ANALYSIS OF GRATIFICATIONS ABOUT TALENT-TYPE REALITY

NETWORK VARIETY SHOW "PRODUCE 101" AMONG CHINESE AUDIENCE

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ABSTRACT

The purpose of this study is to explore the Gratifications sought and obtained

of Chinese audience for watching talent-type reality Network Variety Show Produce

101. According to the nine items mentioned in the use and satisfaction theory, by

comparing and analyzing the parameters of the nine GS and GO, the conclusion is

that the current Chinese audience has a great demand for voyeurism, social interaction,

relaxing and entertainment, which is the reason why they choose to watch this

program.

The results show that although they get satisfaction in the above items, they

are lower than expected. After the first season of the program started in 2018 and

received great attention, the popularity of the second and third seasons has been

unresponsive. This shows that the audience for the same type of program has

appeared a fatigue period; the growing demand of Chinese audience has been unable

to be met through the program without innovation.

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CHAPTER 1

INTRODUCTION

1.1 Background and Problem Statement

It is in this era of entertainment that reality shows have successfully absorbed many elements such as other variety shows, game shows and documentaries, and quickly swept the world. In 2001, Fremont media company produced the world's first music reality show POP IDOL, which swept the world like a popular wave. In 2004, the entertainment whirlwind swept to China and set off a wave of talent shows with Super Girl as a typical example. For a time, TV talent shows almost occupy half of China's TV screens. China's TV entertainment programs have really entered the reality show era (Ning, 2014, p. 7). The appearance of phenomenal network variety show QI PA Shuo in 2014 led to the arrival of the first year of network variety show. In this year, China's five major video websites launched 150 online variety shows, up 200% year on year. After 2016, Netcom has generally turned to the introduction of large IP original works at home and abroad and the original program production with rich network sense characteristics (Wang, 2019, pp. 7-9).

In the summer of 2018, a phenomenon level girl's talent type reality network variety show program format called Produce 101 was popular in China, and the Korean version of the overall did not make too many changes, through the three-month reality show, shooting about the players' practice, singing and dancing

daily, personality display, the public stage team building and the performance of the players. Finally, 11 contestants with the number of stars will be selected by all the audience. They will form a women's league with a time limit of two years, and after their debut, they will be specially designated Team operation, touring, albums and variety shows are an attractive way to enter the Chinese entertainment industry for those who have the dream of stars. Feng (2018) reported that as of 24:00 on June 23 2018, the cumulative volume of Produce 101 exceeded 4.73 billion, with considerable coverage in China, not only for teenagers who are on campus, but also for young office workers. In the process of broadcasting the program, such as Weibo, Douban, WeChat friends and other Chinese local social platforms, the discussion on the program has been continuous, which makes the program not only have the stage and personal charm of the youth idol, but also the original intention of fighting spirit. And the audience has a certain influence on the values that young people enter the entertainment circle or become famous overnight, capital black-box operation, and intention to create the screen predecessors who like the audience.

As a self-made network variety show by a video website, many original or adapted songs and dances are presented by contestants, such as rocket girls, headwind and blooming. Acrobatics and imitation shows are also displayed. In addition, the scenery, lighting, sound, props and clothing accessories of instructors and players are carefully selected and matched, and finally presented to the audience in a unique audio-visual feast (Yu, 2018, p. 35). According to the data provided by 21st century

economic report, during the program broadcast, through the cooperation and linkage with the voting mechanism, the sales volume of the program sponsored brand Zhonghua toothpaste increased by 268%, the brand popularity increased by 16.1%, the popularity increased by 14.1%, and the purchase intention of users increased by 12.5%. In May 2018, the sales volume of Master Kang ice black tea exceeded 100 million bottles, with a year-on-year increase of 40%. During the popularity of topic contestant Wang Ju, the cosmetics brand Yingshu launched the subway package activity. The total number of participants reached 971,180 and the number of calls exceeded 4 million. The sales volume of T-mall stay up late series products in the program increased by 685.34% month on month, and the sales volume of all channels increased by 28.49% (Wu, 2018).

It has been more than 35 years since the draft in mainland China. During this period, it is not difficult for us to find the changed forms and the changes of cultural values in the programs with the development of Chinese society. At the same time, we can also see the change process of the values of Chinese social groups. From the perspective of communication science, TV talent show is a large-scale game, a game in which all the people participate. The game man, written in 1938, has become one of his classic works. He believes that "games are voluntary activities or undertakings carried out in a certain fixed time and space. According to the principle of consciously accepting and fully obeying, games have their own goals, and are accompanied by intense and joyful feelings and consciousness different from ordinary life" (Lin, 2010).

Reality TV shows of talent show provide people with a channel to relieve pressure. However, the traditional entertainment program that the broadcast and watch cannot provide a channel for people to express themselves and dredge their feelings. It meets the psychological needs of the audience, the need to release pressure and realize themselves, and the audience's desire for peeping and curiosity (Cui, 2015, pp. 13).

In many ways, Produce 101 satisfies the audience's horizon of expectation, but at the same time violates it. First of all, as a reality show for the growth of the women's League, it is shot live 24 hours a day. Whether the players practice their life hard or not, their plain appearance, living habits and their relationship with others are filmed into the program, which essentially meets the audience's desire and expectation for "peeping" and understanding of the contestants. The second is the stage competition, the gorgeous scenery, the energetic dance and singing of the contestants, which make the audience feast their eyes, because aesthetic is the constant demand of the audience. Of course, the lack of quality competition content also attracts the audience's attention. Take Yang Chaoyue, a contestant, as an example, her more difficult song performances and dance movements that often fall out of line are often edited into the program content, which is to satisfy the audience's pleasure in judging the ugly. Sometimes, this kind of "ugly" content is more likely to attract the attention of the audience, which is also Produce 101 program topic constant content source (Wan, 2018).

The broadcast volume of Produce 101 broke the record of China's pure network variety show. It is also different from the traditional idol groups in Japan and South Korea. The audience only consume the appearance or talent of the idol, but also transmit the spirit of struggle, diligence and unity of the players, so that the audience can find their own psychological projection on each ordinary player to produce empathy (Yu, 2018, p. 34). In addition to the plot, the players with distinct types also meet the audience's expectations. In reality TV talent shows, there will always be players with distinct personalities, such as neutral style, good girls, stupid and unreasonable, and natural rich women. Each type has its own distinct personality. The audience needs these types because there will always be players who meet their expectations, and then they will inevitably consume them. These types of roles in the long-term social form, in essence, represent the concerns of the audience, such as family strength, personality constraints, gender neutrality and so on.

The 101 contestants in Produce 101 have their own styles and the audience also have their own preferences. However, as a competitive program, the contestants or players expected by the audience may be destroyed in the process of broadcasting, but this does not affect the audience rating of the program, instead, it continuously increases the topic degree, because Produce 101 is a competitive program. As a competitive program, Produce 101 has left a lot of suspense and unknowns to the audience. The audience will always adjust their expectations when the content of the program changes. Even a small number of audiences who completely lost their

expectations of the program will continue to pay attention to the program in the expectation of knowing the final result.

When GO is higher than GS, it means that the audience's needs have been well met. When GO is lower than GS, it means that their needs are not always met. The study of the difference between the two variables (GO & GS) is helpful to further study the reasons for the popularity of online variety show.

1.2 Objectives of the Study

1.2.1 To analyze the audience motivation and obtained of talent-type reality network variety show.

1.2.2 To examine the levels of gratifications sought (motivations) and gratifications obtained from viewing Produce 101 Talent-type reality network variety show.

1.2.3 To examine how viewing Produce 101 Talent-type reality network variety show affects difference in gratifications sought and gratifications obtained among Chinese audience.

1.3 Scope of the Study

From the beginning, the audience positioning of Produce 101 was not limited to male audience or female audience, and its all gender orientation gave the program more possibilities to improve the audience rating. The micro-blog Data Center

analyzed the entry of Produce 101, and found that the main hot users of Produce 101 were female, accounting for 71.42%. The age group of 19-24-year-old college students accounted for the highest proportion, reaching 49.72%. This is in line with the younger age of the majority of the Net-com audience. However, PRODUCE 101 did not give up other audience markets. In the crowd portraits shown by Baidu Index, people aged 20-29 accounted for 24%, and those aged 30-39 accounted for 50%, indicating that older groups are also paying attention to this website (Wan, 2018). The research sample will be further expanded to target Chinese audiences above junior high school (Chinese junior high school students are between 13-15 years old) who have watched Poroduce 101 in the past two years. The data collection time is 2 weeks from December 19, 2020 to January 2, 2021.

1.4 Research Questions

     1.4.1 What are main gratifications sought (motivations) from viewing Produce 101 Talent-type reality network variety show among Chinese audience?

     1.4.2 What are main gratifications obtained (motivations) from viewing Produce 101 Talent-type reality network variety show among Chinese audience?

     1.4.3 How viewing Produce 101 Talent-type reality network variety show influences difference level in gratifications sought and gratifications obtained among Chinese audience?

1.5 Significance of the Study

Produce 101 is the first dawn of China's talent show after 15 years of development. Different from all previous talent shows, it has been given a higher value. The first is the positioning of the program. As a popular talent show in China's online comprehensive era, its purpose is to build China's first women's group through talent shows. The significance it brings is the great ambition of Chinese society to lead the popular culture in Asia and even the world after 15 years of development.

At the same time, after the program is broadcast, because of the publicity of the program group and the media, it collides with the audience's own aesthetic views, beliefs, perceptions, and behaviors. As a new audience focus, "reality show" has its research value in communication. To a certain extent, it will affect the direction of star making in China, change the pattern of talent show mode, mobilize the enthusiasm of the audience, explore the commercial value of entertainment industry, and even affect the process of exporting Chinese style popular culture in China, which will have a certain impact on media practitioners reference significance.

1.6 Definitions of the Terms

1.6.1 Produce 101

A reality TV show produced and launched by Tencent Video. It was exclusively broadcast on Tencent Video in 2018.

1.6.2 Talent-type reality network variety show

Reality shows that broadcast through all kinds of online video platforms.

1.6.3 Chinese audience

People with Chinese nationality who have watched Produce 101 in the last

two years.

1.6.4 Gratifications sought

Before watching the Produce 101, people want to get the type of satisfaction.

1.6.5 Gratifications obtained

After watching the Produce 101, people gain satisfaction.

1.6.6 Entertainment gratifications

Audience watching the Produce 101 to entertain themselves, or to be excited,

pleasure and enjoyable.

1.6.7 Relaxing gratifications

Audience watching the Produce 101 for relaxing/tension releasing.

1.6.8 Habitual pass time gratifications

Audience watching Produce 101 for passing the usual time.

1.6.9 Surveillance gratifications

Audience watching Produce 101 for seeking useful information to satisfy

knowledge.

1.6.10 Vicarious participation

The program allowing the audience to connect with the character.

1.6.11 Voyeurism gratifications

Programs that satisfy the audience's desire to peep, such as developing idols,

monitoring and paying attention to the contestants.

