

Viewing Experience in the Renaissance of Taiwanese Idol Drama

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Abstract

My research focus is on the audience's view on the rise and fall of Taiwanese idol dramas. After a golden decade from 2001 to 2011, Taiwanese idol dramas did not gain much attention until some cases like "The World Between Us" (我們與惡的距離), and "Someday or One Day" (想見你) released around 2019. This context of a new wave of Taiwanese idol drama boom drove me to review the previous cases. Such as "In Time with You" (我可能不會愛你) in 2011, "The World Between Us" (我們與惡的距離) and "Someday or One Day" (想見你). I started to realize there had had a discussion among audience on the Internet. Audience seemed to celebrate the rise of Taiwanese idol dramas.

I want to understand how Taiwanese idol dramas changed over last few years, including plot, audience, funding and actors. Five additional audiences were interviewed for more details to explore how much these audiences comment on the changes in Taiwanese idol dramas.

The findings show the changes in the plot of Taiwanese idol dramas that include audiences' preferences, funding problems, and actors' issues.

Keywords: Taiwanese idol drama, drama industry, drama revolution

TABLE OF CONTENTS

INTRODUCTION.....	1
Background.....	1
Motivation	3
Research Purpose	3
Research Questions	3
Contribution.....	3
Limits	4
Delimits	4
LITERATURE REVIEW	5
Taiwanese Idol Drama	5
The Origin of Taiwanese Idol Drama	5
The Definition of Taiwanese Idol Drama.....	6
The Development of Taiwanese Idol Drama	6
Research	9
Research on Foreign Drama	9
Research on Taiwanese Idol Drama.....	10
METHODOLOGY	13
Research Designs	13
Research Process	13
Data Collection.....	14
In-Depth Interviewing	14

DATA ANALYSIS.....	15
The Differences in The Plots of Taiwanese Idol Dramas.....	16
The Differences in The Audiences of Taiwanese Idol Dramas.....	22
The Biggest Dilemma of Taiwanese Idol Dramas.....	27
The Difficulties for Actors in Taiwanese Idol Dramas.....	28
Summary of Data Analysis	30
CONCLUSION	32
Suggestion.....	34
The Transcripts	35
BIBLIOGRAPHY	54

LIST OF TABLES

Table 1 Details of Interviewees	15
Table 2 The Background of Meteor Garden (流星花園)	16
Table 3 The Background of Goblin: The Lonely and Great God (孤單又燦爛的神—鬼怪)	18
Table 4 The Background of The Sun of My Master (主君的太陽)	19
Table 5 The Background of My Love from the Star (來自星星的你)	20
Table 6 The Background of Someday or One Day (想見你)	22
Table 7 The Background of It Started with A Kiss (惡作劇之吻)	23
Table 8 The Background of The World Between Us (我們與惡的距離)	25

INTRODUCTION

Background

Taiwan's late 2019 TV drama "Someday or One Day" (想見你) aired the finale, pushing the entire network to a climax-this drama set off a wave of enthusiasm in Mainland China. In Taiwan, "Someday or One Day" (想見你) reached an audience of 735,000 people.¹ Such a grand event reminded many netizens of Taiwanese idol dramas' legendary era at the beginning of this century. Such as "Meteor Garden" (流星花園), "It Started with A Kiss" (惡作劇之吻), and other love mainline idol drama once led Mainland China trend and became memories for many people.²

Everyone has a Taiwanese drama in their memory. The story that we chased the old world followed the actors crying and laughing and popularized many current first-line actors. These Taiwanese dramas have become memories, and the actors have also left Taiwan to move to a broader market for acting. We no longer look forward to Taiwanese dramas and instead focus on Korean dramas and Mainland China dramas and crowd out Taiwan's original TV dramas' ratings. In addition to the development of the Internet, Taiwanese TV programs have been unable to capture the public's appetite. Fewer and fewer people are willing to "keep in front of the TV." The television industry has also been unable to make ends meet due to the decrease in viewership.

Coupled with the rapid development of Mainland China in recent years. The cultural industry bubble made large-scale IP speculation and star industry rapid expansion. Resulting in the Chinese production drama in recent years repeated the old way of Taiwanese idol drama. Hope to

¹ 簡子喬, "《想見你》大結局收視颯破紀錄! 最高點落在這段「幸福畫面」," *yahoo 新聞*, February 7, 2020, <https://reurl.cc/pyb8Qa>.

² Presslogic, "台劇是女孩的青春回憶! 10套經典台灣電視劇, 哪套是你的最愛電視劇?," accessed January 9, 2020. <https://reurl.cc/odbmlM>.

use traffic starring and exquisite background, coupled with the direct profit of the approach. The product of this is a large number of ancient costume dramas and fantasy dramas. In 2011, “Zhen Huan” (甄嬛傳) was a blockbuster, and from 2015 to 2018, China's highest-rated domestic dramas “Meng Yue Zhuan” (芈月傳), “Qing Yun Zhi” (青雲志), “Chu Qiao Zhuan” (楚喬傳), are all costume dramas. Therefore, the subject matter with practical significance is of interest to the audience. “It Is All Good” (都挺好) has caused much discussion due to the original family’s pain. “Xiao Huan Xi” (小歡喜) swept the topic with Chinese-style parental control and other plots. Simultaneously, we cannot help noticing that the “progressivity” of these film and television works is limited. Often revealing the problem but not taking it seriously, and finally using “love” and “tolerance” to rush to resolve the characters’ contradictions, brought a fake happy ending.³

The current development of TV dramas in Taiwan has not been as strong as before. Taiwan opened cable television in 1993. The number of channels increased to hundreds. The television industry is “fully competitive,” the fragmented market has caused television stations to lose money for years. As a result, Taiwan’s TV production is not enough and must introduce foreign dramas or replays to fill the broadcast program gap. Coupled with the network developed, online watch websites become popular, network film and social networking services, and other audio-visual video content options. Users will not necessarily choose television. Although TV dramas’ highest ratings fluctuate significantly, since 2011, the gap between the highest and lowest ratings has been smaller and smaller, from a difference of 8.27 to 1.85.⁴

³ Anonymous user, "The Best & Most Popular Chinese Dramas You Must Watch in 2019 (Updated)," last modified April 5, accessed April 5, 2019.

<https://www.hotpot.tv/news/top-16-updated-chinese-dramas-you-must-watch-in-2019>.

⁴ 冒牌生, "「收視率最高的 20 部台灣偶像劇！」看過一半的人差不多該結婚了…—我們用電影寫日記," accessed 2020, January 8. <https://inmywordz.com/archives/36846>.

Motivation

Understand if Taiwanese idol drama may become the “Revival of Taiwanese Drama” that netizens say. Since 2011’s “In Time with You” (我可能不會愛你) became Taiwanese last iconic drama to cause a stir on the Mainland China. The Taiwanese drama has not returned to its peak, even though it has been broadcast on the mainland. Furthermore, in recent years, such as “Life Plan A and B” (荼靡), “The World Between Us” (我們與惡的距離), and other Taiwanese dramas, it seems that the Taiwanese drama back to its peak.

Research Purpose

Through communication with the audience, to understand the audience’s views and expectations on Taiwanese idol dramas.

Research Questions

1. What are the differences in the plot of Taiwanese idol dramas from 2001 to 2019?
2. What are the differences between the audiences of Taiwanese idol dramas from 2001 to 2019?
3. What is the biggest dilemma of Taiwanese idol dramas?
4. What are the challenges for the actors of Taiwanese idol dramas?

Contribution

The study shows if Taiwanese audiences are ready to watch some new things or eager for something different. To make the dormant Taiwanese idol dramas seen again by audiences in other countries, the research gave Taiwanese creators advice to know what Taiwanese audiences expect and meet their interests.

Limits

The limit of my research is to interview audiences who watch Taiwanese idol drama. The presence of the COVID-19 virus makes it difficult to conduct interviews and also slower. For me, the solution is to interview them online or rely on content analysis.

Delimits

Although other countries are also paying attention to Taiwanese TV idol dramas, such as South Korea and Japan, I only focus on comparing audiences in Taiwan due to data volume.

