



The Influence of Broadcast Quality and Program Packaging of *Going Seventeen* on YouTube on Viewing Satisfaction

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ABSTRACT: Amid the dominance of digital media, the variety show *Going Seventeen* by the K-pop group *Seventeen* on YouTube has attracted considerable attention for its creativity and diverse content. This study aims to examine the influence of broadcast quality and program packaging on viewing satisfaction. Employing a quantitative explanatory approach, the research involved 400 respondents selected through simple random sampling. Data were analyzed using path analysis. The findings indicate that both broadcast quality and program packaging have a significant effect on viewing satisfaction; however, their combined influence is relatively modest. Moreover, program packaging exerts a slightly greater influence on viewing satisfaction than broadcast quality. Thus, although both variables jointly affect viewing satisfaction, program packaging is perceived as more influential than broadcast quality. Additionally, viewers particularly enjoy the comedic elements enhanced by the use of subtitles, which fulfil or even exceed their expectations. Nevertheless, certain aspects of editing remain areas for potential improvement.

KEYWORDS: Broadcast quality, Program packaging, Viewing satisfaction, YouTube

INTRODUCTION

The need for entertainment has become increasingly easy to fulfil through technological developments marked by growing creativity and innovation. The public obtains information and entertainment through traditional media such as newspapers, magazines, radio, and television (Nur, 2021). Among these media, television has long been regarded as one of the most effective channels for delivering information and entertainment, as messages are conveyed directly through audiovisual and textual forms (Hasan et al., 2023). Broadcasting content (program output) constitutes the core product of the television industry, with quality largely determined by the programs presented to the public. Producers and creative teams design and select programs to attract audience attention. Nevertheless, producing content that is both varied and innovative poses a challenge in packaging programs in ways that are entertaining and capable of attracting large audiences (Syaifulallah, 2022), both on television and on digital media.

In the new era of globalisation, audiences increasingly favour digital media, gradually shifting away from traditional media (Rachbini, 2023). This transformation in the communication sector has enabled digital media to offer greater diversity in message reception, social interaction, and the fulfilment of informational and entertainment needs in everyday life (Setiadarma et al., 2024; Siahaan, 2024). Over recent decades, this shift from traditional to digital media has been evident in the migration of content production from television broadcasting to digital platforms (Limic & Limb, 2023).

The flow of media transformation has accelerated the dissemination of information, including in Indonesia, which has been significantly influenced by the Korean Wave and ranks fourth globally in terms of the size of its K-pop fan population (Huda et al., 2024). According to the Korean Foundation (2012), the Korean Wave, commonly referred to as *Hallyu*, has introduced a distinctive cultural presence that differs from Western culture. Developments in broadcasting have also led to the proliferation of video-on-demand platforms offering dramas, films, reality shows, and variety shows. In Indonesia, entertainment products associated with the Korean Wave are predominantly music (K-pop) and television programs such as dramas and variety shows (Aditya et al., 2024). Variety shows are entertainment programs that typically feature celebrities and game-based concepts, packaged into formats such as talk shows, quizzes, game shows, comedy programs, and music concerts (Aditya et al., 2024). Popular Korean variety shows in Indonesia include *Running Man*, *Knowing Brothers*, and *Summer Vacation* (Fadilla, 2022). However, the limited scope for idols and celebrities to showcase their full potential on traditional television has contributed to declining program ratings. As a result, entertainment agencies have sought alternative strategies by producing content on digital platforms such as YouTube in order to reach broader and more diverse audiences (Limic & Limb, 2023). Audiences now consume entertainment content through various



media, with YouTube emerging as a major platform. According to the 2023 *Omnichannel Digital Consumption Report* by Populix, YouTube is the most frequently accessed content platform in Indonesia.

YouTube offers facilities that are accessible to users from diverse cultural backgrounds, enabling them to distribute information and entertainment in video form through personal channels (Rifa'i, 2024). These features have had a substantial impact on industries, particularly K-pop. YouTube provides artists, influencers, and entertainment industries with opportunities to express creativity through program and content packaging (Pramesti et al., 2021). Through YouTube channels, idols share behind-the-scenes footage, official music videos, and live broadcasts. Moreover, agencies and idols carefully package content in entertaining and appealing ways. Variety shows have become one of the criteria contributing to the success of an idol or group, as they function as promotional platforms that are both relevant and entertaining. Through such programs, the industry presents celebrities in more informal and natural settings, allowing audiences to see more authentic aspects of their personalities (Aditya et al., 2024).

