

Appendix to:
Visual Political Communication
in Popular Chinese
Television Series

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Table of Contents

APPENDIX 1: OFFICIAL DOCUMENTS.....	3
2004 SARFT Censorship Regulation	3
APPENDIX 2: INTERVIEW PROTOCOLS AND SELECTED TRANSCRIPTS.....	11
<i>Sample Information Sheet Template for Interviewees</i>	11
<i>Interview 1</i>	15
<i>Interview 2</i>	19
<i>Interview 3</i>	29
<i>Interview 4</i>	42
<i>Interview 5</i>	54
<i>Interview 6</i>	63
<i>Interview 7</i>	67
<i>Interview 8</i>	79
<i>Interview 9</i>	90
<i>Interview 10</i>	97
<i>Interview 11</i>	101
<i>Interview 12</i>	107
<i>Interview 13</i>	122
<i>Interview 14</i>	127
APPENDIX 3: SUMMARY OF DISCOURSE FRAGMENTS	136
<i>Discourse Fragments on State Rule and its Subjects</i>	136
<i>Discourse Fragments on Security</i>	142

Appendix 1: Official Documents

2004 SARFT Censorship Regulation

State Administration of Radio, Film and Television Decree (No.40)¹

Present Announcement: Regulation on Television Drama Censorship Management

(电视剧审查管理规定)

To be implemented on 20 October 2004

Director Xu Guangchun

7 April 2004

Chapter 1: General Principles

Article 1:

This regulation has been drafted in line with the "Regulation on Radio and Television Management" in order to standardise the censorship of television dramas, guarantee the correct guidance through television dramas, support the production of television dramas, and promote the healthy development of the television drama industry.

为规范电视剧审查工作，保证电视剧的正确导向，繁荣电视剧创作，促进电视剧产业的健康发展，根据《广播电视管理条例》，制定本规定。

Article 2:

This regulation is applicable to the following activities:

1. The theme planning and comprehensive censoring of state-produced television dramas (including cartoons);
2. The theme planning and comprehensive censoring of television dramas (including cartoons) produced in cooperation with institutions in foreign countries, Hong Kong, Macao or Taiwan (hereinafter referred to as 'collaborative dramas');
3. The censoring of television dramas (including cartoons) acquired by television stations from outside institutions (hereinafter referred to as 'feature dramas');
4. The censoring of feature films broadcasted on any media outlet.

本规定适用于下列活动：

- (一) 国产电视剧(含电视动画片)的题材规划立项和完成片审查；
- (二) 与国外及港、澳、台地区机构联合制作电视剧(含电视动画片，以下简称合拍剧)的题材规划和完成片审查；
- (三) 用于电视台播出的引进电视剧(含电视动画片、电影故事片，以下简称引进剧)的审查；
- (四) 用于电视媒体播出的电影故事片的审查。

Article 3:

The State Administration of Radio, Film and Television (hereinafter referred to as SARFT) is responsible for the nationwide management of television dramas.

The provincial Bureaus of Radio and Television are responsible for the management of television dramas within their territory of jurisdiction.

国家广播电影电视总局(以下简称广电总局)负责全国的电视剧管理工作。

省级广播电视行政部门负责本辖区的电视剧管理工作。

Article 4:

The state implements the censorship of television drama theme plans and the distribution licensing system.

Television dramas that do not yet possess registered theme plan may not commence filming.

Television dramas without a distribution permit may not be sold, broadcasted, imported or exported. It is prohibited to rent, loan, sell, transfer or secretly transfer any type of television drama permit.

¹ Chinese original available online at: <http://www.sarft.gov.cn/articles/2004/10/20/20070924103214320244.html> [19.01.08], author's translation.

国家对电视剧实行题材规划立项审查和电视剧发行许可制度。
未经电视剧题材规划立项的剧目，不得投拍制作。
未取得《电视剧发行许可证》的电视剧，不得发行、播出、进口、出口。禁止出租、出借、出卖、转让或变相转让电视剧各类许可证。

Article 5: The state encourages the creation of television dramas that feature profound ideology, exquisite art and superior production, and are loved by the masses.
国家鼓励创作思想精深、艺术精湛、制作精良、为广大人民群众喜闻乐见的电视剧。

Chapter 2: Television Drama Theme Planning (including Cartoons)

Article 6:

The SARFT is the final instance of television drama theme planning at the national level. The Bureaus of Radio and Television at the provincial level constitute the first instance of the television drama theme planning within their territory of jurisdiction. Television drama production organizations subordinated to central authorities first submit their television drama theme plans to their respective superior department for comments, and then subject them to the examination and approval of the SARFT.
广电总局负责全国电视剧题材规划立项的终审。
省级广播电视行政部门负责本辖区内电视剧题材规划立项的初审。
中央单位所属电视剧制作机构的电视剧题材规划立项由其上级业务主管部门提出意见后，报广电总局审批。

Article 7:

In order to submit a television drama theme plan, the institution in question must be one of the following:

1. In possession of a 'Television Drama Production Permit (First Degree)';
2. In possession of a 'Radio and Television Programme Production and Management Permit';
3. A television station above the regional (city) level;
4. In possession of a 'Film Production Permit' from a film production organization.

申请电视剧题材规划立项，应当具备以下条件之一：

- (一) 持有《电视剧制作许可证（甲种）》；
- (二) 持有《广播电视节目制作经营许可证》；
- (三) 地（市）级以上电视台；
- (四) 持有《摄制电影许可证》的电影制片机构。

Article 8:

When submitting a television drama theme plan, institutions are required to hand in the following materials:

1. 'Television Drama Theme Plan Report' or 'Television Cartoon Theme Plan Report'
2. A Synopsis of no less than 1,500 characters concerning the programmes main themes, characters, period background and plot.
3. Themes touching on major issues of politics, military affairs, foreign affairs, the united front, ethnicity, religion, legal cases or celebrities, need to present written approval by the responsible departments and parties concerned.

申报电视剧题材规划立项，应当提交下列材料：

- (一) 《电视剧题材规划立项申报表》或《电视动画片题材规划立项申报表》；
- (二) 表述剧目主题思想、主要人物、时代背景、故事情节等内容的不少于 1500 字的简介；
- (三) 题材涉及重大政治、军事、外交、统战、民族、宗教、案件、知名人士等内容的，应出具相关主管部门及有关方面的意见等书面证明材料。

Article 9:

The SARFT accepts submissions of television drama theme plans quarter-annually. Applications are accepted from the 1st to the 15th of the first month of each quarter. The SARFT accepts submissions of television cartoon theme plans twice a year. Applications are accepted from 1-15 January as well as from 1-15 July.

In principle, the SARFT does not accept submissions outside of the application periods. Should the application periods of the SARFT change, a public announcement will be made sixty days prior.

Bureaus of Radio and Television at the provincial level may set individual application periods for television drama theme plans submitted in their territory of jurisdiction, but are required to publicly announce these periods sixty days prior.

广电总局每年分四期受理电视剧题材规划立项申请，每一季度第一个月的1日至15日为申报期。

广电总局每年分两期受理电视动画片题材规划立项申请，每年1月1日至15日和7月1日至15日为申报期。

广电总局原则上不受理申报期以外的申请。广电总局调整申报期，应提前六十日向社会公告。省级广播电视行政部门可根据本条款规定本辖区内电视剧（电视动画片）题材规划立项的申报期，并提前六十日向社会公告。

Article 10:

In line with article 7 of this regulation, television drama production organizations subordinated to central agencies directly submit their television drama (or television cartoon) production plans to the SARFT for inspection.

In line with article 7 of this regulation, all other television drama production organizations submit their television drama (or television cartoon) production plans to the respective provincial Bureau of Radio and Television for inspection. After having been inspected by the respective provincial Bureau of Radio and Television, the plan is submitted to the SARFT for final approval.

符合本规定第七条要求的中央单位所属电视剧制作机构，直接向广电总局提出电视剧（电视动画片）题材规划立项申请。

符合本规定第七条要求的其他机构，应当向当地省级广播电视行政部门提出电视剧（电视动画片）题材规划立项申请。省级广播电视行政部门初审后，报广电总局终审。

Article 11:

The SARFT censors the submitted materials according to the law. A written decisions concerning approval or rejection of the application is issued within fifty days of its submission. The respective experts shall expound on their decision within another thirty days.

广电总局依法对申报材料进行审查，并在五十日内作出准予或不予立项的书面决定，其中组织专家论证的时间为三十日。

Article 12:

Any approval of television drama theme plans will be in effect for two years. If the programme has not been filmed by that time, the plan will automatically become invalid. If an extension is required, an application in line with this regulation needs to be filed thirty days before the plan expires. Once an extension has been granted, the programme has to be filmed within one year. After this time, the plan will automatically become invalid. Bureaus of Radio and Television at the provincial level and above will not accept applications for the same theme plan twice.