LITERATURE REVIEW

Taiwanese Idol Drama

The Origin of Taiwanese Idol Drama

The term idol drama originated in Hong Kong TV Chinese in 1992 in order to win the Taiwanese television market, the Japanese Fuji TV (富士電視台) trend drama “Tokyo love story.” (東京愛情故事) The television station changed its name to “Idol Drama,” emphasizing that the idol was starring in the TV series’ performance to attract young audiences. The plot of Japan’s trend dramas often highlights contemporary social images and discusses modern people’s problems. Such as social security and gender relations, which often reflect current trends in a reasonable manner.⁵ The play often appears, such as food, slimming, travel, mobile phones, clothing and jewelry, and other famous things. Because of the popular things in the plot, so often can drive the social trend. While it is also thought that the early American film “Beverly Hills” (飛越比佛利) is an idol drama, it has long been similar in the Philippines and India. Although the earliest origins of idol dramas are widely debated, it is undeniable that today’s idol dramas have become a popular kind of drama in Asia.⁶

The Japanese trend drama inspired Taiwanese idol drama. In April 2001, the Chinese television Company (中華電視公司) began the self-made idol drama, “Meteor Garden” (流星花園) that based on the script of Japanese cartoonist Kamio Yoko (神尾葉子). Then, the Taiwan TV

⁵ 李翠丹, “電視劇生產的創意與權力: 日本漫畫改編偶像劇的產製策略與編劇勞動” (國立師範大學, 2009).

⁶ 李志薈, 電視電影. 偶像劇/艷光四射歌舞團——一部電影的完成 (遠足文化公司: 2004/8).

Company (台灣電視公司) followed the native script of “Meteor Garden” (流星花園) produced “Toast Kiss.” (吐司男之吻).⁷

The Definition of Taiwanese Idol Drama

According to AGB Nielsen, Taiwanese idol drama is dominated by women. With a focus on 15 to 34-year-olds. 15 to 24-year-olds are the largest group, with the highest education level from high school to college. From the viewing community survey and idol drama content, we can see that Taiwanese idol drama’s target audiences were concentrated in the younger age of young people under 25. The report pointed out that Taiwanese idol drama is unique because it reflects young people’s lifestyle in Taiwan.⁸ Therefore, the definition of Taiwanese idol drama is to take Taiwan’s social situation as the theme, more local, life-oriented, and close to young people to consider the type of drama.⁹

The Development of Taiwanese Idol Drama

In April 2001, “Meteor Garden” (流星花園) launched by Chinese Television Service (華視) was recognized as an indiscriminate opening of Taiwanese idol drama. This iconic drama, adapted from the same name’s Japanese comics, is full of Japanese feeling in both plot and character arrangement. Having reached an average of 6.43 percent in Taiwan that year, and has also sprung up in China, Hong Kong, South Korea, and Southeast Asia, creating eye-catching

⁷ 陳怡君, “財務危機公司盈餘管理方式之研究” (2004).

⁸ 陳怡君, 陳怡君, 閱聽人的生活 風格對於台灣偶像劇的解讀 (2003).

⁹ 吳怡國、姜易慧, “台灣偶像劇產業發展變遷之歷時性研究” (國立中正大學, 2010).

ratings. Even anti-sale of Japan successfully led the export of Taiwanese idol drama on the Japanese wireless television station TBS broadcast.¹⁰

Taiwan's homemade idol dramas can continue to be popular from 2007 to 2009 for three main reasons: "to attract more yuan to the audience group," "to successfully grasp the taste of young people," and "the establishment of a cooperative model of cable and wireless channels." According to the data of Taiwan's homemade TV dramas from 2000 to 2005, in the three years since the "Meteor Garden" (流星花園) aired. Taiwan produced 30 homemade idol dramas each year, and its production has grown at an alarming rate. The number of the overseas output of idol dramas is higher than literary dramas and general dramas. The output rate is more than 100%.¹¹¹² Thus, the success of "Meteor Garden" (流星花園) made "Taiwanese Idol Drama" become the type that the television industry such as the Gala Television Corporation (八大電視台) and Salih E-Television (三立電視台) wants to produce. They invested in the filming of idol drama and made a systematic promotion to massive the export of the idol drama to foreign countries.¹³ The popularity of Taiwanese idol drama in the Chinese community makes it another milestone in the history of Taiwan's drama, which can compete with both local and foreign dramas. In 2010 the Taiwan idol drama reflected more social and workplace status. The type of friendship and affection, not as in the past, only focus on the level of love. Its more elementary, more prosperous, and reflects social values and core themes and content, and the route to such trend dramas may be one of the main reasons for making Taiwan's idol theatre audience more diverse.

¹⁰ 趙培華, "台灣青少年對日本偶像劇的觀看、解讀與消費" (2000).

¹¹ 劉啟宇, "台灣電視劇節目跨國輸出之研究" (2006).

¹² 白詩瑜, "一個漫畫多個電視劇版本- 從電視劇流星花園看全球在地化" (國立中正大學, 2010).

¹³ 高啟翔, "全球與本土的連結: 以文化融合理論檢視台灣偶像劇" (2003).

In addition to the local market, another important indicator of the theatre industry's maturity is the sale of foreign copyrights. In order to successfully promote The Taiwan Idol drama, the producers are actively moving out of Taiwan in order to attract more foreign audiences.

Taiwanese idol drama overseas audiences are still dominated by Chinese, in the past overseas sales record, in 2006 "The Hospital" (白色巨塔) sold for an episode of 30,000 U.S. dollars, overseas also hit a record of 120 million, becoming the first successful on Japan's NHK channel Taiwan Idol drama. In 2008, Sanlih E-Television's (三立電視台) "Destined to Love Me" (命中註定我愛你) broke the record, with more than 80 million NTD, of overseas copyrights sold to 15 countries, with a total output value of 185 million NTD. After the "Destined to Love Me" (命中註定我愛你), Sanlih E-Television's (三立電視台) "Queen of No Marriage" (敗犬女王), "The Fierce Wife" (犀利人妻), "Office Girls" (小資女孩向前衝) to create nearly 300 million Taiwan dollars of overseas sales.¹⁴

However, at that time, Taiwanese idol drama was facing the four major dilemmas of "a large number of out-of-committee productions on television," "shortness of international superstars," "insufficient directors and screenwriters," and "lack of strong sponsorship from governments and enterprises." Although Gala Television Corporation (八大電視台) and Sanlih E-Television (三立電視台) in Taiwan idol drama business. The operation of the years, but so far there is no drama can create such as "Meteor Garden" (流星花園) caused by the unprecedented boom. Taiwan from excellent directors and screenwriters, tens of millions of NT dollars of filming funds to the subject of diversity and freshness are insufficient, in the professional division of labor is also less fine.

¹⁴ 財團法人台灣經濟研究院, 2010 影視產業趨勢研究調查報告— 電視及電影產業, ed. 許秋煌, vol. 1 (臺北市天津街 2 號: 行政院新聞局, 2012), accessed April 1.

Although there are occasional masterpieces, it is impossible to effectively continue to export a wave of wave idol drama, highlighting the inherent disadvantages of Taiwan idol drama.

In recent years, Taiwan's filming of idol dramas has dramatically increased because of losing people and funds. Xu Qiu Hua (徐秋華), manager of the enterprise and painting department of the Public Television Culture Foundation, pointed out that, take an example of Korean drama, the cost of production is three to five times that of Taiwanese idol dramas, and funding has become a fundamental problem. Compared with Taiwanese idol drama, a one-hour production fee can reach 2 million NT dollars can be regarded as the highest specification. Korean drama one-hour production costs are as high as eight to 9 million NT dollars.¹⁵ In addition to the shortage of funds, the market is too small. Another problem for Taiwan's film and television industry is the brain drain. Fang Keren, manager of the Gala Television Corporation (八大電視台) companies, said that the crew now has to make filming, except cannot find an actor, a director, even the screenwriters have to pre-order. Many popular first-line actors pay 70,000 to 80,000 for an episode in Taiwan, and the income of Mainland China is three to four times than in Taiwan. Without having to bear the pressure of ratings and moving to the film or going to Mainland China, it is hard to cooperate again in Taiwan.

Research

Research on Foreign Drama

In foreign research, idol dramas are unique programming patterns in more developed Asia regions (generally Taiwan, Korea, Japan, China). It is more difficult to find the same program type

¹⁵ 張瓊方, "The Perfect and Happy Ending of Fairy Tale? A Study on the Relationship between Taiwan Idol Dramas and Love Concepts of Female Audiences" (2011).

as it is, and the only ones that are more similar are series, such as “Sex and the city” (慾望城市) and “Friends” (六人行). The research on the influence of TV dramas on the audience mostly focused on women and children’s viewing situation and the influence of TV series viewing on their social cognition and attitude.