1.6.12 Perceived reality gratifications

The program allowing the audience to perceive the content as real/to be real.

1.6.13 Social interaction gratifications

Audience watching Produce 101 to gain value information they want or focus

the communication process and get closer with others.

1.6.14 Companionship gratifications

The program that satisfies the audience's desire to be accompanied by

someone or something.

CHAPTER 2

LITERATURE REVIEW

2.1 Talent-type Reality Network Variety Show and Audience

2.1.1 Brief background of Talent-type reality network variety show

Throughout the development process of network variety show, from the initial perspective to the content quality and audience rating, it is only a few years before it can compete with TV variety show. It is enough to foresee its future development trend and competitive momentum. Network variety shows ushered in the golden age, has forced the domestic variety show pattern to reshuffle (Lin, 2018, p. 14). Online variety shows emphasize real-time participation and experience, which are more in line with the taste of young audiences. To some extent, the emergence of Netcom represents the values of the new generation of young people and their ways of looking at the world. TV variety shows often need to consider the situation of the audience of all ages, so there are both overlap and difference between the two audiences. In recent years, the rise of new media has diverted the resources of young audience, the attraction of TV media to young people has declined, and TV programs show an aging trend (Wang, 2019, p. 30).

As one of the reality TV programs, talent show has the common characteristics of ordinary reality TV programs, but it also has its unique personality which is different from other reality TV programs. Reality TV show of talent show

has the characteristics of documentary and original ecology of general reality show. There is no script and line designed in advance, but after explaining the rules of the game, the participants play freely in the given game situation. Therefore, the program shows randomness and entertainment. Like other reality TV programs, ordinary people are the basic elements of reality TV programs. They show their personalities in the programs. However, as an important element of reality TV talent show, judges also play an important role in the program (Wang, 2013, p. 11).

It refers to the recording and processing of the competitive behaviors of the voluntary participants in the specified situation and for the given purpose in advance according to the specific rules, it is the true presentation in the hypothetical situation (Ning, 2014, p. 11). Mainly it refers to allowing the participants with certain performance ability to perform talent performance according to the specific competition rules set in advance. The judges and the audience decide whether the participants are promoted or eliminated. Through layer by layer selection, the final winner has the chance to become a star (Cui, 2015, p. 6).

As a kind of reality show, talent show is a real record of ordinary people's real life, real behavior and real psychology. It not only reflects the contemporary people's emotional life and aesthetic orientation, but also shows the real situation in the contemporary society, records the real life and dream pursuit journey of the public, and has its own higher aesthetic style and appreciation taste. In the process of ritual communication of the program, it shows the value of emotional communication,

social integration, cultural identity and ideal construction (Ning, 2014, p. 33). Talent shows make the public become the makers of idols, and get unprecedented pleasure from the star making ceremony. From the program full of unknown auditions to the intense elimination, battle with each other, promotion stage, the whole process, the players gradually show their talent, personality and personal charm, and the audience gradually understand and like their different players, and finally are willing to support the contestants through their own voting. "Popular idol popular election" has captured a large number of audiences with unprecedented charm (Ning, 2014, p. 27).

As a mass media product, talent show has a social function that cannot be ignored. In the past, the excessive pursuit of entertainment leads to the lack of social responsibility. In the future, the expression of social function and responsibility will be one of the key factors for the success of TV talent show (Lin, 2010, p. 36). Due to the one-way communication characteristics of the program, whether you like it or not, it always stubbornly and wishfully instills some ideas into people, promotes some ideas, and the high investment and high output of TV, so the TV culture also has obvious commercial behavior. In the transmission, it cannot avoid catering to and venting the ugly factors in human nature, which has an impact The TV public hazard of the socialization of teenagers' growth (Liu, 2015, p. 16). Because teenagers are more likely to respond to the outside world and imitate themselves automatically, some of the players in the program are trying to attract attention, make a fuss and show off, while some of them are trying to pursue personality, dress up weird and

make a fool of themselves, all of which will subtly affect teenagers' speech and behavior (Liu, 2015, p. 16).

2.1.2 Talent-type reality network variety show in China

According to the statistical report on the development of China's Internet, in 2016, the number of Internet users in China reached 731 million, and the Internet penetration rate was 53.2%. By June 2018, the number of Internet users in China was 802 million, with 29.68 million new Internet users in the first half of the year, an increase of 3.8% over the end of 2017, the Internet penetration rate reached 57.7%, and the continuous increase of Internet users provided necessary soil for the growth of online variety shows, and the comprehensive online viewing undoubtedly showed an increasing trend. The development of mobile network technology makes the Internet context develop towards the real-time, small screen micro, broken collage. Users' viewing habits have also become fragmented, fast-food, and pay attention to interactivity. On the contrary, the network variety shows meet the audience's aesthetic needs to a large extent by fragmentation, dramatic and interactive carnival, and the comprehensive characteristics of the network and the audience's aesthetic habits of film and television The higher the degree of agreement, the easier it is to enter the golden period of network integrated development (Wang, 2019, pp. 7-9).

The development of domestic reality TV program can be divided into three stages: starting period, prosperity period, idle period and adjustment period. The first talent show in China was Super Girl founded by Hunan entertainment channel in 2003.

So far, talent show in mainland China has experienced nearly ten years of development. In the course of ten years' development, the emerging reality TV shows in mainland China mainly include super male of Hunan entertainment channel, super female voice and dancing miracle of Hunan Satellite TV, i-show and come on of Oriental satellite TV, "Good man", "China talent show", "Top Chef", "voice moving Asia", CCTV's "dream of China", Chongqing satellite TV's "the first heart", Zhejiang satellite TV's "voice of China" and "dancing voice", Shandong satellite TV's "voice of Tianji", "looking for tianzang's voice", Qinghai Satellite TV "flowers blossoming", Sichuan satellite TV "sounds of nature", Jiangxi satellite TV "2012 China Red Song club", Shenzhen satellite TV "Qingchang Troupe", Guangxi satellite TV "a song of love on the earth", Liaoning satellite TV "passionate singing" (Wang, 2013, p. 12).

On the surface, China's talent shows are open, fair and transparent. Almost every process is live broadcast, showing the real situation to the audience. In fact, behind the scenes of talent shows appear frequently, and there are too many ways to operate in a dark box. Most talent shows boast that appearance is unimportant, but most programs still select players who are beautiful in appearance, suitable for commercial packaging, and can bring economic benefits to them. There is more possibility of unfairness in the comments of professional judges. In various TV talent shows, there is a phenomenon: those who are not good at singing but are good at expressing themselves and attracting attention with various funny or alternative performances will have more prospects than those with real singing strength, and will

walk on the stage for a longer time. In order to compete with other TV talent shows,

all TV stations try their best to win a limited audience. Sensationalism and malicious

speculation are the most commonly used ways. Sensationalism has almost become the

label of TV talent shows. The touching scenes of the contestants with tears in their

hearts once moved many people at the beginning, but they became increasingly tired

(Lin, 2010, p. 22).

Talent shows make the public become the makers of idols, and get

unprecedented pleasure from this star making ceremony. From the program full of

unknown auditions to the intense elimination, battle with each other, promotion stage,

the whole process, the players gradually show their talent, personality and personal

charm, and the audience gradually understand and like their different players, and

finally are willing to support the contestants through their own voting. "Popular idol

popular election" has captured a large number of audiences with unprecedented charm.

In this era of endless idols, after careful packaging, there are too many stars with

infinite charm and elegant temperament, although they are still worshipped by the

audience. However, when the screen is full of perfectly packaged idols, the audience

will gradually produce aesthetic fatigue, and they will expect to see the emergence of

idols different from the past. Different from the traditional way of making stars by

idols, when the public create idols in talent shows, they subvert the noble, elegant and

perfect of ideal idols. It shows the real, tiny and vulgar aspects in the minds of the

audience through satire and self mockery. In an era of entertainment, every ordinary

person has the hope to become a public idol. In this situation, TV talent shows use

real imperfections to impress the audience, and the public vote for real people, not

gods. In this sense, this imperfection makes the image of the perfect idol in the eyes of

fans, thus forming an irreplaceable symbol. According to the psychology of TV

audience's desire projection, idols coming out of the talent show often have the good

quality that many ordinary people yearn for, and they repose the good wishes of fans

(Zheng, 2008).

2.1.3 Produce 101

Tencent video introduced South Korea's women's talent show in 2018,

Produce 101. Through the three-month reality show, the program filmed the daily

singing and dancing of the contestants, the display of their personalities, the team

building of the public stage and the performance of the contestants. The program

called together 101 idol girl group trainees, through the task, training and assessment,

let the players grow up under the training of star instructors, cycle popularity voting,

temporary elimination process, and finally pass the popularity voting Eleven female

trainees formed an idol group.

Whether in the era of traditional media or new media, the survival of

programs depends on the content itself, content is king has become the truth of all

programs. Produce 101 stands out in a crowd of websites through topics of

contestant's life, dazzling competition performance and creation of player's grade

suspense, which meets the expectations of the audience. The stage design of Produce

101 is excellent. The competition scene is a full 360 degree stage. The lighting covers the whole picture from the ground to the sky, making the whole picture bright. The main color is dark pink and light blue, with silver white light. In general, a large number of triangle elements are used to echo large structures. At the same time, the confrontation stage is divided into two parts, red on the left and blue on the right, forming a confrontation situation with a strong sense of form. Behind the excellent design is Tencent as the main production team, which ensures the production funds of the program. The shooting and post production teams are also highly professional. It can be said that Produce 101 shows the best level of variety production nowadays (Wan, 2018).

The production team of Produce 101 is in charge of penguin film studio and Tianxiang studio, and the producer of 7D power and super female voice, long Danni, is also involved. Among them, seven dimensional powers has produced "I am a singer", long Danni's Wah haw has run "happy man" and "super girl" and other variety shows with rich experience. The combination of internal and external powers ensures the quality of the program (Hu, 2018, p.12).

Continuing to create topics and explore highlights is a major way to improve the audience rating of Produce 101. In addition to the topic of individual style, as a nurturing reality show, the whole shooting form makes the players' daily life and every move become the soil for creating topics. These topics include the friendship of the contestants, the competition for the central position, the communication with the

tutor, the difference of family factors, the emotional quotient and strength of the

contestants, the number of millions of sound dressers, the opaque number of votes, the

camera difference and the vague competition between the affiliated brokerage

companies, etc. these topics have repeatedly swept the micro-blog hot search list, and

forced to attract the attention of micro-blog users. These topics repeatedly mentioned

in the mass media are the important reason why the broadcast volume of the program

exceeded 300 million in two days and kept rising (Wan, 2018).

Whether it is super girl in 2004 or Produce 101 in 2018, reality TV shows of

talent show have caused a great social sensation in China's mass media. They are no

longer just an entertainment program, but describe the current Chinese cultural

ideology in the discourse of globalization, which has aroused the attention of many

scholars. On the one hand, reality TV shows of talent show reflect and provide a

"mediascape" (Appadurai, 1990), which is the media material for the study of cultural

ideology and democratic process; on the other hand, the power relationship between

audience and media reflected by its voting mechanism is a practical case of studying

the mechanism of power operation.