经电视剧题材规划立项批准的剧目，有效期为两年。期满未投拍制作的，立项自动作废。需延长有效期的，应当在有效期届满三十日前，依照本规定重新申报。经批准延长有效期的，应在一年内投拍制作。期满仍未投拍制作的，立项作废。省级以上广播电视行政部门不再受理该申请人对同一题材剧目的立项申请。

Article 13:

If changes are made to an already approved plan regarding the drama's title, number of episodes or the producing organization, these changes need to be filed with the SARFT, and the respective formalities need to be undertaken.

经批准立项的剧目如需变更剧名、集数或制作机构，应当向广电总局备案，并办理相关变更手续。

Article 14:

The circumstances under which the drama is filmed should be recorded in the monthly journal of production development of a Bureau of Radio and Television at the provincial level or above. 经批准立项剧目的投拍制作情况，应当向省级以上广播电视行政部门办理制作动态月报备案。

Chapter 3: Censorship Mechanisms and Standards

Article 15:

The SARFT establishes the television drama censorship committee as well as the television drama re-examination committee. The provincial Bureaus of Radio and Television establish television drama censorship organizations that are responsible for the censorship work within the respective areas of jurisdiction.

广电总局设立电视剧审查委员会和电视剧复审委员会，省级广播电视行政部门设立电视剧审查机构，负责所辖范围内的电视剧审查工作。

Article 16:

The responsibilities of the SARFT television drama censorship committee are:

1. Censor and pass a final verdict on any television dramas (including television cartoons) produced with the 'Television Drama Production Permit' of a production organization under the jurisdiction of a central agency.
2. Censor and pass a final verdict on any state-produced television drama (including television cartoons) which involved a foreign participant (including: screenwriters, directors, actors, cameramen, etc.).
3. Censor and pass a final verdict on the script and final cut of collaborative and feature dramas.
4. Censor and pass a final verdict on any television drama (including television cartoons) which have incited public dispute after their broadcasting, have been submitted for censoring to the SARFT by provincial television drama censorship organizations, or require SARFT censoring in the public interest.

广电总局电视剧审查委员会的职责是：

(一) 审查使用中央单位所属制作机构的《电视剧制作许可证》制作的电视剧（含电视动画片），并作出审查结论；

(二) 审查聘请境外人员（包括：编剧、导演、演员、摄像等）参与创作的国产电视剧（含电视动画片），并作出审查结论；

(三) 审查合拍剧的剧本、完成片和引进剧，并作出审查结论；

(四) 审查电视播出中引起公众争议的、省级电视剧审查机构提请广电总局审查的、以及因公共利益需要报广电总局审查的电视剧（含电视动画片），并作出审查结论。

Article 17:

The responsibilities of the SARFT television drama re-examination committee are:

Censor and pass a final verdict on the censorships and verdicts of the SARFT or a provincial television drama censorship organization which the submitting party refuses to accept, as well as on any application for re-examination.

广电总局电视剧复审委员会的职责是：

对送审机构不服广电总局电视剧审查委员会的审查结论或省级电视剧审查机构的审查结论而提起复审申请的剧目进行审查，并作出审查结论。

Article 18:

The responsibilities of the provincial television drama censorship organizations are:

1. Censor and pass a final verdict on any television dramas (including television cartoons) produced without the involvement of foreign personnel by television production organizations or state production units within their territory of jurisdiction.
2. Try in the first instance and with minute detail any television drama produced with the involvement of foreign personnel by television production organizations or state production units within their territory of jurisdiction.
3. Try in the first instance and with minute detail the script and final cut of any collaborative drama produced by a television production organization within their territory of jurisdiction and a foreign organization.
4. Try in the first instance and with minute detail any feature drama submitted by an organization within their territory of jurisdiction.

省级电视剧审查机构的职责是：

(一) 审查本辖区电视剧制作机构制作的、不含境外人员参与创作的国产电视剧（含电视动画片），并作出审查结论；

- (二) 初审本辖区电视剧制作机构制作的、含境外人员参与创作的国产电视剧，提出详细、明确的初审意见；
- (三) 初审本辖区电视剧制作机构与境外机构制作的合拍剧剧本和完成片，提出详细、明确的初审意见；
- (四) 初审本辖区内机构送审的引进剧，提出详细、明确的初审意见。

Article 19:

The censorship of television dramas should insist on serving the people and serving socialism, should conform to the principle of "letting a hundred flowers bloom and a hundred schools of thought contend," should be close to reality, close to life, and close to the principles of the people, and should guarantee the correct guidance of public opinion.

电视剧审查应当坚持为人民服务、为社会主义服务的方向和百花齐放、百家争鸣的方针，坚持贴近实际、贴近生活、贴近群众的原则，确保正确的舆论导向。

Article 20:

Television dramas will not pass the censorship inspection if their content:

1. Stands in opposition to the basic principles of the constitution;
2. Endangers the unity, sovereignty, or territorial integrity of the state;
3. Divulges state secrets, endangers state security, or harms the honour or interests of the state;
4. Incites ethnic enmity or prejudice, violates ethnic unity, or disrespects the local customs of ethnic minorities;
5. Promotes paganism or superstition;
6. Disturbs the social order or violates social stability;
7. Propagates obscenity, gambling or violence, or instigates criminal offences;
8. Insults or humiliates others, or violates others' lawful rights and interests;
9. Endangers social ethics or the excellent cultural traditions of the ethnic minorities;
10. Is prohibited under any other law, or violates any administrative or state regulation.

电视剧载有下列内容的，不予审查通过：

- (一) 反对宪法确定的基本原则的；
- (二) 危害国家统一、主权和领土完整的；
- (三) 泄露国家秘密、危害国家安全或者损害国家荣誉和利益的；
- (四) 煽动民族仇恨、民族歧视，破坏民族团结，或者不尊重民族风俗、习惯的；
- (五) 宣扬邪教、迷信的；
- (六) 扰乱社会秩序，破坏社会稳定的；
- (七) 宣扬淫秽、赌博、暴力或者教唆犯罪的；
- (八) 侮辱或者诽谤他人，侵害他人合法权益的；
- (九) 危害社会公德或者民族优秀传统文化的；
- (十) 有法律、行政法规和国家规定禁止的其他内容的。

Chapter 4: Censorship Procedures

Article 21:

When submitting state-produced television dramas (including television cartoons) for censorship with a censorship organization, the following materials need to be provided:

1. 'State-Produced Television Drama Report' or 'State-Produced Television Cartoon Report';
2. Proof that validates the production organization's finances and quality;
3. Copy of the document approving the television drama theme plan;
4. Copy of the document approving the participation of foreign personnel in a state-produced television drama;
5. A plot outline of no less than 500 characters per episode;
6. Full video recording conforming to the censorship standards concerning image, sound and time codes;
7. Complete subtitle list for the ending credits, the outro and any songs.

送审国产电视剧（含电视动画片），应当向审查机关提出申请，并提交以下材料：

- (一) 《国产电视剧报审表》或《国产电视动画片报审表》；
- (二) 制作机构资质的有效证明；
- (三) 题材规划立项批准文件的复印件；

- (四) 同意聘用境外人员参与国产电视剧创作的批准文件的复印件;
- (五) 每集不少于 500 字的剧情梗概;
- (六) 图像、声音、时码等符合审查要求的大 1/2 完整录像带一套;
- (七) 完整的片头、片尾和歌曲的字幕表。

Article 22:

The management of collaborative dramas shall be executed in line with the SARFT regulations on the management of Chinese-foreign television drama production collaborations. 合拍剧的管理依照广电总局关于中外合作制作电视剧管理的有关规定执行。

Article 23:

The management of feature dramas shall be executed in line with the SARFT regulations on the management and broadcasting of foreign television programme features. 引进剧的管理依照广电总局关于境外电视节目引进和播出管理的有关规定执行。

Article 24:

After having received all materials, the television drama censorship agencies shall reach their decision on whether or not to grant an administrative permit within fifty days, and its experts shall comment on the examination within another thirty days. Television dramas that have passed the censorship shall receive a 'Television Drama (Television Cartoon) Distribution Permit' from a Bureau of Radio and Television at the provincial level or above. Those dramas that require alterations shall receive suggestions for amendments from a Bureau of Radio and Television at the provincial level or above. Organizations that have been asked to revise their project may newly submit their proposal in line with this regulation after amendments have been made. Those dramas which did not pass censorship shall receive a written rejection plus explanation form a Bureau of Radio and Television at the provincial level or above.

