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A Master's Thesis for the Department of Communication

**International Audience's Timed Comment Use on Viki:**

Talking about a K-Drama while Still Watching It

February 2016

The Graduate School of Seoul National University

Department of Communication

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**International Audience's Timed Comment Use on Viki:**

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이 논문을 언론정보학 석사학위논문으로 제출함

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## Abstract

This research explores new ways of consuming digital culture by international K-Drama audiences. For this, the research methodology of social viewing and the traditions of audience studies, especially on international reception of K-Drama, have been integrated. Social viewing is a new and technology-savvy way of watching television: the traditional media is enjoyed while viewers simultaneously participate in a conversation about the television program they are watching. The research object, Viki, is a social viewing platform that provides online streaming of K-Drama as well as a service called “Timed Comment” that enables viewers to comment on the specific moments of the drama while they are still watching it. Through this service, viewers contribute to co-production of meaning for the drama text as active consumers; thus, timed comment can be seen as a form of participatory culture.

For this research, 3 episodes have been randomly selected from each of the two K-Dramas, *Pinocchio* and *Fated to Love You*, and all timed comments on the selected episodes have been collected. 12,540 timed comments were then coded into the three main categories: meta-communication, narrative-related communication, and production-related communication. The frequency of timed comment in each category has been accessed based on the sequence of drama. The results demonstrate dominantly high frequency for narrative-related communication; this indicates that the timed comment is a reaction to a drama that is written in a fluctuating state between immersion and distancing.

Though not unique to timed comment community, the construction of K-Drama metatext has been observed in this research. In a short comment that is comprised of only few sentences, viewers draw references and exhibit vast background knowledge from a plethora of other media products of East Asia and their own locality. Viewers actively employ K-Dramaland as a horizon of expectation for interpretation of K-Drama as well. These findings reinforce previous researches by demonstrating that international audience of K-Drama is a group of cultural omnivores who consume a variety of cultural products and create a new digital play culture. In Viki community, entry-level viewers who just started to watch their first K-Drama co-exist with heavy-viewers who watch almost everything that comes out

regardless of the genre. These diverse group of audience interact on a special social viewing interface called timed comment. Therefore, Viki's timed comment should be interpreted as a audiences' space for practicing participatory culture.

**Keyword: Viki, Timed Comment, K-Drama, Social Viewing, Interface, Participatory Culture, Cultural Omnivore, International Audience**

**Student Number: 2013-23778**

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# Chapter 1: Introduction

## A. Purpose and Goals

When viewers first encounter interface of Viki, an online video-streaming platform, as they try to watch a K-Drama, they go through a unique experience. On the top left corner, there is a box that displays a feature called “Timed Comment.” Timed comment is “timed” because it is synced and embedded to certain playback time code of a video. Inherently, therefore, the content of this timed comment is a reaction on what is going on in the video at the moment.

Through this service, viewers can read what others have written at that specific moment of the drama and express their emotion and opinion that flashes in the back of their mind at a particular moment of the drama. Viewers can interact with comments written in the past as those comments pop-up anew at certain moments to which they are synced. This interface creates a feeling of watching “together.” The activities illustrated above, watching a television program and talking about it at the same time, is defined as “social viewing.” Timed comment is a subcategory of social viewing. International audience of K-Drama engage in this social viewing, a new practice of consuming a cultural product, through Viki’s timed comment service.

The concept of social viewing has been explored by many scholars as a new way to consume a media product in a digital environment. The international reception on cultural products of Hallyu in a digital milieu has also received attention from many researchers. This research thoroughly illustrates the communication activities on Viki, a social viewing platform where viewers can stream K-Drama online and discuss about it through a service called “Timed Comment.”

Prior to social viewing platform like Viki, K-Drama audience activities have taken place in forums, blogs, and facebook groups. All of these platforms are for discussion “after” having watched the drama. On the other hand, Viki’s timed comment enables the discussion among mass audience that is “simultaneous” with the viewing itself. Therefore, it is a unique place where international audience meets this new practice of social viewing. Unfortunately, however, there has not been a research that deals with communication on this platform that is paramount to international K-Drama audience. The only academic publication on Viki is that of Dwyer (2012), which focuses on collaborative efforts for translation of subtitles on it. Therefore, this research is the first academic exploration of Viki.

There are two main goals to this research. First is identifying the differences of timed comment interface from those of other social viewing. Second is illustrating the kinds of communicative practice that occur on Viki’s timed comment interface.

To answer the questions above, this research analyzes the communication activities on Viki's timed comment. From the months of observation prior to this research, it was found that viewers participate in a meaningful communication in a short time with just a couple of sentences; with collective intelligence, they exchange knowledge on the stars, narratives, and even the systems that produce K-Drama as well as the cultural backgrounds of the program. For international audience, K-Drama is a world of mystery and unknown. Without the cultural background, they rely on their own and each other’s knowledge and previous experience in interpreting K-Drama text. Thus, constant communication with each other is imperative. Social viewing platforms like Viki provide a new tool for the international audiences of K-Drama, and they pioneer the utilization of this new tool to maximize their benefits. This research will explain how international audience of K-Drama have been influenced by the new interface.

## **B. Background**

### **1. Rise of Social Viewing in a Digital Environment**

The idea of social viewing is not new at all. Traditionally, television has always been a social resource that often functions as a topic for conversation (Null, 1990; quoted in Cho & Choi, 2014). The television was social when it was in the living room for all members of the family to watch together. When television program could be viewed on a personal screen, such as computer or mobile device, however, it seemed as though the act of television viewing had moved to the private sphere. Instead of watching television in living room with the family, viewers watched the programs they wanted through their computer in their private space any time they want.

However, as smart phones and social networks are introduced, the television viewing has moved back to the public sphere and became “social” again. Through social viewing platforms, viewers now can watch the television program with other viewers who are physically apart from them; these can be friends whom they are connected to on facebook or a complete stranger who also shares the passion on the same program.

This social viewing is not a phenomenon that is unique to K-Drama. In fact, a wide variety of cultural products are consumed in this manner. As part of a digital culture, social viewing has been evolving with the development of technology. This phenomenon started to gain more visibility since 2011 as many social viewing platforms have launched. These platforms integrated the video streaming function with commenting or chatting service, thereby enabling the users to watch and talk at the same time on the same platform.

The pioneer in such service is Nico Nico Douga, a Japanese video-sharing platform that was made in 2006 <Image 1>. Like YouTube, Nico Nico Douga is a platform where users can post a video. It is known for providing “unsimultaneously live” viewing experience

through its unique commenting interface. As viewers watch the video, they can insert the comments to overlay on top of the video by manipulating the size, color, and location of their comments. Once a comment is inserted, it is synced to the specific playback time code and always appears at the exact time of the video to which it had been synced. Nico Nico Douga's introduction of "playback time code" to comment was groundbreaking. Prior to Nico Nico Douga, all comments, such as the one in forum, chat, or portal, were chronological; however, Nico Nico Douga's interface has enabled an interaction that "transcends both chronology and real-time." As users watch a video, they can interact with the comments that had been embedded in certain time code in the past, as though they are interacting with the writer of that comment real-time.



<Image 1: Nico Nico Douga's Interface^>

When many viewers comment on the same time code, the crowd of text covers up the video itself as can be seen in <Image 1>. By 2012, Nico Nico Douga gathered 30 million users (Mitsuhashi, 2012). Despite its popularity in Japan, the English beta version was

<sup>1</sup> Image Source: Google Images

Left

<<http://rack.2.mshcdn.com/media/ZgkyMDEyLzEyLzA0LzQ5L3NvY2lhbHR2d2F0LmUxVV80dGs0dS5qcGcKcA10aHVtYgk5NTB4NTM0IwplCWpwZw/58139f84/78a/social-tv-watch-hulu-with-your-facebook-and-myspace-friends-b8c0d97b58.jpg>>

Right <<http://d13uygpm1enfng.cloudfront.net/article->

[img/en/2012/06/21/AJ201206210006/AJ201206210007M.jpg](https://img/en/2012/06/21/AJ201206210006/AJ201206210007M.jpg)>

launched as late as 2011 and the full version was launched in late 2012 (Martin, 2011; Nico Video Blog, 2012).<sup>2</sup> In the meantime, fans have created their own English guide, which translate each button on website and explain how to sign up and use the features, through blogs like Asiajin. According to Mitsuhashi, a Tokyo-based tech writer who focuses on IT start-ups, writes that at first, the site was “perceived as a place for otaku<sup>3</sup> who typically prefer anonymous communication,” but has grown to receive public attention later on. Though the exact number is unknown, it can be assumed that the international users of Nico Nico Douga is fairly limited due to its interface that is most suited for Japanese speakers. However, from the pioneering example of Nico Nico Douga, it is seen that the practice of integrating video viewing with commenting has started out as a particular way of consuming East Asian cultural products, even before the concept of social viewing was widely established among researchers.



<Image 2: Hulu’s Interface<sup>4</sup>>

<sup>2</sup> Nico Nico Douga first expanded to Taiwan in 2007, and then to Spain and Germany in 2008.

<sup>3</sup> Japanese term for people with obsessive interests, commonly the anime and manga fandom (Source: Wikipedia)

<sup>4</sup> Image Source: Google Images



Another example of social viewing platform is Hulu. Hulu started out as an online streaming platform for premium-licensed contents that are mostly American television shows. However, it transformed into a social viewing platform by offering social features in connection with facebook starting 2011. As can be seen in <Image 2>, Hulu's social viewing feature resembles a conventional chat platform. While watching a video that is streamed through Hulu, viewer can utilize the pre-existing friend network of facebook to discuss about the program. Because Hulu's social features are linked to facebook, viewers can only interact with those whom they already have networked before. Essentially, Hulu has combined a private chatting platform into a viewing platform; however, it does not sync the chat with the video nor enable anonymous interaction with complete strangers in a public space the way Nico Nico Douga does.

The examples of Nico Nico Douga and Hulu provide an important insight. While each viewer is physically alone, they are connected through the loose network online more tightly than ever. Because of this technological advancement, the discussions that used to take place online after the viewing of television now takes place simultaneously with the television viewing. This spontaneous and instantaneous interaction between viewers expands each viewer's experience on the media product.

One group that was both an early-adapter and huge beneficiary of the social viewing platform is international audience of K-Drama. Viewers who are miles apart can now watch and discuss about the television program online while watching it together. Since international audience of K-Drama are already used to the digital environment from the

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<<http://d13uygpm1enfng.cloudfront.net/article-imgs/en/2012/11/30/AJ201211300060/AJ201211300061M.jpg>>

experience of searching, watching, and discussing about the dramas online, they could adapt the social viewing into their culture quite quickly and actively.

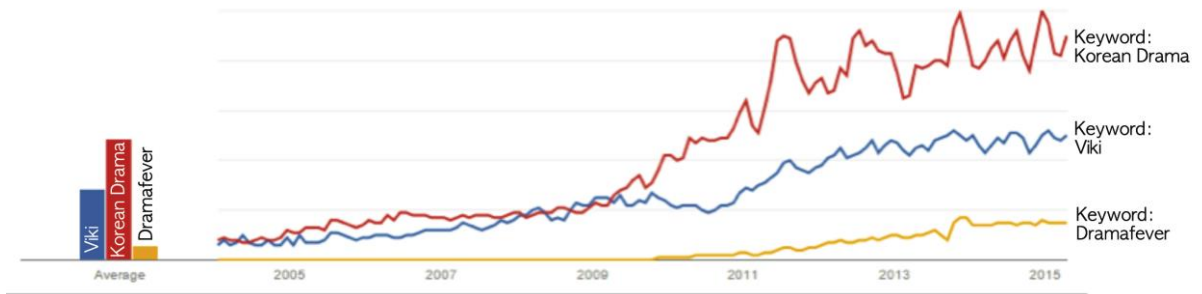
## **2. Watching K-Drama through Online Streaming**

International audience of K-Drama grew as internet gave them more access to the K-Drama products and information. The ways of watching K-Drama in a digital environment depend on whether the viewer wants to own the video file of K-Drama or not. Those who want to own the files permanently would download them with a hard or soft sub from P2P websites. Those who are not so concerned about owning the files tend to use online streaming sites. Downloading from websites like torrent certainly has an attractive aspects to aficionados of East Asian pop culture; they can own the high definition quality movies in their own hard drive and these files tend to accompany the high quality hard sub, to which the cultural footnotes are added (Hong, 2013). However, downloading entails legal issues of copyright and publicity right. This means the act of downloading occurs in individual and private level, and researchers would not be able to easily gain access to the downloaders. On the other hand, users of web streaming environment are so much more accessible to both viewers and researchers in areas, which the platforms are serviced. In web streaming environment, viewers consume K-Drama in units of small and large groups, voluntarily taking part in participatory culture through reproduction, redistribution, and sharing of media products, fan creations, communication through comments at forums, blogs and fan communities.

One of the most well-known video platforms where K-Dramas can be watched through video streaming is YouTube. Many previous researches indicate that international

audiences of K-Drama have first come across it through YouTube and currently are using it (Oh, 2014; Jin & Yoon, 2014). YouTube is especially suited platform for K-Pop fans. They actively use it to watch music video or stage performance of the artists they like, or to explore new music. Some even produce reaction videos as a mean to participate in a fandom (Magoncia, 2014). In fact, YouTube is used frequently used as owned media of entertainment studios that produce K-Pop; many studios provide videos about their idol artists through their official YouTube channel. This, in turn, contributes to expansion of global fandom. This makes YouTube a great platform for researches on global fandom of K-Pop.

However, YouTube is not particularly suited for researching K-Drama audience. This is because YouTube is not the most idyllic platform for watching K-Drama from the viewers' perspective. Unlike Korean entertainment studios that actively take advantage of YouTube channel for promotion of their idol artist, the broadcasting stations of Korea do not utilize it as a channel where viewers can watch the full version of the drams they produce. Some broadcasting stations use it to post promotional video clips for three-minute preview. Since broadcasting stations are hesitant to provide their media products, viewers often step up and take the role instead. However, the videos that are uploaded by the viewers violate the publicity right and thus are frequently deleted by the administrative authorities of YouTube (Edaily, 2015.09.10). This means that as long as the broadcasting stations remain unwilling about providing their dramas on it, YouTube cannot provide a secure environment to watch K-Drama. Without the secure supply of videos and subtitles, YouTube may be the platform where viewers first encounter K-Dramas, but not where they settle permanently to watch them. Most international K-Drama audience whom have been introduced to the world of K-Drama through YouTube seek for a more secure video streaming website as they become a heavy viewer.



<Graph 1: Online Streaming Websites for K-Drama>

Major online streaming websites that have cleared the conflicts on publicity right through contracts with the broadcasting station are Dramafever (often abbreviated as DF) and Viki. <Graph 1> depicts the keyword search result on Google trend<sup>5</sup>. The line on top indicates a frequency for searching keyword “Korean Drama,” the line in the middle “Viki” and the line at the bottom “Dramafever.” It can be easily noticed that search frequency for all three keywords have experienced a significant increase starting 2010, displaying similar pattern of increase and change. This timing coincides with the increase in visibility of international fandom of K-Drama outside of the Eastern hemisphere. Also, it is noticeable that Viki has been searched a lot more frequently compared to Dramafever.<sup>6</sup> It is interesting to note that both platforms have been founded by those of Korean heritage. While Dramafever was founded by Korean Americans, Suk Park and Seung Baek, Viki was established by Korean students who had been pursuing Masters Degrees, Changseong Ho and

<sup>5</sup> This result is from April 14<sup>th</sup> of 2015.

<sup>6</sup> Though researcher used this figure to illustrate the phenomenon descriptively, it must be noted that the dichotomy between search frequency of Viki and Dramafever partially owes to misspelling of Vicky, a nickname for a common girl’s name Victoria.

Jiwon Moon.<sup>7</sup>

Succeeding mysoju.com, Dramafever started its service in 2009. It defines itself as “an internet TV network that has formed a digital contents distribution channel.” Average number of monthly users is exceeds 1.5 million, and the number of paid subscribers exceeds 15,000<sup>8</sup> (Dramafever, 2012). Dramafever has signed a partnership with Hulu, a video streaming platform for American television shows, and operated a streaming service of K-Dramas through a Dramafever channel on Hulu (Chicago Tribune, 2010.05.17). Its main service area has been North America, yet it is expanding its scope to other areas. Dramafever has expanded its role beyond contents distributor. By partnering with broadcasting stations, it co-produced *The Heirs* (2013) with SBS, and *Nae-Il's Cantabile* (2014) with KBS.

A video streaming website that services films, dramas and music videos from all around the world by purchasing a license from the copyright holder of the media products, Viki started its service in 2008. In the beginning, Viki mostly serviced K-Dramas, but it has gradually increased its service scope and now only about 60% of the media products they service are K-Dramas. Others mostly include video contents from East Asian countries like Japan, China, and Taiwan, but some videos are even from Bollywood (Choongang Ilbo, 2015.03.21). In March, 2015, the average number of monthly users is 30 million and they are from about 200 different countries all around the world (Viki, 2015). Viki has been vigorously expanding its influence over international K-Drama fandom. In August, 2015, Viki acquired Soompi, one of the largest fan community and news site on Korean cultural

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<sup>7</sup> Another irony is that both have been sold to Japanese companies. Viki was sold to rakuten.com, a major online shopping platform of Japan, at 2 million dollar in 2013, while Dramafever was sold to Softbank in 2014.

<sup>8</sup> Though Dramafever offers free streaming service, it offers a premium service for \$10 fee a month, which eliminates the commercial breaks, thereby providing a better viewing environment to the users

products that started in 1998. During the interview, Tammy Nam, current CEO of Viki, said, “Soompi is all about community, and Viki is too,” highlighting that Viki will focus on community building in the future (Roettgers, 2015).

### **3. Viki and its Timed Comment Service**

The name Viki is a combination of “Video” and “Wiki.” When Ho and Moon established Viki, their goal was to create “a world without language barriers” (Moon, 2008a). Through its unique collaborative system, in which multiple volunteers can help adding subtitle to different parts of the video at the same time, Viki offers subtitles to K-Dramas in 157 languages. This, in turn, allows anyone to, borrowing the exact words, “discover and enjoy the best of world TV and movies in their own language” (Viki, 2012; quoted in Dwyer, 2012).

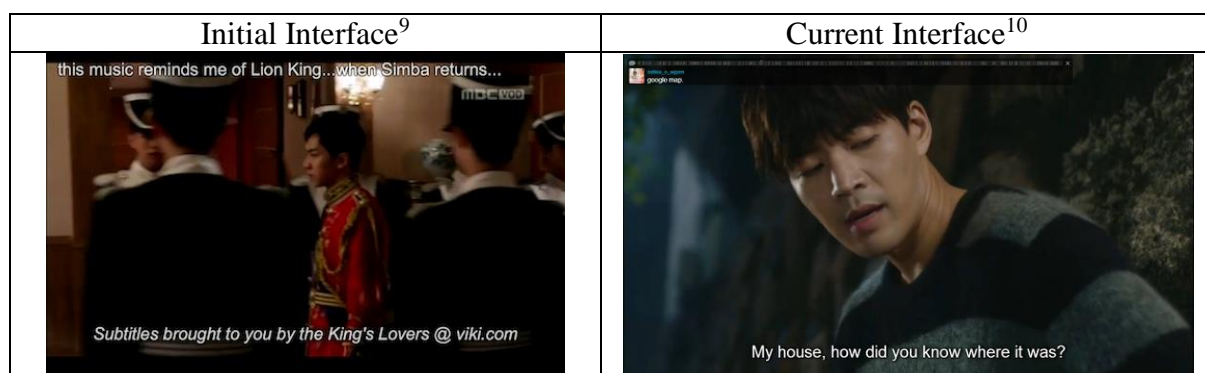
Viki is a content provider and curator. In addition to offering diverse programs that are “otherwise unavailable within a mainstream, commercial and nationally regulated framework,” Viki consciously introduces and creates a new viewing culture among its users (Dwyer, 2012).

At the same time, Viki is a social TV platform where active interaction through social viewing occurs. Sim and Yoo(2014) defines “Social TV” as a service that is created through convergence of the social media and television.” According to them, services like getglue and miso, which allow viewers to check-in to the program while simultaneously using social media, can be classified as a social TV. Services like Netflix and Hulu that enables users to freely select and view the television programs can also be seen as a social TV. The trend in social TV is to provide a platform, which allows its users to import friend list from a social

network they use already, and to virtually check in to the program they are watching at the moment, thereby encouraging the viewers to share what they are watching and have conversation about it. Merely knowing that others are also watching, or speaking at forum freely do not satisfy the viewers. A successful social TV must “fully recreate the shared TV watching experience in a digital world” (Torrez-Riley, 2011).

According to the definition of Sim & Yoo and Torrez-Riley, Viki is qualified as a social TV. Viki users can opt to check in on facebook and share what they are currently watching with their facebook friends. Also, they can have conversation about the program on timed comment while watching it simultaneously. Viewers can even opt to post this timed comment on their twitter as well.

This timed comment – the main object of this research – is what makes Viki an interesting social TV that deserves academic attention. As a social TV that combines television and SNS in one platform, Viki and its timed comment offer a completely different communication tool in its nature compared to others that have been used for discussion of K-Dramas.



<Image 3: Comparison between Past and Current Timed Comment Interface>

9 Image Source < <http://www.businessinsider.com/is-this-simple-feature-the-future-of-television-2012-4?IR=T>>

10 Image Source <<https://pbs.twimg.com/media/B75P-nuIAAGdFJ.jpg>>

Timed comment service of Viki was first launched in 2011, and revamped to become what it currently is in 2013. As can be seen in <Image 3>, early timed comment had same font size and style with that of the subtitle. However, the renewed interface displays more information, such as user ID and profile picture, in a separate timed comment box.



<Image 4: Timed Comment Structure>

To explain the current interface in a further detail, timed comment box is located at the top left corner of a video. Since it can be easily turned off from the screen by tapping on the "X" button, writing on timed comment and reading it is completely voluntary. Timed comment box is comprised of three parts: ① user ID, ② the comment, and ③ user's profile picture.

As did in other forums, users express their identity through user ID and profile picture. It is observed that they use the name and picture of K-Pop idols quite frequently. Each timed comment is displayed on screen for few seconds, depending on the frequency of comments occurring at that point of the video and the length of comment itself. In a really crowded point, even 3 to 4 comments in less than one second, which make it very difficult to



follow. Each comment displayed is embedded to the ④ playback time code of the movie. This means that the comment has been written at the particular time code at which it is displayed. Though what's small difference between the time it is entered at and the time it is displayed at remains unknown, as the exact algorithm of timed comment display is not open to public, it can be assumed that it can be few seconds at the points where a lot of timed comments are written.

Timed comment has three distinct characteristics. First, timed comments are inherently embedded to a visual. In other words, it is an annotation on video. Since timed comments are communication on what is going on in the specific scene, it is naturally assumed and interpreted as a reaction to what is going on in the screen visually. Obviously, timed comments would lose its full meaning if they were taken out of their original visual and narrative contexts. By reading timed comment, users are reading two things: (1) the comment from another user, and (2) a visual that the commenter has referenced to. This is a communication that is only possible on Viki's platform. Though there has been discussions at forum that utilize screen captured images or a gif from a drama, the comment itself has never been completely subordinate to a particular scene that is visually displayed at the moment. Second, timed comments are comprised of light, raw and instantaneous reactions to what has just happened on the screen. There is not enough time gap between watching and typing for any thorough processing of the material. The instantaneity of timed comment will be discussed further in Chapter 2A. Last, timed comment functions as a loosely-bounded and inclusive network with very low entry barrier. Though the degree to which identity of participating individual is exposed completely depends on his or her will, the overall tendency on Viki is not to reveal much. In traditional communities like forums and blogs, participants tend to build rapport with each other and reveal their identities they have

constructed though continuously engaging in various activities. However, the network in timed comment is very loosely constructed, and thus not as visible. The participants do not spend time revealing information on their identity, but rather focus on what is going on in the screen at the moment. Interaction between participants do occur quite frequently, yet they are brief and concise, and in many times one-time. In other words, timed comment is not about getting to know other participants in depth, but about talking about what is going on in the drama with others loosely connected through the network whom are willing to discuss about it at the moment.

#### 4. Timed Comment Use as a Unique Practice of International K-Drama Audience

Timed comment is a function that can be used with every single media product offered on Viki. However, the frequency of timed comment use is exceptionally high in K-Dramas. <Table 1> compares the frequency of timed comment in three one-minute samples taken at the same playback time.

Program Time	Korean	Taiwanese	Chinese	Japanese	
	<i>Fated to Love You</i>	<i>Love Myself or You</i>	<i>Love's Relativity</i>	<i>Mischievous Kiss 2: Love in TOKYO (Drama)</i>	<i>M3 the Dark Metal (Anime)</i>
Followers	121,616	40,107	5,002	61,980	9,453
00:00 – 01:00	161	52	10	58	4
20:00 – 21:00	37	8	1	15	1
40:00 – 41:00	54	21	0	15	N/A

<Table 1: Timed Comment Frequency for Different Media Products>

For a fair comparison, four conditions were applied. (1) It had to be a drama aired in 2014. This is because timed comment is accumulative and older dramas have potential for a higher number. (2) It had to have complete English subtitle. This is because viewers' activity

on timed comment could be limited if the media product is not subtitled perfectly. (3) It had to be a romance in terms of genre.<sup>11</sup> This is to prevent the variance that comes from the difference in genre from influencing the result. Romance has been chosen because it is one of the most typical genres in any drama. (4) It had to be a drama that is ranked within top five for its own country in Viki's popularity rank.<sup>12</sup>

From the results in <Table 1>, it is obvious that timed comment is written more vigorously in K-Drama compared to the dramas of Japan, Taiwan and China. In every one-minute sample selected, the number of timed comments in K-Drama easily doubles the number in others.

There can be several speculative explanations on this. One explanation could be Viki's reputation as a "K-Drama viewing platform." Even though Viki offers a multitude of media products from all around the world, it is best known as a platform where viewers can watch K-Dramas and thus appeals to the K-Drama audiences the most. Another explanation could be that Viki is the first of this kind. Even though Viki did not invent the notion of comment that is synced to a playback time, it is the first platform that combined this idea with television programs.<sup>13</sup> Because the viewers of K-Drama were introduced to social viewing through experience on Viki, they are familiar with the platform and therefore come back to it repeatedly.

One last speculation is that the special characteristic of K-Drama leads viewers to

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<sup>11</sup> Japanese animation is an exception to this because the number of offerings is limited.

<sup>12</sup> This was an exception for a K-Drama because the number of K-Drama offerings is comparatively high and the one in lower rank would still have high number of timed comments

<sup>13</sup> Nico Nico Douga is mostly comprised of user-created contents (UCC) and does not offer licensed media products like television programs.

prefer the practice of timed comment writing. Instead of taking the narrative as a whole, viewers tend to dissect each component of K-Drama such as its star system, background music, fashion and location. K-Drama fans, perhaps, use timed comment more frequently because they pay attention and react to detailed components of the K-Drama.

## **Chapter 2: Relevant Literatures on Social Viewing and Interface**

As aforementioned, this research considers Viki's timed comment as a particular social viewing interface where international audience of K-Drama in diverse levels of commitment and passion come together to discuss about the drama as they watch it. Therefore, the relevant literatures from social viewing, audience interface, as well as participatory culture and play theory will be reviewed in this chapter.

### **A. Social Viewing**

It has been emphasized a number of times that Viki's timed comment is a subcategory of social viewing practice. To validate this, the definitions of social viewing from previous researches have been reviewed.

#### **1. From "Collective" to "Social"**

Traditionally, television has been a media enjoyed in a group. People desire to share the feelings and opinions on what they are watching on television with others (Cesar & Geerts, 2011; Bondad-Brown, Rice & Pearce, 2012; quoted in Lee & Jin, 2014; Bae & Choi, 2013). Television programs have promoted conversation on a dinner table and functioned as an ice-breaker at work. This group watching behavior is called "collective viewing."

However, in a media environment where TV programs can be watched anytime and anywhere on all kinds of devices, the physical togetherness became no longer significant.

Viewers may watch the TV program alone in their rooms, but at the same time, they can be connected to thousands of other viewers through the internet.

Choi(2014) highlights four differences between collective viewing and social viewing. (1) Social viewing transcends time and space. (2) The interaction between participants of social viewing tends to be more constant and continuous compared to those of collective viewing. (3) The discussions among social viewing participants tend to be more analytic, critical and in-depth, as the relationship between participants tend to be more continuous. (4) Unlike collective viewing, the participants of which are acquainted with each other, participants of social viewing are group of nonhomogeneous individuals gathered through internet.

It is when “collective” became “social,” the machines and systems have stepped in to mediate the communication. Technological innovation pervades everyday lives of the viewers and the way media govern them (Doughty, et al., 2011). With the help of machines, participants of 'social viewing' experience the combination of real and virtual space (Choi, 2014). While viewers are watching the television in the “real” space, they can engage in a digital backchannel conversation, the “virtual” space to describe otherwise, rigorously through social networking services like Twittter (Doughty, et al., 2011). In collective viewing environment, viewers could not connect to the greater audience community that is comprised of people whom they do not know personally, but share the same interest and passion. The possibility for discussion on television content was limited to the geographical boundaries. However, with the social viewing environment, viewers can interact with thousands of other viewers from all over the world through the virtual space and build a strong audience community (Cesar & Geerts, 2011).

