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Taiwan's multi-cultural dramatic programming strategy during prime-time

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TAIWAN'S MULTI-CULTURAL DRAMATIC
PROGRAMMING STRATEGY DURING PRIME-TIME

A Thesis

Presented to

The Faculty of the Department of Television, Radio, Film, Theatre
San Jose State University

In Partial Fulfillment
of the Requirement for the Degree
Master of Arts

by

Susie Shih-chien Wang

August 2004

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ABSTRACT

TAIWAN'S MULTI-CULTURAL DRAMATIC PROGRAMMING STRATEGY DURING PRIME-TIME

by Susie Shih-chien Wang

The Taiwanese television market grew from only three stations to ninety channels within the past decade, causing considerable changes in the television environment. Among these ninety channels, ten simultaneously broadcast drama programs during prime-time hours, achieving 70% of the market share. From both the source and receiver points-of-view, this thesis investigates the prime-time dramatic programming strategies used to compete in a diverse television environment, and how audience members respond to these strategies.

Interviews with Programming Directors from major Taiwan networks ascertained the origin and logic of programming strategies. Ratings are evaluated and an audience survey implemented to better understand effects of these strategies. A comparison of Taiwanese strategies to the American system is provided.

Audience responses indicate present programming strategies are effective because viewers' preference for content (characters, storylines, etc.) is consistent with programmers' goals. Results from this thesis provide a more complete description of Taiwanese programming trends and strategies.

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CHAPTER 1

INTRODUCTION

Programming Strategy Principles

John Haldi says, “Programming is a war. You are a general. The object is to win!” (Eastman 6). According to Eastman, programming strategy “refers to the planning and directing of the entire schedules of broadcast stations and cable systems and of broadcasting and cable” (Eastman 4). Eastman also wrote:

Programming generalship starts with searching out and selecting programming materials appropriate to a particular market and a predefined target audience. After negotiating to get the selected materials on the best possible terms, the programmer organizes the items into a coherent program service designed to appeal to the target audience. Finally, the programmer assesses results in terms of rating reports, learning from mistakes, and returning to the fray with new insights. (5)

Taiwan only has forty years of media history (see Chapter 2). Moreover, many Taiwanese media personnel were educated within the American programming approach. As a result, when making decisions, many of these Taiwanese personnel draw from American programming strategies. Therefore, a brief review of American programming strategies is necessary before discussing the characteristics of programming strategies in the Taiwanese television industry. In the United States, a typical programmer has five general goals: compatibility, habit formation, audience flow, conservation of program resources, and breadth of appeal. Firstly, the programmer has to take into account “who

the audience is in each daypart and what the available audience members are most likely to be doing at the time” (Eastman 10). Having studied the characteristics and daily routines of the viewers, the programmer can create programs that are more compatible with the habits and preferences of certain audience groups.

Secondly, habit formation follows the compatibility principle. Once the programmers have created programs that are compatible with audience interests, they attempt to induce in the audience a habit of viewing the programs regularly. According to Eastman, “scheduling programs for strict predictability establishes tuning habits that eventually become automatic. Indeed, some people will go to extraordinary lengths to avoid missing the next episode in a favorite series” (Eastman 11).

Thirdly, programmers try to maintain the viewers’ attention from the end of one program to the beginning of the next. The primary concern here is to maximize the number of viewers by gaining viewers that “flow in from rival channels, at the same time minimizing the number that flow away to competing channels” (Eastman 12).

Fourthly, television notoriously consumes program materials faster than other media, which is an inevitable consequence of their round-the-clock schedules. This fact makes program conservation, which ensures that a television never runs out of materials, an essential programming strategy (Eastman 13).

Lastly, in order to place highly in the ratings race, the programmer needs to appeal to a wide range of audience interests, attracting as many viewers as possible. This goal is known as the breadth of appeal principle (Eastman 14).

Many established programming strategies help the programmers achieve these goals. According to Pringle, five types of television-programming strategies apply to both network and cable television stations and are used most commonly.

A program that appeals to an audience similar to that being sought by a competing station or stations is called head-to-head programming or blunt programming. Counter programming defines a program that appeals to a different audience from that targeted by the competition. Scheduling a program series Monday through Friday at the same time each day is a strategy known as strip programming or horizontal programming in order to encourage habit formation by the audience. In opposite, checkerboard programming is a strategy that involves airing different program series Monday through Friday in the same time period daily. Block programming/vertical programming usually schedules several programs with similar audience appeal back-to-back for two hours or more. This strategy is chosen to ensure that people who tune in for one program will remain with the station for programs that follow (Pringle 127).

Eastman also brings up five other strategies that dominate prime-time scheduling among the Big Three networks (NBC, ABC, and CBS): lead-off placement, tent-poling, hammocking, bridging and stunting. Because the first prime-time show affects the audience flow for the rest of the evening, “all schedulers use the lead-off placement strategy of beginning an evening with an especially strong program” (Eastman 135). Known as hammocking, positioning a weak program between two successful programs, this scheduling strategy can bolster weak programs and it can take advantage of audience flow from a lead-in strong program (136). Tent-poling programming, which is a reverse

of hammock programming, places “a highly rated program between two series with lower ratings (often new programs), intended to prop up the ratings of the preceding and following programs” (137). Bridging programming begins a program a half hour earlier than competing programs in the hopes of drawing off the potential audiences of their competition and holding them past the start time of the competing programs (137). Stunting programming includes “scheduling specials, adding guest stars to regular series, having unusual series promotion, shifting a half-hour series to long form, and otherwise altering the regular program schedule at the last minute in order to attract audience attention and consequent viewership” (138).

Moreover, Tiedge and Ksobiech held a different way of looking at all the programming strategies above and they suppose that:

In the typical three-network prime-time ratings battle, a single programmer encounters four possible situations when facing the counter programming and blunting decision. A programmer, faced with two competing networks choosing to air two different types of programs (e.g., type X and type Y), may decide to counter program both competing networks by offering yet a third type of program (e.g., type Z). The outcome of such a decision can be referred to as “pure counter programming,” because all three networks are offering different types of series. On the other hand, the programmer could choose to blunt one of the two counter programming networks by offering either a type X or a type Y program rather than offering viewers a third alternative such as

type Z. Such a decision can be referred to as “blunting a counter” and leaves one of the competing networks with the counter programming during the time slot in question. (44 - 45)

Having considered all the programming strategies mentioned above by media scholars (Pringle, Eastman, Tiedge and Ksobiech), the concept of counter programming is particularly important when it comes to the Taiwanese environment. In Taiwan, the prime-time schedule is dominated by a single genre: dramas (see later sections for detailed discussion). The Taiwanese programmers believed that counter programming is more effective in attracting and holding onto young viewers (Liu 181).

Television Program Format Types

Under rigorous competition, program type formats, program diversities, and arranged program scheduling are the most important factors to consider for the television stations (Liu 167). “With respect to the program diversities and formats, it is difficult to completely classify everything. Some programs cannot be classified as any particular format” (168). Shopping channels or TV Guide channels are examples of this. On the other hand, “some other programs can be counted as many different formats, each from various points of view”(168). For instances, sport channels may present in the format of a sports game show besides regular broadcasts of sporting events. The number of documents that enumerate or discuss program types and formats is simply too large to recount one by one and these documents vary in their categorization (Liu 169). As many as numbers of programming categories have been forwarded by scholars (Litman, Rubin,

Sherman, Tiedge and Ksobiech, Carroll and Davis, and Lin), they are: drama, entertainment/comedy, western, action/adventure, sitcom, mystery/suspense, movie, sci-fi, cartoon, children's, women, religion, political debate, documentary, court/law, criminal/police/detective, music, news, talk show, special program, social realistic, and others.

Television Program Time Periods

Generally, program scheduling is another component for the television networks to consider when creating programming strategies. Howard, Kievman, and Moore (255-257) place the networks' scheduling into six distinct time periods.

1. Network Prime-Time: 20:00 – 23:00, network or most of the affiliates carry programs that are suitable for the whole family to watch during these hours, for examples: comedy, drama, entertainment/variety, sports, news magazine or special programs.
2. Evening News Hour: 18:30 – 19:00, network stations will broadcast evening news during this hour; some of the affiliate stations will broadcast network's news program after its own local evening news hour.
3. Daytime: 10:00 – 16:00, television stations broadcast soap operas; game/quiz shows or syndicated programs during these hours.
4. Early Morning: 7:00 – 9:00, there are news programs or informational programs during this time period.
5. Late Night: after 23:00, this time period has news/discussions (example: Nightline) or some talk shows, for examples: Jay Leno's Tonight Show.

6. Weekend's Daytime: children's programs or cartoons broadcast on Saturday mornings, while teenagers' programs tend to broadcast on Saturday afternoons; informal news or informal discussion on specific topics will be broadcasting on Sunday mornings.

Sherman (114 -115) offers a different way of classifying network schedule time periods. He divided them according to the average number of viewers that watch television in a certain hour.

1. Top viewing period: prime-time 20:00 – 23:00
2. Second most-viewed period: prime-time fringe 19:00- 20:00
3. Third most-viewed periods:
 - a. evening: 18:00-19:00
 - b. late fringe: 23:00 – 23:30
4. Lesser-viewed periods:
 - a. day time: 9:00-16:00
 - b. early fringe: 16:00-18:00
5. Least-viewed periods:
 - a. early morning: 7:00-9:00
 - b. midnight: 23:30-1:00

American-produced television program strategies, program format types, and program time periods are frequently the models used in Asia. Dr. Hsu indicates that many Asian countries try to mimic or refer to them while strategizing their own programs and Taiwan is one of these countries (Mass, 83). Since the television industry began in Taiwan, the Big Three network stations in Taiwan have classified time periods for various broadcasts of specific types of programs. Due to Taiwanese people's lifestyle and love for drama programs (Liu 235, Hsu 84, and Hong, Operation, 54), television

stations tend to broadcast drama series during this prime-time hour (20:00 to 23:00) (Liu 236).

Drama series are serialized with many episodes. Because television programming directors have adopted strategies based on American programming strategies, all three networks often used the strip programming strategy for broadcasting drama series from Monday to Friday during prime-time hours. Audiences formed viewing habits to watch the program everyday in order to keep up with new developments in the storyline. Network stations do not need to worry about variations in drama programs from day to day, because the same program is shown each day. Rather, they need to consider which drama series will air at the end of the current series, giving thoughts to the competitors' next drama series, in order to strive for higher ratings and a reputation for success.

In Taiwan, drama programs are very important because the audience is used to this viewing pattern and situation stated above. The pattern of broadcasting the same program every evening and repeating the process with a new series when the old one ends makes the Taiwanese television industry a unique environment. In the 1990s cable stations entered and saturated the Taiwanese television market. Currently in Taiwan, five to six cable channels specialize in broadcasting drama series twenty-four hours a day in order to attract the audience viewing and to compete with the Big Three networks. The Big Three networks and the cable channels have come up with various strategies to confront this ever-changing television environment in order to hold the audience's attention as well to retain audience's intention to watch the drama programs.

Due to this special phenomenon in the Taiwanese television environment, this thesis will study and focus on the current programming strategies of drama programs during prime-time hours of the Taiwanese television industry.

CHAPTER 2

STATEMENT OF PROBLEM

Origin and Development of the Taiwanese Television Industry

The Taiwanese television development can be traced back to the early 1960s. As Ma pointed out, television has changed the traditional lifestyle in Taiwan significantly since then (1). In making his argument, Ma cited changes from both domestic and global aspects. Domestically, “television’s universality and frequent usage bring a great and deep influence to people’s lives” (1), even people who are illiterate have access to this medium of communication. Globally, the television has become an important and efficient instrument for international culture interchange (2).

In 1962, the first television station was established in Taiwan. Taiwan Television (TTV) was the only station, so of course it monopolized the field and earned all the advertisement revenue. A second television station, China Television (CTV), was established in 1969. A third station called Chinese Television System (CTS) was also formally licensed to operate as a wireless television station in 1971 (Chen 21). Since there was more than one television network in the industry, competition began. Audience research began to be important to the advertisement clients and the broadcasters in the television industry. These three television stations, TTV, CTV, and CTS were the major networks from the 1970s until the early 1990s. In the early 1980s, some small and private stations operated with satellite dishes. These stations received television programs from overseas. Because of the public’s demands, cable systems entered Taiwan, and, subsequently, the official policies changed; the Taiwanese government opened the market

to cable stations around the early 1990s. Star TV, a station based in Hong Kong, was the first to enter Taiwan's cable television system in 1991, followed by some music, sports and family channels. Familiar names such as CNN, ESPN, HBO, Discovery and TNT also started to cooperate with Taiwanese agencies to enter the market in Taiwan (Liu 3). Soon after, between 1993 and 1996, three big entertainment companies in Taiwan started to find their own multi-channel, locally-orientated and niche stations. For example, a videotape distributor company in Taiwan, Era entertainment, founded a television station called TVBS in cooperation with a television station in Hong Kong, TVB station. TVBS operates four channels in Taiwan: TVIS provides financial information, TVBS-N is a twenty-four hour news channel, TVBS-G carries all the variety programs and drama programs, and Much-TV presents programs in a talk-show format (Liu 3). "Besides entertainment companies entering the television industry to carve up the share, some local stations also allied with large enterprises or telecommunication companies in order to have their share of the pie" (4). Finally, the Democratic Party in Taiwan also launched a wireless station in 1997 to have its own voice in the industry. The television industry in Taiwan became a niche market and each channel has been classified with various formats of programming. "Since the television environment underwent tremendous changes from having three channels to ninety channels, the competition became extremely intense very quickly. Moreover, as satellite and cable televisions strengthened, they divided up the audience of three network stations" (Rainmaker 3).

The development from three networks to multiple cable stations resulted in the rapid growth of ownership of television and viewing rates. This statement is supported by various research results in Taiwan. Rainmaker's¹ research indicated:

Since 1991 the satellite and cable television channels entered the audience's viewing realm in the Taiwan area, the penetration rate of cable television has increased yearly in a multiplying fashion, from 15.5% in 1991 to 400% in December, 1996. A more notable fact is that after 1994, the average yearly penetration rate of cable television had maintained a stable level of 65% for the three following years. And the highest cable penetration rate reached 70%-75%. In year 2003, there are approximately ninety television channels with cable television penetration rate of 85% in Taiwan. Therefore, we can announce that a new age of communication has completely arrived in Taiwan since 1996. (1)

In addition, the Taiwanese Broadcasting Development Fund Organization (BDF) carried out its own research in 2003. According to the BDF website (www.bdf.org.tw), 73.4% of the households have two television sets, audience watching penetration rate reached 94.5%, and the remaining 5.7% are low-income households, senior households or households with a lower-education level. 99% of the households have televisions with access to network stations broadcasting and 85% with both cable and network broadcasting. The data gathered by BDF shows that the stakes are high for television stations, because large audience ratings, meaning high advertising revenue, are sought

¹ Rainmaker Ltd. is one of the three main audience-rating companies in Taiwan at present.

after. Broadcasters' response to such competition involves effective programming strategy.

Besides the television stations as whole entities, the programs they carry and their broadcasting times also need to be reviewed in order to prepare for the main discussion of programming strategy later. In Taiwan, Lee and Chang distinguished the one-day program scheduling into seven time periods according to the audience's viewing habit (188). The chart below compares the Taiwanese audience's viewing habits with that of the American audience, resulting in different program schedules between the Taiwanese and American television stations.

Taiwan	versus	American
1. Morning: 6:00 – 12:00		1. Early morning: 7:00 – 9:00
2. Noon: 12:00 – 14:00		2. Daytime: 9:00 – 16:00
3. Afternoon: 14:00 – 17:00		3. Early Fringe: 16:00 – 18:00
4. Evening: 17:00 – 19:00		4. Evening: 18:00 – 19:00
5. Prime-time one: 19:00 – 21:00		5. Prime-time fringe: 19:00 – 20:00
6. Prime-time two: 21:00 – 23:00		6. Prime-time: 20:00 – 23:00
7. Late night: after 23:00		7. Late night: after 23:00

Demographic research on the Taiwanese television audience was presented by Rainmaker's 1996 data (Liu 173 -174).

