

## Taiwanese Television Viewers and the Global Diffusion of Singing Contest Show Genre: A Quantitative Survey Study

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**Abstract:** This paper employed concepts from the country-of-origin literature to develop a model to identify factors influencing the global diffusion of TV genre. In particular, this quantitative study examined how Taiwanese viewers react to the singing contest programs adapted from *American Idol* (U.S.) or *Pop Idol* (U.K.). The study used a questionnaire survey method to collect empirical data from about 433 respondents in Taiwan. Several linear regression analyses have found cultural proximity and perceived animosity perceptions have played a statistically significant role in accounting for Taiwanese audience's attitudes toward, and viewing behavior of these singing contest shows adapted from foreign television genres.

**Keywords:** Cultural proximity perceptions, animosity perceptions, attitudes toward television programs, viewing behaviors, Taiwan, global diffusion of singing contest show genre.

### 1. Introduction

Singing contest shows have become one of the popular show genres in today's competitive marketplace for segmented television audiences. In the English language world, reality-based singing shows such as *Pop Idol* (U.K.) and its U.S. counterpart, *American Idol*, have enjoyed global popularity. For example, *American Idol*, one of the most successful reality shows in recent years, has run consecutively in the U.S. for its 9<sup>th</sup> season since its debut on June 2002 (Dehnart, 2008). The show has averaged about 30 million total viewers over the past years in the U.S. (Collins, 2009). The show particularly draws viewership from the 18-49 year-old demographic range, a lucrative market segment for advertisers (Grove, 2008; Hibberd, 2010). Anecdotal discussions as to why *American Idol* shows are so popular among this demographic segment indicate that performers in the shows are talented, judges are brutal, but honest, and viewers feel personally engaged through the voting mechanism to select finalists at different phases of the competition ([http://itsjustmoney.blogs.com/its\\_just\\_money/2006/04/why\\_is\\_american.html](http://itsjustmoney.blogs.com/its_just_money/2006/04/why_is_american.html)). Although only a few systematic and empirical studies were found to validate these observations (Good, 2010; Nabi, Biley, Morgan & Stitt, 2003; Reiss & Wiltz, 2001), the popularity of these reality-based shows was attributed to viewers' needs for competition, enjoyment, natural curiosity, voyeuristic nature, interactive engagement, and social functions (to talk with friends about these shows).

The global diffusion of the singing contest genre is evident; in particular, with the U.S. dominance in the cultural industry production. For example, *American Idol* was exported overseas to China, Taiwan, Japan, South Africa, Sweden, Brazil, and Venezuela. Countries

like Canada, U.K., France, Australia, Taiwan, Malaysia, Singapore, Brazil, and China have introduced their local adaption of this American singing competition. For example, in the U.K., ITV produced similar shows like *X Factor*. Canada also has its *Canadian Idol* show. In Singapore, shows like *SuperStar* and *SuperBand* are very similar to their U.S. counterpart. In South America, *Latin American Idol* is a local adaption of *American Idol* (produced in Argentina) and was aired in over 24 countries in this area.

In Taiwan, there have been over 10 locally produced shows similar to the *American Idol* singing contest show. These shows carry the titles clearly indicating the nature of the programs such as *Super Star* (Formosa TV), *One Million Star* (CTV), and *New Star* (TTV). I argue that these singing contest shows are local adaptations of its U.S. counterpart, *American Idol*, because of the following reasons. First, as to the chronological order of the show premier dates, the first season of *American Idol* was aired on June 11, 2002, while CTV's *One Million Star* was launched in 2007. Secondly, the program format is very similar to that of *American Idol*, in which five judges (instead of three judges) provide candid comments on participants' singing performance. Although no contractual and licensing arrangements have been found between companies that produced *American Idol* and the local singing contest shows in Taiwan, I argue, on the basis of these similarities, that these popular Taiwanese singing shows can be viewed as locally adapted singing contest genre (similar to *American Idol*).