All 'Television Drama (Television Cartoon) Distribution Permits' are printed by the SARFT. 电视剧审查机构在收到完备的报审材料后,应当在五十日内作出是否准予行政许可的决定,其中组织专家评审的时间为三十日。经审查通过的电视剧,由省级以上广播电视行政部门颁发《电视剧(电视动画片)发行许可证》。经审查需修改的,由省级以上广播电视行政部门提出修改意见。送审机构可在修改后,按照本规定重新送审。经审查不予通过的,由省级以上广播电视行政部门作出不予通过的书面决定,并应说明理由。

《电视剧(电视动画片)发行许可证》由广电总局统一印制。

Article 25:

Any organization disapproving of not having been granted an administrative permit may apply for re-examination with the SARFT television drama re-examination committee within sixty days of having received the initial rejection. The SARFT television drama re-examination committee shall reach its re-examination decision within fifty days, and its experts shall comment on the examination within another thirty days. The committee will provide a written notice to the unit submitting the re-examination application. Those dramas that have been approved after re-examination shall receive a 'Television Drama (Television Cartoon) Distribution Permit' from the SARFT.

送审机构对不予行政许可的决定不服的,可以自收到该决定之日起六十日内向广电总局电视剧复审委员会提出复审申请。广电总局电视剧复审委员会应当在五十日内作出复审决定,其中组织专家评审的时间为三十日,并书面通知送审单位。复审合格的,由广电总局核发《电视剧(电视动画片)发行许可证》。

Article 26:

Television dramas may not be altered once they have received a 'Television Drama (Television Cartoon) Distribution Permit'. Those dramas that require changes with respect to their title, the relevant characters, their plot or the number of their episodes will have to newly apply for approval in line with this regulation.

已经取得《电视剧(电视动画片)发行许可证》的电视剧,不得随意改动。需对剧名、主要人物、主要情节和剧集长度等进行改动的,应当按照本规定重新送审。

Article 27:

State-produced television dramas belonging to the genres of great revolutionary drama or historical drama shall be submitted for inspection in line with the relevant regulations.

属于重大革命和历史题材的国产电视剧，应当按照有关规定送审。

Article 28:

During the first week of each month, the provincial Bureaus of Radio and Television will report back to the SARFT on their activities pertaining to the issuing of 'Television Drama (Television Cartoon) Distribution Permits'.

省级广播电视行政部门应在每月第一周将上月《电视剧（电视动画片）发行许可证》的颁发情况报广电总局备案。

Article 29:

The SARFT shall announce to the public what 'Television Drama (Television Cartoon) Distribution Permits' have been issued nation-wide.

全国《电视剧（电视动画片）发行许可证》颁发情况由广电总局向社会公告。

Article 30:

Television drama production organizations are permitted to distribute or have a third party distribute any television drama or television cartoon for which they possess the copyright and have been issued a 'Television Drama (Television Cartoon) Distribution Permits'.

电视剧制作机构可以发行或委托其他机构发行其拥有版权并取得《电视剧（电视动画片）发行许可证》的电视剧或电视动画片。

Article 31:

Television stations are required to broadcast television dramas in accordance with the national laws, rules and regulations, shall insist that all rules on censorship have been followed before broadcasting content, and that all rules on the re-examination of content have been followed before broadcasting reruns. They shall indicate the serial number of the respective distribution permit at the beginning of each episode, and shall indicate the serial number of the respective production permit at the end of each episode. The name of the production organization and of the main creator may not be omitted.

电视台应当依照国家有关法律、法规、规章的规定播放电视剧，坚持播前审查和重播重审制度，并在每集的片首标明相应的发行许可证编号，在每集的片尾标明相应的制作许可证编号，制作机构和主创人员的署名不得遗漏。

Article 32:

The SARFT may order the revision of a television drama or the suspension of its distribution, import, export or broadcasting even after the programme in question has been issued a 'Television Drama (Television Cartoon) Distribution Permits', if the public interest calls for such actions.

在公共利益需要的情况下，广电总局可以对已经取得《电视剧（电视动画片）发行许可证》的电视剧或电视动画片作出责令修改或停止发行、进口、出口、播放的决定。

Chapter 5: Punitive Provisions

Article 33:

Any violation of this regulation is punishable under the 'Regulation on Radio and Television Management'. Those responsible for any grave criminal offence will be subject to detailed investigation in accordance with the law.

违反本规定，依照《广播电视管理条例》的规定予以处罚。情节严重构成犯罪的，依法追究刑事责任。

Article 34:

Any personnel of a Bureau of Radio and Television involved in censoring who abuse their position, derelict their duties, engage in favouritism or commit irregularities, will be subject to administrative sanction according to law. Those responsible for any criminal offences will be subject to investigation in accordance with the law.

广播电视行政部门及其工作人员在电视剧审查管理中滥用职权、玩忽职守、徇私舞弊的，依法给予行政处分。构成犯罪的，依法追究刑事责任。

Chapter 6: Supplementary Articles

Article 35:

In line with this regulation, provincial Bureaus of Radio and Television are permitted to formulate measures for the management of television drama censorship within their territories of jurisdiction, reflecting the respective territory's actual circumstances.

省级广播电视行政部门可根据本规定，结合本辖区实际情况，制定本辖区的电视剧审查管理办法。

Article 36:

This regulation is to be implemented on 20 October 2004, thereby annulling the "Provisional Regulation on Television Drama Censorship" (SARFT State Administration of Radio, Film and Television Decree, No.1).

本规定自 2004 年 10 月 20 日起施行，广电总局《电视剧审查暂行规定》（广电总局令第 1 号）同时废止。

Appendix 2: Interview Protocols and Selected Transcripts

Sample Information Sheet Template for Interviewees



The
University
Of
Sheffield.

The School of East Asian Studies
The University of Sheffield
Arts Tower, Western Bank
Sheffield, S10 2TN
United Kingdom
Phone: +44 114 222 8400
Email: seas@sheffield.ac.uk

Information Sheet: Visual Political Communication in Popular Chinese Television Series

Dear Participant,

You are being invited to take part in a research project. Before you decide, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this.

The project and your involvement

The aim of the project is to gain information concerning the production process of Chinese television programmes. The interviews conducted have the purpose of identifying major themes portrayed on Chinese TV and aid in the visual analysis of different Chinese television series.

You have been chosen for this interview because, as a Chinese media researcher / member of the production crew for the series XXX, you can provide insights on the Chinese media environment, production processes of Chinese television programmes, and the relevance of television content to Chinese society.

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and you can still withdraw at any time. You do not have to give a reason.

Your right to confidentiality

If you agree to participate, you will be asked to attend a one-hour personal interview. This interview will be conducted in an environment that you agree with (for example your office, your home or a place you feel particularly comfortable with). You may

also be contacted for follow-up questions to clarify parts of this interview at a later time. If you feel that any of the questions from the interview are touching on professional, political or personal information which you do not wish to disclose or are prohibited to divulge due to non-disclosure agreements, you should state so to the researcher. You will then not be required to answer the question.

All the information that I collect about you during the course of the research will be kept strictly confidential. You will not be able to be identified in any reports or publications.

The project's outcome and its benefits

Whilst there are no immediate benefits for those people participating in the project, it is hoped that this work will provide better understanding on how television content is created in China and how representative different themes are within Chinese culture. The results of my research will be part of my PhD dissertation at the University of Sheffield / UK. If you wish, you will be provided with copies of any publications following the project.

The project's ethical guidelines

Please be aware that my research is a non-profit project, financed by the University of Sheffield. As a University project, it has been ethically approved via the Ethics Review Procedures of Sheffield's School of East Asian Studies. The University's Research Ethics Committee monitors the application and delivery of the University's Ethics Review Procedure across the University.

If at any time you wish to contact me, be it with a complaint or with further questions, please do not hesitate to use the contact address below:

Florian Schneider
Shanghai, Middle Huaihai Road 2006 long, No.6, Apartment 1804
Phone: 13917346449
Email: florian.schneider@debitel.net

Thank you again for agreeing to participate in this research project.



Florian Schneider



The
University
Of
Sheffield.