1. Daybreak (3:00 – 5:00): majority of viewers are men about age 20.
2. Early morning (5:00 – 7:00): majority of viewers are men aged 20 to 29.

3. Morning (7:00 – 9:00): majority of the viewers are the older population aged 50 and above.
4. Daytime (9:00 – 13:00): majority of viewers are women, housewives.
5. Afternoon (13:00 – 17:00): majority of viewers are women, housewives.
6. Evening (17:00 – 19:00): students aged 5 to 19 are in the majority.
7. Prime-time (19:00 – 23:00): men and women each occupy half of the viewing population with ages 10 to 40 in majority.
8. Late night (23:00 – 1:00): majority of viewers are men aged 20 to 40.
9. Midnight (1:00 – 3:00): majority of viewers are men aged 20 to 40.

Besides this research, in *Multi-Channels and Audience: Research on TV Networks and the Viewers in Nineties*, Liu reported:

Rainmaker also pointed out that with respect to viewing time, the television prime-time of Taiwan is between 18:00 and 23:00, especially the period from 19:00 to 21:00, which forms the peak of audience's view times. During this period, the audience's favorite programs are 'evening news' and 'drama series'. This corresponds to the most-watched hours reported previously when the audience only had three network stations to choose from. The second viewing peak is from 21:00 to 23:00. This is currently the prime-time of cable television. The reason that caused this situation is the three network television stations had to broadcast 'public television programs' for half an hour, from 21:00 to 21:30, in the first six

months of 1996 due to government regulation at the time. Thus, they lost their viewers in this short time period. (174)

Besides the difference in time slot between Taiwanese and American television stations, these two systems also display some differences elsewhere. For example, for the Taiwanese television environment, some program type formats are identical to the United States, but there are still differences in the categorizations by these two systems. The “Broadcasting Television Law” of 1976 classified four major types of programs: “news/government decree or announcement, educational/culture, public affairs, and entertainment” (Liu 168). The law also regulated that the broadcasting of entertainment programs cannot exceed 50% of each television station’s schedule in order to maintain the ratio of the other three types of programs. Liu speculated that the conservative Taiwanese social environment in the 1960s and 1970s influenced the portion of the law that concerns ratios. The law was written as a governmental effort to maintain the social responsibilities of the media (169).

Nevertheless, as the social environment changed and the public demanded more entertainment and variety, the Taiwanese government progressively loosened application of the law and opened the television market to cable stations (Liu 169). The four government regulated major types of programs mentioned above are vague guidelines, which may not classify the program types in detail for multiple cable stations. Consequently, many Taiwanese media scholars (educated in Western countries) have been continually classifying program format types into various categorizations in order to account for the diverse format types that have emerged since the early era (1960s and

1970s) in Taiwanese television environment.

In Kuang's analysis of the audience's motivation and behavior to watch television in Taiwan, she stated seventeen categories of television programs: "public service, radio hookup, entertainment/singing, news, mandarin drama, local play, Taiwanese (dialect) drama, police/detective, Chinese opera, news magazine, cartoon, talent competition, sports, foreign, women's and weekend dramas" (Television and Audience, 49). However, Hsu only decided on eleven categories when he was studying the types of shows that people liked to watch in year 1995: "news, drama/mini-series, entertainment, foreign, educational/instructional, sports, folk custom/religious/local play, children's, talk show, arts, and others" (88). Finally, Lee and Chang discussed nineteen program formats: "news with weather, news, talk show, educational/instructional, women's, art/culture, sports, children's, cartoon, movies, movie series, entertainment, talent competition, mandarin drama, Taiwanese (dialect) drama, mini-series, religious, local customs, and others" (83).

As can be seen, studies scholars and experts disagree in the ways they categorize television program formats. Despite the array of possibilities, however, Carroll and Davis found the attempts to categorize meaningful. This is because when assessing programming strategies, television decision-makers can consider the program formats alongside programs' "structure" and "attractiveness." In a study in 1994, Greenberg and Bussle also reported that the audience is able to differentiate various types of television programs, which demonstrates a link between the program format and its popularity amongst the audience (37). Similarly, McDonald and Schecter's findings show that in

order to attract audience, producers usually imitate the program formats of successful shows, such as comedies, drama series and the ones with physical conflicts (63).

Because of its dominance in the Taiwan programming schedule, the category of drama will be the focus of this thesis.

Taiwanese Television's Strongest Product: Drama

In the Taiwanese television environment, competition grew from only three television channels to nearly ninety channels in the industry within the last decade. Among these ninety channels, there are approximately ten channels that simultaneously broadcast drama programs during prime-time hours from Monday to Friday. The other eighty channels broadcast an array of programs, from cartoon and sports to news and talk shows. The variety of non-drama programs is outside of the scope of this discussion, which focuses primarily on prime-time drama programs. A more surprising fact is that these drama programs from the ten channels combine to achieve 70% of the market share during this viewing period. According to BMR's² television tuning research report from 2002/11/01 Friday to 2003/03/31 Monday, "the average rate of tuning-in to all channels within 19:00 to 22:00 from Monday to Friday is 73.49% and that of the drama programs hour from 20:00 to 21:00 averages 77.66%" (17). In accordance with the high average tune-in rates for drama programs in Taiwan during prime-time, Peng stated as part of his observation on the Taiwanese prime-time television environment:

² BMR stands for Broadcasters Market Research, a Taiwanese audience rating company, researching audiences and their viewing behaviors.

It is because drama programs in Taiwan are the most popular programs compared other formats, and the prime-time hour is always the top viewing period. Hence, the bulk of networks and cable channels broadcast drama programs during prime-time hours in order to strive for high audience ratings and the subsequent revenue from commercials. They never give up and draw back easily, nor decide against broadcast drama programs within this viewing period. (31)

In order to appeal to Taiwanese audience, Taiwanese television stations broadcast drama programs during prime-time. Hong pointed out this phenomenon in his book, *Operation and Management of TV Networks in Taiwan*:

Since Taiwanese audience favors drama programs, every station has a certain amount of drama programs waiting to broadcast during prime-time hours. Currently, all the networks and cable television stations produce 60-minute long drama programs and broadcast it five days a week. Besides weekdays' drama serial, there are 30, 60 or 90-minute long episodes or movies for broadcasting once a week. (59)

A typical drama program in Taiwan is a 30 or 40 episode-long drama serial that airs Monday through Friday from 20:00 to 21:00, although more cable stations have extended the “battle” to the 22:00 time slot recently. Once the drama program has aired its 30th or 40th episode, the series ends completely. A new and completely different drama program will be shown the next day. It is a different scenario from drama programs in America, which generally broadcast once a week and continue season-by-

season until network executives decide to terminate the series. Therefore, Taiwanese television stations need to have a certain number of drama serials in stock, in order to supply the audience demand.

Interaction with Foreign Countries for Drama Programs in Taiwan

The importation of drama programs from foreign countries has been a significant phenomenon in the 1990s in Taiwanese's television industry. The drama programs from different origins in this competition have different characteristic features. "Hong Kong and Japanese dramas have always been the subjects of major importation" (Hsu, Taiwan TV Drama Report, 225). Toward the end of the 1990s, Korean dramas also saw a rapid development in the Taiwanese market, falling only behind Hong Kong and Japanese drama programs. Drama programs imported from China had been very popular in the early 1990s. However, towards the end of the 1990s, drama programs from China had lost some of their popularity. That said, "some popular dramas from China are still noticeable" (Hsu 226). The broadcasting of drama programs from regions other than Hong Kong, Japan, Korea and China has remained largely unexplored due to limited target audience (226).

The leading position of Hong Kong drama programs remains firm among other foreign dramas broadcasting in Taiwanese television industry. Beginning from the early 1990s until now, "the importing of drama programs from Hong Kong remains a forceful development today, which is reflected by the number as well as frequency of Hong Kong drama programs broadcasting. The large number of Hong Kong drama programs partly

stems from some channels' need for spare use or for use during weekend time slots" (Hsu 227). A few cable channels (TVBS, GTV, SETV, AzioTV and Star TV Chinese channel) also use Hong Kong dramas as support to their claim that they specialize in the latest dramas in order to attract more viewing. Their specialized audience for Hong Kong dramas will be both female and male group audiences from age 30 years old and above.

Japanese drama programs are in the same situation as Hong Kong dramas in this industry. Japanese dramas always have its fixed target audience in this market (age 15 to 30 years old and age 45 years old and older) because there are three specialized cable channels (Jet TV, Videoland Japanese channel, and GSTV channel) broadcasting Japanese drama programs or variety programs only. Sometimes other cable channels (AzioTV, ETTV, and TVBS-G) also broadcast Japanese dramas during summer and winter holidays to attract student audiences. Therefore, the demand on the amount of Japanese dramas doubles during the holidays, maintaining a status for Japanese dramas in this intense competitive environment (227).

In recent years, "Korean dramas enter Taiwanese television environment strongly. Both network and cable channels show plenty of Korean dramas in 2001 and 2002, which makes Korean dramas move to second place right after Hong Kong dramas" (Hsu 227). Despite high demands for drama from the countries mentioned above, some network channels still choose to broadcast Taiwanese drama programs in the first hour time period (20:00-21:00pm) during prime-time hour. Hence, Taiwanese dramas hold a steady position as well as others.

Drama programs mentioned above (Hong Kong drama, Japanese drama, Korean drama and Taiwanese drama) are mostly from Asian regions, these drama programs dominate the prime-time hours in Taiwanese television environment; and drama programs from America or Europe have not been seen during prime-time hours in Taiwan. Referring to this observation, Hsu wrote in *Taiwan TV Drama Report*:

Compared to the development of various Asian drama programs in Taiwan, drama programs from America or Europe have never fully entered this competition. Only some popular 30-minute sit-coms with Chinese subtitles have been broadcasted on cable channels in Taiwan during the late night period. Importation of Western drama programs is reducing, but China, Hong Kong, Korea and Japan's drama programs are still growing in Taiwan and the audience welcomes them almost universally. (228)

Lee recognizes that "it is vastly different to broadcast Asian versus Western dramas programs in Taiwanese television environment, because it displays a *cultural approachability* phenomenon among these importing drama programs" (126). *Cultural approachability* refers to the ease for audience to take on new things from a similar culture, assuming that similarities in cultures will make their drama easier to accept, hence more approachable. He points out "Asian drama programs in Taiwan enjoy success with apparent cultural compatibility" (126). Lee uses the term *cultural compatibility* to refer to the shared common cultural origins, geographical features, value standards and cultural inheritance between East Asian and Southeast Asian countries.

Multi-cultural Drama Programs in Taiwan

Taiwan is unique in terms of its inclusion of multi-cultural drama programs.

Drama programs can either be produced locally in Taiwan or imported from other countries. For the purpose of this study, Taiwanese drama refers to the programs produced locally in Taiwan; and foreign drama programs have been imported from Japan, Korea, Hong Kong and China. With respect to non-Taiwanese drama programs, television stations in Taiwan buy the copyright of specific dramas or drama programs with highest local audience ratings directly from television stations in Japan, Korea, Hong Kong and China (Chen 102). The Big Four network stations in Taiwan are mainly broadcasting locally produced Taiwanese drama serials and have been broadcasting small portions of imported drama programs on weekends. On the other hand, “all the cable stations take the opposite approach from that of the network stations” (Tsai 45). Cable stations broadcast imported drama serials in order to differentiate themselves from the network stations, and it may also attract other viewing groups (46).

Besides buying copyrights to the individual drama series, some Taiwanese television stations purposely have long-term contracts with certain television stations in foreign countries in order to get the programs sooner than the competition (Tsai 58). For example, there are three specialized television channels in Taiwan broadcasting Japanese drama programs only, which are named Jet TV channel, Videoland Japanese channel and GSTV channel. These three channels have contracts with different television stations in Japan in order to obtain the latest programs and attain specific privileges from Japanese television stations. Jet TV channel (of Taiwan) has long-term contracts with TBS station

in Japan for being the prioritized partner for importing/exporting programs. Videoland Japanese channel (of Taiwan) has cooperated with Fuji television station in Japan in order to ensure a stable source. GSTV channel (of Taiwan) does not have contracts with Japanese stations, but it always airs drama programs from Asahi television station and DokuBai television station in Japan (58-60).

As for multi-cultural dramas imported from various countries, “the genres of the dramas are various and the content of the program must be simple to understand, have meaningful storylines to set people thinking, or have cultural values to explain the society and traditions” (Tsai 35).

On the other hand, in Taiwanese dramas, they are divided into local/rural dramas and idol (teen) dramas recently in order to have different approaches on target audience. Taiwanese-produced dramas often focus on modern comedies and authentic stories of real people in the local society, which can be called as local/rural dramas. There is a relatively new genre of drama programs that is also produced locally in Taiwan, but it is distinctly different from the above-mentioned Taiwanese dramas. This genre is referred to as young-teen drama or idol drama because these programs feature pop stars (singers or artists) as actors. These programs also tend to employ romance and other pop (teen) culture as the central plot line; however, the themes still revolve around the development of love stories or campus stories (school life, varsity sport competition, and students social activities) among the younger generation.

Drama programs from China are mostly stories about ancient times, history, or acrobatic combats in Chinese opera. Chen brought up this statement in her research dissertation:

The television industry in China shows expertise in depicting ancient costumes and customs with its rich history. China also receives more funds from the government to build the props, sets and locations, which makes it more difficult for the Taiwanese television environment to compete. (141)

Hence, audience can expect most of the drama programs from China to be higher in quality in terms of ancient-time stories.

As for Hong Kong's programs, initially the dramas dealt mostly with modern love stories or sitcoms; however, more and more dramas with ancient time fictions or fable stories from Hong Kong have been imported to Taiwan in order to reach a different target audience. It focuses on both female and male group audiences with age 30 years old and older.

In addition to the three specialized television channels mentioned before (Jet TV channel, Videoland Japanese channel, and GSTV channel), many other network stations or cable stations also import and broadcast Japanese drama programs in Taiwan. The dramas include not only modern love stories and family-oriented stories, but also mystery/suspense and comedy" (Tsai 155).

"Within these three years, importing Korean drama programs has become a new and bold challenge for the stations because to the Taiwanese audience, these are

relatively unfamiliar culture and customs” (Yeh 41). Taiwanese television stations play safe and always import the drama programs that had the highest ratings in Korea within the past three to five years; and these attested Korean drama programs usually concern modern love stories in order to achieve audience ratings from the younger generation and the female audience in Taiwan. The settings of Korean dramas are very modern, but they still involve traditional values in the story, such as the traditional Oriental culture, and ethics and family values. Currently Korean dramas draw on the experience of Hollywood film-making skills to have better quality production, which makes everything fresh and new (Hsu 227).

Lastly, the language used refers to the language involved in the programs during broadcasting in prime-time hours. Every program provides Chinese subtitles during broadcasting no matter the show is pronounced in Mandarin or other languages. Since Mandarin (Chinese) is the official language in Taiwan, imported drama programs have to have translators who are responsible for providing either subtitles or scripts for voice-overs in Mandarin before broadcasting. The languages used can be divided into:

1. Mandarin (Chinese)
2. Taiwanese dialect
3. Mandarin and Taiwan dialect mixed
4. Japanese with voice-over
5. Cantonese with voice-over
6. Korean with voice-over
7. Japanese with subtitles

8. Cantonese with subtitles

9. Korean with subtitles

Although the imported drama programs have voice-overs in Mandarin during broadcasting, more and more viewers prefer broadcasts in the original language with subtitles. Therefore, most of the imported drama programs now air two versions with a dual sound system for the audience to choose from: the voice-over version with subtitles or the original language with subtitles (Chen 117).

While some program types are specific to one national origin, other program types are consistent across different countries. For example, historical drama programs from China contain cultural and historical issues that pertain to the Chinese audiences. On the other hand, teen dramas are similar in all countries that produce them. Korean, Hong Kong and Taiwanese teen dramas all portray teenage lives that involve schools, friendships, family issues. The only difference between these teen dramas is that each country selects their own popular artists and language for their production. Since the issues that will be discussed later concern programming strategy, further comparison of program types between different countries is outside of the scope of this discussion.

The information presented in this chapter shows that all sorts of multicultural drama programs reflect the fact that drama programs are the choices of the mainstream Taiwanese audience, and they are vital for the existence of television stations.