Programs are products sought by audiences, who select media and content based on how programs are packaged by production teams. A broadcast program cannot rely solely on information; it must also be attractively packaged to enhance appeal and provide viewing satisfaction. This poses a challenge for production teams in delivering high-quality and entertaining variety shows. A key challenge lies in ensuring that both the quality and packaging of variety show programs remain relevant and appealing amid intense competition within the entertainment industry.

Program packaging reflects the characteristics and identity of a flagship program, enabling it to build closeness with audiences and establish a strong program image (Wilti & Harmonis, 2022). In the context of variety show broadcasting, packaging encompasses all ideas combined to attract audience attention through presentation elements, including celebrities, costumes, background settings, program bumpers, teasers, props, and logos (Giantika, 2015). Limic and Limb (2023) note that within the K-pop industry, companies such as SM Town and HYBE Labels produce self-produced web entertainment, including music videos and variety shows. Such self-produced web entertainment represents collaboration between entertainment agencies and online platform providers, allowing agencies to create original content independently of traditional broadcasting companies (Limic & Limb, 2021).

Limic and Limb (2021) identify several key elements in program packaging. First, *artist participation*, referring to the involvement of artists as essential components in the production and presentation of programs. Second, the *producer/production team–artist relationship*, which reflects the visible bond between artists and production teams during broadcasts. Third, *content creativity*, encompassing the innovative use of concepts, genres, and shooting locations in reality and variety shows such as *Going Seventeen*. Program content often maintains a consistent editing style across episodes, including the use of meta-references and internal jokes as forms of intertextuality, thereby fostering more interactive program dynamics. Fourth, *program format (editing style)*, which involves visual effects, transitions, and background music that enhance entertainment value, realism, and dramatic tension.

Broadcast quality, according to Giantika (2015), consists of two dimensions: transmission power, which includes visual quality and audio clarity, and program scheduling, which involves maintaining image quality and ensuring reliable broadcast timing. Broadcast quality and program packaging are crucial in producing variety shows, requiring production teams to continuously innovate in program presentation to attract audiences. Such efforts are necessary to achieve high ratings and reach wider audience segments (Giantika, 2015). Broadcast quality includes image and colour standards produced by transmission systems, which influence viewer satisfaction and loyalty. Optimal broadcast quality depends on production processes involving multiple operational units. In shaping individual perceptions of content, social media platforms can be utilised to expand broadcasting reach, as they provide features that support high-quality content delivery.

Viewing satisfaction is an important subject of study, as dissatisfied audiences are likely to seek alternative options that better meet their informational and entertainment needs (Syaifullah, 2022). Satisfaction refers to audience expectations and perceptions regarding a medium's ability to fulfil these needs (Simangunsong, 2016). Individuals actively select specific media and content to achieve desired gratifications (West & Turner, 2021). Kotler and Keller (2016) define satisfaction as the feeling of pleasure or disappointment resulting from comparisons between perceived performance and expectations. Consumer satisfaction arises when product or service characteristics meet usage levels that provide comfort and fulfilment.

Kotler and Keller (2016) identify five aspects of consumer satisfaction. First, *expectation*, formed prior to consumption, reflecting anticipated benefits. In video-on-demand contexts, viewer expectations depend on service quality, content, and features. Second, *performance*, referring to perceived product utility during consumption. Third, *comparison*, involving evaluations between expectations and actual performance. Fourth, *confirmation or disconfirmation*, where satisfaction occurs when performance meets



or exceeds expectations, while dissatisfaction arises when it falls short. Fifth, *discrepancy*, indicating the gap between performance and expectations; negative disconfirmation leads to dissatisfaction, whereas positive disconfirmation enhances satisfaction. In broadcasting, strong penetration effects enable media content to significantly influence individual and group perceptions.

Seventeen is among the most active K-pop boy groups across social media platforms, producing entertainment content on YouTube. Among their various outputs, the variety show *Going Seventeen*, featuring the group members themselves, has become a popular choice for audiences seeking diverse and entertaining content (Putri et al., 2024). Produced by Seventeen and their agency, Pledis Entertainment, *Going Seventeen* has been uploaded regularly since 2019 and has reached four seasons, with a cumulative total of 273 episodes on the official YouTube channel (Fidayani et al., 2023; Putri et al., 2024).