On the evening of April 21, 2018, Produce 101 was launched on Tencent

video. Once launched, it gained super high popularity. At the beginning of its

broadcast, it had hit 190 million hits. Before the finals, its audience rating had

exceeded 4.3 billion, and almost every episode's broadcast volume exceeded 4.3

billion. In the Guduo data list, its broadcast volume ranks first in the online variety

show list, ranking fourth in the whole variety show list, while the top three are TV

variety shows that have been broadcast on multiple seasons and platforms. Besides

the broadcast volume, the popularity on various network platforms is unprecedented.

Take micro-blog as an example, the topic reading of Produce 101 reaches 15.52

billion, and discussion 1 Billion, ranking the top of the micro-blog online variety

show real-time list. According to the public data after the end of the program, the total

amount of public fund-raising of the 11 contestants exceeded 40 million (Wan, 2018).

"Idol cultivation" is a fan interaction mode with the core demand of

"accompany idol growth". Fans bring "accompany" and even "cultivate"

psychological feelings by witnessing the ability improvement and personal growth of

idols. The "idol cultivation" mode of Produce 101 is mainly manifested in the

following four aspects. Trainee is a kind of "semi-finished" idol between ordinary

people and artists, and is also an idol in training. At the same time, some students not

only have the ability to accumulate, but also have the accumulation of popularity, and

even some have had the experience of becoming a monk, such as Wu Xuanyi and

Meng Meiqi, who have become a monk in the "universe girl" group, and Chen

Fangyu, a singer who has become a monk in Taiwan. They bring their own popularity,

which promotes the attention and topic of the festival. In the process of the program

PRDUCE 101, the unique identity of "trainee" is always emphasized to create an

atmosphere of "idol cultivation". For the main audience of the program, it is very

attractive to participate in the training of "China's first women's League". The concept

of "new definition of Chinese women's League standard" means that "founders" can use their own choice to decide what a new women's league team should be, which makes "training" more personalized. In the process of "idol cultivation", the improvement of students' skills, the growth of their character and the change of their mentality form a vivid growth story, which also becomes the key point of "cultivation" of "founders". Compared with the ability of the excellent show, the program focuses on those who have shortcomings, growth and change of the show. For example, Duan aojuan, known as "the sound of nature", has excellent singing skills, but she can't dance at all. She challenges herself to accept dance training until she completes a good stage presentation, which brings many surprises. In the whole 10 programs, "growth" is more important than "group". The growth of every girl and the whole women's group is like a youth inspirational film, which makes the "founders" not only enjoy the sense of achievement of "cultivation", but also gain inspiration for their own growth. "Founder" is the name of Produce 101 for the audience, especially the fans, who are the "training subjects". In the whole competition, the founders are given great rights, which greatly affect the fate of their idols. The praise ranking of the founders on various network platforms is the only basis for the change of trainee ranking and the final formation of the group. The program also designed a lot of rituals to strengthen the "founder" empowerment. For example, when each ranking is released, the trainees shout the slogan of "Hello 101 founder, we will be created by you". These program techniques separate the program

group from the tutor group. Through extreme empowerment, the fans' dominant sense of participation is greatly satisfied. The trainees and the "founders" are shaped into a close mimicry relationship. The "founders" not only enjoy the general rights of "creators", but also meet their own expectations by "creating" their favorite trainees. Fans in the "nurturance mode" will be motivated by the psychological satisfaction brought by "nurturance", and will take the initiative to vote like, buy albums, participate in concerts and other consumer behaviors (Li, 2019).

The previous research on reality TV in China mainly focuses on traditional TV programs, involving younger teenagers, or gender specific groups, such as men or women, or the study of common people and grass-roots culture. This paper focuses on the emerging network variety show and as the backbone group of China, teenagers, college students, and young office workers have certain cultural knowledge, ability and judgment to change the current situation of China. Starting from China's culture and national conditions, this paper studies their cognition of reality show and their interaction when watching the show this is also the significance of the study. The results of this study will be presented in combination with the uses and gratification theory.

2.2 Uses and Gratifications Theory

The theory of use and satisfaction came into being in 1940s. In 1974, Katz, a communication scientist, summarized the process of the audience's contact with the media, that is, "social factors + psychological factors media expectation media contact demand satisfaction", and put forward the communication mode of "use and satisfaction". In 1977, the Japanese scholar Takeuchi Yuro made some supplements to this model. He believed that: (1) the purpose of people's contact with the media is to meet their specific needs, which have certain social and personal psychological origins; (2) the possibility of media contact and media image are two conditions for the occurrence of actual contact behavior; and; (3) people will choose specific media or content according to the media impression, and start specific contact behavior; (4) after the contact behavior occurs, there may be two results, that is, the needs are met or not; (5) whether the contact result is satisfied or not, it will affect the later media contact behavior of the contact, and people will modify the existing media impression according to the degree of satisfaction, and in varying degrees to change the expectations of the media (Liu, 2018, p. 6).

Until the 1970s, scholars have been using the theory of "use and satisfaction" to explore the relationship between audience and media. After the 1970s, the academic circle no longer limited to using the "use and satisfaction" theory to summarize the phenomenon of the audience's media use, but began to explain the reason why the audience was satisfied after using the media. The research began to

connect the audience, media and social relations, from the simple study of audience behavior to the study of social and cultural phenomenon, to investigate the audience media contact factors and media social effects. In 1973, communication experts Katz and Glivech put forward five needs of use and satisfaction, which are cognitive needs, emotional needs, personal integration needs, social integration needs and stress relief needs. In 1974, on the basis of summarizing previous studies, Katz and others published the article "personal use of mass communication", which creatively put forward the theoretical model of "social factors + psychological factors - media expectation - media contact - demand satisfaction". This model brings social and psychological factors into the media contact behavior, and believes that different audiences have different expectations and needs for media information. The audience will be affected by social and personal psychological factors to choose media to meet their own needs. In 1985, Palmgreen and Reuben applied the variable of "expectation" to communication, and put forward the "expectation value" model of "use and satisfaction" theory. They think that people will choose and use the media based on their past experience, expect to get satisfaction from the media, and distinguish the audience's expected satisfaction from the actual satisfaction, analyze the relationship between each other, and inject new vitality into the theory. The research on the "use and satisfaction" motivation of specific media audience mainly refers to the specific media as the object to explore the demand satisfaction brought by different media. Communication scientist McGuire & Hutchings (2006) believes that the audience is

not only the product of social environment, but also the product of specific media

supply mode. The social use of media has been integrated into our daily life. The

influence of audience values on media use and content selection is not easy to be

found. Researchers should see the important influence of various social environment

factors on the audience. Mendelson & Papacharissi (2007), a foreign scholar, explores

the audience's satisfaction of watching Star reality show, pointing out that the

audience's motivation of watching reality show is to relax, entertain, socialize and

satisfy their own prying desire. In view of the emerging media proposes that media

technology can shape the needs of users and make the audience have new and unique

satisfaction. From the emotional level, Bartsch, Mangold, Viehoff & Vorderer (2006)

explored the emotional satisfaction of the audience in the use of media and its impact

on the selective use of media. Based on the user survey data studies the motivation of

teenagers to use Facebook, and points out that the main reason for teenagers to use

Facebook is their social needs, followed by their needs for information and

entertainment (Wang, 2020, p. 3-5).

2.3 Previous Research on Talent-type Reality Network Variety Show

The so-called network variety show is different from the previous variety

show of network linkage or network station linkage. The main body of network

variety show production is mainly operated by Internet video website,

market-oriented content production company, independent production team or studio.

They adopt the mode of independent production or joint production, using the Internet thinking, based on the communication characteristics of the Internet and new media, the program planning and creation is mainly aimed at the netizens who grow up on the Internet and are deeply influenced by the Internet culture. The content of online variety shows has distinctive Internet cultural characteristics. They use a lot of Internet catchwords, the voice and the way of expression of the Internet. Most of the program contents are closely related to the hot topics and current popular trends on the network and social media. The topic setting of online variety shows and the program content are close to the life reality of the target audience, and have psychological proximity. It is easy to arouse the resonance of the target audience (Lin, 2018, p. 12). Talent show is currently the largest number of reality TV programs in China. This type of program solicits contestants in the form of competition, and the contestants usually show their personality in the form of talent performance. The winner can obtain awards, honors or opportunities, and may be packaged as civilian idols (Wang, 2013, p. 10).

In 2013, China Internet Consumption Research Center (ZDC) conducted a survey with the theme of "who would you choose for TV and online video". The results showed that 45.4% of the respondents said they didn't watch TV programs. When they asked the respondents to choose between TV programs and online video, less than 1/4 of them chose TV programs, accounting for only 23.7%, 76.3% of the respondents chose online video. On the one hand, the number of users watching TV

programs is decreasing; on the other hand, the number of users watching video

through Internet terminals is increasing. According to the Research Report on the

development of China's online audio-visual industry in 2016 released by China online

audio-visual program service association, since 2008, the number of users in the

online video industry has been on the rise, and from 2009 to 2013, the number of

users in the online video industry has been increasing. The speed of 15% - 20% is

growing steadily. After reaching a certain scale, although the growth rate has slowed

down in the past three years, it is still rising steadily. As of June 2016, the scale of

online video users has exceeded 513 million, and the utilization rate has reached

72.4%. Among the online video users, the top three favorite contents are movies, TV

dramas and variety shows, among which the number of people who like watching

variety shows accounts for 68.5% of the total online video users (Liu, 2017).

Programs can provide recreation and entertainment, help people "escape" the

pressure and burden of daily life, and bring a sense of emotional liberation. The mood

conversion effect of Produce 101 is realized through the unique "idol cultivation"

mode. First of all, the core of competition under the "idol cultivation" mode is the

competition of popularity, which is a subversive setting of the rules and order of the

real world only based on the audience's approval and voting. The audience will no

longer feel the pressure of the real world order, and their daily fatigue is better vented.

