1, else=0.

\*p < .05; \*\*p < .01; \*\*\*p < .001; N =455



Because they entertain me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they relax me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they allow me to unwind.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they pass the time away, particularly when I'm bored.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they give me something to do to occupy my time.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they fantasize to drain off discontent caused in real life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they help me explore the real life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they can help me enter another world.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they primarily help me fulfill the purpose of escape.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they facilitate adjustments to reality.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they offer a good way to learn foreign language.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they help me pick up many things about foreign culture.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they keep me update about what is in fashion now.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they make me have a better idea of pleasant lifestyle.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they are recommended by others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
So it is something to do when friends come over.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
So I can share things I watch from the TV dramas with my friends.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because they are popular ones.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Because my friends often talk about the TV dramas they watched with me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
So I can be with other members of the family who are watching.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**(Part D)** Please read the following statements in details and choose the number that can best represent your thinking.

<b>Statement</b>	1. Mostly disagree	2. Somewha t disagree	3. Somewha t agree	4. Mostl y

				agree
1. I am often interested in theories.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I like outrageous people and things.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I like a lot of variety in my life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I love to make things I can use everyday.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I follow the latest trends and fashions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. I like being in charge of a group.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. I like to learn about art, culture, and history.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. I often crave excitement.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. I am really interested only in a few things.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. I would rather make something than buy it.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11. I dress more fashionably than most people.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12. I have more ability than most people.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13. I consider myself an intellectual.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14. I must admit that I like to show off.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15. I like trying new things.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16. I am very interested in how mechanical things, such as engines, work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
17. I like to dress in the latest fashions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18. There is too much sex on television today.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
19. I like to lead others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20. I would like to spend a year or more in a foreign country.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21. I like a lot of excitement in my life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22. I must admit that my interests are somewhat narrow and limited.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23. I like making things of wood, metal, or other such material.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24. I want to be considered fashionable.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25. A woman's life is fulfilled only if she can provide a happy home for her family.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
26. I like the challenge of doing something I have never done before.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
27. I like to learn about things even if they may never be of any use to me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
28. I like to make things with my hands.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
29. I am always looking for a thrill.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
30. I like doing things that are new and different.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
31. I like to look through hardware or automotive stores.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

32. I would like to understand more about how the universe works.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
33. I like my life to be pretty much the same from week to week.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

***Personal Profile***

1. Sex: Female; Male

2. Age: 18-24; 25-29; 30-34; 35-44; 45-54; 55 or over

3. Educational level:

Elementary school or less; Middle school; High School; 1-3 years of college;

College (4 years); Attended or completed graduate school

4. Occupation:

student; employed; unemployed; retired; others ( )

(Those who choose employed please go on to question 5; all others go directly to question 6.)

5. You are now employed in:

state-owned enterprise; private company; foreign invested company;

public servant; others ( )

6. Your monthly personal income is:

Less than RMB999; RMB1,000~2,999; RMB3,000~4,999; RMB5,000~7,999;

RMB8,000~9,999; RMB10,000 or more

Thank you very much for your participation.