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关于“中国电视连续剧中的政治与管理”博士论文田野调查的 须知

尊敬的参与者:

我恳请您参加一项研究采访。在您考虑是否接受我的访谈之前，我想先给您介绍一下我的研究题目与目的。如果您愿意就其内容与您的朋友进行讨论，或是有什么问题希望我做出进一步说明和解释，我都会理解并给您提供进一步的信息。请您从容考虑是否愿意接受这次采访。谢谢您的配合与帮助。

本课题的研究内容与本采访的作用

我的研究目的是分析中国电视剧的制作过程。本访问将帮助我对几部电视连续剧进行综合分析，以确定中国电视连续剧中最流行的主题是什么，以及这些主题是如何表现的。

作为制片人/出品人/副导演/编剧/媒体专家，您在这方面的经验对我的研究会有很大的帮助。我希望通过对您的访问，对中国电视剧、媒体环境、制片过程和电视与社会的关系有进一步的了解。

我希望您将同意参与这次采访。即使您现在决定参加，但以后改变了主意，您仍然可以随时收回访问的结果，并不需要陈述任何理由。

保证您的匿名权力

如您同意参与本项田野调查，我将对您进行一个小时的个人访问。这次采访将在您认为合适的环境里进行（比如您的办公室、您的家里或其它您觉得舒服的地方）。采访以后，我可能还将跟您联系，就一些不清楚的问题向您提问。如您觉得我采访中的任何问题涉及到您不愿意谈，或按

规定不能谈的专业、政治或私人方面的问题，请告知我。我当然不会就哪些问题向您提问。

所有关于您的资料都是严格匿名的，不会从任何报告或出版物中被指认出来。

本研究的结果与益处

虽然我的研究不一定给参与者带来即时、直接的利益，但我希望这次研究的结果会帮助我们对中国电视的内容、制作与其社会功能有进一步的了解。本田野调查是我目前正在撰写的英国谢菲尔德大学东亚学院的博士论文中的一个关键部分。如您愿意得到与我此项研究有关的出版物，我将很高兴将其寄送于您。

关于本项研究的道德规定

我的这项研究是由谢菲尔德大学资助的，是非营利的。本调查得到了谢菲尔德大学东亚学院学术研究道德委员会的正式批准。谢大的学术研究道德委员会负责全校学术研究中的道德规范审查工作，以确保所有的研究人员遵守大学的学术研究道德规定。

以下是我现在上海的地址及其它联系方式。如有什么问题或意见，请您任用其中一种方式与我联系。

Florian Schneider (石若剑)

上海市淮海中路 2006 弄 6 号 1804 号

电话： 13917346449

电子邮箱： florian.schneider@debitel.net

谢谢您的支持。



Florian Schneider

Interview 1

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 02:27	personal questions: age; job; travels; experience	
02:28 – 03:37	production process; production companies; TV stations; TV broadcasting; financial planning; sale	Usually, one or more production companies (this can include TV stations) decide to create a TV drama. They share the investment and divide revenues according to a rate that reflects their investment ratios.
03:38 – 04:28	story outline; producer	The writing of a story outline is initiated by the producer, and written by a screenwriter.
04:29 – 05:10	production companies; TV stations; TV broadcasting; sale	The conditions at which a drama is sold to TV stations are also set by the production companies.
05:11 – 06:49	producer	The interviewee explains the difference between the various producers and their functions.
06:50 – 07:55	story idea; producer; TV stations	The interviewee explains how a producer develops a story idea, and how the potential buyers' preferences influence this process.
07:56 – 08:45	script; screenwriter; producer; director; story outline	The producer hires a screenwriter to create the TV drama script.
08:46 – 09:44	script; production process	The script is not rewritten (much) once filming has started.
09:45 – 10:53	production crew; producer; director; actors	The production crew is hired by the producer, but the director can make suggestions concerning personnel.
10:54 – 11:37	actors; sale	Actors are hired by the producer, taking into account their popularity and possible distribution issues.
11:38 – 12:21	production crew	Size of production crew: roughly 100 people for an average production.
12:22 – 14:20	director; production crew; location; filming	Function of director: recruiting crew, scouting locations; filming.
14:21 – 14:49	production process	Duration of production process: The planning phase for a TV series (of approximately twenty episodes) requires about five months, actual shooting time is about seventy-five days, editing (<i>jianjie</i> 剪辑) another five months.
14:50 – 16:38	director; production crew	Role of assistant directors: there is usually one main director who controls the overall filming process, and a number of assistant directors (<i>fu daoyan</i> 副导演). The latter can be divided into on-site directors (<i>zuo xianchang daoyan</i> 做现场导演) and actors' director (<i>yanyuan daoyan</i> 演员导演). On-site directors are responsible for the actual shooting of the picture, including directing the camera man, the actors, etc. The actors' director organizes the schedules of all actors, from the stars down to the extras.
16:39 – 17:37	production crew	Vague statement on the function of the <i>jianzhiren</i> (监制人)
17:38 – 18:13	production crew; editing	Function of the editor
18:14 – 18:46	editing; re-shooting	Function of the editor and rare cases of re-shooting.
18:47 – 20:20	TV stations; sale; TV broadcasting; audiences	Stations decide individually which pictures they wish to buy according to their overall company strategy and their cost-profit calculations. Decisions concerning the date and time slot for airing the drama lie with the individual television stations.

20:21 – 20:47	TV stations; sale; TV broadcasting; broadcasting regulations; contracts	Contracts with the production company define the stations broadcasting rights, i.e. how many times a product can be aired (usually once), and during which period of time it has to be aired (usually within one year of purchase). The individual television stations can buy the right to re-run programmes once their primary broadcasting rights have run out.
20:48 – 21:42	TV stations; sale	Different prices apply to stations in different regions: Broadcasting stations in large cities such as Shanghai and Beijing, or in prosperous regions such as Jiangsu or Zhejiang, are required to pay a much higher price (roughly 1,500,000 RMB for the one-year rights to a programme) in comparison to underdeveloped or autonomous regions.
21:43 – 22:33	production companies; TV stations; sale; government	Sales to underdeveloped regions are not subsidised by the state. Production companies usually make about eighty to ninety per cent of their profits from sales to developed regions.
22:34 – 23:26	TV stations; director; production process; producer; story outline; script	The influence of TV stations on the actual production process is limited: discussions or negotiations concerning the script take place during pre-production, not afterwards.
23:27 – 24:17	director	Personal opinion: the best part of directing is the feeling of achievement derived from controlling the entire project.
24:18 – 25:16	director; production crew; actors	Personal opinion: the worst parts of directing is coordinating the interests of different production crew members (lighting, makeup, etc.) and keeping actors satisfied.
25:17 – 25:45	producer; director; actors	Grave conflicts between different members of the production crews and/or actors are handled by the producer.
25:46 – 26:24	producer; production companies; investors	Funding for the project is recruited by the producer (<i>zhipianren</i> 制片人). This can include investments from broadcasting stations, private investors or commercial companies.
26:25 – 27:32	production companies; investors; private companies; advertisement	The motives for commercial companies to invest are that they want their product placed in the picture.
27:33 – 28:26	director; investors; production process; financial planning; expenses	Investors only influence the production process with regards to financial planning.
28:27 – 28:57	investors	Total investment for a twenty episode series set in modern China roughly amounts to 7,000,000 to 8,000,000 RMB. A number of different investors usually share the costs.
28:58 – 31:46	production regulations; script; censorship; state; party; sale; broadcasting regulations; producer; state agencies	The film project needs to be approved by the government, only then is a filming permit (<i>paishexukezheng</i> 拍摄许可证) issued. The permit guarantees that the drama meets national content guidelines. It is required during later sales transactions. It is issued on the basis of the script's content. The national content guidelines are supposed to assure that television content does not endanger national security (topics that support dissidents or criticize the party leadership are forbidden) or the viewers (there are restrictions concerning violence, etc.). The responsibility for "politically-correct" content management lies with the

		producer (<i>zhipianren</i> 制片人).
31:47 – 33:13	profit; production companies; producer; sale; TV stations	Production companies make profits by selling the programmes to TV stations (rights for a one-time airing, for re-runs, etc.); TV stations make profits by selling advertisement slots during the broadcasting of the drama.
33:14 – 35:18	production regulations; broadcasting regulations; government; production process; influence of TV	National legislation regulates the time of day during which certain content can be broadcasted (for example suspense or horror pictures can only be aired after 11 pm). Example: crime drama (may inspire criminals to conduct crimes).
35:19 – 36:30	director; production regulations; broadcasting regulations	Production and broadcasting guidelines are not a problem as long as they apply to every production.
36:31 – 38:11	production regulations; broadcasting regulations; function of TV; influence of TV	TV has the potential of influencing audiences and is therefore regulated by the government. The producer (<i>zhipianren</i> 制片人) is responsible for the implementation of such regulations.
38:12 – 39:36	production process; production regulations; broadcasting regulations; editing; investors	Broadcasting regulations (particularly changes in regulations) need to be considered by producers and directors in order to assure later sales and the recouping of expenses (advertising prices vary dramatically from prime time slots to late-night periods). Example: crime drama and prime time regulations.
39:37 – 41:44	TV genres; audiences	Audiences in the age group thirty-five and above are mostly interested in human interest and family stories, younger audiences are interested in stories set in metropolitan environments, featuring stories of consumption, fashion and humour.
41:45 – 43:13	function of TV; education; entertainment	TV drama is a medium that allows the director to tell a story to the audience. The primary function of television is entertainment; education comes second.
42:14 – 44:34	TV genres; audiences; social issues; function of TV; influence of TV	Television should facilitate public discussion of everyday problems. Viewers are generally interested in stories that deal with real life issues and teach them how to handle their problems.
44:35 – 45:27	function of TV; education; entertainment; social issues; audiences	The TV depiction of heroic characters struggling with education and employment issues (such as in the interviewee's own television drama) is largely a realistic representation of the real-life struggles that viewers experience.
45:28 – 45:03	director; social issues; production process; audiences	The interviewee is unable to say whether or not his past work has been influenced by daily issues in the media.
47:04 – 48:55	TV genres; director	The interviewee states that he would like to direct more programmes aimed at young people, believing that such programmes function as an aid to advertisement and inform viewers of new consumer products: Television should inspire viewers to apply themselves so that they can buy such consumer products.
48:56 – 49:37	personal questions: own viewing habits, foreign TV, domestic TV	The interviewee gives examples of programmes that he himself enjoys watching.