Secondly, the audience under the "idol cultivation" mode is extremely

empowered. The "founders" who actively participated and supported felt the

happiness of growing up with their idols and the happiness brought by their identity as "creators" through voting. Even the audience who just watch but don't participate will feel the higher status, so as to alleviate the disappointments brought by the low status in life. Finally, the process and result of the competition under the "idol cultivation" mode will bring the audience the satisfaction of participation and the sense of achievement of "cultivation". In more than three months of watching the program, the researchers said he personally participated in and witnessed the practice of unknown origin becoming a dazzling idol, and also witnessed the 101 people with dreams running for election finally becoming a women's group. For many "founders", what they pay is only some leisure time and membership fees, but what they get is the sense of achievement of witnessing their dreams. (Li, 2019)

In the past, people had to spend a whole period of time watching programs. In the rapid development of social conditions, people's lives are more colorful. With the emergence of mobile phone watching programs, the phenomenon of going home to watch TV programs in a fixed period of time has rarely appeared. People prefer watching programs anytime and anywhere to fill the daily fragmented free time. In the Internet era, mobile phones have become the first choice to watch video programs. According to the survey of "2018 China online audio visual development research report", China's online video listening and watching devices are further concentrated on mobile phones. 83.4% of users prefer mobile phones, and mobile content broadcasting has become the mainstream channel. At the same time, the audience can

download the program at will and press the pause button at any time. They don't have to worry about not seeing the rest of the program, but audience can watch the program repeatedly and many times. People can play the clips they like without limit, and they can skip the clips they don't like. Considering the security problem, some video websites will turn the video into audio mode people can listen to music while watching and listen to programs while walking, which fills the audience's leisure time. Therefore, compared with TV variety shows, self-made variety shows on the Internet are more humanized, personalized and free. In addition, since 2017, China's head video websites and operators have jointly launched traffic free services, which have promoted more users to watch online self-made variety shows on their mobile phones. For example, with the cooperation between Tencent and China Unicom, all Tencent's products, including Tencent video, can enjoy traffic free services in the process of using the Unicom card (Bi, 2019).

Talent shows let the audience see the real contestants, and this strong sense of reality makes the audience realize their desire to participate in the program. Those who lack the leading role in social life are willing to participate in various talent shows, and to some extent determine the future fate of the contestants, so that they can obtain a sense of achievement that is difficult to achieve in real life. The "audience decision-making power" of music talent shows strongly attracts ordinary audience. Even if they do not participate in the program, as long as they participate in it in a certain way, the success or failure of the players they support is closely related

to themselves, and they can get great pleasure from the success of the players and get the same emotional experience from their failure (Liu, 2015, p. 12).

The core of the interaction between the social scientists and each other is "the process of interaction between the participants and each other, and the process of interaction between them can be realized according to the rhythm of each other's body". The four elements constitute an interactive ritual. First, two or more people (including two) gather in the same place. No matter whether they are aware of or concerned about each other's existence, they can influence each other through their bodies in the scene; second, by limiting the participation of outsiders, people who participate in the interaction can make clear who is participating and who is excluded; third, people can exclude those who are participating in the interaction. Some people pay attention to the common objects and activities, which make the participants understand the focus of attention through interpersonal communication; finally, people share the common emotion or emotional experience. Based on these four elements, an interactive ritual is established. In the environment of television media, it is undoubtedly through the media of television that the audience is widely gathered to attract people's common focus and share their emotional experience (Ning, 2014, p. 25).

Members of the community gather because of the content of the program. In the process of identifying with the content of the program, they are gradually not satisfied with the content needs, but more to meet the social needs, and establish

various forms of communication forums. Take the "watch the ideal" program as an

example, the program group establishes an official audience Wechat group. When the

audience is interested in free communication and discussion in the community, they

can apply to join. In such a virtual network community, they can share their views on

the program topics and contents. In addition, the "watch the ideal" program will

regularly hold offline sharing and exchange activities, and netizens will not only

attend in person. Some of them will spontaneously organize the exchange of ideas on

the spot into "dry goods" to share in Wechat group, which all reflects the strong

cohesion of the community. Since its broadcast, the program has been broadcast more

than 60 million times and has more than 100,000 subscribers. The virtual community

constructed by the program eliminates the regional barriers, and enables people who

love literature and art to gather together, communicate and discuss the content of the

program, share their opinions, and even carry out other offline activities. Through

community gathering, the group can find personal identity and belonging (Liu, 2017).

2.4 Hypothesis

H1: The gratifications obtained from viewing talent-type reality network

variety show Produce 101 among Chinese audience are higher than gratifications

sought.

H1a: The entertainment gratifications obtained from viewing talent-type reality network variety show Produce 101 among Chinese audience are higher than gratifications sought.

H1b: The relaxing gratifications obtained from viewing talent-type reality network variety show Produce 101 among Chinese audience are higher than gratifications sought.

H1c: The habitual pass time gratifications obtained from viewing talent-type reality network variety show Produce 101 among Chinese audience are higher than gratifications sought.

H1d: The surveillance gratifications obtained from viewing talent-type reality network variety show Produce 101 among Chinese audience are higher than gratifications sought.

H1e: The vicarious participation gratifications obtained from viewing talent-type reality network variety show Produce 101 among Chinese audience are higher than gratifications sought.

H1f: The voyeurism gratifications obtained from viewing talent-type reality network variety show Produce 101 among Chinese audience are higher than gratifications sought.

H1g: The perceived reality gratifications obtained from viewing talent-type reality network variety show Produce 101 among Chinese audience are higher than gratifications sought.

H1h: The social interaction gratifications obtained from viewing talent-type reality network variety show Produce 101 among Chinese audience are higher than gratifications sought.

H1i: The companionship gratifications obtained from viewing talent-type reality network variety show Produce 101 among Chinese audience are higher than gratifications sought.
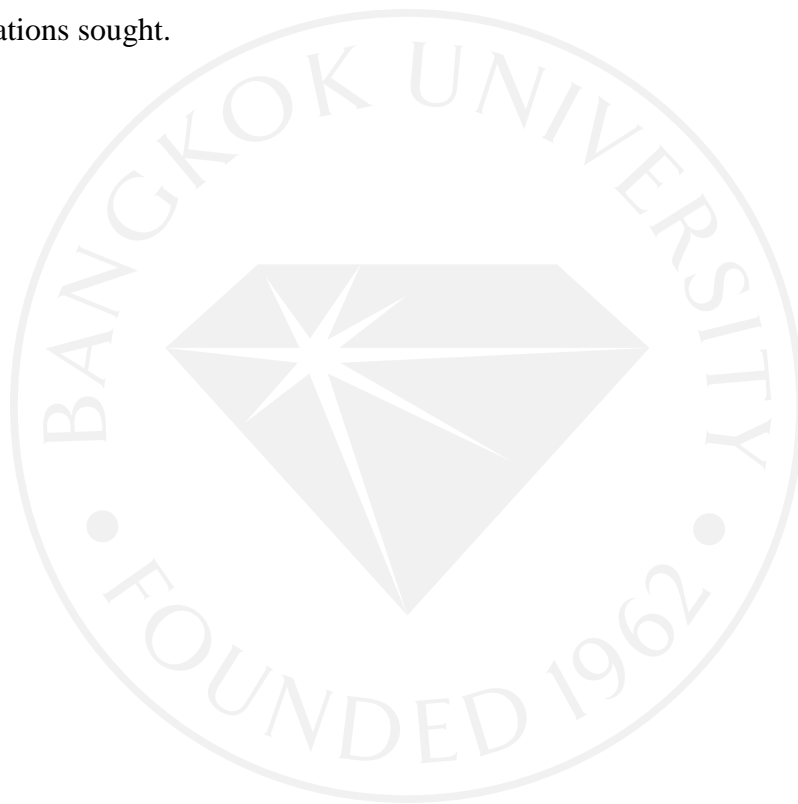
2.5 Conceptual Framework

Figure 2.1: The GS & GO Process Model

Gratification sought (GS) from Produce 101

- Entertainment gratifications

- Relaxing gratifications

- Habitual pass time gratifications

- Surveillance gratifications

- Vicarious participation

- Voyeurism gratifications

- Perceived reality gratifications

- Social interaction gratifications

- Companionship gratifications

Chinese audience's viewing the Talent Type Reality Network Show "Produce 101"

Gratification obtained (GO) from Produce 101

- Entertainment gratifications

- Relaxing gratifications

- Habitual pass time gratifications

- Surveillance gratifications

- Vicarious participation

- Voyeurism gratifications

- Perceived reality gratifications

- Social interaction gratifications

- Companionship gratifications

Because the audience has their own expectation of watching the program,

they choose to watch the Produce 101 program and obtain self-satisfaction by

watching the Produce 101 program. This self-satisfaction will produce feedback on

the original expectation, which may or may not achieve the expectation. Through this

framework, we can better explain the relationship of Chinese audience between

gratifications sought (GS) and gratifications obtained (GS).
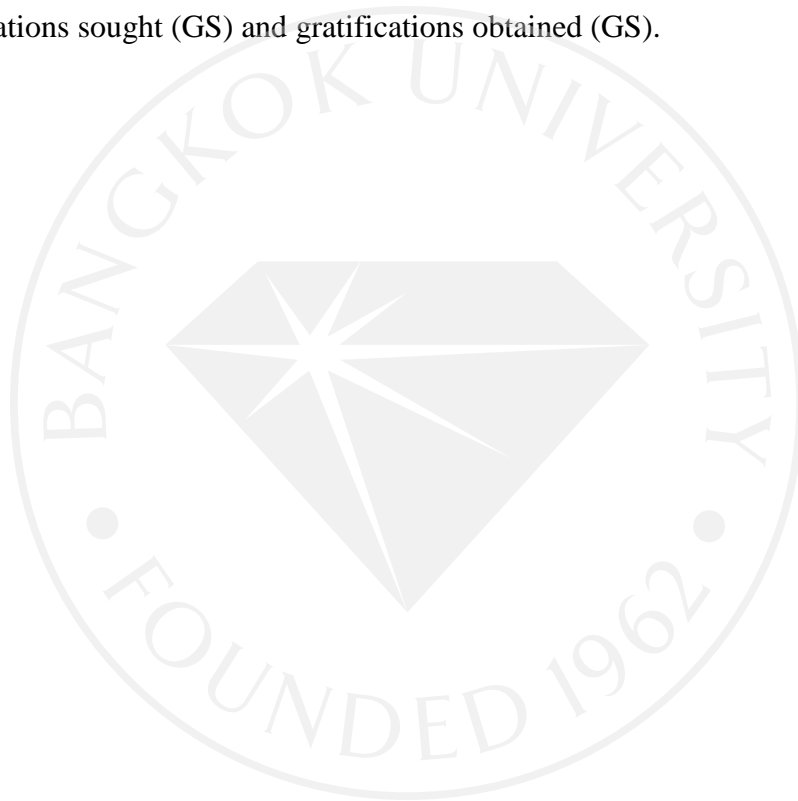
CHAPTER 3

METHODOLOGY

3.1 Research Design

This study adopts the method of quantitative research. Participants were asked to complete an online questionnaire. The respondents' answers were completely anonymous and the privacy of participants is protected. All participants were voluntary and agreed to use their answers in the data-set. Answering the questionnaire does not need to cost and the shortest time, allowing a large number of participants to participate. Most of the data was collected within two weeks.

According to the basic hypothesis of use and satisfaction theory, the audience is aware of their motivation based on the satisfaction of individual needs, goals or desires. Audiences are able to report their needs and provide useful data for using and meeting methodological research. The method of U & G approach survey provides a visual representation of gratifications about Produce 101.