Statement of Problem

As mentioned before, 10% of all channels broadcast drama programs exclusively during prime-time hours daily in the Taiwanese television environment, and this combination achieves nearly 70% of the market share based on BMR's research report. It is no surprise that programming strategy has become more important in such a competitive and diversified market. The thesis will investigate Taiwan's prime-time drama programming strategies by posing these questions: how do Taiwanese producers strategize to attract/keep audience watching, under such a highly competitive environment? How are the outcomes of their strategies assessed? How do they address the intercultural nature of these dramas (some are Taiwanese, others are imported from other countries)? How does the Taiwanese system demonstrate a highly successful global prime-time presence?

CHAPTER 3

METHODOLOGY

SMR Model

According to Vivian, “media scholars have devised models of the communication process in an attempt to understand how the process works” (352). Scholars (Baran, Massey and Baran, Lynn Gross, Shirley Biagi, and others) divide the communication process into components illustrated by the following model:

The focus of this thesis is programming content (or the message component of the communication model) and the strategies that are used to present that content. Nevertheless, this programming content or message information should be researched and presented within the context of the overall communication process. That is, the source and receiver will be addressed once the programming strategies and content have been defined.

Qualitative and Quantitative Research

The methodology utilized in this research follows a combination of qualitative and quantitative research. From the qualitative perspective, the social scientist must approach social reality based upon the interpretations of social actors (thinking and feeling people) living their daily lives. In order to research strategies, goals and intent of

Broadcast programmers, interviews were conducted that allowed them to answer general and specific questions while providing them with the opportunity to elaborate their answers (see Appendix A). This approach to research has been presented thoroughly by many social scientists (Cresswell, and Walker, to name a few). Qualitative research techniques are termed as such because they generally seek to determine what things “exist” rather than to determine how many things there are (an inductive approach).

In order to “test” audience responses to the programming, a quantitative method (in this case a survey) was conducted. Quantitative methods (deductive approach) are typically used to test hypotheses. In the case of this research, the surveys were conducted to research audience response to the programming strategies implemented by broadcasters (see Appendix B).

CHAPTER 4

RESULTS

Drama Programming Strategies in Taiwan

In Taiwan, “a drama program’s success does not only depend on outstanding program or content, it also relies on the scheduling arrangement and programming strategy” (Tsai 32). Since the drama programs are aired mostly at a regular time (prime-time hours) on weekdays, scheduling arrangement in Taiwanese television industry generally does not leave much room for variation for the airing times of drama programs. Instead, in evaluating the programming strategy, producers and directors have to decide which drama series/program will be aired next, how they will adjust to popular/unpopular response from the audience once the selected drama program is aired, and how a program should be promoted before airing.

With respect to all the American programming strategies mentioned before (see Chapter 1), the television environment in Taiwan differs dramatically. In Taiwan, these programming strategies take on a unique flavor due to the global, intercultural nature of their prime-time program offerings. Based on mass communication theory, Hsu analyzed three principles for network programming:

1. To understand audience’s tuning motive (66): understand and know well the audience’s interests and thinking. This helps to achieve and maintain audience ratings.
2. To assure the drama’s characteristics (67): television dramas are different from that on a radio and in motion pictures; television personnel have to clearly

define the characteristics of dramas to attract an audience. These characteristics include major themes and meaningful contents, having conflict, climax, harmony and popular artists in the dramas. Attention to these details increases the possibility of success.

3. To employ creativity and variety continuously (68): television dramas consist of a large variety of creative dramas, thus, program producers and television personnel need to look for new stories and new subject matter, which are needed as the audience's standard is raised under intense competition.

Network stations and cable stations continue to use strip programming during prime-time hour with theming strategy. Since the industry became more competitive, checkerboard programming, counter programming, lead-off programming, blunt programming and tent-poling programming strategies have also been used. However, a decade has passed since cable stations first entered the market in the early 1990s, the prime-time drama programs now bear the pressure of audience ratings and the advertisement revenues under such intense competition. In Taiwan, the programming strategy is no longer a simple matter of scheduling, nor a matter of turning scholarly theories into strategic practice. The drama programs have become television commercial merchandise. A comprehensive programming strategy now includes marketing and promotion strategies in order to confront competition in the market and to achieve success.

A useful marketing strategy can successfully reinforce the program for broadcasting, Tsai suggests several strategies for programming: “program broadcasting strategy,

promotion trailer strategy, program scheduling strategy, program repeating strategy, commercial breaking strategy, activity promoting strategy, and commercial activity strategy” (14). Among these strategies, commercial activity strategy is the latest one being used for programming and marketing. Tsai noted the paradox that although advertising revenue is usually the only reason commercial television stations broadcast drama serials, audience members, with remote controls in their hand, change channels and skips the commercials (17). For this reason, television stations started to think of a solution to increase the viewing numbers during the commercial time-slot. One station (CTV) originated a treasure hunting activity during the commercial breaks in 1999. The television station set up a certain merchandise’s ribbon bow being the prize for the sake of attracting the audience to watch the commercial and to look for the prize. Such a practice reduced the chance of the audience switching the channels, on the other hand, it improved approximately 20% of commercial rating report and it also pulled up the audience rating of this prime-time drama program (Tsai 18).

From Tsai’s comments above, it can be gathered that the variation of television environment in Taiwan have caused constant changes in programming strategy as well as marketing and promoting strategies. Therefore, it appears that Taiwanese television programmers have to always remain concerned about the interaction among the competitors in order to select an appropriate way to face the competitors’ programming strategies.

Qualitative Analysis: Interviews

The purpose of this study was to investigate the programming strategies utilized by the major Taiwanese networks and cable stations during prime-time. This study conducted telephone and face-to-face interviews with programming directors or general managers in the television industry in Taiwan between the 20th and 30th of August 2003. The interviewees included four major network chief directors from the programming department and two general managers from local cable drama channels in order to understand each of their managing and programming strategy. Programmers were numbered to make research and reporting easier. Respondents included:

Programmer 1 (P1): Chang Hsia, programming director of TTV network.

Programmer 2 (P2): Chen Kang Hsin, general manager and programming director of FTV network.

Programmer 3 (P3): Kao Tsi, chief director of drama programs center of CTS network.

Programmer 4 (P4): Zheng Shu Ming, programming director of CTV network.

Programmer 5 (P5): Ge Fu Hong, general manager and chairman of AzioTV cable station.

Programmer 6 (P6): Tsi Sheng Lin, manager of Videoland cable station.

Interviews were done by telephone and face-to-face. The questions were open-ended questions and were similar to a reversed pyramid interview approach: the scheme of questions revolved around programming strategies (competition, targeting audiences, etc.) moving from the general towards the more specific.

Interviews Results³

The results of these interviews show similarities as well as differences between television broadcast stations for programming in Taiwanese television industry. Several themes emerged that answered the first research question: What are the Taiwanese's prime-time dramatic programming strategies used to compete (gain and maintain audience ratings and flow) in such a global, intercultural and diverse television environment? The interviews also provided ample information about Taiwan's unique programming landscape.

One of the interviewees summarized nicely the chronological development of programming strategies.

(P4): From 1969, Taiwanese television station started to broadcast the first drama series on the television and had set up the prime-time hour as 20:00 to 21:00. The big three network stations mostly used the strip programming strategy for drama programs in order to induce a habit in the audience of watching every day from Monday to Friday in the early decades. Besides strip programming, the big three networks also use counter programming and blunting programming. These strategies were frequently used combinations in order to arrange for the broadcasting of various drama themes during prime-time hours, especially when there were only three network stations in Taiwan from the 1960s to the 1990s. Nevertheless, the situation shifted in the 1990s when cable televisions

³ Interviews conducted in Mandarin Chinese, translations by author.

entered the market and temporarily converted the television industry into a confusing environment. The programming strategy for the television battle became more complicated than before and the drama program also changed its orientation. (Zheng)

According to Broadcasters Market Research's (BMR) website (www.broadcasters.com.tw), the population of Taiwan is 22.7 million, there are approximately 6 millions households including 22 millions individuals who have a television set in Taiwan. In other words, about 99.0% of the population own a television set at home. Because of the high access rate to television and numerous choices viewers in Taiwan have, television programmers need to adjust drama programs on an episode-by-episode basis to meet audience desires and to manipulate ratings.

(P2): Our program is dynamic and changeable. For example, a drama program that undergoes recording and production this week can broadcast next week right away. We will then wait for the release of the ratings report. If the ratings are not the numbers we expected to have, our programming department and scriptwriter will alter the story or some characters in the story as soon as possible. In response, the following week will record, produce and broadcast the revised storyline in the hopes of receiving higher ratings. Although it is an immediate and short production timeline, but it has proven to be effective for three dramas series already within the past two years. (Chen)

Chen (Programmer 2) is the only interviewee that has mentioned using this type

of instant rectification during the production process. However, as Chen himself revealed, some television stations start to follow this trend for drama production.

Besides being dynamic and flexible in order to meet audience desires, Programmer 1 also pays attention to school schedules in order to receive higher ratings from student viewers during school holidays.

(P1): In year 2001, we did broadcasting one Korean drama during prime-time hour (20:00-21:00), which received higher ratings and we were number one among other channels at the time. It was summer vacation. I think younger audiences were viewing this Korean drama because it is dubbed in Mandarin and with Mandarin subtitles. In addition, the Korean actress is famous in Taiwan. (Chang)

An interesting phenomenon appears in how the use of language in drama programs influences the target audience and related age groups. The drama programs of CTV and CTS are generally in Mandarin; no local dialects are involved and the target audience is 15 to 44 years old, people who are urban, trendy and young. Plots of these drama programs center around a few themes: ancient epics, contemporary urban stories and romantic dramas featuring pop stars. In one interview, Kao (Programmer 3) stated, “CTS also hopes to establish a unique light-comedic character to its drama programs when appropriate”.

On the other hand, the drama programs of TTV and FTV are in the local Taiwanese dialect mostly with little Mandarin speaking involved. The target audience includes 35 to 55 years old or above, who receive fewer numbers of years of education.

They earn an average income. The themes of drama programs targeted to this group involve local themes, timelines set in the 1930s to 1950s, martial arts combat programs and authentic stories of real people in the local society in Taiwan.

(P1): In recent years, we broadcast more locally Taiwanese produced drama with Taiwanese dialect speaking in order to attract the older population in Taiwan. However, young generation or people below 25 years old in Taiwan, who do not usually speak Taiwanese dialect, they speak Mandarin mostly. Therefore, we need to put more Mandarin subtitles while we are broadcasting local dramas; otherwise, we broadcast young teen (idol) dramas with Mandarin speaking to keep the young generation tuned in to our channel. (Chang)

(P2): The older population in Taiwan uses Taiwanese dialect. People living in southern part of Taiwan speak Taiwanese dialect most of time. Therefore, FTV offers locally Taiwanese produced dramas with Taiwanese dialect only during prime-time hours in order to fragment the audiences. This localized strategy successfully situates FVT to be the number one drama channel. (Chen)

A piece of information that emerged from the results of all six interviews is that programming strategies are decisions made by a committee or groups. The process is not just one person's decision-making.

(P1): It is more a team effort. We have a small drama center under the programming department. The team comprises of key personnel from

various departments: programming department, marketing and sales department, and public relations. We turn in our ideas and strategies to the general manager in our station in order to receive his/her approval and authorization to implement these strategies. (Chang)

(P2): The drama center from the programming division will plan and schedule the programming, and the board will make the final decision on the strategy. (Chen)

(P3): CTV has a team under the programming department to strategize for both drama and variety programs. Basically, the team plans some specific strategies in conjunction with, the business department and advertising. (Kao)

(P4): The drama center, in collaboration with the programs department, will discuss potential programs and programming strategies with producers/production companies as well as advertisement contractors. The findings will be presented in a production and marketing meeting. The meeting will involve discussions and decisions from the general manager of CTS, head and deputy head of programs department, head of the drama center, as well as the head and deputy of the business department. (Zheng)

(P5): The planning department, traffic department and program division will have its own meeting and discussion at first. Later, the board of

committee and I will make the final decision for programming, marketing and promoting strategies. (Ge)

(P6): We have a program division to plan and purchase various drama series, and they will have meetings and discuss with administrative division personnel on the budget for promoting drama. Later, the personnel from program division and administrative division will consult with planning department, sales department and traffic department in order to have a good programming schedule for our drama series. (Tsi)

Moreover, each network station has its own considerations for programming strategies. Kao Tsi (Programmer 3) sums up with seven considerations for programming strategies:

1. Production differentiation- making drama programs that differ completely from programs shown on other channels.
2. Observe the latest changes in market trends as well as audience's taste and adjust to meet the demands.
3. Emphasize innovation, be the leader in changes, combined with the organizational image of network stations.
4. Develop competitive and quality production crew and quality screenwriters as a foundation to good drama.
5. Search for upcoming talents and retain current box-office favorites.

6. Analyze the most successful programs in the past decade; recognize the winning factors and understand any change in the market to find the foundation for innovative styles.
7. Take potential overseas markets into consideration, and assess whether or not the programs can be exported to China and other Chinese communities in Southeast Asia.

During the interviews that were carried out for this thesis, programming directors in Taiwanese television environment believed that forecasting the result before a drama airs is a tremendous task. Kao Tsi (Programmer 3) and Ge Fu Hong (Programmer 5) suggest these questions to be considered for forecasting programming results:

1. Forecasting the television result.
 - a. Does the title of a drama serial attract enough attention?
 - b. Is the theme song pleasant to listen to?
 - c. What are the conflicts of the story and is the content vigorous?
 - d. Is the plot tightly-written, and does it have a climax?
 - e. How is the aesthetic organization in terms of the picture and is the camera angle fine and smooth?
 - f. How is the quality of the lighting, props, and sound?
2. Forecasting the business/sales result.
 - a. Does this drama serial conform to both the audience and advertising agency's interests and requests?
 - b. Is this good timing for broadcasting this drama serial?

- c. What are some possible reactions from the audience after the debut?
- d. What are some possible reactions from the advertising agency after the debut?
- e. Does this drama serial have high values in advertising business/sales?
- f. Comparing this drama serial with others, is it convincing to take priority in debuting?

In general, prime-time hours are divided into two chunks: one is from 20:00 to 21:00 and another is from 21:00-22:00, which can be stretched to 22:30 or 23:00, depending on the length of drama programs. However, another midnight (24:00-2:00) prime-time hour has emerged for drama program broadcasting. The use of multiple air times and individual television station's web site to keep viewers up to date is another programming strategy.

- (P5): The frequently used strategy is to broadcast the new drama program during the prime-time hour and then rerun it at midnight or at weekends to keep the audience on track and able to follow the next day's airing. (Ge)
- (P6): ... broadcasting the new drama programs during prime-time hours and then rerun the show later during midnight or weekends to remind the audience and to fill up the time because of the budget limitation. Besides reruns, Internet (on-line TV) is another strategy for cable stations in Taiwan because younger generation spends lots of time online and Internet access is getting more convenient in Taiwan. Visitors can access up-to-date information on programs as well as audio-video entertainment and sport

news, on-line video broadcasts, and program schedules. The website is designed to complement our (Videoland TV) programming through extended customer services. (Tsi)

Under the current model of commercialized television, both network and cable stations use audience ratings as a reference for their programming strategy. Because audience ratings directly affect the income revenue from commercials, these four networks (TTV, FTV, CTV, and CTS) are currently using results of telephone surveys from Rainmaker rating company, as well as AC Nielsen's people meter measurement results as a second source. Starting in 2003, they have also been using data from a third source of audience rating, BMR, for reference. Besides these three rating systems, multiple rating sources are also used from network and cable stations.

(P1): We also mobilize our own staff to conduct surveys on a smaller scale besides the information obtained from rating companies. (Chang)

(P4): Besides the three sources of reference, CTS also have our own staff to conduct street surveys or face-to-face surveys on a smaller scale. This is to be combined with, and to complement, the other resources. (Zheng)

(P5): Every person in the television industry knows the audience rating is the most immediate response for programs; AzioTV also uses ratings for reference. But most important for AzioTV is the voice from our audience on our website: the message board, chat rooms, and discussion and suggestion area. We prefer to listen to our "customers" directly. (Ge)

(P6): Audience ratings reports are measurement for our drama channel, but the viewers' comments from our web site will be another source for analysis and response. (Tsi)

In Taiwan, audience ratings and advertising agencies are always the biggest concerns for programmers. Nevertheless, some programmers possess different concerns and approaches to programming. Some programmers want to maintain high standards of drama programs, some others try to appease viewers from various social contexts. Therefore, the former aims to recruit good writers to make the dramas better, whereas the latter openly scrutinizes programming to make sure it meets the needs of society, balancing between urban and rural audiences.