The global diffusion of singing contest show genre addresses an important aspect of the global television program-franchising phenomenon and the metamorphosis of the global cultural industry as dominated by the United States. Despite the popularity of American-originated cultural industry products, factors leading to the popularity of foreign television programs and their local adaptations require further examination. In this paper, I employ concepts from the country-of-origin literature and develop a model to identify factors that accounts for the popularity of foreign show genre overseas.

The majority of the existing research on international television program flows has mainly emphasized the macro-level impacts on local cultures and audiences where foreign imported television programs were broadcast. For example, previous research explored how the importation of foreign television programs influences the local media system, diversity of programs, preservation of local culture, and subsequent social changes after continual exposure to foreign television programs (Elasmar, 2003; Elasmar & Bennett, 2003; Hamilton, 2000; Morris, 2002). Although macro-level issues deserve international communication scholars' attention, a significant question was unanswered — how local audiences think about this foreign television show genre. Without fully understanding the audience's attitudes, reactions, and behaviors, it is difficult to make persuasive arguments about subsequent cultural, social, and behavioral changes. In other words, if a foreign show genre is not well received by local audiences, arguments claiming potential widespread social, cultural, and behavioral impacts are likely to be over-stated and cause false alarms. Therefore, the study aims to explore Taiwanese television viewers' responses to these programs originally conceptualized overseas and later diffused to Taiwan through local adaptations of the program formats. In particular, the study aims to investigate what Taiwanese viewers' attitudes are toward the singing contest show genre and what factors are predictive of these viewers' attitudes toward and viewing behaviors of this show genre.

## 2. Literature Review

### 2.1. Country-of-Origin Research

Marketing and consumer behavior researchers have examined factors leading to consumers' acceptance of foreign goods by investigating people's perceptions of country-of-origin cues (Cerviño, Sánchez & Cubillo, 2005). Researchers have argued there is a relationship between people's perceptions of a country's culture, politics, economy and their product evaluation (e.g., television programs) produced in or originated from that country (Roth & Romeo, 1992). Strutton, True and Rody (1995) have also argued consumers are more likely to have negative feelings toward products imported from a country with unfavorable country-of-origin cues.

Dominant approaches in examining foreign programming often employed macro-level variables and social-cultural perspectives such as media imperialism (Chadha & Kavoori, 2000; Morris, 2002; Olson, 1999), and cultural imperialism (Elasmar, 2003). One of the most commonly used variables is the construct of cultural proximity (Straubhaar, 1991, 2003; Straubhaar, Fuentes-Bautista, Abram, McCormick, Campbell & Inagaki, 2003). A similar, but more encompassing variable is the construct of country-of-origin. The country-of-origin construct has been widely used in marketing and consumer behavior research, which explores factors leading to consumers' acceptance of non-media products (Cerviño, Sánchez & Cubillo, 2005; Gürhan-Canli & Maheswari, 2000; Phau & Frendergast, 2000; Yang & Tso, 2007). The present study proposes to use cultural proximity and country of origin constructs as two main variables to account for viewers' acceptance of locally adapted *American Idol* singing contest show in Taiwan.

### 2.2. Cultural Proximity Construct

Cultural proximity was defined as "people's active preference for programming closest to their own culture" (Davis, 2003, p. 111). The construct was conceptually defined as cultural affinity and similarity by various multi-national studies that examined if perceived cultural proximity can influence audiences' attitudes toward imported television programs (La Pastina & Staubhaar, 2005; Straubhaar, 1991, 2003). Derived from past cultural proximity research in international television program flow, the present study further argued that perceived cultural proximity with a foreign country where the program concept is originated is likely to influence the acceptance of local-adapted programs carrying that country's nomenclature.

