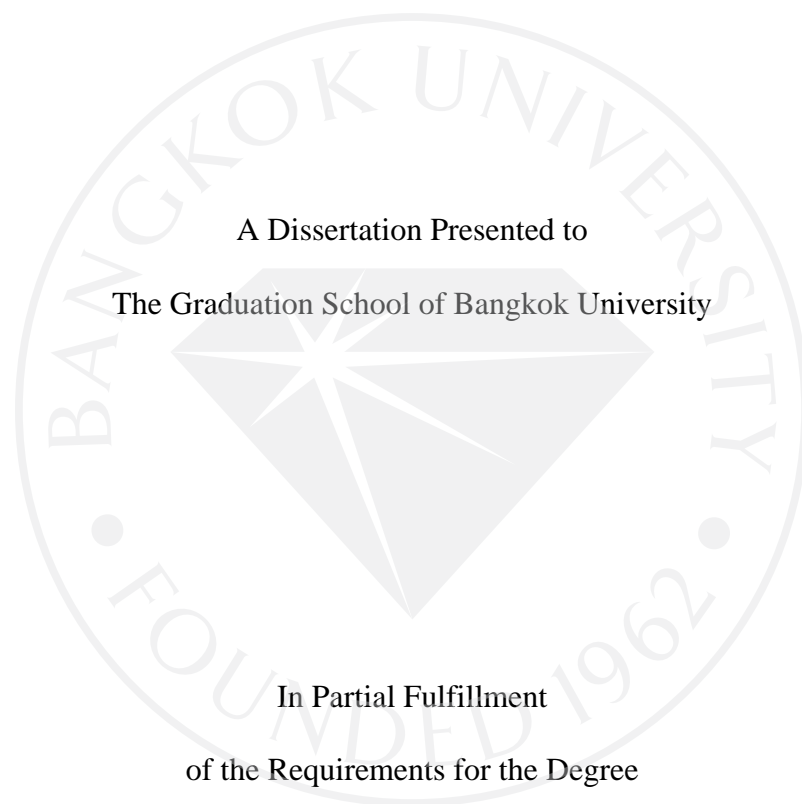HANRYU, THE KOREAN WAVE SWEEPS ASIA: THE AUDIENCE

POPULARITY OF A KOREAN SERIAL DRAMA, JEWEL IN THE PALACE,

IN THAILAND

HANRYU, THE KOREAN WAVE SWEEPS ASIA: THE AUDIENCE POPULARITY OF

A KOREAN SERIAL DRAMA, JEWEL IN THE PALACE,

IN THAILAND

A Dissertation Presented to

The Graduation School of Bangkok University

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Philosophy in Interpersonal Communication
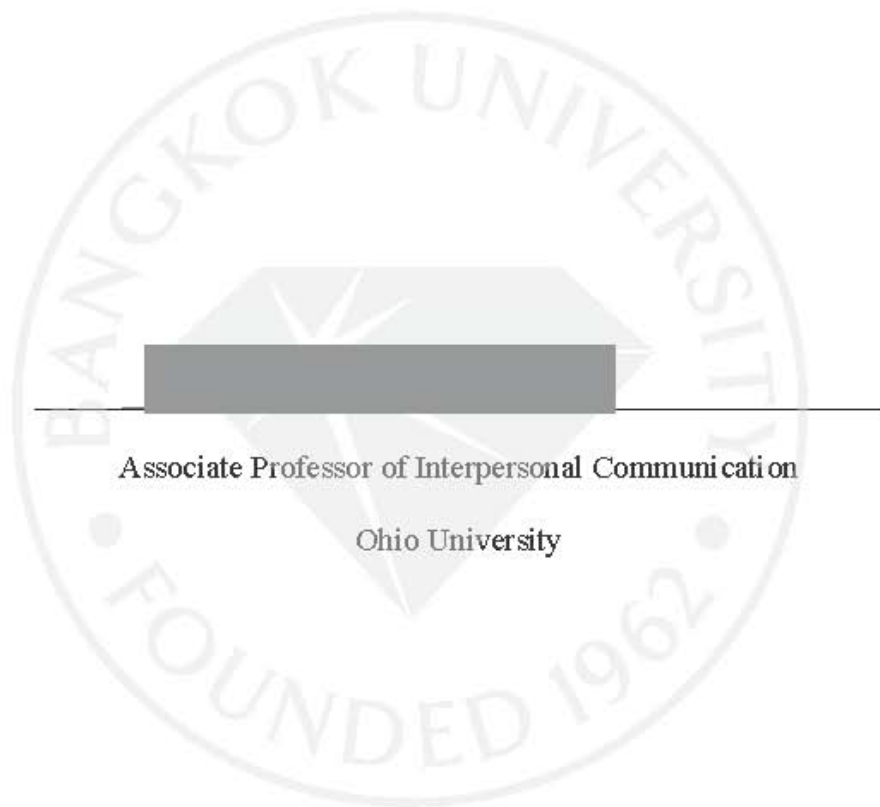
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<u>Hanryu, the Korean Wave Sweeps Asia: The Audience Popularity of a Korean Serial</u>

<u>Drama, Jewel in the Palace, in Thailand</u> (72 pp.)

<u>Advisor of dissertation</u>: Associate Professor Anita C. James, Ph.D.

ABSTRACT

This study investigates the audience popularity of a South Korean television

drama, *Jewel in the Palace*, among Thai audience members in the context of the

raging *Hanryu* phenomenon including the relationship between the degree of

parasocial interaction with the main character and the level of pro-social learning

from the television program.

As a result of *Hanryu*, Korean businesses in Thailand are growing rapidly. An

increasing number of business entrepreneurships, tourist endeavors, cultural

exchanges, and Korean-language education schools are proliferating. This growing

deluge of economic and cultural ties is also fueled by stable political and economic

relations between Korea and Thailand. After *Jewel in the Palace* first aired in

Thailand, its popularity began to climb. Media reports suggest that audience

involvement, especially with the character of Jang Guem, is very high. In addition, the

program has led to a greater understanding in Thailand of Korea's historical-cultural

heritage. Many materials, such as guidebooks, cartoons, VCDs, and Korean-language

text books with tie-ins to the series, have hit the market, enhancing audience

understanding of Korean history.

The study assessed the significance of media role models and their contributions to audience engagement. Outcomes of the present study can lead to a better understanding about how to design culturally proximate programs and stimulate pro-social learning from such programs. Theoretical concepts relevant to the present study—audience identification, audience involvement, cultural proximity, modeling and social learning, and parasocial interaction are reviewed, and three research questions and a hypothesis are proposed.

Understanding these audience engagement dimensions is critical in creating effective mass media programs that can influence audience members in a positive manner. Although this study has provided a number of significant findings, future research can further enhance our understanding of how such cross-cultural serial drama receptions can contribute to more meaningful media production around the world. The findings, at least, shed light on the substances for improvement of the quality of mass media production programs in Thailand and to promote more for programs quality to a more global market.

Approved: _____

Signature of Advisor

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chance to pursue the third year of the study abroad. Thank you for your encouragement during my study.

Finally, I would like to thank my mom Boontiem who always be with me as the role of father and mother. Without all the love and mental support, I would not accomplish the degree.

I am fortunate to have you nearby and always in my heart.

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CHAPTER 1

INTRODUCTION

This dissertation[1] analyzes the popularity of a South Korean television drama series, *Jewel in the Palace,* in Thailand in the context of the concurrent *Hanryu* phenomenon. *Hanryu* refers to the present craze for all forms of Korean popular culture. Specifically, this study investigates why this Korean television drama series has been so popular with Thai audiences, including how audience members engage with the media models, getting involved in the character's unfolding lives.

In this chapter, first, a description of *Hanryu* is provided along with a description of the storyline of *Jewel in the Palace*. Then, the theoretical constructs that guide this study—parasocial interaction, modeling and social learning, and cultural proximity—are discussed. These constructs are applied in order to better understand the cross-cultural shareability of the *Hanryu* phenomenon in the Thai context. The guiding research questions are posed, implications for studying this series are drawn, and key terms are defined.

Hanryu, the Korean Wave

Hanryu (literally "Korean Wave") refers to the popularity of all aspects of South Korean popular culture, including movies, music, games, hip-hop clothes, hairstyles, and cosmetics. Hanryu is, essentially, a cultural tsunami (Dator & Seo, 2004; Endo & Matsumoto, 2004; Hanaki, Singhal, Han, Kim & Chitnis, 2007;

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[1] The present dissertation is inspired by, and builds upon, previous dissertations written in the mid-1990s by two Thai scholars. One study examined the effects of *Oshin*, a Japanese television soap opera in Thailand (Udornpim, 1997). Another study examined the effects of the *Karate Kid* AIDS film in Thailand (Sthapitanonda, 1995). I thank Kant Udonrpim and Parichart Sthapitanonda for sharing with me their dissertations, and in providing intellectual guidance for my present inquiry.

Ji-eun, 2005). This sweep of Korean popular culture extends to South East Asian countries.

Han, Singhal, Hanaki, Kim, and Chitnis (2007) observed that this phenomenon can be viewed as "soft cultural power" in Asia. *Hanryu* is remarkable for the degree to which Korean commercialized cultural products have spread across South East Asia, and also for the pride that it has generated among Asians for this home grown, non-western phenomenon.

The international popularity of the Korean Wave, and its economic influence was documented by the Samsung Economic Research Institute (Cho, 2005). The economic report, entitled *The Korean Wave Sweeps the Globe*, classified countries that import Korean popular culture into a number of groups. In the first group are countries that simply enjoy Korean popular culture; Egypt, Mexico, and Russia belong to this group. Second, are countries that buy related products such as posters of pop stars and tours to the filming locations in Korea; Japan, Taiwan, Thailand, and Hong Kong are classified in this group. Third, are countries that buy a substantial number of products made in Korea such as feature films, television programs, music, fashion, and others; China and Vietnam fit this criterion.

Kim (2005) argued that the *Hanryu* trend first washed ashore in Japan unexpectedly. In 2002, *Winter Sonata*, a South Korean television drama series produced by the Korean Broadcasting System (KBS), was a super hit with Japanese audiences. This romantic television series laid a foundation for *Hanryu* to sweep across South East Asia. Several other South Korean television series followed. South Korean popular stars became household names, and Korean fashion became a rage. As part of this phenomenon, a historical South Korean television drama series, *Jewel*

in the Palace, began stirring audiences in China. The drama series gained enormous popularity, further consolidating the Korean Wave. The Chinese popularity of *Jewel in the Palace* then swept like wildfire through Japan, China, Taiwan, Canada, Hong Kong, Singapore, Malaysia, the Philippines, and Thailand.

<div align="center">The Background of Jewel in the Palace</div>

Jewel in the Palace was produced by the Munhwa Broadcasting Corporation ("Drama talking the Korean," 2004) and was originally broadcast in South Korea from September 15, 2003, to March 30, 2004. The drama series was directed by Lee Byung Hoon, a respected South Korean television director and producer. The script was created by Kim Young Hyeon, a well-known scriptwriter, who conducted historical and archival research to develop this series (see synopsis in Appendix A). Since 2000, MBC, known as the "King of Drama," has produced over 750 hours of quality dramas that have gained prominence in the international arena. MBC dramas have been exported to 23 countries, including countries in the Americas, the Middle East, Central and East Asia, and Africa. *Jewel in the Palace*, in particular, recorded the highest ratings among all shows broadcast in China, Taiwan, and Hong Kong (MBC, 2004). In South Korea, the program's rating reached an unprecedented 58% and *Jewel in the Palace* won the Korean Best Program Award in 2005. Moreover, according to TIME, *Jewel in the Palace* recorded the highest viewer rating for a television drama program in the history of Hong Kong ("Korea Reinventing the world," 2004).

Since it was first broadcast in South Korea, *Jewel in the Palace* has gained popularity in such geographically and culturally diverse countries as Thailand, the Philippines, Vietnam, Singapore, Brunei, Egypt, Jordan, Iran, Indonesia, Malaysia,

the U.S.A, and Canada. In several countries, such as Thailand and Singapore, *Jewel in the Palace* has been rebroadcast due to popular audience demand.

<div align="center">The Popularity of *Jewel in the Palace* in Thailand</div>

Before the *Hanryu* tsunami, Thai audiences were gripped by the flood of the "Japanese Wave" or J-Pop in the1990s. The novelty of Korean popular culture has now replaced the Japanese Wave. Consuming Korean popular culture is becoming increasingly fashionable among Thai audiences (Siriyuvasak & Hyunjoon, 2005). During the broadcasts of *Jewel in the Palace*, Thai audiences rooted for the young noble-minded cook-apprentice. The television series has taken Thailand by storm promoting Korean culture in an unobtrusive way. South Korean firms selling cosmetics are reaping heavy profits as young Thai girls want to have glowing skin like Jang Guem ("Thai rice a fair swap," 2005).

Thais, like other Southeast Asian audiences, love the series because of its tightly scripted plot highlighting the main character's goodness. Jang Geum is an idealistic Asian girl, studious, grateful, and persevering. One reason for the success of *Jewel in the Palace* in Asia perhaps lies in its depiction of Confucian values that are common in Asian countries (Kim, 2004).

As a result of *Hanryu*, Korean businesses in Thailand are growing rapidly. An increasing number of business entrepreneurships, tourist endeavors, cultural exchanges, and Korean-language education schools are proliferating. This growing deluge of economic and cultural ties is also fueled by stable political and economic relations between Korea and Thailand.

The first episode of *Jewel in the Palace* was broadcast in Thailand on Channel 3, a well-known television broadcasting company, on October 15, 2005. The program

was broadcast on two nights (Saturday and Sunday) each week from 6.30 to 8.00 P.M. Each episode is 90 minutes long and, for the Thai audience, has been translated and dubbed into Thai. Soon after *Jewel in the Palace* first aired in Thailand, its popularity began to climb (Chachavalpongpun, 2006). Media reports suggested that audience involvement, especially with the character of Jang Guem, was very high. In addition, the program has led to a greater understanding in Thailand of Korea's historical-cultural heritage. Many materials, such as guidebooks, cartoons, VCDs, and Korean-language text books with tie-ins to the series, have hit the market, enhancing audience understanding of Korean history. The broadcast of *Jewel in the Palace* on Channel 3 received much acclaim, leading to the rebroadcast of the drama on the same channel, five days a week in March 2006 ("Jewel in the Palace", 2006).

Archival data sources, such as articles, books, magazines, and several websites, were regularly examined during the broadcasts of the television series for the rationale of this study. The collected information pointed to very high popularity of the program among Thai audiences.

Content of the storyline plays a significant role in the popularity of *Jewel in the Palace* among Thai audiences. Popular manifestation of *Jewel in the Palace* related with the political, culinary activities, Korean language education, business and fashion explained the popularity among the Thai audiences (refer to Appendix F). Moreover, qualified and unique script contents that dealt with food and medical healthcare played a very important and major role for this story that viewers could relate to, and which were proximate with the culture in Thailand.

The Worldwide "Jang Guem Fever"

As noted previously, during its original run on the MBC channel in Korea, *Jewel in the Palace* achieved a record ratings share ("Korean Drama Preview," 2003).The ratings were extremely high in other countries too, leading to a "Jang Geum syndrome" in Thailand, Japan, Malaysia, the Philippines, and Hong Kong. Korean culture was portrayed throughout this television drama series with careful attention to settings, costumes, martial arts choreography, scrumptious cooking, and the use of Korean medical practices. Jang Guem's resolve to help others, without distinction, was especially appealing to audiences. Jang Guem often traveled to villages that others avoided to treat people free of charge. She even quarantined herself and other sick children from a vicious infection to find a way to contain that infection. To many, this represented the mark of a true physician. Perhaps it was her archetypical "heroic struggle" and her good nature that led audiences to empathize and identify with her.

Chachavalpongpun (2006) provided details on the popularity of *Jewel in the Palace* in Thailand, arguing that this particular program paved the way for the entry of several new Korean brands. Nearly 10 brands of Korean cosmetics currently dominate in Asian markets, and many believe that, soon, Korean restaurants will spread far and wide due to the extensive popularity of Korean royal cuisine featured in the *Jewel in the Palace* series.

Problem Statement

As mentioned earlier, this study is inspired by, and builds on, previous research conducted by a Thai scholar, Udornpim (1997), who analyzed the impact of a highly popular Japanese program, *Oshin*, among Thai audiences. In this case, the

popularity of a South Korean program was investigated by gauging Thai audience involvement with the series as part of the *Hanryu* phenomenon. I was also interested in finding out what Thai viewers have learned about Korean culture and values from the series, and how audience members' parasocial interactions with the protagonist, Jang Guem, contribute to this learning. *Parasocial interaction* is defined as the quasi face-to-face interpersonal relationships that develop between a media consumer and a media model (Horton & Wohl, 1956). As no scholarly research has yet been conducted on this particular program, the present study answered the following basic questions:

RQ1:   What do Thai audience members perceive as being the cultural characteristics portrayed in *Jewel in the Palace*? How proximate are these characteristics to Thai cultural values?

RQ2:   What pro-social values do Thai audience members report learning from *Jewel in the Palace*?

RQ3:   To what extent do Thai audience members perceive the main character of *Jewel in the Palace*, Jang Guem, as a role model worth emulating?

In addition to the above three research questions, the following hypothesis is proposed:

H1:   The higher the level of parasocial interaction between a Thai audience member and Jang Guem, the higher the level of prosocial learning from the television program.

Implications of the Present Study

This study investigated the audience popularity of a South Korean television series in Thailand, including the relationship between the degree of parasocial interaction with the main character and the level of pro-social learning from the television program. The study assessed the significance of media role models and their contributions to audience engagement. Outcomes of the present study can lead to a better understanding about how to design culturally proximate programs and stimulate pro-social learning from such programs.

Definition of Key Terms

Cultural Proximity

Cultural proximity is the process of reception that shared linguistic and historical experiences tend to create. Cultural proximity refers to cultural commonalities that provide a sense of closeness or proximity when exposed to certain sources (Straubhaar, 1991).

Hanryu

Hanryu or *Hallyu* (literally "Korean Wave"), refers to the increasing popularity of all aspects of South Korean popular culture, including movies, music, on-line games, hip-hop clothes, hairstyles, fashion, and cosmetics in Asia and beyond. The term originated in China, following the overwhelming success of the Korean television dramas and music in the late 1990s. The transnational circulation of Korean popular culture has increased rapidly and become a regional cultural phenomenon (Jung Sun, 2006).

Parasocial Interaction

Parasocial interaction is the "seeming face-to-face relationship" between a television audience and media personae (Horton & Wohl, 1956).

Prosocial Values

In this study, prosocial values are conceptualized as instrumental values of Thai people as documented by the Thai scholar Komin (1991). Komin argued that the Thai value system functions like a "cognitive blue print" for the motivation of the Thai people. That is, the values are considered to be socially desirable by most members in the social system.

Social Learning

Social learning, according to Bandura (1977, 1994), is the process by which a person learns behaviors by observing another person's (or persons') behaviors. A person might observe other people's behaviors in real life or in the pictorial media such as television.

Role Model

According to Bandura (1977), a role model is a person (in this instance, a media personae) who performs certain behaviors that are observed by others (i.e., audience members). A positive role model represents a person who behaves in a socially desirable manner in a given social context. In contrast, a negative role model represents a person who behaves in an anti-social or socially undesirable manner in a given social context. The interpretation of a role model as positive or negative can vary from culture to culture.