(P1): Our purpose for drama programs is to produce cultural, joyful and informative programs of quality and inaugurating a new trend of cultural Renaissance in this society. (Chang)

(P3): 1. Our station tries to accommodate social changes and needs. The guiding principle of our programming is "localization and internationalization." CTV advocates "equal treatment to country side and metropolitan areas; equal treatment of traditional and modern."

2. Make good use of society's resource, utilize society's human and physical resources, equipment, and skills. We promote ethical behavior and democratic values, precipitate kindness and harmony between different social groups. We broadcast scientific information in search of the truth and to expedite the progress of the country.

3. Raise programming standards. In addition to raising entertainment value, the programs should be created with an eye towards being more practical, informative, and interesting. (Kao)

(P4): Produce informative, educational, cultural, and social education programs in order to maintain the viewing audience. We prefer to take care of the business side while, at the same time, fulfilling television's responsibility to society. (Zheng)

In addition, worldwide marketing and globalization are other considerable factors for drama programming. Globalization is crucial, but language differences and program content compatibility have to be taken into account. Therefore, globalization begins with Mandarin-speaking countries and some East-Asian countries with language subtitles.

(P3): Worldwide marketing is another considerable factor. I, personally, believed that Mainland China is the target market besides the market in Taiwan because of "The great China Economic Circle". Also, CTS expands international business for dramatic programming, forming cooperative relationships in particular with Japan, Hong Kong, and Singapore. This includes personnel exchange and program cooperation in order to reach the worldwide market. (Kao)

(P4): We take potential overseas markets into consideration, and assess whether or not our drama programs can be exported to China and other Chinese communities in Southeast Asia. Recently, we co-produced drama

programs with production companies in China for markets in Taiwan and China. (Zheng)

One more theme that emerged from the interviews is that, besides advertising revenue, Taiwanese television stations also make money from selling commercial merchandise. United States has limits on how much content can be produced and distributed by networks (vertical monopoly). These rules are called Financial Interest and Syndication (Fin-Syn). The Federal Communication Commission (FCC) website (www.fcc.gov) indicated:

The Federal Communications Commission (FCC) implemented the [Fin-Syn] rules in 1970, attempting to increase programming diversity and limit the market control of the three broadcast television networks. The rules prohibited network participation in two related arenas: the financial interest of the television programs they aired beyond first-run exhibition, and the creation of in-house syndication arms, especially in the domestic market. Consent decrees executed by the Justice Department in 1977 solidified the rules, and limited the amount of prime-time programming the networks could produce themselves.

Taiwan does not have this regulation, so other streams of revenue become important. Commercial merchandise, for example, has become a source from which Taiwanese television stations can benefit.

(P2): In order to promote FTV's drama programs, news release, press conference, and outdoor billboards are not enough for the promotion.

Having merchandise products from drama programs is more beneficial to FTV. The audience watches the programs and then purchases the merchandise, which makes FTV received higher ratings and earn extra revenue from these merchandise products produces. (Chen)

Despite the various kinds of managing and programming strategies the networks and cable stations in Taiwan use, the television personnel all believed Hong's comment on programming, "because of the variation of television environment in Taiwan, programming strategy is changeable. Television networks ordinarily ought to "stock up" on some good dramas or pre-produced dramas regarding possible changes of environment in order to achieve and maintain programming and audience rating success" (72). Finally, facing the changes and the rapid expansion of television environment nowadays, the roles and missions for television managers and personnel are varied in many ways. Besides producing and programming a fine program to strive for higher audience rating and advertising revenues, they are the gatekeepers of television management. They have to improve the management for aspects related to programming, and plan the direction of program development in the future.

Audience Rating Study

Programming strategy comes from collecting program materials and responding to needs of the market. After a channel buys drama programs from foreign countries or produces drama programs locally, the planning and programming strategy follows. The programming strategy is assessed when the audience rating report is released after

programs are broadcast. Ratings are used to influence existing strategy as well as formulate new strategy.

One way to examine the viewing behavior of an audience is to consider what is called Audience Ratings. Communication scholar Kuo Zhen recognized, “ In general, the television market in Taiwan is similar to the one in the United States, it all belongs to a commercialized market structure. Thus, the content of television programs, the highest or lowest audience rating, and the advertisement revenue have an inseparable relationship (22). In fact, the “organizations or parties that are interested in the audience rating numbers do not include the audience. The interested parties are advertising agencies, and television managers or related personnel. This is because the only question that concerns the audience is whether or not they choose to watch a certain program” (Zhong 19). On the other hand, advertising agencies use audience ratings as a data source in deciding to purchase certain commercial time-slots of a program. Therefore, agencies will refer to audience rating reports regularly.

Since audience’s viewing behavior is changing constantly, audience ratings deserve continued research. In fact, the market and demand allow three marketing research and audience rating measurement companies, namely AC Nielsen, BMR and Rainmaker, to coexist in Taiwan at present. Audience rating also exerts a great amount of influence on the whole television environment in Taiwan. On the other hand, media and advertising agencies only have access to the data that happened in the past, not instant data (that is to say yesterday’s rating does not necessarily agree with today’s

rating). Hence, the media and advertising agencies utilize the audience rating data for reference only, not be taken as absolute truth (Mok 79).

What is audience rating? Albarran stated:

The two most commonly used terms in audience research are *rating* and *share*. Rating is an estimate of the number of people or households viewing a particular program, based on some universal estimate. This universal estimate could be the entire national audience (as in the case of a broadcast network or cable channel) or a sample of a larger population in a local market. A single rating point represents one percent of the populations under examination. (125)

The Model for a rating follows:

$$\text{Rating \%} = \frac{\text{Number of Viewers}}{\text{Total Viewer Population}}$$

Albarran also indicated:

Share differs from a rating in that a share measures the percentage of the viewing audiences, based on the actual number of viewers, such as all viewing households at a given time. Shares indicate how strong a particular program or station is performing against the competition. (125)

$$\text{Share \%} = \frac{\text{Audience (Households or Individuals)}}{\text{Households Using Television (HUT)}}$$

“Ratings are always smaller than corresponding shares because ratings consider the entire population with sets on or off, but shares take into account only the actual households or individuals using a particular medium. *Rating* and *share* are the two most

common terms used to understand audience data” (Albarran 126). Rating and share also are “important indicators for advertising business’ growth and decline” (Huang 97). However, *rating* rather than *share* is still the main research and material that television personnel use.

Quantitative Analysis: Surveys

In general, television personnel and marketing research companies learn about their target audience through quantitative demographics such as age, gender, and social status. Therefore, in cooperation with the author of this study, Rainmaker, a marketing research company in Taiwan with twenty-five years of experience, conducted a survey. Questions on the survey were based on the qualitative results gathered from interviews with television personnel. For example, Chen (Programmer 2) said that, “besides news release, press conference and outdoor billboards for the promotion of drama programs, marketing merchandise products from drama programs also tend to promote high ratings and extra revenue for the television station.” In order to investigate the claimed relationship between merchandise products and higher ratings, one of the survey questions asks participants if merchandise products from drama programs will increase the likelihood of the audience to watch a certain program. Therefore, the survey questions closely reflect qualitative results gathered from interviews with television personnel. Rainmaker collected 400 samples of the survey in December 2003 in the Taipei metropolitan area. Research specialists in Rainmaker administered surveys face-to-face. Female audience returned many samples than male audience. However, within

each gender, sample selection was a random. Once Surveys were collected, Rainmaker assisted with the descriptive statistical analysis of the data.

Survey Results

As the results of the survey indicated, 89% out of the 400 participants watch evening drama programs regularly or somewhat regularly. Moreover, the female population is the majority (62.9%) that watches drama programs regularly. In addition, 40% of female audiences watch drama programs during prime-time hours almost 4 to 5 days a week. Within this viewing group, young students from age 15 to 24, at the high school graduation level, account for a large fraction (32.7%). They usually watch drama programs on both cable channels and wireless network channels during prime-time with the remote control in hand (36.1%). The most attractive drama programs are still Taiwanese locally produced drama programs (41.4%). However, the survey question regarding drama programs allowed multiple selection; thus, Japanese dramas (27.8%) and Korean dramas (26.1%) are also taking large amounts of percentage with respect to the female audience. Consequently, Taiwanese dramas, Japanese dramas, and Korean dramas are the top three performed drama programs within female audience. Out of these, the favorite type of drama programs among female audience is the Taiwanese idol drama (35%), noting a good-looking or popular cast as the main reason for their choice. Idol drama is followed by comedy drama (30.3%), which attracted female viewers because of its “funny and relaxing” content. Romance drama (29.8%) also attracts female viewers with a romantic content that is touching and heartwarming.

For male audience, results show that they behave differently in watching drama programs during prime-time hour. The percentages of male audience that watch evening drama programs regularly or somewhat regularly are less than that of the female audience: About 21% of the male audience population never watches evening drama programs, which is much higher than the 4% of female audience who never watches evening drama programs. Besides the non-viewing male audience, the frequency of viewing drama programs among male group is also low (35.5%). Many others, accounting for the second largest group of male viewers (14.2%), watch the evening drama programs about 2 to 4 days a week. The male viewers usually watch drama programs on both cable channels and wireless network channels (15.3%), which is similar to the female audience.

The chart below shows that male and female audiences have slightly difference preferences in choosing the type of drama programs they watch.

Q4. Which region's drama programs do attract you the most? (check more than one if necessary)						
N=360	Total		Male		Female	
a. Taiwan	N=212	58.9%	N=63	17.5%	N=149	41.4%
b. Japan	N=125	34.7%	N=25	6.9%	N=100	27.8%
c. Korea	N=108	30%	N=14	3.9%	N=94	26.1%
d. Mainland China	N=63	17.5%	N=28	7.8%	N=35	9.7%
e. Hong Kong	N=70	19.4%	N=22	6.1%	N=48	13.3%
f. US	N=58	16.1%	N=20	5.6%	N=38	10.5%
g. Other	N=4	1.1%	N=2	0.6%	N=2	0.6%

Similar to the female viewers, the most popular choice among the male audience is also locally produced Taiwanese drama. However, unlike the female viewers, for the

male audience drama programs from China are the next most popular choice. The third choice goes to Japanese dramas. The male audience's reported that they like local/rural Taiwanese drama program the most because the content is logical and familiar to home (15.8%). Martial arts drama programs can also attract male audience viewing, probably because male viewers like to watch martial arts scenes more than female viewers (14.2%). In addition, funny and relaxing comedy programs attract significant number of viewers from both sexes (15.5%).

Although females and males have different perspectives on watching drama programs during prime-time hour, 85.3% of them learn about new drama programs from the same source, namely electronic media (television or radio). Besides the electronic media, magazines and newspapers (24.7%) are the second most common way to receive information about new drama programs broadcasting. Therefore, mass media, whether in the electronic or print form is the most effective way of delivering new information to the audience. However, the propaganda technique of repeated media exposure for a new drama program only attracts some female group audience. According to the survey results, 29.4% of female audience will be attracted by repeat media exposure; the rest of female audience is not sure (24.2%) or will not (16.7%). On the other hand, only 8.6% of male audience will be influenced by repeat media exposure. When a new drama program opens, the main reasons that attract initial viewing include curiosity about a new show are effective commercial trailers prior to opening. The survey results also show that when a new drama program receives sub-par response, it is mainly due to unsatisfactory content

and structure of the drama program. Commercial trailers of upcoming drama programs are also unpopular among the male viewers.

Contrary to the expectations of some television personnel, promotional activities such as “call-in to win a prize” do not interest the audience in watching a new drama program. Both female and male viewers (79.9%) believe the chance of winning is too low and they do not have an interest in calling at all. Only a small portion of audience (6.4%) wants to receive the prize or believe that perhaps they could win a prize. Another promotional activity, “meet the cast”, is also ineffective. A majority (63.3%) of the population will not choose to watch a program because of this activity. Only 14.2% of audience will attend this meet the cast promotional activity because they like the actors in the drama series or because the cast is attractive enough.

The chart below shows that neither “call-in to win a prize” nor “meet the cast” promotional activities tends to prompt the audiences to watch a new drama programs.

Q10. Will "call-in to win a prize" promotional activities prompt you to watch a new drama program?						
	N=360	Total		Male		Female
a. Yes		N=23	6.4%	N=6	1.7%	N=17 4.7%
b. Not sure		N=50	13.9%	N=21	5.8%	N=29 8.1%
c. No		N=287	79.7%	N=80	22.2%	N=207 57.5%
Q11. Will "meet the cast" promotional activities prompt you to watch a new drama program?						
	N=360	Total		Male		Female
a. Yes		N=51	14.2%	N=9	2.5%	N=42 11.7%
b. Not sure		N=81	22.5%	N=33	9.2%	N=48 13.3%
c. No		N=228	63.3%	N=65	18.1%	N=163 45.2%

As for audience rating, nearly 79.2% of audience will not watch a particular show just to increase its audience rating result because they believe that the audience has nothing to do with them. They believe that the rating will be good if the drama program is worth watching, therefore, they do not need to take any action on it. The remaining 20.8% of audience, particularly viewers from age 15 to 24 with high school education level, will watch a particular drama program to increase its audience rating. Indicating that it is a way to express their support for the drama program so it will stay on the air. The descriptive statistics mentioned above imply that a new drama program with lively, logical and attractive content and a strong cast are the reasons to make the audience watch a new drama program.

A surprising result from the survey is that 65.8% of the participants approve of television stations' promotional technique that treats a drama program as a commercial product. Television stations prepare merchandise such as souvenir mugs and T-shirts to give out as presents. Also, television stations or the production companies distribute soundtrack compact discs of drama programs or scripts of the new show. Photo albums from new drama programs are also available for purchase. Moreover, the television stations often publish VCDs or DVDs of the drama programs for the audience to possess after the show has finished airing. This result is surprising because the interviewees do not approve of other promotional activities such as "call-in to win a prize" and "meet the cast". Besides approval of this promotional method, 60.1% of the interviewees think such method will attract a larger audience in this prime-time hour competition and it also gives the television station a chance to make a profit on programming.

The chart below shows that the audience approves of television stations' new promotional method that treats a drama program as a commercial product and the audience also agrees such method will attract a larger audience for a new drama program.

Q12. Do you approve of the new promotional method that treats a drama program as a commercial product (including souvenir mugs and t-shirts)?						
	N=360	Total		Male		Female
a. Yes	N=237	65.8%	N=60	16.7%	N=117	49.1%
b. No	N=106	29.4%	N=39	10.8%	N=67	18.6%
c. Other	N=17	4.8%	N=8	2.2%	N=9	2.6%
Q12-1. Do you think such method will attract a larger audience?						
	N=271	Total		Male		Female
a. Yes	N=163	60.1%	N=53	19.6%	N=110	40.5%
b. No	N=86	31.7%	N=36	13.3%	N=50	18.4%
c. Other	N=22	8.1%	N=9	3.3%	N=13	4.8%

Irrespective of locally Taiwanese produced drama programs or imported drama programs from foreign countries, television stations all attempt to use distinct drama themes and styles in order to compete with one another for high audience ratings. Nevertheless, the survey results reveal that the content is the most important element in introducing a new drama program. Content of drama program is the priority and how a drama program displays its own theme and style is the second most important element.

CHAPTER 5

SUMMARY AND CONCLUSION

Drama programs have been airing for more than thirty years in Taiwan and have experienced different situations. When there were only three network stations, the bulk of the television managers adopted several programming strategies from the scholars in the West for scheduling and broadcasting programs in order to cope with competitors. According to Liu's book, *Multi-Channels and Audience: Research on TV Networks and the Viewers in Nineties*, television personnel used head-to-head programming, counter programming, strip programming and lead-off programming strategies during prime-time hours because these are most commonly used (167). Nevertheless, the most common programming strategies are Tiedge and Ksobiech's blunting and countering programming⁴. These strategies are utilized more frequently because they are most suitable for a television market where only the Big Three network stations existed. On the other hand, these traditional or old school strategies are no longer guaranteed effective for programming. Since the cable channels entered this television medium, they caused programs to diversify and the audience to fragment. Therefore, each station began to ponder and look for other strategies to achieve higher audience ratings.