## **2. Defining Social Viewing**

With such differences in mind, Cho and Choi(2014) have defined social viewing as “a social activity of having a conversation and sharing opinions about the TV contents that happens while watching TV and networking online simultaneously.” They put emphasis on “simultaneity” of both actions, as the immediacy and interactivity are what differentiates social viewing from the past communication activities, such as leaving opinions on the broadcasting stations’ websites or other online communities after having finished watching the contents. According to Cho and Choi(2014), reading others’ opinion in social viewing allows the participants to expand their own experience by sharing others’ experience on viewing.

Lin (1993; quoted in Bae & Choi) has classified the processes of television watching into three stages: (1) program selection prior to watching, (2) involvement while watching, and (3) involvement post-watching. In traditional K-Drama audience communities like forums and blogs, the discussions about dramas have occurred after the viewers have watched the dramas. Thus, viewers have taken some time digesting and pondering on the materials they have watched before communicating about them on the threads. This has led to development of rich thoughts and serious discussions on various topics in descriptive “thick words.” These communities have also carried news on programs, boosting the expectation level and influencing community members' decision on program selection. Social viewing can occur in all three stages. However, its simultaneous characteristics stand out the most in involvement while watching.

### **3. Use of Multiple Media for Social Viewing**

Social viewing environment often involves simultaneous use two media: one for viewing and the other for talking. These two media tend to be accessed in two separate devices. The typical combinations would be television and laptop, television and cell phone, laptop and cell phone, but it could be any other combinations. However, use of multiple device is not necessarily required for social viewing. It is also possible to access two media in one device. For example, a viewer could use online streaming service on a laptop to watch a particular TV program, and use a chatting service on the very same laptop to discuss about the program ubiquitously.

Viewers often employ Social Network Services (SNS), such as twitter and facebook, to discuss about a television program as they watch it. SNS can be accessed both from laptop and cell phone. SNS serves as an "integral outlet" of expressing and sharing opinions (Hill & Benton, 2012; quoted in Lee & Jin, 2014). In case of United States, among television viewers who are active users of twitter, about 33% were found to share what they are watching on twitter while watching the program (Nielsen, 2012; quoted in Shim & You, 2014). The back-channel communication on SNS differentiates from discussions on traditional online communities for its simultaneity, interactivity, and liveliness (Lee & Jin, 2014).

However, with an interface that combines “watching” and “talking,” social viewing no longer even requires use of two distinct media. For example, Viki, the object of this research, is an online platform that combines television viewing with social networking into one interface, with its unique function called timed comment. Torrez-Riley(2011) states that the establishment of connectedness with the television program is a key element in success of social television. She also emphasizes that the platform itself must be attractive and contain



compelling contents in order to foster social interaction among viewers. Viki is a platform that is most connected to the television program because it is where viewers watch it. Since viewers already use Viki for watching the contents, the barrier on using it for interaction with others is not too high. What makes Viki's timed comment so unique and attractive is its interface that enables both viewing and commenting at the same time. This naturally leads to a discussion on next chapter about audience interface.

## **B. Audience Interface**

Through Viki's timed comment, viewers can leave comment about the scene they are currently watching, or reply to what others have said about the scene. This act can both be simultaneous and not simultaneous at the same time in sense of time. Because the comments that have been entered in the past are displayed, a viewer who is watching it after can feel as though he or she is watching with others whose comments are being displayed.

It is this particular interface of Viki that enables social viewing among international K-Drama audiences, which adds to their viewing experience. To understand Viki's interface, relevant literatures on audience interface have been reviewed.

### **1. Multiplatforming of Television Audience**

When audience engages in social viewing, they often use more than one platform in the process. In fact, media use of an individual is not limited to one particular medium, but is carried out in a sophisticated manner in a relationship with other media (Lee, 2006). Lee (2006) proposes the concept of "multiplatforming," defining it as employing multiple media that

compose one's media matrix<sup>14</sup> simultaneously or unsimultaneously. He categorizes multiple-media matrix into four subcategories: (1) Mobile-PC oriented, (2) Mobile-TV oriented, (3) TV-PC oriented, and (4) Mobile-PC-TV oriented (Lee, 2006). In all combinations mentioned above, users can “multitask,” using different platform for different communication activities.

Such use of multiple media is more commonly termed as second-screen practice. Second-screen, an auxiliary device that is mostly PC or mobile used to enhance the experience of using the first screen<sup>15</sup>, is known to foster interactions (1) among other viewers, as well as (2) between viewers, the characters, and the producers of the show (Giglietto & Selva, 2014). As audiences started to use secondary devices to discuss about television content, their communication spheres have gone beyond their living room; they could now communicate about the television content they are watching at the moment with other audiences who are not physically together with them. Use of a secondary device to enrich audience experience of media consumption have been widely explored by media scholars in mid 2000s.

Cesar et al. (2008) have identified two major usage of the secondary screen in an interactive digital television environment as (1) control and transfer, and (2) enrich, and share, of television content. *Control and Transfer* are parts of interface that enables the audience to choose whether to view in a private setting or a shared one. Viewers can freely alter between the two and even “transfer” the video content to another device by preserving the presentation continuity. For example, when viewer who has been watching a sports game in television goes

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<sup>14</sup> Lee categorizes media matrix into single-media matrix and multiple-media matrix based on the number of central media platform. In his 2006 work, Lee focuses on multiple-media matrix, as media start to converge.

<sup>15</sup> First screen would generally refer to television, but it is possible to regard PC or other primary device or media that an individual is using as the first screen.

outside of the house, he or she can “transfer” the program to other device, such as mobile, and bring it along with them. *Enrich and Share* is a part of interface that allows users to share the media they are interested in, and thereby expand their media reception experience. It is these *Enrich and Share* functions that promote interactivity during social viewing.

In the lab study on Video-mediated Communication research conducted by Macaranas et al. (2011), the use of secondary screen, as in a separate device<sup>16</sup>, has appeared to result in a better outcome in terms of communication richness compared to using picture-in-picture on the TV.<sup>17</sup> Prior to their experiment in the lab, the researchers have conducted a survey asking about the frequency of collective or social viewing. Amongst 105 respondents, 30% of have answered that they watch television content with others every day, and 75% have responded doing so daily or weekly. With the insights from the survey and experiment, the researchers highlight the “shared experience.” They claim that video communication experience can be improved to be more “fun” when leisure activity of viewing something together is incorporated (Macaranas, 2011).

All of the preceding researches indicate that social factor that is added by using a secondary device adds a new dimension to augment the viewing experience. What is highlighted in all of the results are the interactivity that is enabled through multiplatforming. This leads to the discussion on the following chapter.

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<sup>16</sup> In the context of this research, it was using laptop with skype video chat on.

<sup>17</sup> Authors have defined this as “watching with remote person appearing in inset on TV.”

## **2. Interactivity among Television Audience**

Earlier in this chapter, it was discussed that immediacy and interactivity within simultaneity are what differentiate social viewing from the past communication activities. How video-oriented online platforms, such as YouTube, utilize web's social networking capabilities have been an interest of many scholars like Haridakis and Hanson (2009). Though not simultaneously done, viewers could interact by sharing opinions about the video content on the comment section. Haridakis and Hanson explore the communication motives related to video watching activities on YouTube. The results demonstrate that convenient entertainment, convenient information-seeking, co-viewing, and social interaction motives are significant predictors of watching videos. In other words, interactivity is one of the greatest motives on watching videos through web interface (Haridakis & Hanson, 2009).

Exploring deeper into the interface, researchers in Human Computer Interaction, Weisz et al. (2007) have empirically examined the "video-centered interaction," an experience during which viewers watch videos online and use a text chat feature at the same time. Despite the rise of platforms and interfaces that enable such real-time communication, researchers argue that systematic evaluation of the chatting's effect is yet to take place. During this research, Weisz et al. asked the participants whether the interactivity enhanced or harmed their experience since both viewing and chatting require significant attentional resources. The results showed that despite the distraction from immersion, participants with the chat feature liked their co-watching group members more. This result of increased liking was consistent even for strangers. For both friend and stranger groups, the video content was found to be the major topic of conversation. Overall, researchers conclude that chat had a positive influence on social relationship and were willing to participate in interaction through chatting despite the cost of being distracted. Whether the participants enjoyed this overall experience or not greatly

depended on the individual, as large standard deviation demonstrates. At the end of the research, Weisz et al. suggest the possibility for a clever interface design merging the chat into the video window (Weisz et al., 2007). It is evident that their vision has come to life with the timed comment interface of Viki.

### **3. Emergence of the First and Second Screens into One Interface**

Viki is special in that it has merged the first screen and second screen into one interface. Viewing and chatting take place not only on the same device, but also on the same platform using a very particular kind of interface. As some of the preceding researches have pointed out, merging the chatting feature with the viewing interface certainly adds distraction. It might interfere with complete immersion to the narrative of the television content and eventually take away from the viewing experience. However, the growing popularity of Viki's timed comment interface demonstrate that there is something likable about this interface despite the possibility of distraction. This research will explore what kinds of communicative activities take place on Viki's timed comment, and discover meanings from them.

### **C. Participatory Culture and Play Theory**

Audience activities on Viki's timed comment can be interpreted as a form of participatory culture. Participatory culture is a concept suggested by Jenkins, a leading scholar in fan studies. Jenkins has noted that "ability to transform personal reaction into social interaction, spectatorial culture into participatory culture" is the core attribute of the fandom (Jenkins, 2006; quoted in Magoncia, 2014). However, as can be seen from his definition of the concept, participatory culture is not fandom-exclusive. Participatory culture

can be defined as a culture, in which there is “a relatively low barriers to artistic expression and civic engagement, and strong support for creating and sharing creations” (Jenkins, 2006). These are all true of K-Drama audience community on Viki timed comment.

According to Jenkins, participatory culture accompanies a type of informal mentorship through which the more experienced participant “pass along knowledge to novice.” In participatory culture, members would “believe their contribution matter,” and thus feel a social connection with other members (Jenkins, 2006). In his work, Jenkins classifies and defines the four forms of participatory culture as noted in <Table 2>.

<b>Form</b>	<b>Details</b>
Affiliations	Membership, formal and informal, in online communities centered around various forms of media
Expressions	Producing new creative forms, such as digital sampling, skinning and modding, fan videos, fan fictions, and etc.
Collaborative Problem Solving	Working together in teams, formal and informal, to complete tasks and develop new knowledge
Circulations	Shaping the flow of media, such as podcasting or blogging

<Table 2: Forms of Participatory Culture (Jenkins, 2006, p. 11 – 12)>

Communication researchers, Cho and Choi(2014) have supplemented the theoretical frame of Uses and Gratification by adding perspectives from Play Theory. Play theory adds insights in explaining the audience activities on Viki’s timed comment because what the audiences are doing by writing these comments is essentially *playing* for their pleasure.

An eminent scholar who suggested the play theory, Huizinga saw playing as an “antedate of culture” or even “source of culture,” that gives rise to useful conventions that lead to evolution and stabilization of culture (Huizinga, 1955; quoted in Stephenson, 1964).

Developing Huizinga's concept of *Homo Ludens*, illustrated in a book under the same title, Stephenson (1964) has developed a play theory and applied it to mass communication. He suggests that purpose of certain media consumption essentially lies in "playing" to gain communication-pleasure. In 1970s, he developed his theory by applying it to various fields in communication such as advertisement, newsreading and etc.

Another scholar, Fink (1974), suggests an interesting idea that by playing, an individual contends with both the real and imaginary world. In doing so, individual develops "a kind of double identity." Playing is defined as "a mode of being" (Gadamer, 1988; quoted in Glasser, 2000). When individual is engaged in playing, individual becomes both the subject and object of the play, as he plays the role, which is created by him, in the play. Contrary to Huizinga and Stephenson, Fink viewed "play" as "both a manifestation and expression of a society's values, customs, and traditions" (Fink, 1974). In other words, to play is to deal with the imagination rooted in the real world that surrounds the individual.

A communication theorist, Glasser (1982) has refined Stephenson's play theory and added a significant theoretical contribution to it. Claiming that play "vivifies the empirical world by investing it with meaning and significance," he criticizes Huizinga and Stephenson for failing to capture the symbolic relationship between play and the empirical world. Glasser delineates that "play neither "re-presents" nor distorts the reality but instead articulates a reality" (Glasser, 1982). His elaboration on characteristic of "play" enhanced the possibility for its application in audience studies. Twenty years later, Glasser returns to the concept of play and urges that play deserves serious academic attention because the theoretical frameworks are underdeveloped (Glasser, 2000). Discussing about the relationship between play and journalism, Glasser writes that news, like any other popular culture, changes over

time with technological development. The digital culture of today provides a great possibility for the play theory to develop. In fact, play theory has been employed in development of interactive learning environment and game interface by researchers like Rieber (1996). Because the digital culture offers new tools that individuals can use in playing, play theory can be creatively applied to a variety of media consumption activities.

As a literature scholar, Yun (2012) takes this concept of playing to consumption of television drama. According to Yun, Korean viewers co-produce the meanings of the text instead of receiving it in a passive manner. While watching a drama, viewers engage in different types of “playing.” The first is “emotional playing” which occurs through the identification process of the affect. Viewers engage in a social interaction with a media character through this type of playing. The second is “role playing” which occurs through the identification process of physical body. The third is “judgmental playing” which occurs through the identification process of ration. In this research, Yun combines the concepts of audience reception with the idea of playing. Such integration can be extended to this research because play theory can add to interpretation of social viewing activities.

From the perspective of literature, Yun has defined watching drama as “an act of playing by enjoying a fantasy.” In this sense, drama-watching activities of Viki users can be classified as “playing” as well. Watching television drama together with other anonymous fan in a loosely connected online network also adds another dimension to this act of playing. Whether the idea of “play” is a source of culture or an expression of culture, it is evident that play has an inseparable relationship with culture. Social viewing is a phenomenon that is a part of the digital culture. The ways people “play” have changed with this digital culture. Therefore, this theory can be utilized in exploring Viki’s timed comment, an example of



media consumption in digital culture.

## **Chapter 3: Theoretical Underpinnings**

### **A. Timed Comment as an Interface between Immersion and Distancing**

When the viewers use timed comment and watch a drama in a social viewing environment, they constantly alter between the state of immersion and distancing. In one moment they are completely absorbed in the narrative of a drama, yet they draw themselves back out of it, take a step back and write comments to share their emotion and opinion. Such reception behavior, fostered by the interface, is quite unique. This consciously flipping between the state of immersion and distancing is a special way for international K-Drama audience to control their passion. By doing so, viewers enrich and expand their viewing experience.

### **1. Immersion, Identification and Parasocial Interaction**

In this research, three widely known concepts from audience studies have been adapted to illustrate narrative-related communication activities. This chapter will define each concept by drawing from previous researches.

#### **a. Immersion**

A state of being completely immersed in a drama or a story has been defined by researchers in different terms such as transportation, absorption and entrancement (Gerrig, 1993; Nell, 1988; quoted in Choi, 2014). Meaning the state of being "transported into the world of the narrative," the concept of transportation takes the metaphor of travel quite

literally. Developing from Gerrig's description, Green and Brock (2000) defines transportation as "absorption into a story." When the recipient is transported to the narrative, they become involved with the protagonists in it. Transportation is conceptualized as an integrative process that deals with imagery, affect and attentional focus (Green & Brock, 2000). Transportation should not be mistaken as an illusion. Even though recipients have deviated from the real world and their own existence, they are still aware that what is going on in the story is not real, yet their emotions are still strongly affected by it (Gerrig, 1993). The components of transportation include emotional reactions, mental imagery, and a loss of access to real-world information (Green & Brock, 2000).

Csikszentmihalyi (1990) also puts emphasis on being "lost" in the narrative. He terms this concept as "flow." Flow is defined as a mental state or an experience, during which one is fully immersed in an activity to a degree where one would lose oneself in performing the activity. One would so completely be involved in an activity that one would lose the track of time and sense of what surrounds oneself.

Even though researchers in different disciplines have used different terminologies, they essentially are describing the same state of "being lost in a story" (Nell, 1988; quoted in Green & Brock, 2000). In this research, immersion is defined as a process of being absorbed in a narrative or a media character, or an expression that comes from such process.

Immersion is a stage that leads to a psychological process called identification. This is because immersion leads to a formation of emotional tie between the viewer and a media character, which in turn prompts viewers to assume the perspective of a character instead of their own (Busselle & Bilandzic, 2008).

## **b. Identification**

Identification, a concept proposed by eminent psychologist Freud, has been developed through various applications and modifications in field of media studies. Scholars have employed this concept in studying audience behavior, especially of the television. According to Freud, identification is the earliest expression of an emotional tie with another person" (Freud, 1922; quoted in Fraser & Brown, 2002). Audience tends to develop psychological bond with the stars appearing in a media product and feel attached to them. Since identification is a rather vague concept, there have been numerous attempts from researchers to define it, specify a type of it, or classify it into multiple forms. In explaining the social influence of media, Kelman (1958) has classified the process into three categories: compliance, identification and internalization, and suggested that there are two types of identification in his following work (1961).

First is classic identification, which is an attempt to "be like or actually be" the media character; this description corresponds with how identification has been most commonly defined. Second is reciprocal role identification, in which both parties – the one whom identifies with another and the one that is being identified with – understands their respective roles in the relationship. In other words, role of both parties are defined by referencing each other. The definition of reciprocal role identification, proposed by Kelman, particularly suits well for illustrating a relationship between television audience and a character in soap opera. When watching television drama, viewer recognizes his or her position in relationship to the media character, yet reacts in response to the counterparty's expectations and feelings (Kelman, 1961). The viewing environment has an influence on reciprocal role identification. When audience is participating in a social viewing, the relationship in reference to other viewers must also be considered.

Other researchers, von Fielizen and Linne (1975), use the term "similarity identification" for what Kelman has defined as "classic identification" because the similarity between the one who identifies and one who is being identified with plays a significant role in increasing the change of identification. At the same time, they have suggested a concept of "wishful identification" as a desire to become like a media character. Yun (2012) defines the same idea as "physical identification" because the results appear as a physical change. Television viewers who admire the character in the media product often try to resemble the looks and behaviors by mimicking the way he or she dresses and acts (McGwire, 1974; quoted in Fraser & Brown, 2002). Wishful identification still appears frequently in television program reception.

This research takes the conceptualization from two particular types of identification from previous researches. The first is reciprocal role identification, a concept proposed by Kelman. This concept is particularly useful in explaining the identification process with a media character from the drama. Reciprocal role identification is defined as a process of identification for the affect through which a viewer identifies with the media character in his respective role. The second is wishful identification, a concept suggested by Fielizen and Linne. This concept explains audience's desire to mimic physical aspects of the media character. Wishful identification is defined as a process of identification during which a viewer mimics the outlook or mannerisms of the media character he admires.

When viewers experience the process of identification, their subjectivity is floating. Instead of constantly identifying with one particular character, viewers often switch the character they identify with and go through multi-identification. In one moment, they write in a second person to a character, and in another one, they are in the shoes of the character. The

discussion on floating subjectivity of the viewers will continue in Chapter 3C1 as the concept of performativity is introduced.

### **c. Parasocial Interaction**

When watching a drama, viewers form a sense of intimacy with media characters to whom they are repeatedly exposed. This false friendship between an audience and a media character is pseudo-gemeinschaft, a concept suggested by Fisk and Curtis (1946; quoted in Sood & Rogers, 2000). Horton and Wohl (1956) have developed it and conceptualized an imaginary relationship between viewers and media characters, naming “parasocial relationship.” While viewers are watching television, they form an image of the character that appears frequently, and eventually develop pseudo-relationships that resemble interpersonal ones. Parasocial interaction is characterized for being “one-sided, non-dialectical, controlled by performer and not susceptible to mutual development.” (Horton & Wohl, 1956). Rubin and Perse (1987) have developed the concept of Horton and Wohl and defined parasocial interaction as a perceived quasi-interpersonal relationship between the media and its user. They have categorized parasocial interaction into three dimensions: cognitive, affective and behavioral.

Cognitive interaction is having a connection to a message or going through an indirect experience while watching television (Krugman, 1965/1966; quoted in Kwon & Cho, 2009). This is an interaction that can be connected to real life. Viewers experience a self-reflection by putting themselves in the shoes of a media character, thinking ‘what would I have done in the situation?’ By engaging in such an experience, viewers sympathize based on cognitive thinking processes. Viewers often utilize the experience of cognitive interaction when in a real-

life decision-making process.

Affective interaction is a feeling of intimacy that viewers hold towards a media character. It involves empathizing with the media character's emotion. However, viewers might experience the process of identification by projecting the emotion of media character to them excessively. The core idea in affective interaction that differentiates it with the concept of identification is an intimacy, to which projection of emotion is not prerequisite. One of the most quoted examples that illustrates parasocial experience is the one of television news anchors (Rubin & Perse, 1985). According to them, viewers carefully observe and analyze both the verbal and nonverbal elements of TV news anchors' communication, and in turn, increase intimacy as though they were making a friend. Parasocial interaction can occur with both a real person and a fictional character.

Behavioral interaction is defined as pondering about the program after having watched it (Rubin & Perse, 1987). This could include predicting how narrative would unfold next or how characters' would change, and discussing about the messages delivered in the program with others. Essentially, behavioral interaction can be interpreted as a feedback on program. In a media mix centered on television, viewers' behavioral interaction had happened mostly through face-to-face communication. With the advancement of digital technology, however, a plethora of new media is available to viewers. Cho and Eun(2013) extended the definition of behavioral interaction to include involvement in web environment after having watched the program. SNS has brought a new dimension to the behavioral interaction. Instead of interacting after having watched the program, viewers can now interact simultaneously while watching the program.

There have also been other attempts to classify the dimensions of parasocial

interaction, such as referential involvement and critical involvement. Referential involvement is relating the program to an individual's personal experience. By doing this, individual places himself in the context of television program. Critical involvement is engaging in aesthetic construction of a program, like suggesting a change in plot or a styling of certain media character. The frequency of involvement or reflection on the certain characters or programs is often connected to a parasocial interaction (Sood & Rogers, 2000).

## **2. Distancing**

Distancing is a particular way of watching a television or other media. Choi (2014) defines "viewing with distance" as a viewing attitude of keeping the distance towards the narratives they are receiving without being fully immersed in a drama. According to her, viewers would take perspective of a producer or a writer, rather than a protagonist, in interpreting the narrative through distancing. In this sense, distancing can be seen as an opposite process of immersion, which was discussed earlier. However, distancing and immersions should not be regarded as binaries. Though they conceptually counter each other, viewers can flip between two processes. Also, distancing should not be understood failure of immersion. Failure of immersion can occur involuntarily and unconsciously due to factors in media product such as inapt device in plot, unconvincing acting, and etc. However, distancing only occurs voluntarily and consciously based on audience's decision. With the benefit of technological advancement, viewers are provided with more tools for distancing, with which they can control their own viewing activities. In this research, distancing is defined as an act of pulling oneself from being fully immersed into the narrative.

Choi (2014) explores the relationship between process of immersion in drama and

social viewing environment. Borrowing from Manovich (2001)'s idea, she suggests that there is continuous tension between control and immersive experience for those who participate in social viewing. In this age of new media, cultural products are provided through an online interface that requires maneuvering on the user's end. This means users have gained more control on the way they consume media with the technological development. Viewers can click pause and go back to watch certain scene again, or to write a comment about it that has just passed by in their mind on the SNS. Viewers can even use a secondary device to search information about the media product they are consuming. The cultural product offered through platforms in new media still possess attributes of the traditional media and requires the viewers to be fully immersed in it; however, the interface and devices provide viewers an option to let themselves be distracted and remind them of the distance, keeping them away from the state of complete immersion. In fact, Choi (2014)'s research shows that the participants of social viewing have exhibited higher state of immersion in conversation rather than the narrative of a drama.

It is easy for viewers to opt for distancing in a social viewing environment. Even when they are at the state of full immersion, they can choose to stop that immersive experience for a second by writing a comment about it somewhere, and come back to the state of immersion. Distancing is a very special way to discipline oneself and take control in one's own passion. It leads media consumers to decode what they are watching critically (Joo, 1997; Choi, 2014).



## **B. Timed Comment as Audiences' Co-Production of Meaning for K-Drama Text**

Earlier in the discussion of participatory culture and play theory, it was mentioned that the viewers of television drama do not passively receive the text, but actively participate in the co-production of meanings. While viewers discuss about a K-Drama text on a timed comment, they utilize their background knowledge from other media products, as well as their own culture to interpret the text. Through this process of “making sense,” viewers add new meanings that are not necessarily associated with the original meaning. Co-production of meaning is not unique to the audience activities in social viewing environment. However, it is meaningful to note that such “sense-making” or co-production of meaning is instantly possible for small elements that comprise the K-Drama with the social viewing environment.

### **1. Transtextuality in Timed Comments**

In analyzing the comments written on K-Drama, this research views K-Drama as texts and comments as metatexts of the texts. The concept of ‘text’ has been developed by many philosophers, especially Roland Barthes and Roman Ingarden.

Barthes (1968) declared that a text is “not a line of words releasing a single ‘theoretical’ meaning but a multi-dimensional space in which a variety of writings, none of them original, blend and clash.” (Barthes, 146). In his work, Barthes delineates a distinction between text and work; Work is an object for consumption, but text is an object for pleasure, work, production, and practice. Text is what saves work from consumption and leads it to be

“received” in many ways aforementioned (Kim, 1997).<sup>18</sup>

Famous for his theory of text, philosopher Ingarden (1973) rejects the notion of viewing a literary text as an entity that is predetermined. He conceptualizes text as an “intentional object,” that is not “ontologically autonomous,” but “existentially heteronomous.” Each strata of text is reconstructed and concretized by the reader from his or her own resources (Ingarden, 334 – 335). Thus, any text remains as indeterminacy until it is concretized by the readers. The interactive relationship between the text itself and the process of reflective preaesthetic cognition of the text is what constitutes a literary (and not literary) work. This theory has been adapted to the study of audience reception, explaining how the meanings of media products are reinterpreted and co-produced by each viewer as he is watching it.

In the process of reception, texts go through constant interaction with other texts. The relationship among texts has been deeply explored by Gerard Genette, a French literary theorist. A term coined by Genette, transtextuality is defined as “all that sets the text in a relationship, whether obvious or concealed, with other texts” (Genette, 1997). In his work, Genette categorizes transtextual relationships into five types: (1) intertextuality, (2) paratextuality, (3) metatextuality, (4) hypertextuality, and (5) architextuality. Intertextuality, a concept developed by Julia Kristeva, is a relationship of copresence among multiple texts. Paratextuality is a rather distant relationship between a text and texts that are bound to the text. Paratext are “secondary signals” like a title, subtitle, intertitles, prefaces, postfaces, and etc. Metatextuality is the relationship that Genette labels to be “commentary.” All critics on

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<sup>18</sup> Hee-Young Kim wrote forewords for Korean translation of Roland Barthes’ essay collection, “The Pleasure of the Text”

text are thus metatexts; yet, metatext does not necessarily cite or name it. Hypertextuality is a relationship – that is not commentary one – between a hypertext and hypotext. Through this relationship, hypertext is united to a hypotext, a preceding text. Architextuality is an abstract relationship that is related to readers' expectation, and thus reception of a text.

Among these five types, intertextuality and metatextuality are particularly useful in explaining comments about K-Drama. Intertextuality is often noticeable in K-Drama productions. For example, in the drama *My Love from the Star*, the story of novel *The Miraculous Journey of Edward Tulane* was presented multiple times. Writings and comments on K-Drama are metatextual in their nature. More than one metatextuality may be witnessed in discussing K-Drama online.

By writing comments and reading what others have written, viewers co-produce the meanings to the K-Drama text instead of receiving it passively. Through this process, viewers constantly re-negotiate their own opinion. This is particularly interesting on Viki because its community is comprised of viewers in different stages of “fan-ness.” Some are entry-level viewers who just started to explore the world of K-Drama, while others are serious fans who watch almost every drama regardless of genres. This partially explains why repeated exposure in this re-negotiation process could even lead to formation of identity as a fan. By interacting with people who know about K-Dramas well and have serious passion for them, viewers grow to like K-Dramas and the its audience community more, as illustrated in the research of Weisz et al. (2008).

## 2. K-Dramaland as a Horizon of Expectation

Borrowing from philosopher Jauss' concept, "horizon of expectation," Joo(1997) discusses about how audience produces meaning of a text by reconstructing its intention with his or her previous cultural and social knowledge. According to Jauss, this social norms and historical situation is what generates the "horizon" of the reader (Jauss, 23). How reader receives and interprets the text is unavoidably depends on this horizon. Joo(1997) applies this concept to the reception of television drama. According to him, the horizon of expectation held by audience towards the drama is not an open one because the intention of drama, as well as the social norm embedded in it leads for a construction of certain horizon. Joo defines this horizon of expectation as "a frame of perception."

K-Dramaland is a horizon of expectation with which international fans view and interpret K-Dramas. Schultz(2013) defines K-Dramaland as "an imagined world created through the collective activity of the writers, directors, actors, and viewers of K-Dramas." Though the origin of the term is unknown, it is not a term coined by certain scholar, but one that has developed by the fan community spontaneously in their process of K-Drama reception. K-Dramaland is constructed by clichés that have been repeated in K-Drama enough to be recognized by international fans, such as an evil mother opposing her son's marriage and a lack of peripheral vision, which disenables the protagonist from seeing what happens right beside her. Schultz claims that international fans tend to follow the conventions of this K-Dramaland and rarely culturalize themselves. International fans do not possess the social or cultural background to interpret the context behind what happens in K-Drama. At the same time, they understand that what happens in K-Drama can be exaggerated for the sake of the drama, and thus may not reflect the "real" Korean society or culture. Thus, they

take K-Dramaland as a “main frame of reference” instead (Schultz, 2013). Together with the personal experience of each, what international viewers have watched in other Korean dramas and media products function as horizon of expectation. Horizon of experience is not identical for every member in the audience community, but part of the horizon, the K-Dramaland, is shared by the most. Such horizon must be considered when analyzing international audiences’ discussions about K-Drama. By drawing from this horizon of expectation, viewers create a new meaning to the K-Drama text that is independent from the meaning at the original production.