Summary

This chapter outlined the purpose and theoretic rationale for studying the audience popularity and effects of the Korean television program in Thailand. This particular program, *Jewel in the Palace*, provided an opportunity to gauge an understanding of the *Hanryu* phenomenon. Audience members' involvement with the television series, including their parasocial interaction and pro-social learning, were especially investigated.
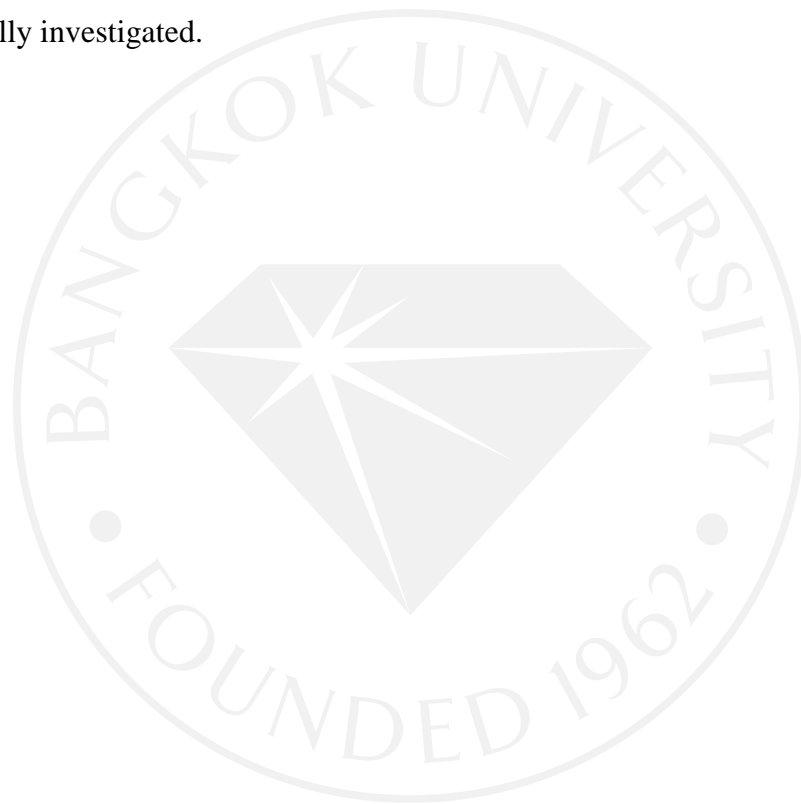
CHAPTER 2

LITERATURE REVIEW

The purpose of the present study was to investigate the popularity of the South Korean television drama series, *Jewel in the Palace,* among Thai audience members in the context of the raging *Hanryu* phenomenon (the widespread popularity of Korean popular culture). In this chapter, the theoretical concepts relevant to the present study—audience identification, audience involvement, cultural proximity, modeling and social learning, and parasocial interaction are reviewed, and three research questions and a hypothesis are presented.

Audience Identification and Involvement

In this section, audience identification with media characters, and the role of such identification in the reception of mediated text are discussed. A related concept, audience involvement, is also explored.

Audience Identification

According to Hauser (2002), identification "occurs when we try to show that our ways are like the other person's" (p. 213). Cohen (2001) defined *identification* with media characters as "an imaginative process through which an audience member assumes the identity, goals, and perspective of a character" (p. 250). Moreover, Livingstone (1998) described identification as imaging ourselves in someone else's shoes and seeing the world through his or her views. Fiske (1990) argued that identification brings audiences closer to the mediated world created by media characters; therefore, audience members will respond to mediated texts by feeling that they are part of the unfolding story.

Research suggests that audience members often identify with media characters whom they admire or desire to be. In shaping identification, demographic similarity is less important than psychological similarity (Cohen, 2006; Eyal & Rubin, 2003). Furthermore, Cohen (2006) argued that the criteria for audience members to identify with media character traits are similar to criteria they employ when selecting "real" people to admire. For instance, generally audience members identify more strongly with heroes than villains (Lozano & Singhal, 1993). Audiences purposely position their identification in news programs as one of being a concerned citizen, in sports as fans, and in drama as emotional observers and vicarious participants of the unfolding plot.

Cohen (2001, 2006) extended two main reasons for a strong relationship between audience identification and media effects. First, identification with media characters can promote some sort of change in audience members. This argument was supported by Papa, Singhal, Law, Pant, Sood, Rogers, et al. (2000), Udornpim (1997), and others who argued that identification with media characters in entertainment programs can be viewed as an important agent of change since media characters can serve as role models and create a social learning environment. Second, identification is associated with stronger media effects since it can increase exposure and attention to the media characters, especially in a long-running television series. Audience members tend to pay more attention to mass media programs that involve their favorite characters and elaborate more on the messages there-in (Singhal & Rogers, 1999).

Audience Involvement

Levy and Windahl (1984) suggested a three-phase model of audience involvement based on media exposure and the timing of the communication sequence: 1) before exposure, involvement is described as purpose of use, 2) during exposure, involvement is expressed as the connection between an individual and mass media content, and 3) after exposure, involvement can be thought of as an ongoing parasocial relationship between the audience member and a media character (p.53). They defined audience involvement as the degree to which audience members perceive a connection between themselves and mass mediated content, and the degree to which the members interact psychologically with a medium or its messages (p.56).

Levy and Windahl's ideas are similar to Rubin, Perse, and Powell (1987) who defined involvement as including parasocial interaction, postviewing thinking, and postviewing discussion about media messages. Further, Sood and Rogers (2000) and Papa et al. (2000) argued that audience involvement is characterized by two main dimensions of parasocial interaction and reflection. They defined audience involvement as the degree to which audience members engage in parasocial interaction and actively reflect on the mediated messages. Singhal, Cody, Rogers, and Sabido (2004) argued that audience involvement is an integral element of audience centered-theories of mediated effects examining how audiences interact and react to mediated messages.

<div align="center">Cultural Proximity</div>

To understand the unfolding Korean Wave in South East Asia, issues of cultural proximity and shareability need to be considered. Previous research from scholars (e.g., Kim, 2004) indicates that the Korean programs are able to satisfy the

non-Korean audience members' emotional needs by appealing to aspirations for a similar lifestyle and attention to universal values such as love, concern for the other, patience, and the like.

Cultural proximity has been used to describe audience preference for local products and the potential of a program to appeal to an international audience (Chitnis, Thombre, Rogers, Singhal, & Sengupta, 2006; Sthapitanonda & Singhal, 1998; Singhal & Udornpim, 1997; Trepte, 2003). One of the most cited scholars in the area of cultural proximity is Straubhaar (1991). Straubhaar argued that cultural proximity of a program influences the active choices that audience members make to select a national, regional, or international program for consumption. He and other scholars have argued that the program preferences of the audiences are generally aligned with those programs that have greater cultural relevance (Krishna & Singhal, 2005; Rogers, Singhal, & Thombre, 2004; Singhal & Svenkerud, 1994). Straubhaar and La Pastina (2005) and Svenkerud, Rahoi, and Singhal (1995) further supported this finding about cultural proximity, arguing that the audience members tend to select programs that are closest and most directly aligned with their linguistic and cultural traits. All things being equal, the first preference is usually for material produced within one's own language and material that speaks to one's local, regional, or national culture.

Complementary to the concept of cultural proximity, Hoskins and Mirus (1988) introduced the term "cultural discount," referring to the notion that entertainment programs are valued less in foreign markets than in local markets (Chitnis, Thombre, Rogers, Singhal, & Sengupta, 2006; Rogers, Singhal, & Thombre, 2004; Shefner-Rogers, Rogers, & Singhal, 1998). A program's appeal can be reduced

due to dubbing or subtitling, and difficulties experienced when trying "to identify with the style, values, beliefs, history, myths, institutions, physical environment, and behavioral patterns of the material in question" (Hoskins & Mirus,1988, p. 500).

The cultural proximity of a program is highly affected by the prevailing patterns in popular culture. Not surprisingly, Asian audiences prefer programs that are similar to their lifestyle (Chadha & Kavoori, 2000). Moreover, mass media programs that embed archetypical characters appeal across cultural and geographic boundaries (Han et al., 2007; Singhal & Udornpim, 1997; Udornpim & Singhal, 1999). For instance, the Japanese television series _Oshin_ has been a super-hit in over 70 countries worldwide because its protagonist, *Oshin,* represents the universally admired archetype of the "heroic struggle" (Svenkerud, Rahoi, & Singhal, 1995).

Modeling and Social Learning

Social learning theory (Bandura, 1977, 1994) emphasizes the importance of learning new behaviors by observing and modeling the behaviors, attitudes, and emotions of others. This theory explains the learning of human behaviors in terms of a continuous reciprocal interaction among cognitive, behavioral, and environmental influences. Bandura (1977) stated that "learning would be exceedingly laborious, not to mention hazardous, if people had to rely solely on the effects of their own actions to inform them what to do" (p. 22). Bandura argued that most human behavior is learned through the observation of role models: from observing others one forms an idea of how new behaviors are performed, and later this coded information can serve as a guide for action. The concept of modeling has been applied in mass media practice espousing the belief that audiences can acquire new behaviors by observing media characters (Bandura, 1977). People often acquired new behaviors from the

symbolic environment, for instance, by watching a media role model engage in a new pattern of behavior (Singhal, Cody, Rogers, & Sabido, 2004).

Bandura (2001) coined the term "modeling," arguing it is different than simple response mimicry. Modeling instructs people about new ways of thinking and performing by informative demonstration (Singhal & Rogers, 1999). Bandura (1977) summarized the observational learning process as involving four sub-functions: attention, retention, production and motivational processes (see also Singhal & Rogers, 1999). He argued that attention processes are crucial since the observers are unable to learn unless they attend to, and perceive accurately, the modeled behavior. This process determines what is selectively observed and extracted by the audience member. Bandura (1977) further posited that people cannot be influenced very much through the observation of the events that they do not remember; therefore, retention processes are highly important in observational learning. These processes enhance the abilities of audience members to retain and remember actions in symbolic form. The third sub-function of the production process involves the conversion of retained symbolic actions into appropriate actions similar to the originally modeled behavior. Further, Bandura noted that the degree of learning depends on the physical capabilities, self-observation of reproduction, and refinement of learned behaviors over time. The fourth sub-function involves distinguishing between the acquisition and the performance of a learned behavior. Bandura argued that a person's motivation to perform the modeled behavior will depend on observation of the outcome (reward or punishment) experienced by the model.

Bandura (1977, 1994) described two types of effects which result from the observation of a role model's behavior: inhibitory and disinhibitory. Both effects can

lead audience members to practice socially desirable behaviors. The inhibitory effects happen when audience members see the media role models as being punished for performing a certain behavior, e.g., for smoking cigarettes. The possibility of adopting the same behavior will decrease as audience members gain in negative reinforcement. On the contrary, disinhibitory effects happen when audience members see the media role models as being rewarded, e.g., for having a small family. This increases the possibility that the audience will imitate the same behavior because of positive reinforcement (Singhal & Rogers, 1999; Udornpim, 1997). Hence, according to social learning theory, an expectation of reward or punishment for modeled behavior is the most important motivator in performing a learned behavior.

Bandura's Social Learning theory has been widely incorporated in designing and researching entertainment-education soap operas, that is, popular narratives that engage and educate viewers, generating behavior modeling and audience identification with positive role models (Papa et al., 2000; Singhal & Rogers, 1999; Singhal et al., 2004). For example, in Peru, audience identification with the main character, Maria, in a highly popular telenovela, *Simplemente Maria* (Simple Mary), fueled its popularity and encouraged viewers to enroll in sewing and literacy classes, just as Maria had done in the television series (Singhal & Rogers, 1999). In Thailand, the main female character, *Oshin*, in a Japanese soap opera by the same name, was perceived to be a positive role model even though the underlying cultural context was different (Udornpim, 1997).

Similarly, it was interesting to investigate whether Thai audiences perceived the main character in *Jewel in the Palace*, Jang Guem, as a positive role model worth

emulating. And it was interesting to investigate what pro-social values, if any, Thai

audience members learned from this Korean serial drama.

<div align="center">Parasocial Interaction</div>

Horton and Wohl (1956) introduced the notion of parasocial interaction in

their seminal article, "Mass Communication and Parasocial Interaction: Observations

on Intimacy at a Distance," appearing in the journal, *Psychiatry*. They referred to

parasocial interaction as the seemingly "face-to-face relationships between a spectator

and a performer" (p. 215). They stated that "the more the performer seemed to adjust

his performance to the supposed response of the audience, the more the audience

tended to make the response anticipated" (p. 215). Horton and Wohl (1956) identified

the similarity between situations that media characters attempt to establish for their

audience and the audience members' real-life encounters.

Horton and Wohl (1956) used the term "persona" as being the personality of a

television performer that "exist[s] for their audiences only in the parasocial relation"

(p. 216). They further discussed the idea that audience members might consider the

persona "as a friend, counselor, comforter and model" (p. 217) with whom they feel a

connection. Audience members begin to know the characters as a "near" one and

watch the characters regularly and tend to integrate media experience in the same

style. Thereafter, the media characters become their friends and neighbors with whom

they have an ongoing relationship at an appointed hour on pre-arranged days.

Ultimately, an illusion of companionship is created between the audience members

and media characters. Conversations among audience members might center around

what happened last night to the characters in the television drama serial (Sood &

Rogers, 2000).

Parasocial interaction emphasizes a one-sided relationship between "persona" and an audience member. The concept of parasocial interaction was further extended in the early 1970s by communication scholars Rosengren and Windahl (1972), who argued that parasocial interaction occurs when audience members create imaginary interactions with the mediated characters. Subsequently, the parasocial interaction concept was broadened by including additional variables, such as audience identification and involvement, and more rigorous instruments were developed to measure the phenomenon (Rosengren, Windahl, Hakannsson, & Johnsson-Smaragi, 1976; Udornpim, 1997).

In 1979, Mark Levy developed a scale to measure the strength of parasocial interaction with persona. Levy (1979) studied the relationship between television news audiences and the persona of an anchor and claimed that "audience members react to mass media performers or the characters they portray as if the communicators or characters were part of the audience's peer group" (p. 69). Levy identified companionship as a preposition of parasocial interaction. However, a somewhat different view was offered by Koenig and Lessan (1985) who measured the parasocial relationship between viewers and television personalities. They found that viewers indicated their relationship with personae as not being as close as their relationships with friends, but closer than their relationships with acquaintances.

Later, Rubin, Perse, and Powell (1985) developed what has become the standard Parasocial Interaction Scale (PSI). They focused on the social interaction needed by audience members due to factors such as loneliness. The original 29-item instrument was constructed drawing upon Levy's (1979) research. Later, nine redundant items were eliminated. The final version, which has 20 items, includes

elements of empathy, perceived similarity, and physical attraction (Rubin, Perse, & Powell, 1985). In a later study, Rubin, Perse, and Powell (1987) introduced a 10-item scale. This shorter version was found to have high reliability, to be highly correlated with the initial version, and was used in a number of subsequent studies (Conway & Rubin, 1991; Perse & Rubin, 1989; Sood & Rogers, 2000).

Beyond television, the concept of parasocial interaction has also been applied to the Internet (Hoerner, 1999) and computer-games (Klimmt & Vorderer, 2003). Moreover, the PSI has been used to measure parasocial interaction with various types of media figures such as newscasters (Levy, 1979), soap opera characters (Rubin et al., 1987), comedians (Auter, 1992), television shopping hosts (Grant, Guthrie, & Ball-Rokeach, 1991), favorite television personalities of any type (Rubin & McHugh, 1987; Turner, 1993), and characters of audio stories (Ritterfeld, Klimmt, Vorderer, & Steinhilper, 2005).

However, in an interesting study conducted in Germany, Gleich (1997) argued that parasocial interaction might not be a unitary concept and that the cultural differences of audience members might mediate results. He pointed out three general factors that tended to explain parasocial interaction. First, companionship or quasi-social relationship factor, that is, mediated interaction as being similar to social interaction. Second, a factor which focused on person-program interaction with unique media relationships that are peculiar to mediated-interaction, for instance, talking to a television monitor. Third, empathetic interaction factor or star relationship, indicates a relationship with a known celebrity (Giles, 2002; Gleich, 1997).

Recent studies have aimed at developing a multi-dimensional measure of parasocial interaction. Auter and Palmgreen (2000) introduced an Audience Persona Interaction (API) scale, described as a four-factor scale: identification with a favorite character, interest in a favorite character, interaction with a group of favorite characters, and favorite character's problem solving ability. This study was different from previous research in terms of considering the notion of "group" identification. Overall, the API scale correlated well with degree of viewing, affinity for television, and perception of mediated television as reality.

The concept of parasocial interaction has also been explored in different approaches using qualitative content analysis of audience member's letters (Papa et al., 2000; Sood & Rogers, 2000). Several researchers such as Papa et al. (2000) and Sood and Rogers (2000), synthesized five sub-dimensions of parasocial interaction which included affective, cognitive, and behavioral involvement of audience members, and referential and critical involvement. Sood and Rogers (2000) pointed out that "audience involvement may have numerous dimensions, as has parasocial interaction" (p. 411). Overall, past theoretical and empirical research on parasocial interaction has shown various parallels between the appreciation of media personae and social behavior of audience members in real-life encounters (Bryant & Vorderer, 2006).

Research Questions and Hypothesis

Based on the literature review on audience identification, audience involvement, cultural proximity, modeling and social learning, and parasocial interaction, the following three research questions were posed:

RQ1:   What do Thai audience members perceive as being the cultural

characteristics portrayed in *Jewel in the Palace*? How proximate are

these characteristics to Thai cultural values?

RQ2:   What pro-social values do Thai audience members report learning

from *Jewel in the Palace*?

RQ3:   To what extent do Thai audience members perceive the main

character of *Jewel in the Palace*, Jang Guem, as a role model worth

emulating?

Additionally, in this study, a positive relationship was hypothesized

between the level of parasocial interaction and the degree of the effect of the program,

Jewel in the Palace, on Thai audience members. This hypothesis was proposed based

on the study of parasocial interaction and television soap operas characters by

Shefner-Rogers, Rogers, and Singhal (1998) which argued that parasocial interaction

can enhance the effect of audience learning from media characters.

H1:   The higher the level of parasocial interaction between a Thai audience

member and Jang Guem, the higher the level of prosocial learning

from the television program.

A conceptual framework in relation to the research questions and hypothesis of the

study are presented in Figure 1.

Figure 1: Conceptual and Hypothesis Framework
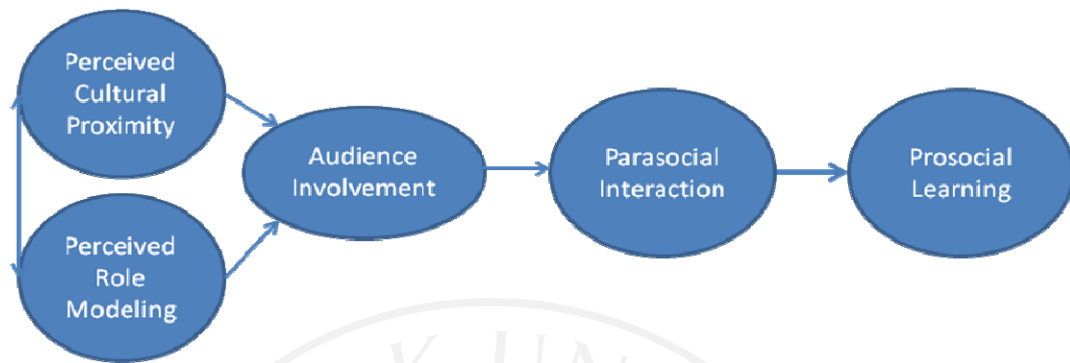
CHAPTER 3

METHODOLOGY

To investigate how Thai audience members engage with the popular Korean television series, *Jewel in the Palace*, in the context of their everyday life, a multi-method approach to collect both quantitative and qualitative data was adopted. The audience survey method enables a researcher to gather quantitative data from a relatively large numbers of respondents. The use of survey methodology to investigate audience involvement with the program yielded data that could be subjected to correlation and factor analysis, with the statistical significance of the relationships among variables determined. However, the quantitative results provided only a slice of audience member perceptions about the program. Qualitative data, in contrast, provided detailed information about the meanings that audience members derived from engaging with the program. Qualitative research approaches, such as focus group interviews and in-depth interviews, yielded a richer nuanced perspective on audience engagement with the program. However, gathering only qualitative data limits a researcher's ability to generalize concerning the effects of a program on the viewing audience.