Based on the interviews with some television managers or drama center chiefs about programming strategy, it seems that, in recent years, what is called programming strategy for drama programs has changed drastically because there is more competition. Television personnel now treat the drama programs as a product that requires

⁴ Please see Chapter 1 for detailed information about Tiedge and Ksobiech's programming strategy.

“packaging”, “product display” and “sales promotion” for the sake of higher audience ratings and advertising revenues. Articles and advertisement in newspapers, entertainment news programs, and outdoor billboards have all become necessary expenses in a television station’s effort in selling their product/program according to the interviews with Programming Directors in Taiwan (see chapter 4). In addition, according to interviews with Programming Directors in Taiwan, online communication such as chat rooms, message boards, on-line television and on-line video broadcasts have also become channels for promoting drama programs. Advertising cross-promotion with other cable channels is another method to market drama programs. Furthermore, each channel also labels itself as specialized Japanese drama channel, specialized Korean channel, or specialized Hong Kong and China drama channel in order to have a clear identification in this diverse television environment.

Observations on the relationship between television industry and the public in Taiwan indicate that commercialized drama programs are indeed catching the audience’s eyes, and have attracted enough attention for people to watch. However, large-scale marketing does not guarantee an effective programming strategy and it also does not guarantee that the television stations will win the ratings war. Based on the survey results from 400 participants in Taipei Metropolitan City, viewers are consciously aware of the programming strategies and promotional activities from each television station, but the viewers will not always be influenced by these promotional techniques. These promotional techniques may spark a viewer’s curiosity. However, the audiences who actually tune in and watch the programs are fewer than television personnel expected.

Themes and the story of a drama program are still the essential elements. If the story does not interest the audience, it will not be appreciated no matter how good the programming strategies are. During interviews, Programming Directors in Taiwan said they are responding by stepping up recruitment for writers.

According to the research results, the academic or former programming strategies in the Taiwanese television environment progressively moved towards marketing and sales techniques in order to affect the audience and television market itself. Most likely, television personnel use three basic programming strategies: strip programming, counter programming, and rerunning. Other strategies focus on marketing: packaging, product display and sales promotion. Approximately 60% of participants in the survey approve that television station treats a drama program as a commercial product to promote it and all 60% of them think such method will attract a larger audience viewing a drama program.

Both network and cable channels air a large amount of commercial trailers and use public billboards as promotion methods for new drama programs before they start. When the rating is reached, the television stations will come up with merchandised products related to the new drama programs for further promotion and extra revenue. These products include soundtracks, T-shirts and accessories, script and photo books, and interesting sidelight scene pamphlets. However, some cable channels with limited budgets can only promote commercial trailers on its own channel or other affiliated channels or radio stations before a new drama program airs. If the ratings are good, the marketing and selling proceed.

As mentioned before, in the Taiwanese television environment, 10% of all channels broadcast drama programs exclusively during prime-time hours daily, and this combination achieves nearly 70% of the market share. In such a competitive and diversified market with highly demanding audience groups, the television personnel and producers in Taiwan have to combine basic programming strategies, marketing skills and product selling techniques in order to achieve such highly successful global prime-time presence.

Future Development for Drama Programs in Taiwan

In one interview, Kao (Programmer 3) stated, “under such multi-cultural television environment in Taiwan, the move of drama program materials towards internationalization will be an inevitable development.” Taiwanese are already very interested in foreign content from China, Hong Kong, Japan and Korea. In fact, as seen in Zheng’s (Programmer 4) interview (see chapter 4), some production companies in Taiwan have already cooperated on drama programs with television personnel in China in the early 1990s in order to expand market share. Later, production teams or even television stations went to China for location scouting and filming. Because the Taiwanese government is creating related laws and decrees progressively for investments in China, the interaction between Taiwanese and Chinese television industry is expanding (Hong 133). In the course of the cooperative filming process, the production companies or television industry in China acquires the opportunity of sharing copyrights of these cooperative drama programs. Meanwhile, Taiwanese television personnel make use of

these cooperative drama programs to launch into the television market in China (Hsu 223). Taiwanese television personnel believe that these cooperative drama programs will induce a larger television market than strictly imported drama programs from China (223). This is a win-win situation. Besides the cooperation with China, Taiwanese television personnel also work with Hong Kong and Singapore personnel for filming drama programs in recent years because everybody speaks the same language and shares common cultural values (224). Hence, the development of drama programs widely spread in the Chinese-speaking nations.

The cooperation continues in the twenty-first century. A new partner in cooperation, Korea, appeared in 2002. At the beginning of 2001, Korean drama programs turned into big hits both in Taiwan and China, and Korean television personnel also became aware of this overseas market (Yeh 94). Later, a few Korean production companies and a few Korean actors started to come to Taiwan to work with Taiwanese television personnel (94). In 2003, the first Taiwanese and Korean cooperative idol drama programs, Scent Lovers, broadcast on a network channel during prime-time hour (21:00-22:00pm), achieving solid ratings. This cooperative drama program reaches beyond linguistic and geographical boundaries and the good rating and reputation undoubtedly give both sides more confidence to work together again. Therefore, starting this year, there are more Korean actors and actresses making their moves into this *internationalized* or *asiaticized* market, re-developing the Taiwanese television industry (Hsu 227). Internationalized or asiaticized is defined as expansion of market from a program's country of origin into other Asian, and subsequently, global locations. Having

seen this international cooperation and expansion of drama programs, the country previously in isolation, Japan, started venturing interests in the Taiwanese market as well (Hsu 228). Arrangements have been made with network channels already for future cooperation in order to compete with Korea and to maintain its target audience (228).

Suggestions for Future Research

In this study, it has been demonstrated that audience ratings data are crucial to Taiwanese television stations in producing drama programs. In order to increase advertising revenues and continue operating a television station, strong and effective programming strategies for drama programs are important. All of these factors, namely effective programming strategies, advertising revenues and a television station's operation are influenced by the ratings. If the ratings of a drama program are not satisfactory or the current programming strategy is not effective, a television station will quickly utilize another programming strategy or change the story and the characters of a drama program in order to strive for higher ratings. The television broadcasters are very mobile and adaptive to changes in that aspect. Chen (Programmer 2) said in his face-to-face interview (see chapter 4):

Our station (FTV network) produces and broadcasts locally Taiwanese drama programs only, but our programming strategies are varied. For example, a drama program that undergoes recording and production this week can broadcast next week right away. We will then wait for the release of the ratings report. If the ratings are not the numbers we

expected to have, our programming department and the scriptwriter will alter the story or some characters in the story as soon as possible. In response, the following week will record, produce and broadcast the revised storyline in the hopes of receiving higher ratings. Although it is an immediately and short production timeline, but it has proven to be effective for three dramas series already within the past two years. Therefore, at present, we follow the ratings report and adjust the programming strategy accordingly.

Thus it can be concluded that currently, television broadcasters in Taiwan take audience ratings results very seriously when assessing the success of a drama program. On the other hand, for the audience, they view programming strategies, promotional strategies and the merchandize products of a drama program as peripherals. A majority (55%) of the respondents in the survey for this study *only* cares about the content of a drama program. The lively, logical and attention-grasping storylines in a drama program are the primary attractions for the audience.

Hence, television broadcasters have their specific purposes, namely to increase audience ratings, in producing and strategizing a drama series. However, the audiences have a different set of concerns for drama programs, which involves good program content. Under these two different results, some questions arise about the standard and content of good drama programs. What constitutes a good drama or which components make up a good drama? What are the standards in assessing the quality and success of a drama program, and according to whom? Do audiences watch the shows because of the

qualities of the programs or because of advertising or promotional marketing? If broadcasters can (and are) changing content immediately, is giving people “what they want” minute-by-minute consistent with the cultural/educational goals (expressed in this study) of the broadcasters? These questions could be discussed more and be studied for future research in order to understand more about drama programs in Taiwan.

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APPENDICES

APPENDIX A

Interview Questionnaire (English)

Interview Questionnaire (Chinese)

Appendix A

Interview Questionnaire

- Q.1. Does your channel/station have some kind of programming strategy for broadcasting dramatic program?
- Q.2. Does your channel/station have your own strategy or do you consult any programming strategies from western countries for programming?
- Q.3. Who is the person in charge of decision-making on programming strategy at the station?
- Q.4. Which (What kind of) target audience does your station want to capture/attract?
- Q.5. Under such intense competition, how does your station stay competitive with dramatic programs on-air?
- Q.6. What will be the dramatic content for programming?
- Q.7. Are there any considerable factors on the content or the strategy of programming?
- Q.8. Does your station have attribute (partiality) on broadcasting local Taiwanese produced drama, Japanese drama, Korean drama, historical drama from China or young-teens (idol) drama? If it does, what is the reason?
- Q.9. How does your station strategize to attract/keep the audience watching the program or the channel everyday?
- Q.10. How do you test to see whether your programming strategy is working?
- Q.11. What kind of audience measurement is done? In the United States, they use Nielsen ratings utilizing a variety of tools (surveys, phone calls, people meters, etc.) How are your audience measured?

戲劇節目制播方針問卷

1. 貴台是否有所謂的戲劇節目制播方針?
2. 貴台的戲劇節目制播方針有沒有什麼制式的規範或是參考歐美國家的制播方針?
3. 貴台由誰來決定戲劇節目制播方針?
4. 貴台希望吸引哪些族群收看戲劇節目?
5. 在友台的競爭下, 如何推出有競爭力的戲劇節目?
6. 如何來決定戲劇節目的編排及內容?
7. 而貴台又有什麼考量因素在戲劇節目的編排上?
8. 貴台的屬性是否有偏好在制播鄉土劇, 偶像劇, 古裝劇, 日劇或韓劇? (如果有, 原因為何?)
9. 貴台的戲劇節目制播方針, 如何有效吸引觀眾鎖定? (卡司, 劇情或語言等...)
10. 貴台如何測試出有效的制播方針?
11. 貴台使用何種方式收視測量?

APPENDIX B

Survey Questionnaire (English)

Survey Questionnaire (Chinese)

Descriptive Statistical Analysis (Chinese)

Appendix B

Survey Questionnaire (English)

Instruction:

Please answer the following questions. In order to maintain anonymity, please do not put your name anywhere on this survey. Thank you.

Questionnaires

Q1. Do you watch evening drama programs regularly?

N=402	Total	Male	Female
a. Yes, regularly	N=121 30.1%	N=30 7.5%	N=91 22.6%
b. Yes, somewhat regularly	N=239 59.5%	N=77 19.2%	N=162 40.3%
c. No, never	N=42 10.4%	N=29 7.2%	N=13 3.2%

Q2. How often do you watch evening drama programs? (check one)

N=360	Total	Male	Female
a. Often	N=189 52.5%	N=51 14.2%	N=144 40%
b. Rarely	N=56 15.6%	N=21 5.8%	N=35 9.7%
c. Only when I remember	N=108 30%	N=38 10.6%	N=70 19.4%
d. Other	N=7 1.9%	N=3 0.8%	N=4 1.1%

Q3. Do you usually watch drama programs on cable channels or wireless network channels?

N=360	Total	Male	Female
a. Cable channels	N=110 30.5%	N=36 10%	N=74 20.5%
b. Wireless network	N=65 18.1%	N=16 4.4%	N=49 13.7%
c. Both	N=185 51.4%	N=55 15.3%	N=130 36.1%

Q4. Which region's drama programs attract you the most? (check more than one if necessary)

N=360	Total	Male	Female
a. Taiwan	N=212 58.9%	N=63 17.5%	N=149 41.4%
b. Japan	N=125 34.7%	N=25 6.9%	N=100 27.8%
c. Korea	N=108 30%	N=14 3.9%	N=94 26.1%
d. Mainland China	N=63 17.5%	N=28 7.8%	N=35 9.7%
e. Hong Kong	N=70 19.4%	N=22 6.1%	N=48 13.3%
f. US	N=58 16.1%	N=20 5.6%	N=38 10.5%
g. Other	N=4 1.1%	N=2 0.6%	N=2 0.6%

Q5. What is your favorite type(s) of drama programs, and why (check more than one if necessary)

	N=360	Total		Male		Female
a. Local/Rural	N=154	42.8%	N=57	15.8%	N=97	27%
b. Idol(Teens)	N=162	45%	N=36	10%	N=126	35%
c. Martial arts	N=113	31.4%	N=51	14.2%	N=62	17.2%
d. Romance	N=128	35.6%	N=21	2.8%	N=107	29.8%
e. Historical/dynasty	N=102	28.3%	N=35	9.7%	N=67	18.6%
f. Comedy	N=165	45.8%	N=56	15.5%	N=109	30.3%
g. Police investigation	N=85	23.6%	N=43	11.9%	N=42	11.7%
h. American	N=96	26.6%	N=31	8.6%	N=65	18%
i. Histroy	N=95	26.4%	N=41	11.4%	N=54	15%
j. Cartoons	N=111	30.8%	N=39	10.8%	N=72	20%
k. Others	N=8	2.2%	N=1	0.3%	N=7	1.9%

Q6. When you watch evening drama programs, which of these contents is your favorite? (check more than one if necessary)

	N=360	Total		Male		Female
a. Business conflicts	N=70	19.4%	N=34	9.4%	N=36	10%
b. Romantic love stories	N=144	40%	N=24	6.7%	N=120	33.3%
c. Comedies	N=225	62.5%	N=59	16.4%	N=166	46.1%
d. Marriage/relationships	N=35	9.7%	N=7	1.9%	N=28	7.8%
e. Passion and desire	N=21	5.8%	N=6	1.7%	N=15	4.1%
f. Criminal investigation	N=38	10.6%	N=21	5.8%	N=17	4.8%
g. History	N=64	17.8%	N=33	9.2%	N=31	8.6%
h. Affections	N=46	12.8%	N=14	3.9%	N=32	8.9%
i. Other	N=2	0.6%	N=1	0.3%	N=1	0.3%

Q7. How do you learn about new drama programs? (check more than one if necessary)

	N=360	Total		Male		Female
a. Magaznie articles	N=89	24.7%	N=24	6.7%	N=65	18%
b. Television/Radio	N=307	85.3%	N=90	25%	N=217	60.3%
c. Word of mouth	N=72	20%	N=15	4.2%	N=57	15.8%
d. Billboards	N=14	3.9%	N=1	0.3%	N=13	3.6%
e. Other	N=3	0.8%	N=1	0.3%	N=2	0.6%

Q8. What are some reasons that you choose to watch a new drama program?

	N=360	Total	Male	Female
a. Content is lively, logical and attractive		N=198 55%	N=59 16.4%	N=139 38.6%
b. Strong cast		N=115 32%	N=29 8.1%	N=86 23.9%
c. Serious production, realistic stage and lighting		N=51 14.2%	N=17 4.7%	N=34 9.5%
d. Theme is educational		N=42 11.7%	N=14 3.9%	N=28 7.8%
e. Program reflects current trends amongst the audience		N=93 25.8%	N=29 8%	N=64 17.8%
f. I like the director, actors, playwright, or other production personnel		N=131 36.4%	N=34 9.4%	N=97 27%
g. Creative		N=78 21.6%	N=19 5.3%	N=59 16.3%
h. Good acting skills		N=79 22%	N=19 5.3%	N=60 16.7%
i. Other		N=5 1.4%	N=2 0.6%	N=3 0.8%

Q9. Will you be attracted by the "Excessive media exposure" propaganda for a new drama program?

	N=360	Total	Male	Female
a. Yes		N=137 38%	N=31 8.6%	N=106 29.4%
b. Not sure		N=131 36.4%	N=44 12.2%	N=87 24.2%
c. No		N=92 25.6%	N=32 8.9%	N=60 16.7%

Q10. Will "call-in to win a prize" promotional activities prompt you to watch a new drama program?

