

			Methods of data collection					Type of data			Methods of data analysis					Scale of study						
Study	Year	Research question Hypotheses	Desk research	Survey/questionnaire	Field research (ethnography, interviews, focus groups)	Product characteristics	Audience	Import/Export	Content	Statistical analysis	Content analysis	Programme analysis	Field research	Audience response study	Single case study	Multiple case studies	Small N content (the subjects) (qualitative)	Small N response (the subjects) (quantitative)	Large N comparative analysis (over 20 countries)	Medium		
			If field research (ethnography, interviews, focus groups)																			
Reinforcing and Veins, 'Television traffic' - a one-way street? A survey and analysis of the international flow of television programme material	1974	RQ1: What is the composition of television programmes in different types of societies? RQ2: What are the proportions of domestically produced and imported programmes in the TV output profile?	0	1	1	1	0	1	0	0	0	1	0	0	0	0	0	0	0	1	Television programmes	
Katz and Wedel, 'Broadcasting in the Third World: promise and performance'	1979	RQ1: What is the proportion of imported programs? RQ2: What is the content of imported programs?	1	1	1	1	0	1	1	0	1	1	0	0	0	0	0	0	0	1	Television programmes	
Atisola and Rogers, 'Television flows in Latin America'	1984	RQ1: How have the directions of television program flows changed in the past ten years? RQ2: How do TV programs flow from the United States to Latin America? RQ3: How do TV programs flow from Latin America to the United States? RQ4: What are the directions of TV flows within Latin America?	0	1	1	1	1	1	1	0	0	1	0	0	0	0	0	0	0	0	Television programmes	
Veins, 'International Flow of Television Programmes', UNESCO	1984	RQ: What are the characteristics of the television programme structure, with particular emphasis on the relations between domestically produced and imported programmes?	1	1	1	1	0	1	1	0	0	1	0	0	0	0	0	0	0	1	Television programmes	
Phragel, 'Television in Europe'	1988	RQ: What is the level of use of television material from the USA and from other sources, European and non-European?	0	1	0	1	0	1	0	0	1	0	0	0	0	0	1	0	0	0	Television programmes	
Sij, 'East of Dallas'	1988	RQ1: What are the contents and narrative structures of television fiction in European countries? RQ2: How do these compare to American series, in particular to the programme Dallas? RQ3: What is the validity of the preconception, repeatedly expressed over the past few years, concerning the possible consequences of the wide success which American fiction has achieved with viewers?	1	1	1	1	1	1	0	0	1	0	0	1	0	0	1	0	0	0	Television programmes	
Galles and Katz, 'The Export of Meaning: Cross-Cultural Readings of Dallas'	1990	RQ1: Is a programme like Dallas universally understandable? And, if so, how? (How does such a quasi-universally American cultural product cross cultural and linguistic frontiers in each?) RQ2: Does it evoke different kinds of involvement and response?	0	1	1	1	0	0	0	0	0	0	0	0	1	1	0	0	0	0	Television programmes	
De Bens, Kelly and Bakke, 'Television content: Dalfallisation of culture'	1992	RQ1: Has the proportion of popular programmes, mainly entertainment and fiction, increased since the launch of various new commercial stations? RQ2: Has the proportion of 'serious' programmes, especially in prime time, been reduced and is this trend present among the public broadcasting channels as well? RQ3: Is the dominant position of the American programming industry still dominant on the European TV market? RQ4: Are there noticeable differences between the programming and purchasing strategies of the public and commercial channels? (p. 82)	0	1	0	1	0	1	1	0	1	1	0	0	0	0	0	1	0	0	Television programmes	
Waterman and Rogers, 'The Economics of Television Program Production and Trade in Far East Asia'	1994	RQ1: How dependent are Asian television broadcasting systems on US and other imported programs? RQ2: How does trade over time in these respects? RQ3: How do program menus differ for publicly versus privately operated television systems? RQ4: What contrasts can be made with other regions of the world, such as Europe and Latin America?	1	1	0	1	1	1	1	1	0	1	0	0	0	0	1	0	0	0	Television programmes	