Therefore, quantitative and qualitative research approaches were blended in this particular study to achieve a broader view and more complete understanding of the phenomenon, overcoming the deficit that could occur from using a single method (Crano, 1981; Sthapitanonda, 1995). Crano (1981) coined the term "triangulation" based on the concept that no single method can provide a complete perspective on program evaluation. By combining quantitative and qualitative research

methodologies, the overall quality of explanations can be enriched (Bryman, 1988; Strokes, 2003).

Thus, to investigate whether role modeling, cultural proximity, and parasocial interaction influence audiences' learning from the South Korean television series, *Jewel in the Palace,* a multi-method approach was undertaken.

The Survey Method

The method used in this study draws upon Udornpim's (1997) exploratory methodology for investigating the impact of the Japanese TV program, *Oshin*, in Thailand. The items in the present survey were, however, adapted to speak to issues of cultural proximity. Data collected through surveys can help shed light on 1) the level of prosocial learning experienced by viewers of *Jewel in the Palace*, 2) the level of parasocial interaction viewers have with characters in *Jewel in the Palace*, 3) the degree to which the main character, Jang Guem, serves as a role model for viewers, and 4) the level of perceived cultural proximity of *Jewel in the Palace* in Thailand.

Prosocial Learning of Values

Komin (1991), a Thai scholar, identified 23 socially-desirable instrumental values that characterize Thai people, arranged in a descending order of importance. These are:

1. Self-controlled, tolerant-restrained
2. Independent
3. Responsive to situations-opportunities
4. Content
5. Interdependent, mutually helpful
6. Capable

7. Calm-cautious

8. Caring-considerate

9. Loving-affectionate

10. Forgiving

11. Grateful

12. Ambitious-hardworking

13. Polite-humble

14. Obedient-respectful

15. Educated

16. Courageous

17. Honest-sincere

18. Responsible

19. Fun-loving, humorous

20. Imaginative, creative

21. Clean-neat

22. Kind-helpful

23. Broadminded, open-minded

Udornpim's (1997) study of pro-social learning from the Japanese television series, *Oshin*, utilized seven anti-social value items drawn randomly with the preceding 23 socially desirable instrumental values of Thai people to lessen the potential biasing effects of the positive values. The anti-social values were: 1) aggressiveness 2) materialistic orientation 3) self-centeredness 4) trickiness 5) greediness 6) selfishness and 7) deceitfulness.

The audience members who completed the audience questionnaire (see Appendix B) were asked to assess the degree to which the main character, *Jang Guem,* scored on these 30 value statements. A five-point Likert-type scale from (1) strongly disagree to (5) strongly agree was employed.

<center>Level of Parasocial Interaction</center>

Udornpim (1997) observed that the Parasocial Interaction Scale used by scholars such as Rubin and McHugh (1987), Perse and Rubin (1987), Perse (1990), and Conway and Rubin (1991) yielded a reliability coefficient over 0.80. Further, the validity of the PSI was confirmed in other studies, including Auter (1992). Udornpim's (1997) study in Thailand reported a Cronbach's alpha coefficient for the 10-item Parasocial Interaction Scale as 0.85.

Parasocial interaction has been studied as an effective mediator of, or antecedent to, perceived relationship importance (Rubin & McHugh, 1987), audience activity, and satisfaction with favorite television soap opera (Perse & Rubin,1989). The PSI scale used in this study is the 10-item version developed by Rubin, Perse and Powell (1987). The range of answers were on a five-point Likert-type scale from (1) strongly disagree to (5) strongly agree (see Appendix B).

<center>Level of Role Modeling</center>

Udornpim's (1997) research is also instructive with respect to measuring the degree to which the main character of the program, *Jang Guem*, is perceived as a positive role model by Thai audience members. The five-items measuring this included 1) *Jang Guem* is role model for me 2) I would be happy if my daughter was like *Jang Guem* 3) Jang Guem's behaviors deserved to be rewarded 4) behaviors like *Jang Guem*'s are valued in Thai society and 5) I would love to have *Jang Guem*'s

characteristics. The range of answer were on a five-point Likert-type scale from (1) strongly disagree to (5) strongly agree. Udornpim (1997) found the reliability coefficient for the role modeling scale to be 0.90.

Level of Cultural Proximity

The measurement of the level of cultural proximity of *Jewel in the Palace* was drawn from the Asian Values Scale (AVS), developed by Kim, Atkinson, and Yang (1999) to assess adherence to cultural values. To extend the previous work of Udornpim (1997), nine items were constructed to measure cultural proximity, including items such as cultural shareability, cultural understandability, cultural appropriateness, cultural values, and cultural compatibility. Thai audience members were asked to evaluate the degree to which *Jewel in the Palace* was culturally proximate. The range of answers were captured on a five-point Likert-type scale ranging from (1) strongly disagree to (5) strongly agree. The reliability of this cultural proximity scale are discussed in the results chapter as the AVS scale was purposely adapted for this study.

Sampling Method and Sample Size

The sample of 150 cases are an adequate sample size solution for factor analysis (Guadagnoli & Velicer, 1988). Supported by Hair, Black, Babin, Anderson, and Tatham (2006), at least five respondents are required per variable. The minimum sample size should be 50 respondents but preferably the sample size should be 100 or larger. This suggests that the sample of this study was appropriate for the number of variables (N= 250 for the highest number of 23 variables in the measurement of prosocial learning value). This means that the results of the analyses are more likely to be statistically meaningful.

The audience survey questionnaire was developed in English and then back-translated into Thai. The Thai language version was back-translated into English using two bilingual staff members in order to certify further equivalence between the English and Thai versions.

Given the limitations of time and resources, this study was conducted only in the Bangkok district of Thailand and included only those participants who were enthusiastic viewers of the story of *Jewel in the Palace*. To enhance and tap the recognition of the story, some images of key characters were included in the audience survey questionnaire.

Participants, both male and female, above the age of 18 were selected on a voluntary basis with consideration of including respondents from different socio-demographic backgrounds. Students, as well as employed professionals, were included to see how different psychosocial contexts influence the reception of *Jewel in the Palace*. Questionnaires were distributed to viewers (including students and employed staff) in three locales in the Bangkok area, which were accessible to the researcher: Bangkok University, Chulalongkorn University, and Mahidol University. Two versions of the questionnaire were employed to prevent the possible bias of question order and respondent fatigue. The purpose of the study was explained in a cover letter and ensured the confidentiality of the information of respondents (see appendices B and C).

An audience survey of respondents from three universities was distributed after class and collected back within the same day. A 10-minutes episode of *Jewel in the Palace* was shown to them to jog their memory of the story prior to answering the

questionnaire. Moreover, several images from *Jewel in the Palace* were included for the participants in the survey questionnaire to aid recall.

Survey Data Analysis

Survey data were analyzed by the computer software package, Statistical for the Social Sciences, or SPSS version 14. The questionnaire data were numerically coded and entered into the SPSS program. To extend Udornpim's (1997) study, the scales for levels of parasocial interaction, role modeling, and cultural proximity were computed for reliability. For the process of pre-screening data prior to statistical analysis, univariate outliers were screened for all variables. Normality, linearity, and homoscedasticity of all variables were tested.

The level of prosocial learning was summed and averaged in response to items that loaded on factor structures produced by varimax-rotated principle components analysis. The convention of minimum eigenvalues of 1.0 and at least two primary loadings were applied. Pearson Product Moment Correlation was computed to investigate whether or not the parasocial interaction and prosocial learning variables were related.

Focus Group Interviews

Focus group and interviews were qualitative approaches that yielded data in addition to the survey protocol. Individual probing and group interactions produce unanticipated responses that can help broaden and enrich the findings of a study. The respondents were selected from among the participants who completed the questionnaire survey.

The end of the questionnaire indicated that the researcher required focus group interviews on voluntary basis from participants. The information yielded was ensured

for confidentiality for the purpose of study. A complimentary gift (a gift voucher to redeem a movie ticket) was offered to any participants who were selected to participate in the focus group interview.

Focus group interviews usually contain 6 to 12 participants and the researcher generally conducts at least two focus groups on the topic (Rubin, Rubin, & Piele, 2005). In this study, three focus group interviews with 6-8 participants (viewers of the program series) were conducted. The discussion was led by the researcher to ensure that every group discussed the same set of broad, open-ended questions. The focus group interviews were digitally recorded and translated from Thai into English. The research methodology employed, research questions, and hypothesis are outlined in Table 3.1 respectively.

Table 3.1: Research Questions and Hypothesis, Research Methodology and Data

Analysis

Research Questions and Hypothesis	Research Methodology	Data Analysis
RQ1. What do Thai audience members perceive as being the cultural characteristics portrayed in *Jewel in the Palace*? How proximate are these characteristics to Thai cultural values?	Audience Survey, Focus Group Interview.	Descriptive statistics, Reliability, One-way ANOVA.
RQ2.What pro-social values do Thai audience members report learning from *Jewel in the Palace*?	Audience Survey, Focus Group Interview.	Factor analysis, Pearson Correlation.
RQ3. To what extent doThai audience members perceive the main character of *Jewel in the Palace*, Jang Guem, as a role model worth emulating?	Audience Survey, Focus Group Interview.	Descriptive statistics, Reliability, One-way ANOVA.
H1: The higher the level of parasocial interaction between the Thai audiences and *Jang Guem*, the higher the level of prosocial learning from the television program.	Audience Survey.	Pearson Correlation, Multiple regression, One-way ANOVA.

Focus group interview

Each focus group was asked the following questions:

1. What are the factors that make *Jewel in the Palace* popular in Thailand*?*

2. What lessons do you learn from *Jewel in the Palace*?

3. How do you relate the situations in *Jewel in the Palace* to your daily life?

4. Which part of *Jewel in the Palace* do you like the most?

5. Have you discussed about *Jewel in the Palace* with others?

6. Is Jang Guem compatible with beliefs and values in Thai society?

7. Do you want to be like Jang Guem?

8. Is there any behavior in *Jewel in the Palace* that you should adopt in your own lives?

9. Why did you watch *Jewel in the Palace*?

10. Do you like the main character, Jang Guem?

11. What you dislike about *Jewel in the Palace*?

12. What did *Jewel in the Palace* represent at the time?

13. Is there any person in Thailand who is like Jang Guem?

Summary

This chapter presented the data collection methodology used in this study, a multi-method approach. The rationale for using both quantitative and qualitative data was discussed. Audience survey and focus group interviews were used in this study, as were archived articles in the popular media. Survey participants included 250 audience members who watched the program, *Jewel in the Palace.* In the following chapter, the results for the research questions and hypothesis are presented.

CHAPTER 4

FINDINGS

This chapter presents the research findings of the survey and focus group interviews. First, the demographic characteristic of the audiences are presented. Then, the analysis of the survey is presented to answer the research questions and the hypothesis. Archival research collections from articles, books, magazines, and several websites were also utilized to contextualize the answer to the research questions. The focus group interview information is then presented.

Research Findings

Demographic Data

A total of 250 survey questionnaires were distributed at the research locations. At Chulalongkorn University, survey data was collected in January 2007. In the other two universities, Bangkok University and Mahidol University, data were collected in March 2007. From the collected questionnaires of the 250 respondents, 215 remembered the storyline of *Jewel in the Palace*, while 35 respondents indicated that they had an indistinct memory of the storyline; therefore, these 35 participants were excluded from subsequent analysis. Demographic data for the 215 respondents are presented in Table 4.1. The demographic data shows that 71.2 percent of the participants were female and 69.3 percent of the participants were between 21-30 years old.

Table 4.1: Demographic Data of the Survey Respondents

	Age below 20	21-30	31-40	41-50	Age above 50	Total
Male	3 (1.4%)	19 (8.8%)	36 (16.7%)	2 (0.95%)	2 (0.95%)	62 (28.8%)
Female	5 (2.3%)	130 (60.4%)	8 (3.7%)	7 (3.2%)	3 (1.4%)	153 (71.2%)
Total	8 (3.7%)	149 (69.2%)	44 (20.4%)	9 (4.15%)	5 (2.35%)	215 (100%)

Recognition and Exposure to the Program Series

Results of the survey data relating to the recognition of the main character, Jang Guem, and the respondent's exposure towards the program are presented in Table 4.2.

From Table 4.2, we see that some 50.7 percent of the respondents viewed *Jewel in the Palace* during its first broadcast (October 2005 – March 2006), 24.2 percent viewed the second rerun broadcast (April 2006- September 2006), and 25.1 percent viewed it on DVD/VCD.

Table 4.2: Recognition of the Main Character and the Exposure of the Program from
Respondents

		Recognition of the Main Character			
		Very Well	Well	Fair	Total
Viewing	First Broadcast	37 (17.2%)	60 (27.9%)	12 (5.6%)	109 (50.7%)
	Second Broadcast	40 (18.6%)	10 (4.7%)	2 (.9%)	52 (24.2%)
	DVD/VCD Rental	29 (13/5%)	4 (1.9%)	3 (1.4%)	36 (16.7%)
	DVD/VCD Purchase	11 (5.1%)	4 (1.9%)	3 (1.4%)	18 (8.4%)
Total		117 (54.4%)	78 (36.3%)	20 (9.3%)	215 (100%)
Exposure	More than 90%	101 (47%)	22 (10.2%)	11 (5.1%)	134 (62.3%)
	Between 51%-90%	12 (5.6%)	46 (21.4%)	5 (2.3%)	63 (29.3%)
	Between 10%-50%	4 (1.9%)	7 (3.3%)	2 (0.9%)	13 (6%)
	Less than 10%	-	3 (1.4%)	2 (0.9%)	5 (2.3%)
Total		117 (54.4%)	78 (36.3%)	20 (9.3%)	215 (100%)

The data indicated that 62.3 percent of the respondents viewed more than 90
percent of the episodes. Some of 29.3 percent of respondents viewed more than one
half of the series. Some 54.4 percent of the participants reported their recognition of
the main character Jang Guem very well; there is 36.3 percent reported remembering
the main character Jang Guem well; and 9.3 percent reported having a fair recognition
of the main character.

The degree of interpersonal communication about the TV series among

viewers is reported in Table 4.3. There is 27.4 percent of the respondents always

discussed the program, *Jewel in the Palace*, with others. There is 58.6 percent of the

participants reported having some discussion with others about *Jewel in the Palace*.

There is 14 percent of the participants never discussed *Jewel in the Palace* with

others.

Table 4.3: Interpersonal Discussion Frequency by Recognition of Main Character,

     Jang Guem.

		Interpersonal Discussion Frequency			
		All the Time	Sometimes	Never	Total
Recognition	Very Well	30 (14%)	73 (34%)	14 (6.5%)	117 (54.4%)
of Jang Guem	Well	21 (9.8%)	43 (20%)	16 (7.4%)	80 (37.2%)
	Fair	8 (3.7%)	10 (4.7%)	-	18 (8.4%)
	Total	59 (27.4%)	126 (58.6%)	30 (14%)	215 (100%)

The means and standard deviations for the key variables, role modeling,

parasocial interaction, and cultural proximity, are reported in Table 4.4. From

viewing the serial drama, the participants perceived role modeling (M=3.772,

SD= .607); followed by perceived cultural proximity (M=3.537, SD=.509); and,

lastly, reported parasocial interaction (M=3.268, SD = .663).

Table 4.4: Range, Mean Scores, and Standard Deviation of Participant Scores

	Ranges	Mean Scores	S.D.
Role Modeling	3.353-4.167	3.772	.607
Parasocial Interaction	2.916-3.833	3.268	.663
Cultural Proximity	2.916-4.335	3.537	.509

All scores were computed to examine whether or not they revealed a normal distribution. First, the K-S (Lilliefors) test was used as a normality test. This test determines the extent to which scores on a particular variable deviate from a normal distribution. If the K-S statistic is at or above the .05 level, the scores can be considered to reflect a normal distribution.

Second, a normal probability plot is used to visually assess the normality of the test scores. Each score value is paired with its expected value from the normal distribution. If the scores are normally distributed, the points should cluster around a horizontal line through the .00 point on the horizontal axis, and there should be no pattern detected by the data. The results of the normality tests are presented in Table 4.5 and Table 4.6.

From Table 4.5 and Figure 2, scores on the parasocial interaction scale, cultural proximity, and role modeling scale were normally distributed because the K-S (Lilliefors) significance value for each scale exceeded .05.

Table 4.5: Normality Test of Participants by K-S (Lilliefors) Score

Scale	K-S (Lillefors) Significance
Parasocial Interaction	>.250
Cultural Proximity	>.250
Role Modeling	>.250

The score for each scale was analyzed for its reliability using Cronbach's alpha coefficient. Cronbach's alpha coefficient for the Parasocial Interaction Scale was .925, .764 for the Cultural Proximity Scale, and .554 for the Role Modeling Scale. Even though the role modeling scale has relatively low Cronbach's alpha, the role modeling scores are considered to be normally distributed based on the Lillefors significance values reported above.

To identify the contribution of each item to the overall reliability of the scales, an analysis of individual items for the Cultural Proximity and Role Modeling scales was also performed. Since these two scales were developed specifically for this study, findings of the item-reliability analysis can lead to the improvement of these scales.

Figure 4.1: Normal Plot, and Detrend Plot of Role Modeling Scores.
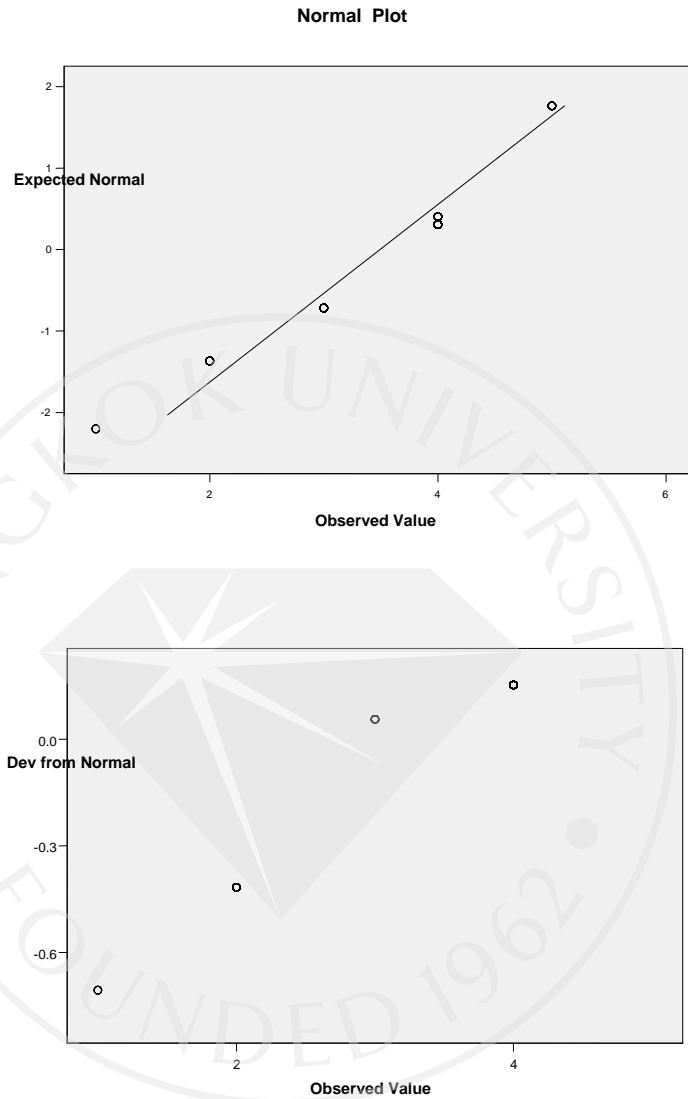
From Table 4.6, it appears that the first item, "*Jewel in the Palace* is appropriate for broadcasting in Thailand," contributes very little to the scale's reliability, while the other items seem to contribute significantly to scale reliability. If the first item in the Cultural Proximity Scale is deleted, the alpha of the scale will be .766.