	N=360	Total	Male	Female
a. Yes		N=23 6.4%	N=6 1.7%	N=17 4.7%
b. Not sure		N=50 13.9%	N=21 5.8%	N=29 8.1%
c. No		N=287 79.7%	N=80 22.2%	N=207 57.5%

Q11. Will "meet the cast" promotional activities prompt you to watch a new drama program?

	N=360	Total	Male	Female
a. Yes		N=51 14.2%	N=9 2.5%	N=42 11.7%
b. Not sure		N=81 22.5%	N=33 9.2%	N=48 13.3%
c. No		N=228 63.3%	N=65 18.1%	N=163 45.2%

Q12. Do you approve of the new promotional method that treats a drama program as a commercial product (including souvenir mugs and t-shirts)?

N=360	Total	Male	Female
a. Yes	N=237 65.8%	N=60 16.7%	N=117 49.1%
b. No	N=106 29.4%	N=39 10.8%	N=67 18.6%
c. Other	N=17 4.8%	N=8 2.2%	N=9 2.6%

Q12-1. Do you think such method will attract a larger audience?

N=271	Total	Male	Female
a. Yes	N=163 60.1%	N=53 19.6%	N=110 40.5%
b. No	N=86 31.7%	N=36 13.3%	N=50 18.4%
c. Other	N=22 8.1%	N=9 3.3%	N=13 4.8%

Q13. Will you watch a particular show just to increase its audience rating result?

N=360	Total	Male	Female
a. Yes	N=75 20.8%	N=18 5%	N=57 15.8%
b. Not sure	N=81 22.5%	N=28 7.8%	N=53 14.7%
c. No	N=204 56.7%	N=61 17%	N=143 39.7%

Background Information

Gender: Male, Female

Marital Status: Married, Single

Age:

Educational level: Junior high school, High school, College/University, and Graduate

八點檔戲劇節目收視行為調查問卷

您好，這是一份有關台灣地區收看八點檔連續劇的收視行為研究調查問卷，目的在了解民眾平常收看八點檔行為及電視劇推出前民眾意見研究，我們需要您的幫忙寫下列問題來協助完成論文報告，祈您不吝發表意見，您的基本資料僅供這次研究不作任何用途 謝謝 感恩

1. 請問您平常有沒有收看八點檔的習慣？ N=402
 - ☐1.有看—續問 (121)=30.1% 男(30)=7.5% 女(91)=22.6%
 - ☐2.偶而看—續問 (239)=59.5% 男(77)=19.2% 女(162)=40.3%
 - ☐3.從來都不看---停止以下作答跳—基本資料
(42)=10.4% 男(29)=7.2% 女(13)=3.2%
2. 請問您一周看八點檔連續劇的次數是？(單選) N=360
 - ☐1.每天看(一週五次) (189)=52.5% 男(51)=14.2% 女(144)=40%
 - ☐2.一週三次 (56)=15.6% 男(21)=5.8% 女(35)=9.7%
 - ☐3.想到才會看 (108)=30% 男(38)=10.6% 女(70)=19.4%
 - ☐4.其他原因 (7)=1.9% 男(3)=0.8% 女(4)=1.1%
3. 請問您看八點檔連續劇最常在”有線”還是”無線”電視頻道看的？ N=360
 - ☐1.有線 (110)=30.5% 男(36)=10% 女(74)=20.5%
 - ☐2.無線 (65)=18.1% 男(16)=4.4% 女(49)=13.7%
 - ☐3.兩者都看 (185)=51.4% 男(55)=15.3% 女(130)=36.1%
4. 請問您平時最愛看哪一地區的戲劇？(可複選) N=360
 - ☐1.台灣戲劇 (212)=58.9% 男(63)=17.5% 女(149)=41.4%
 - ☐2.日劇 (125)=34.7% 男(25)=6.9% 女(100)=27.8%
 - ☐3.韓劇 (108)=30% 男(14)=3.9% 女(94)=26.1%
 - ☐4.大陸劇 (63)=17.5% 男(28)=7.8% 女(35)=9.7%
 - ☐5.港劇 (70)=19.4% 男(22)=6.1% 女(48)=13.3%
 - ☐6.美國影集 (58)=16.1% 男(20)=5.6% 女(38)=10.5%
 - ☐7.其他請註明 (4)=1.1% 男(2)=0.6% 女(2)=0.6%

5. 請問您最愛收看下列哪一類型的戲劇?爲什麼您最愛看這類的戲劇呢?(可複選)

N=360

☐ 1.鄉土劇	(154)=42.8%	男(57)=15.8%	女(97)=27%
☐ 2.偶像劇	(162)=45%	男(36)=10%	女(126)=35%
☐ 3.武俠劇	(113)=31.4%	男(51)=14.2%	女(62)=17.2%
☐ 4.文藝愛情	(128)=35.6%	男(21)=2.8%	女(107)=29.8%
☐ 5.宮廷古裝	(102)=28.3%	男(35)=9.7%	女(67)=18.6%
☐ 6.喜劇	(165)=45.8%	男(56)=15.5%	女(109)=30.3%
☐ 7.警匪劇	(85)=23.6%	男(43)=11.9%	女(42)=11.7%
☐ 8.美國影集	(96)=26.6%	男(31)=8.6%	女(65)=18%
☐ 9.歷史劇	(95)=26.4%	男(41)=11.4%	女(54)=15%
☐ 10.卡通劇	(111)=30.8%	男(39)=10.8%	女(72)=20%
☐ 11.其他劇情	(8)=2.2%	男(1)=0.3%	女(7)=1.9%

6. 請問您平常收看八點檔連續劇時,對下列哪一種戲劇的劇情最感興趣呢?(可複選) N=360

☐ 1.商場爭鬥	(70)=19.4%	男(34)=9.4%	女(36)=10%
☐ 2.浪漫愛情	(144)=40%	男(24)=6.7%	女(120)=33.3%
☐ 3.輕鬆喜劇	(225)=62.5%	男(59)=16.4%	女(166)=46.1%
☐ 4.婚姻關係	(35)=9.7%	男(7)=1.9%	女(28)=7.8%
☐ 5.激情慾望	(21)=5.8%	男(6)=1.7%	女(15)=4.1%
☐ 6.犯罪模擬	(38)=10.6%	男(21)=5.8%	女(17)=4.8%
☐ 7.歷史劇	(64)=17.8%	男(33)=9.2%	女(31)=8.6%
☐ 8.激發情感	(46)=12.8%	男(14)=3.9%	女(32)=8.9%
☐ 9.其他請註明	(2)=0.6%	男(1)=0.3%	女(1)=0.3%

7. 通常是如何得知八點的戲劇上檔?(可複選) N=360

☐ 1.報章雜誌	(89)=24.7%	男(24)=6.7%	女(65)=18%
☐ 2.電子媒體(電視.廣播)	(307)=85.3%	男(90)=25%	女(217)=60.3%
☐ 3.親朋好友告知	(72)=20%	男(15)=4.2%	女(57)=15.8%
☐ 4.戶外公車捷運廣告	(14)=3.9%	男(1)=0.3%	女(13)=3.6%
☐ 5.其他請註明_____	(3)=0.8%	男(1)=0.3%	女(2)=0.6%

8. 請問會吸引你看八點檔新戲的原因有哪些?(可複選) N=360

☐1.內容生動合理有吸引力

(198)=55% 男(59)=16.4% 女(139)=38.6%

☐2.卡司陣容堅強

(115)=32% 男(29)=8.1% 女(86)=23.9%

☐3.製作嚴謹佈景燈光符合境情

(51)=14.2% 男(17)=4.7% 女(34)=9.5%

☐4.主題有文化教育意識

(42)=11.7% 男(14)=3.9% 女(28)=7.8%

☐5.順應潮流.配合觀眾需要與興趣

(93)=25.8% 男(29)=8% 女(64)=17.8%

☐6.有喜愛的演員.導演.編劇或製作班底

(131)=36.4% 男(34)=9.4% 女(97)=27%

☐7.有新的創意

(78)=21.6% 男(19)=5.3% 女(59)=16.3%

☐8.演員演技好

(79)=22% 男(19)=5.3% 女(60)=16.7%

☐9.其他請註明

(5)=1.4% 男(2)=0.6% 女(3)=0.8%

9. 請問假如八點檔新戲使用『大量的媒體曝光廣告宣傳』的作法，會不會吸引您去收看這個節目呢? N=360

☐1.會

(137)=38% 男(31)=8.6% 女(106)=29.4%

☐2.不一定

(131)=36.4% 男(44)=12.2% 女(87)=24.2%

☐3.不會

(92)=25.6% 男(32)=8.9% 女(60)=16.7%

為什麼呢?

10. 請問假如八點檔新戲使用『call-in 送獎或是有獎徵答活動』的作法，會不會吸引你去收看這節目? N=360

☐1.會

(23)=6.4% 男(6)=1.7% 女(17)=4.7%

☐2.不一定

(50)=13.9% 男(21)=5.8% 女(29)=8.1%

☐3.不會

(287)=79.7% 男(80)=22.2% 女(207)=57.5%

為什麼呢?

11. 請問假如八點檔新戲使用『明星出席公開活動』的作法，會不會吸引你去收看這節目呢? N=360

☐1.會

(51)=14.2% 男(9)=2.5% 女(42)=11.7%

☐2.不一定

(81)=22.5% 男(33)=9.2% 女(48)=13.3%

☐3.不會

(228)=63.3% 男(65)=18.1% 女(163)=45.2%

為什麼呢?

12. 請問目前電視台把戲劇節目當作商品(也就是做成杯子或 T 恤..等)來進行促銷節目的作法，您認為可不可行呢？ N=360

- ☐1.可行 (237)=65.8% 男(60)=16.7% 女(117)=49.1%
☐2.不可行 (106)=29.4% 男(39)=10.8% 女(67)=18.6%
☐3.其他答案 (17)=4.8% 男(8)=2.2% 女(9)=2.6%

12-1.你認為這樣的作法可不可以吸引觀眾去收看？ N=271

- ☐1.可以 (163)=60.1% 男(53)=19.6% 女(110)=40.5%
☐2.不可以 (86)=31.7% 男(36)=13.3% 女(50)=18.4%
☐3.其他答案 (22)=8.1% 男(9)=3.3% 女(13)=4.8%

13. 請問你會不會爲了提高你喜愛看的節目收視率而去收看這個節目？ N=360

- ☐1.會 (75)=20.8% 男(18)=5% 女(57)=15.8%
☐2.不一定 (81)=22.5% 男(28)=7.8% 女(53)=14.7%
☐3.不會 (204)=56.7% 男(61)=17% 女(143)=39.7%

爲什麼呢？

爲了統計上的需要…請問你的基本資料

1.您的性別 ☐1 男 ☐2.女

2.婚姻狀況 ☐1.已婚 ☐2.未婚

3.您的年齡是？

- ☐1. 14 歲以下 ☐2. 15-19 歲 ☐3. 20-24 歲 ☐4.25-29 歲 ☐5. 30-34 歲
☐6. 35-39 歲 ☐7. 40-44 歲 ☐8. 45-49 歲 ☐9. 50 歲以上

4.您的學歷是

- ☐1. 國中以下 ☐2. 高中職以下 ☐3.大專大學 ☐4. 研究所以上

訪問日期(填寫問卷日期):_____受訪者姓名:_____

潤利公司市場調查電腦統計表

<<< Q00 >>> 01. 請問你平常有沒有收看八點檔的習慣

調查日期：03/12/23 至 04/01/20

名次	TOTAL	男	女	已婚	未婚	114-	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中	高中	職大	專大	研究所	
1	402	136	266	152	250	12	54	95	74	47	26	18	31	45	53	190	142	17		回答人數
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	100.0	33.8	66.2	37.8	62.2	3.0	13.4	23.6	18.4	11.7	6.5	4.5	7.7	11.2	13.2	47.3	35.3	4.2		總回答數
2	402	136	266	152	250	12	54	95	74	47	26	18	31	45	53	190	142	17		偶而看
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	100.0	33.8	66.2	37.8	62.2	3.0	13.4	23.6	18.4	11.7	6.5	4.5	7.7	11.2	13.2	47.3	35.3	4.2		有看
3	42	29	13	26	16	2	2	5	7	7	0	3	5	11	7	8	20	7		從來不看
%	10.4	21.3	4.9	17.1	6.4	16.7	3.7	5.3	9.5	14.9	0.0	16.7	16.1	24.4	13.2	4.2	14.1	41.2		
%	100.0	69.0	31.0	61.9	38.1	4.8	4.8	11.9	16.7	16.7	0.0	7.1	11.9	26.2	16.7	19.0	47.6	16.7		

潤利公司市場調查電腦統計表

調查日期：03/12/23 至 04/01/20

<<< (X1) >>> Q2.請問你每週收看八點鐘連續劇的次數是？(包含重播時段)

名次		TOTAL	男	女	已婚	未婚	114-	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中以 高中職 大學大 研究所					
																					回答人數
1	SUM	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	1	
	%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
	%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	1	
																					總回答數
1	SUM	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	1	
	%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
	%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	1	
2	R	108	38	70	34	74	3	10	32	22	15	11	6	4	5	9	56	40	3	1	
	%	30.0	35.5	27.7	27.0	31.6	30.0	19.2	35.6	32.8	37.5	42.3	40.0	15.4	14.7	19.6	30.8	32.8	30.0	1	
	%	100.0	35.2	64.8	31.5	68.5	2.8	9.3	29.6	20.4	13.9	10.2	5.6	3.7	4.6	8.3	51.9	37.0	2.8	1	
3	R	88	21	67	33	55	4	17	18	16	5	3	4	9	12	20	46	21	1	1	
	%	24.4	19.6	26.5	26.2	23.5	40.0	32.7	20.0	23.9	12.5	11.5	26.7	34.6	35.3	43.5	25.3	17.2	10.0	1	
	%	100.0	23.9	76.1	37.5	62.5	4.5	19.3	20.5	18.2	5.7	3.4	4.5	10.2	13.6	22.7	52.3	23.9	1.1	1	
																					每週三次
1	R	62	11	51	21	41	0	9	13	14	5	6	2	6	7	8	27	25	2	1	
	%	17.2	10.3	20.2	16.7	17.5	0.0	17.3	14.4	20.9	12.5	23.1	13.3	23.1	20.6	17.4	14.8	20.5	20.0	1	
	%	100.0	17.7	82.3	33.9	66.1	0.0	14.5	21.0	22.6	8.1	9.7	3.2	9.7	11.3	12.9	43.5	40.3	3.2	1	
																					每週二次
1	R	40	17	23	12	28	1	8	8	10	4	2	2	2	3	4	19	16	1	1	
	%	11.1	15.9	9.1	9.5	12.0	10.0	15.4	8.9	14.9	10.0	7.7	13.3	7.7	8.8	8.7	10.4	13.1	10.0	1	
	%	100.0	42.5	57.5	30.0	70.0	2.5	20.0	20.0	25.0	10.0	5.0	5.0	5.0	7.5	10.0	47.5	40.0	2.5	1	
																					每週四次
5	R	39	13	26	19	20	1	5	12	3	7	3	1	3	4	3	24	12	0	1	
	%	10.8	12.1	10.3	15.1	8.5	10.0	9.6	13.3	4.5	17.5	11.5	6.7	11.5	11.8	6.5	13.2	9.8	0.0	1	
	%	100.0	33.3	66.7	48.7	51.3	2.6	12.8	30.8	7.7	17.9	7.7	2.6	7.7	10.3	7.7	61.5	30.8	0.0	1	
																					每週一次
6	R	16	4	12	4	12	1	3	5	2	2	0	0	0	1	2	1	6	7	2	
	%	4.4	3.7	4.7	3.2	5.1	10.0	5.8	5.6	3.0	5.0	0.0	0.0	3.8	5.9	2.2	3.3	5.7	20.0	1	
	%	100.0	25.0	75.0	25.0	75.0	6.3	18.8	31.3	12.5	12.5	0.0	0.0	6.3	12.5	6.3	37.5	43.8	12.5	1	
																					不看
7	R	7	3	4	3	4	0	0	2	0	2	1	0	1	1	1	4	2	1	1	
	%	1.9	2.8	1.6	2.4	1.7	0.0	0.0	2.2	0.0	3.8	0.0	3.8	0.0	3.8	2.9	2.2	0.8	10.0	1	
	%	100.0	42.9	57.1	42.9	57.1	0.0	0.0	28.6	0.0	28.6	14.3	0.0	14.3	14.3	14.3	57.1	14.3	14.3	1	