Research on Taiwanese Idol Drama

According to their themes, the current domestic research on local idol dramas can be roughly divided into the following five categories.

The first is to examine the impact of idol dramas on the audience from the perspective of consumers. For example: to explore the impact of idol drama on the consumption behavior of young people, from a sub-cultural perspective of the influence of idol drama on teenagers, research the impact of this new media on the watching behavior of idol drama, and so on so forth.¹⁶

The second is the commercial behavior of placing products in idol dramas, “Integrated Marketing.” The study included how the consumer’s recollection, recognition, attitude, and willingness to buy the brand were taken. The view from the industrial perspective of the placement message in the play, and the impact on the search behavior of tourism motivation and tourist information, the placement of attractions in the play from the standpoint of urban marketing explore the audience’s perception and what kind of awareness, desire to buy, and the long-term impact of the audience's actual purchase action—using experimental methods to measure the strategy such as the effect of brand messages placed in idol dramas.¹⁷¹⁸

¹⁶ 陳文俊, *社會科學研究方法* (2005).

¹⁷ 林恒如, “產品涉入度及置入形式對偶像劇置入性行銷效果之影響” (2005).

The third type focuses on the production of idol drama: viewing the cultural and creative industries' face to Taiwan idol drama; from the advantages of resources and production strategy to see Taiwanese idol drama.¹⁹; from the production team's leadership to analyze Taiwan idol drama; research how the producers operate Japanese comics to become Taiwan idol drama, and through the process of comic adaptation to explore the labor situation of Taiwan's screenwriter circle; take Sanlih E-Television (三立電視台) as an example to explore the brand construction of idol drama, to the bureau to analyze the strategic alliance between Sanlih E-Television (三立電視台) and Taiwan Idol drama.²⁰²¹

The fourth is to explore the deep meanings in the idol drama text from the path of qualitative research. From the point of view of cultural research, this paper analyzes how "Meteor Garden" (流星花園) constructs and reproduces the subculture of the youth ethnic group. Studies "Toast Kiss" (吐司男之吻) from the perspective of realism and analyzes the love myth presented in "Lavender" (薰衣草).²² In terms of gender, it explores the flow of different sexual orientations shown in "For the Roses' Sake" (薔薇之戀). It tries to understand the impact and impact of viewing the text's interpretation on the impact and impact of viewing the text's image of women presented and various sexual orientations (e.g., homosexuality, bisexuality, brotherhood).²³ For "The Prince Who Turns into a Frog" (王子變青蛙), "Destined to love me" (命中註定我愛你), "Queen of No Marriage" (敗犬女王) three idol dramas to deconstruct the text, analysis of the idol

¹⁸ 賴聰筆, "置入性行銷在臺灣青少年偶像劇的運作模式之研究" (2005).

¹⁹ 黃暖雲, "台灣偶像劇之優勢資源與產製策略分析" (國立中正大學, 2006).

²⁰ 柯尹喬, "The Production and Broadcasting Strategy Analysis of Set' s Original Trendy Drama" (2010).

²¹ 林貞吟, "The Teamwork and Leadership of Successful Idol Dramas in Taiwan" (2009).

²² 趙庭輝, "偶像劇《流星花園》的文本分析: 青少年次文化的建構與再現" (2006).

²³ 洪淑姿、林祐如, "閱讀流行文化文本—偶像劇「薔薇之戀」: 性別與情慾流動" (2004).

drama presented in the gender image of men and women and social structure.²⁴ To analyze the virtual and construction of fair competition in the game with the sports idol drama “Basketball Fire” (籃球火). From the point of view of narrative theory, this paper analyzes the image of different “professions” (such as police and doctors) in the four Taiwan idol dramas of “Big Hospital Doctor” (大醫院小醫師), “The Hospital” (白色巨塔) “Police et Vous” (波麗士大人) and “Black & White” (痞子英雄).²⁵

The fifth is to look at Taiwan idol dramas from some unusual angles. For example, the study of the technical level of figuring, applying metaphoric inducement technology, the transnational output of Taiwanese idol drama. The idol drama and the theme song with it on the memory effect of reading, how idol drama is “de-landed” and “re-earthed” in Taiwan. The discussion of viewing behavior and media reading ability includes the interpretation of drinking behavior in junior students. From “Meteor Garden” (流星花園) has several idol dramas from Taiwan, Japan, and South Korea to explore the global localization, as well as the local idol drama in other countries caused by the “Chinese stream” phenomenon, as well as cultural proximity, integration with the local culture research.

²⁴ 林歆婕, “From Viewing to Acting: The Interpretation of Intimate Relationship Experience by Female Fans Viewing Idole Dramas” (2010).

²⁵ 王淳薇, “偶像劇節目品質為城市行銷推手之探討-以「痞子英雄」為例” (2010).

METHODOLOGY

Research Designs

Through the interviews, secondary data, and literature in Chapter two to collect information. The researcher gained a deeper understanding of Taiwanese idol dramas' audiences and explored whether Taiwanese idol dramas can return to their heyday.

Research Process

The researcher knew a friend who is very interested in Taiwanese idol dramas. In the beginning, the researcher started interviewing her by interview, which is also regarded as the first interview practice and test. It is also easier for us to be friends with each other and asked any questions more easily. Through the first interview with her, the researcher had learned some interview skills and matters needing attention.

The next step is to joined the club. Only one interviewee is not enough. Thanks to the development of the Internet, the researcher reached different people through the Internet. The researcher joined the relevant club and fan pages on Facebook. They are open clubs on Facebook, and there are also private clubs. If the researcher posted own interview information without the administrator's consent, the researcher will be kicked out of the club. With the permission of the administrator, the researcher posted the information of the interview.

In addition to the Facebook community, Line recently introduced a new feature called "Community." The researcher searched for a community about idol dramas and joined. There are about 2480 people in this community. In this community, everyone discusses the new dramas and

their views on the dramas. Similarly, after the researcher have the administrator's consent, the researcher posted the information of the interview.

Besides, the researcher through private chats. The researcher conducted in-depth interviews with about five people in the community. The time for collecting information set between July and August 2020.

Between July and August 2020, the researcher interviewed five respondents. They come from different places, have different jobs, but have the same interest: they all watch Taiwanese dramas. Of the five respondents, two were face-to-face, and the other three were interviewed online, via message, or telephone. One of the three online interviewers were interviewed by telephone, and the other two by text message.

Data Collection

In-Depth Interviewing

First of all, the researcher used in-depth interviews for interviews. Because the researcher think that this method can get more in-depth information, more detailed and comprehensive, and can also understand their psychological activities and ideas. If the interviewee does not understand the meaning of the question, the researcher can explain it in another way. An interviewee takes an average of 35 to 40 minutes and will have about ten questions.

DATA ANALYSIS

Table 1 Details of Interviewees

Interviewees	Gender	Age
A	Woman	18
B	Woman	25
C	Woman	37
D	Man	26

Source: edited by the author

People I know on Facebook fan page are fans of Taiwanese idol dramas. We often discuss the idea, “What is the audience?” The audience is a group of people in one place to enjoy film and television, discuss together, and so on. Viewers will notice the appeal of what they are watching and vice versa. If they do not see enough to attract them or are not interested, they will leave and stop being viewers.

When it comes to Taiwanese idol drama, it has still come to “Meteor Garden” (流星花園) and “It Started With A Kiss” (惡作劇之吻), which is something we need to reflect on. Why has not there been a new climate of cultural production, and what is the problem with the drama industry? Taiwan drama needs a mature stage that can feed up the demands of audiences. I argued for more constructive ways to examine its problems and found practical strategies in the industry’s regeneration.

Interviewee A said:

Compared with the social environment we faced in 2006 and 2007, it is now more difficult to produce local drama. That is because there has been a rise of content distributors such as At. Thus, the digitalized network is just like the enemy. With inflation of contents online, the local industry cannot catch up with the increasing saucers of everything online.

What challenges people are facing is the material development of a digitalized environment where gives rise to new competitors from abroad. The local industry has to find its advantage in entering this entire network, including social media platforms. Thus, the problem is not just concentrated on the contents alone. It is more complicated than choosing adequate types of dramas.

Concerning my questionnaire, I received a total of 623 questionnaires, of which 524 were valid.

The Differences in The Plots of Taiwanese Idol Dramas

The researcher found out that there are among of audiences do not want to watch local dramas because “the plot is nothing new.” Around 2010, there was a TV series to pursue an old romantic love story. Such as “Meteor Garden” (流星花園)(Table 2) But the same storyline or plot was still accepted by the audience. That is because the choice of TV drama was not much.