The United States has played a significant role in Taiwan's economic and political developments. The country has provided both military and economic assistance to Taiwan during the 1950s and 1960s after the defeat of the Kuomintang Party (The Nationalists) in Mainland China (Roy, 2003). During the 1970s and 1980s, constant pressures from the U.S. have helped the democratization process of Taiwan under Kuomintang's iron-fisted rule (Roy, 2003). In the past decades, a large number of college-educated students have chosen to pursue advanced degrees in the U.S. Their experiences studying in the U.S. have continued to foster strong political, economic, and cultural ties between Taiwan and the U.S. For many Taiwanese, the U.S. is often viewed as a protector of their country (Kastner, 2009; Sutter, 2006; Roy,

2003). US-imported cultural products are marketed freely and are favorably accepted in Taiwan because of these close historical and economic ties. However, in spite of these favorable country-of-origin cues that U.S. enjoys among many Taiwanese people, will the same evaluative criteria be applied to when viewers select and watch show genres that are adapted from a popular U.S. program? To examine the variables that are likely to uncover viewers' decision-making process in viewing television programs, therefore, the following research hypotheses were proposed:

**RH1:** Perceptions of cultural proximity with the U.S. positively influence Taiwanese television viewers' acceptance of the singing contest show genre, adapted from *American Idol*.

RH1-1: Perceptions of cultural proximity with the U.S. positively influence Taiwanese television viewers' attitudes toward the singing contest show genre, adapted from *American Idol*.

RH1-2: Perceptions of cultural proximity with the U.S. positively influence Taiwanese television viewers' willingness to watch the singing contest show genre, adapted from *American Idol*.

### 2.3. Country-of-Origin/Animosity Construct

Country of origin and cultural proximity constructs have been found to be important factors predicting the popularity of imported goods (See Yang & Tso, 2007 for a review of the literature). One of the most commonly used operationalizations of the country of origin construct is perceived animosity (Klein, Ettenson, & Morris, 1998). Perceived animosity is defined as "the remnants of antipathy related to previous or ongoing military, political, or economic events" (p. 90). The construct has been widely used in understanding consumers' acceptance of foreign imported goods from countries that were in conflict and shared some historical traumas in the past. For example, empirical studies of Chinese consumers' willingness to purchase Japanese products have found that their acceptance was affected by the military and economic rivalry (i.e., economic and war animosity) between the two nations (such as the invasion of China by Japan during the Second World War) (Klein, et al., 1998). Because U.S. has traditionally been an ally of Taiwan and shared closed economic, cultural, and unofficial diplomatic ties with Taiwan in the past decades, Taiwanese consumers tend to view U.S. as a friendly country. Therefore, the following research hypotheses were proposed:

**RH2:** Perceptions of animosity with the U.S. negatively influence Taiwanese television viewers' acceptance of the singing contest show genre, adapted from *American Idol*.

RH2-1: Perceptions of animosity with the U.S. negatively influence Taiwanese television viewers' attitudes toward the singing contest show genre, adapted from *American Idol*.

RH2-2: Perceptions of animosity with the U.S. negatively influence Taiwanese television viewers' willingness to watch the singing contest show genre, adapted from *American Idol*.

**RH3:** Taiwanese television viewers' attitudes toward the singing contest show genre, adapted from *American Idol*, negatively influence their willingness to watch these programs.

### 3. Methodology

#### 3.1. Sample Characteristics

The participants were recruited, through a convenience sampling method from a group of college students in a large university in Taiwan. Total valid respondents for the study were 443. Over 60.3% (n=261) of the sample was male, while 39.7% (n=172) was female. Those whose ages were below 20 years old accounted for 29.8% (n=129) and those who were between 21 and 30 years old accounted for 57% (n=247) of the total sample. Overall, younger respondents (aged below 30 years old) made up 86.8% (n=376) of the sample.

#### 3.2. Instrumentation and Reliability Coefficients

The survey instrument (Appendix) consisted of selected multi-item scales to measure the following variables: (1) animosity perceptions about the US (3 seven-point semantic differential statements) ( $\alpha=0.71$ ) (Klein, et al., 1998; Yang & Tso, 2007); (2) cultural proximity perceptions about the US (3 seven-point semantic differential statements) ( $\alpha=0.73$ ) (Straubhaar, 2003; Yang & Tso, 2007); (3) attitudes toward the singing contest show genre, adapted from *American Idol* (5 seven-point semantic differential statements) ( $\alpha=0.84$ ) (Yang & Tso, 2007); (4) willingness to watch the singing contest show genre, adapted from *American Idol* (2 seven-point semantic differential statements) ( $\alpha=0.93$ ) (Yang & Tso, 2007); (5) demographic questions. For example, the 7-point semantic differential scales are employed to measure Cultural Proximity include the following items: Not influenced by American culture (1) — Influenced by American culture (7), Culturally distant (1) — Culturally close (7), and Historically distant (1) — Historically close (7). These tables provide an overview of scales, means, standard deviations, composite scores, and reliability coefficients (Refer to Table 1).