Timed comment is a great interface for international audience of K-Drama to share whatever that pops up in their mind instantly as they consume K-Drama texts. By sharing their own interpretation of the detailed parts that consist of K-Drama, international viewers are collaborating to actively co-produce the new meaning for the texts.

### **C. Timed Comment as a Space for Fandom Formation**

Writing timed comment is easy to do in terms of efforts. However, to participate in the timed comment discussion repeatedly is quite tedious and requires some serious commitment, like participation in any other community does. Even though not every participant of timed comment is a fan, this research assumes timed comment as a space for fan activities.

Viki is a platform for both content and contact. Viewers use it for the purpose of watching the drama and communicating with others. The regular users of timed comment are likely to be the heavy-viewers of K-Drama who actively partake in K-Drama fandom at the same time. By writing the timed comments as they watch the drama, they reinforce the fan

community and express their fan identities in the process. The act of writing timed comment is essentially the same as a speech act. By speaking out what they are feeling, fans position themselves in a fan identity.

## **1. Re-negotiation of Fan Identity through Performativity in Timed Comment**

Fans who are members of Viki's audience community renegotiate their fan identities through what they say and how they behave. In other words, their performance as fans is executed when they speak about the drama in certain manners on the timed comment. To understand the idea of performativity, it is necessary to first look at the definition of performative sentence, which inspired Butler's conceptualization of performativity.

Language philosopher J.L Austin created distinction between two types of sentences. Constative sentence (or utterance) is the general descriptive statement indicating a certain circumstance. On the other hand, performative sentence performs the action through the "issuing of the utterance" (Austin, 1962, p. 4 – 6). For example, through verbally speaking out a marriage vow, two people become spouses to each other. Performatives include contractual and declaratory utterances.<sup>19</sup> What matters in constative statement is whether it is true or false to the circumstance it is indicating. However, what matters in performative statement is whether it has succeeded or failed in carrying out what has been uttered.

Taking from Austin's definitions Butler has developed a concept of performativity to explain aspects of identity. Butler views language as a "series of performances" instead of

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<sup>19</sup> An example of contractual utterance would be saying "I bet," declaratory utterance would be saying "I declare war" (Austin, 1962, p. 7).

“series of statements” (Katyayana, 2005). In her famous work *Gender Trouble* (1990), and *Bodies that Matter* (1993), Judith Butler developed the theory of performativity. Butler suggests that speeches, acts, gestures, and enactments, generally construed, are “performative” because it partly contributes to expression and sustenance of identity (Butler, 1990, p. 136). In this context, identity is not permanently fixed, but flexible, undefined and dependent on each situation. Butler delineates that a gendered body does not exist without the verbal and nonverbal performances that “constitute its reality.” For example, a woman does woman by repeatedly “performing” behaviors that constitute what woman is thought to be in the social norm. Performativity is thus rooted in the social and cultural context, and carried out through repetition. This is why Butler claims that there is no agent in performativity. Butler notes “there is no “I” who stands behind discourse and executes its volition or will through discourse” (Butler, 1993, p. 225)<sup>20</sup>. In understanding Butler’s work, the idea of “performativity” should not be confused “performance”; a performer is required for a performance but not for performativity. This is because performativity is not constituted by any one individual singularly, but through the process of repetition among many individuals for a long time.

Though initially a theory on language, theory of performativity is now vastly investigated and applied in various fields. While this theory has been particularly powerful in studying social inequalities in context of gender, race, and sexual orientations, it can also provide a solid explanation for the audience studies. This is because theory of performativity suggests “a triangular relationship between the creator of a text, the performer, and the

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<sup>20</sup> Quotation mark on “I” comes from the author of the original

audience” (Balkin & Levinson, 1999; quoted in Katyal, 2005). Based on preceding researches, Katyal (2005) summarizes that there are two layers of conflicts. The first is on the interpretation, which takes place between the author of a text being performed and the performer. In the process of performance, performer cannot help but modify the original text. Ethnolinguist Bauman noted that “a form double consciousness within the self is required” in performance (Carlson, 1996; quoted in Katyal, 2005). That is, performer becomes conscious about the original through the process of comparing the original with the action that being executed that is not a perfect reflection of the original. From this, it can be noted that the performer’s role is important in communicating the original text to the audience. The second is between the audience and the performer. This conflict occurs because the audience possesses a power to interpret the performance of performer however they want. As mentioned in previous chapter, audience receives the text in their horizon of expectation, and thus reconstructs the original text mediated by the performer.

By illustrating the conflicts in the triangular relationship, Katyal highlights that the performance is “not just a process of negotiation” and that audience possesses “just as much power as the author or performer of a given text in the creation of meaning.” Therefore, the theory of performance and performativity can be useful in understanding the audience of K-Dramas.

Earlier in this research, it has been established that watching a drama and writing comments to it are “playing.” Stephenson (1967) defines playing as “pretending.” Playing is essentially performing certain identity. When one plays, one steps outside of the daily cycle and carries out an act, a performance, in a fan identity through various processes such as identification.



## **2. Gift Economy within Timed Comment**

On Viki's timed comment, information sharing is frequently witnessed. This can be explained by the idea of gift economy. Hellekson (2009) claims that exchange of gifts is vital to the fan community. Gifts economy is positioned at direct opposite of the capitalism, since it does not pursue profit, but a building of community or a greater meta-text within the fandom.

According to Hellekson (2009), there are three elements in gift: (1) to give, (2) to receive, and (3) to reciprocate. Why would fans so willingly give? Borrowing from Osteen's framework of use-value, Pearson (2007) contemplates that gifts might be given simply because there is a need which they can satisfy or purely for individual satisfaction. Another reason for gifting may be to enhance gift giver's reputation within the fan community. Sabotini (1999) compares fandom to Potlatch, a North-west coast Indian culture, in that status is established and maintained through throwing feasts and handing gifts. This metaphor extends to the invisible power dynamics of gift economy within fandom. During Potlatch, those in higher social ranks are served first; similarly, the high-status fans who are gift givers tend to have larger voice within the fan community. Sabotini claims that within the community, it is often considered inappropriate to disagree with those high-status fans due to the fear that the supply of gift, and thus the community that relies on it, might end. Roster (2006) also claims that exchange of gift is a social display of community participation and prestige, as well as a way of maintaining goodwill and fortifying relationships. This motivation for prestige extends to a desire to function as social 'glue' that holds a community together. Pearson (2007) notes that exchange of gift that happens online strengthens social bonds between participants. Now, why would gifts be received? Pearson (2007) suggests few speculations; first, it could be out of courtesy; second, it could be because there is a demand on receiving end; third, it could be for

the reward that comes with receiving gifts. According to her, this giving and receiving of gift can potentially create a cycle of reciprocity. In the process of giving and receiving gifts, fans gain self-satisfaction, social status within the community, and relationship building.

In fact, Viki is a platform that is run by power of fan gift culture. The seggers<sup>21</sup> and subbers<sup>22</sup> of Viki are all volunteers, who willingly provide free labor for what they love. The number of non-professional fan translator at Viki exceeds 100,000. They enter in the subtitles as they watch the show, and the successive viewer can edit the previous contributors' work for improvement. Viki's culture encourages 'gifting.' Carrying the motto "translate to spread love" on its website, up to 500 subbers can contribute to subbing one episode of a TV Drama (Healey, 2010; quoted in Dwyer, 2012). It is a culture of Viki community to express gratitude to seggers and commenters in the beginning and end of each episode and during the scenes where there's no line to read.

Though not as dedicated as subbers, the same goes with the timed commenters. For example, when someone asks about the name of the soundtrack playing at the moment, many would willingly reply despite the fact that there is no reward other than the pure pleasure of doing so. The shared dialogue created on Viki's timed comment through collaborative efforts result in what Hellekson called "feedback loop of gift exchange" and what Pearson called "cycle of reciprocity."

As can be seen from the example of Viki's subbers and commenters, the information and products of fan creation require efforts. This is why Pearson (2007) has labeled such gifts

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<sup>21</sup> Those who segment the video for adding subtitles

<sup>22</sup> Those who create subtitles

"effort gifts." Sometimes, time commitment and efforts are not enough in producing gifts. Gifts often even require skill and talent. Yet, these gifts lose all value outside of the fannish context. The values attached to the gifts are only valid and meaningful within the context (Hellekson, 2009). This is mainly why gift economy is so unique to fandom and only works in fandom. The knowledge and product exchanged in this economy is so valuable for fans, yet so valueless for nonfans. Though fandom's adoption of gift economy is longstanding, some view the promotion of gifting culture as exploitation of free labor and passion of fans and seek for alternative models (de Kosnik, 2009; Terranova, 2000; quoted in Magoncia, 2014).

## **Chapter 4: Research Question and Methodology**

### **A. Research Question**

Communicative activities of K-Drama audience are inherently dependent on the online platform it utilizes for the interaction. This study investigates a particular platform, Viki, which offers an online streaming of K-Drama and a service called "Timed Comment," where viewers can simultaneously discuss about the drama. Since it is the first time a social viewing platform is researched for its application on international audience of K-Drama, this study will focus on illustrating its nature of the interface in a descriptive manner. In addition, the types of communicative practice that occur on Viki's timed comment interface will be investigated. For this, the following three research questions have been developed.

1. How is timed comment interface different from those of other social viewing?
2. What kinds of communicative practice occur on Viki's timed comment interface?

## **B. Methodology**

### **1. Methodology of Previous Researches on International Reception of K-Drama**

This research follows the traditions of Hallyu research in that it deals with international viewers of K-drama. At the same time, it is also affiliated to research traditions of Computer Mediated Communication (CMC) in that it focuses on the communication that happens on a particular digital platform, which combines the characteristics of the television and Social Networking Services (SNS). Methodologies that have been employed in previous Hallyu researches are mainly (1) survey, (2) in-depth interview, and (3) online ethnography.

Yang(2012) used sets of secondary data to compare the K-Drama viewers in China, Japan and Taiwan. In his research, he has conducted a cross tabulation, logistic regression and multivariate analysis on the East Asian Social Survey (EASS) data of 2008 and other culture and contents industry-related statistics released from the government and research institutes. Before conducting the analysis he had drawn three independent variables – social proximity, globalism nationalism, and modernity-tradition – from the preceding researches. Among these variables, only social proximity appeared as statistically significant in all three countries. At the same time, a high correlation between demographic variables like gender, age, socioeconomic status and viewing of K-Drama has been found. It is meaningful that this research has gathered and analyzed the vast amount of relevant statistics. At the same time, however, it has some limitations of using secondary data incorporated. The consumption of K-Dramas in digital environment is going through a significant change even in a spectrum of one year. When survey is conducted, the time gap between the point when answers are collected and the point they are analyzed cannot be helped. Thus, decrease of timeliness is a

limitation that survey as a methodology innately carries.

In-depth interview is the one that has been most frequently employed amongst the three. Jin and Yoon (2014) have interviewed 35 self-titled Hallyu fans of Canada and the United States during 4 months of research period and transcribed the recordings. Their results show that (1) technical, (2) social, and (3) textual aspects are the recurring themes. In order to study the reception of Hallyu contents in the United States, Oh(2014) participated in San Diego Korean Language Exchange Meetup for 8 months. This participatory observation was then followed by 3 months of semi-structured in-depth interview on 21 interviewees inquiring about the interest level on K-Drama and K-Pop, routes of initial encounter, sources for acquiring information, experiences related to Hallyu contents consumption, and etc. In order to obtain objective and systematic understanding of the global Hallyu fandom in France, Sohn(2012) conducted an in-depth interview with the representative and members of a group called 'Korean Connection,' which has played a significant role in revealing Hallyu of France, as well as a journalist and an employee of Korean Cultural Center. Kim (2012) has explored how Hallyu is received and experienced in Southeast Asia by conducting in-depth interview of 35 television viewers gathered through snowball sampling. In-depth interview is highly useful in discussing the perspectives and experiences of individuals that are difficult to quantify through survey. However, as researchers themselves have already pointed out, the results of each research cannot be generalized since the research participants cannot represent the Hallyu contents consumers of certain region or a country.

Hong(2013) conducted an online ethnography of 'Dorama World,' an East Asian Drama fan forum of France for 3 years to investigate the Hallyu consumption of France. This research supplements methodological limitations of other previous researches. The research

period of 3 years overwhelms other researches that have been conducted for 5 months at maximum. Before the participatory observation, Hong conducted survey on consumption of East Asian pop culture with participants from University of Bordeaux and conducted another field survey at Korean Connection Convention of 2011. Following these preliminary researches, she signed up as member of forum and participated in forum activities spontaneously for three years while keeping journals on her observation. She even had meet ups and interviews with some members with whom she had built rapport. Yoon(2014) also conducted an ethnography on Hallyu fans at Hungary and Romania. This research consists of two parts: (1) 2 months of field research and (2) 6 months of online research including participatory observation on facebook communication of the fans and email communications. Cross checking the abundant quantitative resources from participatory research and data collected from internet has enabled researchers to thoroughly review the consumption of East Asian pop culture at Europe. These online ethnographies are meaningful in that it has extended the spectrum of previous researches, which had focused on the consumption activities of an individual or a certain local group, and looked into the online community where the mediation and reception of Hallyu contents are ongoing actively.

All three methodologies have their own strengths and definitely have contributed to exploring consumption of Hallyu from the academic perspective. On the other hand, it is also true that they have their own weaknesses. In case of survey, the biggest drawback is the time gap between consuming the contents and answering the survey questions. To answer the structured questions of survey, the participants must rely on their memory of watching the contents. Also, survey requires the participants to answer in a format of scale or concise texts. This does not reflect the multi-media aspect of digital culture consuming Hallyu. The

information that can be gained from survey setting instead of observing from the the spontaneous environment of consuming Hallyu contents poses certain limitations. Despite the qualitative depth that can be achieved from in-depth interview, the results cannot be generalized because it relies on few research participants' statements. Online ethnography supplements the drawbacks of survey and in-depth interview as it enables a long-term observation in a spontaneous environment. However, it requires huge time commitment. Most researches on international viewers' consumption of Hallyu focused on specific country or a region. However, as Kim(2011) pointed out, this is "putting an emphasis on a unit of nation when studying a transnational phenomenon." Previous researches have mostly looked at Hallyu consumption in an individual unit or a regional unit. It is true that the local cultural context influences the consumption experience. However, it would also be meaningful to focus on an international online platform that is used globally and study the consumption experience on it.

## **2. Drama Selection for Timed Comment Collection**

Three factors have been considered in selecting the dramas for timed comment collection. First, the drama must be available on Viki for streaming service. Second, the last episode of the drama must have been aired on SBS, KBS2, MBC, tvN or jtbc between the last half of 2014 and first half of 2015. This is for the timeliness of the research, as the timed comments on the most recent dramas will contain the most up-to-date communication activities. Third, the drama must be a mini-series, not exceeding 24 episodes at maximum. This condition takes into consideration a precedent research (Hong, 2011; Kim, 2012; SJooltz, 2013), which illustrates that the international viewers of K-dramas prefer mini-series

dramas to historical dramas or daily serial dramas, as both require viewers to commit more time for the longer pace of the drama. This is also for the feasibility of data collection and analysis.

According to the information from each broadcasting stations' official websites, 34 dramas have fulfilled the three conditions above. Thus, these 34 dramas have been scored based on (1) the number of fans on Viki, (2) the average number of comments on Viki's comment section<sup>23</sup>, (3) the number of 'likes' on drama's facebook fan page in English (See Appendix A). In case there is more than one facebook fan page for a drama, the one with the highest number of likes was used for data collection. The information for all three criteria was collected on April 15<sup>th</sup>, 2015. According to the scores, *Pinocchio*, starring Lee Jong-suk and Park Shin-Hye, ranked the first and *Fated to Love You*, starring Jang Hyuk and Jang Nara ranked the second. Both dramas are comprised of 20 episodes.

	Title	Initial Airing	Last Airing	Channel	Number of Episodes	Average Number of Comments on Viki	Number of Fans on Viki	Number of Page 'Likes' on facebook	Total
1	Pinocchio	2014.07.02	2014.09.04	SBS	20	324.8	97088	177108	274520.8
2	Fated to Love You	2014.08.07	2014.10.09	MBC	20	619.5	98076	100052	198747.5
3	It's Okay, It's Love	2015.01.07	2015.03.12	SBS	16	332.4	64798	90360	155490.4
4	Healer	2014.07.23	2014.09.11	KBS2	20	174.1	45779	74599	120552.1
5	Kill Me, Heal Me	2014.11.12	2015.01.15	MBC	20	360.4	48530	29008	77898.4
6	Surplus Princess	2014.07.04	2014.08.23	tvN	10	387.8	54941	21941	77269.8
7	Marriage, Not Dating	2014.09.17	2014.11.06	tvN	16	272.8	54287	21683	76242.8
8	My Lovely Girl	2014.11.01	2015.01.11	SBS	16	237.9	54945	11956	67138.9
9	Birth of a Beauty	2014.10.13	2015.02.10	SBS	21	204.1	61173	5686	67063.1
10	Hyde, Jekyll and Me	2014.08.18	2014.10.14	SBS	20	136.5	40354	26060	66550.5

<Table 3: Top 10 Dramas on the Score Chart>

<sup>23</sup> There is a comment section for each episode of a drama at the end of the page. This is a completely different from the timed comments, which are the comments embedded on the video. This comment section is less frequently used compared to the timed comments.



Most dramas that have been ranked high are romance. *Fated to Love You*, *Marriage, Not Dating*, *My Lovely Girl*, and *Birth of a Beauty* are quite stereotypical romantic comedies. As mixing elements of genre drama, such as mystery and fantasy, has been a trend in K-Drama recently, Dramas like *Pinocchio*, *It's Okay, It's Love*, *Healer*, *Kill Me Heal Me*, *Hyde*, and *Jekyll and Me* deviate from stereotypical romance, yet they still fall in the category of romance. It is also important to note that none of the historical dramas made it to the top ranks. The scoring result reinforces Hong (2011)'s point that international viewers tend to prefer mini-series that focuses on romance.

Both dramas contain the aspect of romance and have established Hallyu stars for the lead roles. However, their characteristics are different from each other. *Fated to Love You* is a remake of Taiwanese drama with same title that was aired in 2008. It is a romantic comedy that employs overemphasized and cartoon-like tone and manner. Since it is a remake, it has naturally attracted the fans who are fascinated with the original. This one-source multi-use strategy of remaking a popular manga or drama from other Asian countries has been a common one since the success of *Boys over Flowers*. On the other hand, *Pinocchio* is set on more serious tone. It is a genre drama that depicts the growth of newbie journalists in social department, and a romance drama that shows love and conflict among the protagonists. While *Fated to Love You* follows the traditional formula of K-Drama, *Pinocchio* shows the recent trend of it.

### 3. Timed Comment Collection

<b>Drama</b>	<b>Ep</b>	<b>Total Timed Comments Collected</b>
Pinocchio	4	2,374
	12	1,761
	20	1,801
Fated to Love You	1	3,199
	7	1,788
	15	1,579
<b>Total</b>		<b>12,520</b>

<Table 4: Total Number of Timed Comments Collected>

The collection was conducted from October 10<sup>th</sup>, 2015 to October 17<sup>th</sup>, 2015 after having randomly selected three even-numbered episodes from *Pinocchio* and three odd-numbered episodes from *Fated to Love You*. Because Viki’s streaming service does not work in South Korea due to issues of publication right, the episodes and timed comments embedded in them were first captured in video format at United States, where the dramas are serviced. This video capturing process is also to improve accuracy in generating an image file for each comment. Screen capturing each comment from Viki’s natural streaming setting is physically impossible because often more than three timed comments pass by in less than one second. However, by opening up the video capture on a video playing or editing software, researcher could gain a more refined control, moving through a video frame by frame. Through this process of transforming video captures of 6 episodes into screen captures, 12,520 unique images of timed comments have been generated (See Table 4).

#### 4. Analysis

To analyze the timed comments collected, coding categories have been set by modifying the categories used in previous researches. Categories have been drawn from researches of Lee and Jin (2014), Wohn and Na (2011), and Bae and Choi (2013). The categories have then been modified and supplemented to suit this research.

Lee and Jin randomly extracted 20% of the sample and grouped them into categories inductively in order to determine the coding categories for the content analysis of the twitter messages on three TV programs. Through this inductive process, Lee and Jin (2014) have finalized four coding categories as (1) information sharing, (2) rating, (3) interacting, and (4) etcetera. *Information sharing* literally is any tweet that includes information about the contents, stars, and airing details of the program. *Rating* involves interpretive activities like expression of emotion and review of the program. *Interacting* is a program related communication with other users, and *etcetera* indicates complete irrelevance to the program.

In analyzing real-time twitter messages that were posted during the live broadcasting of Obama's speech and a TV show *So You Think You Can Dance*, Wohn and Na suggested AEIO model as a mapping frame for the type and contents of social message stream. AEIO each stands for (1) attention seeking, (2) emotion, (3) information, and (4) opinion. When more than one type applies to a tweet, researchers coded to type that is more dominantly expressed. Wohn and Na's categories are simple and intuitive, yet the vague distinction between emotion and opinion.

Unlike that of Lee and Jin (2014), which sees both emotion and opinion as 'rating,' this categorization seeks to draw a difference between emotion and opinion. Bae and Choi (2013) have sampled 4,313 tweets on a drama *Moon Embraces the Sun*, an audition show *K-POP Star*,

and a debate program *Baek Ji-Yeon's People Inside* and conducted a content analysis on them. In Bae and Choi's research, the coding categories are (1) perspective, (2) attribute, (3) content, and (4) target. *Perspective* is further divided into positive, negative and neutral. *Attribute* is further divided into subcategories of (1) cognitive, (2) affective, (3) behavioral, and (4) other interactions. *Content* is further divided into subcategories of (1) brief mention, (2) evaluation, (3) emotional reaction, (4) recommendation, (5) information, (6) viewer's plans, and (7) others. Lastly, *target* is further divided into (1) other viewer, (2) producer, (3) actor, and (4) the public. In this research, the SNS postings could be coded into multiple categories as the theme or subject of the posting may not be singular and uniform. While Bae and Choi (2013)'s categories are specific and well organized, the distinction between some categories is vague. For example, the writing that falls under recommendation category is likely to fall under evaluation category as well since the viewer would evaluate the media product to some degree in recommending it to others.

Type	Category	Subcategory	Definition
Basic Information	User ID		The ID of user who wrote the comment
	Language		The language in which the comment is written
Communication	Meta-Communication	Revealing Viewer's Situation	Comment that reveals specific situation of a viewer in watching the drama
		Revealing Viewer's Geographical Location	Comment that reveals ethnicity, nationality, or geographic location of the user
		Rating or Commenting on Drama itself	Comment that rates, evaluates, or expresses emotion or opinion the drama itself
		Asking a Question or Addressing the Entire Community	Comment that asks a specific question, says hello, or addresses the entire community
		Answering the Preceding Comment	Comment that provides an answer to a particular preceding comment
		Addressing Viki-related Issues	Comment that addresses Viki related issues like subtitle, streaming speed, ad breaks, and etc.
	Narrative-related Communication	Immersion	Comment that displays the state of immersion in narrative of the drama or particular character's action in form of emotion or opinion
		Parasocial Interaction	Comment that directly addresses the media character in second person or orders the media character
		Reciprocal Role Identification	Comment that empathizes or sympathizes with the emotion of media character
		Wishful Identification	Comment that expresses a desire to become like a media character, particularly regarding appearance and mannerisms
	Production-related Communication	Logistics-related	Comment that expresses emotion or opinion on production of the drama such as location scout, product placement, and etc.
		Visual-related	Comment that expresses emotion or opinion on cinematography of the drama such as editing, filming angle, and etc.
		Cast	Comment that expresses emotion or opinion on cast of the drama
		Music	Comment that expresses emotion or opinion on the background music and sound effect of the drama
		Subtitle	Comment that expresses emotion or opinion on the subtitle on Viki
Reference	Other K-Dramas	Reference to Other Korean Dramas	
	K-POP	Reference to K-POP singers, lyrics, and etc.	
	Other Korean Media Products	Reference to other Korean media products like film, entertainment show, and etc.	
	Other Asian Media Products	Reference to other Asian media products like drama, film, entertainment show, animation, and etc.	
	Other Western Media Products	Reference to other Western media products like drama, film, entertainment show, animation, and etc.	
Horizon of Expectation	K-Dramaland	Comment employing K-Dramaland and knowledge in other Korean dramas as Horizon of Expectation	

<Table 5: Coding Categories>

<Table 5> illustrates the coding categories used for this research. Since the distinction between expression of emotion and opinion is vague, this research uses activity-centered categorization rather than an attribute-centered one. In other words, the coding categories have

put more weight on the question of “what activity is the user engaging in by writing the comment” rather than the question of “what exactly does the user write in comments.”

While collecting the comments, it has been noticed that it is only when the comment is written for the purpose of communication with other viewers, there exists a target. Therefore target of comment has been integrated into subcategories of meta-communication – “asking a question or addressing the entire community,” and “answering the preceding comment.” Producer is a target of comment according to Bae and Choi’s categories. However, it has been observed during the collecting process that comments address producers directly, but rather express their opinion on elements of production. This research focuses on the point that such expression of opinion is production-related, whether it addresses the producers directly or not. Therefore, this research has looked at different elements that consist of K-Drama production.

In addition to the categories drawn from previous researches, this research investigates the references and horizon of expectation that appear in timed comments to demonstrate the richness of its contents.

Five coders, including the researcher, participated in the coding process. All coders are native or fluent in English and are very acquainted with K-dramas. Coders have been provided with coding guideline (See Appendix B) and an individual instruction. In order to calculate inter-coder reliability, all coders went through sample coding that consists of 120 timed comments. For sample coding, 20 consecutive timed comments starting at a random point were drawn from each episode. Sample coding results of five coders displayed reasonable consistency amongst the coders (Krippendorff’s  $\alpha = .87$ ).

## Chapter 5: Results and Discussions

### A. Language of Timed Comments

Drama	Ep	English	Spanish	French	Portuguese	Other	Total
Pinocchio	4	2,250 (94.78%)	75 (3.15%)	20 (0.84%)	26 (1.10%)	3 (0.13%)	2,374
	12	1,688 (95.85%)	44 (2.50%)	7 (0.40%)	20 (1.14%)	2 (0.11%)	1,761
	20	1,662 (92.28%)	102 (5.66%)	7 (0.39%)	22 (1.22%)	8 (0.44%)	1,801
Fated to Love You	1	2,922 (91.34%)	150 (4.69%)	59 (1.84%)	41 (1.28%)	27 (0.84%)	3,199
	7	1,641 (91.78%)	59 (3.30%)	21 (1.17%)	54 (3.02%)	13 (0.79%)	1,788
	15	1,480 (93.73%)	67 (4.24%)	12 (0.76%)	18 (1.14%)	2 (0.13%)	1,579
<b>Total</b>		11,643 (93.00%)	497 (4.00%)	126 (1.01%)	181 (1.45%)	55 (0.44%)	12,520

<Table 6: Language of Timed Comments>

The language in which timed comments were written in was dominantly English, totaling up to 93 percent of the sample. However, this does not indicate that mother tongues of commenters are mainly English. Many comments, in fact, were written in broken English with incorrect grammar, unsuitable vocabulary and misused idiomatic expressions. This suggests that commenters intentionally use English, despite their inarticulacy, in order to communicate with commenters from other linguistic groups.

Aside from English, some notable languages were Spanish, which consisted of 4 percent, and French and Portuguese, which each took up about 1 percent of the timed comments. Other languages include German, Italian, Korean, Arabic, and unidentifiable

typing of random sets of alphabets on keyboard, all of which amount to far less than 1 percent of the timed comments. The distribution of language was fairly consistent across the episodes.

The analysis of language in Wiki’s timed comment demonstrate that it is a global community where members use English as a common language.