Dupagne and Waterman, 'Determinants of US television fiction imports in Western Europe'	1998	RQ1: What is the percentage of imports of US fiction programming in Western Europe? RQ2: What are the determinants of US television fiction imports in Western Europe: (1) Do countries with larger GDP or RTE import a lower proportion of programming from the US than countries with lower GDP or RTE? (2) Do program import quotas influence the imports of US fiction? (3) How about English fluency? RQ3: Does the percentage of private European television stations influence the results? (Hypothesis: They would naturally so more US imports than public television.)	1	1	0	1	1	1	1	1	0	0	0	0	0	0	0	1	0	0	Television programmes	
Bilkey and Meier, 'The international television debate and the contra-flow argument: a reappraisal'	2000	RQ1: What is the volume and qualitative importance of the Latin American contra-flow to Europe? RQ2: How are these fiction programmes scheduled, what kind of audience response do they receive, and why are they being purchased? RQ3: How can this demonstrate contra-flow movements in global communication?	0	1	0	1	1	1	1	0	0	1	1	0	0	0	1	0	0	0	Television programmes	
Chaffin and Koozer, 'Media imperialism revisited: some findings from the Asian case'	2000	RQ1: An assertion regarding the pervasive presence of Western media content within Asia accurate? RQ2: Are Asian media systems being overrun and overwhelmed by imported programming originating in the Western hemisphere?	1	0	0	1	1	1	1	0	0	1	0	0	0	0	1	0	0	0	Television programmes	
Jayakar and Waterman, 'The Economics of American Theatrical Movie Imports: An Empirical Analysis'	2000	H1: Relatively large and wealthy countries, especially those whose citizens devote a relatively large proportion of their economic resources to the purchase of movies, will tend to have relatively large domestic film offices. H2: If the US has been relatively more successful than Italy because the US has more rapidly grown its domestic media for exhibiting films, especially the video media of pay television and videocassettes, than has Italy.	1	0	0	1	1	1	1	0	0	0	0	0	0	1	0	0	0	0	Film	
Waterman and Jayakar, 'The Competitive Balance of the Italian and American Film Industries'	2001	H1: The US has been relatively more successful than Italy because the US has more rapidly grown its domestic media for exhibiting films, especially the video media of pay television and videocassettes, than has Italy.	1	0	0	1	1	1	1	0	0	0	0	0	0	1	0	0	0	0	Film	
De Bens and de Smilde, 'The inflow of American television fiction on European broadcasting channels revisited'	2001	RQ1: Is the position of the American programming industry (fiction) still dominant on the European television market? RQ2: Are there noticeable differences between the purchasing and programming strategies of public and commercial broadcasting stations? RQ3: Have the EU support measures to promote the European television programme industry sufficient?	0	1	0	1	1	1	1	0	0	1	0	0	0	0	1	0	0	0	Television programmes	
Oh, 'International Trade in Film and the Self-Sufficiency Ratio'	2001	RQ: What are the direction and the magnitude of influence that the realized market size, the linguistic factor, and the cultural factors have on the self-sufficiency ratio? H1: The level of GDP will be positively related to the self-sufficiency ratio. H2: The level of box office revenue will be positively related to the self-sufficiency ratio. H3: Cultural distance of power distance (individualism, masculinity, or uncertainty avoidance) between a country and the United States will be positively related to the self-sufficiency ratio. H4: An English-speaking country, excluding the United States, will be negatively related to the self-sufficiency ratio.	1	0	0	1	1	1	1	1	0	0	0	0	0	0	0	0	0	1	Film	
Altshuler, 'Canadian Television Exports: Into the Mainstream'	2002	RQ1: What are the characteristics of the Canadian television market? RQ2: What are the characteristics of Canadian television productions? RQ3: What has been the historical situation of Canadian TV exports? What are the characteristics of productions that have been exported throughout time?	1	0	0	1	0	1	1	0	1	1	0	0	1	0	0	0	0	0	Television programmes	
Chen, 'Television in Greater China: Structure, Exports, and Market Formation'	2002	RQ1: What are the structural characteristics of the three television systems of China, Hong Kong and Taiwan? RQ2: How does each fare in exporting its programmes? RQ3: What are the primary factors of the emergent Greater China television market? RQ4: What are the implications of the findings in light of the basic tenets of media imperialism?	1	0	0	1	1	1	1	0	0	1	0	0	0	1	0	0	0	0	Television programmes	