Table 1. Variables in the Study

Variables	Mean	S.D.
Cultural Proximity <sup>a</sup> (Cronbach's alpha=0.73)		
Not influenced by American culture (1)--Influenced by American culture (7)	6.17	0.94
Culturally distant (1)--Culturally close (7)	6.11	1.00
Historically distant (1)-Historically close (7)	6.44	0.91
Composite Index	5.08	0.87
Perceived Animosity <sup>a</sup> (Cronbach's alpha=0.71)		
Not likeable (1)--Likeable (7)	5.09	1.14
Not trustworthy (1)--Trustworthy (7)	5.30	1.10
Hostile (94onbach's alpha=0.72)ision programs(1)--Friendly (7)	4.86	1.03

Composite Index	6.24	0.77
Attitudes toward the singing contest show genre, adapted from <i>American Idol</i> <sup>a</sup> (Cronbach's alpha=0.84)		
Poor quality (1)—Good quality (7)	5.84	1.01
Lackluster cast (1)—Well-known cast (7)	5.72	1.18
Bad performance (1)—Good performance (7)	4.52	1.26
Not comparable to local TV programs (1)—Comparable to local TV programs (7)	5.76	1.16
Composite Index	5.68	0.96
Willingness to Watch the singing contest show genre, adapted from <i>American Idol</i> (Cronbach's alpha=0.92)		
Not enticed to watch (1)—Enticed to watch (7)	5.03	1.51
Not interested in watching (1)—Interested in watching (7)	4.90	1.57
Composite Index	4.96	1.48

**Note:**

<sup>a</sup>The instrument is composed of three 1-7 semantic differential scales.

#### 4. Findings

To examine the relationships among the theoretical constructs proposed above, I conducted several linear regression analyses. Mansfield and Helms (1982) stated that a multicollinearity test should be executed before conducting any regression analysis procedure. To ensure that the multicollinearity problem was properly addressed in these regression models, I further conducted the variance inflation factors (VIF) procedure to assess the potential multicollinearity problem in the regression models. The results showed that the computed VIF for all regression models equaled one and did not surpass the threshold of five (Bernstein, 2001). As a result, the initial analyses indicated that multicollinearity was not a problem for the linear regression analyses.

Overall, the empirical data supported that Taiwanese viewers' acceptance of the singing contest genre from the U.S. was positively affected by their perceptions of cultural proximity. The data showed that both Hypothesis 1-1 and 1-2 were supported. As shown in Table 2, 10% of the variance in the Taiwanese audience's attitudes toward the singing contest show genre, adapted from *American Idol* was explained by their perceptions of how closely Taiwan and the U.S. are culturally similar to each other. The linear regression analysis found a statistically significant relationship between these cultural proximity and attitudes toward (Model 1) ( $F=44.07$ ,  $df=1/431$ ,  $p<0.001$ ) and willingness to watch this program genre (Model 2) ( $F=56.05$ ,  $df=1/431$ ,  $p<0.001$ ) (Refer to Table 2).

The empirical data also showed that perceived animosity, an important concept from the country-of-origin literature, negatively affects Taiwanese viewers' acceptance of the foreign-originated program genre. Hypothesis 2-1 and 2-2 were also supported by the empirical data (Table 2). The Taiwanese audience's perceptions of perceived animosity between Taiwan and the US also significantly predict their attitudes toward (Model 3) ( $F=77.97$ ,  $df=1/431$ ,  $p<0.001$ ) and their willingness to watch the singing contest show genre, adapted from *American Idol* (Model 4) ( $F=20.99$ ,  $df=1/431$ ,  $p<0.001$ ). Because the composite score of perceived animosity



has been reversely coded before entering it into the regression model, the positive Beta coefficients in Model 3 and Model 4 represent that the lower level of perceived animosity among Taiwanese television viewers leads to more positive attitudes toward ( $\beta=0.39$ ) and willingness to watch the show ( $\beta=0.25$ ).