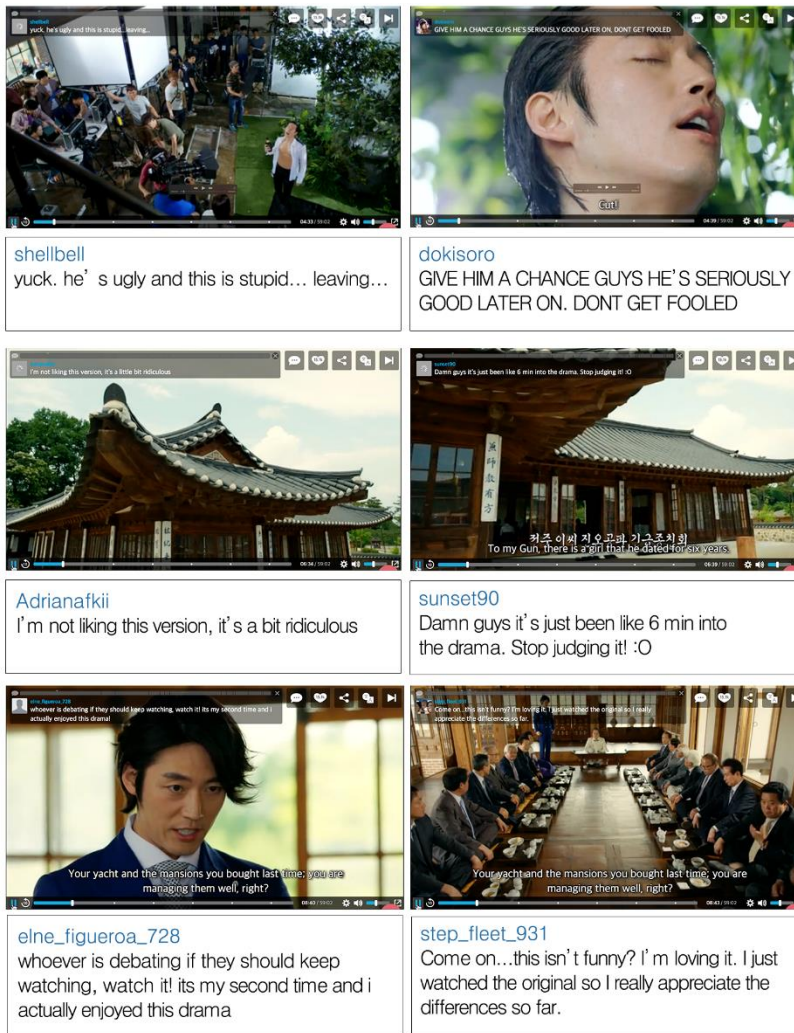
## B. Characteristics of Timed Comment Use

Comment Frequency	Fated to Love You			Pinocchio		
	1	7	15	4	12	20
Once	652 (55.97%)	362 (53.55%)	318 (53.09%)	455 (54.23%)	346 (53.15%)	323 (53.48%)
2 - 5 Times	389 (33.39%)	242 (35.80%)	179 (29.88%)	290 (34.56%)	232 (35.64%)	200 (33.11%)
6 - 10 Times	80 (6.87%)	53 (7.84%)	42 (7.01%)	62 (7.38%)	52 (7.99%)	55 (9.11%)
Over 11 Times	48 (4.12%)	23 (3.40%)	21 (3.51%)	33 (3.93%)	21 (3.23%)	27 (4.47%)
Total (Unique Number of Commenters)	1,165	676	599	839	651	604

<Table 7: Frequency of Timed Comment Use>

The total number of commenters who participated in timed comment discussion for each episode is between 599 and 1,165. In both dramas, the number of commenters has decreased in later episodes. There are two reasons for this. First, viewers decide whether to continue watch or not through the discussion on timed comment in earlier episodes, and stop watching if the drama does not suit their taste. Examples of such discussions can be found in <Image 5>.





<Image 5: Examples of Program Evaluation on Timed Comment>

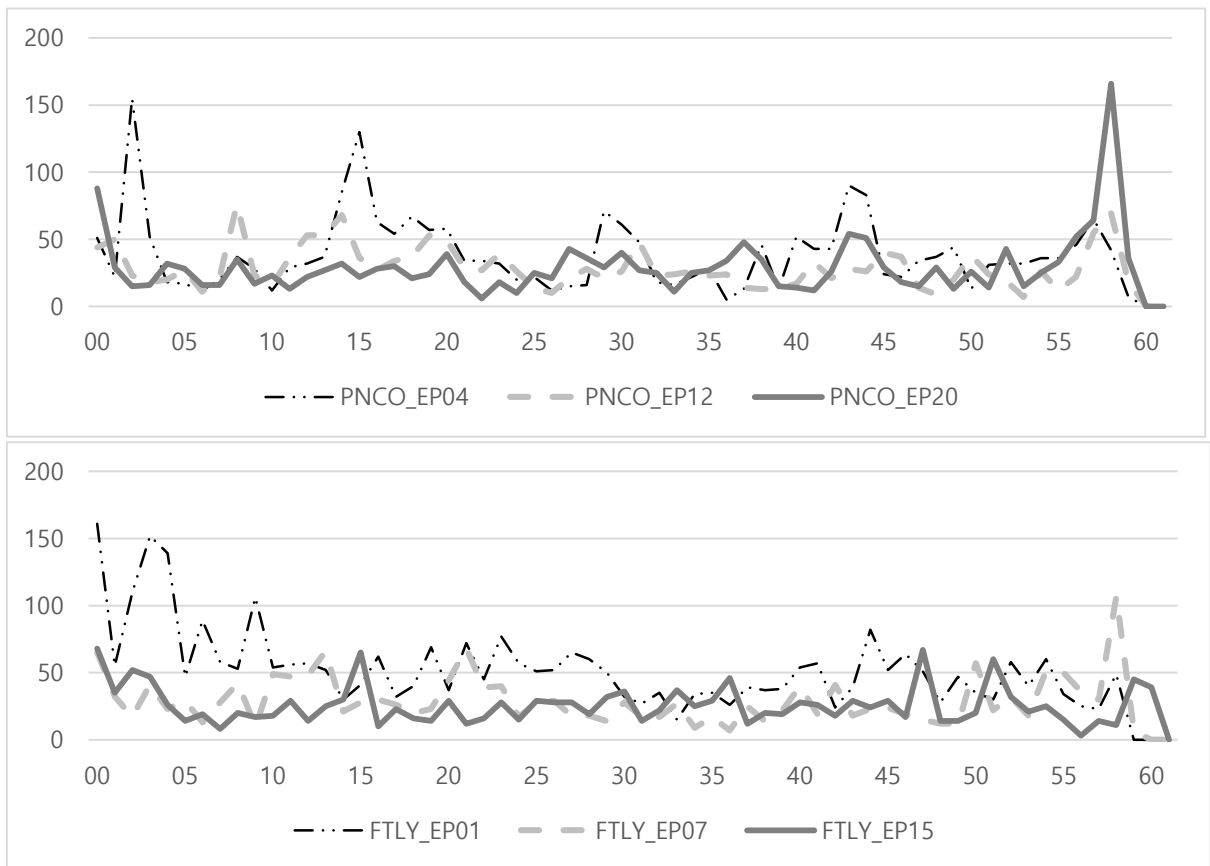
Some users explicitly express their dislike and even declare that they will stop viewing. Others try to convince them to stay and keep watching. From this, it can be concluded that interactions on timed comment influence the decisions on the viewing behavior.

Second, once viewers establish the contextual knowledge required to enjoy the drama, they stop the conscious process of “distancing” and instead be fully immersed in the drama; this, in turn, results in less frequent use of the timed comments. As the plot develops

and tension heightens, viewers choose to focus more on drama. In fact, only 68 commenters have posted timed comment in each of the 3 selected episodes of *Fated to Love You*, and 73 commenters did the same for *Pinocchio*.

In terms of the frequency, more than half of the commenters only used timed comment once. This means that about half the commenters have either used it once just to give it a try, or to ask a one-time question, rather than to engage in a constant interaction. This shows that inherent characteristics of the timed comment platform enable low-burden and low-commitment participation. Through the loosely constructed network of international K-drama audience on timed comment, participants seek for information from others, or express their emotions and opinions. However, these one-time users would not be classified as a true member of Viki's international K-drama audience community.

About 30 to 35% are moderate users who have used it up to five times an episode. These commenters can be seen as somewhat regular users with at least some sense of membership to the community of timed comment users. The rest are heavy users; about 7% used it up to 10 times an episode, and about 4% use it more than that. However, whether the commenter is a heavy user or not cannot be determined solely by the number of posting frequency in each drama, since the frequency can vary heavily in each episode. Thus, it would be more accurate to argue that heavy users would use the timed comment repeatedly in all dramas they watch. In fact, 186 commenters have posted timed comment in both dramas at least once. This demonstrates that there is a core user group that constantly makes use of the timed comment across the episodes and the dramas. Considering that the average number of timed comment user is about 755, this core group, or heavy users, amounts to about 25% of the total timed comment users.

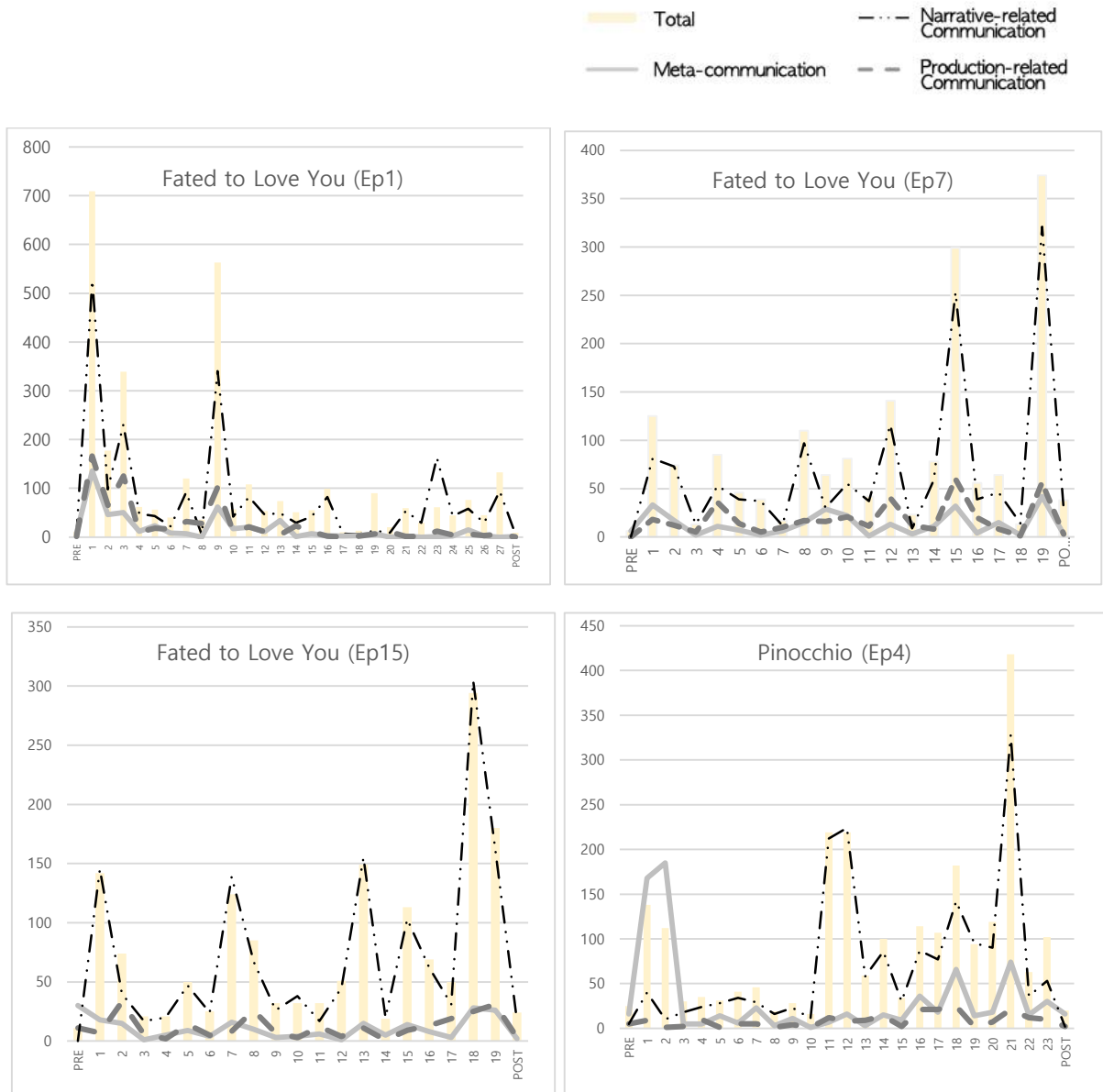


<Graph 2: Frequency of Timed Comment per Minute>

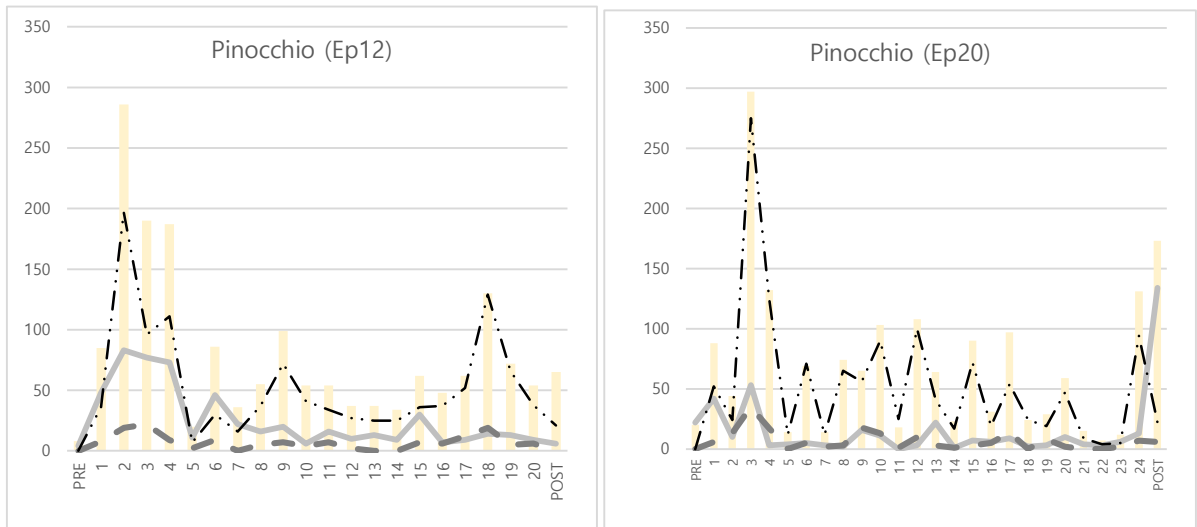
The average number of timed comments in 6 episodes of 2 sampled dramas is 33.66 per minute. <Graph 2> shows the number of timed comments in each minute of the drama. In this graph, it can be seen that the number of timed comments at the beginning and the end are generally high. This is because the participants do not have to miss out on the story of the drama or lose their focus in each end of the drama. However, no other particular pattern is evident. It could be concluded that the number of comments should be plotted based on sequence instead of minute in order to grasp a better understanding, the number of comments. Since sequence is a series of scenes that constitute one distinct unit in the narrative, plotting

based on sequence would allow for a more thorough interpretation<sup>24</sup>.

### C. Communication on Timed Comment



<sup>24</sup> Sequence is a unit in filmmaking. The smallest unit that constitutes a film is a shot. Whenever there is a cut, it is a shot. When shots are put together, it is a scene. Scene is based on an action that happens in one particular location or time. When scenes are put together, it is a sequence. Scenes that constitute one sequence are connected through unity of location or time. Therefore, sequence is a unit that describes narrative. Since viewers focus most on the narrative, sequence is the most suitable unit to be used in plotting for analysis.



<Graph 3: Types of Communication on Viki’s Timed Comment>

Types of communication on Viki’s timed comment have been analyzed to see what types of audience activities occur on it. Before analysis, the sequence number has been assigned to every sequence of sampled episodes. The number of sequences varies from 19 to 27. The rating for parental guidance with the logo of the broadcasting station is titled “PRE” as it precedes any drama sequence. The sponsoring company logos and preview for the next episode that happen after all drama sequences end are titled “POST.”

The number of comments for each type of communication – (1) meta-communication, (2) narrative-related communication, and (3) production-related communication – has been plotted for each sequence. In all episodes, the number of comments expressing the narrative-related communication (dotted black line) is overwhelmingly high.

Type	Drama	Ep	Seq	Description
Communication	FTLY	1	1	Male protagonist is introduced
	PNCO	4	1-2	To stop the female protagonist from giving up, male protagonist decides to become a reporter. Female protagonist supports him offering study materials.
	PNCO	12	2-4	Male protagonist's brother confesses his murders during live broadcasting.
	PNCO	20	POST	Collage of highlights and logos of sponsoring companies.
Immersion	FTLY	7	17/19	Male protagonist tries to make it up to female protagonist. He reads a storybook to her and her baby in the womb. He fakes back injury and they lie down on the bed together.
	PNCO	4	21	Male and female protagonists' become emotionally intense during the debate.
	PNCO	20	3	Antagonist appears to a police station for the investigation.
Involvement	FTLY	1	1-3	Male and female protagonists are introduced.
	FTLY	15	2	Three protagonists are each reflecting about what just happened on their own.

<Table 8: Description of Example Sequences with High Frequency in Each Type>

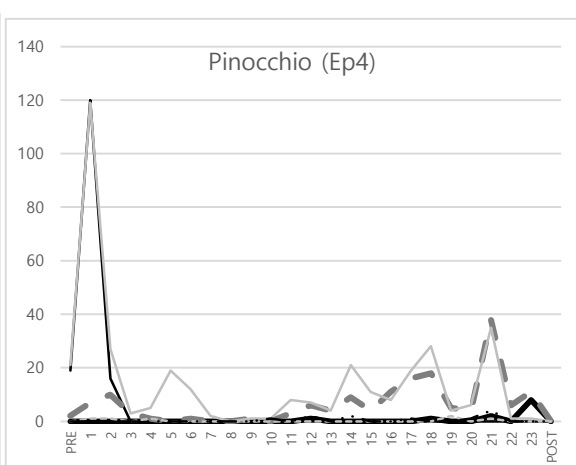
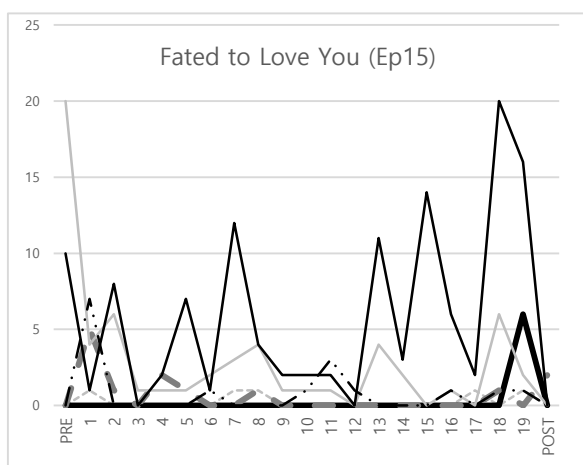
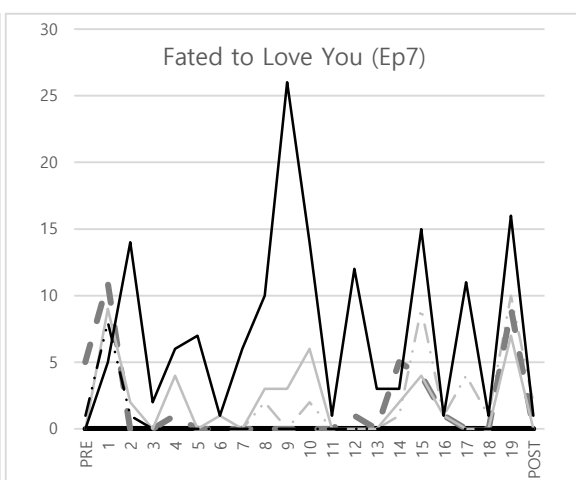
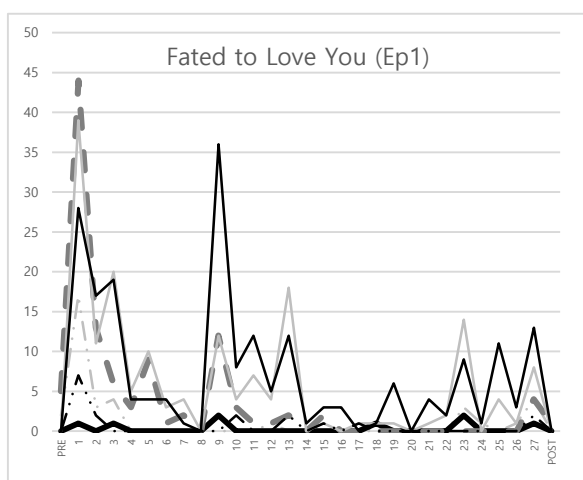
<Table 8> describes few example sequences with high frequency of each type of communication activity on timed comment. As aforementioned, meta-communication activities occur in the beginning or end of the episode because the interaction is often irrelevant to what is going on in the sequence. For example, in first two sequences episode 4 of *Pinocchio*, the meta-communication was frequent because of users disclosing their ethnic, cultural and geographical background. On the other hand, it was frequent in early sequences of episode 12 because of the debate on the narrative of the sequence.

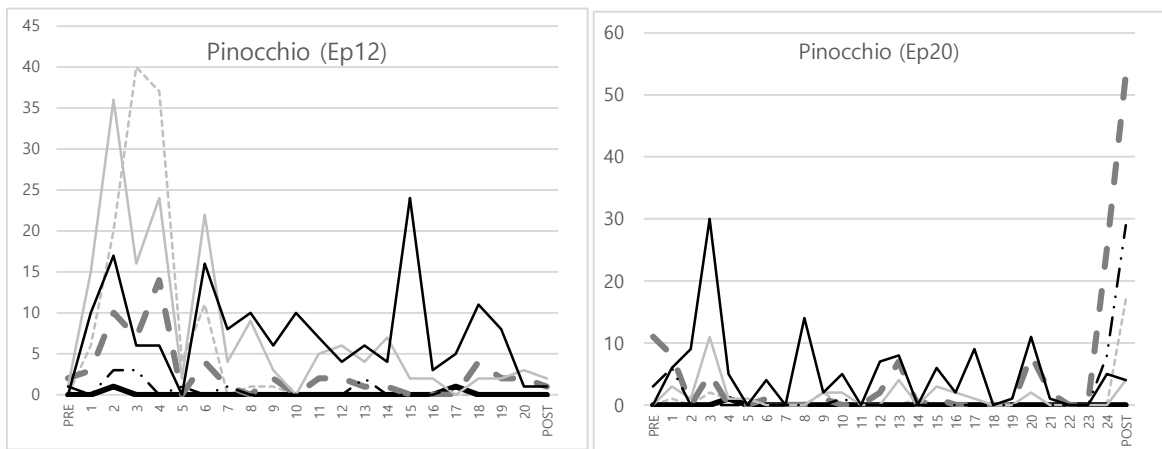
Narrative-related communication occurs more frequently in sequences with high tension or emotional intensity. For example, last few sequences of *Fated to Love You* carries romantic tension because male and female protagonists lie down on bed together. In sequence 3 of *Pinocchio* episode 20, the tension of narrative reaches the height as the antagonist falls.

Production-related communication frequently appears when the protagonists are introduced for the first time because the viewers comment on casting. This was especially evident in *Fated to Love You*, because many viewers had already seen the Taiwanese original and compared the Korean cast to that of Chinese. Other peaks of production-related communication on graph are mostly due to the comment on soundtrack.

### 1. Meta-communication

- Revealing Viewer's Situation
- Rating or Commenting on Drama itself
- Answering the Preceding Comment
- ▲— Revealing Viewer's Geographic Region
- ◇— Asking a Question or Speaking to the Entire Community
- ×— Addressing Viki-related Issues



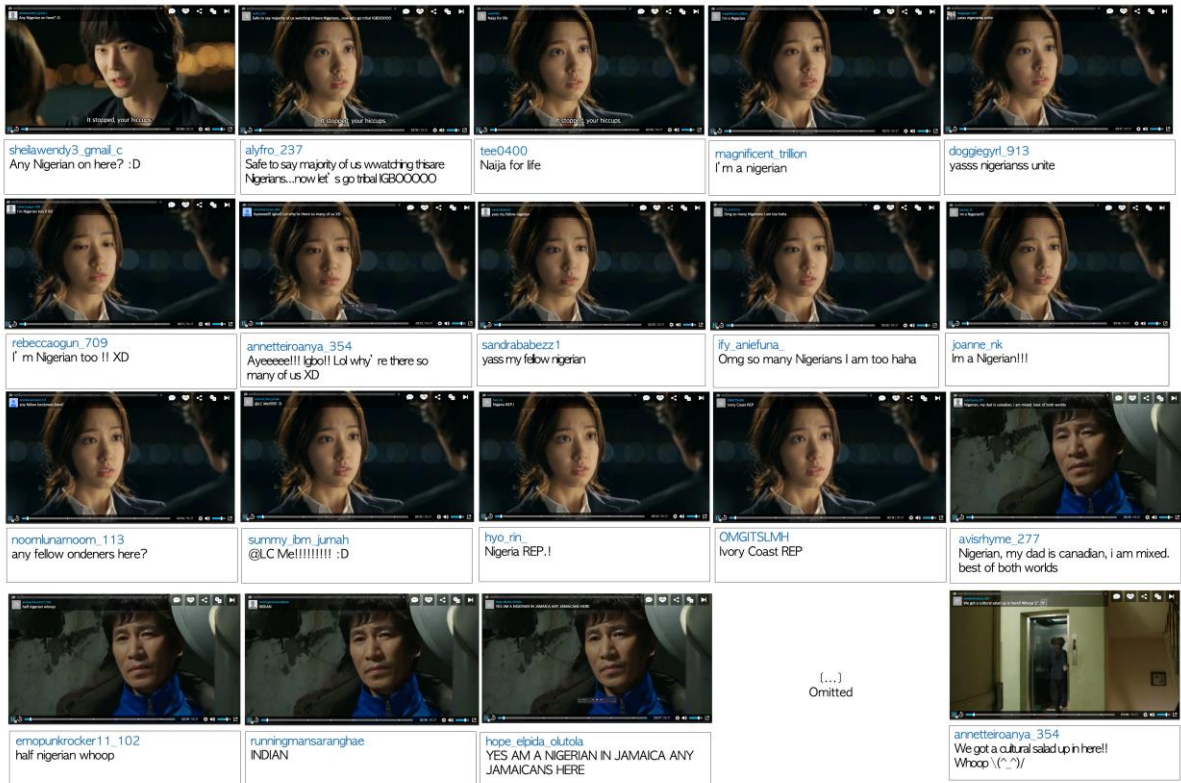


<Graph 4: Meta-communication Activities>

Meta-communication mainly includes community building and discussion. Viki's timed comment is a loosely constructed network of international K-Drama audience with very low barrier of entry. Though K-Drama has recently gained some global popularity, it is not considered mainstream media product in most countries. For many international audience, consuming K-Drama is a practice not justified yet. Since not many people consume K-Drama in their locality, their taste is likely to be considered the one of minority. This is why many international audience seek for a haven in online community.

Interacting with other international K-Drama audiences, or even simply witnessing their interaction on online community like Viki helps them feel more secure about their taste. It proves that they are not alone in liking K-Dramas. In Viki community, audiences reinforce their identities as K-Drama aficionado through interacting with each other or simply by seeing others alike. Having a passion for K-Drama is not only justified in the community building process, but celebrated. International K-Drama audiences gathered through a loose network like Viki tend to take pride in their cultural diversity.





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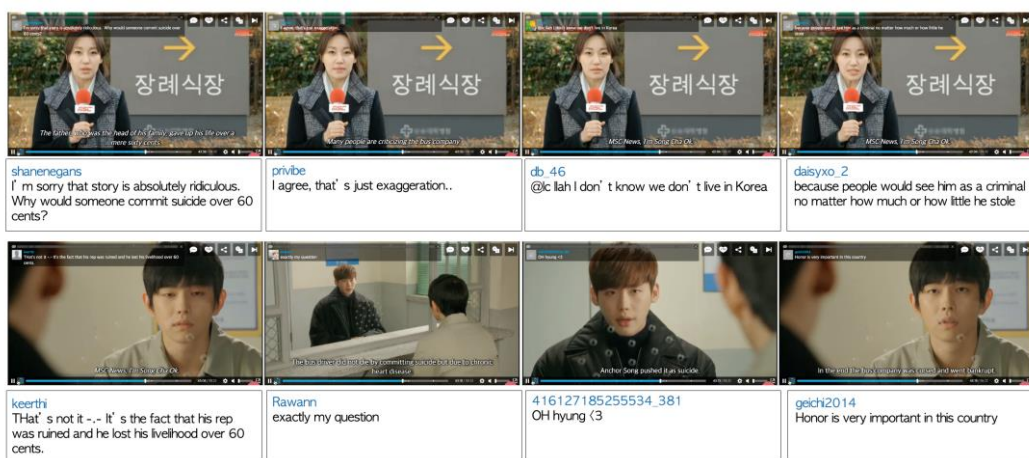
<Image 6: Examples of Community Building on Timed Comment>

<Image 6> displays series of timed comments taken from the beginning of *Pinocchio* episode 4. Between sequence 1 and 2, participants generate nearly 200 comments about where they are from. This conversation starts with user sheilawendy3\_gmail\_c asking whether there is any Nigerian watching the show right now. 9 Nigerian users immediately respond. While being surprised that there's quite many of them, they bond saying "Naija for life," and "nigerianss unite." Following these comments, noomlunanoom\_113 ask if there is any Londoner. Again, someone immediately responds. From then on, Viki users post comment on where they are from. OMGITSLMH posts "Ivory Coast REP." An abbreviation for a representative, "REP" means that the user represents the K-Drama fans of certain country. Though not every comment could be quoted since there are nearly 200, the countries

varied from European countries like Sweden and Finland, Caribbean countries like Haiti and Trinidad and Tobago and African countries like Uganda and Congo. Interestingly, many participants who disclose their ethnic background have a multicultural or immigrant identities. Though omitted in <Image 6>, user ID kelley2123\_66 comments “born in Jamaica but is a Chinese,” and user ID bbtharealest comments “French\_Congolese but live in America.” Many others describe their ethnic or cultural identity as a mixture of many. This observation reinforces the findings of Hong (2013) in her online ethnography of Dorama World, a French fan forum. The comment of annetteioanya\_354, in which he or she states, “We got a cultural salad in here!! Whooop \(\^\_\^)/,” displays the sentiment on Viki and offers a conclusion to the discussion. It is interesting that fans seek for the locality while commenting in a global community like Viki in English. Even though K-Drama viewership is global, individual audiences seek for security in their identity from others who share the similar background.