Table 4.6: Item Analysis of the Cultural Proximity Scale

Cultural Proximity Scale item	Scale Mean if Item Deleted	Cronbach's Alpha if Item Deleted
Jewel in the Palace is appropriate for broadcasting in Thailand.	27.50	.766
Jewel in the Palace's plot was easy to understand.	27.75	.761
Jewel in the Palace is the type of TV series program that I had been looking for.	28.17	.762
There are people like Jang Guem in *Jewel in the Palace* in Thailand.	28.92	.741
I found watching *Jewel in the Palace* to be useful.	27.75	.738
I was able to related situations in *Jewel in the Palace* to my daily life.	28.42	.726
Situations in *Jewel in the Palace* can happen in Thailand	28.67	.747
Jewel in the Palace is compatible with the values and beliefs of Thai people.	28.75	.714
Jewel in the Palace is compatible with the experiences of the Thai people.	28.75	.714

Cronbach's alpha = .764

Cronbach's alpha based on standardized items = .772

Table 4.7: Item Analysis of the Role Modeling Scale

Role Modeling Scale item	Scale Mean if Item Deleted	Cronbach's Alpha if Item Deleted
Jang Guem in *Jewel in the Palace* is a role model for me.	15.27	.446
I will be happy if my daughter is like Jang Guem in *Jewel in the Palace*.	15.51	.493
Jang Guem in *Jewel in the Palace* deserved to be rewarded.	14.69	.530
Behaviors like Jang Guem in *Jewel in the Palace* are valued in Thai society.	14.86	.442
I wish to have Jang Guem in *Jewel in the Palace*'s characteristics.	15.11	.554

Cronbach's alpha = .554

Cronbach's alpha based on standardized items = .573

From Table 4.7, it appears that the last item, "I wish to have Jang Guem in *Jewel in the Palace*'s characteristics, contributes very little to the scale's reliability while the other items seem to contribute significantly to scale reliability. If the last item in the Role Modeling Scale is deleted, the alpha of the scale remains at .554. Table 4.7: Item Analysis of the Role Modeling Scale.

Answering to the Research Questions

RQ1: What do Thai audience members perceive as being the cultural

characteristics portrayed in *Jewel in the Palace*? How proximate are

these characteristics to Thai cultural values?

The average score for the cultural proximity of the *Jewel in the Palace* series

broadcast in Thailand among the respondents was 3.537, with a standard deviation of

0.509 (refer to Table 4.4). A score value of 3 on the Cultural Proximity Scale

represents "Neither disagree nor agree" with the scale item. A score value of 4

represents "Agree" with the scale item. Thus, an average score of 3.537 can be

interpreted to mean that the *Jewel in the Palace* is a cultural media product that

slightly tend forward to resonate in the Thai context. More detailed findings on the

cultural proximity aspects of *Jewel in the Palace* are presented in an analysis of focus

group interview data.

There was no statistically significant difference on the perceived cultural

proximity of *Jewel in the Palace* in Thailand between respondents who are male and

female (refer to Table 4.8)

Table 4.8: One-way ANOVA for the Perceived Cultural Proximity of *Jewel in the*

      Palace by Gender

	Sum of Squares	Df	Mean Square	F	Sig
Between Groups	.022	1	.022	.126	.723
Within Groups	37.673	213	.177		
Total	37.695	214			

Female mean = 3.52 S.D. = .427

Male mean   = 3.54 S.D. = . 417

      There was no statistically significant difference between participants who

were in different age groups (refer to Table 4.9).

Table 4.9: One-way ANOVA for the Perceived Cultural Proximity of *Jewel in the*

   Palace by Age

	Sum of Squares	Df	Mean Square	F	Sig
Between Groups	.559	4	.140	.790	.533
Within Groups	37.136	210	.177		
Total	37.695	214			

Age below 20 mean = 3.59 S.D. = .448

Age 21-30   mean = 3.55 S.D. = .401

Age 31-40   mean = 3.44 S.D. = .437

Age 41-50   mean = 3.62 S.D. = .518

Age above 50 mean = 3.48 S.D. = .621

From the focus group interviews concerning the cultural proximity of *Jewel in the Palace*, the participants seemed to have several combined feelings. In terms of compatibility with Thai values and beliefs, many observed that "Jang Guem" was compatible with Thai culture. A majority agreed that compatible beliefs and values reflected by Jang Guem included expression of gratitude and endurance. Participants observed that Thai culture and Korean culture were similar along many dimensions. In addition, attention and respect for culinary preparations and herbal medicine were also similar. These similarities made Jang Guem shareable and proximate with Thai culture.

The focus group interview participants did not seem to have any difficulty in relating situations faced by Jang Guem to their daily life. One interview participant pointed out: "Jang Guem's story is about the struggle for a better life and that theme is common in human beings. Therefore, Jang Guem will be popular no matter where it is shown."

Some interview participants, however, noted that not all the values portrayed in Jang Guem were compatible with their personal values and beliefs. In fact, several interview participants perceived Jang Guem to be assertive and noted that Jang Guem did not always listen to her mentor as she forged her path. These values were perceived as being incompatible with Thai values and beliefs. One interview participant said "On some occasions, Jang Guem violates the norm of social hierarchy."

Although a majority of the focus group interview participants perceived Jang Guem as realistic and proximate to Thailand, several other interview participants perceived the Jang Guem character as "too ideal" and "over exaggerated." These participants emphasized that Jang Guem seemed to face endless problems. In one participant's opinion, although every problem she encounters is possible, it is not likely that all these problems will happen to the same person in one lifetime.

RQ2: What pro-social values do Thai audience members report learning from *Jewel in the Palace*?

The effects of *Jewel in the Palace*, in terms of learning pro-social values, were measured by the 23 original Thai instrumental value's identified by Komin (1991).

The respondents indicated agreement or disagreement with learned values for each item. To minimize the positive response bias of the scale, seven anti-social items were included. These seven items were not included in the subsequent data analysis.

A principal component factor analysis with varimax rotation was performed to determine how the participants perceived learning social values from the main character, Jang Guem. Factor analysis indicated the degree to which the 23 prosocial values clustered together from 215 participants.

Three factors were extracted from the factor analysis (refer to Table 4.10) According to Comrey and Lee (1992), a sample size of 215 is considered reasonable for such a case study. Only variables with factor loadings greater than 0.45 (20% of variance) in absolute value were included in the factors.

Factor 1 was labeled as "Being Thoughtful towards others" and accounted for 38.82 percent of the variance in the data. Factor 2 was labeled as "Being Empathetic" and accounted for 24.72 percent of the variance in the data. Factor 3 was labeled as "Being Dedicated" and accounted for 16.83 percent of the variance in the data.

Table 4.10: Rotated Component Matrix of the Prosocial Learning Values.

Prosocial Values	Factor 1 (Being Thoughtful toward Others)	Factor 2 (Being Empathetic)	Factor 3 (Being Dedicated)
1. Independent	**.940**	-.195	-.087
2. Kind and helpful	**.897**	.157	-.162
3. Caring and considerate	**.874**	-.251	-.319
4. Polite and humble	**.858**	.281	-.065
5. Imaginative and creative	**.853**	.218	.243
6. Calm and cautious	**.853**	.296	.186
7. Clean and neat	**.797**	-.441	-.014
8. Courageous	**.781**	-.185	.392
9. Contented	**.760**	-.332	-.341
10. Obedient-respectful	**.759**	.258	-.046
11. Broad-minded and open Minded	**.724**	.408	-.293
12. Interdependent, mutually Helpful	**.650**	.100	-.006
13. Honest and Sincere	**.609**	.560	.004
14. Loving and affectionate	-.029	**.947**	-.271
15. Forgiving	.245	**.938**	-.036
16. Responsive to situation	-.084	**.831**	.301
17. Tolerant and restrained	.228	**.806**	**.493**
18. Capable	-.075	.051	**.966**

(Continued)

Table 4.10 (continued): Rotated Component Matrix of the prosocial learning values

Prosocial Values	Factor 1 (Being Thoughtful toward Others)	Factor 2 (Being Empathetic)	Factor 3 (Being Dedicated)
19. Educated	-.082	.090	**.844**
20. Ambitious and hardworking	-.076	.018	**.804**
21. Responsible	.301	-.434	**.767**
22. Grateful	.038	**.606**	**.671**
23. Fun-loving and humorous	.435	-.307	**-.590**
Eigenvalues	8.928	5.687	3.872
Percent of variance	38.817	24.728	16.836
Total Percent of variance= 80.381			

Note: Bold if factor loading is greater than .45 (20% of variance)

The data presented in Table 4.10 indicated that three prosocial values, being honest and sincere, tolerant and restrained, and grateful, had factor loadings greater than 0.45 in more than one factor.

However, being honest and sincere had a greater factor loading on Factor 1 than Factor 2. Thus, honest and sincere was included in Factor 1 and excluded from Factor 2. Being tolerant and restrained appeared in both Factor 2 and Factor 3. Since

the factor loading of being tolerant and restrained in Factor 2 is greater than Factor 3, it was included in Factor 2. Being grateful appears in Factor 2 and Factor 3. Since factor loading of being grateful in Factor 3 was greater than Factor 2, it was included in Factor 3.

The components of the factors are presented in Table 4.11. The descriptive statistics for the three factors are reported in Table 4.12

Table 4.11: Rotated Component of Respondents' Prosocial Learning Value from the

Main Character, Jang Guem

Factor 1 (Being Thoughtful toward Others)	Factor 2 (Being Empathetic)	Factor 3 (Being Dedicated)
Independent	Loving and affectionate	Capable
Kind and helpful	Forgiving	Educated
Caring and considerate	Responsive to situation	Ambitious and hardworking
Polite and humble	Tolerant and restrained	Responsible
Imaginative and creative		Grateful
Calm and cautious		Fun-loving and humorous
Clean and neat		
Courageous		
Contented		
Obedient-respectful		
Broad-minded and open-minded		
Interdependent, mutually helpful		
Honest and sincere		

Table 4.12: Descriptive Statistics of Prosocial Learning Factors

Factor	Range	Mean	S.D.
Being Thoughtful toward Others	2.54-4.92	3.737	.557
Being Empathetic	2.50-5.00	3.918	.573
Being Dedicated	1.00-4.67	4.070	.285

As demonstrated in Table 4.12, the participants reported learning the importance of being dedicated to one's work and mission from Jang Guem more than any other prosocial value. This factor had the highest mean and lowest standard deviation among the three factors.

Table 4.13: Pearson Correlation Matrix among Three Factors of Prosocial Learning

	Being Thoughtful toward Others	Being Empathetic	Being Dedicated
Being Thoughtful toward Others	1	.133	.061
Being Empathetic	.133	1	.119
Being Dedicated	.061	.119	1

The findings, presented in Table 4.13, reinforced the positive relationship that exists among these three factors signifying three prosocial learnings from the main character. The score of each prosocial learning factor was analyzed for reliability using Cronbach's coefficient alpha. The Cronbach's coefficient alpha were found to

be uniformly high: it was .949 for being thoughtful towards others, .919 for being

empathetic. The Cronbach's coefficient alpha for Being dedicated to one's work and

mission was moderate: it was .560.

> RQ 3: To what extent do the Thai audience members perceive the main
>
> character of *Jewel in the Palace*, Jang Guem, as a role model worth
>
> emulating?

The average score for the respondents' perceptions of Jang Guam as a role

model worth emulating was 3.772 with standard deviation of .607 (refer to Table 4.6).

Akin to the Cultural Proximity Scale, the Role Modeling Scale also used a five-point

Likert-type scale. A score value of 3 of the Role Modeling Scale represents "Neither

disagree nor agree" and a score values of 4 represents "Agree" with the scale item.

Thus, an average score of 3.772 can be interpreted to mean that the respondents tend

forward to perceive Jang Guem as a positive role model worthy of emulation.

A one-way analysis of variance yielded no statistically significant difference

between male and female participants, or among members of different age groups,

with respect to perceptions of role modeling (refer to Table 4.14, Table 4.15).

Table 4.14: One-way ANOVA for Role Modeling of Jang Guem by Gender

	Sum of Squares	Df	Mean Square	F	Sig
Between Groups	.103	1	.103	.471	.493
Within Groups	46.530	213	.218		
Total	46.633	214			

Female mean = 3.75 S.D. = .497

Male mean = 3.81 S.D. = .381

Table 4.15: One-way ANOVA for Role Modeling of Jang Guem by Age Group

	Sum of Squares	Df	Mean Square	F	Sig
Between Groups	.988	4	.247	1.137	.340
Within Groups	45.644	210	.217		
Total	46.633	214			

Age below 20 mean = 3.72   S.D. = .792

Age 21-30   mean = 3.75   S.D. = .487

Age 31-40   mean = 3.85   S.D. = .300

Age 41-50   mean = 3.95   S.D. = .312

Age above 50 mean = 3.56   S.D. = .589

An analysis of the focus group interviews provided insight into the finding .The focus group interviews revealed that most of the participants perceived Jang Guem as a role model worthy of emulation such as "If I can be only half of Jang Guem's character, I am enough" and "I want to possess Jang Guem's characteristics like endurance and tolerance". Several of the interview participants also agreed that Jang Guem was good model for those who undergo difficult situations, especially in terms of endurance and gratitude.

Test of Hypothesis

H1: The higher the level of parasocial interaction between a Thai audience member and Jang Guem, the higher the level of prosocial learning from the television program.

To test this hypothesis, Pearson Product Moment Correlations were calculated between parasocial interaction scores and each of the three prosocial learning factors, namely, "being thoughtful toward others," "being empathetic," and "being dedicated to one's work and mission." The results are illustrated in Table 4.16.

Table 4.16: Pearson Correlation Matrix between Three Factors of Prosocial Learning

and Degree of Parasocial Interaction

	Parasocial Interaction	Significance Level	Power
Being Thoughtful toward Others	.900**	.01	1.0
Being Empathetic	.024**	.01	1.0
Being Dedicated	-.162*	.05	1.0

** Correlation is significant at the 0.01 level (2-tailed)

* Correlation is significant at the 0.05 level (2-tailed)

As shown in Table 4.16, "being thoughtful toward others" and "being empathetic" are positively correlated at the level .01 with a power of 1.00. Thus, the research hypothesis is strongly supported: the higher the degree of parasocial interaction between a viewer and Jang Guem, the higher the level of prosocial learning from the television series. The negative correlation for "being dedicated" implied that the higher degree of the parasocial interaction between a viewer and Jang Guem, the lower of dedication from the perception of the respondents .

Multivariate regression analysis and a multiple least squares regression analysis were performed to acquire a better interpretation of how prosocial learning can be predicted by respondents' parasocial interaction, perceived cultural proximity, and a perception of role modeling. Assumptions for both regression analyses were met. First, the scores for each respondent were independent of each other. Second, all the scores were normally distributed. Finally, the pairs of the predictor scores were

bivariate normal since a scatter plot of residuals against predicted values of each pair appeared to be relatively normally distributed. A stepwise method was used in the multiple regression analysis. The data presented in Table 4.17 indicates that the "being thoughtful toward others" learning factor can be predicted by the parasocial interaction of the audience with *Jewel in the Palace*. The parasocial interaction predictor accounts for 80.9 percent of the variance in the "being thoughtful towards others" (Adjusted R^2 is .809).

Three predictor variables, role modeling, cultural proximity, and parasocial interaction, accounted for 20.4 percent of the variance in the "being empathetic" learning factor (Adjusted R Squares is .204).The two predictor variables (cultural proximity and role modeling) account for 45.4 percent of the variance in the "being dedicated" prosocial learning factor (Adjusted R^2 is .454).

Table 4.17: Multiple Regression on Prosocial Factors

Prosocial Learning	R^2	Adjusted R^2	Variable	Coefficient	Sig T.
Being Thoughtful toward Others	.809	.809	PSI	.900	.000
Being Empathetic	.215	.204	RMD	.483	.000
			CPT	.518	.000
			PSI	-.330	.000
			Constant	1.341	.000
Being Dedicated	.459	.454	CPT	-.387	.000
			RMD	.321	.000
			Constant	4.230	

PSI = Parasocial Interaction, RMD = Role Modeling, CPT = Cultural Proximity

Table 4.18: Outliers and Influential Data

Regression Equation	Number of Predictors	Cook's Distance > 1
Being Thoughtful toward Others	1	None
Being Empathetic	3	None
Being Dedicated	2	None

As shown in Table 4.18, there were no Cook's distance values which exceeded one for any of the regression analyses. Thus, there were no influenced data points in this study.

Since the main character, Jang Guem, is a female, 71.2 percent of the survey participants were females, three one-way analyses of variance were performed to assess the difference in prosocial learning between males and females on each prosocial learning factor (see tables 4.19 to 4.21).

Table 4.19: One-way ANOVA on Prosocial Learning of being Thoughtful towards Others from Jang Guem versus Gender

Being Thoughtful toward Others

	Sum of Squares	Df	Mean Square	F	Sig
Between Groups	8.223	1	8.223	30.034	.000
Within Groups	58.321	213	.274		
Total	66.544	214			

Female mean = 3. 430   S.D = .637

Male mean   = 3. 862   S.D = .469

The result from Table 4.19 showed that there was a statistically significant difference between male and female respondents on being thoughtful towards others, $F(1, 213) = 30.034$, $p = 0.001$. This indicated that males (M = 3.862) had a higher level of being thoughtful towards others than females (M = 3.430).

Table 4.20: One-way ANOVA on Prosocial Learning of being Empathetic from Jang

Guem versus Gender.

Being Empathetic

	Sum of Squares	df	Mean Square	F	Sig
Between Groups	6.205	1	6.205	20.614	.000
Within Groups	64.120	213	.301		
Total	70.326	214			

Female mean = 4.185   S.D = .615

Male mean = 3.180   S.D = .519

As presented in Table 4.20, the result of the one-way ANOVA also indicated a

significant difference between male and female respondents on being empathetic,

$F (1, 213) = 20.614,\ p = 0.001$. This indicated that females (M = 4.185) had a higher

level of being empathetic than males (M = 3.180).

Table 4.21 : One-way ANOVA on Prosocial Learning of being Dedicated from Jang

        Guem versus Gender

Being Dedicated

	Sum of Squares	df	Mean Square	F	Sig
Between Groups	.080	1	.080	.978	.324
Within Groups	17.323	213	.081		
Total	17.402	214			

Female mean = 4.040   S.D = .273

Male mean   = 4.082   S.D = .290

     Interestingly, no statistically significant difference was found between male

and female respondents on being dedicated of the prosocial learning factors F (1, 213)

= 0.978, p = 0.324 (see Table 4.21)

     Results from Focus Group Interviews the Open-ended Survey Questions

     Drawn from the survey participants, 21 individuals who had enthusiastically

viewed *Jewel in the Palace* voluntarily participated in the focus group interviews. The

participants were between 20-50 years of age. The first group consisted of 8

participants (5 females and 3 males). The second group consisted of 7 participants (5

females and 2 males). The third group consisted of 6 participants (4 females and 2

males).

A 10-minute episode of *Jewel in the Palace* was played to facilitate their recall of the program. The focus group interviews lasted approximately 45 minutes each. Each focus group interview was digitally audio recorded and then translated and transcribed from Thai to English. A great deal of back-and-forth interaction occurred in these focus groups, yielding rich qualitative insights about Thai viewers' perceptions of *Jewel in the Palace*. (See Appendix E)

In addition to the qualitative focus group findings, survey participants were asked the following open-ended survey questions: "Of all the behaviors that Jang Guem depicted in the series, is there any behavior you have specifically adopted in your life based on viewing the series? Several answers from this question revealed that viewers were attracted to *Jewel in the Palace* because of the prosocial values that were depicted. Several statements from the respondents reinforced these points: "I think it is quite interesting to apply knowledge of culinary and herbal medicine together. I have many lesson learned from *Jewel in the Palace*. That is the reason why I watched *Jewel in the Palace*", "The story is about real life of Korean heroine, and we can learn from it", "It teaches us to live in social harmony and how to deal with obstacles" and "I learned from Jang Guem about the good and the bad in society".