3.2 Populations and Sample Selection

The target population of this research was Produce 101 audience. Before filling in the questionnaire, all participants were asked whether they had watched Produce 101 in the past two years to ensure the reliability of the questionnaire. As the program is only launched in China, the audience is limited to Chinese citizens who

aged above junior high school (Chinese junior high school students are between 13-15

years old). Online survey adopts convenient sampling method to collect data, and uses

IP controller to prevent duplication. The samples included 210 participants, 73 males

(34.76%), and 137 females (64.25%). After 210 questionnaires were collected, the

data were input into SPSS statistical program for analysis to determine the meaningful

results.

3.3 Research Instrument

The questionnaire (Appendix A) consists of three parts: demographic

information, satisfaction sought, satisfaction obtained.

Demographic information includes gender, age, income, education level,

viewing frequency and tracking and discussion platform.

The frequency contained four options, (A) real-time tracking and (B) every

week were interpreted as frequent audiences, while (C) Two-three weeks (D) Every

month options were interpreted as infrequent audiences. The second part asks why

people watch the Produce 101. The third part asks the gratification obtained after

watching. All statements correspond in pairs between GS and GO. To measure the

gratifications sought (Cronbach's = .84), participants were asked to fill in 25 questions

about motivation statements, which were used to measure 9 types of gratifications. To

measure gratification obtained (Cronbach's = 0.86) in the same way as above.

Each category of gratification will include about 2-4 statements, and will be

evaluated according to the 5-point Likert scale, which will be specified in this study

(1 = strongly disagree, 5 = strongly agree).

Table 3.1: Reliability Statistics

Scale	Cronbach's Alpha	N of Items
Gratification Sought (GS)	0.847	25
Gratification Obtained (GO)	0.859	25

The following is a list of nine categories of satisfaction used to encode data,

which can specifically explain how to apply the questionnaire to research questions.

Table 3.2: Statement of GS & GO

Entertainment gratifications	
1. Watching PRODUCE 101 is more exciting than other shows.	
2. It makes me feel very entertaining.	
3. It makes me feel very excited	

(Continued)

Table 3.2 (Continued): Statement of GS & GO

Relaxing gratifications	
1. It makes me feel relaxed. 2. I think it's a kind of leisure behavior.	
Habitual pass time gratifications	
1. I opened the home page of some online social platforms and pushed this to me, so I watched it. 2. At that time, I couldn't find anything else on the Internet, so I watched this program. 3. I just want to pass the time.	
Surveillance (information value) gratifications	
1. I'm very interested in girls singing and dancing. 2. I also want to be an idol, full of yearning for the world of idols. 3. I want to explore how online talent shows work. 4. I want to get and integrate some new era information through the Produce 101.	

Table 3.2 (Continued): Statement of GS & GO

Vicarious participation gratifications	
1. I will bring myself into the inner world of the competitors and imagine that I am participating in the competition. 2. I think of myself as the creator of the players. 3. One of the contestants was someone I knew before.	
Voyeurism gratifications	
1. I'd like to watch the attractive characters. 2. The program has a sense of nurturance, so I have a strong sense of participation. 3. I watch the program to follow the ones I like and want to vote on the show.	
Perceived Reality gratifications	
1. I like to see real people. 2. It's a "real" show. 3. I think the show is unscripted.	
Social Interaction gratifications	
1. I love talking to people about the show. 2. I like to gather with others who watch this program.	

Table 3.2 (Continued): Statement of GS & GO

Companionship gratifications	
1. When there's nothing to do, when I feel bored, or when there's no one to chat with, to pass the time, I watch the PRODUCE 101. 2. It makes me feel less lonely.	

3.4 Data Collection Procedure

The questionnaire will be translated into Chinese for Chinese audience to understand. Participants filled in the questionnaire through e-mail, social network, link sharing, etc. Before answering the questions, all participants were asked to confirm whether they had watched production 101 in the past two years and would be informed of the purpose and use of the data.

Questionnaires were collected and input into SPSS statistical program. To answer RQ1, only one variable go needs to be considered. To answer RQ2, only one variable GS needs to be considered. Regarding RQ3 hypothesis, paired sample t-test is used to test whether the satisfaction obtained is significantly higher than the satisfaction sought. The significance level of accepting or rejecting hypothesis was set as. 05.

CHAPTER 4

RESULTS

This chapter introduces the quantitative results of 210 samples. Through the analysis of the experimental data by SPSS, the answers to two research questions are given.

4.1 Frequency Distribution

Table 4.1: Demographic Information (Age)

Age	Frequency (persons)	%
Under 16	1	0.48
16-24	156	74.29
25-29	42	20
30-39	11	5.24
Over 39	0	0
Total	210	100

A total of 210 viewers participated in the online survey. 100% of the

participants were Chinese.

As shown in Table 4.1, descriptive statistics show that the age of most

samples is between 26-35 years old (74.29%, n = 156) and 25-29 years old (20%, n =

42), while the age of a few samples is below 16 years old (0.48%, n = 1) and above 39

years old (0%, n = 0).

Table 4.2: Demographic Information (Gender)

Gender	Frequency (persons)	%
Male	73	34.76
Female	137	65.24
Total	210	100

As shown in Table 4.2, the descriptive statistic revealed that majority of the

samples gender are female (65.24%, n=137), and minority of samples gender are male

(34.76%, n=73).

Table 4.3: Demographic Information (Education Level)

Education	Frequency (persons)	%
Junior high school or below	0	0
High school graduate	26	12.36
College graduate	167	79.52
Post college graduate or above	17	8.1
Total	210	100

As for the educational level of the audience, as shown in Table 4.3, descriptive statistics show that the majority of the samples are college graduates (79.52%, n = 167), and the minority are high school graduates (12.36%, n = 26), post college degree or above (8.1%, n = 17), and junior high school degree or below (0%, n = 0).

Table 4.4: Frequency of watching Produce 101

Frequency of watching	Frequency (Persons)	%
Real-time tracking	72	34.29
Every week	83	39.52
Two - Three weeks	29	13.81
Every month	26	12.38
Total	210	100

About the frequency of watching, as shown in Table 4.6, the descriptive

statistic revealed that majority of the samples watched every week (39.52%, n=83),

real-time tracking (34.29%, n=72), and minority of samples watched two- three weeks

(13.81%, n=29), and every month (12.38%, n=26).

Table 4.5: Channel/platform to talk about the Produce 101

Channel/platform	Frequency (Persons)	%
QQ music	46	21.9
Tencent video Doki	29	13.81

Table 4.5: Channel/platform to talk about the Produce 101

Channel/platform	Frequency (Persons)	%
Sina Weibo	126	60
Douban	94	44.76
Xiaohongshu	10	4.76
Bilibili	68	32.38
Tiktok	30	14.29
WeChat	94	44.76
Zhihu	12	5.71
Classmates/ friends/people around in your daily life	114	54.29
Total	210	100

About the Channel or platforms of talking about the Produce 101, as shown in Table 4.5, the descriptive statistic revealed that majority of the samples talk about the Produce 101 via Sina Weibo (60%, n=126), Classmates/ friends/people around in daily life (54.29%, n=114), Douban (44.76%, n=94), and WeChat (44.76%, n=94), and minority of samples watch via Zhihu (5.71%, n=12), and The red book (4.76%, n=10).

4.2 Results for Gratifications Sought

The results of gratification sought by the nine categories are shown in Table 4.6. Since the 5-point Likert scale was used in this survey, the average level of GS was defined as follows:

1.00 – 1.80 = Very low

1.81 – 2.60 = Low

2.61 – 3.40 = Medium

3.41 – 4.20 = High

4.21 – 5.00 = Very High

Table 4.6: Descriptive Statistics for Gratifications Sought n=210

	$\bar{x}$	SD	Average Level
Entertainment -GS	3.4747	0.8663	High
Relaxing -GS	3.6140	0.8415	High
Habitual pass time -GS	3.1227	0.9877	Medium
Surveillance -GS	3.0428	1.0775	Medium
Vicarious participation -GS	2.3013	1.1037	Low
Voyeurism -GS	3.8190	0.8853	High

(Continued)

Table 4.6 (Continued): Descriptive Statistics for Gratifications Sought n=210

	$\overline{x}$	SD	Average Level
Perceived Reality -GS	2.7840	1.0427	Medium
Social Interaction -GS	3.6525	0.9220	High
Companionship-GS	3.3855	0.9080	Medium

As shown in Table 4.6 that voyeurism (Mean=3.82, SD=.89), social interaction (Mean=3.65, SD=.92), relaxing (Mean=3.61, SD=.84) and entertainment (Mean=3.47, SD=.86) fall in the high average level (3. 41–4.20) in Likert scale questions, the result predict that social interaction, relaxing, and entertainment are the primary gratifications sought for Chinese audience.

Other gratifications sought fall in the medium average (2.61–3.40), which is habitual pass time (Mean=3.12, SD=.99), surveillance (Mean=3.04, SD=1.08), perceived Reality (Mean=2.78, SD=1.04), and companionship (Mean=3.39, SD=.91).

The result also predicts that comparing with other motivations, the audience has lower expectation for vicarious participation (Mean=2.30, SD=1.10).

Table 4.7: Descriptive Statistics for Gratifications Sought by each item n=210

GS statement	$\bar{x}$	SD	Average Level
Entertainment gratifications			
1. Watching Produce 101 is more exciting than other shows.	3.524	0.876	High
2. It makes me feel very entertaining.	3.514	0.871	High
3. It makes me feel very excited	3.386	0.852	Medium
Overall	3.475	0.866	High
Relaxing gratifications			
4. It makes me feel relaxed.	3.514	0.865	High
5. I think it's a kind of leisure behavior.	3.714	0.827	High
Overall	3.614	0.846	High
Habitual pass time gratifications			
6. I opened the home page of Tencent video and pushed this to me, so I watched it.	2.738	0.955	Medium

(Continued)

Table 4.7 (Continued): Descriptive Statistics for Gratifications Sought by each item

n=210

GS statement	$\bar{x}$	SD	Average Level
Habitual pass time gratifications			
7. At that time, I couldn't find anything else on the Internet, so I watched this program.	3.090	1.074	Medium
8. I just want to pass the time.	3.510	0.934	High
Overall	3.113	0.988	Medium
Surveillance (information value) gratifications			
9. I'm very interested in girls singing and dancing.	3.548	1.031	High
10. I also want to be an idol, full of yearning for the world of idols.	2.533	1.158	Low
11. I want to explore how online talent shows work.	3.033	1.055	Medium

(Continued)

Table 4.7 (Continued): Descriptive Statistics for Gratifications Sought by each item

n=210

GS statement	$\bar{x}$	SD	Average Level
12. I want to get and integrate some new era information through the Produce 101.	3.057	1.066	Medium
Overall	3.043	1.078	Medium
Vicarious participation gratifications			
13. I will bring myself into the inner world of the competitors and imagine that I am participating in the competition.	2.352	1.035	Low
14. I think of myself as the creator of the players.	2.700	1.268	Medium
15. One of the contestants was someone I knew before.	1.852	1.008	Low
Overall	2.301	1.104	Low

(Continued)

Table 4.7 (Continued): Descriptive Statistics for Gratifications Sought by each item

n=210

GS statement	$\bar{x}$	SD	Average Level
Voyeurism gratifications			
16. I'd like to watch the attractive characters.	4.252	0.704	Very High
17. The program has a sense of nurturance, so I have a strong sense of participation.	3.610	0.943	High
18. I watch the program to follow the ones I like and want to vote on the show.	3.595	1.009	High
Overall	3.819	0.885	High
Perceived Reality gratifications			
19. I like to see real people.	3.376	1.015	Medium
20. It is a "real" show.	2.733	0.971	Medium
21. I think the show is unscripted.	2.243	1.142	Low
Overall	2.784	1.043	Medium

(Continued)

Table 4.7 (Continued): Descriptive Statistics for Gratifications Sought by each item

n=210

GS statement	$\bar{x}$	SD	Average Level
Social Interaction gratifications			
22. I love talking to people about the show	3.667	0.904	High
23. I like to gather with others who watch the program.	3.638	0.940	High
Overall	3.653	0.922	High
Companionship gratifications			
24. When there's nothing to do, when I feel bored, or when there's no one to chat with to pass the time, I watch the Produce 101.	3.614	0.858	High
25. It makes me feel less lonely.	3.157	0.958	Medium
Overall	3.386	0.908	Medium

To all 25 items of GS, 1 statement falls in the very high average, 11 statements fall in the high average, 9 statements fall in medium average, 3 statements fall in the low average, and 1 statement is in low average.