Nevertheless, today’s market situation of content supply is different. If the plot shows a tendency to repeat the old script or be slightly different from the older plot, it will hardly satisfy the audiences’ appetite. In other words, the industry of cultural production has to follow the changing times of Taiwan drama to evade an unprecedented crisis.

Table 2 The Background of Meteor Garden (流星花園)

Title	Meteor Garden (流星花園)
Director	Tsai Yueh Hsun (蔡岳勳)
Screenwriter	Chai Chih Ping (柴智屏)
Starring	Yen Cheng Hsu (言承旭), Hsu His Yuan (徐熙媛), Chou Yu Min (周渝民), Chu Hsiao Tien (朱孝天), Wu Chien Hao (吳建豪)
Premiere date	2001/04/12
Episode	19
Production costs	24 million NTD
Synopsis	<p>The story is a noble school founded by the four most influential families in politics and economics to nurture outstanding descendants. The heirs of the four families - Tao Ming Ssu (道明寺), Hua Tse Lei (花澤類), Hsi Men (西門), and Mei Tso (美作) the F4 (Flower 4) - have all sorts of privileges at the school. However, they did not expect their aggressive behavior to change after encountering Shan Tsai (杉菜) from impoverished backgrounds. Shan Tsai (杉菜) is undaunted by power, and a man has come forward to challenge F4. Tao Ming Ssu (道明寺), the head of F4, admires Shan Tsai (杉菜) for it, despite family objections.</p>

Source: edited by the author

For example, in recent years, Korean drama introduced a lot of different themes ranging from the play, costume drama, suspense drama, family drama, and other types. Thus, the audience has growing interests in new romantic love story-based idol drama that integrate different elements. For instance, “Goblin: The Lonely and Great God” (孤單又燦爛的神—鬼怪)(Table 3) is about the ghost world. “The Sun of My Master” (主君的太陽)(Table 4) is a story about human and ghost entanglement. Also, “My Love from the Star” (來自星星的你)(Table 5) actor has super-power. These examples kept making the audience feel refreshing.

Table 3 The Background of Goblin: The Lonely and Great God (孤單又燦爛的神—鬼怪)

Title	Goblin: The Lonely and Great God (孤單又燦爛的神—鬼怪)
Director	Lee Eung Bok (李應福)
Screenwriter	Kim Eun Sook (金銀淑)
Starring	Gong Yoo (孔劉), Lee Dong Wook (李棟旭), Kim Ko Eun (金高恩), Yoo In Na (劉寅娜), Yook Sung Jae (陸星材)
Premiere date	2016/12/02
Episode	28

Production costs Nearly 3 billion NTD (the program group did not provide it, only netizens calculated according to various interviews to know.)

Synopsis Human Jinxin (金信) fight for the country, but the emperor executed Jinxin (金信) as a counter-thief because of the suspicion. Just like a joke, God gave him eternal life. Jinxin (金信), who survived 939 years as a ghost, felt pain and anger with a sword that pierced his chest. His character became extraordinarily restless and sleepless at night. He began to find the time of immortality are boring. It is just that he still retains the habit of being a man and defending the people on one side. Jinxin (金信) listened to a romantic curse to pull out the sword from his chest. “Only a ghost bride can pull the sword out.” It is not easy to find a man who can only pull the sword. Until he met the girl Endo (恩卓), and her appearance made Jinxin (金信)reluctant to leave. His heart began to get in the way.

Source: edited by the author

Table 4 The Background of The Sun of My Master (主君的太陽)

Title	The Sun of My Master (主君的太陽)
Director	Jin Hyuk (陳赫)
Screenwriter	Hong Jeong Eun (洪貞恩), Hong Mi Ran (洪美蘭)

Starring	So Ji Sub (蘇志燮)、Gong Hyo Jin (孔曉振)、Seo In Guk (徐仁國)、 Kim Yu Ri (金釉利)
Premiere date	2013/08/07
Episode	17
Production costs	33 million NTD
Synopsis	The play combines thrillers and romantic comedies. The story describes a girl, Tai Kung Shih (太恭實), who can see the ghost of the spiritual world because these spiritual friends often visit so that her life day and night upside down the spirit often change jobs. One day, Tai Kung Shih (太恭實) was troubled by these spiritual friends, suddenly met Zhu Zhong Yuan (朱中元), the owner of a shopping mall, who have a proud personality, only my supremacy. When Tai Kung Shih (太恭實) touched Zhu Zhong Yuan's (朱中元) body, these disturbed ghosts immediately disappeared. Two people's inexplicable relationship, all kinds of amusing and love story between the two began.

Source: edited by the author

Table 5 The Background of My Love from the Star (來自星星的你)

Title	My Love from the Star (來自星星的你)
Director	Chang Tae You (張太侁), Wu Choong Hwan (吳忠煥)
Screenwriter	Park Ji Eun (朴智恩)

Starring	Kim Soo Hyun (金秀賢), Jun Ji Hyun (全智賢), Park Hae Jin (朴海鎮), Yoo In Na (劉仁娜), Shin Seong Rok (申盛祿)
Premiere date	2013/12/18
Episode	21
Production costs	25.2 million NTD
Synopsis	The play tells the story of extraterrestrial man Yu Min Jun (都敏俊) from outer space to North Korea 400 years ago and living to the modern. In falling in love with the national top actress Chi Song Yi (千頌伊), two people from different planets to eliminate mutual misunderstandings, overcome the danger and find the real love romantic love comedy.

Source: edited by the author

Similarly, there are more than half audiences are willing to watch Taiwanese TV dramas because of “interesting dramas.” What determines most Taiwanese to watch Taiwanese idol dramas lies in the screenwriters. Coupled with Taiwan’s TV drama, the plot writing aspects will not need to be as scruples as Mainland China. Taiwan drama is not short of the spirit, crossing, terror, BL (Boy’s Love), and even many Mainland China-made BL (Boy’s Love) drama follows what has been done in Taiwan. The difference stems from the creator’s self-trade on the one hand and the policy orientation on the other. In contrast, Taiwan’s TV drama screenwriters have more room for development. That is why there is a good script called “Someday or One Day”(想見你)(Table 6), which is a mix of crossing, fantasy, reasoning, suspense, love, and more.

Table 6 The Background of Someday or One Day (想見你)

Title	Someday or One Day (想見你)
Director	Huang Tien Jen (黃天仁)
Screenwriter	Chien Chi Feng (簡奇峯), Lin Hsin Hui (林欣慧)
Starring	Ko Chia Yen (柯佳嬿)、Hsu Kuang Han (許光漢)、Shih Bo Yu (施柏宇) 、Yen Yu Lin (顏毓麟)
Premiere date	2019/11/17
Episode	13
Production costs	Close to 43 million NTD (production team did not provide, only approximate data)
Synopsis	The plot describes 27-year-old office workers Huang Yu Xuan (黃雨萱), because of the thoughts of her ex-boyfriend, unexpected soul crossing back to Tainan in 1998, into a 17-year-old female high school student Chen Yun Ru (陳韻如). Met the same look like her ex-boyfriend Li Zi Wei (李子維), and always secretly in love with Chen Yun Ru's (陳韻如) man named Mo Jun Jie (莫俊傑), a series of romantic abuse and suspense story.

Source: edited by the author

The Differences in The Audiences of Taiwanese Idol Dramas

The TV drama industry is two-way communication. On the one hand, TV drama cultivates the audience's aesthetic vision and thinking ability. On the other hand, TV dramas follow up the audience's aesthetic ability. Interviewees B said:

In the past, TV decided what we watched. However, nowadays, it is our turn to dominate the dramas we want to watch on TV. In an era when the audience is the boss and ratings determine everything, the production of rough, old-fashioned dramas and character-cured dramas is destined to fall.

Accordingly, this interviewee suggests above. If Taiwan's TV dramas want to return to their heyday, producers need to understand market demand and make changes. For example, in my questionnaire, I found that Taiwanese today are more interested in the rationality of the plot than some fictional ones before. Compared to comics such as "Meteor Garden" (流星花園) and "It Started With A Kiss" (惡作劇之吻) (Table 7), now is more stressed on setting up and falling in love. In other words, Taiwanese audiences now prefer to see more realistic dramas that are closer to everyday life, such as "The World Between Us" (我們與惡的距離)(Table 8).