One of participated wrote: "I learned from Jang Guem the value of being imaginative and creative. Her care adaptation of food and medicine to cure people holds tremendous value."

Focus group participants talked at great length about the popularity of the television series. One interview participant said: "The program was very popular at that time. If you didn't watch it, you could not discuss it with your friends the next morning." Another interview participant agreed. "You will not be able to join your

friend's discussion if you didn't watch it." Another said: "I had no choice, everybody in my family watched *Jewel in the Palace*, so I had to watch it anyway."

Most of the responses from the focus group interviews and the open-ended survey questions demonstrated that being considerate to others, tolerant, grateful, hard-working, imaginative and creative, courageous and responsive to difficult situations, were prosocial values that the participants learned from watching *Jewel in the Palace*. Among these values, being thoughtful towards others, having a capacity for endurance, and a display of gratitude seemed to be values that the respondents reported learning most often.

Most of focus group interview participants agreed that they learned from Jang Guem to "have morality," "have gratitude," "have endurance," "fight all obstacle in life," "try hard," and "never give up". One interview participant stated, "Jang Guem teaches me that there is nothing easy in life; we have to put effort in everything". This statement prompted another participant to state, "I learned to have endurance which will lead me to success in life." Finally, one interview participated said, "Be like Jang Guem, if one way cannot solve the problem, Jang Guem will try another way. She never gives up."

The importance of expressing gratitude also became evident in the qualitative responses. Most of the responses to the open-ended survey question indicated Jang Guem taught the participants the importance of expressing gratitude towards parents and mentors. One wrote "I learned about gratitude. We have to take care of our parents, especially when they are sick."

Many interview participants admired Jang Guem for working so diligently and they reported learning from her that hard work eventually pays off for various

responses such as: " We have to work hard to get what we wanted to be successful",
"Jang Geum has her own mind and courage to do what she thinks is right", " Jang
Guem dares to achieve her dreams", "Jang Guem dares to decide for her own life" and
" Jang Guem is courage to go against the norm of her society".

Moreover, the importance of adjusting to different and changing situations
was another characteristic the respondents highlighted such as: "I learned to adjust
and adapt myself to situation like Jang Guem did in different situations such as the
time when she was exiled from the palace", "I realized that in our lives we have to
adapt to situations", "We must learn to survive and adapt to situations like Jang
Guem" and " I like Jang Guem as she is very optimistic and can adjust herself to
situations very well".

<div align="center">Summary</div>

Both the survey data and the focus group interview data were presented and
analyzed in this chapter. Several statistical procedures were performed on the
quantitative data. The focus group interview data were also analyzed. The results
showed that being thoughtful toward others, being empathetic, and being dedicated
were the three prosocial learning dimensions that audiences reported learning from
the main character, Jang Guem.

The results also showed that participants perceived *Jewel in the Palace* to be a
culturally shareable media product in Thai society and many participants viewed Jang
Guem as a positive role model. Finally, the results support the hypothesis that the
higher the degree of parasocial interaction between a viewer and *Jewel in the Palace*,
the higher the level of prosocial learning from the serial drama. In the next chapter,
the practical and theoretical implications of the research findings are discussed.

CHAPTER 5

DISCUSSION

In this chapter, the key elements of the present study are summarized and the findings are elaborated along with their implications and contributions to the entertainment-education literature. The limitations of the present study, as well as suggestions for the further research, are also identified.

Summary of Study

The present study explored issues of audience involvement, parasocial interaction, cultural proximity, role modeling, and prosocial learning for a Korean television drama series, *Jewel in the Palace,* which was highly popular in Thailand. The Thai audience reception to this Korean television program was investigated for three reasons: (a) the genre represented an entertainment-education program that appealed to the audience at various levels; (b) the program was broadcast worldwide in over 50 countries, achieving extremely high audience ratings (*Jewel in the Palace*, 2006); and, (c) the program offered an opportunity to look at issues of cultural proximity of audience reception in among Asian countries (Kim, 2004).

Building upon exploratory research from the mid-1990s by Udornpim (1997), who investigated the popularity of a culturally shareable entertainment education program, *Oshin*, in Thailand, the present dissertation project sought to gain a better understanding of the relationship of parasocial interaction, cultural proximity, role modeling, and prosocial learning by investigating how Thai audience members engaged with *Jewel in the Palace*. This research was similar to the study on *Winter of Sonata,* a Korean soap opera which appeared to have a high impact on its audience,

and also investigated the degree of parasocial interaction between viewers and media characters (Han et al., 2007).

In the present study, three research questions and one hypothesis were investigated. The research questions were: (RQ1) What do Thai audience members perceive as being the cultural characteristics portrayed in *Jewel in the Palace*? How proximate are these characteristics to Thai cultural values?; (RQ2) What pro-social values do Thai audience members report learning from *Jewel in the Palace*?; and, (RQ3) To what extent do Thai audience members perceive the main character of *Jewel in the Palace*, Jang Guem, as a role model worth emulating? The hypothesis posed was: H1: The higher the level of parasocial interaction between the Thai audiences and Jang Guem, the higher the level of prosocial learning from the television program.

An audience survey yielded 215 respondents, from three universities, who were viewers of *Jewel in the Palace*. A 10-minute episode of *Jewel in the Palace* was shown prior to starting the interview to jog their memory of the story. Moreover, several images from *Jewel in the Palace* were included in the survey questionnaire to aid recall. The audience survey questionnaire was comprised of 3 sections. Three focus group interviews, with 21 participants, were also conducted.

The first section requested the demographic information of the audience. The second section sought the impressions of the audience about watching *Jewel in the Palace*. In this section, there was 9-item Cultural Proximity Scale included the dimensions of cultural appropriateness, compatibility, and understandability to measure the cultural proximity of the Korean program in Thailand, building upon the work of Udornpim (1997) and Kim, Atkinson and Yang (1999) who helped develop

scales to assess adherence to cultural values. To measure audience perceptions of role modeling, a 5-item Role Model Scale was administered: "Jang Guem is a role model," "Jang Guem's behavior deserved to be rewarded," "I will be happy if my daughter is like Jang Guem," and "I would love to have Jang Guem's characteristics." This scale was also presented previously by Udornpim (1997) and was validated in this study. There was a 10-item Parasocial Interaction Scale developed by Rubin and McHung (1987) to measure the level of parasocial interaction that viewers have with the character: "*Jewel in the Palace* makes me comfort," "Jang Guem is a down-to-earth person," "I looked forward to watching the next episode," "I would watch if Jang Guem appeared in another television program," "Jang Guem seems to understand for what I want to know," "I will read the newspaper or magazine if I see the story of Jang Guem," "I missed watching when the program was not broadcast," "I would like to meet Jang Guem in person," "I feel sorry when Jang Guem was suffering," and "I feel Jang Guem is attractive". There was a 30-item comprised of 23 socially desirable instrumental values of Thai people identified by Komin (1991) for measuring the prosocial learning from *Jewel in the Palace* and 7 anti-social value to lessen the potential biasing effects of positive values.

The third, and final section, asked four open-ended questions: "What was the most memorable scene in *Jewel in the Palace* that you recognize?," "Overall of the behaviors that *Jewel in the Palace* depicted in the television program series, is there any behavior that you have especially adopted in your life based on your viewing of *Jewel in the Palace?*," "What was the most famous quote of *Jewel in the Palace* ?," and "What did you learn most from *Jewel in the Palace* ?"

From the survey data and the focus group interviews, the results showed that being thoughtful toward others, being empathetic, and being dedicated were the three prosocial learning dimensions that the audience reported learning from the main character, Jang Guem. The results of the study also showed that participants perceived *Jewel in the Palace* to be a culturally shareable media product for Thai society and many participants viewed Jang Guem as a positive role model. Finally, the results supported the hypothesis that the higher the degree of parasocial interaction between viewer and *Jewel in the Palace*, the higher the level of prosocial learning from the serial drama.

The results of data analysis are categorized into three sections of the consequences, organized around the research questions and hypothesis: 1) Measuring Cultural Proximity 2) Measuring Parasocial Interaction and Pro Social Learning, and 3) Measuring Role Modeling.

Measuring Cultural Proximity

The cultural promixity scale developed for this study can probably be used in future research measuring the cultural proximity for such programs. The cultural proximity scale revealed acceptable reliability (Cronbach's alpha =.764) in this study. Moreover, the relatively high mean score (3.537) for the cultural proximity of *Jewel in the Palace* is consistent with *Jewel in the Palace*'s popularity in Thailand. This finding provides partial evidence of the validity of the measure. However, the figure of the measurement for the concept of cultural proximity in this study is shown only slightly above the average. Thus, the cultural proximity scale developed in this study can still be further improved. For example, item 5, "I feel that Jang Guem was Thai,"

can perhaps be eliminated from the scale due to its small contribution to scale reliability.

From the other studies on culture proximity which revealed similar findings, the study of *Winter of Sonata* (a South Korean television series) has also found that this program influenced Japanese audiences due to the proximity of the cultural power between Korean and Japanese (Han et al., 2007). Moreover, Udornpim reported that *Oshin*'s popularity in Thailand was displayed in the high reliability of the cultural proximity instrument and the perceived shareability of the drama.

<div align="center">Parasocial Interaction and Prosocial Effects</div>

A principal components factor analysis with varimax rotation was conducted on the 30 items of social values comprised of 23 socially desirable instrumental values of Thai developed by Komin (1991) and 7 anti-social value items drawn randomly in the questionnaire. Three latent factors of prosocial learning were identified: (a) being thoughtful toward others, (b) being empathetic, and (c) being dedicated to one's work and mission. These three value clusters were the most significant values that the Thai audience reported learning from *Jewel in the Palace*.

In this study, the reflection of a Thai proverb "*Doo Lakorn Yorn Doo Tao,*" which literally translates as "You are what you watch" may be used to imply that the parasocial interaction of viewers with the main characters can contribute to the viewers' making either positive or negative changes in their daily lives. This finding suggests that the audience perceived the prosocial effects towards the character's personality while they viewed the program and learnt the socially desirable value.

The correlation coefficients between parasocial interaction and all the prosocial learning dimensions (being thoughtful toward others, being empathetic and being dedicated to one's work and mission) were between 0.02- 0.90 and significant at the 0.01 level. These correlation coefficients indicate a substantial relationship according to Stevens (1999). The results supported the hypothesis that the higher the level of parasocial interaction between a viewer and the main character, the higher level of prosocial learning from the soap opera. This finding of the study helps to acknowledge that the entertainment of the popular culture mass media can also be the synergy of the educational and communication to reach people on a massive scale.

Measuring Role Modeling

The mean score for assessing the extent to which Jang Guem was identified as a role model was 3.772 and the perceived cultural proximity of *Jewel in the Palace* was 3.537. These findings suggest that the main character, Jang Guem, was considered to be a role model to be emulated by the research participants and that they considered the storyline of *Jewel in the Palace* as culturally proximate for Thailand. The development of the role modeling scale for use in this study should be viewed as an initial stage to measure viewer's perceptions of role modeling prompted by watching the program. The role modeling scale displayed weak reliability; but, the survey participants perceived Jang Guem to be their role model to a certain extent as reflected by relatively high mean score of 3.772.

The focus group interview findings were consistent with the survey responses in that Jang Guem served as a positive role model for them. The participants from the interviews also revealed that they perceived themselves as following the behavior of Jang Guem and were encouraged to become successful by the role model worth

emulating. These results were similar to what Singhal and Rogers (1999) found from the study of the Indian soap opera, *Hum Log*. Singhal and Rogers showed that *Hum Log* viewers learned prosocial models of behavior from the positive role models and expressed a strong desire to emulate them in real life.

When creating entertainment–education programs, creators should be sensitive to the variables of cultural proximity, role modeling, and parasocial interaction between the viewer and the main character(s). Recognizing the existence of the variables enables the creator to take advantage of the benefits of the interaction. Researchers can be further challenged to explore more variables that create the education program successfully via popular culture and media with a purpose.

<div align="center">Limitations of the Study</div>

The research encountered several limitations even though it reports several significant findings. First, the measured dependent variable of prosocial learning values was specifically drawn from Komin's (1991) Thai values; therefore, findings are limited to the Thai context.

Second, contrary to the originally planned random sampling, the survey used convenience sampling due to time limitations. Sample size was not large enough to represent an actual population variable. Thus, generalizations of results must be taken with caution. Third, the data were collected two years after the program was released in Thailand; therefore, the audience's recognition of the program may not last and support to confirm the existing findings that Thai audiences shared prosocial values from this drama, and indicated that, in Thailand, *Jewel in the Palace* was culturally proximate. Fourth, the weak reliability of role model instrument, Cronbach's alpha = 0.554, suggests that the results of role modeling be reviewed or applied cautiously.

Recommendations for Future Research

The basic tenets of this study should be replicated using random samples and by other culturally proximate programs across national and cultural borders. By so doing, the validity and reliability of the instruments to measure audience effects of culturally proximate programs can be further improved. Future research should further investigate for the qualities of the program produced to enhance the entertainment education program when diffused to culturally diverse countries.

Another possible study area is to focus on identifying the important factors which encourage audience members in culturally proximate and diverse contexts to appreciate a program. This knowledge can be transferred to the design, implementation, and spread of other pop culture media products.

Moreover, future research should see what, if any, are the differences in the results if data collection takes place in different times within the same context. The audience may perceive different viewpoints and should be certainly be considered by researchers and practitioners interested in continuing this research.

Conclusion

Thai audiences reported learning three different prosocial values from this popular Korean television series: The importance of 1) being thoughtful towards others 2) being empathetic and 3) being dedicated to one's work and mission. Second, the findings indicated that, in Thailand, *Jewel in the Palace* was culturally proximate. Third, Jang Geum served as a role model for Thai audiences. Finally, the correlation analysis revealed a significant positive relationship between the degree of parasocial interaction and the three prosocial learning factors.

This study established the fact that parasocial interaction takes an important role in influencing the audience's perceptions from the follow up of media program. Findings also show how social learning provides insights into the way that the audiences view the prosocial values that they can learn from the main character. Moreover, this study measures the proximity of cross-cultural shareability of such programs that the audience interacts and understand with in their common daily life.

The phenomenon of the Korean wave, *Hanryu*, has gained the attention of the of Thai audience and worldwide and it might pose a negative effect on the Thai local entertainment industry since it is may be a threat in terms of mass media production to produce the program for gaining the rating share from the audience. Perhaps the media production can learn from this engagement.

Understanding these audience engagement dimensions is critical in creating effective mass media programs that can influence audience members in a positive manner. Although this study has provided a number of significant findings, future research can further enhance our understanding of how such cross-cultural serial drama receptions can contribute to more meaningful media production around the world. The findings, at least, shed light on the substances for improvement of the quality of mass media production programs in Thailand and to promote more of these quality programs to the global market.

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APPENDIX A

A Synopsis of *Jewel in the Palace*

Jewel in the Palace is a television drama series of 70 episodes based on a true story of Jang Guem, who was documented as the first female imperial physician in Korean history (Figure 1). The series traces her life journey from childhood, to facing tremendous hardships after her parents are thrown out of the palace, to rising above royal conspiracies and intrigues, to finally becoming the first royal woman to serve as royal chef in the palace, and later the first female physician and the only female in Korea's history to attend to an emperor (Figure 2). This happened in a time (the Jaseon Dynasty which was during the 16th century) when Korea was not known for its high regard for women.

The story of *Jewel in the Palace* is set in the early 1500s, when Korea had a rigid hierarchical system and male dominated social structure. The mother of the Syoung Crown Prince Yeonsangun was poisoned by a group of royal military guards under the command of the King. After the incident, a guilt ridden royal guard, Suh Chun Soo, suffered an accident and was rescued by a hermit. The hermit told Suh Chun Soo that his destiny would be closely linked with three women. The first woman, "You killed her though you did not want to" (referring to the dead mother of Prince Yeongsangun); the second, "you will save her but she will die because of you" (referring to protagonist Jang Guem's mother); and the third woman "will get you killed but because of this many will be saved" (referring to Jang Guem herself).
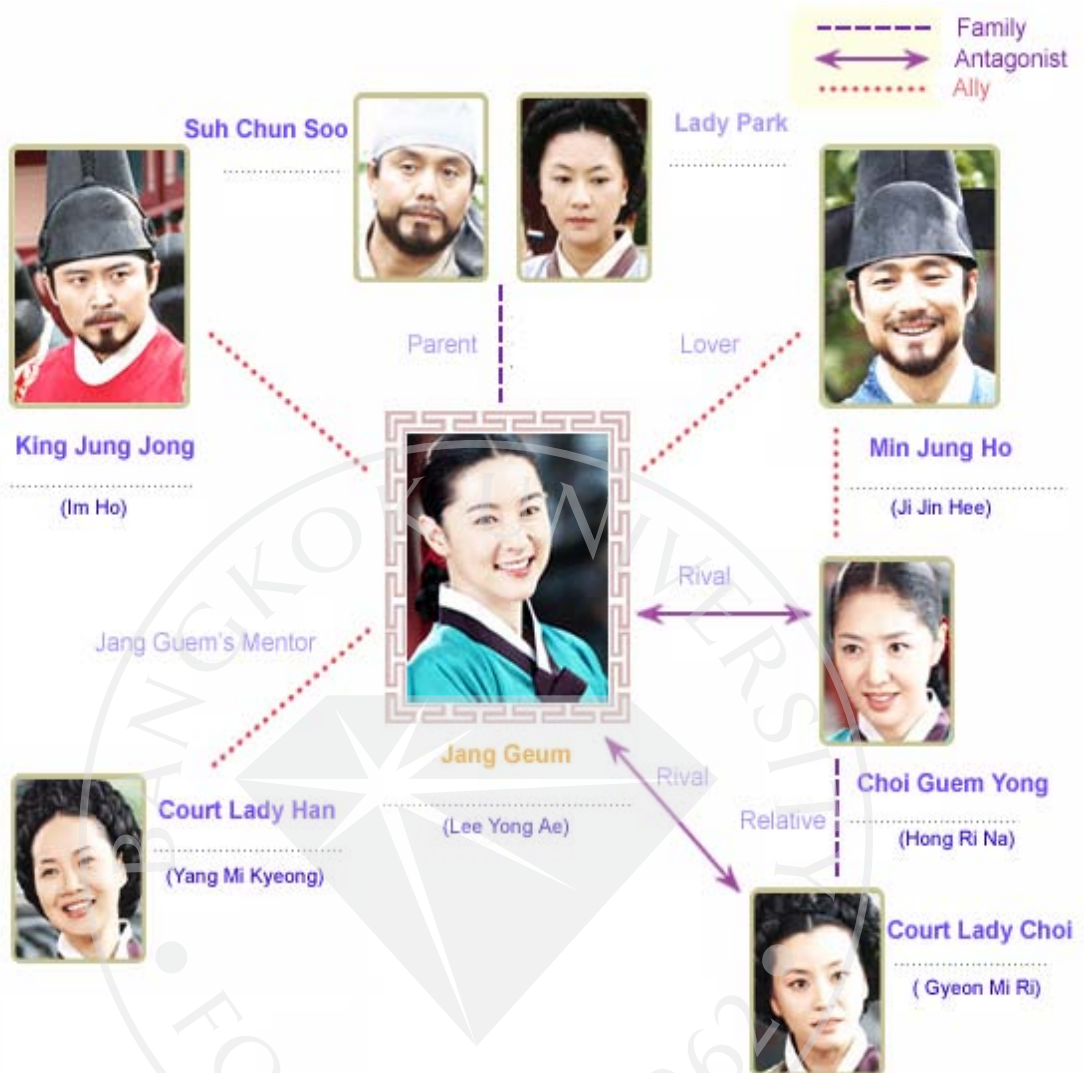
Figure 1: The relationship of the main characters in *Jewel in the Palace*

 (*Source*: Dae Jang Guem official

website http://www.imbc.com/broad/tv/drama/daejanggum/relation/index.html)

Figure 2: Visual of Key Scenes in *Jewel in the Palace*

Visuals of Key Scenes	Description of Scenes	Reflection on the Scenes
	The story of *Jewel in the Palace* revolves around the life of Jang Guem. As the story begins, a hermit tells Jang Guem's father his fate: *"Your fate will be destined by three women. You killed the first woman though you did not want to. The second one, you will save her, but she will die because of you. The third one, she will kill you, but because of this, many will be saved"*	The attached quote summarizes the plot of the story. The three women mentioned in the quote refer to the deposed Crown Prince's mother, Jang Guem's mother, and Jang Guem, respectively. This is the guiding opening scene, leading the audience to imagine how the story continues.
	Jang Guem fed her mother wild berries before she died trying to protect Jang Guem from assassins. Before her death, she told her great hope for Jang Guem: To become head of the royal kitchen.	Jang Guem's painful cry in this scene expressed her love for her mother. She blamed herself for causing her parent to die.