On the other hand, meta-communication on Viki’s timed comment is not solely for the purpose of community building. Viewers have discussions, exchange information and opinion, ask questions, and answer to those of others. Of course these activities do contribute to the community building as well by making it an attractive place for international K-Drama audiences. The discussion and exchange of information take up a huge part of communication activities, as can be seen from <Graph 4>. One-time users of timed comment are especially likely to use it for asking a question. Surprisingly, most questions on Viki ends up being answered, or even overanswered. In <Graph 4>, it is noticeable that in many sequences the comments answering the question outnumber the comments asking the question. This can be explained through the concept of gift economy. Previous researches on fandom have defined

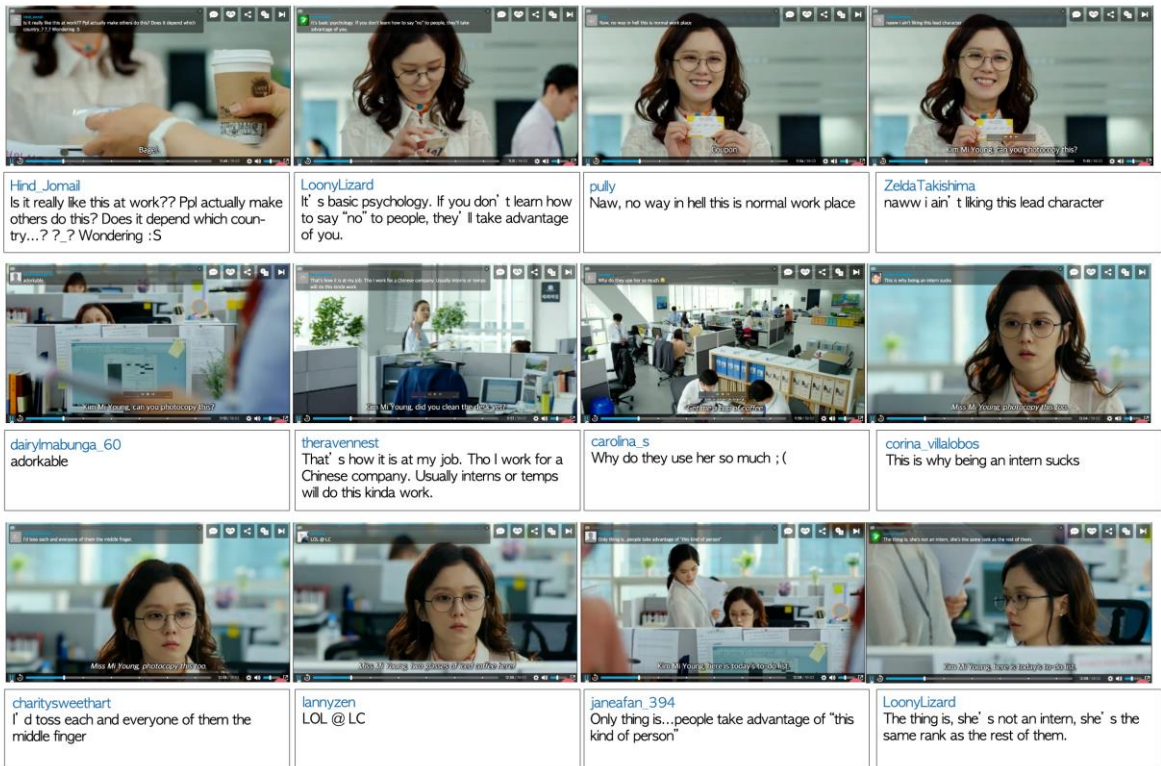
gift economy as one of the key characteristics of the fandom. As aforementioned, Viki is a space for fandom formation where all levels of fans and entry-level audience come together. Not every member of Viki’s timed comment community is a fan; yet, fans in this community are willing to share the information they have passionately collected or the secondary productions of their fan activities with other community members for free. When there is no one who can provide a good answer, viewers discuss and guess the best answer through interaction on timed comment.



<Image 7: Example 1 on Discussion and Exchange of Information>

In <Image 7>, user ID shanenegans initiate the conversation points out the unreality of the narrative asking, “why would someone commit suicide over 60 cents?” Six comments follow up the point this user has brought up. Here, db\_46 writes “@lc,” which is an abbreviation for “at last comment.” Viki’s timed comment participants often use terminologies like “@lc” or “<--” to point to the comment that they are answering. However, as can be seen in <Image 7>, it is not necessarily mandatory. User ID keerthi and Rawann referred to the previous comment without writing “@lc” and there was no problem in communication. While coding the comments, it has been found that “@lc” is used more often

to provide a definite answer to a specific question, such as information on the background music. In a debate situation where all users write based on speculation, “@lc” is used less frequently. While users like daisyxo\_2 and keerthi provide explanation based on their speculation, geichi2014 explains based on his or her knowledge in Korean culture, saying “honor is very important in this country.”



<Image 8: Example 2 on Discussion and Exchange of Information>

<Image 8> illustrates the sequence in which female protagonist is called around by everyone in the office for various errands. User ID Hind\_Jomail initiates the conversation asking, “is it like this at work?” User ID theravennest answers based on the personal experience, but recognizes that it could be different in Korea since he or she works for the Chinese one. This user adds, “Usually interns or temps will do this kind of work.” This comment is refuted by user ID LoonyLizard, who points out that the female protagonist is not

an intern but in “same rank as the rest of them [the characters].”

The meta-communication activities on Viki appear to be very diverse. It ranges from simply exchanging the information on the background music that is currently playing to having a discussion about what is going on in the sequence. These meta-communication activities enrich viewers’ experience in watching K-Drama and contribute to the maintenance and development of Viki’s timed commenter community.

## **2. Narrative-related Communication**

Before the interpretation of results for narrative-related communication activities, each concept needs to be clarified again. Immersion (black dotted line in Graph 5) is any communication activity in state of immersion that is not classified as identification or parasocial interaction. It includes interpretation or expression of general opinion and emotion on the behavior of certain character or a situation in the drama.

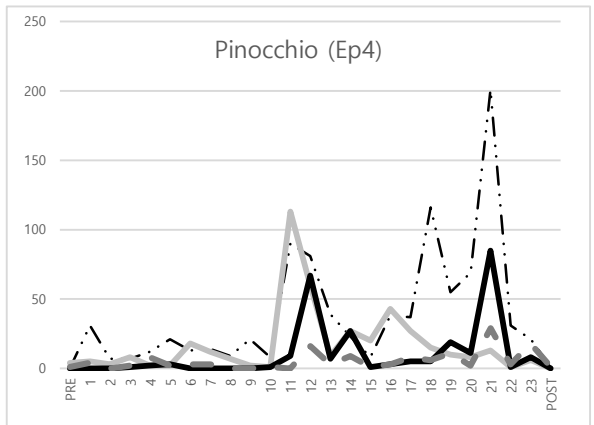
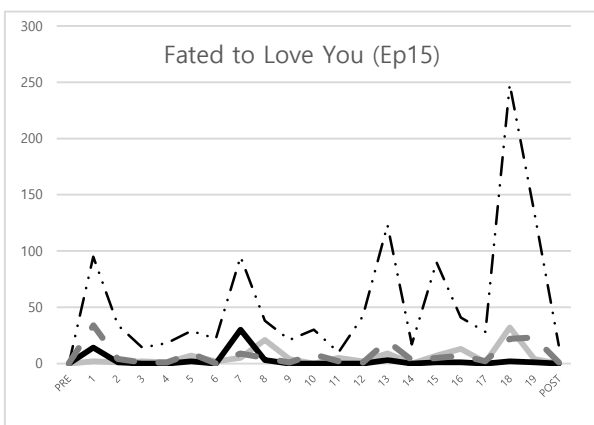
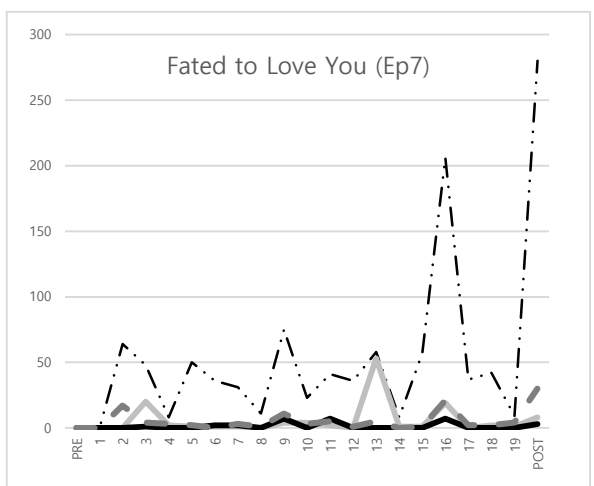
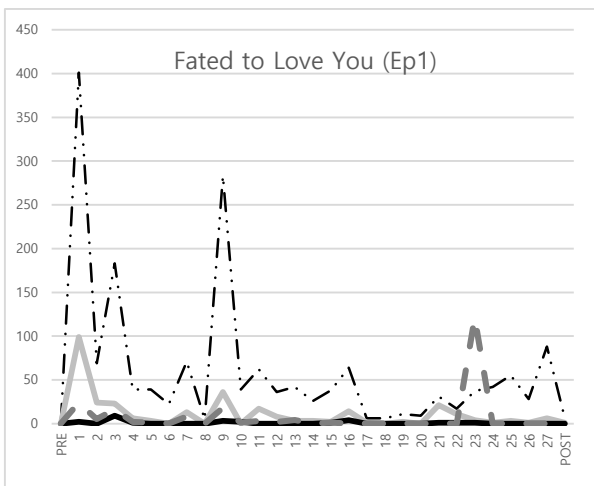
In this research, two subcategories of identification, reciprocal role identification and wishful identification, have been noted. Reciprocal role identification, a concept proposed by Kelman (1961), is defined as a reaction of the audience to media character based on the respective roles of the relationship. Through an observation prior to the analysis it has been noticed that, classic identification, an attempt to be like the media character, is unlikely to occur when the media consumers understand their respective role so well. Therefore, most of the identification that viewers experience while watching a K-Drama in an environment like this would be reciprocal role identification.

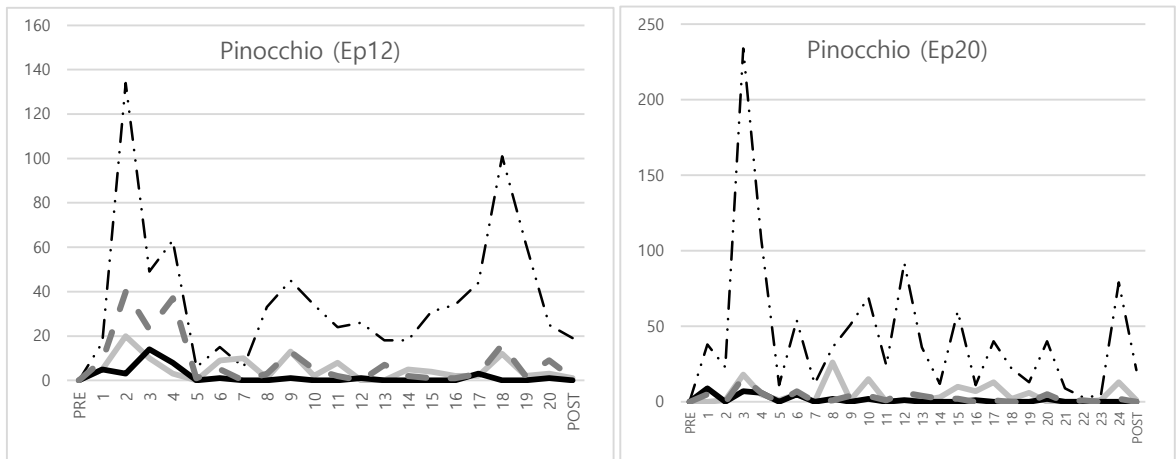
Wishful identification is a special type of identification. A concept suggested by von Fielizen and Linne (1975), wishful identification is distinguished from the classic

identification. While classic identification is a “state” of feeling as though one is a media character, wishful identification is a “desire” to become like one. In other words, wishful identification is, in a way, a deep admiration of the media character.

Parasocial interaction, a concept defined by Horton and Wohl (1956), is an interaction between the audience and a media character based on a pseudo-relationship between them. When there is a parasocial interaction, viewers feel a sense of intimacy to the media character.

- - - Immersion                      - - - Wishful Identification  
 — Reciprocal Role Identification    - - - Parasocial Interaction





<Graph 5: Narrative-related Communication Activities>

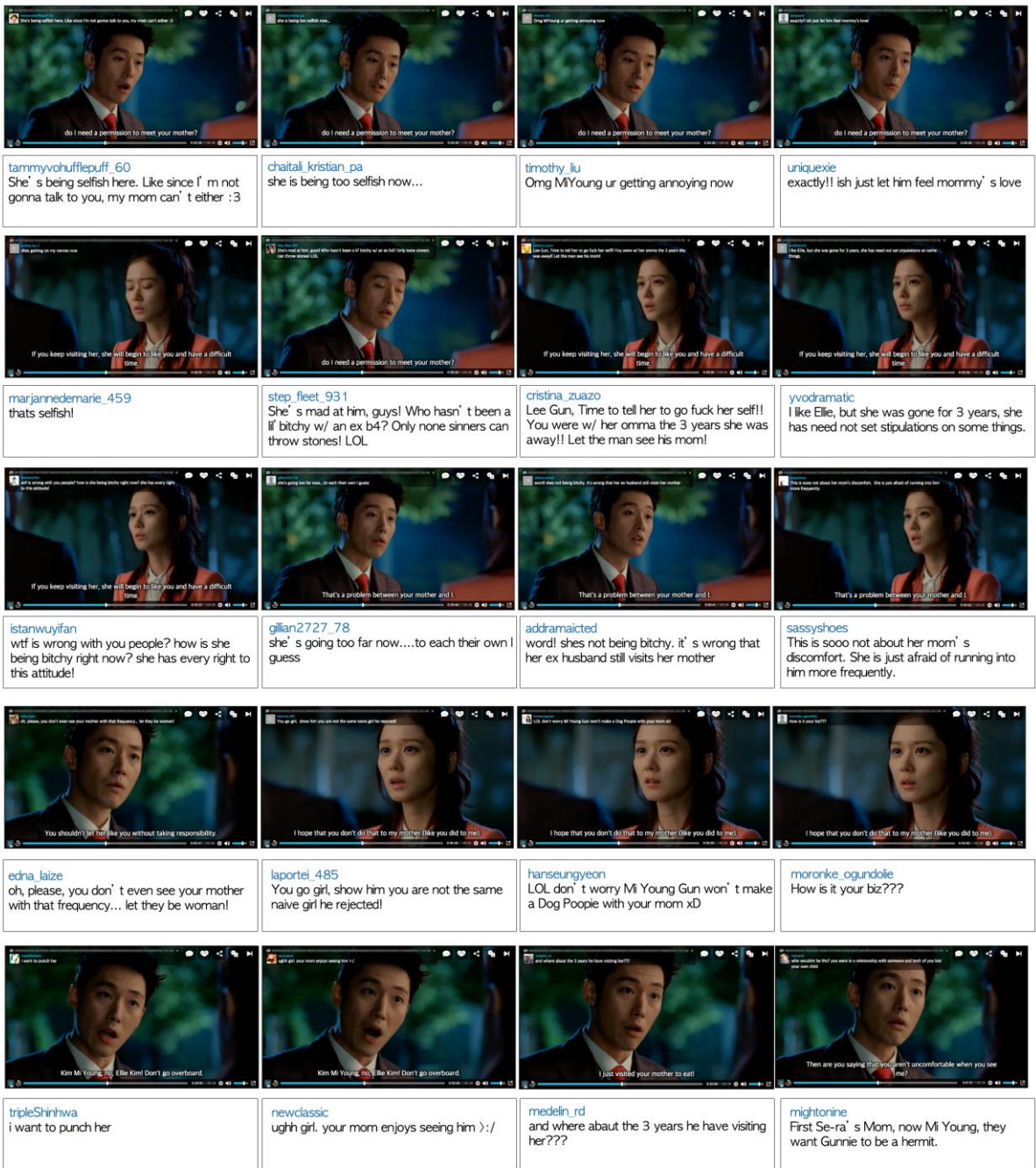
From <Graph 5>, it can be seen that identification and parasocial interaction are not nearly as common as reaction in general immersion state. This is because both are reactions that are likely to happen in deep state of immersion. By writing a timed comment in the middle of watching the drama, viewers have to take a step back from the narrative and watch it from the distance. Even though viewers could swap quickly between being immersed and distancing, those who are deeply immersed are less likely to make that transition to keeping some distance.

The number of reciprocal role identification is high in sequences where characters are intensely emotional. For example, the number was high in a sequence, in which Dal Po cries after realizing that his father had known the talents he has been hiding from him. It was high in another sequence, in which In Ha and Dal Po take opposite sides during debate, and their emotions intensify. Quite predictably, the number of wishful identification is high in “service” sequences where the character’s physical appearance is highlighted.

Interestingly, the sequences where high number of parasocial interaction has been witnessed were ones in which the protagonist is at danger. For example, the number was high

in a sequence where Mi Young, the female protagonist, heads to hotel with lawyer Min without realizing that she will be played badly, and in another sequence where Ha Myeong, the brother of male protagonist, confesses his murders during the live broadcasting. Viewers who engage in parasocial interaction in these sequences try to alert the danger to the protagonist or provide advices to them.





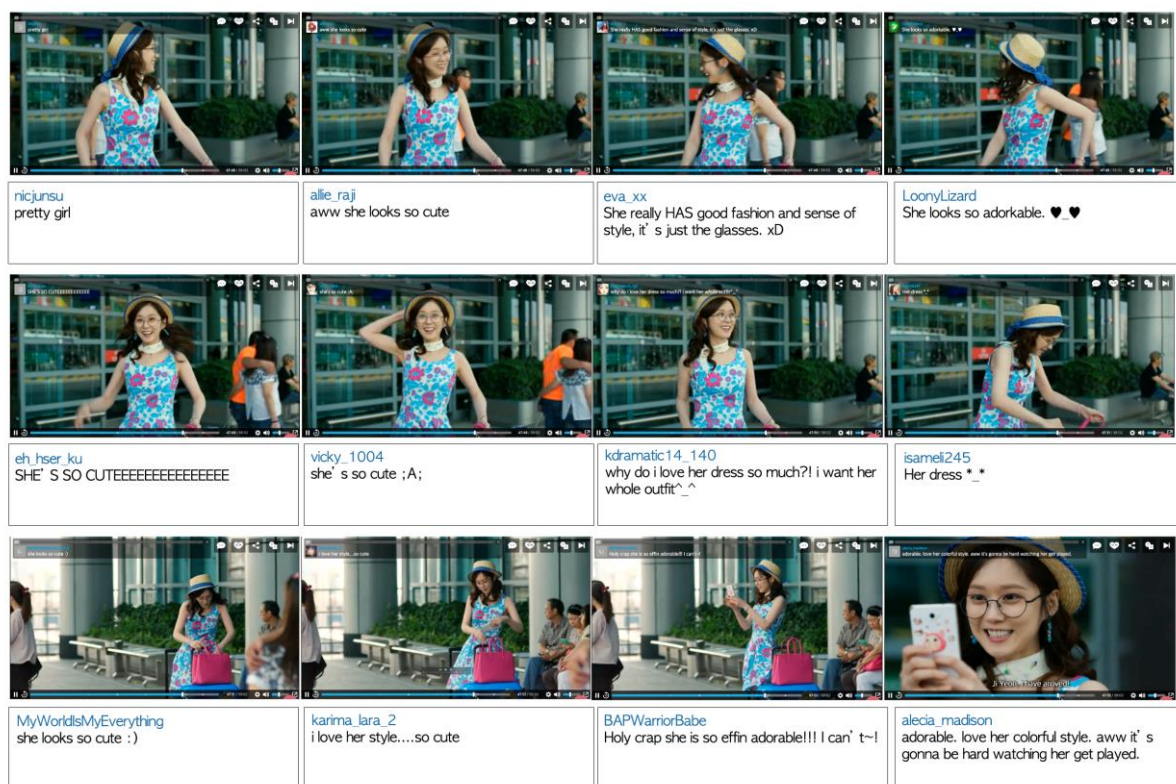
<Image 9: Examples of Immersion and Parasocial Interaction>

<Image 9> illustrates the sequence in which Gun and Mi Young fight over his visit to her mother's restaurant. The timed comments on this sequence are a mixture of immersion and parasocial interaction. Taking the side of each character, viewers comment, while being

immersed in the narrative of the moment. In the beginning of the conversation, viewers describe Mi Young, the female protagonist, as “selfish.” Users like timothy\_liu and uniquexie write the comment in second person, calling the fictional character “you,” while blaming her. Such interaction with character is typical of parasocial interaction. While users direct their comments at the media character, step\_fleet\_931 brings the focus back to the community members, addressing them as “guys.” While putting him or herself in Mi Young’s shoes, step\_fleet\_931 urges others to reflect on their personal experiences before blaming her. User ID cristina\_zuazo uses second person on male protagonist. Participants of timed comment are divided to two groups supporting each character. While they side with the fictional characters, they treat both protagonists like a friend whom they have known for a while. The findings from this example align with what has been known about parasocial interaction from previous researches. However, parasocial interaction on Viki’s timed comment is distinguished from traditional one. Conceptualizing parasocial interaction, researchers have assumed that the relationship between audience and the media character would be private and individual. However, in social viewing environment of Viki where anyone can witness the interaction, parasocial interaction is no longer in the private sphere. While one audience is engaging in parasocial interaction with media character, another audience can interfere and expand the relationship. While an individual interacts with media character, numerous relationships are formulated among other participants. The open nature of social viewing environment strengthens parasocial interaction by encouraging other silent viewers to participate in a complicated relationship.

Wishful identification, a particular type of identification, has been defined as a desire to become like the media character earlier in this research (McGwire, 1974; quoted in Fraser

& Brown, 2002). Mimicking the dress code, speech style, and other mannerisms of the media character, or desiring to do so are part of wishful identification. It is easy to witness wishful identification in K-Drama audience because K-Drama relies heavily on a star system rather than a narrative development. This star system functions in the international fandom as well; the dramas featuring so called “hallyu stars” will attract immediate attention from the audience. Viewers admire the media character as stars and desire to be like them.



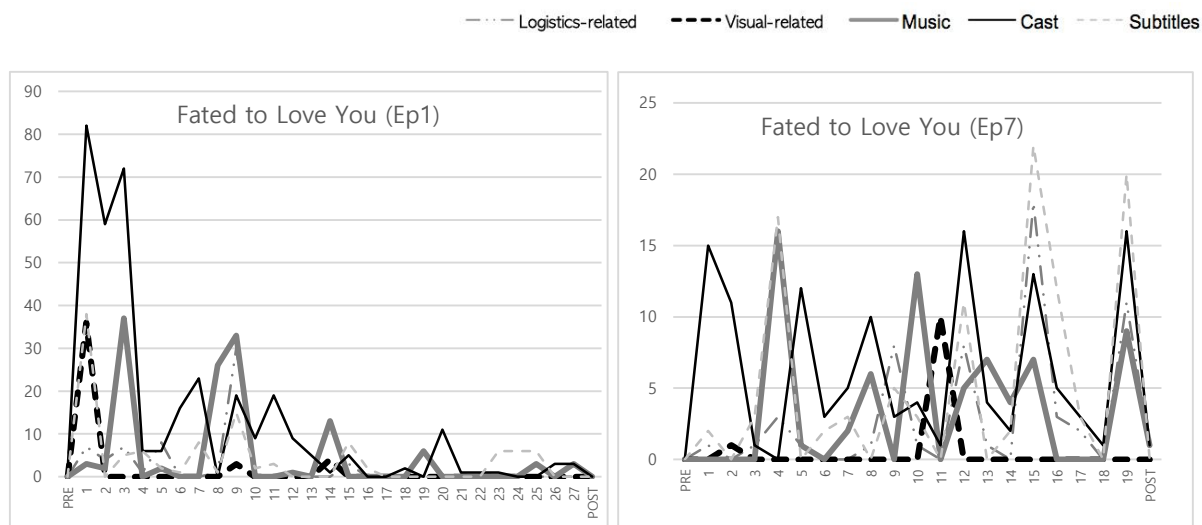
<Image 10: Examples of Wishful Identification>

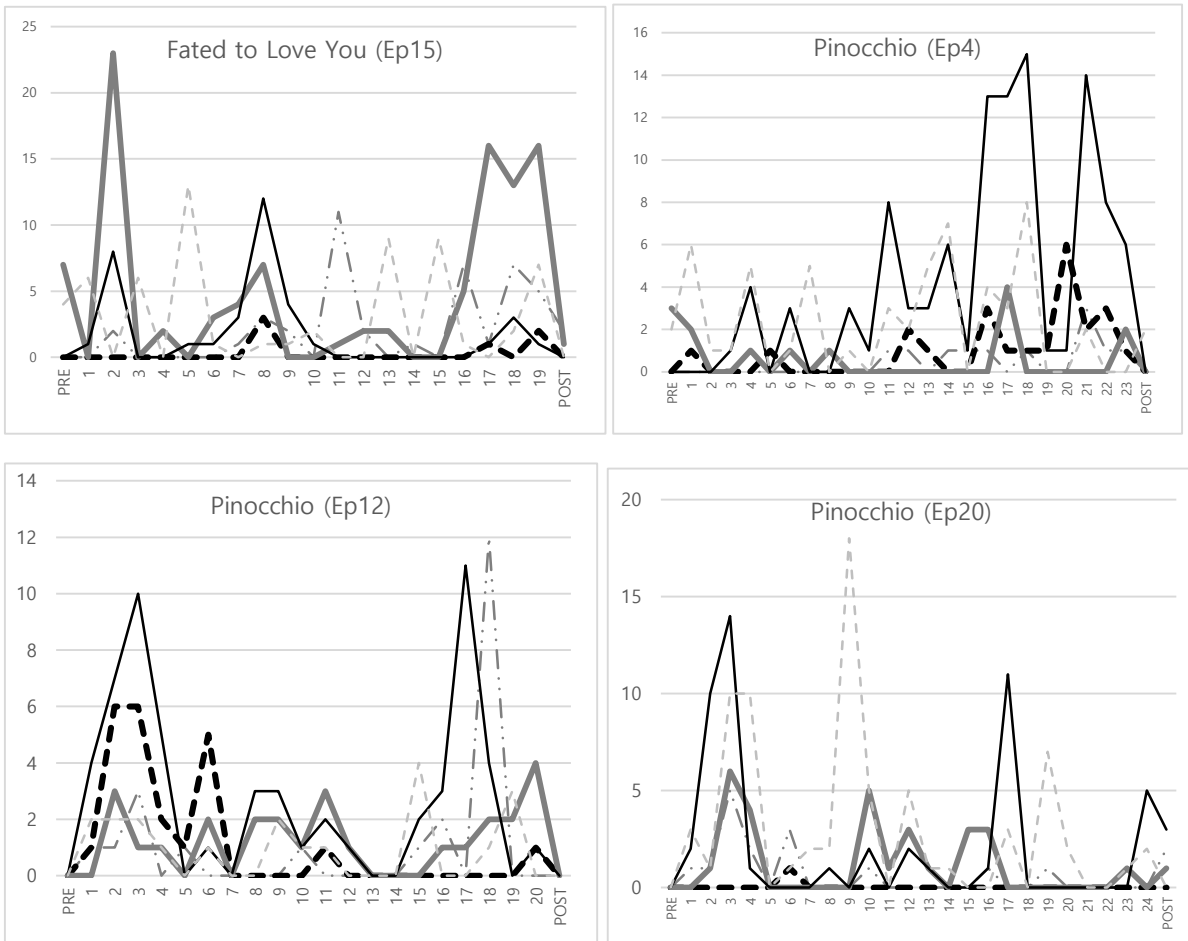
<Image 10> displays part of the sequence in which Mi Young, the female protagonist played by actress Jang Nara, arrives to the Macao airport. From the reaction in timed comment, it is evident that viewers immediately began focusing on her outfit. Viewers complement her for being “pretty” and “cute,” while expressing the desire for “her style.” Such desire is most clearly expressed in the comment of kdramatic14\_140, in which it is

stated “why do I love her dress so much?! I want her whole outfit ^\_^” When viewers consume K-Drama, they are not just consuming the narrative or the star. They are focusing on every little element that constitutes K-Drama, such as fashion, food, background music, location of filming, and etc. Interface like Viki’s timed comment enables the viewers the break down K-Drama into individual elements more easily and promotes this type of micro-detailed consumption.

### 3. Production-related Communication

This micro-detailed consumption includes viewers’ involvement in details of the drama production. Television audience has always been expressing their desire to be involved in production through various means; they have called the broadcasting stations to express their opinions, wrote on online bulletin of the channels, and discussed about production of shows on fan forums. Viewers often take the perspective of a producer instead of an audience to read the text more critically. For this research, five subcategories – production, cinematography, music, cast, and subtitles – have been looked at in order to discuss about involvement of the viewers.