"The World Between Us" (我們與惡的距離) is a professional drama about journalism, lawyers, and human rights. Mainland China's created drama, "Elite Lawyers" (精英律師) is a drama that focuses on people's romance in workplaces. "The World Between Us" (我們與惡的距離), in comparison, is closer to the nature of workplace drama. Moreover, the professional drama type of Taiwan drama includes lawyers, funerals, medical treatment. The comparative analysis here shows that audiences in Taiwanese had shifted interest from the love stories of sweet drama to the present pursuit of the plot of the tension and realistic sense.

Table 7 The Background of It Started with A Kiss (惡作劇之吻)

Title	It Started with A Kiss (惡作劇之吻)
Director	Chu Yu Ning (瞿友寧)
Screenwriter	Chi His Lin (齊錫麟)、Hsu Yu Hua (徐玉樺)、Tsou Hsiang Chin (鄒湘秦))
Starring	Cheng Yuan Chang (鄭元暢)、Lin Yi Chen (林依晨)
Premiere date	2005/09/25
Episode	30
Production costs	36 million

Yuan Xiang Qin (袁湘琴) is a simple and cheerful high school female students. Since she saw Chiang Chih Shu (江直樹) deliver a speech in the new student opening ceremony, she cannot help but fall in love with him. After more than two years of hopeless secret love, she plucked up the courage to tell him in school but was ruthlessly rejected by Chiang Chih Shu (江直樹).

Synopsis

Yuan Xiang Qin's (袁湘琴) appearance makes his original life earth-shaking. However, Yuan Xiang Qin's (袁湘琴) brave forward and that silly force also let Chiang Chih Shu (江直樹) began to think about his own life and future. Furthermore, the feelings of Yuan Xiang Qin (袁湘琴) also unknowingly and slowly seeped into the heart of Chiang Chih Shu (江直樹).

Source: edited by the author

Table 8 The Background of The World Between Us (我們與惡的距離)

Title	The World Between Us (我們與惡的距離)
Director	Lin Chun Yang (林君陽)
Screenwriter	Lu Shih Yuan (呂蒔媛)

Starring	Chia Ching Wen (賈靜雯)、Wu Kang Jen (吳慷仁)、Chen Yu (陳妤)、 Wen Sheng Hao (溫昇豪)、Chou Tsai Shih (周采詩)、Honduras (洪都 拉斯)、Tseng Pei Tzu (曾沛慈)、Lin Che His (林哲熹)、Lin Yu Xi (林 予晞)、Shih Ming Shuai (施名帥)、Jian Chang (檢場)、Hsieh Chiung Hsuan (謝瓊煖)
Premiere date	2019/03/24
Episode	10
Production costs	43 million
Synopsis	<p>Two years ago, in indiscriminate killing. The killer, Li Xiao Ming (李曉明), killed nine people and injured dozens more. Song Qiao an (宋喬安), the news station's editor-in-chief, whose son was the indiscriminate killing victim. Song Qiao an's (宋喬安) husband, Liu Zhao Guo (劉昭國), the founder of the Internet Herald, were preparing to divorce. However, their 11-year-old daughter's behavior became increasingly out of order, forcing the couple to look back at their wounds.</p> <p>The murderer Li Xiao Ming's (李曉明) defense lawyer, Wang She (王赦), still wants to know his motive. He has opened the link to the fate of all people and the struggle of human rights law, the exploration of mental illness, and the reflection of the news media.</p>

Source: edited by the author

The Biggest Dilemma of Taiwanese Idol Dramas

Audiences should be no strangers to Chinese dramas in recent years, starting with “Zhen Huan” (甄嬛傳) to present such novel themes as antique dramas, causing many topics and brightened people’s eyes. Whether it is the historical background, lines, actor costumes, scene construction is very sophisticated. In Taiwan set off a wave so that the texture of antique drama to a higher level. Even after the drama’s end, the television station continued to playback. The ratings are still high.

On the other hand, Taiwan drama has not seen a long time to invite big-name actors, high-cost drama. Even though Taiwan’s drama series in recent years have such high-quality such as “The World Between Us” (我們與惡的距離), “Someday or One Day” (想見你), and Qseries series, Taiwan’s film and television industry are still facing great difficulties. Because of the chronic lack of financial resources, there is not enough work to compete with other plays. According to my interviews, most of the interviewees believe that Taiwanese idol dramas lack funds. Once the funds are insufficient, the quality of drama cannot be improved. It will cause many of Taiwan’s outstanding film talent; big-name actors have to Mainland China development.

Money may not make a good drama, but no money must not do a good drama. Low production costs are the main reason for the ugly TV programs. “Goblin: The Lonely and Great God” (孤單又燦爛的神—鬼怪) 28 episodes total production costs about 3 billion NTD, an episode of about 11 million NTD, is the Korean drama production cost more expensive drama. The average cost of making a Korean drama is about eight times that of a Taiwan drama. The average cost of producing an episode of a Mainland China costume drama is 6.5 million NTD, nearly four

times a Taiwan drama. Without adequate funds, how can we create a sound film and television environment, and how can we make many good dramas?

The Difficulties for Actors in Taiwanese Idol Dramas

Audiences often turn on the TV to see the actors in the drama, and the audience cannot help but wonder, “Who is this guy?” The audience may not know all actors or actresses. Commonly seen was that the other people watching TV together would go on asking, “Who is he?” A remark like “It is not natural to play well” suggested how audiences expect from an authentic performance and authentic cast. According to my interview, many viewers still watching TV shows even though the actors are new to them. We can found out that it is not a bad thing to shoot a play with new actors. However, if those new actors are not trained as professional actors, or if the producers are not willing to take the time to cultivate their potential, the performance of the drama players will unnatural to the audience. With less renown, training, or experiences, new players tend to rely on reading lines. The audience would make complaints and criticisms.

Perhaps in the actor training, we can moderately learn the Korean practice student system. Korean brokerage companies are good at tapping new people with star traits, and from the age of the young people, to provide a variety of resources to assist in training. Theatre rehearsals and vocal training are all-encompassing, which gives Korean actors a strength when they first come out on the screen. Thankfully, a while ago, Qseries (植劇場) has recently created a new platform that gives screenwriters, actors, directors and post-producers a space to nourish and play. From the training of actors to screenwriters, directors and other production levels, but also produced a lot of well-known and called the drama, such as “A Boy Named Flora A” (花甲男孩轉大人), “Life Plan

A and B” (茶靡), “Close Your Eyes Before It's Dark” (天黑請閉眼) and so on. Interviewee C, who loves Taiwanese idol dramas, said:

Qseries (植劇場) make Taiwan drama see a ray of light, if we can cherish such a platform, Taiwan must also have the strength to produce good works.

Qseries (植劇場) is a Taiwan TV series co-produced by Taiwan Television Corporation (台灣電視公司), Eight Television (八大電視) and Public Television (公共電視), which consists of several thematic series. Planned by eight directors, including Wang Shau Di (王小棣), Tsai Ming Liang (蔡明亮), Chen Yu Hsun (陳玉勳), Chu Yu Ning (瞿友寧), Wang Ming Tai (王明台), Hsu Chieh Hui (許傑輝), Hsu Fu Chun (徐輔軍) and An Che Yi (安哲毅), to work together on talent development and the production of drama. “Television is directly into everyone's family and a channel of communication with society.” Wang Shau Di (王小棣) said. Therefore, the production of Qseries (植劇場) is the promise of deep-earth cultivation of Taiwan drama. To give thoughtful screenwriters, actors, directors and post-production personnel a space to nourish and play. From actor training to screenwriters, directors, and other production levels in one go, forming an indispensable iron triangle structure. For actors who love to perform and the audience who like to see the performance, create a “solid” platform.

Qseries (植劇場) jumps out of the idol drama’s fantasy setting to resonate with the plot close to the audience’s life. Furthermore, produce a streamlined number of episodes to inject possibilities into Taiwan’s genre dramas. The cast has both strengths. In addition to inviting well-known actors, the new actors trained by the Qseries (植劇場) also had the experience of performing with senior actors. The “older generation brings new people” approach can also develop the potential of Taiwanese actors. In addition, Qseries (植劇場) is good at using social

media, audio-visual packaging, extra chapter short films, actors' interviews, live broadcasts and other content, interaction with the audiences, for the marketing of Taiwan idol drama to extend the different forms of development.