Transcript section I1, 47:04 - 48:51:

I1: I think that afterwards I might focus on this . . I might focus on the things that young people enjoy watching

R: why is that?

I1: ah . because currently . this . I think this . based on this . based on this medium of communication . and the advertisement business being linked . because the advertisement business, it . if I create an interesting television drama . the ratings will be exceptionally high . but these . the viewers who watch that drama are older than forty . they . their consumer mentality is already set (R: hm) they are not impulsive (R: hm) so . when they watch . they won't say (. .) they won't go and buy (the advertised product) (R: laughs) so . if you look at young people . (those younger than thirty-something) they might . they might . they might . they might . if there's . a new type of car in a television drama (R: hm) . uh . they may suddenly think I want that . after a few years of working hard I will want to buy . I will want to buy (that car)

I1: 我认为以后可能会关注这个 .. 会关注这个年轻人喜欢看的東西

R: 为什么?

I1: 啊 . 因为现在 . 这个 . 我认为这个 . 根据这个 . 根据这个渠道 . 广告商是联系在一起 . 因为广告商他 . 如果我做一个 有意思的电视剧 . 非常有收视率 . 但是这个 . 看这个电视的收视人群是四十岁以上的 . 他 . 他的消费意识是稳定的 (R: 嗯) 他不是冲动的 (R: 嗯) . 那么 . 在看 . 他说 (. .) . 他不去买 (R: laughs) 那么 . 如果从年轻人来讲 . (三十几岁以下的) 他会 . 他会 . 他会 . 他会 . 如果从电视剧 . 出现一款新的好车 (R: 嗯) 噢 . 他会突然想我要 . 好好工作几年以后我要买 . 我要买到这(辆车)

Simplified version of I1, 47:04 - 48:51:

I1: I think that afterwards I might focus on the things that young people enjoy watching.

R: Why is that?

I1: Well, because I think that this medium of communication is closely linked to the advertisement industry. If I create an interesting television drama, the ratings will be exceptionally high. However, the viewers who watch that drama are older than forty, and their consumer mentality is already set. They are not impulsive. So when they watch they won't go and buy the advertised product. However, if you look at young people, thirty-something and younger, they might see a new type of car in a television drama and they may suddenly think "I want that, after a few years of hard work I will want to buy that car".

Interview 2

Time	Discussion Topics	Summary/Paraphrase
00:00 – 02:09	personal questions; employment	The interviewee explains his employment background and that the production centre he works for was formed when the entertainment department and the production unit of a TV station merged (the centre now employs eighteen people). The interviewee names a few programmes that his unit has produced or that he himself has supervised.
02:10 – 02:27	producer; production companies	The interviewee produces roughly one series (twenty episodes) per year if the quality of the programme is high. He usually produces about two to three programmes in two years.
02:28 – 03:35	international cooperation; production companies; producer; sales; actors	The interviewee's unit rarely works with foreign partners, since such cooperation is too annoying (麻烦). They employ Taiwanese and Hong Kong actors, but this is mainly because this increases the programme's popularity with the audience and increases the sales potential of the product.
03:36 – 05:30	sales; exports; audiences; production companies	The production unit sells its products to foreign markets, especially to Japan (interviewee gives an example). Other markets include Korea, Singapore and South-East Asia. The impact on these markets is not particularly high, but the series are watched by overseas Chinese.
05:31 – 07:24	producer; production companies; production process; script; screenwriter	The general idea for a TV drama is thought-up by the producer or the production company. The company then hires a screenwriter to devise the script. The general outline and the script are influenced by discussions within the production company. Once the script has been devised, the person responsible for investments tries to find financiers.
07:25 – 09:06	production companies; investors; expenses; international comparison	The production costs of a twenty episode TV series range from 6,000,000 - 8,000,000 RMB for smaller productions (the interviewee gives examples), to 20,000,000 RMB for large production (historical series, etc., where one episode costs approximately 600,000 RMB). These cost ranges are still much lower than in foreign countries (example: USA).
09:07 – 10:40	director; script; screenwriter; actors; investors; producer; production companies	Once the script has been devised and investments have been secured, a director is hired. The director then takes part in further decision making processes (such as choosing actors and crew members).
10:41 – 11:27	actors; production process; script	The general pre-production process is relatively simple. The most difficult part is coordinating between the production requirements and the actors (who may not be available during certain times, have other commitments, etc.). But even if there are problems with the recruitment of actors, the script is not changed after the finances have been secured and the story has been approved.

11:28 – 13:48	producer; investors; production process; script; director; filming	The producer (制片人) is responsible for the entire pre-production process: major decisions concerning the production crew, the actors, and the drama's story are made by the producer and the investors during the earliest stage of the project. If there are major problems with the drama's content, the script can still be altered at this stage. The director is then responsible for the actual filming process.
13:49 – 14:07	production process	Pre-production usually takes 3 to 4 months.
14:08 – 15:39	contract; production companies; investors; profits	There are two types of investment contracts: the first assures the investor a pre-defined amount of revenues, the second divides the profits between the investors according to the ratio of their financial involvement in the project. The contracts also regulate the responsibilities of the different parties (distribution, marketing, etc.) and are very clear on these matters.
15:40 – 16:36	sale	Distribution is handled either by one of the investing companies, or by an independent distributor.
16:37 – 18:04	investors; production company; profits; advertisement	The investors' motives are primarily to make profits from the sale of the final product. In some cases, investors also arrange for their products to be placed in the TV drama (<i>ruan guanggao</i> 软广告).
18:05 – 20:42	TV stations; TV broadcasting; production process; production companies; story outline; TV genres; audiences; profits	The producer has to take into account the requirements of the TV stations he later wishes to sell the drama to (target audiences, etc.). However, the production units of local (provincial, municipal) TV stations do not necessarily sell their products to these institutions. The products are sold on the national (and international) market. They need to be sold to different stations in order to make a profit: the revenues from selling a drama to one individual provincial TV station range from 8,000,000 to 10,000,000 RMB, which on its own is barely enough to recoup expenses. This is why production companies attempt to sell their products to at least ten TV stations.
20:43 – 21:45	TV stations; production companies; investors	TV stations invest into their own production units, but this does not necessarily mean that they also buy the finished product; they make profits off of the TV dramas like any other investor, although they are of course able to buy the products on the free market like any other TV broadcaster.
21:46 – 22:45	TV stations; production companies; investors	The production units receive annual funding from their host TV station (interviewee gives the example of a municipal station that receives an annual 10,000,000 RMB). At least 15% of production cost is covered by these finances.
22:46 – 24:04	TV stations; TV broadcasting	TV stations usually air two hours of TV drama each evening between 8-10 pm (prime time; 黄金时间). This means that they broadcast roughly one series each month.