Cunningham and Jacka, 'Australian Television in World Markets'	2004	RQ1: What are the characteristics of the Australian television market? RQ2: What is the situation of exports for Australian productions? What are the industrial and cultural factors that have been enhancing or inhibiting the exports of Australian television?	1	0	0	1	1	1	1	0	1	1	0	0	1	0	0	0	0	0	Television programmes	
S.W. Lee, 'An Economic Analysis of the Movie Industry in Japan'	2004	RQ1: Why has the United States emerged as a strong film export in Japan? RQ2: Why has Japan's domestic box-office market share decreased? H1: The U.S. share of the movie markets in Japan has increased because consumer expenditures on theatrical movies, premium pay television, pay-per-view (PPV), videos, cable television, and satellite television have increased in the United States more rapidly than in Japan.	1	0	0	1	1	1	1	0	0	0	0	0	1	0	0	0	0	0	Film	
Pendakur and Subramanyam, 'Indian Cinema Beyond National Borders'	2002	RQ1: What is the history of film exports from India? RQ2: What are the factors that influence this traditional policy towards film exports, governmental institutions, diaspora etc.	1	0	1	1	1	1	1	0	0	1	0	0	1	0	0	0	0	0	Film	
Si Lee and Ban, 'The Effect of Screen Quotas on the Self-Sufficiency Ratio in Korean Domestic Film Markets'	2004	RQ: What is the impact of regulatory factors, such as the screen quota system, on the film industry? H1: The presence of the screen quota system will be positively associated with the self-sufficiency ratio. H2: The level of GDP will be positively associated with the self-sufficiency ratio. H3: The level of box office revenue will be positively associated with the self-sufficiency ratio. H4: The level of the investment in film productions will be positively associated with the self-sufficiency ratio. H5: Cultural distance between a country and the U.S. will be positively related to the self-sufficiency ratio. H6: English-speaking countries except the U.S. will have a lower self-sufficiency ratio than non-English-speaking countries.	1	0	0	1	1	1	1	0	0	0	0	0	0	0	0	0	0	1	Film	
Ja Pedraza and Stroubhaar, 'Multiple Frontiers between Television Genres and Audiences: The Schism between Televisiva's Global Distribution and Local Consumption'	2006	RQ1: How could a Mexican telenovela, produced in a foreign market, be more attractive to viewers than a national Brazilian product, with better production values and a subtler deal with important issues within the nation? RQ2: How does a foreign text appeal more to a local audience, than a national product?	0	0	1	1	1	0	0	0	0	0	0	1	0	1	0	0	0	0	Television programmes	
Fu, 'Concentration and Homogenization of International Movie Sources: Examining Foreign Film Import Profiles'	2006	RQ: Whether, and how, does movie export destination take place, particularly within an importing country's source profile? H1: The movie import profiles of countries have become increasingly concentrated in terms of production origin or import source. This concentration is toward the dominant (source) and against smaller ones. H2: The source concentration of a country's movie import profile decreases in the country's economic level. H3: A country in which more major languages other than English are spoken will tend to have a more balanced movie import profile or equivalently a lower source concentration. On the other hand, the use of English will aggravate the source concentration.	1	0	0	1	1	1	1	0	0	0	0	0	0	0	0	0	0	1	Film	
F.Y.F. Lee, 'Cultural Discount and Cross-Culture Predictability: Examining the Box Office Performance of American Movies in Hong Kong'	2006	RQ1: Do movies of certain genres exhibit less cross-culture predictability than movies of other genres? If yes, which genres suffer more from the problem of cultural discount? RQ2: Do movies of certain genres exhibit less cross-culture predictability than movies of other genres? If yes, which genres suffer more from lack of predictability? Are they the same genres that suffer more from the problem of cultural discount? RQ3: What are the fluctuations in foreign program proportion among the terrestrial television broadcasters in Korea? RQ4: What are the variations by program genres and country origins? RQ5: What are the implications the Korean case has for the international television flow debate?	1	0	0	1	1	1	1	1	0	0	0	0	1	0	0	0	0	0	Film	