Although Qseries (植劇場) has received positive reviews, it also reflects the lack of experience in producing Taiwan genres. Even though the number of episodes has been streamlined, there are still shortcomings in the two types of suspense reasoning and spiritual horror.

Summary of Data Analysis

The success Besides(植劇場) has brought three revelations to Taiwan idol dramas. First, appearance is no longer just a value that made the play “good-looking.” Qseries (植劇場) invests in actor training and cultivates performance quality. Spend more than a year training an actor. Each group of actors has three months of intensive training. After the weekly premiere, actors are asked to come to the company again on Tuesday or Wednesday afternoons to discuss the possible improvement in their performances. The performance was good or bad, and the audience was enough to see it. Qseries (植劇場) reversing past dramas depends on the “face value” alone as king myth.

Second, break through the distribution platform's inertia so that the online audio-visual platform to find the door. In the past, works that have been broadcast on other channels have been less popular; nevertheless, with the rise of OTT (over-the-top) and the shift in watching habits. Even if the dramas were already finished, people are willing to buy it. When Qseries (植劇場) first broadcast “Life Plan A and B” (荼蘼), there were Mainland China's OTT operators who took the initiative to inquire. Until “Close Your Eyes Before It's Dark” (天黑請閉眼), even Netflix calls to buy it, meaning that doing good work does not mean no one is going to buy it.

Third, drive investment in TV dramas to pay attention to the heat. To make good work, the source of funds is critical. After the movie “Cape No. 7” (海角七號), more investors were asking how to invest in movies. After the emergence of Qseries (植劇場), more people began to ask how to invest in TV dramas.

Wei Ti (魏玓) professor, department of communication and technology of NCTU, said:

After Qseries (植劇場), the overall industrial production environment has not changed much, Taiwan’s theater production has not increased, so quality and quantity are necessary to support the market.

Obviously, to improve the overall industrial environment, we cannot rely on a single case of Qseries (植劇場). In order to continue the Taiwan drama, set off this wave of industry, there is still a long way to go.

CONCLUSION

This chapter concluded the research motivation, research questions, literature review, research methods, previous analysis, and explanation, summarized four points and suggestions.

First is the study motivation. Because in recent years, the voice of Taiwan's idol drama has been re-watched. Netizens also began to think that Taiwan Idol drama is about to carry out "Renaissance," so I hope to explore it through the research.

My research questions are, "What are the differences in the plot of Taiwanese idol dramas from 2001 to 2019?" "What are the differences between the audiences of Taiwanese idol dramas from 2001 to 2019?" "What is the biggest dilemma of Taiwanese idol dramas?" and "What are the challenges for the actors of Taiwanese idol dramas?"

I refer to different pieces of information and the literature review into four categories to know more detailed information. "The Origin of Taiwan Idol Drama," "The Definition of Taiwan Idol Drama," "The Development of Taiwan idol drama," "Research on the foreign drama," and "Research on Taiwan Idol Drama."

I use secondary data and literature in Chapter Two, questionnaires collected, and interviews as my research method.

I divided my analysis into four main points. These include "Changes in the plot of Taiwan's idol dramas," "Changes in the preferences of viewers of Taiwan's idol dramas," "Shortage of funds for Taiwan's idol dramas," and "The lineup and training of actors."

The first one is the change in the plot of Taiwan's idol dramas. Compared with the previous comic-book adaptation of Taiwanese idol drama, the audiences are now more inclined to watch the

original plot. From the old-fashioned plot of the past to now regardless of spirituality, crossing, terror, and even BL drama. Taiwan has a high audience acceptance, but also a certain audience.

Next is the change in the preferences of the audience of Taiwanese idol dramas. Taiwanese idol drama compared with the previous unconditional first torture and then love finally to the perfect love story. The audiences now love to watch the plot that is more realistic, close to life, which can make the audience resonate with it.

Then, the shortage of funds for Taiwanese idol dramas. Lack of funds is the biggest and most challenging problem facing Taiwanese idol dramas. Once the funds are insufficient, the texture of the play cannot be enhanced. In addition, Taiwan's drama environment is not as good as before. Even the crew is understaffed, staffs or actors work out of hours is not uncommon. Taiwan's drama influence is gradually declining, more unable to expand overseas markets. Save the plight of Taiwan idol drama is difficult.

The last point is the lineup and training of actors. In addition to just mentioned a little bit, the actors choose to develop at Mainland China because of a lack of funds. Therefore, some trained actors have left Taiwan, young actors because of the training is not solid and inexperienced, so that at this stage of the main actors in the idol drama repeat rate is very high. Similar plays, familiar faces playing similar dramas seem to have become the norm. Fortunately, Qseries (植劇場) appeared. The emergence of Qseries (植劇場) was indeed "a gentle revolution" in Taiwanese drama. Qseries (植劇場) spent more than a year in early actor training, including body training, vocal exercises, and other performance courses. So that Qseries' (植劇場) actors act good drama. Rather than just the past face value first, the face is the most direct way to let people notice, but acting is the best weapon to be an actor.

“Meteor Garden” (流星花園) opened the golden age of Taiwanese idol dramas in 2001, and “In Time with You” (我可能不會愛你) in 2011 set the stage for that period of glory. These classic episodes are youth for the 80s and childhood for the 90s. Each drama has become a group of people’s memories, growth, and even pride, but after a golden decade? How to get rid of the framework of idol drama. Creating the “drama memory” belonging to the next generation and finding the unique part of Taiwanese drama is perhaps the most fundamental solution.

Suggestion

I hope my research can help the audiences and help the fans following the Taiwanese idol drama. To give them a little direction from different perspectives, to understand the development of the industry. I think the current development of Taiwanese idol drama cannot be wholly market-oriented or the size of the market to determine its quality. Taiwan still has a lot of good idol dramas waiting to be discovered by the world.

In the future, if people are interested in doing similar research. I suggest they can try it in the direction of funding because funding is fundamental to many problems. Researchers can study how to increase government subsidies or corporate sponsorship to increase funding and hope to solve the problem of underfunding.

THE TRANSCRIPTS

Date: 2020/08/05

Time: 15:00~16:00

Interviewee: Interviewee A

Place: Louisa Cafe

Q：請問平時有觀賞過什麼國家的戲劇？

A：我看得很多誼。因為暑假啊，現在我比較有時間，我幾乎都看。什麼日本的、韓國的、中國的、泰國的都有看。阿，對，也有美劇。

Q：因為我的論文比較針對台灣的偶像劇，想請問您年紀比較小，「流星花園」跟「惡作劇之吻」有看過嗎？

A：「流星花園」我沒有。雖然雖然知道它是經典，但是對我來說它太老了。但是因為我很喜歡林依晨，所以我有看惡作劇（之吻）。

Q：所以您是會因為喜歡一個演員而專門去看他演的戲嗎？

A：會呀！會呀！像是菅田將暉，妳知道吧？我就是看了3年A班之後喜歡上他，所以開始翻很多他之前的的東西看。

Q：那如果演員都是陌生的面孔您還是會觀看嗎？

A：基本上應該是會。反正就試試看啊。但是我應該還是會以劇情為主。

Q：所以如果劇情有趣的話會影響您的觀看嗎？

A：會啊，有趣的劇情誰不愛。

Q：那您會因為導演而選擇觀看戲劇嗎？

A：這個不會。

Q：那編劇會影響嗎？

A：編劇會！像是韓國的金銀淑老師，她的劇本都超讚的，幾乎只要是她的劇本我都會看。

Q：請問，如果講一下「惡作劇之吻」的優缺點，您會想到什麼？

A：優點的話就是林依晨讚啊！女神演技超棒，演的超級可愛。缺點的話我現在只有想到就是劇情吧，整個劇情超芭樂的，而且整個不切實際。雖然我知道是因為是漫畫改編的關係，但是就現代人的眼光來看的話，就很好笑。

Q：請問您會不會覺得台灣的電視劇的劇情了無新意？

A：有一陣子有，就是都是很八點檔的，或是霸道總裁那種，就很膩。但是我覺得最近還好啦，慢慢有越來越多特別的、不一樣的劇本。

Q：像是比較近期的「我們與惡的距離」「想見你」都有看過嗎？

A：都有，都有。這兩部很精彩。

Q：請問「我們與惡的距離」您覺得有什麼優缺點？

A：劇情很精彩，用不同的角度去看事情，而且是我們一般人不太會想到的觀點。所以看的時候就一直被驚艷到。而且演員們都很厲害，也都是演技派的，看的時候看他們飆戲真的非常享受。但是我個人不是很喜歡它的結尾。就是有種馬馬呼呼結尾的感覺。但是瑕不掩瑜，真的。