Visuals of Key Scenes	Description of Scenes	Reflection on the Scenes
	Jang Guem is taught about herbs and their properties under the supervision of her mentor, Lady Han. Jang Guem is determined, hardworking, and talented. Her practice begins with the collection of 100 different types of herbs and learning to recognize their value.	Jang Guem gains knowledge based in both culinary skills and herb recognition from the lesson of her mentor. This type of knowledge conveys to audiences that both form and content of food are important.
	Jang Guem is a master at figuring out illnesses, and she is not afraid to try natural remedies on herself to prove their efficacy.	This scene illustrates Jang Guem using herself for an experiment without being aware of its side-effects. She consequently loses her sense of taste and is forced to practice her cooking skill without tasting.
	Lady Han dies on Jang Guem's shoulders. Just prior to that, as Jang Guem tries to keep her conscious by asking about the recipe of steamed prawns, Lady Han replies *"I will teach you when we return to the Palace"*	This scene illustrates Jang Guem's love for Lady Han. Unfortunately, Lady Han is put to death by the trickery of the antagonist. Later, Jang Guem turns her focus to medical studies

Visuals of Key Scenes	Description of Scenes	Reflection on the Scenes
	Tricked by her antagonist, Jang Guem lives in a village where there are lots of patients but not enough medicine. However, she overcomes such difficulties with her professional attitude and sound judgment about illnesses and their remedies.	In this scene, true love emerges between Jang Guem and Min Jung Ho who returns to rescue her. Their bond blossoms into more than mutual admiration.
	The investigating court indicts the antagonistic party. They eventually are punished.	This scene illustrates the moral scheme that good deeds beget good returns, and bad deeds beget bad returns.
	A contagious fever spreads among the rich (including the Crown Prince) and the poor. Jang Guem instructs people to take proper precautions. Her adopted parents use a skit to teach people about how to ward off the infectious disease.	This scene illustrates the concept of the change agent who has the most contact with a homophilous group. An entertaining skit helps to diffuse the message towards the people.

Visuals of Key Scenes	Description of Scenes	Reflection on the Scenes
	Jang Guem successfully saves a woman's life by doing a caesarian delivery. The story ends on a happy note with a smiling Jang Guem, and the parents of a proud daughter.	Jang Guem struggled in life with class prejudice, resentment, and gender restraints. She chooses her simple and humble life outside the palace where she has the free will to help the needy.

(*Source:* the official website of *Jewel in the Palace* http://imbc.com/broad/tv/drama/daejanggum/index.html)

Meanwhile, Lady Park, a former royal cook, witnessed a conspiracy planned by Court Lady Choi, and was impeached on false charges and ordered to be executed. Lady Park was saved by Lady Han, her best friend, and later fortuitously married with Suh Chun Soo, and gave birth to Jang Geum. She kept their identities secret so that they could lead a peaceful life.

In 1504, Crown Prince Yeonsangun ordered an investigation into his mother's death, and eventually located Suh Chun Soo and his family. Because of an inadvertent gesture by Jang Guem, Suh Chun Soo was arrested and, later, executed. Jang Guem and her mother escaped; but, later, Jang Guem's mother was fatally wounded while protecting Jang Guem from assassins. Before her death, she told Jang Guem that her wish was for Jang Guem to become the chief chef of the royal kitchen and write about the injustices suffered by the family.

Jang Guem entered the palace with curiosity, talent, ambition and a hard working attitude. Under the tutelage of Court Lady Han, who did not know that Jang Guem was the daughter of her late best friend, Jang Guem became an apprentice. Thereafter, Lady Han became the chief chef of the royal household. However, another conspiracy resulted in their being exiled to a remote island. Lady Han died en route.

To make ends meet, Jang Geum took the position of a maidservant. She became acquainted with a female physician who instructed her in medical studies. Jang Guem eventually returned to the palace because of her healing abilities and became the first female royal physician. She was able to restore the reputation of her mother and Lady Han. The schemers, Lady Choi and her party, who tried to kill Jang Guem ultimately fell victim to the consequences of their own conspiracies.

With the support of her lover, Min Jung Ho, who stood by Jang Guem during the most difficult times, the couple lived a simple life outside the palace. Jang Guem was awarded the title *Dae Jang Guem*, the highest ranking royal official. Her medical skill and culinary ability enabled her to adjust the taste of herbs and medicine making it possible to incorporate them into everyday food items. Ultimately, Jang Geum's secret recipes and forms of acupuncture became highly prized all over Korea. Today, they are being researched for their extensive possibilities in the medical world of science (SPCNET, 2003).

Jewel in the Palace, one might argue, is mainly the empowering story of the protagonist, Jang Guem, who through hard work, dedication, and her good nature gained respect in society (Table A1). In this sense, Jang Guem exemplifies many universal pro-social values that are likely to appeal to audiences in Korea and in other countries of South East Asia.

Table A1: Main Characters of *Jewel in the Palace*

Character	Actor/ Actress	Character Description
1. Suh Jang Geu	Lee Yeong Ae A Korean actress	Main character, who is an intelligent and beautiful lady with a positive attitude. She suffers from all sorts of hardships, but survives them all with strong determination. She enters the royal palace with her talent and devotion, and finally becomes the best royal cook. However, a conspiracy results in her outster, and she becomes a maidservant. She exhibits courage by studying medicines and re-enters the palace, ultimately becoming the first royal physician.
2. Min Jung Ho	Ji Jin Hee, A Korean actor	An outstanding scholar with martial arts skill, he is an intelligent and good looking man. He is left a widower soon after his marriage, and volunteers to be on night duty which brings him close to Jang Geum. Admiring her wisdom and passion for learning, their love story unfolds outside the palace.

Character	Actor/ Actress	Character Description
3. Choi Geum Yong	Hong Ri Na, A Korean Actress	Jang Guem's colleague who enters royal palace with ambition and becomes her long-time rival. She is arrogant and uses her beauty as bait. Despite the disparity in social standing, she secretly admires Jung Ho but her love is never returned.
4. Court Lady Han	Yang Mi Kyeong, A Korean actress	Jang Guem's mentor who values discipline and sense of responsibility. She has a fraternal spirit for others and loves Jang Guem as her daughter. She is killed by the trick of Court Lady Choi.
5. Court Lady Choi	Gyeon Mi-ri, A Korean Actress	Geum Yong's aunt who is a cruel. She tries to achieve the highest rank in the royal kitchen, but does so by way of immoral means. She does everything to win, including executing Jang Guem's mother and the Court Lady Han.

Character	Actor/ Actress	Character Description
6. King Jung Jong	Im Ho, A Korean Actor	The 11th King of Chosun Dynasty. He is a gentleman but extreamely irresolute and indecisive. He tries to reform the political system and solve conflicts. He meets Jang Guem and cherishes her warm-hearted nature and talents. Later, he falls in love with her while she is serving as his physician.
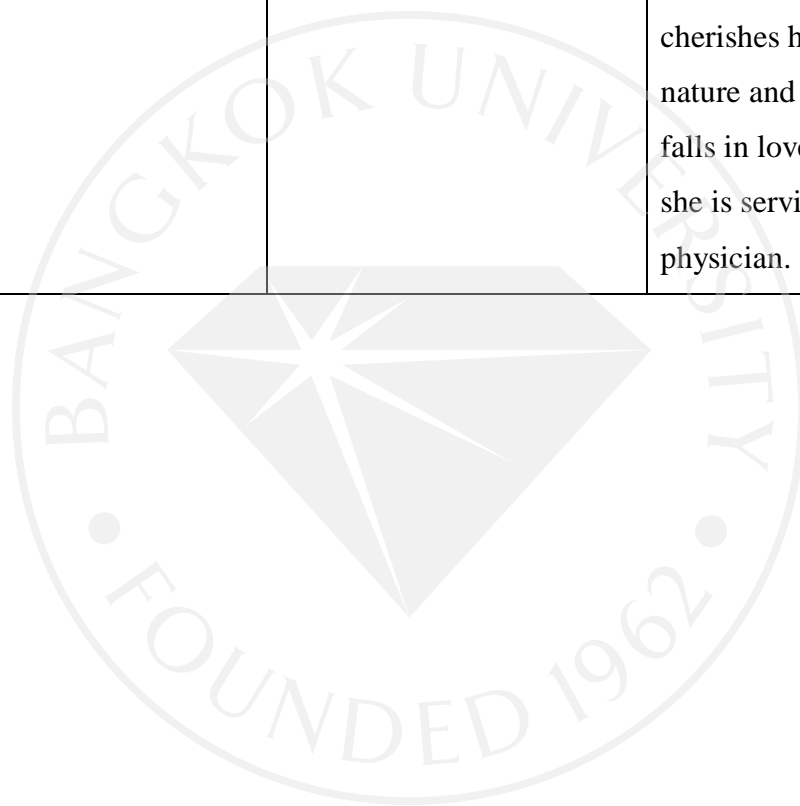
APPENDIX B

Audience Survey Questionnaire

Audience Popularity Survey:

A Study of a Korean Television Program, *Jewel in the Palace* in Thailand.

Demographic Information: Please select the answer that best describes you.

Sex : _____ Male   _____ Female

Age: _____ Below 20 ____ 21-30 ____ 31-40 ____ 41-50 ____ above 50

How did you watch *Jewel in the Palace*?

____ First broadcast (2005) on Channel 3   _____ DVD/ VCD (Purchase)

____ Second broadcast (2006) on Channel 3   _____ DVD / VCD (Rental)

How many episodes of *Jewel in the Palace* did you watch?

___ All or almost all (more than 90%)

___ More than half (more than 50% less than 90%)

___ Less than half (less than 50% but more than 10%)

___ Few (less than 10%)

How much do you remember the main character Jang Guem?

____Very Well   ____ Well   _____ Fair   ___ Little   ___ Not at All

Have you watched the episodes in order?

____All the time   ____ Sometimes   _____ Never

Have you bought a tie-in product (such as books, magazines, VCD or DVD) of

Jewel in the Palace ?

_____Yes   ____No

Did you discuss *Jewel in the Palace* with others?

_____ All the time   ____ Sometimes   ____ Never

Instruction:

Please indicate the number of each statement that best expresses your own impression about *Jewel in the Palace* from several statements about watching "*Jewel in the Palace*".

  If you strongly disagree with the statement, select 1.

  If you disagree with statement, select 2.

  If you neither disagree nor agree with the statement, select 3.

  If you agree with the statement, select 4.

  If you strongly agree with the statement, select 5.

1. *Jewel in the Palace* is appropriate for broadcasting in Thailand.	
2. *Jewel in the Palace*'s plot was easy to understand.	
3. *Jewel in the Palace* is the type of TV program that I had been looking for.	
4. Jang Guem in *Jewel in the Palace* is the existing character in Thailand.	
5. I found watching *Jewel in the Palace* to be useful.	
6. I was able to relate situations in *Jewel in the Palace* to my daily life.	
7. Situations in *Jewel in the Palace* can happen in Thailand.	
8. *Jewel in the Palace* is compatible with the values and beliefs of Thai people.	
9. *Jewel in the Palace* is compatible with the experiences of the Thai people.	

1. Jang Guem in *Jewel in the Palace* is a role model for me.	
2. I will be happy if my daughter is like Jang Guem in *Jewel in the Palace*.	
3. Jang Guem in *Jewel in the Palace* deserved to be rewarded.	
4. Behaviors like Jang Guem in *Jewel in the Palace* are valued in Thai society.	
5. I wish to have Jang Guem in *Jewel in the Palace*'s characteristics.	

1. *Jewel in the Palace* makes me feel comfortable, as if I am with friends.	
2. Jang Guem in *Jewel in the Palace* is a down-to-earth person.	
3. I looked forward to watching *Jewel in the Palace* on the next episode.	
4. If Jang Guem in *Jewel in the Palace* appeared on another television program, I would watch.	

5. Jang Guem in *Jewel in the Palace* seems to understand the kinds of things I want to know.	
6. If I see a story about *Jewel in the Palace* in a newspaper or magazine, I will read it.	
7. I missed watching *Jewel in the Palace* on days when the program was not broadcast.	
8. I would like to meet Jang Guem in *Jewel in the Palace* in person.	
9. I feel sorry for Jang Guem in *Jewel in the Palace* when she was suffering.	
10. I feel Jang Guem in *Jewel in the Palace* to be attractive.	

1. I learned from Jang Guem in *Jewel in the Palace* to be tolerant and restrained.	
2. I learned from Jang Guem in *Jewel in the Palace* to be independent.	
3. I learned from Jang Guem in *Jewel in the Palace* to be aggressive.	
4. I learned from Jang Guem in *Jewel in the Palace* to be responsive to situation opportunities.	
5. I learned from Jang Guem in *Jewel in the Palace* to be contented.	
6. I learned from Jang Guem in *Jewel in the Palace* to be interdependent, mutually helpful.	
7. I learned from Jang Guem in *Jewel in the Palace* to be materialistic.	
8. I learned from Jang Guem in *Jewel in the Palace* to be capable.	
9. I learned from Jang Guem in *Jewel in the Palace* to be calm and cautious.	
10. I learned from Jang Guem in *Jewel in the Palace* to be caring and considerate.	
11. I learned from Jang Guem in *Jewel in the Palace* to be self-centred.	
12. I learned from Jang Guem in *Jewel in the Palace* to be loving and affectionate.	
13. I learned from Jang Guem in *Jewel in the Palace* to be forgiving.	
14. I learned from Jang Guem in *Jewel in the Palace* to be grateful.	
15. I learned from Jang Guem in *Jewel in the Palace* to be ambitious and hardworking.	

16. I learned from Jang Guem in *Jewel in the Palace* to be tricky.	
17. I learned from Jang Guem in *Jewel in the Palace* to be polite and humble.	
18. I learned from Jang Guem in *Jewel in the Palace* to be obedient-respectful.	
19. I learned from Jang Guem in *Jewel in the Palace* to be educated.	
20. I learned from Jang Guem in *Jewel in the Palace* to be greedy.	
21. I learned from Jang Guem in *Jewel in the Palace* to be courageous.	
22. I learned from Jang Guem in *Jewel in the Palace* to be honest and sincere.	
23. I learned from Jang Guem in *Jewel in the Palace* to be responsible.	
24. I learned from Jang Guem in *Jewel in the Palace* to be selfish.	
25. I learned from Jang Guem in *Jewel in the Palace* to be fun-loving and humorous.	
26. I learned from Jang Guem in *Jewel in the Palace* to be imaginative and creative.	
27. I learned from Jang Guem in *Jewel in the Palace* to be deceitful.	
28. I learned from Jang Guem in *Jewel in the Palace* to be clean and neat.	
29. I learned from Jang Guem in *Jewel in the Palace* to be kind and helpful.	
30. I learned from Jang Guem in *Jewel in the Palace* to be broadminded and open-minded.	

Instruction:

Please fill your answer that best expresses your own impression about *Jewel in the Palace* about watching "*Jewel in the Palace*".

1. What was the most memorable scene in *Jewel in the Palace* that you recognize?

_____

_____

_____

_____

2. Overall of the behaviors that *Jewel in the Palace* depicted in the television program series, is there any behavior that you have especially adopted in your life based on your viewing of *Jewel in the Palace?* Please give some examples.

_____

_____

_____

_____

3. What was the most famous quote of *Jewel in the Palace* ?

_____

_____

_____

_____

4. What did you learn most from *Jewel in the Palace*?

_____

_____

_____

_____

If you are an avid fan of *Jewel in the Palace* and would like to share your opinions about this series, please leave your e-mail address and contact number to get further insight information for a focus group interview:

Contact No   :   _____

E-mail address: _____

Thank you for your participation. All answers will be kept confidential and used by the researcher only for academic purpose.
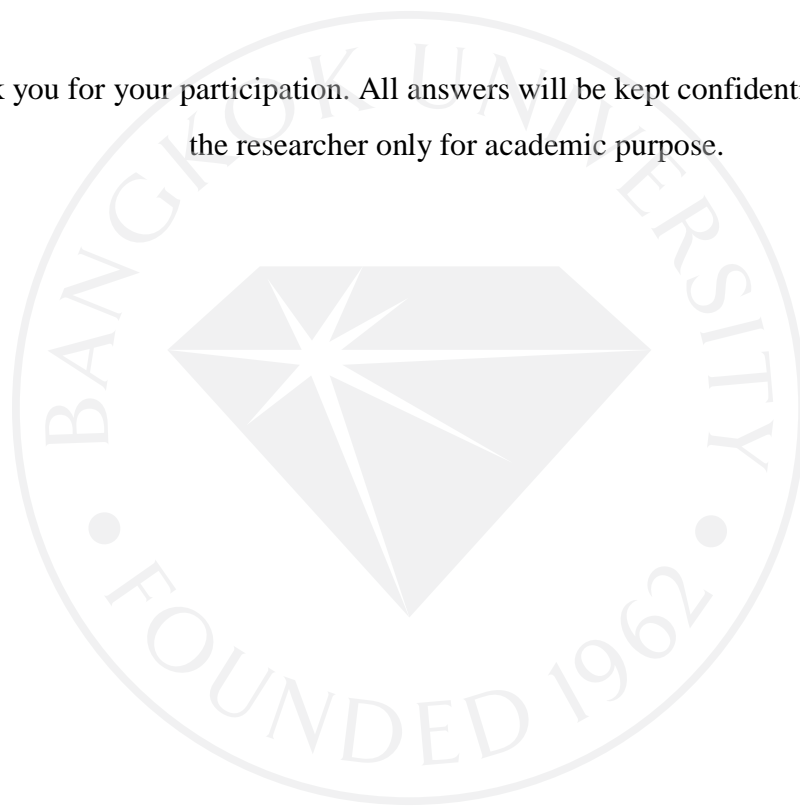
APPENDIX C:

แบบสอบถามสำหรับงานวิจัย

Audience Popularity Survey:

A Study of Korean Television Program, *Jewel in the Palace* in Thailand.