S. Lee, 'A Longitudinal Analysis of Foreign Program Imports on South Korean Television, 1978-2002: A Case of Rising Indigenous Capacity in Program Supply'	2007	H1: The proportion of foreign imports aired on Korea's national terrestrial networks will decrease over time. H2: The import volume will vary over time according to genre. H3: The US will remain as the dominant supplier of foreign materials over the period because of its prominent political and economic influence on Korea throughout the period.	1	0	0	1	1	1	1	0	1	0	0	0	1	0	0	0	0	0	Television programmes	
Stroubhaar, 'World Television: From Global to local'	2007	RQ1: What do audiences choose to watch? RQ2: What understandings do they share with the producers of the programs they watch?	1	0	1	1	1	1	1	0	0	1	1	0	0	0	0	0	0	1	Television programmes	
Fu and Sim, 'Examining International Country-to-Country Flow of Theatrical Films'	2002	H1: The number of theatrical films imported by a country from an exporting country increases in the size of the exporter's domestic cinema industry. H2: The number of theatrical films imported to a country from an exporting country decreases by the cultural distance between the two countries. H3: A given export-to-importer cultural distance yields a greater adverse impact on film exports from a country with a smaller than a larger domestic cinema market. H4: The number of theatrical films in the flow is described increases if both the importing and exporting countries share a common language.	1	0	0	1	1	1	1	0	0	0	0	0	0	0	0	0	0	1	Film	
Osborn, 'Consumption of US television and films in Northeast Mexico'	2011	RQ1: How pervasive was the consumption of US television and film content among Northeast Mexican audiences in comparison with their consumption of local and national media messages in the mid-2000s? RQ2: What was the preferred US and Mexican content among the audience members of this region of Mexico? RQ3: Were there any significant differences in their consumption of US content depending on variables like gender and age? Were upper-class males youngsters the segment that was most interested in US content as suggested by prior studies? RQ4: Do the economic models of international media trade and the theory of cultural discount hold in the context of television program broadcasting? RQ5: If so, what are the magnitudes of the effects on the television program airing of the economic and cultural factors? H1a: The share of broadcast time occupied by domestic programs is positively related to the size of the national television audience base of a country. H2a: The share of broadcast time occupied by domestic programs is positively related to the affluence of the country. H3a: The share of broadcast time occupied by American programs is negatively related to the size of the national television audience base. H3b: The share of broadcast time occupied by American programs is negatively related to the affluence of the country. H3: The share of broadcast time occupied by American programs is negatively related to the cultural distance between the U.S. and the country under study.	0	1	0	1	1	1	1	0	0	0	0	1	1	0	0	0	0	0	Television programmes and Film	
Ali, Fu and Stroubhaar, 'National self-sufficiency in broadcast television programming: examining the relative shares of home-made versus U.S.-made programs'	2011	H1: The share of broadcast time occupied by domestic programs is positively related to the size of the national television audience base of a country. H2a: The share of broadcast time occupied by domestic programs is positively related to the affluence of the country. H3a: The share of broadcast time occupied by American programs is negatively related to the size of the national television audience base. H3b: The share of broadcast time occupied by American programs is negatively related to the affluence of the country. H3: The share of broadcast time occupied by American programs is negatively related to the cultural distance between the U.S. and the country under study.	1	0	0	1	1	1	1	1	0	0	0	0	0	0	0	0	0	1	Television programmes	
			11	10	1	30	21	28	26	12	1	18	2	4	3	4	3	0				