Q：那「想見你」的優缺點呢？

A：我對「想見你」的演員就還好。我個人沒有很喜歡女主角。男主角我知道是植劇場出生的，但是沒有太 follow，所以不熟。但是它的配樂很棒，不管是主題曲還是背景配樂都很好聽。而且後來我看新聞才知道它的場景超用心的，很多小細節，所以我又從頭看了一遍。

Q：您認為台灣電視劇遭遇到的困難有什麼？

A：沒錢，沒觀眾。像是我身邊的朋友都不看台灣的偶像劇，連「與惡」（我們與惡的距離）跟「想見你」都不看諒。他們都只看韓劇，看他們的帥歐巴。他們就都覺得台灣的東西不好。但是像我都有看，我可以很明顯的感受到製作成本的差異。韓劇很多一看就知道那場景根本在撒錢，台灣的真的看不到這種感覺，但是小細節做得真的很好。所以沒錢，也沒觀眾應該是最大的困難點吧。

Q：您認為台灣的電視劇者幾年來有什麼地方進步嗎？

A：有當然是有，像是我覺得這幾年台灣偶像劇的質感都有提升。劇本都有不一樣的感覺。不再是只有老套的劇情。雖然電視的收視率不是很好，但是在網路上反響卻很好。所以台灣的偶像劇面臨的競爭對手是整個網路，甚至是社交平台，不只是單純的戲跟戲的類型之間的問題。

Q：您認為台灣的電視劇會不會像許多網友說的「復興」呢？

A：可以吧。

Q：為什麼？

A：目前台劇品質提升，題材多元，有奇幻、懸疑類及貼近現實的劇情，不再只是單一的愛情偶像劇，整體的確有在起飛的感覺，如果再花多一點心力以及多一點成本，我相信能夠成功吸引更多人觀賞。

Q：您對台灣電視劇有什麼期待嗎？

A：應該是突破吧。我個人很希望哪一天我朋友會跑來跟我討論台灣偶像劇的劇情。雖然感覺那天還很遙遠，但是如果台灣偶像劇不斷突破、不斷進步的話，是可以的。

Q：非常謝謝您願意接受我的採訪，最後要問一些您的基本資料。

A：不會，不會。

Q：謝謝，請問您的生理性別？

A：女。

Q：年齡？

A：18

Q：您的職業是？

A：學生。

Date: 2020/08/17

Time: 9:00~12:00

Interviewee: Interviewee B

Place: Online (Phone)

Q：您好，請問您平常有在觀看什麼國家的劇嗎？

A：不多，大部分是陸劇跟台劇。

Q：請問您平時對於台灣的偶像劇有什麼看法？

A：以前是電視播什麼，我們看什麼。但現在，是我們看什麼，電視才決定播什麼。在觀眾是老大，收視率決定一切的時代，那些製作粗糙、劇情老套、人物固化的電視劇，壹定會沒落的。

Q：請問您認為台灣的偶像劇產業目前面臨到問題有什麼？

A：沒錢。

Q：可以請您說明嗎？

A：拍戲成本太低，看都可以感受到滿滿的「窮」字。

Q：請問劇情會吸引您觀看嗎？例如有趣的劇情或是劇情老套。

A：有趣的會，老套劇情如果有閒時間的話才會看。

Q：請問演員會吸引您觀看嗎？例如有喜歡的演員或是演員都是生面孔。

A：都會看，演員本來就要一直有新的臉孔出現才好。

Q：為什麼會說「演員本來就要一直有新的臉孔出現才好」？

A：因為這樣才代表這個產業好，讓新鮮人願意投入這個事業，而且我也很期待台灣能夠出現新演員。

Q：請問不同編劇會應響您觀看台劇嗎？

A：不會。

Q：請問不同導演會影響您的觀看嗎？

A：不會。

Q：如果請您提出「流星花園」的優缺點，您會想到什麼？

A：演員很豪華，而且我看過漫畫，所以有代入感。缺點的話我沒印象了，因為是好久以前看的。

Q：如果請您提出「惡作劇之吻」的優缺點，您會想到什麼？

A：優點是劇情，整體很可愛。我也看過他的漫畫，所以一樣會有代入感。缺點也是劇情，太不可思議了，現在重新看應該會笑到看不下去。

Q：如果請您提出「我們與惡的距離」的優缺點，您會想到什麼？

A：優點是全部！真的很棒，挑不出缺點的神劇。大推。

Q：如果請您提出「想見你」的優缺點，您會想到什麼？

A：演員很好，就算是新人，跟女主教搭戲也不會被女主角的光芒掩蓋。很期待未來他們的發展。我也想不到它的缺點，真的很好看。

Q：您認為台灣的電視劇會不會像許多網友說的「復興」呢？

A：會。

Q：為什麼您會這麼認為？

A：有心都能做到。

Q：您對台灣電視劇有什麼期待嗎？

A：每次吸取經驗，一步步改進，不久一定能重返巔峰。

Q：非常謝謝您願意接受我的採訪，最後要問一些您的基本資料。

A：好

Q：請問您的生理性別？

A：女

Q：請問您的年齡？

A：25

Q：請問您的職業是？

A：服務業

Date: 2020/08/18

Time: 9:00~16:00

Interviewee: Interviewee C

Place: Online

Q：請問您平常觀看哪些劇？

A：美劇、台劇跟陸劇。

Q：請問您認為台灣的偶像劇產業目前面臨到問題有什麼？

A：資金短缺的問題以及市場問題。

Q：可以請您詳細的說明嗎？

A：看陸劇就知道，台劇真的很窮，無法製作出精良的畫面。且就現實面，資金不充足，演員外流，台劇還又什麼資本跟別的國家比？儘管在劇情方面，台劇較佔優勢，但就整體來看，台劇還是差陸劇一大截。市場問題方面，是因為都被別的國家分杯羹去了，而且市場太小了，現在大家大多都是韓劇或陸劇，台劇真的很少人會主動觀看。

Q：可是您還是會觀看台劇，可以請問您為什麼嗎？

A：第一點是因為我不喜歡外語，這是我個人的原因，所以我只看華語的劇。第二點我想應該是因為我的心態比較像是「試試看」的感覺。而且最近慢慢的也有不錯的台劇。

Q：請問您最近看的台劇有哪些呢？

A：「我的婆婆怎麼那麼可愛」、「做工的人」、「想見你」、「我們與惡的距離」、「通靈少女」、「你的孩子不是你的孩子」目前我想到比較有印象的就是這些。還需要更詳細更多嗎？但是我可能要想比較久一點。

Q：沒關係，謝謝您。想請問您，如果請您點出「我們與惡的距離」與「想見你」的優缺點，您會想到什麼？

A：我們與惡的距離的優點我第一個想到的是劇情。一開始它吸引人的地方就是因為它的劇情比較比較貼近我們普通人的生活，而且很寫實。我們擔心的，劇情人物也會。這就比陸劇好，因為這樣觀眾才比較有共鳴感，更容易代入情感。缺點的話我不覺得有太大讓人不能接受的，雖然很多人說它的結局不好，但是我覺得編劇已經做到了最好的平衡點，畢竟觀眾裡面也有一些比較小的小孩，而且在電視台播放的，還是有一定的限制，所以編劇在觀眾期望中跟限制裡取到了一個平衡點，我覺得是很好的。「想見你」的優點的話我覺得也是劇情，以蝴蝶效應為主軸，回到過去改變未來，我印象中台劇好像還沒有這樣的主題過。缺點是太燒腦了，而且播的速度也不快，所以有的時候我看一看會忘記之前有交代過什麼。而且到了最後有些小細節沒有交代清楚。

Q：如果請您點出「流星花園」與「惡作劇之吻」的優缺點，您會想到什麼？

A：流星花園最大的優點應該可以說是它的劇情吧，雖然以現在的眼光來看的話會覺得不合邏輯，但是在那個時候，這個劇情是所有觀眾最愛的。而且我也認為它的卡司很強大，也許就是這些小小林林總總的優點讓這齣劇造成轟動吧。缺點的話應該是應該是場景之類的吧，我印象中場境換來換去就那些而已。惡作劇之吻的優點我認為是有個性，就是所有的角色不管是主角或是配角都有很鮮明地個人特色，也會讓人有記憶點。缺點應該也是場景問題，可能那時候對於這種細節沒有太重視吧，其他沒有了。