24:05 – 25:43	TV stations; TV broadcasting; sales; contract; reruns	TV stations buy the rights to a TV drama for two years. During this period, they can air the drama as many times as they like. Afterwards, they have to negotiate a new contract with the distributor. A provincial TV station usually pays 50,000 to 80,000 RMB (per episode) for such rights, depending on the drama's quality.
25:44 – 27:34	TV stations; TV broadcasting; sales; contract; economic development	The prices at which TV dramas are sold to individual broadcasting stations vary highly, depending on the respective regions: TV stations in developed areas (such as Jiangsu, Zhejiang, Beijing, Shandong, Dongbei, etc.) pay approximately 50,000 RMB per episode. Stations in Guangdong pay far less (usually only 10,000 RMB per episode) due to the high influence of Hong Kong TV stations. Broadcasting stations in underdeveloped regions (Xinjiang, Tibet, Qinghai, etc.) pay very low prices, sometimes only a couple of hundred RMB per episode.
27:35 – 28:31	TV stations; TV broadcasting; sales; contract; state; government; market economy; economic development	Sales are entirely regulated by the market: stations in developed regions pay more than stations in underdeveloped areas not because government regulations or subsidies support the latter, but because the laws of supply and demand cause prices to differ substantially between regions.
28:32 – 29:29	producer; script; screenwriter	The producer hires a screenwriter to conceive the script for a TV drama, based on the story idea devised by him and his production unit. After the script has been written, it is checked by the producer and the editor (编辑). The script is then either accepted (i.e. bought from the screenwriter) or returned for revision.
29:30 – 30:08	screenwriter; script; production process	The script is rarely altered once it has been approved, and certainly not after filming has commenced, since that would cause a serious disruption of the production process.
30:09 – 30:48	screenwriter; script; production process; international comparison; audiences	This process of producing TV dramas differs substantially from the way TV series are made in other countries (for example the US or Korea): Whereas foreign dramas often reflect the opinions of the audience, the TV drama production in China does not involve audiences at all. The creative process is completed at an early stage, with little or no alterations during later stages (and even then, revisions do not take account of audience feedback).
30:49 – 31:30	screenwriter; script; production process; international comparison; audiences	The reason why China's TV drama production process differs from that in other countries is that the foreign way of producing is much more elaborate, time consuming and costly.
31:31 – 33:24	TV stations; audiences; audience research	TV stations receive their broadcasting ratings from independent private companies. These companies (such as CSM) observe approximately 300 households per large city and then sell the results to the TV stations. The statistical basis of the ratings system is too small, especially considering the impact that the ratings data has on advertisement, broadcasting and production.

33:23 – 35:47	TV stations; audiences; audience research; producer	The ratings system is a problem for production companies since broadcasting stations often wait for ratings results (unclear whether from test screenings, broadcasting on other stations, or broadcasting on own station; sound quality of interview is very bad in this section) before offering money for a programme. It is often difficult for the producer to assess what the ratings' reaction to a programme will be.
35:48 – 38:00	audiences; audience research; TV stations	Sometimes qualitatively high products receive low ratings and qualitatively bad series receive high ratings for no apparent reason. Considering the importance of the ratings results, the producers are constantly confronted with financial risks.
38:01 – 39:28	audiences; TV genres; audience research; viewing habits	The audience for TV dramas is generally older (over forty) and has a low level of education. This audience prefers family dramas. Young people rarely watch TV dramas: they have to work, or they go out to bars. When young people watch TV dramas, they download them from the internet. They are therefore not included in the current ratings system, and their wishes are difficult to take into account.
39:29 – 43:23	audiences; internet; audience research; viewing habits	Internet discussions of young viewers play hardly any role when it comes to assessing audiences' interests. Producers sometimes follow such discussions, but generally speaking there is no use in appealing to young viewers: advertisement sales are based on the ratings, and the ratings only assess the older, less educated viewing group. This is not because the statistical sample is inadequate, but because most young people still live at home, and the parents dictate what is watched on TV in the evening. For this reason, some TV stations test-screen dramas to selected test audiences of forty viewers, consisting only of people whose viewing habits are reflected by the ratings system: working-class people age forty and above. These groups are usually able to predict what the ratings for a programme will be [note: in this sense, the ratings system is self-enforcing].
43:24 – 44:59	TV genres; audiences	TV content is dictated by the ratings system and the stereotypical drama audiences. Only CCTV is able to air not only big-selling dramas but also non-marketable content (for example propaganda, or intellectual programmes). All other stations have to abide by the rules of the ratings system.
45:00 – 45:38	audiences; audience research; sale; profits	The test-screening process by forty selected viewers does not influence the individual programme. It only tells the stations whether the TV drama will succeed or not. If the feedback is negative, the sales price will have to be lowered in order for the producer to distribute his programme.
45:39 – 46:56	TV broadcasting; market economy	The number of TV series produced in China is too high: every year, approximately 10,000 episodes are produced, i.e. 700-800 TV drama series. Only about 30 per cent of these succeed. The rest is never aired.

46:57 – 49:08	TV broadcasting; audiences; audience research; profits; market economy; production companies; private companies	The current ratings system encourages unethical behaviour as well as speculative investments: directors are hired for their former success, and sometimes receive high pay-rates without actually producing a high-quality product. Also, investments in certain genres can burst like a speculation bubble; this is usually not a problem in the case of large professional production companies, but certainly when private companies produce programmes solely to make quick profits.
49:09 – 50:46	producer; distributor; production companies; investors	The <i>chupianren</i> 出品人 is the director and representative of the production companies distribution/production unit (<i>chupindanwei</i> 出品单位). He is not involved in the actual production process, but invests his unit's funds in TV drama projects. The production unit is the entity in possession of the production permit (<i>xukezheng</i> 许可证) and therefore has to act as the supervisory power for TV drama productions. It has jurisdiction over the other investors (who do not possess a production permit).
50:47 – 52:11	broadcasting regulations; production regulations; producer; distributor; production companies	There are two types of production permit: a general permit, granted to approximately 100 large production units; the general permit allows these units to continuously produce TV dramas. The second type of permit is issued on a case to case basis and allows companies to produce one TV drama.
52:12 – 52:46	production regulations; state agencies; production companies	The one-time production permit has to be applied for at the Bureau of Radio and Television (广播电视局). The permit is issued on the basis of the script. If the script is rejected, it can be revised and a new application can be filed.
52:47 – 53:35	production regulations; state agencies; production companies	Permits are issued according to national guidelines, which are kept vague. The main three criteria (三性统一) are: ideological content (思想性), artistic quality (艺术性), and appeal to viewers (观赏性). For example, content that infringes on national security issues is banned for ideological reasons.
53:36 – 54:18	production regulations; state agencies; production companies	Content that is ideologically sensitive is usually quite clear (nothing attacking the state), but there are also content areas that are much more vague, which makes production planning very difficult.
54:19 – 55:29	production regulations; broadcasting regulations; state agencies; production companies; censorship	Each province has its own Bureau of Radio and Television. The unit within the Bureau of Radio and Television responsible for TV content management is the propaganda department (宣传处). This department oversees all stages of TV drama production, from the general plot outline to censorship and final distribution. Final distribution requires a distribution permit, which the propaganda department issues once it has examined the final product. Without such a permit, no broadcasting station is able to air the product (i.e. the product can't be sold).

55:30 – 57:05	production regulations; broadcasting regulations; state agencies; censorship	The final assessment of a TV drama's content is a highly subjective process. The outcome of such examinations varies from province to province (example: Jiangsu may reject the request for a distribution permit, whereas Shanghai will grant the permit for the same TV drama). Production companies use this discrepancy to receive approval for their products without having to reshoot or edit the parts in question.
57:06 – 58:16	production regulations; broadcasting regulations; state agencies; censorship	Regulations are very clear on periods of Chinese history that cannot be adapted to the screen: Cultural Revolution, One Hundred Flower Movement, Tiananmen Incident. It is possible that after more time has passed, topics like these will become more acceptable; however, this time has not yet come.
58:17 – 60:38	censorship; audiences	In order to protect viewers, violence and sex are also censored. Respective guidelines are available on the internet.
60:39 – 66:30	production crew; censorship; script; director; profit	The supervisor (监制人) is usually one of the managers of the production company, generally with a background in directing, and a party member. He (or she) oversees production and is responsible for the TV dramas quality standards. He also assures that the final product that the director hands in complies with the content and form that was contractually agreed upon, and that it accurately follows the script. In cases of conflict, the supervisor is in charge of the mediation committee. In most cases, however, supervision is merely a formality. Conflicts of greater magnitude rarely occur, since all participating production members are equally interested in making a marketable product.
66:31 – 72:59	director; production process; expenses	Large TV productions such as epic history dramas usually have a "main director" (总导演) who is in charge of the entire filming process. In some cases, a famous director whose name the producers want associated with the drama will act as the main director. This does not mean that he or she is actually involved in any operational work. The work of the main director and of the supervisor is very similar (both functions are sometimes fulfilled by the same person): the main director has to assure that the product as a whole adheres to the standards set out during pre-production, that the atmosphere is right, that there are no logical gaps, etc. In smaller production, there is only one director (导演), who is responsible for these tasks. He is basically in creative control of the production process. A good director can produce a fine TV drama even if the actors are bad. The talent (and fame) of a director can therefore assure or prevent the marketing and distribution of a TV drama production. For this reason, the salary of a director can vary widely (from 10,000 RMB per episode to 100,000 RMB per episode), depending on their skill and reputation.