<u>**กรณีศึกษา :**</u>

การสอบถามความคิดเห็นของผู้ชมจากการรับชมภาพยนตร์ซีรี่สจากเกาหลีเรื่อง "แดจังกึม จอมนางแห่งวัง หลวง" ในประเทศไทย

<u>**ข้อมูลส่วนตัว**</u>

เพศ: ___ชาย ___ หญิง

อายุ: ___ ต่ำกว่า 20 ___ 21-30 ___31-40 ___41-50 ___ มากกว่า50

คุณรับชมภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง" ได้อย่างไร

__ รับชมตอนออกอากาศครั้งแรก (2005) ทางสถานีโทรทัศน์ไทยทีวีสี ช่อง 3:

__ รับชมตอนออกอากาศครั้งที่สอง (2006) ทางสถานีโทรทัศน์ไทยทีวีสี ช่อง 3:

__ ยืมจากร้านเช่าดีวีดี/วิดีโอ ___ ซื้อแผ่นจากร้านขายดีวีดี/วิดีโอ

คุณจำตัวเอกของภาพยนตร์ในเรื่อง"แดจังกึม จอมนางแห่งวังหลวง" ได้มากน้อยเช่นไร

__ จำได้ดีมาก ___จำได้ดี ___ พอจำได้ ___จำได้เล็กน้อย ___จำไม่ได้เลย

คุณรับชมภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง"มากน้อยเพียงใด

___ รับชมเกือบทุกตอน (มากกว่า 90%) ___ รับชมมากกว่าครึ่งเรื่อง (50%-90%)

___ รับชมน้อยกว่าครึ่งเรื่อง (10% - 50%) __ รับชมน้อยมากหรือแทบไม่ได้ดูเลย (น้อยกว่า 10%)

คุณรับชมภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง"ต่อเนื่องกันหรือไม่

___ ตลอดเวลา ___เป็นบางครั้ง ___ไม่เคย

คุณได้ซื้อผลิตภัณฑ์ที่เกี่ยวข้องกับภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง"หรือไม่

___ ไม่ซื้อ ___ซื้อ โปรดระบุผลิตภัณฑ์ _____

คุณได้สนทนาการรับชมเรื่อง "แดจังกึม จอมนางแห่งวังหลวง"กับผู้อื่นหรือไม่

___ ตลอดเวลา โปรดระบุช่องทางการสนทนา _____

___ เป็นบางครั้ง โปรดระบุช่องทางการสนทนา _____

___ ไม่เคย

คำชี้แจง : ข้อความต่อไปนี้เป็นเนื้อหาที่เกี่ยวกับการรับชมภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง" กรุณาแสดงความคิดเห็นของท่านโดยการเลือกตัวเลขซึ่งแทนความรู้สึกของท่านต่อข้อความในแต่ละข้อ

หากท่าน**เห็นด้วยอย่างยิ่ง** เลือกหมายเลข 5

หากท่าน**เห็นด้วย** เลือกหมายเลข 4

หากท่าน**ไม่แน่ใจ** เลือกหมายเลข 3

หากท่าน**ไม่เห็นด้วย** เลือกหมายเลข/ 2

หากท่าน**ไม่เห็นด้วยอย่างยิ่ง** เลือกหมายเลข 1

1. ภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง"เหมาะสมสำหรับการแพร่ภาพออกอากาศในประเทศไทย	
2. ภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง" มีเนื้อหาของที่เข้าใจง่าย	
3. ภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง" เป็นรายการโทรทัศน์ที่ฉันรอคอยในการรับชม	
4. มีคนอย่างเช่น จังกึม ในภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง" ในประเทศไทย	
5. ฉันรู้สึกว่าการชมภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง" นั้นมีประโยชน์	
6. ฉันสามารถเชื่อมโยงเรื่องราว และสถานการณ์ที่เกิดขึ้นในภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง" กับ ชีวิตประจำวันได้	
7. สถานการณ์ในเรื่องของภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง"สามารถเกิดขึ้นได้ในประเทศไทย	
8. ภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง"สอดคล้องกับค่านิยมและความเชื่อในสังคมไทย	
9. ภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง"สอดคล้องกับประสบการณ์ชีวิตของคนไทย	

1. จังกึม ในภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง"เป็นแบบอย่างให้แก่ฉัน	
2. ฉันจะมีความสุขหากลูกสาวฉันเป็นได้เหมือนอย่างจังกึม ในภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง"	
3. จังกึมในภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง"สมควรได้รับการยกย่อง	
4. สิ่งที่จังกึมประพฤติ เป็นสิ่งที่น่ายกย่องในสังคมไทย	
5. ฉันอยากมีคุณลักษณะเหมือนเช่น จังกึม	

1. จังกึม ในภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง" ทำให้ฉันรู้สึกสบายใจ เหมือนอยู่กับเพื่อน	
2. ฉันรู้สึกว่า จังกึม ในภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง" เป็นคนธรรมดาสามัญทั่วไป	
3. ฉันรอคอยที่จะติดตามดูภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง" ในตอนต่อไป	
4. หากจังกึม ในภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง" ปรากฏในรายการโทรทัศน์เรื่องอื่น ฉันก็จะติดตามเรื่องนั้น	
5. จังกึม ในภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง" เหมือนจะเข้าใจในสิ่งที่ฉันอยากจะรู้	

6. หากได้พบเรื่องราวเกี่ยวกับจังกึม ในภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง" ปรากฏใน หนังสือพิมพ์ หรือ นิตยสาร ฉันก็จะอ่านเรื่องราวนั้น	
7. ฉันรู้สึกอยากชมและคิดถึง ภาพยนตร์เรื่อ"แดจังกึม จอมนางแห่งวังหลวง"ในวันที่ไม่ได้ออกอากาศ	
8. ฉันอยากพบตัวจริงของ จังกึม ในภาพยนตร์เรื่อง"แดจังกึม จอมนางแห่งวังหลวง"	
9. ฉันรู้สึกเศร้าและเสียใจกับจังกึม ในภาพยนตร์เรื่องแดจังกึม เมื่อเธอมีความทุกข์	
10.ฉันรู้สึกว่าจังกึม เป็นคนมีเสน่ห์	

1. ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่รู้จักอดทน และรู้จักบังคับตัวเอง	
2. ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่มีความเป็นตัวของตัวเอง	
3. ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่มีความก้าวร้าว	
4. ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่สามารถปรับตัวเข้ากับโอกาสและสถานการณ์	
5. ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่พอใจในสิ่งที่ตนมีอยู่ (รู้จักประมาณตน)	
6. ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่รู้จักการพึ่งพาอาศัยกัน และช่วยเหลือเกื้อกูลผู้อื่น	
7. ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่หลงใหลในวัตถุนิยม	
8. ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่มีเอาจริงเอาจัง ทำงานเต็มความสามารถ	
9. ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่สุขุมและรอบคอบ	
10.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่ห่วงใยผู้อื่นและรู้จักการรักษาน้ำใจ	
11.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่เอาความคิดเห็นของตนเป็นหลัก	
12.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่เอ็นดูและอ่อนโยน	
13.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่รู้จักการให้อภัย	
14.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่กตัญญูรู้คุณ	
15.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่มีความมุ่งมั่นและมุ่ทำงานหนักเพื่อให้บรรลุจุดหมาย	
16.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนเจ้าเล่ห์ กระทำการ โดยมีอุบาย	
17.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่มีความสุภาพและถ่อมตน	
18.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่เคารพเชื่อฟังผู้ใหญ่	
19.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนแสวงหาความรู้	
20.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนโลภ	
21.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่กล้าหาญ	
22.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่ซื่อสัตย์และจริงใจ	
23.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่มีความรับผิดชอบ	
24.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่เห็นแก่ตัว	
25.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่มีอารมณ์ขัน และสนุกร่าเริง	
26.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่มีความคิดสร้างสรรค์ และมีจินตนาการ	

27.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่หลอกลวง	
28.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่มีระเบียบและสะอาด	
29.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่มีน้ำใจ มีความเมตตาอารี	
30.ฉันเรียนรู้จากจังกึมในเรื่องของการเป็นคนที่ใจกว้างและรับฟังความคิดเห็นของผู้อื่น	

กรุณายกตัวอย่าง หลังจากการที่ท่านได้รับชมภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง" ว่า มีพฤติกรรม
ของจังกึม เช่นใดบ้างที่ท่านได้นำมาปรับใช้กับชีวิตประจำวัน

_____

_____

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_____

เหตุการณ์ใดที่ท่านสามารถจดจำได้ขึ้นใจในภาพยนตร์เรื่องนี้

_____

_____

_____

มีคำกล่าวใดในเรื่องนี้ที่ท่านชอบมากที่สุด

_____

_____

_____

ท่านได้เรียนรู้เรื่องใดมากที่สุดจากภาพยนตร์เรื่องนี้

_____

_____

_____

_____

หากท่านเป็นผู้ชมที่ได้รับชมภาพยนตร์เรื่อง "แดจังกึม จอมนางแห่งวังหลวง" และสามารถให้ข้อมูลในการ
สัมภาษณ์ในลักษณะการสัมภาษณ์กลุ่ม   กรุณาให้เบอร์ติดต่อเพื่อการนัดสัมภาษณ์

 Contact No   : _____

E-mail address : _____

ผู้วิจัยขอขอบคุณในความร่วมมือของท่านและข้อมูลที่ท่านให้จะนำมาใช้สำหรับการวิจัยเพียงเท่านั้น

APPENDIX D:
Focus group interview

In general, each person who participated in the focus group interviews was asked the following questions:

1. What are the substances that make *Jewel in the Palace* popular in Thailand*?*

2. What lessons do you learn from *Jewel in the Palace*?

3. How do you relate the situations in *Jewel in the Palace* to your daily life?

4. Which part of *Jewel in the Palace* do you like the most?

5. Which episode of the story impressed you the most?

6. Have you discussed about *Jewel in the Palace* with others?

7. Is Jang Guem compatible with beliefs and values in Thai society?

8. Do you want to be like Jang Guem?

9. Any behavior in *Jewel in the Palace* that you should adopt in your own life?

10. Why did you watch *Jewel in the Palace*?

11. Do you like the main character, Jang Guem?

12. What you dislike about *Jewel in the Palace*?

13. Is there any person in Thailand who is like Jang Guem?

APPENDIX E:

Transcribed focus group interview

Project:

The Audience Popularity of a Korean Serial Drama, *Jewel in the Palace*, in Thailand

First focus group interview

Date :   January 15, 2007

Facilitator: Kamonthip Tachasakulmas

Participant: 5 Females and 3 Males

Place: Chulalongkorn University

Method: Focus group interview

Language: Thai

Translated & Transcribed by : Kamonthip Tachasakulmas

Facilitator :   Thank you for your participation today, I am going to ask you all quite a number of questions relating to the story and the main character, *Jang Guem*. Please feel free to share your point of views. Let's begin, what are the substances that make *Jewel in the Palace* popular in Thailand*?*

Respondents: Well-written script and the professional actors and actresses.

Respondents: Worth watching program, audience can gain knowledge from the story.

Respondents: You are right, the ingredient were well-cooked. Great script and casts.

Respondents: And it's quite interesting historical drama and difficult to find such program.

Respondents: I think it is not difficult for Thai audience to understand. We are quite similar in the culture.

Respondents: I think the program was a prime-time broadcasting so it made the show quite popular at that time.

Respondents: The most important is the script. It is hard to find Thai drama with good script nowadays. *Jewel in the Palace* is very famous because of its well-written story.

Facilitator: What lessons do you learn from *Jewel in the Palace*?

Respondents : Endurance and diligence of *Jang Guem.* She puts all her effort to achieve her goal.

Respondents: I have learned many food and herbal benefit from the story.

Respondents: Morality of *Jang Guem.* She always forgives to her antagonists.

Respondents: Tolerance and hardworking.

Respondents: Agree, patience brings a worthwhile result.

Respondents: Optimistic. When she faced difficulty in life, she positively thinks to find the way out.

Respondents: Never give up attitude. She overcomes all the struggle in her life.

Respondents: Imaginative and creative. She adapts the knowledge of food and medicine together to cure people.

Facilitator: The story was based on the history, do you find any related situation in *Jewel in the Palace* in daily life?

Respondents: Actually, the story about food and culinary skill are quite similar to Thai. Women should be skillful at cooking.

Respondents: Yes, in addition, food can be good medicine in some cases.

Respondents: Personally, I think it's about woman's right in the society that no matter you who you are, you can be strong and successful as Jang Guem.

Respondents: Well, in my view gender discrimination still exists and women try hard to be equal like men.

Respondents: Yes, I think women may impress some plots more than men.

Respondents: The good and the bad emerge in every society. The story presented that the bad one can use food as the tools to harm others.

Respondents: Food and medicine are basic needs for everyone. Jang Guem shows that we can find knowledge from everywhere.

Facilitator: Which part of *Jewel in the Palace* do you like the most?

Respondents: The scene that Jang Guem's mother died while she was feeding her with the plum. It is quite touching scene.

Respondents: I like the part that Jang Guem cured the kids while contagious fever spread out. She cared others more than herself.

Respondents: I like that too, and it showed that the rich and the poor could not escape from the decease.

Respondents: I like most of the part that showed the talents of Jang Guem. But I don't like while she was suffering.

Respondents: Yes, I hated when she was bullyragged by the antagonist. I feel it was never ending.

Respondents: She always was a poor girl. Many obstacles happened in her life. But this presents that one effort brings success at the end.

Facilitator: Please share me more about which part that stir your emotion and impress you most from the story?

Respondents: My favorite scene is the scene that Jang Guem faced her dilemma whether to become King's doctor or to escape from the palace.

Respondents: I was impressed with the scene that she carried her mentor and stayed with her till her deathbed.

Respondents: Scene that she encouraged the hopeless people in the village while she was exiled impressed me a lot.

Respondents: I like the episodes where she cured the patient without any offence.

Respondents: Many emotional scenes, but I think the last scene where she helped to deliver a child by Caesarian operation was the most impressive. She proved all her belief.

Facilitator: Have you discussed about the *Jewel in the Palace* with others?

Respondents: Yes (same answer of 5 participants)

Respondents: I discussed with my family, we always watch the program together after dinner.

Respondents: I talked with my friend, and started to try some Korean food besides normal BBQ.

Respondents: It was a topic of discussion among my groups. I always shared to other when they missed the program.

Respondents: My friend always gives Korean nickname to me as they know that I am a fan of Jang Guem.

Respondents: I seldom discussed with other. Sometimes I missed the program.

Facilitator: From your point of view, is the main character *Jang Guem* compatible with beliefs and values in Thai society?

Respondents: I think so, thus it makes the series popular here in Thailand.

Respondents: I agree in some areas, such as the gratefulness towards the parents and mentors is the same as in Thai society. I disagree in terms of Korean's regulation that not allow woman to become a royal doctor. This might not be compatible with Thai.

Respondents: Or may be, don't have such story in Thailand.

Respondents: But in terms of culinary, I found the similarity in the story of Four Reigns. Mae Ploy (main protagonist) is quite similar as Jang Guem.

Respondents: But Jang Guem is more suffered from difficulties in life.

Respondents: Agree.

Respondents: I think this program makes us see the comparison between the Korean culinary and Thai culinary. In the future, I hope there will be such serial about Thai culture like *Jewel in the Palace*.

Facilitator: Do you want to be like *Jang Guem*?

Respondents: I wish I could, but may not be beautiful as her.

Respondents: Yes, I would love to have her character.

Respondents: Or even half of what she is, should be enough.

Respondents: She is too ideal for me, but if I have a girlfriend like Jang Guem, I should be the luckiest.

Respondents: She is such strong character that even men like us may need to support her decision. Like Min Jung Ho (main actor) always respects her view and continually supports her.

Respondents: I think many girls want to be a well behaved woman like Jang Guem, but may not want to face her hardship.

Respondents: I think her life is too overstated. Sometimes it might be quite stressful to be like her.

Facilitator: Is there any behavior in *Jewel in the Palace* that you think you should adopt in your life?

Respondents: Morality. Even though she can revenge the antagonist, she decided to help them instead. This impressed me and regarded as the best we should follow.

Respondents: Endurance. There is nothing easy to achieve in life, we have to put effort.

Respondents: Agree, and successful people always work hard which is the fact not from watching Jang Guem but something that we all know.

Respondents: I think it is quite interesting to apply knowledge of culinary and herbal medicine together. Being creative like Jang Guem turns her life to be successful.

Respondents: Be kind like Jang Guem. Her humanity reflects her character that everyone should imitate.

Respondents: Hardworking and never give up.

Respondents: The attitude of giving and considerate to others.

Facilitator: Why do you watch *Jewel in the Palace*?

Respondents: It is worth watching as it teaches many techniques of herbal medicine and food culinary. I am kind of bored with Thai soap opera that always have repeated plots.

Respondents: It is quite new for me to learn Korea culture and it is easy to become addicted to Korean series once you watch them.

Respondents: I mainly like the main actress Jang Guem. She is charming.

Respondents: I like the plot, it is unable to predict what will be happen next.

Respondents: Actors, Actresses, and supporting cast are very professional. I like all the costume design and the natural scene.

Respondents: It was very popular at the first broadcast and even the second rerun. I watched most but not all episodes.

Facilitator: Do you like *Jang Guem*?

Respondents: Yes, she shows that women can do and overcome the struggle.

Respondents: She is an ideal housewife.

Respondents: Not only that, she is a good doctor with a kind heart and a good
                cooker.

Respondents: Yes, she can be a good role model for young generation. Nowadays
                kids easily give up before fighting.

Respondents: I think it may difficult to find one as good as *Jang Guem*.

Respondents: I really like her character. She sets her goals, overcome all difficulties
                and thereafter achieve success.

Facilitator: What don't you like about *Jewel in the Palace*?

Respondents: Sometime she lets the antagonist get advantages from her and I feel
                that it's too much for one to bear.

Respondents: She faced many difficulties in life with the cases that she didn't do. It
                shows injustice of the society.

Respondents: Yes, just add some idea of the discrimination in male-dominant society
                makes me feel injustice of the society already.

Respondents: I don't like the hierarchy system in the story, it shows inequality
                between the rich and the poor.

Respondents: I like it all except the story is very long.

Facilitator: Last question, is there any person in Thailand who is like Jang Guem?

Respondents: I think about Four Reigns, a Thai novel that illustrates life of Mae
                Ploy.   I think it quite similar to Jang Guem.

Respondents: Yes, both Mae Ploy and Jang Guem are good at cooking.

Respondents: I don't think they are the same character. Jang Guem faced tougher
                life.
                But both of the story illustrated life in the palace.

Respondents: I can't think of any.

Respondents: There was a woman courtesan in the past of Thai history, but she was
                not Thai. I don't know her name, she struggled in life and was exiled
                like story o f Jang Guem's life. Later, she became the expert for Thai
                dissert.

Respondents: Wow, I didn't know that story.

Respondents: My mother used to tell similar story. I just realized.

Facilitator: Thanks for your time and sharing all your point of views. I hope you
enjoyed the session.

END.

Project:

The Audience Popularity of a Korean Serial Drama, *Jewel in the Palace*, in Thailand

Second focus group interview

Date :   March 3, 2007

Facilitator: Kamonthip Tachasakulmas

Participant: 5 Females and 2 Males

Place: Bangkok University

Method: Focus group interview

Language: Thai

Translated & Transcribed by : Kamonthip Tachasakulmas

Facilitator :   Please feel free to share your views for all questions that I am going to ask relating to the story and the main character, Jang Guem. Let's begin the first question, are there any lessons do you learn from *Jewel in the Palace*?

Respondents : Never give up attitude.

Respondents : She is such a heroine for woman to follow. I like the story very much.

Respondents: Learning is never ending in one's life. Observation in small thing can lead to big invention.

Respondents: You are right.

Respondents : She is super hard-working women. She fights against all obstacles in her life.

Respondents : Gratefulness and responsibility.

Respondents : No matter who you are, you can become successful with your effort and endurance.

Respondents : Yes, Jang Guem achieved her childhood dream and overcome struggle in life. I like the plots that link with food and medicine. I like to learn that and it is more valuable than watching normal soap opera.

Facilitator: Do you think of any related situation in *Jewel in the Palace* in your daily life?

Respondents: It is quite related to women role in Thai society. They are given tasks to handle housework, cooking and taking care of people in the family.