Q：請問劇情會吸引您觀看嗎？例如有趣的劇情或是劇情老套。

A：當然會，本身我就喜歡不同的東西，所以不太會看老套的劇情。加上上班就不太有時間了，追劇放鬆的時候不像看到讓我心情不好的東西。

Q：請問演員會吸引您觀看嗎？例如有喜歡的演員或是演員都是生面孔。

A：會，既然是喜歡的演員，就會看他的劇給予支持。生面孔的話也沒關係，只要演得好就可以。

Q：請問不同編劇會應響您觀看台劇嗎？

A：不會，有些劇的編劇有好多位，所以不會太去關注。而且編劇有時候劇情是需要跟導演討論出來的結果，劇情不好的話其實也不能完全歸咎於編劇。

Q：請問不同導演會影響您的觀看嗎？

A：美劇的會有影響。但是台劇跟陸劇比較沒有關係，也比較沒有注意。

Q：請文您認為台灣偶像劇可以回到向網友所說的「復興」呢？

A：不太可行。早年之所以輝煌，部份是因為臺灣算是華語區的戲劇先驅，在競爭者不多的情況之下，作為華語區的一支獨秀是相對容易的。如今中國也開始拍攝不少品質不差的戲劇，所以我不認為可以再回到過去的「輝煌」引領所有華語使用底區的流行文化，但漸漸做出臺劇本身與其它地區華語劇的區隔是有可能的。

Q：非常謝謝您願意接受我的採訪，最後我要問您一謝您的基本資料。

A：好的。我也非常謝謝妳。

Q：請問您的生理性別？

A：女

Q：請問您的年齡？

A：37

Q：請問您的職業？

A：補習班老師

Date: 2020/08/22

Time: 15:00~16:00

Interviewee: Interviewee D

Place: Online

Q：您好，請問您平常有在觀看什麼國家的劇嗎？

A：有看美劇跟台劇。

Q：請問您平時對於台灣的偶像劇有什麼看法？

A：感覺走向都一致，因為從小看到大沒什麼新鮮感，所以更喜歡看國外的。

Q：請問您認為台灣的偶像劇產業目前面臨到問題有什麼？

A：演員，好的劇本。

Q：可以請您說明嗎？

A：我覺得現在看到的新演員大部分都很演。好的劇本太少。

Q：請問演員會吸引您觀看嗎？例如有喜歡的演員或是演員都是生面孔。

A：台劇嗎？幾乎不會，雖然我會看台劇。但是只是單純打發時間。沒有好看的东西。

Q：請問劇情會吸引您觀看嗎？例如有趣的劇情或是劇情老套。

A：我都會看，無聊的劇情就當作打發時間或是看看正妹。

Q：請問不同編劇會應響您觀看台劇嗎？

A：沒注意過。

Q：請問不同導演會影響您的觀看嗎？

A：沒注意過。

Q：如果請您提出「流星花園」的優缺點，您會想到什麼？

A：小女生才哈的東西，我從頭到尾都在吐槽，有夠難看。

Q：如果請您提出「惡作劇之吻」的優缺點，您會想到什麼？

A：女生才喜歡，我沒看。

Q：如果請您提出「我們與惡的距離」的優缺點，您會想到什麼？

A：支線太多，很亂。演員陣容很猛。

Q：如果請您提出「想見你」的優缺點，您會想到什麼？

A：女主角很正。男主角太嫩。

Q：好的，謝謝您。請問您認為台灣的電視劇會不會像許多網友說的「復興」呢？

A：不會。

Q：為什麼您會這麼認為？

A：臺灣經濟沒有復甦的那一天

Q：請問您對台灣電視劇有什麼期待嗎？

A：加油。

Q：好的，謝謝您願意接受我的採訪，最後要問一些您的基本資料。

A：恩

Q：請問您的生理性別？

A：男

Q：請問您的年齡？

A：26

Q：請問您的職業是？

A：自由業

Date: 2020/08/28

Time: 8:00~9:00

Interviewee: Interviewee E

Place: Starbucks

Q：您好，請問您平常有在觀看什麼國家的劇嗎？

A：雖然都會看，但是還是偏向韓劇跟台劇。

Q：請問您平時對於台灣的偶像劇有什麼看法？

A：市場太小，韓劇日劇甚至是陸劇更新速度更快且題材豐富多元。雖然有時候很多不符合邏輯…

Q：請問您認為台灣的偶像劇產業目前面臨到的問題除了市場太小還有什麼？

A：我目前只想到這個…

Q：好的，可以請您說明為什麼您認為市場太小嗎？

A：一面是經費不足，另一方面是場地有限。觀眾群自然也會受限。

Q：請問劇情會吸引您觀看嗎？例如有趣的劇情或是劇情老套。

A：會，我喜歡看不同的劇情。但是就算劇情老套我也喜歡看，不同人演會有不一樣的效果。

Q：那麼請問演員會吸引您觀看嗎？例如有喜歡的演員或是演員都是生面孔。

A：我對演員不會太有感覺誼，我沒有特別喜歡的演員，也沒有排斥的演員。

Q：好的。請問不同編劇會應響您觀看台劇嗎？

A：我看台劇不會去注意編劇是誰…

Q：那請問不同導演會影響您的觀看嗎？

A：我也不會關注導演…

Q：如果請您提出「流星花園」的優缺點，您會想到什麼？

A：它那個時候整個造成轟動啊。無數少女為之瘋狂。如果以那個世代來看的話，應該是劇情吧，因為很少女、很夢幻，女生小時候不是都夢想能成為小公主嗎？那時候女主角就是給人這種感覺。缺點我還想不到談，畢竟當時我也是很瘋狂的喜歡，所以沒有思考太多。

Q：如果請您提出「惡作劇之吻」的優缺點，您會想到什麼？

A：一樣啊。誰不希望自己人生中能出現像男主角一樣的另一半，或是能夠像女主角一樣有那麼天真美好的愛情故事。缺點應該是後來出續集我就覺得沒又那麼好看了。

Q：但是流星花園也有續集。您有看嗎？

A：真的假的？這個我完全不知道。

Q：好的，那我繼續提下一題。如果請您提出「我們與惡的距離」的優缺點，您會想到什麼？

A：也是劇情。我好像都是最容易被劇情吸引進去的那種人。劇情的編排還有細節還有不同的人的內心故事跟糾結都刻畫的很好。

Q：缺點方面的話？

A：喔，抱歉。我忘記要說缺點了。我想想，應該是爛尾跟配樂吧。我真的很重視看的時候的感覺。所以我覺得它的配樂沒有很多，也沒有特別有記憶點。爛尾我真的真的不能接受。有種覺得自己浪費那麼多時間追劇的感覺。

Q：如果請您提出「想見你」的優缺點，您會想到什麼？

A：怎麼辦，我都識講劇情方面。但是我真的覺得這個劇情很棒啊，怎麼說，很特別，而且很有回憶感覺。畢竟女主角回去的年代是我的那個時代啊，但到很多我小時候看到的風景的感覺。缺點嗎…應該是劇情不實際吧。怎麼說呢，雖然我說很有回憶感，但是，我們是不可能穿越的啊，就是雖然劇情特別，但是我不會有共鳴感，這個跟「我們與惡的距離」不一樣。「我們與惡的距離」就很有共鳴感，所以我看「我們與惡的距離」就會一直哭，因為有共鳴感，所以我會把感情投入進去。我「我們與惡的距離」的優點再加上一個共鳴感吧。真的很棒，我真的很喜歡有共鳴感的電視劇或電影。

Q：請問您認為台灣的電視劇會不會像許多網友說的「復興」呢？

A：可以…吧

Q：為什麼您會這麼認為？

A：因為現在題材越來越多元，很多劇情是只有民主國家才能拍的。民眾對於各種議題接受度也很高，不受限制的影視行業，才有更多發展的機會。

Q：請問您對台灣電視劇有什麼期待嗎？

A：時代在變遷，台劇的劇情趨勢以及觀眾的取向也有所變化，近幾年有許多品質高的單元劇，偶像劇也逐漸有內涵，除八點檔以外。若觀眾對於電視劇的取向也能隨著品質提升，那麼不只可以恢復到以前的輝煌，更能提升整體品質。

Q：好的，謝謝您願意接受我的採訪，最後要問一些您的基本資料。

A：可以。

Q：請問您的生理性別？

A：女

Q：請問您的年齡？

A : 33

Q : 請問您的職業是？

A : 服務業

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