很少看/想到才會看/不一定/隨家人看

每天看(一週五次)

一週三次

一週二次

一週四次

一週一次

不看

潤利公司市場調查電腦統計表

調查日期：03/12/23 至 04/01/20

<<< Q2 >>> Q3. 請問你收養的人點樣感到最常在“有線”還是“無線”電視頻道看的？

名次	TOTAL	男	女	已婚	未婚	14+	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中以下	高中職	大學	研究所		
SUM	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	回答人數	
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0		
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8		
SUM	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	總回答數	
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0		
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8		
1	R	185	55	130	62	123	5	32	47	35	19	14	7	14	12	23	105	53	4	兩者都看
%	51.4	51.4	51.4	49.2	52.6	50.0	61.5	52.2	52.2	47.5	53.8	46.7	53.8	35.3	50.0	57.7	43.4	40.0		
%	100.0	29.7	70.3	33.5	66.5	2.7	17.3	25.4	18.9	10.3	7.6	3.8	7.6	6.5	12.4	56.8	28.6	2.2		
2	R	110	36	74	39	71	1	13	27	21	15	9	4	4	16	11	56	39	4	有線
%	30.6	33.6	29.2	31.0	30.3	10.0	25.0	30.0	31.3	37.5	34.6	26.7	15.4	47.1	23.9	30.8	32.0	40.0		
%	100.0	32.7	67.3	35.5	64.5	0.9	11.8	24.5	19.1	13.6	8.2	3.6	3.6	14.5	10.0	50.9	35.5	3.6		
3	R	65	16	49	25	40	4	7	16	11	6	3	4	8	6	12	21	30	2	無線
%	18.1	15.0	19.4	19.8	17.1	40.0	13.5	17.8	16.4	15.0	11.5	26.7	30.8	17.6	26.1	11.5	24.6	20.0		
%	100.0	24.6	75.4	38.5	61.5	6.2	10.8	24.6	16.9	9.2	4.6	6.2	12.3	9.2	18.5	32.3	46.2	3.1		

潤利公司市場調查電腦統計表

<<< Q6 >>> 07. 通常您如何得知八點的新戲上檔? 調查日期: 03/12/23 至 04/01/20

名次	TOTAL	男	女	已婚	未婚	11-14	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中	高中	職大	研究所	
1	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	回答人數
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	
2	485	131	354	159	326	18	84	116	82	53	38	18	32	44	58	250	164	13	總回答數
%	134.7	122.4	139.9	126.2	139.3	180.0	161.5	128.9	122.4	132.5	146.2	120.0	123.1	139.4	126.1	137.4	134.4	130.0	
%	100.0	27.0	73.0	32.8	67.2	3.7	17.3	23.9	16.9	10.9	7.8	3.7	6.6	9.1	12.0	51.5	33.8	2.7	
3	307	90	217	103	204	9	47	72	61	35	22	12	20	29	39	153	106	9	電子媒體 (電視廣播)
%	85.3	84.1	85.8	81.7	87.2	90.0	90.4	80.0	91.0	87.5	84.6	80.0	76.9	85.3	84.8	84.1	86.9	90.0	
%	100.0	29.3	70.7	33.6	66.4	2.9	15.3	23.5	19.9	11.4	7.2	3.9	6.5	9.4	12.7	49.8	34.5	2.9	
4	89	24	65	30	59	3	15	24	8	11	7	4	10	7	9	52	27	1	報章雜誌
%	24.7	22.4	25.7	23.8	25.2	30.0	28.8	26.7	11.9	27.5	26.9	26.7	38.5	20.6	19.6	28.6	22.1	10.0	
%	100.0	27.0	73.0	33.7	66.3	3.4	16.9	27.0	9.0	12.4	7.9	4.5	11.2	7.9	10.1	58.4	30.3	1.1	
5	72	15	57	19	53	3	19	19	11	4	7	1	1	1	7	35	28	2	親朋好友告知
%	20.0	14.0	22.5	15.1	22.6	30.0	36.5	21.1	16.4	10.0	26.9	6.7	3.8	20.6	15.2	19.2	23.0	20.0	
%	100.0	30.8	79.2	26.4	73.6	4.2	26.4	26.4	15.3	5.6	9.7	1.4	1.4	9.7	9.7	48.6	38.9	2.8	
6	14	1	13	6	8	2	3	1	1	2	2	1	1	1	1	2	9	3	戶外公車捷運廣告
%	3.9	0.9	5.1	4.8	3.4	20.0	5.8	1.1	1.5	5.0	7.7	6.7	3.8	2.9	4.3	4.9	2.5	0.0	
%	100.0	7.1	92.9	42.9	57.1	14.3	21.4	7.1	7.1	14.3	14.3	7.1	7.1	7.1	14.3	64.3	21.4	0.0	
7	3	1	2	1	2	1	0	0	1	1	0	0	0	0	1	1	0	1	無作答
%	0.8	0.9	0.8	0.8	0.9	10.0	0.0	0.0	1.5	2.5	0.0	0.0	0.0	0.0	1.1	2.2	0.5	0.0	
%	100.0	33.3	66.7	33.3	66.7	33.3	0.0	0.0	33.3	33.3	0.0	0.0	0.0	0.0	33.3	33.3	0.0	33.3	

潤利公司市場調查電腦統計表

<<< Q03 >>> 04.請問你平時最愛看那一地區的連續劇? 調查日期：03/12/23 至 04/01/20

名次	TOTAL	男	女	已婚	未婚	114-	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中以下	高中職	大專	研究所	回答人數
1	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	總回答數
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	
2	640	174	466	200	440	14	116	166	112	74	46	25	37	50	66	338	220	16	台灣戲劇
%	177.8	162.6	184.2	158.7	188.0	140.0	223.1	184.4	167.2	185.0	176.9	166.7	142.3	147.1	143.5	185.7	180.3	160.0	
%	100.0	27.2	72.8	31.3	68.8	2.2	18.1	25.9	17.5	11.6	7.2	3.9	5.8	7.8	10.3	52.8	34.4	2.5	
3	125	25	100	25	100	4	26	34	29	14	8	3	3	4	8	67	48	2	日劇
%	34.7	23.4	39.5	19.8	42.7	40.0	50.0	37.8	43.3	35.0	30.8	20.0	11.5	11.8	17.4	36.8	39.3	20.0	
%	100.0	20.0	80.0	20.0	80.0	3.2	20.8	27.2	23.2	11.2	6.4	2.4	2.4	3.2	6.4	53.6	38.4	1.6	
4	108	14	94	27	81	1	29	28	17	13	7	3	6	4	6	65	36	1	韓劇
%	30.0	13.1	37.2	21.4	34.6	10.0	55.8	31.1	25.4	32.5	26.9	20.0	23.1	11.8	13.0	35.7	29.5	10.0	
%	100.0	13.0	87.0	25.0	75.0	0.9	26.9	25.9	15.7	12.0	6.5	2.8	5.6	3.7	5.6	60.2	33.3	0.9	
5	70	22	48	19	51	2	16	20	14	3	4	2	3	6	6	37	26	1	港劇
%	19.4	20.6	19.0	15.1	21.8	20.0	30.8	22.2	20.9	7.5	15.4	13.3	11.5	17.6	13.0	20.3	21.3	10.0	
%	100.0	31.4	68.6	27.1	72.9	2.9	22.9	28.6	20.0	4.3	5.7	2.9	4.3	8.6	8.6	52.9	37.1	1.4	
6	63	28	35	28	35	0	7	9	11	11	7	2	3	13	4	29	25	5	大陸劇
%	17.5	26.2	13.8	22.2	15.0	0.0	13.5	10.0	16.4	27.5	26.9	13.3	11.5	38.2	8.7	15.9	20.5	50.0	
%	100.0	44.4	55.6	44.4	55.6	0.0	11.1	14.3	17.5	17.5	11.1	3.2	4.8	20.6	6.3	46.0	39.7	7.9	
7	58	20	38	27	31	1	8	13	9	6	5	6	4	6	3	30	25	0	美國影集
%	16.1	18.7	15.0	21.4	13.2	10.0	15.4	14.4	13.4	15.0	19.2	40.0	15.4	17.6	6.5	16.5	20.5	0.0	
%	100.0	34.5	65.5	46.6	53.4	1.7	13.8	22.4	15.5	10.3	8.6	10.3	6.9	10.3	5.2	51.7	43.1	0.0	
8	3	1	2	0	3	0	0	2	1	0	0	0	0	0	0	2	1	0	不一定
%	0.8	0.9	0.8	0.0	1.3	0.0	0.0	2.2	1.5	0.0	0.0	0.0	0.0	0.0	0.0	1.1	0.8	0.0	
%	100.0	33.3	66.7	0.0	100.0	0.0	0.0	66.7	33.3	0.0	0.0	0.0	0.0	0.0	0.0	66.7	33.3	0.0	
9	1	1	0	0	1	0	1	0	0	0	0	0	0	0	1	0	0	0	卡通
%	0.3	0.9	0.0	0.0	0.4	0.0	1.9	0.0	0.0	0.0	0.0	0.0	0.0	0.0	2.2	0.0	0.0	0.0	
%	100.0	100.0	0.0	0.0	100.0	0.0	100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	100.0	0.0	0.0	0.0	

潤利公司市場調查電腦統計表

<<< Q14 >>> 05. 請問你最愛收看下列哪一類型的戲劇?

調查日期：03/12/23 至 04/01/20

名次	TOTAL	男	女	已婚	未婚	114+	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中	高中	職大	專大	研究所		
1	R 360	107	253	126	234	10	52	90	67	40	26	15	26	34	1	46	182	122	10	回答人數	
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0		
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8			
2	R 1,219	411	808	387	832	41	241	317	200	126	71	68	88	67	125	661	401	32	總回答數		
%	338.6	384.1	319.4	307.1	355.6	410.0	463.5	352.2	298.5	315.0	273.1	453.3	338.5	197.1	271.7	363.2	328.7	320.0			
%	100.0	33.7	66.3	31.7	68.3	3.4	19.8	26.0	16.4	10.3	5.8	5.6	7.2	5.5	10.3	54.2	32.9	2.6			
3	1 R	165	56	109	56	109	6	33	44	27	17	13	9	9	7	21	87	51	6	喜劇	
%	45.8	52.3	43.1	44.4	46.6	60.0	63.5	48.9	40.3	42.5	50.0	60.0	34.6	20.6	45.7	47.8	41.8	60.0			
%	100.0	33.9	66.1	33.9	66.1	3.6	20.0	26.7	16.4	10.3	7.9	5.5	5.5	4.2	12.7	52.7	30.9	3.6			
4	2 R	162	36	126	29	133	5	41	53	30	15	6	5	6	1	9	91	60	2	偶像劇	
%	45.0	33.6	49.8	23.0	56.8	50.0	78.8	58.9	44.8	37.5	23.1	33.3	23.1	2.9	19.6	50.0	49.2	20.0			
%	100.0	22.2	77.8	17.9	82.1	3.1	25.3	32.7	18.5	9.3	3.7	3.1	3.7	0.6	5.6	56.2	37.0	1.2			
5	3 R	154	57	97	59	95	4	17	44	22	12	12	10	19	14	33	77	41	3	鄉土劇	
%	42.8	53.3	38.3	46.8	40.6	40.0	32.7	48.9	32.8	30.0	46.2	66.7	73.1	41.2	71.7	42.3	33.6	30.0			
%	100.0	37.0	63.0	38.3	61.7	2.6	11.0	28.6	14.3	7.8	7.8	6.5	12.3	9.1	21.4	50.0	26.6	1.9			
6	4 R	128	21	107	34	94	3	27	41	20	11	7	5	10	4	7	76	44	1	文藝愛情	
%	35.6	19.6	42.3	27.0	40.2	30.0	51.9	45.6	29.9	27.5	26.9	33.3	38.5	11.8	15.2	41.8	36.1	10.0			
%	100.0	16.4	83.6	26.6	73.4	2.3	21.1	32.0	15.6	8.6	5.5	3.9	7.8	3.1	5.5	59.4	34.4	0.8			
7	5 R	113	51	62	36	77	4	22	23	24	13	6	6	8	7	11	64	33	5	武俠劇	
%	31.4	47.7	24.5	28.6	32.9	40.0	42.3	25.6	35.8	32.5	23.1	40.0	30.8	20.6	23.9	35.2	27.0	50.0			
%	100.0	45.1	54.9	31.9	68.1	3.5	19.5	20.4	21.2	11.5	5.3	5.3	7.1	6.2	9.7	56.6	29.2	4.4			
8	6 R	111	39	72	24	87	9	32	31	13	9	6	5	5	1	14	62	33	2	卡通劇	
%	30.8	36.4	28.5	19.0	37.2	90.0	61.5	34.4	19.4	22.5	23.1	33.3	19.2	2.9	30.4	34.1	27.0	20.0			
%	100.0	35.1	64.9	21.6	78.4	8.1	28.8	27.9	11.7	8.1	5.4	4.5	4.5	0.9	12.6	55.9	29.7	1.8			
9	7 R	102	35	67	38	64	2	18	21	17	16	6	6	10	7	50	41	4	宮廷古裝		
%	28.3	32.7	26.5	30.2	27.4	20.0	34.6	23.3	25.4	40.0	23.1	40.0	23.1	29.4	15.2	27.5	33.6	40.0			
%	100.0	34.3	65.7	37.3	62.7	2.0	17.6	20.6	16.7	15.7	5.9	5.9	5.9	9.8	6.9	49.0	40.2	3.9			
10	8 R	96	31	65	41	55	3	16	20	15	10	7	8	9	8	6	51	37	2	美國影集	
%	26.7	29.0	25.7	32.5	23.5	30.0	30.8	22.2	22.4	25.0	26.9	53.3	34.6	23.5	13.0	28.0	30.3	20.0			
%	100.0	32.3	67.7	42.7	57.3	3.1	16.7	20.8	15.6	10.4	7.3	8.3	9.4	8.3	6.3	53.1	38.5	2.1			
11	9 R	95	41	54	37	58	2	19	20	13	11	6	5	9	10	5	55	29	6	歷史劇	
%	26.4	38.3	21.3	29.4	24.8	20.0	36.5	22.2	19.4	27.5	23.1	33.3	34.6	29.4	10.9	30.2	23.8	60.0			
%	100.0	43.2	56.8	38.9	61.1	2.1	20.0	21.1	13.7	11.6	6.3	5.3	9.5	10.5	5.3	57.9	30.5	6.3			