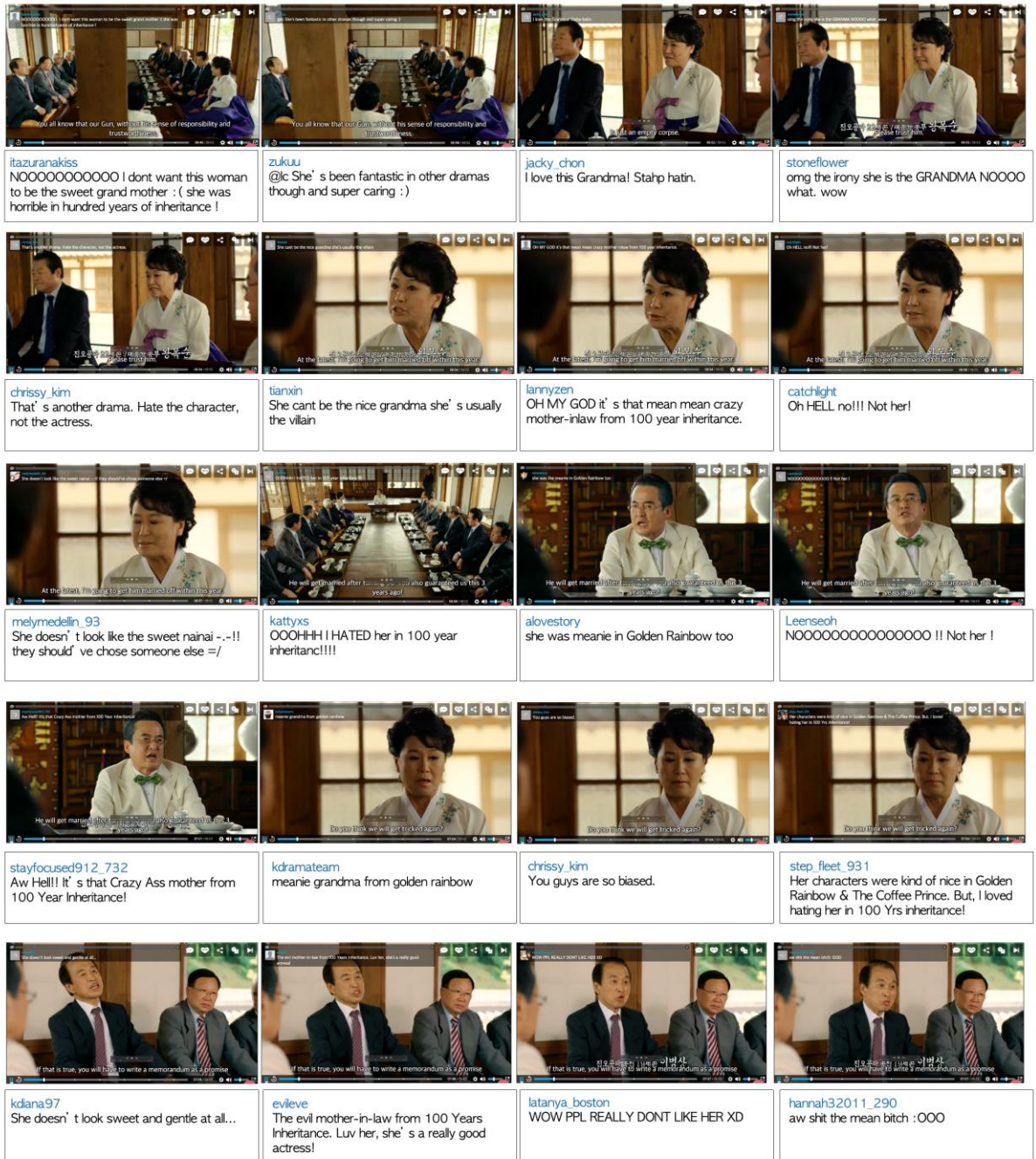




<Graph 6: Production-related Activities>

Though all subcategories – logistics-related, visual-related, cast, music and subtitles – have been discussed in different sequences, cast and subtitles have been discussed most frequently. Other noticeable subcategory is music.





<Image 11: Example 1 of Production-related Communication>

In the sequence illustrated in <Image 11>, male protagonist's grandmother is introduced for the first time. Viewers immediately recognize the actress and initiate a discussion on the cast. User ID itazuranakiss expresses a strong dislike, writing “Nooooooo!

I don't want this woman to be the sweet grandmother : ( She was horrible in *Hundred Years of Inheritance*.” From this comment, it can be seen that itazuranakiss is already familiar with the Taiwanese version of the drama, as are many other users. Despite being introduced for the first time, this grandmother character is compared to the one from the original, who is described as a “sweet.” The negative perception on the actress is derived from the previous experiences of watching her playing “evil” or “mean” roles in other K-Dramas like *Hundred Years of Inheritance* or *Golden Rainbow*. In <Image 11>, it can be seen that viewers express a strong discomfort with actress Park Won Sook, whom they perceive as an actress rather suited for evil characters, playing supposedly sweet and caring grandmother character from the Taiwanese original. Users like zukuu and chrissy\_kim refute other users and defend the casting. As K-Drama industry tends to rely on star system, viewers’ involvement with the cast takes large part in their reaction to the drama. However, it is noticeable that such involvement on cast extends to supporting actors and actresses in many cases.



<Image 12: Example 2 of Production-related Communication>

The topics of production-related communication also go beyond the components of the drama itself. Since Viki operates with collaborative subbing system, there is relatively high involvement for the subtitles made on Viki. Viewers notice and appreciate particularly witty translation or footnotes that explain certain terminology or cultural aspects. It is a culture of Viki community to highlight it by repeating the exact contents in the timed comment when there is a particularly entertaining subtitle, as in <Image 12>. Though involvement for music is also noticeable, the majority of comments on the music tend to be simple appreciation, pointing out how well suited the music is to the scene.

#### **D. Metatextuality in Timed Comments**

Timed comments frequently refer to other media products the viewers have watched previously. This reference is used to highlight the similarities in narrative, character's personalities and appearances, and even filming locations. Viewers discover joy and take pride in acknowledging these similarities. When a clever association is made, other viewers react by writing comments that express their agreement. In this culture, international audience of K-Drama share their vast knowledge in a variety of media products, including ones from other K-Dramas, animations, games and films, and build a giant metatext on K-Drama. This construction of metatextuality found in Viki's timed comments parallels with previous findings on international K-Drama audience; the viewers of K-Drama are cultural omnivores who also consume other East Asian media products such as manga, animation, and dramas from Japan and Taiwan, as well as popular media products of the Western hemisphere (Hong, 2013). In <Table 9>, the frequency of references to various media products has been quantified.

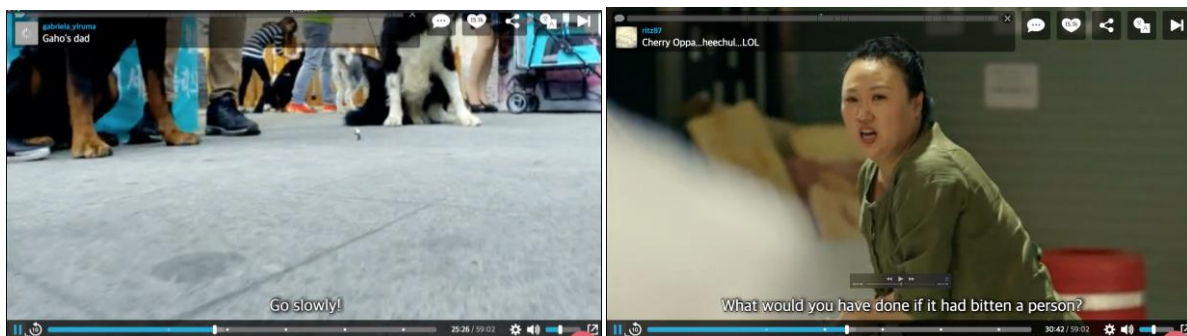


Drama	Pinocchio			Fated to Love You		
Episode	4	12	20	1	7	15
Other K-Drama	48	66	37	273	38	11
K-POP	19	31	27	52	15	37
Other Korean Media Products	5	5	11	57	20	22
Other Asian Media Products	1	4	5	135	9	18
Other Western Media Product	3	8	8	115	25	9
Total	76	114	88	632	107	97

<Table 9: Frequency of References to Other Cultural Products>

In <Table 9>, it is clear that the participants of timed comment are familiar with the entertainment industry of Korea beyond K-Dramas. The most frequent were references from other K-Dramas. When the viewers are first exposed to a character, they write comments about the previous dramas that the actor or actress who plays that character starred in, and then discuss whether the casting was a suitable for the character based on their impression from those previous works.

The type of K-Drama referenced is diverse ranging from soap operas to trendy mini-series. Cable dramas and web dramas that are not well known in Korea can be easily found in timed comments. In addition, media products from early 2000s, which is far before the trend of global consumption of K-Drama, like drama *My Love Pattzi* and film *Volcano High School* are mentioned. This demonstrates that the international audience of K-Drama consume media products both vertically and horizontally.

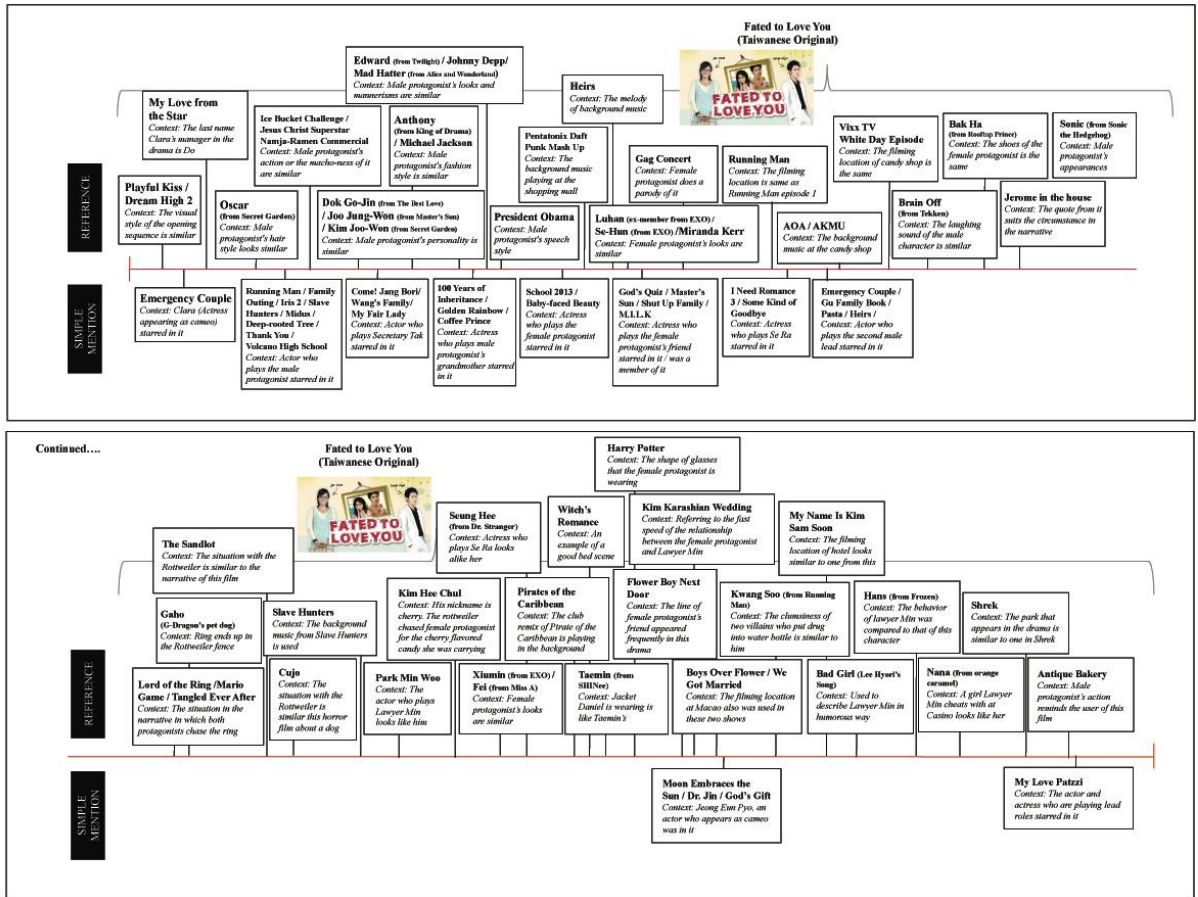


<Image 13: Examples of References to K-POP>

K-POP is also frequently employed as a reference. The association with K-POP tends to be rather random and weak. For example, in a sequence described in <Image 13>, where male and female protagonists are chased by a Rottweiler dog and pass by group of dogs and their owners, one commenter mentions “Gaho’s dad.” Gaho is the name of G-Dragon’s pet dog, a Chinese Shar-pei. Later in the same sequence protagonists face the dead end and the Rottweiler catches up. The owner comes to take Rottweiler and it turns out that the dog followed because of the cherry flavored candy the female protagonist had. Here, few users make comment about Hee Jool, a member of K-POP group called Super Junior. This is because “Cherry” is his nickname. These associations spurred randomly from the cues in the screen, yet they demonstrate the vast interest in Korean entertainment industry the fans holds.

Though not as frequently employed as the Korean ones, other East Asian media products such as yaoi, manga, animation, and games are also mentioned in a variety of discussions. Since *Fated to Love You* is a remake of the Taiwanese drama under the same title, it is frequently compared to the original and the casts from the original. Popular cultural products from the western hemisphere, such as celebrities, music, films, TV shows, and etc, are also mentioned.

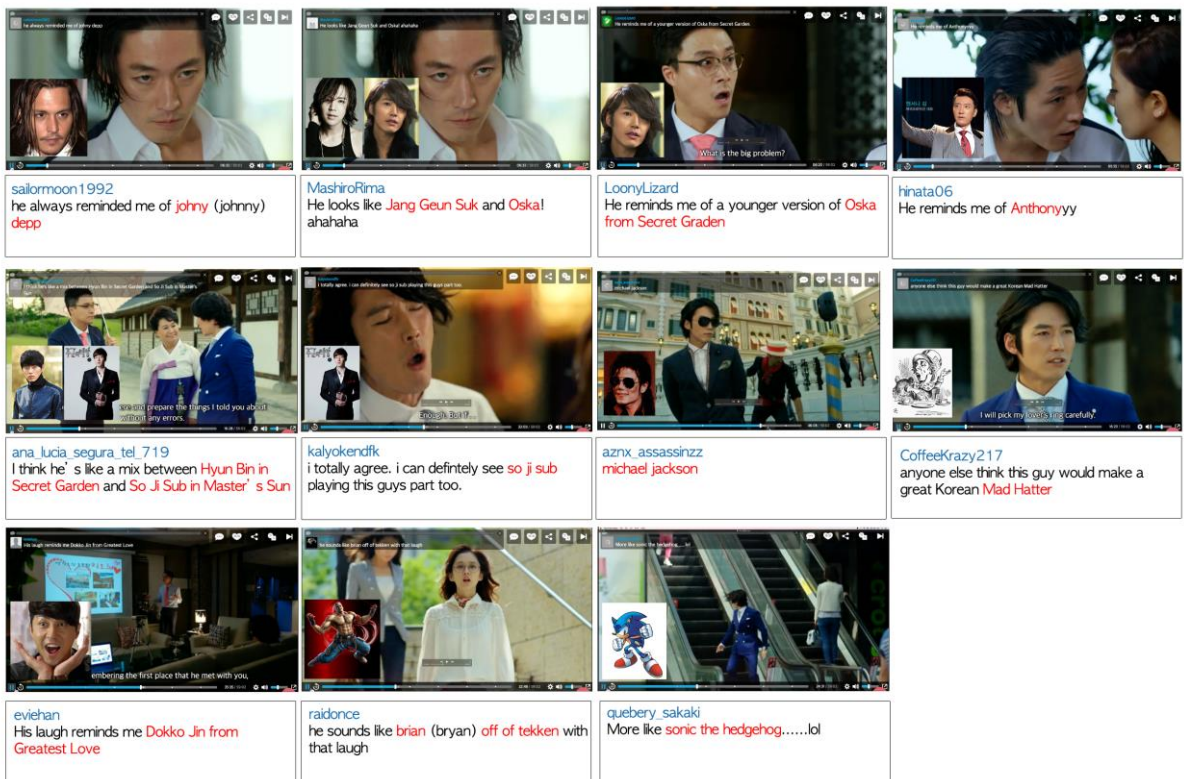
In order to explore the construction of metatext more deeply, the first episode of *Fated to Love You* has been taken as an example since it had the highest frequency of references as well as dominantly high number of total comments.



<Image 14: Timeline of References for *Fated to Love You* Ep 1>

The references have been organized into a timeline of <Image 14>. Above the red line are the references in a variety of contexts and below are simple mentions of actors' previous works (See Appendix D for the full list of references and the contexts in which they were referenced). In the opening sequence that started in the woods, the cinematography of commercial film was used. Because of the particular mannerism in visuals of commercial film, viewers immediately noticed the “trick” and compared such it with that in opening

sequence of *Playful Kiss* and *Dream High 2*. When male protagonist acted “macho” and poured down a bucket of water to his head to demonstrate the sincerity he wants his model to show, viewers associated it with Ice Bucket Challenge, a famous global online campaign to raise awareness on Lou Gehrig’s disease, because of the action he took. They also associated the machoness of it with Namja ramen commercial film and his showmanship with a musical *Jesus Christ Superstar*. Once the male protagonist is introduced through this intense sequence, viewers started to compare him with a plethora of other “weird” male characters from the cultural products they have consumed before.



<Image 15: Examples of References on Male Protagonist>























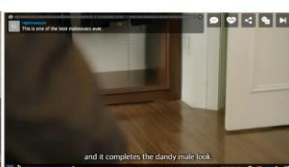

In <Image 15>, it can be seen that the male protagonist Lee Gun, played by actor Jang Hyuk, is compared to Hollywood stars Johnny Depp and Michael Jackson, Korean celebrity Jang Geun Suk, media characters like Joo Jung Won, Kim Joo Won, Oska, Anthony,

Dok Go Jin, Mad Hatter from a classic book *Alice and Wonderland* and even game characters like Bryan and Sonic. These references were made for his outfit, hairstyle, mannerisms in laughter and other behaviors, and personalities. In explaining one character, all sorts of references are drawn from cultural products of the world. This indicates that viewers are able to make this association spontaneously in just a few seconds. Even though timed comment is a rather unfiltered, raw and instant reaction, it contains a rich metatextuality constructed by cultural omnivores.

Of course, intertextuality in K-Drama itself helps the construction of such metatext as well. K-Dramas often purposefully draw references from other dramas to offer surprise and joy to its viewers. Viewers enjoy acknowledging the intertextuality hidden in K-Drama. This is especially clear for the drama *Fated to Love You*. In the opening sequence, Clara, the actress for commercial film, calls “Do Manager,” to complain about repeated shooting. Viewers immediately associate this relationship with that between Cheon Song Yi and Do Manager in drama *My Love from the Star*. When male and female protagonists are chased by a Rottweiler and faced with dead end, the title music from drama *Slave Hunter* plays in the background. These purposeful insertion or reference of elements from other K-Drama are immediately noticed and appreciated by the international fans, as well as encouraging them to create more associations with other references on their own.



## E. K-Dramaland as Horizon of Expectation

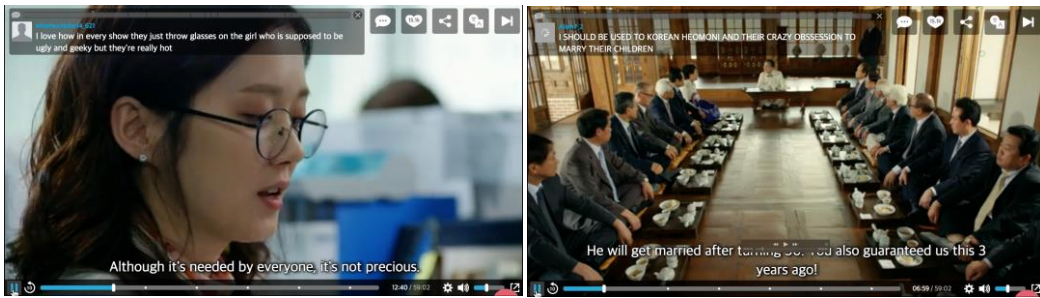
			
<p>dxirechen_208 HAIRCUT YAYYYYY</p>	<p>CharmingOwl YES! I WAS WAITING FOR THIS!</p>	<p>190migcalu_483 FINALLY</p>	<p>upasanag93_919 REJOICEEE THE WIG IS OFF</p>
			
<p>gwyn_senpai_18 HAHAHAHAHAHA LOLOLOLOL THIS GRANDPA SO KAWAII</p>	<p>stephanierdz8080_447 YESS Finally!! You dont know how long I've been waiting for this moment</p>	<p>tina_la YAAAAAAAAS MAKEOVER TIME :D</p>	<p>julia1362_270 yup. he is officially the best character ever</p>
			
<p>nehnee1_998 haircut time, boo</p>	<p>noomlunroom_113 LOOL MAKEOVER FOR BOYS!!!! THIS DRAMA IS BREAKING THE KDRAMA RULE LMAO</p>	<p>Anna95 Please do something about the hot mess!!!</p>	<p>happyness How much do I love that it's Gramps giving him the makeover?</p>
			
<p>shaniceja_616 PREPARE FOR THE HOTNESS</p>	<p>cathrinecurious_54 Make over time!!!!!!</p>	<p>facebookfacebook1236_266 FINALLY.. A HAIR CUT WITH NICE CLOTHES!</p>	<p>dan3duh Make-Over Time! :D</p>
			
<p>llouchan13 Makeover by a grandpa this is best makeover scene EVER</p>	<p>anigozanthos I love it! Grandpa's doing the Pretty Woman makeover!!</p>	<p>ltounathala IT'S PRETTY WOMAN TIME</p>	<p>StarJewelx handsomeness in 1,2,3.....</p>
			
<p>MarijaJongln OMG PREPAREEE PEOPLE. :O HEART ATTACK IN 5 4 3 2 1 :O</p>	<p>labeladell The comments are going to explode</p>	<p>HighDreamz24 This is one of the best makeovers ever.</p>	<p>nehnee1_998 Here it comes.</p>

<Image 16: Example 1 on K-Dramaland as Horizon of Expectation>

In <Image 16>, viewers notice the playful variation of K-Drama cliché. Through accumulated experience of watching K-Dramas, viewers already know that a makeover for the protagonist is typical in earlier episodes. However, they also notice that, unlike most times, the recipient of this makeover is a male protagonist, while the provider is a grandfather in this particular sequence. Most times in K-Dramaland, it is the female who is subject of the makeover, while male, oftentimes a chaebol<sup>25</sup>, provides it. Ever since Dal Po, the main character, appeared with the awkward wig, timed comment participants have predicted that there will be a makeover for him soon. When grandfather takes Dal Po to a hair salon, viewers immediately notice that the moment they have been expecting has finally come. This is because they take K-Dramaland as their horizon of interpretation, a frame through which they understand the narrative of K-Drama. Since viewers have limited knowledge in Korean culture, most of what constructs this horizon is the K-Dramas that they have watched previously. In other words, viewers who take K-Dramaland as their horizon of interpretation are likely to be heavy viewers, or fans of K-Dramas. Viewers notice the cliché and the playful variation on it through their previous experience with other K-Dramas. User ID anigozanthos and litouanathalia highlight that this is a “pretty woman” for Dal Po, who is a male character. As user ID noomlunarnoom\_113 points out, “K-Drama is breaking the K-Drama rule” in this sequence. In addition to recognizing the cliché in narrative, viewers also detect the cliché in the ways in which it is visualized. When the camera starts screening the male protagonist’s body starting at his shoes, viewers start counting down for the “hotness.”

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<sup>25</sup> Chaebol means the Korean conglomerate that is owned and operated by the family, such as Samsung and Hyundai. It can also indicate the family that owns such conglomerate. Many K-Dramas have portrayed the male protagonist as the 2<sup>nd</sup> generation chaebol.



<Image 17: Example 2 on K-Dramaland as Horizon of Expectation>

In the comment on the left side of <Image 17>, user ID efefeurhobo14\_621 has written, “I love how in every show they just throw glasses on the girl who is supposed to be ugly and geeky but they’re really hot.” This comment points out the visual cliché on supposedly “ugly and geeky” girls that repeat in “every show.” Even though this cliché is not unique to K-Dramas, statement like such demonstrates the critical reading of the K-Drama viewers.

In the comment on the right side of <Image 17>, Alien7\_2 has written, “I should be used to Korean Heomoni<sup>26</sup> and their crazy obsession to marry their children.” In interpreting the narrative of this sequence, this user drew heavily from the previous experiences with K-Drama. This comment reinforces K-Dramaland as the shared horizon of expectation because, to some degree, it validates K-Dramaland to those who do not have sufficient knowledge in K-Drama to notice it.

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<sup>26</sup> Misspelling of Halmoni, the Korean word for grandmother



## Chapter 6: Conclusion

### A. Conclusion

A platform like Viki, where audience can freely go between immersing themselves in the drama and distancing themselves to interpret it more objectively, critically and analytically, enables a new micro-detailed way of consuming K-Drama. In online media like forum, blog and facebook groups, viewers could not talk about the specific element in the exact moment. In Viki's timed comment, they are automatically talking about a particular moment of the drama because the comment is embedded to certain moment of it. When someone asks, "What is the name of this song," it is already established among participants that the comment is referring to the song that is playing at the moment in the drama they are currently watching. Such convenient and specific conversation was not possible before the introduction of social viewing platform like Viki. It is the advancement of technology that changes how K-Dramas are consumed internationally.

The communication acts on Viki's timed comment is a new cultural practice of the digital environment. It has been known that international K-Drama audiences are cultural omnivores who consume a plethora of East Asian media products. As they consume K-Drama in an online streaming environment where they can simultaneously communicate with other viewers in a loose network, they are participating to build a K-Drama metatext more actively than ever. They bring in references from other media products, share them within the community, and coproduce new meanings on K-Drama texts. Though timed comment is an instantaneous and spontaneous response to certain moments of drama written in light manner, meaningful discussions can be observed on it.

To explore these discussions, 12,520 timed comments from episodes of K-Drama, *Pinocchio* and *Fated to Love You* have been collected and analyzed. Modifying and supplementing the categories drawn from previous researches on social viewing, three categories, “meta-communication,” “narrative-related communication,” and “production-related communication” have been established. The frequency of timed comment appeared to be dominantly high in narrative-related communication category. This indicates that the contents of timed comments are relevant to the narrative of the drama at the moment. In other words, users are taking the full advantage of Viki’s unique interface, where they can discuss the specific moments of drama as they are still watching it.

While international viewers are watching a K-Drama they control their passion in a special way. The communication activities have demonstrated that Viki’s timed comment is a continuation of audience activities online. There are interactions that are not necessarily relevant to the narrative, and purely for the purpose of communication among the participants. Though not as frequent as the narrative-related communication activities, viewers engage in community building and exchange of information through meta-communication activities.

Because many international audiences of K-Drama are lacking in background knowledge they can utilize to interpret a K-Drama text, discussions, questions and answers take place on timed comment. Such activities can be explained with the concept of gift economy, a system in which fandom and audience community operates and strengthens itself. The narrative-related communication activities illustrate that viewers do not take K-Drama just as a narrative. Viewers discuss about all elements that consist K-Drama such as the casting, background music, filming location, actors’ fashion and hairstyle, and etc. This is an addition to the micro-detailed consumption that is aforementioned. It can be predicted that this tendency

for micro-detailed consumption will increase as more viewers become familiar with the timed comment interface and other social viewing environments in which they can talk about specific elements in a particular scene.

During the analysis, a creation of metatext on timed comment has been explored. International audience of K-Drama are cultural omnivores who consume a variety of media products of East Asia, and of their own locality. When discussing about K-Drama on timed comment, they actively draw references from other media products they have watched previously. In most times, the references used in the comment gain some immediate agreements from others who are familiar with both media products. The metatext building demonstrates the richness of discussions on timed comment. The cultural omnivores of digital milieu, who consume a plethora of media products from many cultures, are able to make immediate association with what they are watching and what they have watched previously. Viewers, with the experiences of their own and others in the community, actively employ “K-Dramaland” to make sense of the narrative as well. Discussion about K-Dramaland and repeated exposure to this concept through participation in timed comment reinforce K-Dramaland as an interpreting frame of K-Dramas.

In this research, Viki has been looked at as an example that combines the practices of the audience community online and the practices of social viewing. As technology develops, it goes through a co-evolution with the human. With more tools available to them, audience has evolved and developed a digital play culture that is more sophisticated than ever. The possibilities to create a new participatory culture have increased, and viewers are using it to communicate with others who from different culture, construct their identity and, most importantly, “play” for their own pleasure. The role of platforms like Viki and its timed

comment is not limited to redistribution and a channel for communication. It is through this technological setting that individual viewers, and eventually fandom develop.

## **B. Limitations and Further Suggestions**

This research is the first attempt to illustrate a social viewing interface of Viki, which holds significant meanings for international K-Drama viewership. The enormous amount of data gathered for this research allows a good understanding of communication model on timed comment, and how the viewers are utilizing it. This study classifies the communication activities on timed comment and provides an explanation for the activities that appear repeatedly.