Over time, the popularity of *Going Seventeen* has grown significantly, attracting both fans and non-fans from various countries. Its appeal lies in the unique characteristics of each member and the entertaining activities presented. This popularity is evidenced by the program's frequent inclusion in YouTube's trending categories in Korea and the emergence of a dedicated audience community known as *cubic*, highlighting the program's strong appeal and content quality (Limic & Limb, 2023).

Audience interest in celebrity activities is shaped by both internal and external factors. Within the K-pop context, fans play a vital role in supporting idol groups, often integrating idols into their daily lives and spending up to six hours per day engaging with related content. Although variety shows are popular entertainment options, it remains important to examine whether audience satisfaction with *Going Seventeen* on YouTube is influenced by broadcast quality, program packaging, or merely the popularity of Seventeen as a group.

Consequently, it is necessary to analyse which aspects of program packaging determine the appeal of this variety show—whether creative content packaging, unique game concepts, humour, or broadcast quality serve as the primary drivers of audience satisfaction. Therefore, this study seeks to examine how the elements of *Going Seventeen* influence viewers' satisfaction.

Previous studies have examined broadcast quality, program packaging, and viewing satisfaction. Samuel (2013) and Simangunsong (2016) found that broadcast quality significantly influences viewing satisfaction. Prima (2014) and Limic and Limb (2023) demonstrated the influence of program packaging on viewing satisfaction. Syaifullah (2022) reported that digital broadcast quality and program packaging jointly affect viewing satisfaction at Tanjungpinang TV. Husaini (2024) similarly found that improved broadcast quality and program packaging increase viewing satisfaction among communication studies students. Giantika (2015) also concluded that broadcast quality and program packaging jointly contribute to viewing satisfaction.

While prior studies primarily focused on television, this article examines social media, specifically YouTube. YouTube is a free, public digital platform that functions as an online video archive with social networking features, facilitating virtual communities (Miller, 2012). Although YouTube does not fulfil all individual needs, it has become a prominent option for entertainment consumption. Accordingly, this study investigates the influence of broadcast quality and program packaging of *Going Seventeen* on YouTube on viewing satisfaction.

RESEARCH METHODS

This study adopts a positivist paradigm, which emphasizes objective measurement in the form of numerical data (Neuman, 2016). The research design is explanatory, as it seeks to explain causal relationships among variables through hypothesis testing. The unit of analysis in this study is the individual viewer of Seventeen's YouTube content who has posted comments on several *Going Seventeen* videos.

The population consists of commenters in the comment sections of three *Going Seventeen* contents, totalling 57,785,000 comments. Given the very large population size, sampling was necessary to facilitate data analysis. This study employs probability sampling techniques. The sample represents a subset of the population, with the sample size determined using the Taro Yamane formula (Riduwan, 2015), resulting in 400 respondents. Data were collected using simple random sampling by distributing questionnaires to 400 commenters across the three *Going Seventeen* variety show contents on YouTube.

The analytical technique applied in this study is multiple regression analysis. Multiple regression is a statistical method used to describe the relationship between independent variables and a dependent variable, assuming a linear relationship between predictors and outcomes. Regression analysis using SPSS involved several diagnostic tests, including the Durbin–Watson test to detect autocorrelation, Adjusted R-squared to assess model stability, the F-test to examine the statistical significance of the model, and multicollinearity testing.



Validity testing was conducted using the Pearson Product–Moment Correlation, with the r-table value set at a significance level of < 0.05. Reliability testing employed Cronbach’s Alpha, with questionnaire items considered reliable if the Cronbach’s Alpha value exceeded 0.80.

Table 1. Results of Data Validity Testing

Variable(s)	Total Item	Lowest R Statistics	R Table	Decision
Broadcast Quality	17	0.502	0.098	Accepted
Program Packaging	30	0.542	0.098	Accepted
Viewing Satisfaction	30	0.374	0.098	Accepted

Source: Processed by the Researchers (2024)

Table 2. Results of Data Reliability Testing

Variable(s)	Total Item	Alpha α	Decision
Broadcast Quality	17	0,935	Accepted
Program Packaging	30	0,966	Accepted
Viewing Satisfaction	30	0,892	Accepted

Source: Processed by the Researchers (2024)

Based on Tables 1 and 2, all variables meet the criteria for validity and reliability, indicating that the collected data are both valid and reliable. The Kolmogorov–Smirnov normality test yielded a significance value of 0.001, which is below the threshold of 0.05, suggesting that the data are not normally distributed. However, given the large sample size (400 respondents), the assumption of normality is considered acceptable under the Central Limit Theorem, which states that as sample size increases, the sampling distribution tends to approximate normality.