潤利公司市場調查電腦統計表

<<< Q45 >>> 06. 請問你平常收看/聽廣播節目時，對下列哪一種戲劇的劇情最感興趣？ 調查日期：03/12/23 至 04/01/20

名次	TOTAL	男	女	已婚	未婚	14+	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中以下	高中職	大專	研究所	回答人數
1	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	10
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	2.8
2	645	199	446	196	449	13	121	167	112	65	50	23	43	51	71	343	214	17	17
%	179.2	186.0	176.3	155.6	191.9	130.0	232.7	185.6	167.2	162.5	192.3	153.3	165.4	150.0	154.3	188.5	175.4	170.0	170.0
%	100.0	30.9	69.1	30.4	69.6	2.0	18.8	25.9	17.4	10.1	7.8	3.6	6.7	7.9	11.0	53.2	33.2	2.6	2.6
3	225	59	166	72	153	7	43	50	42	24	21	12	12	14	27	119	72	7	7
%	62.5	55.1	65.6	57.1	65.4	70.0	82.7	55.6	62.7	60.0	80.8	80.0	46.2	41.2	58.7	65.4	59.0	70.0	70.0
%	100.0	26.2	73.8	32.0	68.0	3.1	19.1	22.2	18.7	10.7	9.3	5.3	5.3	6.2	12.0	52.9	32.0	3.1	3.1
4	144	24	120	24	120	4	33	53	26	12	8	1	4	3	6	83	53	2	2
%	40.0	22.4	47.4	19.0	51.3	40.0	63.5	58.9	38.8	30.0	30.8	6.7	15.4	8.8	13.0	45.6	43.4	20.0	20.0
%	100.0	16.7	83.3	16.7	83.3	2.8	22.9	36.8	18.1	8.3	5.6	0.7	2.8	2.1	4.2	57.6	36.8	1.4	1.4
5	70	34	36	28	42	0	6	17	14	8	6	3	8	8	12	33	25	0	0
%	19.4	31.8	14.2	22.2	17.9	0.0	11.5	18.9	20.9	20.0	23.1	20.0	30.8	23.5	26.1	18.1	20.5	0.0	0.0
%	100.0	48.6	51.4	40.0	60.0	0.0	8.6	24.3	20.0	11.4	8.6	4.3	11.4	11.4	17.1	47.1	35.7	0.0	0.0
6	64	33	31	28	36	0	9	15	7	6	4	3	6	14	5	29	25	5	5
%	17.8	30.8	12.3	22.2	15.4	0.0	17.3	16.7	10.4	15.0	15.4	20.0	23.1	41.2	10.9	15.9	20.5	50.0	50.0
%	100.0	51.6	48.4	43.8	56.3	0.0	14.1	23.4	10.9	9.4	6.3	4.7	9.4	21.9	7.8	45.3	39.1	7.8	7.8
7	46	14	32	14	32	1	12	11	6	1	4	0	5	6	7	27	10	2	2
%	12.8	13.1	12.6	11.1	13.7	10.0	23.1	12.2	9.0	2.5	15.4	0.0	19.2	17.6	15.2	14.8	8.2	20.0	20.0
%	100.0	30.4	69.6	30.4	69.6	2.2	26.1	23.9	13.0	2.2	8.7	0.0	10.9	13.0	15.2	58.7	21.7	4.3	4.3
8	38	21	17	12	26	1	5	8	10	6	2	2	2	2	5	17	15	1	1
%	10.6	19.6	6.7	9.5	11.1	10.0	9.6	8.9	14.9	15.0	7.7	13.3	7.7	5.9	10.9	9.3	12.3	10.0	10.0
%	100.0	55.3	44.7	31.6	68.4	2.6	13.2	21.1	26.3	15.8	5.3	5.3	5.3	5.3	13.2	44.7	39.5	2.6	2.6
9	35	7	28	17	18	0	4	6	4	5	4	2	6	4	9	19	7	0	0
%	9.7	6.5	11.1	13.5	7.7	0.0	7.7	6.7	6.0	12.5	15.4	13.3	23.1	11.8	19.6	10.4	5.7	0.0	0.0
%	100.0	20.0	80.0	18.6	51.4	0.0	11.4	17.1	11.4	14.3	11.4	5.7	17.1	11.4	25.7	54.3	20.0	0.0	0.0
10	21	6	15	1	20	0	9	7	1	3	1	0	0	0	0	16	5	0	0
%	5.8	5.6	5.9	0.8	8.5	0.0	17.3	7.8	1.5	7.5	3.8	0.0	0.0	0.0	0.0	8.8	4.1	0.0	0.0
%	100.0	28.6	71.4	4.8	95.2	0.0	42.9	33.3	4.8	14.3	4.8	0.0	0.0	0.0	0.0	76.2	23.8	0.0	0.0

潤利公司市場調查電腦統計表

<<< (X7) >>> Q8. 請問吸引你收看八點檔新連續劇的原因有哪些？

調查日期：03/12/23 至 04/01/20

名次	TOTAL	男	女	已婚	未婚	114-	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中	高中職	大專	研究所	
1	198	59	139	71	127	5	31	50	34	19	16	8	16	19	30	89	74	51	內容生動合理，有吸引力
2	131	34	97	29	102	3	24	37	30	13	12	4	4	4	7	62	57	51	有喜愛的演員，導演，編劇或製作班底
3	115	29	86	37	78	2	20	36	20	11	6	4	3	13	12	56	43	41	卡司陣容堅強
4	93	29	64	32	61	4	16	24	15	13	5	4	8	4	12	52	27	21	順應潮流，配合觀眾需要與興趣
5	79	19	60	28	51	3	21	14	14	7	4	5	3	8	16	34	27	21	演員的演技好
6	78	19	59	23	55	3	24	17	9	9	3	2	8	3	10	46	20	21	有新的創意
7	51	17	34	18	33	1	4	15	8	7	3	2	4	7	5	18	25	31	製作嚴謹，布景燈光符合劇情
8	42	14	28	21	21	0	5	7	6	6	1	2	9	1	6	21	13	21	主題有文化，教育意義
9	4	1	3	1	3	0	0	0	0	2	1	0	0	1	0	2	1	1	沒有原因

潤利公司市場調查電腦統計表

<<< Q8 >>> Q9.若是這八點舊新戲"大量的媒體曝光廣告宣傳"會不會吸引去收看這個節目* 調查日期：03/12/23 至 04/01/20

名次	TOTAL	男	女	已婚	未婚	14-	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中	高中	職大	研究所	
SI	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	回答人數
	%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
	%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	
SI	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	總回答數
	%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
	%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	
1 R	137	31	106	37	100	1	19	44	31	13	11	4	7	7	13	68	53	3	會
	%	38.1	29.0	41.9	29.4	42.7	10.0	36.5	48.9	46.3	32.5	42.3	26.7	26.9	20.6	28.3	37.4	43.4	
	%	100.0	22.6	77.4	27.0	73.0	0.7	13.9	32.1	22.6	9.5	8.0	2.9	5.1	5.1	9.5	49.6	38.7	
2 R	131	44	87	44	87	4	26	32	18	16	6	7	11	11	16	72	37	6	不一定
	%	36.4	41.1	34.4	34.9	37.2	40.0	50.0	35.6	26.9	40.0	23.1	46.7	42.3	32.4	34.8	39.6	30.3	
	%	100.0	33.6	66.4	33.6	66.4	3.1	19.8	24.4	13.7	12.2	4.6	5.3	8.4	8.4	12.2	55.0	28.2	
3 R	92	32	60	45	47	5	7	14	18	11	9	4	8	8	16	17	42	32	不會
	%	25.6	29.9	23.7	35.7	20.1	13.5	15.6	26.9	27.5	34.6	26.7	30.8	47.1	37.0	23.1	26.2	10.0	
	%	100.0	34.8	65.2	48.9	51.1	5.4	7.6	15.2	19.6	12.0	9.8	4.3	8.7	17.4	18.5	45.7	34.8	

潤利公司市場調查電腦統計表

<<< Q10 >>> 10. 若是這八個標新獻" call-in 送獎或是有獎徵答活動" 會不會吸引去收看這節 調查日期：03/12/23 至 04/01/20

名 次	TOTAL	男	女	已婚	未婚	114-	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中	高中	職大	專大	研究所	
1	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	10	回答人數
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	2.8	
2	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	10	總回答數
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	2.8	
1	R	287	80	207	99	188	9	39	74	53	33	22	9	19	29	35	143	102	7	不會
%	79.7	74.8	81.8	78.6	80.3	90.0	75.0	82.2	79.1	82.5	84.6	60.0	73.1	85.3	76.1	78.6	83.6	70.0	70.0	
%	100.0	27.9	72.1	34.5	65.5	3.1	13.6	25.8	18.5	11.5	7.7	3.1	6.6	10.1	12.2	49.8	35.5	2.4	2.4	
2	R	50	21	29	17	33	1	9	13	10	4	2	4	4	3	8	24	15	3	不一定
%	13.9	19.6	11.5	13.5	14.1	10.0	17.3	14.4	14.9	10.0	7.7	26.7	15.4	8.8	17.4	13.2	12.3	30.0	30.0	
%	100.0	42.0	58.0	34.0	66.0	2.0	18.0	26.0	20.0	8.0	4.0	8.0	8.0	6.0	16.0	48.0	30.0	6.0	6.0	
3	R	23	6	17	10	13	0	4	3	4	3	2	2	3	2	3	15	5	0	會
%	6.4	5.6	6.7	7.9	5.6	0.0	7.7	3.3	6.0	7.5	7.7	13.3	11.5	5.9	6.5	8.2	4.1	0.0	0.0	
%	100.0	26.1	73.9	43.5	56.5	0.0	17.4	13.0	17.4	13.0	8.7	8.7	13.0	8.7	13.0	65.2	21.7	0.0	0.0	

潤利公司市場調查電腦統計表

<<< Q12 >>> 11. 若是這八點檔新戲*明星出席公開活動*會不會吸引去收看這節目? 調查日期: 03/12/23 至 04/01/20

名 次		TOTAL	男	女	已婚	未婚	114-	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中	高中	職大	專大	研究所	
																					回答人數
SUM		360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	1	
		%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
		%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	
																					總回答數
SUM		360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	1	
		%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
		%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	
																					不會
1	R	228	65	163	88	140	6	18	55	48	28	20	9	20	24	28	114	79	7	1	
	%	63.3	60.7	64.4	69.8	59.8	60.0	34.6	61.1	71.6	70.0	76.9	60.0	76.9	70.6	60.9	62.6	64.8	70.0	1	
	%	100.0	28.5	71.5	38.6	61.4	2.6	7.9	24.1	21.1	12.3	8.8	3.9	8.8	10.5	12.3	50.0	34.6	3.1	1	
																					不一定
2	R	81	33	48	25	56	3	20	21	10	9	5	5	3	5	11	45	22	3	1	
	%	22.5	30.8	19.0	19.8	23.9	30.0	38.5	23.3	14.9	22.5	19.2	33.3	11.5	14.7	23.9	24.7	18.0	30.0	1	
	%	100.0	40.7	59.3	30.9	69.1	3.7	24.7	25.9	12.3	11.1	6.2	6.2	3.7	6.2	13.6	55.6	27.2	3.7	1	
																					會
3	R	51	9	42	13	38	1	14	14	9	3	1	1	3	5	7	23	21	0	1	
	%	14.2	8.4	16.6	10.3	16.2	10.0	26.9	15.6	13.4	7.5	3.8	6.7	11.5	14.7	15.2	12.6	17.2	0.0	1	
	%	100.0	17.6	82.4	25.5	74.5	2.0	27.5	27.5	17.6	5.9	2.0	2.0	5.9	9.8	13.7	45.1	41.2	0.0	1	

潤利公司市場調查電腦統計表

調查日期：03/12/23 至 04/01/20

<<< Q14 >>> 12. 請問您認為目前電視台把運動節目當作商品來進行促銷可行嗎？夠吸引觀眾*

名 次	TOTAL	男	女	已婚	未婚	14-	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中	高中	大專	研究所	
SIM	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	回答人數
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	
SIM	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	總回答數
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	
1 R	237	60	177	81	156	8	39	54	46	28	17	13	15	17	30	129	73	5	可行
%	65.8	56.1	70.0	64.3	66.7	80.0	75.0	60.0	68.7	70.0	65.4	86.7	57.7	50.0	65.2	70.9	59.8	50.0	
%	100.0	25.3	74.7	34.2	65.8	3.4	16.5	22.8	19.4	11.8	7.2	5.5	6.3	7.2	12.7	54.4	30.8	2.1	
2 R	106	39	67	43	63	0	10	31	18	10	9	2	10	16	13	43	45	5	不可行
%	29.4	36.4	26.5	34.1	26.9	0.0	19.2	34.4	26.9	25.0	34.6	13.3	38.5	47.1	28.3	23.6	36.9	50.0	
%	100.0	36.8	63.2	40.6	59.4	0.0	9.4	29.2	17.0	9.4	8.5	1.9	9.4	15.1	12.3	40.6	42.5	4.7	
3 R	15	6	9	2	13	2	3	4	2	2	0	0	1	1	3	9	3	0	不知道
%	4.2	5.6	3.6	1.6	5.6	20.0	5.8	4.4	3.0	5.0	0.0	0.0	3.8	2.9	6.5	4.9	2.5	0.0	
%	100.0	40.0	60.0	13.3	86.7	13.3	20.0	26.7	13.3	13.3	0.0	0.0	6.7	6.7	20.0	60.0	20.0	0.0	

潤利公司市場調查電腦統計表

調查日期：03/12/23 至 04/01/20

<<< Q15 >>> 12-1. 你認為這樣的作法可不可以吸引顧客去收著？

名次	TOTAL	男	女	已婚	未婚	114-	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中	高中	大專	研究所	回答人數
1	271	98	173	108	163	10	47	64	37	26	14	14	26	33	46	133	83	91	
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	100.0	36.2	63.8	39.9	60.1	3.7	17.3	23.6	13.7	9.6	5.2	5.2	9.6	12.2	17.0	49.1	30.6	3.3	
2	271	98	173	108	163	10	47	64	37	26	14	14	26	33	46	133	83	91	
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	100.0	36.2	63.8	39.9	60.1	3.7	17.3	23.6	13.7	9.6	5.2	5.2	9.6	12.2	17.0	49.1	30.6	3.3	
3	163	53	110	63	100	8	31	33	28	15	6	12	16	14	29	83	46	51	
%	60.1	54.1	63.6	58.3	61.3	80.0	66.0	51.6	75.7	57.7	42.9	85.7	61.5	42.4	63.0	62.4	55.4	55.6	
%	100.0	32.5	67.5	38.7	61.3	4.9	19.0	20.2	17.2	9.2	3.7	7.4	9.8	8.6	17.8	50.9	28.2	3.1	
4	86	36	50	40	46	1	13	23	7	8	6	2	9	17	14	36	32	41	
%	31.7	36.7	28.9	37.0	28.2	10.0	27.7	35.9	18.9	30.8	42.9	14.3	34.6	51.5	30.4	27.1	38.6	44.4	
%	100.0	41.9	58.1	46.5	53.5	1.2	15.1	26.7	8.1	9.3	7.0	2.3	10.5	19.8	16.3	41.9	37.2	4.7	
5	22	9	13	5	17	1	3	8	2	3	2	0	1	2	3	14	5	0	
%	8.1	9.2	7.5	4.6	10.4	10.0	6.4	12.5	5.4	11.5	14.3	0.0	3.8	6.1	6.5	10.5	6.0	0.0	
%	100.0	40.9	59.1	22.7	77.3	4.5	13.6	36.4	9.1	13.6	9.1	0.0	4.5	9.1	13.6	63.6	22.7	0.0	

潤利公司市場調查電腦統計表

調查日期：03/12/23 至 04/01/20

<<< Q16 >>> 13. 你會為了提高你喜愛的節目收視率而去觀看特定戲劇節目嗎

名 次	TOTAL	男	女	已婚	未婚	114-	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50+	國中	高中	大專	研究所	回答人數
SIM	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	10
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	2.8
SIM	360	107	253	126	234	10	52	90	67	40	26	15	26	34	46	182	122	10	10
%	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
%	100.0	29.7	70.3	35.0	65.0	2.8	14.4	25.0	18.6	11.1	7.2	4.2	7.2	9.4	12.8	50.6	33.9	2.8	2.8
1 R	204	61	143	82	122	3	21	44	49	25	17	10	12	23	26	100	70	8	8
%	56.7	57.0	56.5	65.1	52.1	30.0	40.4	48.9	73.1	62.5	65.4	66.7	46.2	67.6	56.5	54.9	57.4	80.0	10
%	100.0	29.9	70.1	40.2	59.8	1.5	10.3	21.6	24.0	12.3	8.3	4.9	5.9	11.3	12.7	49.0	34.3	3.9	1
2 R	81	28	53	29	52	3	15	22	8	10	7	3	9	4	11	45	23	2	2
%	22.5	26.2	20.9	23.0	22.2	30.0	28.8	24.4	11.9	25.0	26.9	20.0	34.6	11.8	23.9	24.7	18.9	20.0	1
%	100.0	34.6	65.4	35.8	64.2	3.7	18.5	27.2	9.9	12.3	8.6	3.7	11.1	4.9	13.6	55.6	28.4	2.5	1
3 R	75	18	57	15	60	4	16	24	10	5	2	2	5	7	9	37	29	0	1
%	20.8	16.8	22.5	11.9	25.6	40.0	30.8	26.7	14.9	12.5	7.7	13.3	19.2	20.6	19.6	20.3	23.8	0.0	1
%	100.0	24.0	76.0	20.0	80.0	5.3	21.3	32.0	13.3	6.7	2.7	2.7	6.7	9.3	12.0	49.3	38.7	0.0	1