73:00 – 76:15	production process; script; actors; expenses	The success of a TV drama depends on: first a good script; second good/famous actors. Good actors receive between 6,000,000 and 10,000,000 RMB for a twenty episode series.
76:16 – 78:17	production process; censorship; market economy; state; party	The state or party rarely make political requirements concerning TV drama anymore (only general demands for content that does not attack the state or party); today, the production of TV drama primarily has to adhere to market economic requirements. There is really no use in making a politically critical programme, because there would be no demand for it on the market: no one would want to watch a TV drama that keeps criticizing party and state.
78:18 – 84:59	producer; actors; filming; broadcasting regulations; location	The most annoying aspects about a producer's work is accommodating for actors' needs and arranging set locations. Filming in public areas is particularly problematic (requiring certain permits), so that many such scenes are secretly shot (once the scene is completed, it is of no consequence how it was shot; the authorities will not question the choice of location in a finished product).
85:00 – 89:30	production process; filming; script; editing; TV broadcasting	The production process is divided into the following periods: start-up period (devising the idea for the drama and having the script written; duration can vary, but can be as short as half a month); pre-production (hiring the production crew and production preparation; duration: two to three months); filming (duration: three days per episode for a normal production, four days for a good production, two-and-a-half days for a product of mediocre quality; usually no more than 80 days); editing and distribution (from the start of filming until final distribution usually takes six to eight months). Final broadcasting time is managed by the TV stations.
89:31 – 93:13	production process; expenses	The general investment plan is devised by the producer (制片人) and the investors, based on the script. The detailed financial plan is calculated and enforced by the executive producer (制片主任, called production manager 制片经理 in other countries). The executive producer is responsible for the operational details of the production process (timetables, deadlines, finances, etc.). The producer is not involved in these activities himself.
93:14 – 95:40	producer; entertainment; education; propaganda; audiences; function of TV; social issues	The main aim of TV dramas is to entertain; the secondary priority is propaganda, i.e. offering the audience a form of guidance (导向) for the problems in their lives. Example: the discourses on education and employment search a drama series the interviewee produced. In this sense, Chinese TV drama has the responsibility to support progress and development in China.
95:40 – 97:35	characters; function of TV; audiences	Heroic protagonists in TV dramas may function as role models for viewers (example from a series the interviewee produced), but this is essentially the case in any society, and not just a characteristic of Chinese TV dramas.

97:36 – 99:57	function of TV; social issues; audiences; realism; welfare discourse; TV genres; history	The content of modern Chinese TV dramas is very close to the actual problems of the viewers (example: people from the countryside moving to the cities and being confronted with all sorts of hardship). The content of historical dramas, on the other hand, is difficult to relate to for most viewers.
99:58 – 102:06	TV genres; history; director	Interviewee talks about his directing work on a historical drama in, dealing with the Japanese invasion of Nanjing. The interviewee states that the incentive to produce this programme was to propagate the seventy-year commemoration of the <i>Kangri Zhanzheng</i> (it may have been the propagation of the PRC's 50th anniversary). Programmes are often created with a certain commemorative event in mind.
102:07 – 103:39	TV genres; history; Hanwu Dadi	When asked to venture a guess why the producers of HWDD chose this particular historical period for their drama (and not, for example, a different emperor's reign during the Han Dynasty), the interviewee responds that the other periods were much less interesting, and that Han Emperor Wu was a historical figure that had a particularly strong impact on China.
103:40 – 107:22	sales; DVD release; piracy; internet; TV stations	DVD release is not handled by the production unit, but instead by an independent distributor. DVD sales in general have decreased during the past few years. DVD editions of TV dramas used to have a nation-wide circulation of 20,000 copies (interviewee does not specify when this was); today, production has dropped to about 2,000-3,000 copies per series. One reason for this is DVD piracy; another is internet downloading (whether legal or illegal). Internet broadcasting is also handled by independent distributors. They receive the rights to offer free downloads of series for two or three months, at a price of about 500 RMB per episode.
107:23 – 110:31	sales; TV station; reruns; DVD release; internet; profits; contract	The distribution of TV dramas via DVD or internet does not negatively influence the sale of rerun rights to TV stations [note: because two different types of consumers are being addressed here; the target TV audience is not the same as the internet audience]. TV stations frequently buy the rights to a second, third or even fourth rerun, particularly with popular programmes (example: 亮剑). The logic behind the TV station's long-term re-broadcasting of drama series is that the stations are hoping to reach a new generation of viewers every few years.
110:32 – 115:14	function of TV; influence of TV; entertainment; education; propaganda; international comparison; social issues; culture; tradition; audiences	Many programmes on Chinese TV solely have an entertainment purpose. Other programmes also have an educational or propaganda function (teaching viewers how to lead their lives; interviewee gives the example of <i>Chinese-style divorce</i> 中国式离婚). The interviewee expresses the opinion that Western TV is focused more on romantic themes, whereas Chinese TV is more concerned with family issues (i.e. is more traditional).

115:15 – 116:24	audiences	Some educational or propaganda content may be viewed differently by different audiences, but discontented viewers do not contact the producers with complaints or suggestions. If at all, critique is voiced on the internet or in readers' letters to newspapers.
116:25 – 120:11	audience research; influence of TV	TV drama has a strong influence on viewers. For this reason, it is especially disconcerting when qualitatively bad programmes (with problematic content) receive high ratings, whereas qualitatively good programmes (with educational content) receive low ratings. The latter then can't be marketed, even though society would benefit from such programmes.
120:12 – 126:50	audience research; Nancal Nūmao; Hanwu Dadi; Gonganju Zhang; TV stations; TV genres	The interviewee is asked why a propaganda programme like GAJZ received such high ratings, and the interviewee answers that these programmes all are of high quality and are well chosen for analysis. He further recommends: a programme set during the Three States period, which was excellent but did not achieve high ratings. The contrast between high ratings and good programmes is particularly hard on provincial and municipal TV stations, which are more dependent on ratings than CCTV.
126:51 – 128:15	audience research; TV stations; production	The interviewee voices his anger about the unpredictability of TV ratings, and the impact they have on drama production.
128:16 – 129:32	international comparison; production; TV broadcasting; audiences; viewing habits; TV stations	The foreign system of broadcasting TV drama series (i.e. one episode each week) would be unacceptable for Chinese viewers, who want to know how the story continues right away, or at the latest the next day. For this reason, some Chinese TV stations air up to five episodes of a drama per day.
129:33 – 130:12	international comparison; DVD release; audiences; viewing habits; TV stations	An example of Chinese viewing habits is how young people watch DVDs: they buy a complete series and watch the entire drama in one session.
130:13 – 132:34	production; script; audiences; audience research; viewing habits; profits	The interviewee gives the example of <i>My Favorite Swordsman</i> (武林外传) as a TV drama that was rejected by a municipal production unit based on the script, was later produced by CCTV (with mediocre ratings), but was in the end hugely popular with young audiences who watched the episodes on the internet.
132:35 – 133:39	production; script; audiences; audience research; viewing habits; profits	Interviewee names 激情燃烧的岁月 as an example for a programme that did averagely on national TV and numerous local TV stations, but which received incredibly high ratings when it was aired by Beijing TV (the station had bought the programme at a very low price). It was then broadcasted again on prime-time national TV and was hugely successful. The ratings system does not account for such regional differences, or for audiences' different viewing habits.
133:40 – 135:36	TV broadcasting	The interviewee gives an example of a city that is highly representative for the rest of the country when it comes to audience reactions and TV ratings.

135:37 – 136:35	audience research; TV stations	TV ratings are now available on the internet for each day.
136:36 – 135:39	personal questions: interviewee's viewing habits	The interviewee himself prefers elaborate programmes filmed by well-known directors and an experienced production crew.
136:40 – 137:39	personal questions: interviewee's preferences with respect to foreign series; international comparison	The interviewee does not watch many foreign series, because he feels that they are too slow-paced (cites the example <i>Prison Break</i>).
137:40 – 140:54	producer; social issues	Interviewee says that current news and social issues influence the topics he chooses to produce, but he does not give examples. The interviewee's main aim is to produce programmes that will appeal to the audience while discussing more general social trends (topics that are too explicitly current may not sell at a later point in time).

Transcript section I2, 128:14 - 129:32:

I2: As for Chinese television dramas, once you've started broadcasting you have to continuously broadcast. You broadcast everything quickly. The viewers want to watch continuously, they won't wait for you

I2: 中国电视剧啊。一播就连播。赶紧播。观众就连续地看。他不等你

Simplified version of I2, 128:14 - 129:32:

I2: As for Chinese television dramas, once you've started broadcasting you have to continuously broadcast. You broadcast everything quickly. The viewers want to watch continuously, they won't wait for you.