RESULTS AND DISCUSSION

Hypothesis Testing Results

Prior to conducting hypothesis testing, the underlying assumptions were first examined. The multicollinearity test produced a Tolerance value of 0.516 and a Variance Inflation Factor (VIF) value of 1.940. These results indicate that no multicollinearity problem exists, and the regression model can be considered robust, as the two independent variables do not overlap or exhibit excessively strong correlations with one another.

The Durbin–Watson test yielded a value of 1.804. Since a Durbin–Watson value between 1.5 and 2.5 indicates the absence of autocorrelation, the model in this study is regarded as free from autocorrelation issues. Therefore, the data are considered appropriate and valid for regression analysis.

Furthermore, the F-test produced a value of 65.224 with a significance level of 0.000. This indicates that the independent variables—program packaging and broadcast quality—simultaneously have a significant effect on the dependent variable, namely viewing satisfaction. The Adjusted R-square value is 0.247 (24.7%), meaning that program packaging and broadcast quality together explain 24.7% of the variance in viewing satisfaction.

Table 3. Results of Regression Testing and Relationship Effects

	Tolerance	VIF	F	Durbin-Watson	R Square
Broadcast Quality → Viewing Satisfaction	0.516	1.940	65.224	1.804	0.247
Program Packaging → Viewing Satisfaction	0.516	1.940			

Source: Processed Research Data (2024)



Table 4. Results of Regression Analysis

	Std. Error	Beta	t	Sig.
Broadcast Quality → Viewing Satisfaction	0.133	0.252	4.160	0.000
Program Packaging → Viewing Satisfaction	0.091	0.288	4.742	0.000

Source: Processed Research Data (2024)

Based on Table 3, the regression analysis meets the required assumptions. Referring to the t-statistics and significance values in Table 4, both independent variables are shown to have a significant effect on viewing satisfaction. Program packaging ($\beta = 0.288$) has a higher beta coefficient than broadcast quality ($\beta = 0.252$), indicating that program packaging exerts a slightly more dominant influence on viewing satisfaction than broadcast quality.

DISCUSSION

One of the primary functions of media broadcasts is to deliver messages or entertainment to audiences through program content (Syaifulah, 2022). As reported by *Kumparan.com*, digital transformation has revolutionised the way people consume entertainment, with streaming platforms such as *YouTube* enabling unlimited access to entertainment content. One of the most popular forms of entertainment in Indonesia is K-pop, which has become a global phenomenon shaping entertainment trends across many countries. K-pop gained international prominence through the internet, as entertainment companies utilised *YouTube* to reach global audiences (Kim et al., 2022).

Fans watch *YouTube* to view the latest videos of their idols, access new creative works or reality shows depicting daily activities, post comments, and share videos with other fans (Anggraeni, 2022). Boy groups such as *Seventeen*, renowned for their performance quality, not only dominate the music stage but also strategically utilise digital platforms like *YouTube* to deliver creative and innovative content. *Seventeen* regularly produces entertainment content known as *Going Seventeen* (Fidayani et al., 2023). *Going Seventeen* is based on a variety show concept and is broadcast on *Seventeen's* official *YouTube* channel. To date, the program has reached four seasons with a total of 273 episodes. It is highly popular and frequently discussed among fans, as evidenced by its repeated appearance in *YouTube Korea's* trending category (Putri et al., 2024).

This study was conducted to examine the influence of broadcast quality and program packaging of *Going Seventeen* on viewing satisfaction. A survey method was employed, involving 400 respondents who were viewers of *Going Seventeen* and had commented on three selected videos. The respondent profile was dominated by female viewers (368 respondents), with 32 male respondents. In terms of age, the majority of respondents were between 21 and 25 years old (211 respondents).