The statement "I'd like to watch the attractive characters" (Mean=4.252, SD=.70) from Voyeurism gratification is ranked the first motivation, the following is "I think it's a kind of leisure behavior." (Mean=3.714, SD=.83) from relaxing gratification, "I love talking to people about the show." (Mean=3.667, SD=.90) from social interaction category, "I like to gather with others who watch the program." (Mean=3.614, SD=.86) from companionship gratifications, "When there's nothing to do, when I feel bored, or when there's no one to chat with to pass the time, I watch the Produce 101." (Mean=3.614, SD=.86) from companionship gratifications, "The program has a sense of nurturance, so I have a strong sense of participation." (Mean=3.610, SD=.94), and "I watch the program to follow my favorite contestant on the show." (Mean=3.595, SD=1.009) from voyeurism gratifications, "I'm very interested in girls singing and dancing." (Mean=3.548, SD=1.031) from Surveillance gratifications, "Watching Produce 101 is more exciting than other shows." (Mean=3.524, SD=.88), "It makes me feel very entertaining." (Mean=3.514, SD=.87) from entertainment gratifications, "It makes me feel relaxed." (Mean=3.514, SD=.87) from relaxing gratifications.

The lower motivation statement is "One of the contestants was someone I knew before" (Mean=1.852, SD=1.008) from vicarious participation and the other three are "I think the show is unscripted." (Mean=2.243. SD=1.142) from perceived reality, "I will bring myself into the inner world of the competitors and imagine that I am participating in the competition."(Mean=2.352. SD=1.035) from vicarious

participation, and "I also want to be an idol, full of yearning for the world of idols."

(Mean=2.533. SD=1.158) from surveillance gratifications.

In overall GS，Entertainment, Relaxing, Voyeurism, and Social Interaction are high. Habitual pass time, Surveillance (information value), Perceived Reality, and Companionship are Medium while Vicarious participation is low.

Table 4.8: Descriptive Statistics for Gratifications Obtained

	$\bar{x}$	SD	Average Level
Entertainment -GO	3.376	0.8783	Medium
Relaxing -GO	3.5215	0.8455	High
Habitual pass time -GO	2.889	0.9683	Medium
Surveillance -GO	3.2965	0.9327	Medium
Vicarious participation -GO	2.6747	1.1253	Medium
Voyeurism -GO	3.706	0.9283	High
Perceived Reality -GO	2.895	1.0447	Medium
Social Interaction -GO	3.712	0.843	High
Companionship-GO	3.211	0.9273	Medium

From the Table 4.8, three categories of the mean of gratifications obtained are at high level (3.41-4.20), which is social Interaction gratifications obtained

(Mean=3.712), Voyeurism (Mean=3.706), and relaxing gratifications obtained

(Mean=3.5215) rank the top gratifications obtained, the result was consistent with the

gratifications sought.

4.3 Findings of Hypothesis Testing

Table 4.9: Comparison of Mean between Gratifications Sought and Gratifications

Obtained

Gratifications	GS	GO
Entertainment	3.4747	3.376
Relaxing	3.6140	3.5215
Habitual pass time	3.1227	2.889
Surveillance	3.0428	3.2965
Vicarious participation	2.3013	2.6747
Voyeurism	3.8190	3.706
Perceived Reality	2.7840	2.895
Social Interaction	3.6525	3.712
Companionship	3.3855	3.211

In order to answer RQ2, test the main hypothesis and 9 sub-hypotheses, and use the paired sample T test to compare whether the satisfaction obtained is significantly higher than the gratification sought.

Table 4.10: Paired Samples t-Test for Entertainment Gratifications

Gratifications	GS	GO	t	df	Sig. (2-tailed)
Entertainment	3.4747	3.376	1.942	209	.0373

As shown in Table 4.10, the average value of GO (Mean= 3.376) is lower than GS (Mean= 3.4747), a T-test indicates that there is a significant difference between GO and GS t (209) =1.942, p<0.05, 2-tailed.

The survey results show that the entertainment gratifications obtained is significantly lower than gratifications sought after viewing Produce 101. Thus, H1a: The entertainment gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is not supported.

Table 4.11: Samples t-Test for Relaxing Gratifications

Gratifications	GS	GO	t	df	Sig. (2-tailed)
Relaxing	3.6140	3.5215	1.3345	209	.0.0015

As shown in Table 4.11, the average value of GO (Mean= 3.5215) is lower

than GS (Mean= 3.6140), a T-test indicates that there is a significant difference

between GO and GS, t (209) =1.3345, p<0.05, 2-tailed.

The survey results show that the relaxing gratifications obtained is

significantly lower than gratifications sought after viewing Produce 101. Thus, H1b:

The relaxing gratifications obtained from viewing Produce 101 Talent-type reality

network variety show among Chinese audience are higher than gratifications sought is

not supported.

Table 4.12: Paired Samples t-Test for Habitual Pass Time Gratifications

Gratifications	GS	GO	t	df	Sig. (2-tailed)
Habitual Pass Time	3.1227	2.889	2.4963	209	.000

As shown in Table 4.12, the average value of GO (Mean= 2.889) is lower

than GS (Mean= 3.1227), a T-test indicates that there is a significant difference

between GO and GS t (209) =2.4963, p<0.05, 2-tailed.

The survey results show that the habitual pass time gratifications obtained is

significantly lower than gratifications sought after viewing Produce 101. Thus, H1c:

The habitual pass time gratifications obtained from viewing Produce 101 Talent-type

reality network variety show among Chinese audience are higher than gratifications

sought is not supported.

Table 4.13: Paired Samples t-Test for surveillance gratifications

Gratifications	GS	GO	t	df	Sig. (2-tailed)
Surveillance	3.0428	3.2965	2.9288	209	.000

As shown in Table 4.13, the average value of GO (Mean= 3.2965) is higher

than GS (Mean= 3.0428), a T-test indicates that there is a significant difference

between GO and GS t (209) =2.9288, p<0.05, 2-tailed.

The survey results show that the surveillance gratifications obtained is

significantly higher than gratifications sought after viewing Produce 101. Thus, H1d:

The surveillance gratifications obtained from viewing Produce 101 Talent-type reality

network variety show among Chinese audience are higher than gratifications sought is

supported.

Table 4.14: Paired Samples t-Test for Vicarious Participation Gratifications

Gratifications	GS	GO	t	df	Sig. (2-tailed)
Vicarious participation	2.3013	2.6747	2.5323	209	.0017

As shown in Table 4.14, the average value of GO (Mean= 2.6747) is higher

than GS (Mean= 2.3013), a T-test indicates that there is a significant difference

between GO and GS, t (209) =2.5323, p<0.05, 2-tailed.

The survey results show that the vicarious participation gratifications

obtained is significantly higher than gratifications sought after viewing Produce 101.

Thus, H1e: The vicarious participation gratifications obtained from viewing Produce

101 Talent-type reality network variety show among Chinese audience are higher than

gratifications sought is supported.

Table 4.15: Paired Samples t-Test for Voyeurism Gratifications

Gratifications	GS	GO	t	df	Sig. (2-tailed)
Voyeurism	3.8190	3.706	1.835	209	.076

As shown in Table 4.15, the average value of GO (Mean= 3.706) is lower than GS (Mean= 3.8190), a T-test indicates that there is a significant difference between GO and GS, t (209) =1.835, p>0.05, 2-tailed.

The survey results show that the voyeurism gratifications obtained is not significantly lower than gratifications sought after viewing Produce 101. Thus, H1f: The voyeurism gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is not supported.

Table 4.16: Paired Samples t-Test for Perceived Reality Gratifications

Gratifications	GS	GO	t	df	Sig. (2-tailed)
Perceived Reality	2.7840	2.895	2.003	209	.2397

As shown in Table 4.16, the average value of GO (Mean= 2.895) is higher

than GS (Mean= 2.7840), a T-test indicates that there is a significant difference

between GO and GS, t (209) =2.003, p>0.05, 2-tailed.

The survey results show that the perceived reality gratifications obtained is

not significantly higher than gratifications sought after viewing Produce 101. Thus,

H1g: The perceived reality gratifications obtained from viewing Produce 101

Talent-type reality network variety show among Chinese audience are higher than

gratifications sought is not supported.

Table 4.17: Paired Samples t-Test for social Interaction Gratifications

Gratifications	GS	GO	t	df	Sig. (2-tailed)
Social Interaction	3.6525	3.712	1.9867	209	.196

As shown in Table 4.17, the average value of GO (Mean= 3.712) is higher

than GS (Mean= 3.6525), a T-test indicates that there is a significant difference

between GO and GS, t (209) =1.9867, p > 0.05, 2-tailed.

The survey results show that the social interaction gratifications obtained is

not significantly higher than gratifications sought after viewing Produce 101. Thus,

H1h: The social interaction gratifications obtained from viewing Produce 101

Talent-type reality network variety show among Chinese audience are higher than

gratifications sought is not supported.

Table 4.18: Paired Samples t-Test for Companionship Gratifications

Gratifications	GS	GO	t	df	Sig. (2-tailed)
Companionship	3.3855	3.211	0.399	209	.713

As shown in Table 4.18, the average value of GO (Mean= 3.211) is lower

than GS (Mean= 3.3855), a T-test indicates that there is a significant difference

between GO and GS, t (209) =0.399, p>0.05, 2-tailed.

The survey results show that the companionship gratifications obtained is not

significantly lower than gratifications sought after viewing Produce 101. Thus, H1i:

The companionship gratifications obtained from viewing Produce 101 Talent-type

reality network variety show among Chinese audience are higher than gratifications

sought is not supported.