Respondents: I don't feel it quite related in normal life situation. Most of the story presented the food competition and life in the Royal Palace. It is not for ordinary people.

Respondents: Yes, nowadays many advanced tools to help for food preparation. There is no need to waste time to go through hassles like in the program.

Respondents: Studying Thai herbal medicine is relevant to the story. It shows that simple method can help to cure a sickness.

Respondents: I don't see any relation in terms of ranking status in daily life as what the story presented. As time changed, the hierarchy system no longer exits.

Respondents: I like the point that practice makes perfect. Success doesn't easily in life. We need to fight to win as the main character Jang Guem.

Facilitator: Which part of *Jewel in the Palace* do you like the most?

Respondents: I like the scene that presented the delicacy of Korean royal cuisine. It's quite impressive but too extravagant for me.

Respondents: I like the plot that showed wisdom of traditional Korean medical remedies.

Respondents: The part that revealed all the facts to proof the innocence of Jang Guem is quite impressive scene. It is totally unpredictable.

Respondents: For me, I love the part where Jang Guem achieved her dream.

Respondents: I have many favorite scenes, but like the part that she was braved to cook a simple dish for the Chinese ambassador to cure his sickness. She strongly showed her good intention.

Respondents: There are not much love scenes in this series, but I am impressed with the scene that the actor Min Jung Ho carried Jang Guem on his back, during the winter scene. I love that part. It is a very sweet love scene.

Respondents: I like that too. It is the secret love that need sacrifices of them both. This is a good illustration of true love.

Facilitator: Have you discussed about the *Jewel in the Palace* with others?

Respondents: Yes (from 4 participants)

Respondents: I always discussed with my sisters.

Respondents: I only talked when it was the topic of conversation.

Respondents: I often talked with my close friend.

Respondents: Mostly I talked with my family. My mother liked it very much and she always talked to our neighbor.

Facilitator: For your point of view, is the main character Jang Guem compatible with beliefs and values in Thai society?

Respondents: The conflict in the Palace reminds me of today- office politics. Jang Guem is brave to fight for justice.

Respondents: Mostly her character fit Thai beliefs, but she may find difficulty to live. As in Thai, one should be humble but her character is too assertive and straight forward.

Respondents: Women are always treated inferior to men just like in Thai society.

Respondents: Integrated knowledge. She uses both theory and practice which is the need of Thai society.

Facilitator: Do you want to be like Jang Guem?

Respondents: Yes, she is genius. I want to be as talented as Jang Guem.

Respondents: She is a good model for woman who fight for the justice and peaceful life.

Respondents: I don't think I want to be like her. Everybody has his or her own unique character. I may not choose to be like her.

Respondents: I think she is too ideal.

Respondents.   Her life is too dramatic. But I want to apply some good part of her character.

Respondents: Yes, but may be less suffering than Jang Guem's life. She has a lot of many enemies.

Respondents: And they are all clever too. Sophisticated and good in making the bad plans.

Respondents: But she win them at the end like a heroine.

Facilitator:	Is there any behavior in *Jewel in the Palace* that you think you should adopt in your life?
Respondents:	Endurance and patience to learn how to rise from a small rank to the highest.
Respondents:	Hardworking attitude.
Respondents:	Be creative like Jang Guem.
Respondents:	Assertiveness, she follow her childhood dream like what she promise to her mother and mentors.
Respondents:	Detail- oriented and constantly learning.
Respondents:	Analytical thinking skill. At times I even think, how she can do that.
Facilitator:	Why do you watch *Jewel in the Palace*?
Respondents:	It was very popular at that time. If you didn't watch it, you could not discuss it with your friends the next Monday morning.
Respondents:	Yes, I could not join them once they talked about the story.
Facilitator:	What did they discuss about?
Respondents:	The previous night episode. For some who missed the episode, they sometimes asked the group to explain the previous story.
Respondents:	I had no choice, my family watched *Jewel in the Palace* so I had to watch it anyway.
Respondents:	Yes, my sister liked to watch and I joined her anyway.
Respondents:	I missed many of the episodes as it was too long. I bought DVD later to catch up.
Respondents:	I liked to watch the food competition, the wardrobe and the set up was nicely done.
Facilitator:	Do you like Jang Guem?
Respondents:	Yes. I like when she smile.
Respondents:	Without doubt, she is the heroine in the history.
Respondents:	She has both Yin-Yang characteristic. I mean soft and strong personality.
Respondents:	Yes, she displays her emotions perfectly.
Respondents:	She makes the story perfect.

Respondents: Jang Guem is the model for those who undergo difficult situations but never lose hope. She always rises after each fall.

Respondents: I miss her, when the story ends.

Facilitator: What don't you like about *Jewel in the Palace*?

Respondents: There's nothing bad that I can say about it. But I wish I could see more romantic scene more.

Respondents: I feel sometimes the story is too intense.

Respondents: Yes, too stressful and depressing to watch in some parts.

Respondents: I don't like the crying scene. It's quite several scenes that is too depressing.

Respondents: Nothing. I think the story has mixed suffering, hardship and happy ending.

Facilitator: Last question, is there any person in Thailand who is like Jang Guem?

Respondents: Um, I don't think of any.

Respondents: Difficult to find someone like her in Thailand, or maybe I don't know.

Respondents: She might find it difficult to live in Thailand, as she is too dominant compared to ordinary Thai girl.

Respondents: I think about Four Reign story which is quite similar to *Jewel in the Palace*
in terms of life of a the courtesan.

Respondents: You are right.

Facilitator: Thank you for sharing your time and information for this survey.

END.

Project:

The Audience Popularity of a Korean Serial Drama, *Jewel in the Palace***, in Thailand**

Third focus group interview

Date :   March 14, 2007

Facilitator: Kamonthip Tachasakulmas

Participant: 4 Females and 2 Males

Place: Mahidol University

Method: Focus group interview

Language: Thai

Translated & Transcribed by : Kamonthip Tachasakulmas

Facilitator :   I will ask a quite number of question relating to the story and the main character. Firstly, is there any lesson do you learn from *Jewel in the Palace*?

Respondents: For me, it is not just a simple drama story. You can learn and get knowledge from watching the series.

Respondents: In one's real life, there are always have the happiest and the saddest moments. We certainly cannot avoid them. But we need to learn how to adapt it like Jang Guem did.

Respondents: It was true. Fight all the obstacles and then you will be rewarded at the end.

Respondents: Effort and Diligence never harm anybody.

Respondents: I learn many tricks and tips from the benefits of food and medicine in this story.

Respondents: Me too, I study science and realized some facts of medical knowledge from this drama.

Respondents: Many plots in the story revealed such observing character of Jang Guem. I like that.

Respondents: For me, I learn to think out of the box as what Jang Guem did. She has many creativity skills.

Respondents: Optimism is good thing. It drives you to achieve your goals.

Facilitator: Do you think of any related situation in *Jewel in the Palace* in daily life basis?

Respondents: One should have both soft and strong character. We need to compromise but should also have our stand point.

Respondents: I think Jang Guem voiced out woman's right in this historical drama. We should fight for the right thing to happen.

Respondents: I am inspired by her morality. No matter how clever you are, you should have morality in life. She fights for the justice.

Respondents: I like the mentor spirit of Lady Han who gave her knowledge to Jang Guem. Good teacher should follow the teaching procedure.

Respondents: Yes, another mentor who taught Lady Han. What's her name ?

Respondents: Lady Chong.

Respondents: That is right. She is highly regarded for her justice.

Facilitator: Which part of *Jewel in the Palace* do you impressed the most?

Respondents: Overall the story is a moving, it really makes me emotional when Jang Guem faced obstacle in life.

Respondents: I was impressed with true love that Min Jung Ho has for Jang Guem. He is adorable.

Respondents: Yes, it is difficult for them to be together.

Respondents: He scarified position in the Palace. He left things behind and decided to be with Jang Guem in the village.

Facilitator: Have you discussed about the *Jewel in the Palace* with others?

Respondents: Seldom, my group watched another program at that time.

Respondents: I often talked with my family.

Respondents: Yes, me too. My aunt has her own restaurant and she practice with some Korean food menu.

Respondents: I always chatted with my friends.

Respondents: I also talked with my family.

Facilitator: For your point of view, is the main character *Jang Guem* compatible with beliefs and values in Thai society?

Respondents: Yes, in terms of endurance and gratefulness to the parent and mentor.

Respondents: She always smiles like Thai and is considerate to others.

Respondents: But her life is also tough.

Respondents: Yes, too tough for me.

Respondents: I think the gratefulness of Jang Guem also compatible with Thai value or even Asian value.

Respondents: Respect the elder.

Facilitator: Do you want to be like *Jang Guem*?

Respondents: Yes

Facilitator: Is there any behavior in *Jewel in the Palace* that you think you should adopt in your life?

Respondents: Self empowerment. She never gives up.

Facilitator: Why do you watch *Jewel in the Palace*?

Respondents: Among all the programs at that time, It was the most valuable program to watch. I was bored about all Chinese and Thai soap operas which are so predictable of how the story will end.

Respondents: Yes, I think you are right. *Jewel in the Palace* educates and entertains to audience at the same time. I like the step- father of Jang Guem. He was so funny, I always laughed when he appeared.

Respondents: The broadcast time was suitable as it for dinner time. The story of food is good and popular at that time.

Respondents: It makes you more appetite.

Respondents: Yes, it's quite amazed how they compete in food competition.

Respondents: I like the part of the herbal medicine study more. I think she was so clever to mix food and medicine to cure people.

Respondents: I love to see the main character, Jang Guem. She acts marvelous.

Respondents: The story is about food and medicine. It is difficult to find Thai program like this. I like to watch it. It is a new style program for me.

Respondents: The story is quite touching

Facilitator: Do you like *Jang Guem*?

Respondents: Yes, I like the way she solved the problem.

Respondents: She is brave and courage.

Respondents: Not just only her, I like all the casts. They are quite professional.

Respondents: I like her etiquette and ethics.

Respondents: It might be difficult to find woman like her nowadays, such a rare case.

Respondents: Yes, agree. She is adorable.

Facilitator: What don't you like about *Jewel in the Palace*?

Respondents: It is very long series and the pace is quite slow but very worth watching.

Respondents: Agree, some time I could not tolerate with the slow pace of the story.

Respondents: There were many unexpected scene of Jang Guem's obstacles. I felt it was too much for one. I might give up by the time if I were in her position.

Respondents: I don't like the unfairness in hierarchy system and how they treated people unequally.

Facilitator: Is there any person in Thailand who is like Jang Guem?

Respondents: I can't think of any example but I think after this series, Jang Guem can be found in the present time as many females want to imitate her character.

Respondents: I think of Mae Ploy in Four Reign, the story was about life in the courtesan but not focused on the medicine like Jang Guem. They both faced the struggle in life.

Respondents: Yes, I don't even think about.

Respondents: You are good at the comparison. I agree.

Respondents: I don't think so, I can't think of any. Mae Ploy might be the closest to connect one but not all. Their lives are different. Jang Guem is much more suffering in this story.

Respondents: I think it might be difficult to find one in Thailand.

Facilitator: Thank you for your valuable time for participating in this project.

END.

APPENDIX F
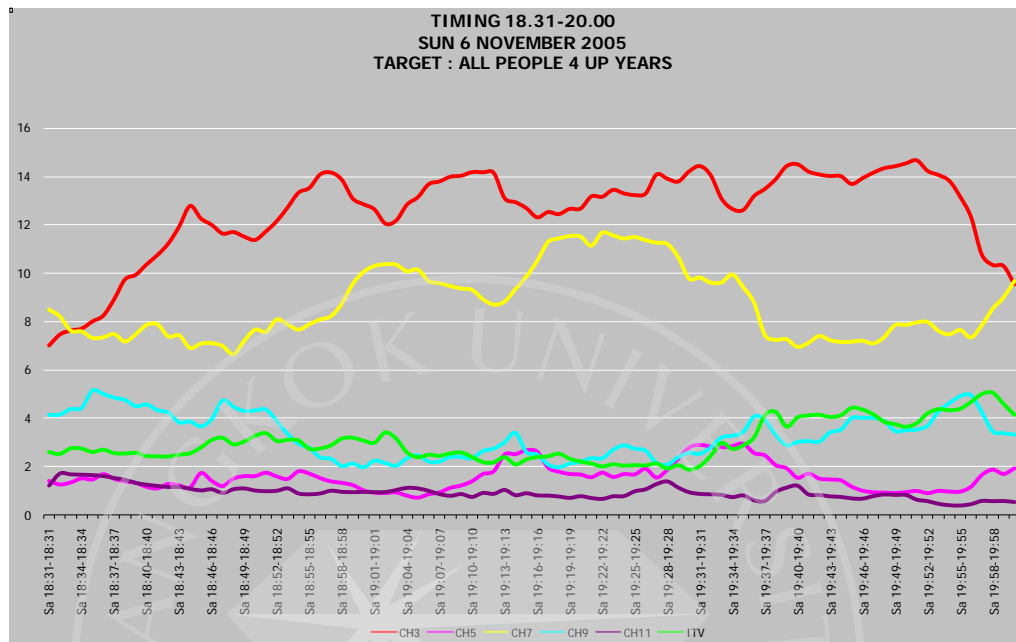
Archival Research

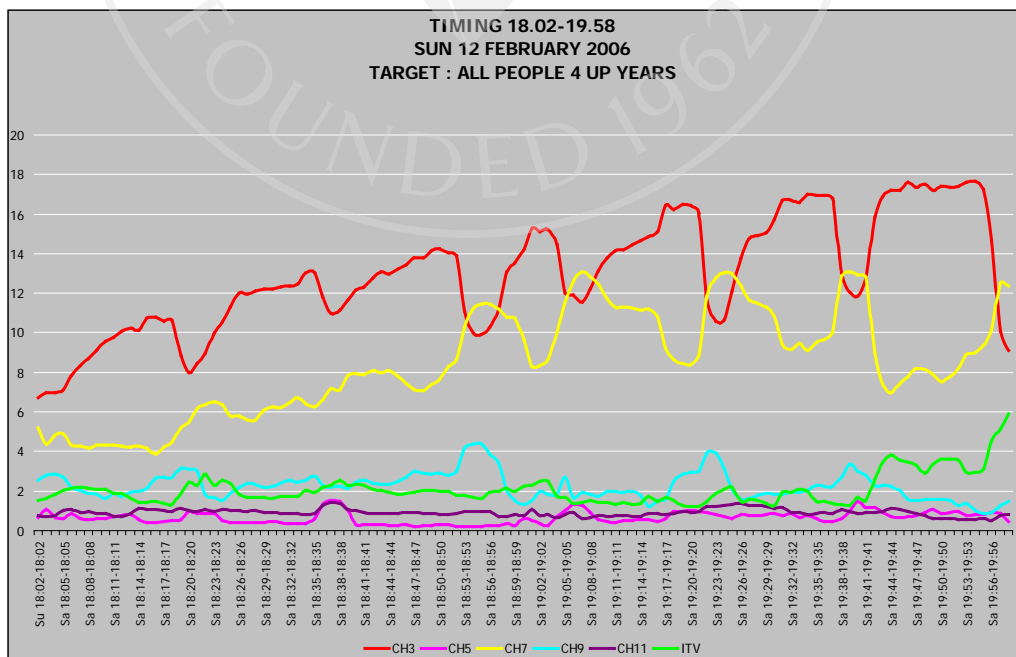**Figure 3**: Program Rating on February 6, 2006 and February 12, 2006

Source : ACNielson

Figure 4 : Archival research of Popular Media related with *Jewel in the Palace*

Popular Manifestation	Description	Popular media relation with *Jewel in the Palace*
	The DVD box-set of the series *Jewel in the Palace* was given to North Korea's leader Kim Jong-il by South Korea's President Roh Moo-hyun during the Korean summit in October 2007	Popular media, *Jewel in the Palace,* was involved in representing the international diplomacy between the North Korea Leader and the South Korea President.
	Chula-Thammasart traditional football match's parade on 21 January 2006. *Jewel in the Palace* theme was mockingly expressed as a negative feedback of the government.	Public discourse was tied directly with the expression of political corruption of Thaksin's government. Mockingly translated of the title in Thai equals to corruption (Eat a lot)
	Political weekly magazine, Matichon, highlighted "K-Marketing (aka Korean Marketing) *Jewel in the Palace*.	The content o the magazine revealed the program popularity

Manifestation References	Description	Reflection on the Scenes
	Variety show focused on Korean food hosted by famous celebrity and chef.	Korean culinary activities abounded due to the popularity of the program.
	Classic Dish with Korean recipes workshop was arranged on 28-29 May2008 and 5-6 July 2008. This activity was held by True Club Channel.	Korean culinary activities abounded due to the popularity of the program.
	A Taste of Korea event was held on December 3-16,2007 at Paragon Market Hall, Bangkok, Thailand.	Korean culinary activities abounded due to the popularity of the program.
	Korean restaurant which featured skills of the main character, Jang Guem, offering the same menue in the *Jewel in the Palace*	Restaurant business grew due to the Korean food promotion in the *Jewel in the Palace*

Manifestation References	Description	Reflection on the Scenes
	Many Korean restaurants opened to meet the demand of the customers. Korean food became popular during the *Jewel in the Palace* show.	Restaurant business grew due to the Korean food promotion in the *Jewel in the Palace*
	A taste of Korea below the line marketing event was held on November 23- December 12, 2007. Food recipes and ingredient to cook Korean food were supplied	Business grew due to the Korean food promotion in the *Jewel in the Palace*
	Language Centre website of Kasertsart University offered course for Korean Language.	Korean language-education schools and universities have proliferated due to the craze of the Korean drama series.
	Language Project of East Asian Study, Thammasart University offered course for Korean Language in summer.	Korean language-education schools and universities have proliferated due to the craze of the Korean drama series.

Manifestation References	Description	Reflection on the Scenes
	Master of Arts in Korean Studies course from Chulalongkorn University under the auspices of Seoul National University offered as international co-host program.	Korean language-education schools and universities have proliferated due to the craze of the Korean drama series.
	DVD box sets of the 74 episodes of serial drama *Jewel in the Palace* with Thai dubbing.	Materials such as guidebooks, cartoons, VCD and DVD with tie-ins to the series were introduced in the market to enhance audience's awareness and comprehension.
	The synopsis books of the *Jewel in the Palace* was published for the fans.	Materials such as guidebooks, cartoons, VCD and DVD with tie-ins to the series were introduced in the market to enhance audience's awareness and comprehension.
	Cartoon box sets of the *Jewel in the Palace*	Materials such as guidebooks, cartoons, VCD and DVD with tie-ins to the series were introduced in the market to enhance audience's awareness and comprehension.

Manifestation References	Description	Reflection on the Scenes
	Korea Cosmetic kiosk at Siam Square centre. Posters of Jang Guem was used to promote skincare product.	Many cosmetics imported from Korea became very famous among teenagers.
	"Dae Jang Guem" skincare product were launched during the broadcast.	The shops confirmed selling cosmetics and reaping profits as Thai girls want to have glowing skin like Jang Guem .
	Costume in *Jewel in the Palace* become the style of fashion.	Korean traditional costume is well accepted as a new trend.
	Drama Tour at Daejanggeum (*Jewel in the Palace*) Theme Park became popular. Many fans joined tours to visit the historical shooting locations.	Business entrepreneurs and tourist endeavors have proliferated due to the *Jewel in the Palace*.

Manifestation References	Description	Reflection on the Scenes
	Drama Tour at Dae Janggeum (*Jewel in the Palace*) Theme Park. The tour focused on visiting shooting locations captured in several scenes of drama.	Business entrepreneurs and tourist endeavors have proliferated due to the *Jewel in the Palace.*
	Advertising of travel guide for drama tour at Daejanggeum (*Jewel in the Palace*) Theme Park	Business entrepreneurs and tourist endeavors have proliferated due to the *Jewel in the Palace.*

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