However, this study is limited in that it focuses on certain platform, interface and overall activities rather than each individual user. The motivation of using timed comment, and the demographics of the timed comment users are left unknown. Due to this lack of information, this research could not investigate the intercultural aspects of the communication that occurs on Viki's timed comment. What is unique about Viki's timed comment community is that it is perhaps the most diverse and global community of K-Drama audience. Because of this, communication activities on timed comment are highly intercultural, despite its short and instant nature. As mentioned earlier, users often display their attachment to locality while eagerly communicating in English to thousands of anonymous global co-viewers. Unfortunately this study could not capture the intercultural communication of Viki's timed comment community in detail. Initially, this research was to make use of Viki's open API through which timed comment data are provided in json format. This would have allowed

gathering of more information on each user, such as their age, geographical location, year of registration on site, and etc. However, this research could not take advantage of it due to technical difficulties. Instead, each and every time comment has been screen captured manually for this study. Even though it was very labor intensive and time consuming, looking at the data in an image format like this certainly had its own advantages. For example, it was relatively easy for coders to read the comment with the context thanks to the shot of a drama that is screen captured along with the timed comments. Utilizing Open API would have significantly reduce the hassle and provide researcher with more tools and data for more detailed analysis. Bringing in additional background information to a similar analysis would add significantly more meanings.

Continuing with this limitation and suggestion for a different methodology, the following are some suggestions for future research. Because timed comment, a particular form of social viewing, is relatively new, future researches could go in a variety of directions from where this research stands.

- This research utilized play theory in explaining the activities on timed comment. Play theory was first applied to communication studies fifty years ago; yet, there are not enough theoretical frameworks that can explain “play” in a digital environment. Communication researchers like Cho and Choi (2014) have made an attempt to bring play theory into discussion of fandom and media reception, more refined theoretical works are required to fully explain what play means in this digital milieu. Communication-pleasure that can be achieved in digital world is endless in terms of possibility. As Glasser (2000) has pointed out, the play theory is still very underdeveloped to explain the incredible development of the digital world, and deserves more attention from the academia.

- One interesting feature of Viki timed comment's interface is co-presence of past and present. In this interface, the comments from different time are layered like a palimpsest<sup>27</sup>. The past comments that are synced to certain playback time appear as though it is being written at the moment. Therefore, communication between past and present is possible in a manner of an on-the-spot conversation. In other words, viewers can have an illusion of companionship from the viewers of the past. This is a philosophically interesting concept. Unfortunately in this research, this could not be discussed because there was no data on the date and time of timed comment insertion. However, this lack of data is a problem that can be overcome with open API, as suggested earlier in this chapter.

- Even though over 12,000 timed comments have been coded and analyzed for this research, this research has limitations since the samples are drawn from only two mini-series K-Dramas. It would be interesting to look at more various genres of K-Dramas and make a comparison between different samples. In addition, future researches could compare the timed comment activities that go on during the social viewing of K-Drama on Viki with those of other media products, such as entertainment shows, other Asian dramas, and even North American dramas.

- While conducting this research, it was observed that redistribution platforms like Viki and DramaFever are deeply involved in the process of building and strengthening global viewership of K-Drama. By constantly initiating conversation and generating secondary products that somewhat resemble fan creations through the social network channels, these

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<sup>27</sup> Merriam-webster dictionary defines palimpsest as “something having usually diverse layers or aspects apparent beneath the surface.”

platforms play a significant role in formulating K-Drama fandom. It would be another interesting direction to explore these secondary products produced by the third party that is involved in the process of mediation as well as the influence of these products to international K-Drama audience.

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## Appendix A: List of K-Dramas based on Evaluation Categories

	Title	Airing Date of First Episode	Airing Date of Last Episode	Channel	Total episodes	Average Number of Comments on Viki	Number of Fans on Viki	Number of 'Like's on Facebook Fan Page	Total
1	Pinocchio	2014.07.02	2014.09.04	SBS	20	324.8	97088	177108	274520.8
2	Fated to Love You	2014.08.07	2014.10.09	MBC	20	619.5	98076	100052	198747.5
3	It's Okay, It's Love	2015.01.07	2015.03.12	SBS	16	332.4	64798	90360	155490.4
4	Healer	2014.07.23	2014.09.11	KBS2	20	174.1	45779	74599	120552.1
5	Kill Me, Heal Me	2014.11.12	2015.01.15	MBC	20	360.4	48530	29008	77898.4
6	Surplus Princess	2014.07.04	2014.08.23	tvN	10	387.8	54941	21941	77269.8
7	Marriage, Not Dating	2014.09.17	2014.11.06	tvN	16	272.8	54287	21683	76242.8
8	She's So Lovable	2014.11.01	2015.01.11	SBS	16	237.9	54945	11956	67138.9
9	Birth of a Beauty	2014.10.13	2015.02.10	SBS	21	204.1	61173	5686	67063.1
10	Hyde, Jekyll and Me	2014.08.18	2014.10.14	SBS	20	136.5	40354	26060	66550.5
11	Trot Lovers	2014.06.23	2014.08.12	KBS2	16	159.6	39272	26891	66322.6
12	Modern Farmer	2014.08.04	2014.10.21	SBS	20	70.6	26841	35920	62831.6
13	Pride and Prejudice	2015.01.21	2015.03.26	MBC	21	76.5	30869	27201	58146.5
14	Blade Man	2015.01.09	2015.03.07	KBS2	18	58.4	25854	25801	51713.4
15	The Night Watchman's Journal	2014.08.18	2014.10.07	MBC	24	142.7	32271	11177	43590.7
16	Naell's Cantabile	2014.10.20	2014.10.14	KBS2	16	29.5	10033	31549	41611.5
17	The King's Face	2014.10.27	2015.01.06	KBS	24	24.3	13300	20974	34298.3
18	Heart to Heart	2014.10.18	2014.12.27	tvN	16	128.1	22715	11421	34264.1
19	Shine or Go Crazy	2014.12.01	2015.02.03	MBC	24	57.9	19413	13786	33256.9
20	Valid Love	2014.09.10	2014.11.13	tvN	20	65.1	13148	19320	32533.1
21	Incomplete Life	2015.01.12	2015.04.07	tvN	20	57.0	14355	16718	31130.0
22	The Three Musketeers	2014.10.17	2014.12.20	tvN	12	51.9	10946	20077	31074.9
23	My Secret Hotel	2014.08.29	2014.10.11	tvN	16	165.6	28161	2504	30830.6
24	Liar Game	2014.08.17	2014.11.02	tvN	12	93.6	21350	8941	30384.6
25	King of High School	2014.06.16	2014.08.12	tvN	18	48.3	22353	7762	30163.3
26	Discovery of Love	2015.01.09	2015.03.06	KBS2	16	112.7	23291	6575	29978.7
27	Spy	2015.02.09	2015.03.31	KBS2	16	40.9	21355	5111	26506.9
28	Temptation	2014.10.13	2014.12.02	SBS	20	26.1	5283	19167	24476.1
29	Punch	2014.07.14	2014.09.16	SBS	19	14.6	7537	11235	18786.6
30	Fool's Love	2014.08.02	2014.10.19	tvN	16	30.3	12415	6286	18731.3
31	Plus Nine Boys	2014.11.19	2015.02.05	tvN	14	53.0	16732	1283	18068.0
32	The Family Is Coming	2014.12.15	2015.02.17	SBS	20	11.4	8747	4068	12826.4
33	Secret Door	2015.01.03	2015.03.15	SBS	24	3.6	3220	7503	10726.6
34	Mama	2014.09.22	2014.12.09	MBC	24	24.9	7479	0	7503.9

## Appendix B: Coding Guidelines

The following is the guideline provided to the coders.

### Part I. Entering basic information



1. Enter the user ID on the top left side of the film (marked in red box)
2. Enter the time code of the film on the bottom right corner of the film in MM, SS form. (marked in orange box)

\* Make sure not to confuse with the time code of the quick time player in the bottom center of the film (marked in yellow box)

3. Enter the language in which the timed comment is written

	Language Type
0	Language other than English
1	English
2	Emoticon only
99	Undetectable

4. In case of “Language other than English (0)” enter the exact language

#### Guideline in entering language

- (1) Spelling out the Korean pronunciation as it sounds in English:

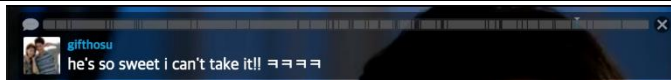
Code as English

Example: Omo, Aigoo, Oppa, Haraboji, etc



- (2) Combining English and other language: Code as the language that is used more dominantly in the sentence

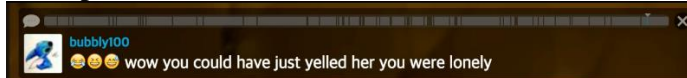
Example:



In this case, English and Korean are used together, but English is more dominant. → Code as English (1)

- (3) Combining emoticon with English or other language: Code based on the language

Example:



In this case, there is a English sentence after emoticons. → Code as English (1)

- (4) Using Emoticon only: Code as Emoticon only (2)

Example1: Writing only the emoticon made with characters



Example2: Writing only the sticky-type emoticon



- (5) Using abbreviation of English word by itself or with onomatopoeia and special characters: Code as English (1)

Example: OMG, LOL, LMAO, WTF, WTH, and etc.



- (6) Using onomatopoeia (mostly laughing sounds) only: Code based on language. In case of onomatopoeia that can appear in numerous languages, code as English (1)

Example1:



In this case, code as English (1) since onomatopoeia applies to more than one language

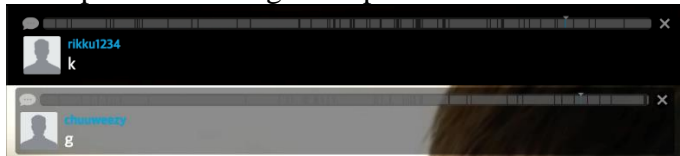
Example2:





In this case, code as Spanish (0) since jajaja is laughing sound in Spanish.

(7) Impossible to determine the language: Code as can't determine (99)  
 Example: Use of singular alphabet

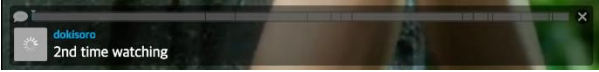





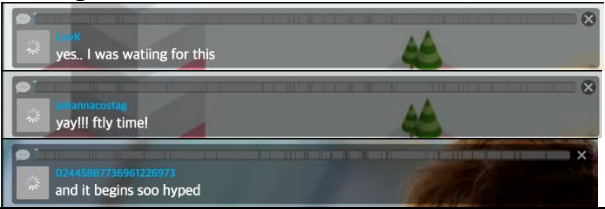

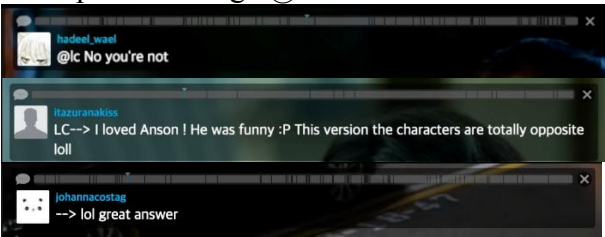
The coding process ends if the language code is 0 or 99.  
 If the code is 1 or 2, proceed to Part II.

### Part II. Entering the contents of the comment

Enter 1 in the cell if the category applies to the comment. If it does not apply, do not enter anything. Coder can code in multiple categories if necessary. Must enter 1 in at least one category.

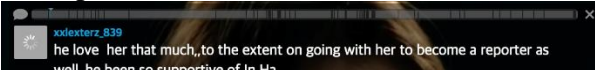

#### Type 1. Communication


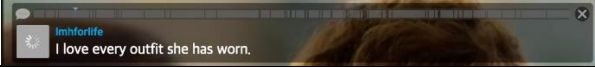
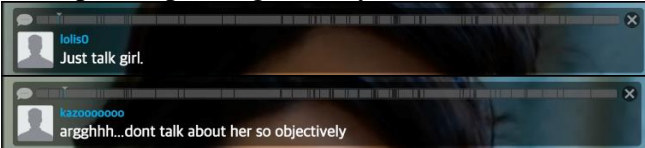
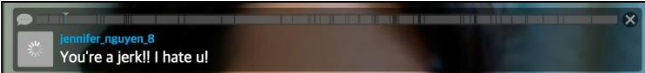

<p>Revealing Viewer's Situation</p>	<p>Comments sharing the number of views on particular episode of a drama, a year, period or time of watching, or other situations of the viewer</p> <p>Example1: Number of times for watching a drama</p>   <p>Example2: A year, period, or time of watch</p>  <p>Example3: Current situation of a viewer        "Watching alone in my room," "Just woke up my roommate because I cracked up too loudly," "My mom just came home," "I am watching with my mother," and etc.</p>
<p>Revealing Viewer's Geographic Region</p>	<p>Comment stating the geographical location, nationality and ethnicity of the viewer</p> <p>Example:</p>

	
<p>Rating or Commenting on Drama Itself</p>	<p>Comment that rates or evaluates the drama (“not as good as the original”), comment that expresses emotion or opinion on overall drama (“It is so boring,” “I like it,” and etc.), and comments that express excitement or sadness at each end of the drama (“I’ve been waiting,” “It finally begins,” “Time for OOOO,” and “So sad it’s ending,” and etc)</p> <p>Example:</p> 
<p>Asking a Question or Speaking to the Entire Community</p>	<p>Comments initiating a conversation such as asking a question, saying hello, or speaking to the entire community</p> <p>Example:</p> 
<p>Answering the Preceding Comment</p>	<p>Comments that directly reference certain preceding comment by using signs like “@LC”, “LC”, “&lt;---“, “---&gt;” or comments that does not particularly use any signs but obviously refer to certain preceding comment, judging from its contents</p> <p>Example1: Writing “@lc”</p>  <p>Example2: No use of “@lc” or other signs indicating the previous comment, but obviously answering the preceding comment</p>

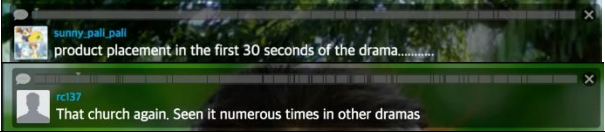
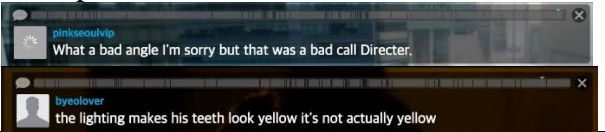

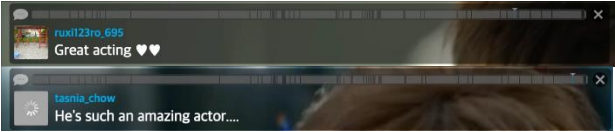
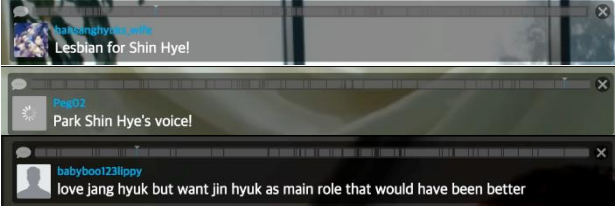
	 (4:39)  (4:45)  (4:49) <p>The comment in 4:49 does not use any signs of referring to the previous comment, but seeing from the contents, it is evidently answering the comment in 4:39</p>
Addressing Viki-related Issues	<p>Comments that are related to Viki use such as inconvenience with subtitle, buffering, advertisements, and etc.</p> <p>Example:</p>  

Type 2. Immersion

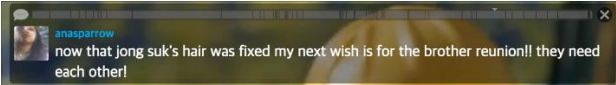
Immersion	<p>(1) Reaction to the behavior or characteristics of a certain character in the sequence</p> <p>- Supporting or opposing the behavior of certain character, expressing like or dislike on the characteristics of certain character, interpreting the behavior or lines of certain character, and etc.</p> <p>Example:</p>  <p>(2) Reaction to the overall situation of the sequence not is not limited to the behavior of one particular character</p> <p>Example:</p> 
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	<p>Comment laughing at the overall situation of the sequence</p>  <p>Comment stating that “I’ve lost all interest I could have in having baby” as a response to the sequence</p>
<p>Wishful Identification</p>	<p>Comments expressing admiration or desire for the appearance of the character including hair, make up, fashion style, and etc.</p> <p>Example:</p> 
<p>Parasocial Interaction</p>	<p>Comment that directly speaks to the media character or answers the line of media character</p> <p>Example1: Speaking directly to a media character</p>  <p>Example2: Using 2<sup>nd</sup> person in talking to the media character</p> 
<p>Reciprocal Role Identification</p>	<p>Comments empathizing or sympathizing with the emotions of media character in a reciprocal role as an audience</p> <p>Example:</p> 

### Type 3. Involvement

<p>Production</p>	<p>Comments related to the production of a drama such as product placement, props, filming location, and etc.</p> <p>Example:</p> 
<p>Cinematography</p>	<p>Comments related to the cinematography of a drama such as camera angle, lighting, special effects, editing, and etc.</p> <p>Example:</p> 
<p>Music</p>	<p>Comments on background music or the sound effect</p> <p>Example:</p> 
<p>Cast</p>	<p>Comment on actors and actresses, including comment on their acting skill, their previous drama, film or show, the love of them or their appearance (only when the name of the actor or actress is directly mentioned)</p> <p>* If the pronoun is used without directly mentioning the name of actor or the actress, it is regarded as the comment on the character, not actor.</p> <p>Example1: Comment on acting skills, previous works, and etc</p>  <p>Example2: Comment expressing love (or other emotion) by directly referring to the name of the actor or the actress</p>  <p>* Exception: If the name of actor or actress is mentioned, but is used to indicate the character in the narrative, find proper category under</p>



	<p><b>immersion. (Judge based on context, not by simple facts)</b></p> <p>Example:</p>  <p>In this comment, the user referred to “Jong Suk,” but in the context, which discusses about his brother, it should be seen as a comment on the character.</p>
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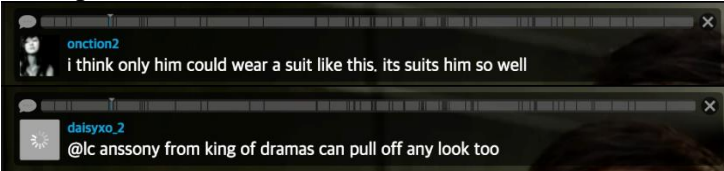
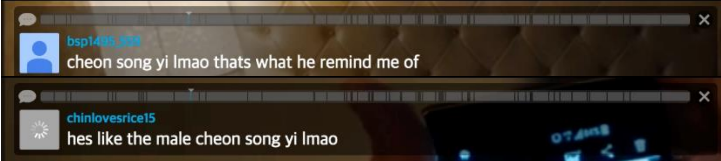

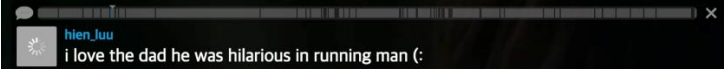
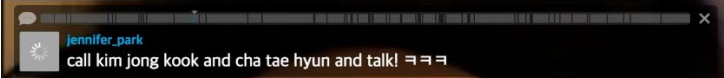
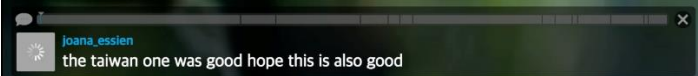
<p>Subtitles</p>	<p>Comment directly reacting to the contents of the subtitle</p> <p>Example:</p> 
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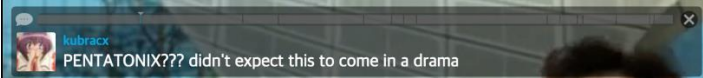
Part III. Building Metatexts

1. Referencing other media products

Enter 1 in the cell if the category applies to the comment. If it does not apply, do not enter anything.

<p>Other K-Drama</p>	<p>Referring to other K-Dramas</p> <p>Example1:</p> 
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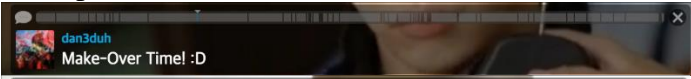
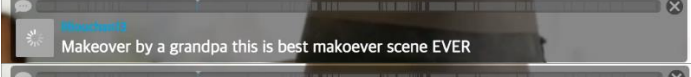
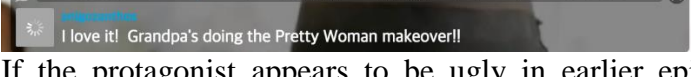
	<p>Comment comparing personalities of Gun (Jang Hyuk) with that of character whom So Ji Sub played in <i>Master's Sun</i></p> <p>Example2:</p>  <p>Comment referring to Anthony (Kim Myeong Min) in <i>King of Dramas</i> in response to previous comment discussing fitness of suit</p> <p>Example3:</p>  <p>Comment calling Gun (Jang Hyuk) “Male Cheon Song Yi,” and referring to <i>My Love from the Star</i></p>
<p>K-POP</p>	<p>Referring to a K-POP Star or K-POP songs</p> <p>Example</p>  <p>Comment quoting the lyrics from 2PM’s song &lt;Heartbeat&gt;</p>
<p>Other Korean Media Products like Film and Entertainment Show</p>	<p>Referring to other Korean media products like film, entertainment shows, and etc.</p> <p>Example1:</p>  <p>Comment referring to dad (actor Shin Jeong Geun)’s appearance in an entertainment show <i>Running Man</i></p> <p>Example2:</p>  <p>Comment suggesting Gun (Jang Hyuk) to call Kim Jong Kook and Cha Tae Hyun, Korean celebrities who are friends of Jang Hyuk, when Gun is going crazy waiting for Mi Young’s text</p>
<p>Media Products from Asian Countries</p>	<p>Referring to media products form other Asian countries such as drama, film, pop, animation, celebrity, and etc.</p> <p>Example1:</p> 

<p>Media Products from Western Countries</p>	<p>Comment referring to the Taiwanese original <i>Fated to Love You</i> Referring to media products from western countries such as drama, film, pop, animation, celebrity, and etc.</p>
	<p>Example1:              Comment comparing Gun's appearance with that of Johnny Depp in film <i>Alice in Wonderland</i></p> <p>Example2:              Comment referring to the background music at the shopping mall (Pentatonix, an American a cappella group)</p>

2. If there is a reference, enter the name of the media product in the cell

Part IV. K-Dramaland as Horizon of Expectation

Enter 1 in the cell if the comment refers to K-Dramaland or points out the typical grammars or clichés of K-Drama. If it does not apply, do not enter anything.

<p>Recognition of K-Dramaland</p>	<p>Comment recognizing the repeated grammars or cliché in K-Dramas, or a deviation from them</p> <p>Example:      </p> <p>If the protagonist appears to be ugly in earlier episodes, viewers recognize that there will be a makeover soon. It is typical in K-Drama for a male protagonist to provide a makeover for the female character. However, <i>Pinocchio</i> deviates from this cliché and has a grandfather giving a makeover for his son. Viewers immediately recognize this deviation from the cliché.</p>
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## Appendix C: Sequence Descriptions

### Fated to Love You Episode 1

Sequence Number	Duration	Narrative Description
PRE	00:00-00:03	Opening screen PG15 announcement
1	00:03-06:33	<b>Introduction of Male Lead</b> While Clara is shooting a commercial film for the shampoo company that is run by Lee Gun, she complains about having to do it repeatedly. Suddenly, Lee Gun appears and demonstrates himself the sincerity he wants her to embody. Gun fires her for lack of sincerity and walks out.
2	06:34-09:22	Gun appears at the family meeting discussing his marriage, and declares that he will marry the girl he loves within the autumn.
3	00:00-15:28	<b>Introduction of Female Lead</b> Mi Young runs errands for her co-workers at the mall, and finally arrives to work after a ride on crowded elevator. She delivers coffee and donuts to her co-workers. Despite her kindness, her co-workers treat her mean, leaving her loads of post-its asking for more petty errands.
4	15:29-16:37	Gun decides to go and purchase a ring for proposal.
5	16:38-17:55	Mi Young looks at the rings on the show window of the shop. Soon after, Gun purchases the ring for proposal at the exact shame shop.
6	17:56-18:57	<b>Gun's Imagination</b> Gun's girlfriend is dancing a ballet and Gun is watching.
7	18:58-21:25	<b>Introduction of Second Male Lead</b> Daniel is drawing a girl's portrait in the airplane. He talks about his past with a flight attendant and a random girl (Gun's Girlfriend) mocks him for flirting.
8	21:26-21:47	Mi Young buys candies at the shop in the mall.
9	21:47-32:30	At the mall, Gun looks at the ring proudly and laughs. Mi Young walks out from the candy shop and spots a child without the guardian. As she tries to get to the child, she accidentally kicks the basket full of small balls, loses balance and almost falls. She grabs Gun's shoulder not to fall down and they both lose balance. Gun's ring and Mi Young's candies soar high to the sky. They both fall down to the ground. Ring rolls away to the escalator. Gun runs to catch the ring and Mi Young follows him. Ring keeps running down the street, and it stops in Rottweiler fence. Gun is scared of dogs, so he asks Mi Young to get it for him. When Mi Young reaches the ring, Rottweiler suddenly escapes the fence. Scared of the Rottweiler, they run away together. After a long run, they face a dead end. Rottweiler swoops Mi Young

		and it turns out that the Rottweiler has followed them because of the cherry scent of the candy. Mi Young returns the ring to Gun. Gun gets upset that Mi Young was wearing the ring, even though she has explained that it was not to lose it.
10	32:31-34:53	Mi Young wins a fortune for a trip to Macau at her company. Her friend asks her to go with her since it is a couple package, and she declines.
11	34:54-38:05	Secretary Tak is giving Gun a presentation on location for his proposal. He suggests a luxury resort in Macau. Se Ra comes in and they turn off the presentation quickly.
12	38:06-39:42	Mi Young's mom picks up the phone at her house in Yeoul Island. Mi Young asks her if she would join her in a trip to a luxury resort in Macau. Mother declines.
13	39:42-41:04	While Mi Young is wondering if she should just sell the ticket, lawyer Min, who is a coworker from the company, makes a surprise visit to her.
14	41:05-41:54	Mi Young and lawyer Min go to a bar for a drink. The lawyer asks her what does she think about him.
15	41:55-43:34	Daniel is DJing in the club.
16	43:35-45:05	Mi Young and her friend are grabbing a meal together. Mi Young is constantly talking to the lawyer on a mobile messenger. They look at her messenger together and discuss Mi Young's love life.
17	45:06-45:12	As they come back to the company, they bump into lawyer Min on street. He asks her to take him with her to the resort.
18	45:13-45:34	Insert Cityscape of Macao
19	45:35-47:05	Gun signs a contract with a partner company.
20	47:06-47:35	Gun walks around Macao and rehearses the proposal with an attendant, checking if everything is running smoothly.
21	47:36-49:01	Two strange men dressed in waiter outfit are taking a peek at Gun.
22	49:02-49:32	Mi Young arrives to the airport in Macau. While she videochats with her friend, lawyer Min arrives as well. They take a city tour bus.
23	49:33-51:23	They are on the city tour bus. There is a strangely dressed woman on phone.
24	51:24-52:15	Gun is checking up the details for the proposal. The two strange men put a pill into a sparkling water bottle. Another guy comes and rushes them to work. They leave the bottle. The bottle falls down to the fountain.
25	52:16-54:06	Mi Young and lawyer Min are having a fun time. They arrive at the hotel room. Lawyer Min suggests Mi Young to rest in the room to relieve the fatigue from the flight.
26	54:07-54:43	Lawyer Min goes to the casino alone and meet with the strangely dressed woman from the city tour bus.
27	54:44-	Mi Young walks around the park of the resort and accidentally

	58:28	overhears Gun's proposal rehearsal. Listening to the romantic words of proposal, she unconsciously makes a sound, and Gun notices that someone is there. Embarrassed, Mi Young grabs the water bottle floating on the fountain and drinks from it.
POST	58:28-58:45	Logos of sponsoring companies Preview for the next episode