The empirical data as demonstrated in the regression analysis (Model 5) also lent support to Hypothesis 3 (Refer to Table 2). Statistics from the linear regression analyses found that Taiwanese audience's attitudes significantly and positively predicted their willingness to watch the singing contest show genre, adapted from *American Idol* ( $F=232.93$ ,  $df=1/431$ ,  $p<0.001$ ). As shown in the positive beta coefficient ( $\beta=0.59$ ), the more positive the audience's attitudes are, the more likely they are willing to watch the singing contest show genre, adapted from *American Idol*.

In summary, the positive  $\beta$  coefficients in these linear regression models also showed that the stronger the cultural proximity perceptions about the U.S., the more positive the Taiwanese audience's attitudes toward the singing contest show genre, adapted from *American Idol* ( $\beta=0.31$ ,  $p<0.001$ ) (Hypothesis 1-1) and the more willingly they will watch these programs ( $\beta=0.34$ ,  $p<0.001$ ) (Hypothesis 1-2). Similarly, statistics from another two linear regression models testing Hypotheses 2-1 and 2-2 further demonstrated that the less the animosity with which Taiwanese audience perceived the US, the more positive their attitudes toward the singing contest show genre, adapted from *American Idol* ( $\beta=0.39$ ,  $p<0.001$ ) (Hypothesis 2-1) and the more willingly they will watch these programs ( $\beta=0.25$ ,  $p<0.001$ ) (Hypothesis 2-2). Lastly, the audience's attitudes toward the singing contest show genre, adapted from *American Idol* were found to be a strong predictor of willingness to watch these programs (H3). Results further showed that the more positively the audience perceived the singing contest show genre, adapted from *American Idol*, the more willingness they had to watch these programs ( $\beta=0.59$ ,  $p<0.001$ ) (Refer to Table 2).

Table 2. Linear Regression Analyses

Linear Regression Tests	$\beta$	Hypothesis Result
Model 1: $F=44.07$ , $df=1/431$ , $p=0.000<0.001$		
Attitudes toward the singing contest show genre, adapted from <i>American Idol</i> ( $R=0.31$ , $R^2=0.10$ , Durbin-Watson=1.17, VIF=1)		
Cultural Proximity	0.31***	H1-1: Supported
Model 2: $F=56.02$ , $df=1/431$ , $p=0.000<0.001$		
Willingness to watch the singing contest show genre, adapted from <i>American Idol</i> ( $R=0.34$ , $R^2=0.12$ , Durbin-Watson=1.26, VIF=1)		
Cultural Proximity	0.34***	H1-2: Supported
Model 3: $F=77.97$ , $df=1/431$ , $p=0.000<0.001$		
Attitudes toward the singing contest show genre, adapted from <i>American Idol</i> ( $R=0.39$ , $R^2=0.15$ , Durbin-Watson=1.28, VIF=1)		
Perceived Animosity <sup>b</sup>	0.39***	H2-1: Supported

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Model 4: $F=20.99$ , $df=1/431$ , $p=0.000<0.001$		
Willingness to watch the singing contest show genre, adapted from <i>American Idol</i> ( $R=0.25$ , $R^2=0.05$ , Durbin-Watson=1.18, VIF=1)		
Perceived Animosity <sup>b</sup>	0.25***	H2-2: Supported

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Model 5: $F=232.93$ , $df=1/431$ , $p=0.000<0.001$		
Willingness to watch the sin ging contest show genre, adapted from <i>American Idol</i> ( $R=0.59$ $R^2=0.35$ , Durbin-Watson=1.25, VIF=1)		
Attitudes toward Locally Adapted <i>American Idol</i> shows	0.59***	H3: Supported

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**Note:**

<sup>a</sup>\*\*\* represents  $p<0.001$ ; \*\* represents  $p<0.01$ , \* represents  $p<0.05$

<sup>b</sup> is reversely coded for the animosity scale.