To sum up, the hypothesis of research H1: The gratifications obtained from

viewing Produce 101 Talent-type reality network variety show among Chinese

audience are higher than gratifications sought is not supported.

4.4 Other Findings

Table 4.19: Paired Samples Statistics for each Statement

Gratifications		Mean	N	Std. Deviation	Std. Error Mean
Entertainment					
Watching Prodece 101 is more exciting than other shows.	GS	3.524	210	.876	0.060
	GO	3.400	210	.876	.060
It makes me feel very entertaining.	GS	3.514	210	.871	.060
	GO	3.614	210	.812	.056
It makes me feel very excited	GS	3.386	210	.852	.059
	GO	3.114	210	.947	.065
Relaxing					
It makes me feel relaxed.	GS	3.514	210	.865	.060
	GO	3.638	210	.772	.053
I think it's a kind of leisure behavior.	GS	3.714	210	.827	.057
	GO	3.405	210	.919	.063

(Continued)

Table 4.19 (Continued): Paired Samples Statistics for each Statement

Gratifications		Mean	N	Std. Deviation	Std. Error Mean
Habitual pass time					
I opened the home page of some social online platforms and pushed this to me, so I watched it.	GS	2.738	210	.955	.066
	GO	2.924	210	.945	.065
At that time, I couldn't find anything else on the Internet, so I watched this program.	GS	3.090	210	1.074	.074
	GO	2.524	210	1.027	.071
I just want to pass the time.	GS	3.510	210	.934	.064
	GO	3.219	210	.933	.064
Surveillance					
I'm very interested in girls singing and dancing.	GS	3.548	210	1.031	.071
	GO	3.257	210	.988	.068
I also want to be an idol, full of yearning for the world of idols.	GS	2.533	210	1.158	.080
	GO	3.262	210	.887	.061

Table 4.19 (Continued): Paired Samples Statistics for each Statement

Gratifications		Mean	N	Std. Deviation	Std. Error Mean
Surveillance					
I want to explore how online talent shows work.	GS	3.033	210	1.055	.073
	GO	3.310	210	.877	.061
I want to get and integrate some new era information through the Produce 101.	GS	3.057	210	1.066	.074
	GO	3.357	210	.979	.068
Vicarious participation					
I will bring myself into the inner world of the competitors and imagine that I am participating in the competition.	GS	2.352	210	1.035	.071
	GO	1.824	210	.975	.067
I think of myself as the creator of the players.	GS	2.700	210	1.268	.088
	GO	2.571	210	1.213	.084
One of the contestants was someone I knew before.	GS	1.852	210	1.008	.070
	GO	3.629	210	1.188	.082

(Continued)

Table 4.19 (Continued): Paired Samples Statistics for each Statement

| Gratifications		Mean	N	Std. Deviation	Std. Error Mean
Voyeurism					
I'd like to watch the attractive characters.	GS	4.252	210	.704	.049
	GO	3.671	210	.908	.063
The program has a sense of nurturance, so I have a strong sense of participation.	GS	3.610	210	.943	.065
	GO	3.557	210	.917	.063
I watch the program to follow the ones I like and want to vote on the show.	GS	3.595	210	1.009	.070
	GO	3.890	210	.960	.066
Perceived Reality					
I like to see real people.	GS	3.376	210	1.015	.070
	GO	3.519	210	.914	.063
Perceived Reality					
It is a "real" show.	GS	2.733	210	.971	.067
	GO	2.752	210	.996	.069

(Continued)

Table 4.19 (Continued): Paired Samples Statistics for each Statement

Gratifications		Mean	N	Std. Deviation	Std. Error Mean
Perceived Reality					
I think the show is unscripted.	GS	2.243	210	1.142	.079
	GO	2.414	210	1.224	.084
Social Interaction					
I love talking to people about the show.	GS	3.667	210	.904	.062
	GO	3.743	210	.801	.055
I like to gather with others who watch the program.	GS	3.638	210	.940	.065
	GO	3.681	210	.885	.061
Companionship					
When there's nothing to do, when I feel bored, or when there's no one to chat with to pass the time, I watch the Produce 101.	GS	3.614	210	.858	.059
	GO	3.571	210	.851	.059
It makes me feel less lonely.	GS	3.157	210	.958	.066
	GO	3.157	210	.891	.061

In all 25 items of GO, the statement "I watch the program to follow the ones I like and want to vote on the show." (Mean=3.890, SD=.960) from voyeurism is ranked the first. The second is "I like to gather with others who watch the program." (Mean=3.681, SD=.885) from social interaction.

The statement "I will bring myself into the inner world of the competitors and imagine that I am participating in the competition." (Mean=1.824, SD=.98) from vicarious is obvious lower than other items. In addition, 11 gratifications obtained items are lower than gratifications sought.
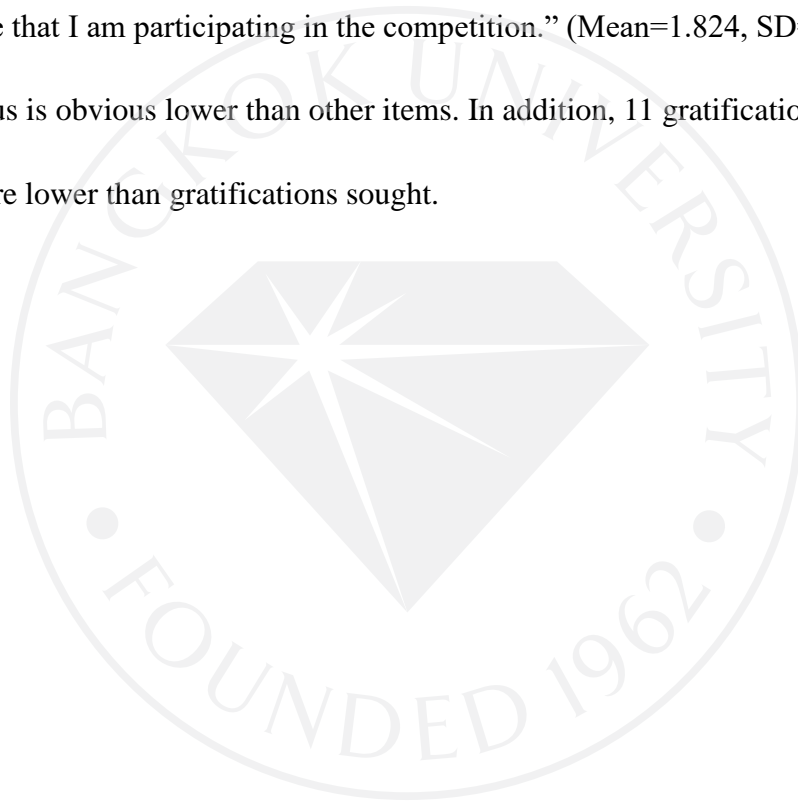
CHAPTER 5

DISCUSSION AND RECOMMENDATION

This chapter will summarize and explain the research results. This paper also describes its limitations and puts forward suggestions for further research.

5.1 Conclusion

Research Question # 1: What are main gratifications sought (motivations) from viewing Produce 101 Talent-type reality network variety show among Chinese audience?

The conclusion drawn from the research data is that the Chinese audience' main sought motivations for viewing Produce 101 Talent-type reality network variety show are voyeurism (Mean=3.8190, SD=.89), social Interaction (Mean=3.6525, SD=.92), relaxing (Mean=3.6140, SD=.84), and entertainment (Mean=3.4747, SD=.87). Respectively, the average level stays in 3.41–4.20, which shows the audience has high gratifications sought in these four categories.

Research Question # 2: What are main gratifications obtained (motivations) from viewing Produce 101 Talent-type reality network variety show among Chinese audience?

Similarly, research data show that the Chinese audience' main obtained motivations for viewing Produce 101 Talent-type reality network variety show are

social Interaction (Mean=3.712, SD=.84), voyeurism (Mean=3,706 SD=.93), and relaxing (Mean=3.5215, SD=.85). Respectively, the average level stays in 3.41 – 4.20, which shows the audience has high gratifications obtained in these three categories.

The study found that Chinese audience's motivation to watch Produce 101 is more to explore the life of the contestants and their daily life, which even goes beyond entertainment and relaxation. The reason that makes Produce 101 a popular online variety show is not only the display of talents, but also the unexpected emotional and emotional connection between the contestants and the audience, who are strangers to each other.

Research Question # 3: How viewing Produce 101 Talent-type reality network variety show influence difference level in gratifications sought and gratifications obtained among Chinese audience?

The main hypothesis of this study is H1: The gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought. This hypothesis is divided into nine hypotheses to study. Whether each kind of GO is higher than the GS they seek is tested separately.

Entertainment gratifications obtained is significantly lower than gratifications sought after viewing "the Produce 101". Thus, H1a: The entertainment gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is not supported.

Relaxing gratifications obtained is significantly lower than gratifications sought after viewing Produce 101. Thus, H1b: The relaxing gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is not supported.

Habitual pass time gratifications obtained is significantly lower than gratifications sought after viewing Produce 101. Thus, H1c: The habitual pass time gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is not supported.

Surveillance gratifications obtained is significantly higher than gratifications sought after viewing Produce 101. Thus, H1d: The surveillance gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is supported.

Vicarious participation gratifications obtained is significantly higher than gratifications sought after viewing Produce 101. Thus, H1e: The vicarious participation gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is supported.

Voyeurism gratifications obtained is not significantly lower than gratifications sought after viewing Produce 101. Thus, H1f: The voyeurism gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is not supported.

Perceived reality gratifications obtained is not significantly higher than gratifications sought after viewing Produce 101. Thus, H1g: The perceived reality gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is not supported.

Social interaction gratifications obtained is not significantly higher than gratifications sought after viewing Produce 101. Thus, H1h: The social interaction gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is not supported.

Companionship gratifications obtained is not significantly lower than gratifications sought after viewing Produce 101. Thus, H1i: The companionship gratifications obtained from viewing Produce 101 Talent-type reality network variety show among Chinese audience are higher than gratifications sought is not supported.

The results show that out of 25 items, 11 gratifications obtained items are lower than gratifications sought. The top three gratifications of Chinese audience are voyeurism (GS = 3.8190, GO = 3.706), social interaction (GS = 3.6525, GO = 3.712), and relaxing (GS = 3.6140, GO = 3.5215), but the data shows that the gratifications obtained of two of them (voyeurism and relaxing) are lower than gratification sought. This shows that the audience thinks that their expectations for the program are lower than expected, which can also explain why the popularity of the talent type reality network variety show in 2019 and 2020, which are held by the same competition system after 2018, cannot be reproduced, and the audience is watching product After

101, the enthusiasm for such programs has gradually lost, and the audience's feedback

on the program is more reflected in the recognition of the purpose of the second

season and the third season.