### Fated to Love You Episode 7

Sequence Number	Duration	Narrative Description
PRE	00:00-00:04	Opening screen PG15 announcement
1	00:04-03:37	Gun sees Daniel hugging Mi Young at the lobby. Gun confronts Daniel about it and Mi Young leaves. Gun follows Mi Young. She asks him to let her go, asking him what she means to him without the baby, and leaves the building.
2	03:37-05:50	Mi Young sits at the bench in front of the Joorch. Daniel comes and joins her. Daniel tells her why he had lied to her before.
3	05:51-06:54	Gun is at his office. Secretary Tak comes in to discuss about work. After brief talk Gun leaves the office.
4	06:55-10:03	Mi Young packs her stuffs at home into a carrier. Gun comes back with a giant cake to surprise her, but she leaves with her belongings.
5	10:04-10:57	Mi Young is walking down the road with her luggage. Daniel sees her from the second floor of his café and apologizes to her using the neon sign.
6	10:58-11:40	At home, Gun eats the giant cake he has brought alone while keeping his eyes on the cell phone in frustration.
7	11:41-12:20	Mi Young and Daniel sit at café together. Daniel suggests her to have the pasta he made.
8	12:20-14:04	Gun obsessively sings and jump ropes at home to forget about Mi Young. Gun lies down on the bed, looks at his cell phone album pondering if he should delete the picture of Mi Young.
9	14:05-16:44	While Daniel is preparing the food, Mi Young discovers a drawing of a girl. He explains that it's his little sister with whom he had lost contact when he was adopted to U.S. Daniel sends Mi Young back home.
10	16:45-20:05	Gun is sitting on the couch, waiting for Mi Young to come. Mi Young comes back with her luggage and Gun is waiting the in front of the door. He yells at her telling her how worried he had been. While Mi Young is in the room, Gun sits on the couch and looks at the divorce settlement forms.
11	20:06-20:54	Gun is at his office. Secretary Tak tells Gun that he has escorted Mr. Pitt and that he will arrive soon.
12	20:55-23:52	Gun is at the lobby to greet Mr. Pitt. Mr. Pitt arrives and Gun realizes that it's Daniel. They move to his office and talk about collaboration. Daniel declares to Gun that he is interested in Mi Young and that she

		deserves a better treatment.
13	23:53-24:46	Mi Young meets up with her friend Ji Yeon at a coffee shop.
14	24:47-28:26	While Mi Young is having a meal with Gun and his family, she starts having a morning sickness. His family notices that she is pregnant. Gun also has morning sickness along with her.
15	28:27-42:28	Mi Young's pregnant older sister and brother-in-law visits Gun and Mi Young's house without a notice. Mi Young and Gun quickly cleans the house and greets them. Two couples go on a double date to Hangang cruise. Mi Young's sister overhears a conversation between Mi Young and Gun, and she gets upset at Gun for selling Yeoul company and starts beating him. Suddenly the baby starts to come out. Gun looks for a doctor on cruise but could not find one. Mi Young's brother-in-law faints. With the help from Gun and Mi Young, Mi Young's sister starts to give a birth.
16	42:29-45:03	The baby is born healthily. Mi Young's older sister is moved to a hospital and the whole family has gathered.
17	45:04-48:41	Gun and Mi Young are at home. Gun is in bed and Mi Young is about to sleep on the couch. Gun comes to the living room and convinces Mi Young to sleep in the bedroom since she is pregnant. Mi Young takes his offer but texts him that she will disappear like a post-it when the time comes.
18	48:42-49:40	Gun is looking at the picture of him and his girlfriend in his office.
19	49:41-58:49	Gun hears a strange noise from the bedroom and discovers that Mi Young is reading a storybook for her baby. Gun reads the storybook for her. After reading the storybook, Gun fakes falling down and being hurt to share a bed with her, and they lay down on same bed.
POST	58:49-59:04	Logos of sponsoring companies

### Fated to Love You Episode 15

Sequence Number	Duration	Narrative Description
PRE	00:00-00:05	Opening screen PG15 announcement
1	00:05-02:57	Daniel proposes to Mi Young at an empty theater. Gun accidentally watches this behind the door and leaves. Mi Young rejects Daniel's proposal.
2	02:58-04:51	Gun is sitting in his couch, thinking of the scene he has witnessed. Daniel is sitting at the theater, where he was rejected, thinking of Mi Young. Mi Young is sitting at the park, thinking of what just happened.
3	04:52-06:21	Gun eats with his family. He does not have any appetite. The family talks about his divorce with Mi Young.
4	06:22-	Gun's grandmother meets with Mi Young at café and tries to convince

	07:54	her to get back together with Gun.
5	07:55-10:34	Gun is at his office watching Mi Young on television. Secretary Tak comes in with the file, which is the list of artists for collaboration with Gun's company. Mi Young's name is on it.
6	10:35-11:35	Secretary Tak follows Gun to the lobby, and Gun tells Tak not to bother him. After Gun leaves, Tak notices it's the day Gun lost the dog poopie.
7	11:36-15:39	Mi Young is sitting at the crosswalk thinking about the moment she lost dog poopie. Gun bumps into her there. Mi Young gets upset at Gun and tells him to forget about everything, and leaves the crosswalk. Gun seats there alone and eats the cake he has brought in sadness.
8	15:40-20:08	Gun comes back to home where the baby's room he had prepared is still the same. He texts with Mi Young. They both lay down in bed in their own place, thinking of each other.
9	20:09-21:17	While Daniel is on phone, he bumps into Se Ra, who has just moved in next door. Daniel asks her about a relationship with Gun and she answers that it's an inappropriate question to ask.
10	21:18-23:11	Se Ra's mom visits Gun to his office and asks him to remain friends with her since she is having a hard time.
11	23:12-24:59	Secretary Tak visits Mi Young's studio and suggests her collaboration with Jang-In Chemical. Mi Young says she needs some time to think about it. Mi Young then meets with her agency, and her agency tells her it is a good opportunity to establish herself as an artist.
12	25:00-26:37	Gun is heavy-hearted because of conversation with Se Ra's mom. Secretary Tak and his employee bring Gun Valentine chocolates. Gun seems like he is crying, so the duo think he is moved, but he soon tells them to get out.
13	26:38-32:38	Gun visits Mi Young's mother to a restaurant she runs and asks her for food. Mi Young's mother rejects, but cooks for him as he insists. While he is eating, Mi Young comes. Seeing them together, Mi Young gets upset and tells Gun to keep some distance. Gun also gets upset and tells her it's none of her business.
14	32:39-33:19	Mi Young is working in her studio, thinking of what happened with Gun earlier.
15	33:20-36:31	Mi Young visits Gun's office to sign a contract for collaboration with Jang-In Chemical. Gun suggests her to go watch a movie with him but she declines.
16	36:32-40:22	Mi Young pulls allnighter working on her arts. Secretary Tak sends her a video message along with the pictures she had requested. Daniel visits her studio and asks her if she had eaten or slept at all.
17	40:22-42:02	Daniel takes her out for a picnic at the park with the foods he has prepared.
18	42:03-52:00	Dressed in a detective outfit, Gun visits the botanical garden all of the sudden. He walks around, looking at Mi Young taking pictures to use as a reference for her art. He follows her around, and gets caught. The rain starts pouring out of nowhere, so Gun and Mi Young run together to avoid the rain.

19	52:01-60:15	Gun and Mi Young go to a cabin. The manager of cabin tells them they cannot go elsewhere today because the bridge is under water due to the flood. Gun is secretly happy. He tries to start a conversation with Mi Young but she is reluctant. Gun grabs her arms and gets closer to her.
POST	60:16-60:28	Logos of sponsoring companies

#### Pinocchio Episode 4

PRE	00:00-00:14	Opening screen PG15 announcement / notice on Pinocchio syndrome
1	00:15-02:34	Frustrated, In ha is about to burn all the books she have been using to prepare for a reporter exam. Dal Po stops her, telling her that he needs the books. Dal Po tells her that he wants to be a reporter now. In Ha's father is watching this whole scene. Beautiful firework starts in the background. Episode title "Romeo and Juliet" appears
2	02:34-03:49	In Ha offers the notes she has been making for three years preparing for the reporter exam to Dal Po. In Ha worries about grandfather finding out about Dal Po's intelligence. Dal Po says there's no need for worry since he will probably not pass. In Ha cheers for Dal Po.
3	03:50-05:12	While putting the books back in the shelf at home, In Ha consults her grandfather about taking the reporter exam once again. In Ha's father calls Dal Po to discuss about In Ha's matter.
4	05:13-07:40	They go to a park nearby. In Ha's father tells him that he has accidentally overheard their talk on the rooftop. He tells Dal Po about his concerns on Dal Po's special feelings. Dal Po assures him that he will put the family first and settle it well.
5	07:41-08:39	Jae Myoung is at the construction site. His coworker tells him that the demolition day has been set.
6	08:40-09:53	In Ha explains about the stages of exam for YGN and gives him the books and her note. Dal Po starts studying for the exam.
7	09:54-12:12	Dal Po is reading a newspaper in the dark outside of the apartment door. The grandfather comes.
8	12:13-12:50	Dal Po and In Ha are studying for the exam together.
9	12:51-13:28	Dal Po falls asleep on the desk while studying. Grandfather comes and looks at him.
10	13:34-13:56	<b>Dal Po's Makeover</b> Grandfather is at the bookstore looking at the fashion magazine. He calls Dal Po to come out and takes him to the hair salon for a hair cut.
11	13:57-16:00	He then takes Dal Po to clothes shopping and buys a nice suit for him. Dal Po looks stunning in his new style. Grandfather takes Dal Po to a photo studio for a professional picture.
12	16:00-19:35	The grandfather tells Dal Po that he knows Dal Po hiding things from him. The bus arrives. Dal Po asks grandfather when did he figure out.

		Grandfather says he knew starting the year after he came, but acted as though he does not know because he wanted to keep Dal Po by his side. He tells Dal Po to go do what he desires to do. Dal Po starts crying in his arms.
13	19:36-20:38	Dal Po and grandfather come back home. In Ha is surprised to see how much his appearance has changed. In Ha's father is sulky about Dal Po's changes and acts grumpy to In Ha.
14	20:39-23:34	Dal Po is alone in his room. He picks up a book to study. In Ha is alone in her room. She is upset about her father's attitude.
15	23:35-24:48	A reporter is filming a reporting footage.
16	24:49-29:30	The exams for recruitment of new reporters begin.
17	29:30-31:21	Exam ends. Beom Jo is driving a blue convertible to home, making a phone call to his mother. As he is driving, he spots In Ha and Dal Po in a bus. He winks at In Ha.
18	31:22-39:26	The camera test is conducted.
19	39:27-41:27	Candidates are waiting for the results to come out in the hallway. The camera test results are announced and both passed.
20	41:28-43:30	Grandfather is excited to hear the news on both of them passing. Dal Po and In Ha come back to home. Dal Po takes a bite of toast that In Ha is biting with her mouth. Dal Pyeong sees it and throws a pillow at him. The pillow hits Dal Pyeong's father.
21	43:31-55:11	The debate begins. In Ha and Dal Po argues during the debate and In Ha leaves the room. Beom Jo follows her.
22	55:12-56:52	They take the elevator together. Beom Jo asks her which floor. She is upset that she could not handle Dal Po being on a different side from her in a debate.
23	56:53-58:44	Dal Po tries to relax himself in the restroom and walks out to the rooftop. He starts crying.
POST	58:44-59:27	Logos of sponsoring companies Title of the drama

### Pinocchio Episode 12

PRE	00:00-00:09	Opening screen PG15 announcement
1	00:10-01:53	News desk is busy preparing for the live broadcasting. Jae Myeong calls Dal Po and reveals that he is the informant. He tells Dal Po that he would like to turn himself in to Dal Po if he would be okay with it. Episode title "The Magic Flute" appears
2	01:53-12:08	The live broadcasting begins. Grandfather and Dal Pyeong are watching from the television home. Gi Jae Myeong appears for the interview with Song Cha Ok and confesses that he has killed

		someone during the live broadcasting.
3	12:08-15:35	Dal Po dos his report on it. The incident gains numerous news coverages. Cha Ok throws the script papers in anger.
4	15:37-20:35	Dal Po and Jae Myeong meets outside of the broadcasting station building. The police cars are waiting. Brothers hug each other in tears. Dal Po promises Jae Myeong for a revenge.
5	20:36-20:56	Dal Po kowtows to the grandfather in gratitude and tells grandfather that he is leaving the house. Grandfather asks him to stay, but Dal Po says that grandfather is going to have to cancel the adoption of Dal Po. In Ha cries alone in her room.
6	20:57-23:44	In Ha looks at the family picture with Dal Po in it. While Dal Po is packing up to leave, Dal Po looks at his family pictures, and the pen, which is a gift from his brother, and starts crying.
7	23:45-25:01	Dal Po visits Jae Myeong to the jail.
8	25:02-28:21	On-spot inspection takes place for the murders Gi Jae Myeong have confessed. The press is filming. Unable to look at it anymore, Dal Po gets away from it. In Ha finds Dal Po and tries to comfort him, but he declines.
9	28:22-31:26	In Ha encounters Cha Ok at the restroom. Cha Ok asks In Ha if she knew any of this in advance and mocks her for thinking of Dal Po as her uncle. In Ha refutes back saying that Cha Ok has killed someone with her words.
10	31:27-33:34	Yoo Rae searches for the images and videos mocking the fabrication of Cha Ok and her anti fan clubs.
11	33:35-35:50	Cha Ok reads the newspaper, in which she made a headline, at the back seat of the car. She spots Dal Po on the street, gets off the car, and exerts her angers on him.
12	35:51-37:55	Demonstrations demanding her to step down continue.
13	37:56-40:30	Cha Ok's supervisor demands her the truth on what she's being accused for.
14	40:31-41:42	Reporters meet to discuss about the erroneous report of anchor Song.
15	41:44-44:06	Dal Po visits Jae Myeong to jail and tells him that he took the story on erroneous report of anchor Song. Dal Po asks Jae Myeong about the attorney.
16	44:07-45:48	Beom Jo is on phone with his mom discussing about the attorney. Ro Sa is reading a story on Gi Jae Myeong on the front page of the newspaper at the back seat of the car.
17	45:49-47:52	Beom Jo sits next to In Ha, saying to tell her that he's been receiving her text messages for 13 years. He imagines her slapping him for saying that. Scared, he first asks would she blame the person who stole the text messages. To his surprise, she answers no and he fails to tell her about it.
18	47:53-	In Ha, Beom Jo, Yoo Rae, and Dal Po meet with the victim's family



	54:45	who is demonstrating for the stepping down of anchor Song and go to a café to hear his story. Dal Po asks In Ha to stay away from the issue since it is about her mother, and she refuses. Beom Jo tells Dal Po that his mother is a major shareholder of MSC. Four reporters listen to the story from the perspective of victim's family.
19	54:46-57:16	Dal Po goes to cafeteria to meet Cha Ok. Dal Po asks her if she had verified the death certificate back then to prove that it is a suicide and she yells back at him, telling him that there were plenty of other evidences proving it. Cha Ok leaves.
20	57:17-58:22	Dal Po stares at her. Cha Ok is sitting by the window. CEO texts Cha Ok to step down. Dal Po walks away from her, smiling.
POST	58:23-59:20	Logos of sponsoring companies

### Pinocchio Episode 20

PRE	00:00-00:09	Opening screen PG15 announcement
1	00:09-01:19	Beom Jo is on a phone call with Dal Po. Beom Jo tells him that he is on Dal Po's side for revealing the truth. Episode title "Peter Pan" appears.
2	01:20-04:03	In Ha and Dal Po are at the police station. Their senior gets a phone call saying that CEO Park Ro Sa will come to the police station today. Cha Ok tells In Ha that she is turning herself in to get her son out of the trouble.
3	04:03-16:31	The press has gathered in front of the police station. Park Ro Sa is on her way to it. She is very emotional. In Ha is preparing her questions to ask CEO Park. Cha Ok tells the reporters that she will not answer. In the car heading to police station, publicity manager tries to calm down CEO Park. Dal Po has a flashback of his brother Jae Myeong and determines to have her listen to his question. CEO Park arrives. Reporters flock her with questions and her only answer is that she will cooperate with the police investigation. Dal Po asks her how does she feel about reporters reporting her innocent son as a culprit. CEO Park answers his question, and publicity manager stops her, telling her to apologize for causing a ruckus. She completely loses it and starts yelling at the reporters. CEO Park goes into the police station. In Ha feels bad for Beom Jo, and Dal Po hugs her.
4	16:32-21:18	Yoo Rae tells her senior that she has one awesome item for a report on CEO Park. Cap overhears it and tells her he is expecting a good one. Meeting begins and Yoo Rae pitches her item on CEO Park's fashion at the police station. Cap dismisses her.
5	21:18-22:39	<b>Series of Inserts</b> Public attention is on the report of CEO Park.
6	22:40-26:21	Beom Jo asks Dal Po if he can borrow In Ha for 30 minutes.

7	26:22-27:36	Beom Jo and In Ha go to convenience store together. Beom Jo tells In Ha that it was a fortune to meet her and gives a gift. Beom Jo hugs her.
8	27:37-29:08	Beom Jo visits CEO Park to the jail.
9	29:09-30:55	Cha Ok tells her supervisor to shut up and take the elevator down. Cha Ok has a flashback of Dal Po asking her if she really is a reporter.
10	30:56-35:12	Dal Po and In Ha are chatting at home about the pictures they had taken. Dal Pyeong calls them into the room and tells them his concerns on their relationship. He asks them if they could act like an uncle and niece as before. Dal Po and In Ha are in agony in their own rooms. Dal Po comes to In Ha's room and says he has something to tell her.
11	35:13-36:05	Caps are trying to figure out a mystery of female YGN reporter coming into the reporter room to make a scene when she probably does not know the password that changes periodically.
12	36:05-38:40	Yoo Rae is drinking alone. Yoo Rae gets drunk and lies down in front of the police station. Cap apologizes and takes her into the reporter room. Cap covers her up with his jacket. Yoo Rae wakes up to In Ha coming in.
13	38:41-42:42	In Ha tells Dal Po that she has to go to Gihwa police station. Dal Po tells her that he is not going to give up, and earn permission of his father. Dal Po hugs In Ha.
14	42:43-43:17	In Ha and Dal Po visit grandfather to his room together.
15	43:19-45:02	Hairband reporter is filming a reporting footage about the final round evaluation for new reporter recruitment.
16	45:02-46:03	In Ha buys coffee and Dal Po picks her up with a car.
17	46:04-50:49	Interviews for new reporter recruitment begins. One interviewee talks about Cha Ok's lecture during the interview.
18	50:50-52:16	Another candidate is badmouthing In Ha while waiting for the hallway. Cap comes and tells the candidate to go home for spouting rumors without verifying the facts.
19	52:17-52:39	In Ha goes on to call the interviewee ID number. She meets Beom Jo there.
20	52:40-55:15	Beom Jo is at the waiting area of MSC new reporter recruiting interview.
21	55:16-55:46	Grandfather sees the picture of In Ha and Dal Po with a baby at the housewarming party.
22	55:28-56:00	Grandfather visits Dal Po and tells him that he can live by his name now. Dal Po thanks grandfather for raising him.
23	56:01-56:32	CEO Park gets punished for her crimes. Reporters each report on their item.
24	56:33-58:09	In Ha is in her wedding gown. In Ha and Dal Po get married. Dal Po kisses In Ha.

POST	58:10- 59:26	Logos of sponsoring companies
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## Appendix D: List of References from Other Media Products

Classification	Title, Name or Detail	Frequency	Context
Other K-Drama	School 2013	10	Jang Nara starred in it previously
	Playful Kiss	12	The style of opening sequence / The actress from it
	Emergency Couple	11	Choi Jin Hyuk and Clara (Cameo) starred in it
	Slave Hunter	19	Jang Hyuk starred in it previously / the title music of this drama was used in the background
	Thank You	1	Jang Hyuk starred in it previously
	I Miss You	1	Jang Nara starred in it previously
	Coffee Prince	2	The actress who plays Lee Gun's grandmother starred in it previously
	Iris 2	2	Jang Hyuk starred in it previously
	Midas	2	Jang Hyuk starred in it previously
	Deep Rooted Tree	1	Jang Hyuk starred in it previously
	My Fair Lady	2	The actor who plays Secretary Tak starred in it previously
	Protect the Boss	1	Park Hee Bon starred in it previously
	Rooftop Prince	4	Mi Young's shoes that are identical of those of Bak Ha / The actress who plays Mi Young's mother starred in it
	Gu Family Book	2	Choi Jin Hyuk starred in it previously
	Shine or Go Crazy	1	Jang Hyuk starred in it previously
	My Name is Kim Sam Soon	2	The hotel room that is used for filming is similar to one that was in My Name Kim Sam Soon
	Secret Garden	12	Lee Gun's hairstyle and personalities are similar to that of Oscar, Lee Gun's personalities are similar to that of Kim Joo Won
	Dr. Jin	1	Jeong Eun Pyo starred in it previously
	Dr. Stranger	2	The actress who plays Se Ra looks like the female protagonist in it / Park Hee Bon was a cameo in it
	God's Quiz	5	Park Hee Bon and Jeong Eun Pyo starred in it previously
Kimchi Family	1	The appearance of the actor playing lawyer Min	
Shut Up Family	1	Park Hee Bon starred in it previously	
Golden Cross	1	The appearance of the actor playing	

		lawyer Min
Golden Rainbow	3	The actress who plays Lee Gun's grandmother starred in it previously
Manny	1	The actress who plays the dog owner role starred in it previously
Angry Mom	1	Jeong Eun Pyo starred in it previously
Pinocchio	2	The actor who plays Lawyer Min starred in it
King of Dramas	3	Lee Gun's personalities and fashion style are similar to that of Anthony
The King to Hearts	1	The casting of grandmother role
Trot Lovers	1	The style of exaggeration
Ugly Alert	1	The actor who plays Lawyer Min starred in it
Pasta	2	Choi Jin Hyuk starred in it previously
Ho Goo's Love	1	Jang Nara starred in it previously (Not true)
I Remember You	1	Jang Nara starred in it previously
Boys Over Flowers	30	The filming location at Macao is the same as one from this drama
Flower Boys Next Door	3	The line is frequently appeared in Flower Boys Next Door / Park Hee Bon's character is similar to that of Kim Seul Gi
Greatest Love	11	The personalities and the sound of laughter of male protagonist are similar
Master's Sun	20	The personality of Lee Gun is similar to that of male protagonist in this drama / Park Hee Bon starred in it previously
Moon Embraces the Sun	8	Jeong Eun Pyo starred in it previously
The Goddess of Marriage	1	Clara (cameo) starred in it previously
Eat Your Kimchi	1	Mi Young's friend is similar to Soosie in Eat Your Kimchi
You are the Best Lee Sun Shin	1	The actor who plays Secretary Tak starred in it
Flower Boy Ramen Shop	1	The line is similar to that of Baul
The Heir	6	Choi Jin Hyuk and actress who plays Mi Young's Mother starred in it previously
Big Man	1	The actress who plays Mi Young's

			Mother starred in it previously
	Baby Faced Beauty	13	Jang Nara starred in it previously
	100 Years of Inheritance	7	The actor who plays Lee Gun's grandmother starred in it previously
	Come! Jang Bori	10	The actor who plays Secretary Tak starred in it previously
	Dream High 2	1	The style of opening sequence
	My Love from the Star	22	Do Manager / Lee Gun's personalities are similar to that of Cheon Song Yi
	Wang's Family		The actor who plays Secretary Tak starred in it previously
	Witch's Romance	2	Voice of Jang Hyuk / Example of a good bed scene in K-Drama
	May Queen	1	An example of a good remake
	I Need Romance 3	6	Actress who plays Se Ra starred in it / The situation of Daniel and Mi Young is similar to that of Allen Joo and Joon Wan
K-POP	Sehun (EXO)	1	Mi Young's appearance
	AOA	8	The background music at the candy shop scene
	Vixx TV White Day Episode	2	The filming location of candy shop
	Jin Woo (Winner)	1	Lee Gun's looks
	Akdong Musician	26	The background music at the candy shop scene
	Xiumin (EXO)	1	Mi Young's appearance
	Tao (EXO)	1	Se Ra looks like him
	Key	1	Key took a picture at the place that appears in the drama
	Taemin	1	Daniel's jacket looks like his
	M.I.L.K	1	Park Hee Bon was in this idol group
	Luhan (EXO)	1	Mi Young's appearance
	Bad Boy by Lee Hyori	1	Lyric describes lawyer Min's bad behaviors
	Fei (Miss A)	1	Se Ra looks like her
	Nana (Orange Caramel)	3	The appearance of strange woman dressed in black
	John Park	1	Smile and mouth of Lee Gun
	Kara Project	1	The situation in the narrative
	Hee Jool	3	His nickname, "cherry"
Gaho (G-Dragon's pet dog)	1	The narrative is about the Rottweiler, a scary looking dog	
Other Korean	Running Man	9	The filming location (mall) / the clumsiness and humor in behavior of

Media Products			the duo at Macao is similar to that of Easy brothers in Running Man
	We Got Married	8	The filming location at Macao was in it
	Antique Bakery	3	A random mention
	Gag Concert	3	Mi Young's parody of it
	Namja Ramen Commercial Film	1	The Machoness of Lee Gun in the opening sequence
	Usain Bolt	1	The speed of running when Gun and Mi Young runs away from the Rottweiler
	Frodo	1	The facial expression of Lee Gun
	Battle of the Roses	1	Jang Hyuk starred in it previously
	Family Outing Season1	1	Jang Hyuk starred in it previously
	Volcano High School	1	Jang Hyuk starred in it previously
	Park Min Woo	6	Lawyer Min's looks
	Ha Ji Won	1	The looks of strange girl in a black dress
	Kim Jae Wook	1	Starred in <i>Antique Bakery</i> , which was mentioned in earlier comment
	Yoon Eun Hye	1	The person in the drawing of Daniel
	Kim Jong Guk	1	Jang Hyuk is friends with him in real life
	Cha Tae Hyun	1	Jang Hyuk is friends with him in real life
	Son Ye Jin	1	Mi Young's looks
	Jang Geuk Suk	1	Lee Gun's hair style
	Park Seo Joon	1	The voice of lawyer Min
Lee Si Young	1	Mi Young's looks	
Other Asian Media Products	Fated to Love You (Taiwanese Original)	127	Overall narrative and casting for all characters are compared to that of it
	Bryan	1	The sound of Lee Gun's laughter
	Sonic the Hedgehog	2	Lee Gun's hairstyle
Other Western Media Product	Pentatonix Daft Punk Mesh Up	33	The background music playing at the shopping mall
	Frozen	7	Visual effect of ice, Lawyer Min's character
	The Sandlot	6	Situation in the narrative where the Rottweiler scares the main characters
	Ice bucket challenge	4	Situation in the narrative where the male protagonist throws a bucket-full of water to himself

	Cujo	3	Situation in the narrative where the Rottweiler scares the main characters
	Edward from Twilight	3	Lee Gun's appearance and behaviors
	Miranda Kerr	3	Mi Young's appearance
	Michael Jackson	2	Lee Gun's fashion style
	Jerome in the House	2	Mi Young's shoes
	St. Bernard	1	Situation in the narrative where the Rottweiler scares the main characters
	27 Dresses	1	The personality of Mi Young
	President Obama	1	Lee Gun's style of speech
	Lizzie McGuire	1	Mi Young's appearance
	Cinderella	1	The situation in the narrative where Mi Young does all the errands for her co-workers
	Kim Kardashian Wedding	1	The speed of relationship between Mi Young and Lawyer Min



## 국문초록

### 한류 드라마의 사회적 시청:

#### 해외 수용자의 비키 Timed Comment 이용 분석

이 연구에서는 최근 활발히 진행되고 있는 사회적 시청에 관한 연구에 한류 드라마의 해외 수용자에 관한 연구를 접목시켜 기술의 발전과 함께 생성된 문화다식자들의 새로운 디지털 문화 소비 방식을 설명하고자 하였다. 사회적 시청은 텔레비전이라는 전통적 매체의 시청과 시청 중인 프로그램에 대한 대화에 동시에 참여하는 새로운 시청 양식이다. 이 연구의 대상인 비키(Viki)는 사회적 시청 플랫폼으로서 한류 드라마에 대한 온라인 스트리밍을 제공함과 동시에 시청 중 댓글을 달 수 있는 Timed Comment 서비스를 제공한다. 이 서비스를 통해 수용자들은 능동적으로 의미 생산에 참여하고, 의견을 교류하며 느슨한 수용자 커뮤니티를 형성한다. 따라서 이 연구에서 Timed Comment 는 한류 드라마의 해외 수용자들이 생산하는 참여 문화의 한 방식으로 해석되었다.

이 연구를 위해 한류 드라마 <피노키오>와 <운명처럼 널 사랑해> 각각에서 무작위로 3 회차씩을 선발하여, 해당 회차의 Timed Comment 전수를 수집하였다. 이후 수집된 12,540 건의 Timed Comment 를 수기로 코딩 후 분석하여 사회적 시청 환경에서의 한류 드라마 수용자의 콘텐츠 소비 방식을 범주화하였다. 코딩을 위한 유목은 선행 연구에서 참고하여 “상호 간 커뮤니케이션,” “내러티브 관련 커뮤니케이션,” “프로덕션 관련 커뮤니케이션” 총 3 개의 대범주로 분류하였다.

드라마의 시퀀스에 따라 각 범주의 빈도를 분석한 결과, 내러티브 몰입형의 수가 압도적으로 높았다. 이는 드라마 시청 중 발생하는 대화가 각 시퀀스의 내러티브와 연관됨을 보여준다. 즉, Timed Comment 의 내용은 드라마 내러티브에 대한 몰입 상태에서의 반응이다. 사회적 시청 환경에서 한류 드라마의 시청자들은 몰입 상태와 거리두기 상태를 자유자재로 오가며 자신의 열정을 조절한다.

또한 이 연구에서는 동아시아 문화물과 수용자의 자국 문화 상품에 대한 배경지식을 활용한 Timed Comment 이용자들의 한류 드라마 메타텍스트 구축과 기대지평으로서의 K-Dramaland 활용에 대해 분석하였다. 그 결과, K-Dramaland 가 한류 드라마 텍스트의 해석에 적극 활용되며 스스로를 강화함을 확인하였다. 그러나 동시에 많은 시청자들이 다양한 대중문화물에 대한 소비 경험을 한류 드라마 내의 세부적 요소와 비교하는데 활용한다는 점 역시 확인할 수 있었다. 이는 한류 드라마의 해외 시청층이 다양한 대중문화물을 적극적으로 수용하며 새로운 디지털 놀이 문화를 만드는 문화다식자임을 재확인하는 것이다. 본 연구를 통해 이제 막 한류 드라마에 입문한 팬부터, 장르를 가리지 않고 시청하는 헤비 뷰어까지 다양한 레벨의 해외 시청자층이 공존하는 비키 커뮤니티에서 Timed Comment 라는 특수한 사회적 시청 인터페이스가 참여 문화 실천의 장이 되고 있음을 확인할 수 있었다.

**키워드:** 비키, Timed Comment, 한류 드라마, 사회적 시청, 인터페이스, 참여 문화, 문화 다식자, 해외 수용자

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