## 5. Discussions and Conclusion

Findings from this study supported the close relationships among Taiwanese audience's country-of-origin (operationalized as inverse "perceived animosity") perceptions, cultural proximity perceptions, attitudes toward the singing contest show genre, adapted from *American Idol*, and willingness to watch these programs from a culturally proximate and friendly country like the U.S.

The theoretical model tested in this study integrated the country-of-origin (i.e., animosity) perception construct in predicting and explaining the audience's behavior (as measured by attitudes and intention) in selecting media/cultural products that were originated in a foreign country. This approach allows researchers and practitioners to approach this important question in international program flow research by examining what consumers think about these programs.

The present findings are contradictory to Klein et al. (1998), in that they claimed that animosity did not influence people's product judgment and evaluation in their *Animosity Model of Foreign Product Purchase*. The empirical findings demonstrated that animosity perceptions continue to show strong predictive power in terms of how Taiwanese television viewers think about and their intention to watch the singing contest show genre, adapted from *American Idol*. It is likely that consuming media/cultural products constitute a unique consumer behavior scenario that involves different evaluative criteria and decision-making processes. It is also likely that consumers assess attributes of tangible products differently from those of media/cultural products. In other words, while consumers may feel comfortable purchasing tangible products (such as electronics, automobiles, or apparels) from a hostile country, they may feel less comfortable with cultural products imported from that country. Yang and Tso (2007) provided empirical support to the above rationale, supporting a possibly distinctive decision-making process to select tangible versus intangible (cultural) products for foreign-imported programs.

The empirical findings reported in this study have provided strong support to the importance of country-of-origin perception (conceptually defined as animosity in this study) in predicting audience's behavior in selecting television programs originated from another country. In



spite of the fact that programs have been adapted locally and their country of origin was not emphasized in the promotion of these shows, viewers are likely to be aware of the origin of the program, given that the mass media may have discussed the popularity of *American Idol* or other singing contest shows in the world. Therefore, with or without viewers' full knowledge of the origin of the program genre, their perceptions of cultural proximity and animosity toward the originating country are likely to play significant roles in predicting their viewing behavior. The findings confirmed Roth and Romeo's (1992) study that reported the importance of animosity perceptions in shaping people's decision-making process.

## 6. Limitations and Future Research Directions

Despite the results of these empirical findings that attest the important roles of cultural proximity and country of origin variables in understanding viewers' behaviors, the study has several limitations which need to be acknowledged here. These limitations can generate future research ideas to pursue this line of research. First, the present study did not collect data on whether the viewers were aware of the origin of the program genre, so knowledge of its country-of-origin effect should be treated as an important variable for future research. Qualitative research to further explore viewers' experience with the singing contest show genre can also shed light on the contribution of the study variables employed in this model.

Secondly, the questionnaire survey collected only empirical data that are used to describe the correlational and predictive relationships among variables. No causal claims can be established due to the lack of manipulation and control in the research design. Future research can be done by randomly assigning participants to different program genres and country-of-origin groups to validate the effects of cultural proximity and country of origin perceptions on viewing behaviors and attitudes.

Thirdly, the present study employed Klein et al.'s model (1998) examining the effects of animosity perception on foreign products. The selection was based on their scales, which have been used in the People's Republic of China. Because of the cultural and linguistic similarities between the People's Republic of China and Taiwan, it is assumed that the scales are more appropriate than other country-of-origin scales, developed for other geographical areas, such as Nijssen, Douglas and Bressers' (1999) comprehensive model.

Finally, methodological limitations of this study should be also taken into account in evaluating and interpreting these results. First, a convenience sample of college students in Taiwan has limited the generalizability of these findings for all television viewers in Taiwan. Furthermore, a tilt toward college students in the sample has made the findings of the present study more appropriate to future research focusing on the college student population in the same age bracket in another geographic region. Even though the 18-49 age bracket is likely to constitute the majority of the television viewing population in Taiwan, college students do not represent the whole gamut of the viewing population in Taiwan. In addition, a non-random sample also fails to provide a representative cross-sectional population, which has limited the generalizability of the reported findings to all segments of the Taiwanese audience.