5.2 Discussions

According to UGT, the audience has different expectations and needs for

media information, and selects the media content to meet their needs. After people

choose to contact the media content they choose, they will have two possibilities,

satisfaction or dissatisfaction, which will affect the subsequent contact behavior,

change people's impression of the media, and even change their expectations for the

media. The conclusion drawn from the research data is that the Chinese audience' main

sought motivations for viewing Produce 101 Talent-type reality network variety show

are voyeurism, social Interaction, relaxing, and entertainment. Similarly, research data

show that the Chinese audience' main obtained motivations for viewing Produce 101

Talent-type reality network variety show are social Interaction, voyeurism, and

relaxing. The results are consistent with the concept of UGT.

Due to the particularity of the program, the audience's feedback will not

immediately show in Produce 101. On the face of it, the enthusiasm for the project is

enormous. Based on the data from this study, we found that the perception of Produce

101 being below expectations has been around for a long time. In comparison, the

second and third seasons broadcast in 2019 and 2020 cannot reach the first season

Produce 101' views and popularity.

The demand for voyeurism in the research results is particularly prominent. Compared with other talent shows, audiences pay more attention to the contestants, such as tracking their daily life and participating in the process of "idol creation". This shows that Chinese audiences have a huge demand for the cultivation of idols, which is also one of the reasons why new forms of programs are popular.

When Produce 101 first aired in 2018, it reached a level of national revelry. Viewers not only watched, discussed and voted for their favorite contestants online, but many even managed to buy expensive tickets to watch the final live offline. But for the latest two seasons, which will air in 2019 and 2020, the popularity has plummeted, and the attention and popularity are not as high. Domestic homogeneity shows too much, audience early fatigue, Produce 101 so-called option to the audience, form of love bean definition has attracted a large number of audience, the audience is engaged, but show in the first vote of clumps of players, there are huge controversy, not a few viewers think that shows the suspicion of fraud, that is not true, there is a script. Although the following second and third seasons also choose this way, but there is no great sense of freshness and excitement for the audience. There is no player that can arouse wide attention and discussion. There is an assembly-line mode with more and more labels. There is no feature that people can remember completely. No matter what the program is, respecting the audience and presenting the content they want to see should be the consideration of the next production team.

5.3 Limitation of the Study

This paper has some limitations.

5.3.1 This study is aimed at the viewing gratification of Chinese audiences. The sample data of respondents who are under the age of 16 and over 39 have been collected relatively few, because viewers of different age levels have different needs, the cognition and perception are also different. Therefore, if more accurate and further research is required, the number of every age group samples should be equal as much as possible to ensure the rigor of the research.

5.3.2 Considering that the data collected in this study is consistent with the Covid-19 period, this will affect the number of samples collected, because during this period, social isolation or epidemic prevention threatens the survival of many people. Questions about the investigation Even if there are doubts, the investigator and the respondent cannot get the first contact to answer the doubt. The results of investigation and analysis will also produce certain errors.

5.4 Recommendations for Future Application

After 2018, idol cultivation programs launched by major video websites have been "bombing" the audience one after another, but in fact, from various aspects of data, the topic discussion degree of such programs in 2019 is far less than that in 2018.

In fact, it also reflects that the audience is "immune" to this kind of program to a certain extent, or has aesthetic fatigue. This is what we should think about - how to go in the future? Today's idol cultivation programs are directly transplanted from the idol culture of Japan and South Korea. Some programs are not suitable for China's entertainment circle. In fact, as early as before the popularity of Japanese and Korean idol pop culture in China, she group once occupied the position of the first women's group in China for a long time. In that period, they left many works with Chinese characteristics and high degree of singing, which is suitable for the cultivation of domestic idol culture. Chinese idols should be unique with Chinese characteristics. It is not suitable for the current situation of China's entertainment circle to copy the development mode of foreign idols. We should open up a development path for Chinese young idols. Today, in the 21st century, cultural strength has increasingly become a symbol to measure a country's comprehensive national strength. "Strong youth makes a strong country." as the role model of teenagers and the backbone of spreading Chinese culture, the group of "idols" should meet the needs of China's national conditions and create a kind of idol culture with Chinese characteristics (Jiang, 2019).

Content is an important core of idol cultivation programs, so it is necessary to strengthen the cultural connotation. At present, there is still obvious hype in idol cultivation programs. Whether it is the "devil editing" or various narrative techniques, it is to increase the conflict of the program to attract the audience. Sometimes the

program editing will take out of context, creating a way of creating people and

creating topics to attract the audience. In micro-blog, people make complaints about

the event. Even every sentence of the trainee is listed in advance, triggering the Tucao.

The program should pay more attention to the quality, spend more effort in the

cultivation of players, complete the all-round cultivation of idols. Domestic idol

cultivation reality shows should add cultural connotation, adhere to the guidance of

positive energy, enhance the program characteristics, shorten the distance with the

audience, gain the audience's recognition, and form emotional resonance.

5.5 Recommendations for Future Research

The main research object of this research is the most popular Produce 101

program. The scope of data collection is also the audience who watched this program.

For the second and third seasons of this program, the audience feedback research is

not involved. Therefore, if researchers need to get more accurate research results,

comparative study of multiple research objects need to be added.

In the subsequent research on the gratification of such programs, researchers

can pay more attention to the impact of certain key elements on the audience's

viewing, so as to achieve more specific and detailed findings.

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APPENDIX

Survey Instrument

Hello, I am a student of Bangkok University who majors in MCA. This is a questionnaire of Analysis of Gratifications About Talent-type Reality Network Variety Show "PRODUCE 101" Among Chinese Audience. It takes about 10-15 minutes to complete this questionnaire. Please answer all the questions according to your own situation. Thank you for your support and cooperation! This questionnaire is anonymous. There is no right or wrong answer to all the questions. Please try your best to answer those uncertain questions and don't skip any questions, so the answers are only for statistical analysis and bachelor's research. Please fill in carefully according to your actual situation.

Part 1: Demographic

1. What is your age?

    A. Under 16 years old

    B. 16-24 years old

    C. 25-29 years old

    D. 30-39 years old

    E. Over 39 years old

2. What is your gender? _____ Male _____ Female

3. What is the highest educational level you have attained?

    A. Junior high school or below

    B. High school graduate

    C. College graduate

    D. Post college graduate or above

4. Have you ever watched Prodece 101?

    A. Yes

    B. No (This questionnaire is over, thank you for your support!)

5. How often do you watch Produce 101?

    A. Real-time tracking

    B. Every week

    C. Two-Three weeks

    D. Every month

6. I talked about the Produce 101 via _____ platform (Question 6 respondents can answer more than one choice)

    A. QQ music

    B. Tencent video Doki

    C. Sina Weibo

    D. Douban

    E. Bilibili

    F. Xiaohongshu

G. Tiktok

H. WeChat

I. Zhihu

J. Classmates / friends/people around in your daily life

7. What's your monthly income?

A. Under 3000 Yuan

B. 3001~6000 Yuan

C. 6001~10000 Yuan

D. 10000~20000 Yuan

E. Over 20000 Yuan

Part 2: Satisfaction sought of watching Produce 101

Statements	Strongly Agree	Agree	Neutral	Strongly Disagree	Disagree
Entertainment gratifications					
8. Watching Prodece 101 is more exciting than other shows.					

Part 2: Satisfaction sought of watching Produce 101

Statements	Strongly Agree	Agree	Neutral	Strongly Disagree	Disagree
9. It makes me feel very entertaining.					
10. It makes me feel very excited					
Relaxing gratifications					
11. It makes me feel relaxed.					
12. I think it's a kind of leisure behavior.					
Habitual pass time gratifications					
13. I opened the home page of some social online platforms video and pushed this to me, so I watched it.					

Statements	Strongly Agree	Agree	Neutral	Strongly Disagree	Disagree
14. At that time, I couldn't find anything else on the Internet, so I watched this program.					
15. I just want to pass the time.					
Surveillance (information value) gratifications					
16. I'm very interested in girls singing and dancing.					
17. I also want to be an idol, full of yearning for the world of idols.					
18. I want to explore how online talent shows work.					
19. I want to get and integrate some new era information through the Produce 101.					

Statements	Strongly Agree	Agree	Neutral	Strongly Disagree	Disagree
Vicarious participation gratifications					
20. I will bring myself into the inner world of the competitors and imagine that I am participating in the competition.					
21. I think of myself as the creator of the players.					
22. One of the contestants was someone I knew before.					
Voyeurism gratifications					
23. I'd like to watch the attractive characters.					
24. The program has a sense of nurturance, so I have a strong sense of participation.					
25. I watch the program to follow the ones I like and want to vote on the show.					

Statements	Strongly Agree	Agree	Neutral	Strongly Disagree	Disagree
Perceived Reality gratifications					
26. I like to see real people.					
27. It is a "real" show.					
28. I think the show is unscripted.					
Social Interaction gratifications					
29. I love talking to people about the show.					
30. I like to gather with others who watch the program.					
Companionship gratifications					
31. When there's nothing to do, when I feel bored, or when there's no one to chat with to pass the time, I watch the Produce 101.					
32. It makes me feel less lonely.					

Part 3: Satisfaction obtained of watching Produce 101

Statements	Strongly Agree	Agree	Neutral	Strongly Disagree	Disagree
Entertainment gratifications					
33. Watching Produce 101 is more exciting than other shows.					
34. It makes me feel very entertaining.					
35. It makes me feel very excited					
36. It makes me feel relaxed.					
37. I think it's a kind of leisure behavior.					
Habitual pass time gratifications					
38. I opened the home page of some social online platforms and pushed this to me, so I watched it.					

Statements	Strongly Agree	Agree	Neutral	Strongly Disagree	Disagree
39. At that time, I couldn't find anything else on the Internet, so I watched this program.					
40. I just want to pass the time.					
Surveillance (information value) gratifications					
41. I'm very interested in girls singing and dancing.					
42. I also want to be an idol, full of yearning for the world of idols.					
43. I want to explore how online talent shows work.					
44. I want to get and integrate some new era information through the Produce 101.					

Statements	Strongly Agree	Agree	Neutral	Strongly Disagree	Disagree
Vicarious participation gratifications					
45. I will bring myself into the inner world of the competitors and imagine that I am participating in the competition.					
46. I think of myself as the creator of the players.					
47. One of the contestants was someone I knew before.					
Voyeurism gratifications					
48. I'd like to watch the attractive characters.					
49. The program has a sense of nurturance, so I have a strong sense of participation.					
50. I watch the program to follow the ones I like and want to vote on the show.					

Statements	Strongly Agree	Agree	Neutral	Strongly Disagree	Disagree
Perceived Reality gratifications					
51. I like to see real people.					
52. It is a "real" show.					
53. I think the show is unscripted.					
Social Interaction gratifications					
54. I love talking to people about the show.					
55. I like to gather with others who watch the program.					
Companionship gratifications					
56. When there's nothing to do, when I feel bored, or when there's no one to chat with to pass the time, I watch the Produce 101.					
57. It makes me feel less lonely.					

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