The study examined three variables, the first of which was broadcast quality, measured through the dimensions of transmission power and program pattern. The highest score within this variable was found in the transmission power dimension (mean = 6.76), indicating that *Going Seventeen* offers strong broadcast reach, both technically and in message delivery, enabling it to reach a wide audience and provide an optimal viewing experience. The second dimension, program pattern, obtained a mean score of 6.70, suggesting that viewers perceive the program structure as highly consistent and well designed. Although both dimensions are already strong, there remains potential to further enhance innovation in program patterns to maintain freshness and audience interest, as well as to ensure stable technical broadcast quality across *YouTube* and other platforms.

The second variable examined was program packaging, which comprised five dimensions: artist participation, producer/production team–artist relationship, content creativity, meta-reference, and editing format. The highest score was found in the meta-reference dimension (mean = 6.85), indicating that audiences particularly enjoy comedic elements enhanced through on-screen text or subtitles. Viewers perceived subtitles not only as humorous and contextually relevant but also as helpful in understanding the humour and reactions of *Seventeen's* members. Artist participation also scored highly (mean = 6.85), reflecting strong audience appreciation for the active involvement of *Seventeen's* members in each episode. The producer/production team–artist relationship followed closely (mean = 6.81), suggesting that harmonious collaboration between the production team and artists significantly contributes to the program's success. Content creativity achieved a mean score of 6.79, indicating that innovative ideas, concepts, and execution sustain audience interest. The lowest score within this variable was editing format (mean = 6.72), implying that while editing is still viewed positively, it presents the greatest opportunity for further improvement.



The third variable was viewing satisfaction, which included five dimensions: expectation, performance, comparison, confirmation or disconfirmation, and discrepancy. The highest score was recorded for expectation (mean = 6.77), indicating that viewers' expectations were met or even exceeded. The performance dimension followed (mean = 6.72), demonstrating strong appreciation for the members' performances and the technological support provided by YouTube. Confirmation or disconfirmation scored 6.73, showing that the program often meets or surpasses viewer expectations. The comparison dimension (mean = 5.84) revealed that, although broadcast quality is generally high, some episodes occasionally fall short of expectations in terms of narrative delivery, visual quality, or release scheduling. The lowest score was found in editing discrepancy (mean = 4.81), indicating a noticeable gap between viewer expectations and perceived editing quality.

Overall, audiences greatly enjoy the comedic elements enriched by subtitles, which help ensure that expectations are fulfilled or exceeded when watching *Going Seventeen* on YouTube. Nevertheless, editing—particularly editing format—remains an area for improvement, as enhancing this aspect could reduce editing discrepancies. The findings also demonstrate that broadcast quality has a direct effect on viewing satisfaction, consistent with the results of Simangunsong (2016) and Giantika (2015). Similarly, program packaging has a direct influence on viewing satisfaction, supporting the findings of Prima (2014) as well as Limic and Limb (2023).

CONCLUSION, LIMITATIONS, AND RECOMMENDATIONS

Conclusion

Based on the research findings and discussion, this study concludes that both broadcast quality and program packaging have a direct and significant influence on viewing satisfaction. Among the two variables, program packaging demonstrates a slightly stronger contribution to viewing satisfaction than broadcast quality. Elements such as creative content presentation, active artist participation, and the effective use of subtitles play an important role in enhancing audience enjoyment and meeting, or even exceeding, viewers' expectations when watching *Going Seventeen* on YouTube.

Limitations

Despite its contributions, this study has several limitations. First, the research focuses solely on viewers who actively commented on selected *Going Seventeen* videos, which may not fully represent the perceptions of silent viewers or casual audiences. Second, the study examines only two independent variables—broadcast quality and program packaging—while other potential factors, such as parasocial interaction, fandom involvement, or platform algorithms, were not included. Additionally, the data were collected at a single point in time, limiting the ability to capture changes in audience perceptions over longer viewing periods.

Recommendations

Future research is encouraged to incorporate a broader range of variables, including audience engagement, emotional attachment, and parasocial relationships, to provide a more comprehensive understanding of viewing satisfaction. Methodologically, longitudinal or mixed-method approaches could be employed to explore changes in audience perceptions over time. From a practical perspective, content producers are advised to further improve editing quality, particularly in terms of visual effects, transitions, and background music, in order to reduce editing discrepancies and enhance the overall entertainment value of *Going Seventeen* on YouTube.

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