In spite of the above limitations, this research has contributed to our initial understanding of audience's attitudes toward the singing contest shows, adapted from *American Idol*. The

proposed model can be used or modified to study other media/cultural products of any genre from any country, such as imported music, book, movie genres, etc. The study extends the application of previous country-of-origin research by examining intangible, or media/cultural products (e.g., television programs). By integrating the perceived animosity variable from the country-of-origin research, the study expands the usefulness of the animosity construct in studying cultural product consumption that is often affected by non-product related attributes. As such, it helps scholars to understand the complex decision-making process in audience's programming choice when they reconsider the cultural proximity paradigm commonly used in international television program research (Elasmar, 2003; Elasmar & Bennett, 2003; Hamilton, 2000; Morris, 2002; Yang & Tso, 2007).

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### Appendix: Sample Questionnaire Survey<sup>c</sup>

The main purposes of this survey are to examine your attitudes toward the United States and locally adapted singing contest shows of *American Idols*. Your answers will be kept confidential and for research purposes only.

**Before proceeding to the survey, please respond to the following question first.**

#### Screening Question:

Are you above 18 years old?

- ☐ Yes    ☐ No (Please stop. Thank you for participation, but the survey is only for those above 18 years old.)

**Instruction:**

The following scales are composed of two bipolar adjectives. In between, there are seven areas that you can indicate your attitudes toward the United States and its locally adapted singing contest shows. For example, in the example, the respondent has indicated that he/she thinks the United States is leaning toward “Economically underdeveloped” by circling **1**.

1	Economically underdeveloped	<b>1</b>	2	3	4	5	6	7	Economically developed
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What are your attitudes toward the United States?									
1	Not influenced by American culture	1	2	3	4	5	6	7	Influenced by American culture
2	Culturally distant	1	2	3	4	5	6	7	Culturally close
3	Historically distant	1	2	3	4	5	6	7	Historically close
4	Not likeable	1	2	3	4	5	6	7	Likeable
5	Not trustworthy	1	2	3	4	5	6	7	Trustworthy
6	Hostile	1	2	3	4	5	6	7	Friendly
What are your perceptions of locally adapted <i>American Idols</i> shows?									
7	Poor quality	1	2	3	4	5	6	7	Good quality
8	Lackluster cast	1	2	3	4	5	6	7	Well-known cast
9	Bad performance	1	2	3	4	5	6	7	Good performance
10	Not comparable to local TV programs	1	2	3	4	5	6	7	Comparable to local TV programs
11	Not enticed to watch	1	2	3	4	5	6	7	Enticed to watch
12	Not interested in watching	1	2	3	4	5	6	7	Interested in watching

Demographic Questions:				
1. Gender:	<input type="checkbox"/> Male	<input type="checkbox"/> Female		
2. Age:	<input type="checkbox"/> 18-24	<input type="checkbox"/> 25-29	<input type="checkbox"/> 30-34	<input type="checkbox"/> 35-39
	<input type="checkbox"/> 40-44	<input type="checkbox"/> 45-49	<input type="checkbox"/> Above 50 yrs old	
3. Marital Status:	<input type="checkbox"/> Single	<input type="checkbox"/> Married	<input type="checkbox"/> Divorced	<input type="checkbox"/> Remarried
<input type="checkbox"/> Widowed				
4. Monthly Pretax Income:				
<input type="checkbox"/> Below US\$1,000	<input type="checkbox"/> US\$1,001-2,000	<input type="checkbox"/> US\$2,001-3,000	<input type="checkbox"/> US\$3,001-4,000	
<input type="checkbox"/> US\$4,001-5,000	<input type="checkbox"/> US\$5,001-6,000	<input type="checkbox"/> US\$6,001-7,000	<input type="checkbox"/> US\$7,001-8,000	
<input type="checkbox"/> US\$8,001-9,000	<input type="checkbox"/> US\$9,001-10,000	<input type="checkbox"/> US\$10,001-11,000	<input type="checkbox"/> US\$11,001 & Above	

**[ Thank you for your participation. ]**

\*The original questionnaire survey was created in traditional Chinese.