Interview 3

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 00:48	introduction; personal questions: age; job; travels; experience	
00:49 – 03:05	production process; script; story idea; story outline; screenwriter	One way to initiate a drama production is that a scriptwriter (or group of script-writers) comes up with a concept that is then pitched to a production company or producer.
03:06 – 04:45	screenwriter; script; story idea; story outline; social issues; welfare discourse	Once the scriptwriter has come up with a concept, he or she writes a 5,000 character synopsis, and approximately 2,000 character plot-outlines for each episode. Example: planned TV drama on psychological problems (depression) in China.
04:46 – 05:21	production process; story idea; guanxi	When team of scriptwriters wishes to pitch their idea to a producer (制片人), it is usually helpful if they are under the supervision of a famous scriptwriter. Personal contacts are of paramount importance when trying to market an idea (China is described as a "society of personal contacts", 人性社会; the interviewee expressed the opinion that such relations are probably of similar importance in other countries as well, for example the US).
05:22 – 06:07	production process; story outline; producer; production companies; investors; sales	If the story is sold to a producer (制片人), who is backed by a company capable of investing into the project (制片公司), he will bring the resources of his company into said project. Through his contacts, the producer may also be able to secure further finances.
06:08 – 06:32	production companies; production regulations; sales	There are about 110 large production companies in Beijing who have been issued a general permit (许可证) for the production and distribution of TV content.
06:33 – 08:43	production companies; production regulations; sale; economic development; private companies	In addition to these large production companies, there are also smaller "guerrilla" firms involved in the production of TV content. These firms usually only work on one particular project for which they are issued a special production permit.
08:44 – 09:07	production companies; private companies; sale; art; profit; social criticism	The "guerrilla" companies are non-governmental companies (民间). However, they are not comparable to independent production firms or avant-garde film makers in other countries, since they do not produce art movies and do not criticise society. They are only interested in profits.
09:08 – 10:56	production process; production companies; producer; director	Functions of the producer: 1) hire a suitable director; 2) hire a production crew and actors in collaboration with the director (personal contacts come may come into play at this stage); 3) Oversee the investments and the general production. Functions of the director: 1) manage the actual shooting process of the production. The producer always has jurisdiction over the director when it comes to decision-making (制片人说了算)

10:57 – 13:41	production companies; TV broadcasting; sale; profits; private companies; investors; TV stations; broadcasting regulations	A large number of projects today are not aimed at being aired, but are meant to attract investment and create revenues during the production and distribution process. The production companies conceive a story, secure investment, and sell the drama to television stations, but the dramas' quality is lacking so badly that the finished product that it either doesn't pass the final censorship or can't be shown to audiences because it won't attract advertisement. The real "losers" of this development are small television stations who buy dramas that promise to be of good quality and then receive sub-standard products. The number of actual good dramas that passes inspections and is aired usually does not exceed ten to twenty per year.
13:42 – 17:43	production process; film; international comparison; culture; production crew; legitimization discourse; production regulations	The production method where a screenwriter comes up with a story and sells it to a producer (spontaneous creative process, <i>zifa</i> 自发) is less common. A second method is that the production unit hires a producer to come up with a story that suits their respective aims and produces a planned drama (<i>zijue</i> 自觉): usually, these are historical series (<i>lishiju</i> 历史剧), revolutionary series (<i>zhongda geming lishiju</i> 重大革命历史剧), family programmes depicting ordinary people's lives, and programmes generally dealing with "main-melody" (<i>zhu xuanlü</i> 主旋律) themes, i.e. political issues of propaganda importance such as the fight against corruption, etc. General topics are discussed and planned at a conference at the national level.
17:44 – 21:00	production regulations; party; state; censorship; broadcasting regulations; production regulations; TV genre; legitimating discourse; production companies	Censorship is a process; productions are revised if they do not pass censorship. Production companies also conduct self-censorship in order to maximize profit and minimize their political risks (example: historical dramas).
21:01 – 23:43	production process; director; producer; script; story idea; story outline; screenwriter; production crew; actors	Production process: producer comes up with idea, hires screen writer to write the script, hires director and editor (<i>bianji</i> 编辑), a story board is created, locations scouted, and actors are hired. Once filming begins, the pace of drama productions is substantially faster than of movie productions: up to 140 scenes are shot each day (substantially more than in the case of movies), which gives actors little opportunity to act out their roles and generally lowers the quality of the dramas.

23:44 – 25:24	actors; investment; expenses; production process; international comparison	Actors' salaries have risen extremely over the past years: originally, young actors would receive about 4,000 RMB (per episode), whereas the stars of today sometimes demand 40,000 to 80,000 RMB. This raises production cost substantially. A normal TV drama costs 80,000 RMB per episode. Elaborate productions now cost about 1,000,000 RMB per episode. Although this is an extreme increase in production costs, it does still not compare to the production costs of western (particularly American) series, which is one explanation why the quality of Chinese TV drama often falls so far behind its foreign counterparts.
25:25 – 27:47	director; actors; international comparison	Interviewee gives an example of how a director was forced to change his entire project because the funding wasn't sufficient to hold a foreign actor (drama: Norman Bethune).
27:48 – 30:50	production process; production companies; producer; sale; script	The three important ingredients to a successful production are a good script (剧本), a good production group (制片单位), and a good distribution company (发行单位) with an appropriate marketing strategy (if the product remains badly marketed, it can not be sold; <i>jiuxiang pa xiangzi shen</i> 酒香怕巷子深).
30:51 – 35:20	TV broadcasting; TV stations; prime time; TV genre; Gonganju Zhang; characters; advertisement	The main revenue is created during prime time (<i>huangjin shijian</i> 黄金时间) on CCTV-1. Prime time is 8-10 pm, after the news, but the hour before and the hour after 8-10 pm are also attractive for commercials. Prime time on CCTV-1 is usually allocated to historical series (<i>lishiju</i> 历史剧), revolutionary series (<i>zhongda geming lishiju</i> 重大革命历史剧), family programmes depicting ordinary people's lives, and programmes generally dealing with "main-melody" (<i>zhu xuanlu</i> 主旋律) themes, i.e. political issues of propaganda importance such as the fight against corruption (反腐败), etc.
35:21 – 37:12	TV broadcasting; TV stations; prime time; TV genre; advertisement; sales; profits; contracts	Large TV stations (particularly CCTV) use the attractiveness of their prime time broadcasting slots as pressure against production companies (电视台说了算). The stations have a great deal of power when it comes to drama sales and usually drive the prices of products down due to their monopolistic position in the market (<i>bawang tiaokuan</i> 霸王条款). This in turn facilitates low quality production of dramas and unsound production strategies by production companies. It also influences what content is produced: production companies aim at maximizing profits while minimizing political controversy in order to have a chance of selling their products to CCTV.

37:13 – 39:20	production process; production companies; state agencies; producer; sale; TV broadcasting; TV stations; broadcasting regulations; production regulations	A major problem in China is that many functions in the production process are not clearly separated, particularly in the state production system (examples: any of the 170 production companies with a general production permit; 许可证, especially the production unit of CCTV). Some persons act as producers, financiers, and distributors in one, which may lead to abuse of power and make production procedures less professional. Also, personal and family contacts still play a large role when it comes to production, investment, and sales in China's media sector (example: network function of the Shanghai film festival), which may make production procedures less professional.
39:21 – 41:55	TV stations; production companies; state agencies; sale; TV broadcasting; guanxi; private companies; PR	The production units that belong to the TV stations have to sell their products back to the TV station just like any other production company; however, due to personal ties, ownership structures, and personnel issues, the relationship between production units and broadcasting units are very close, which increases the monopolistic character of China's TV sector (saying: 羊毛出在羊身上). It also forces private companies to invest huge amounts of money into PR (公关) and may even further facilitate unsound practices.
41:56 – 45:15	production companies; TV stations; investors; guanxi; sales	Production companies not only make use of personal and family contacts in order to promote production, investment, and sales in China's media sector, but also use conferences and festivals in order to expand their professional networks (example: network function of the Beijing film festival and the Shanghai film festival). This may also make production procedures less professional.
45:16 – 47:06	TV stations; production companies; sales; contract	The market position of the TV stations increases the competition among supplies, but not on the demand side. The stations can dictate the prices during negotiations, which again lowers the quality of the productions.
47:07 – 48:36	TV broadcasting; TV genre; production companies; producer; TV stations	The monopoly of state agencies in the TV broadcasting sector causes private producer to maximize potential profits while minimizing political risk: they produce only topics that the state TV stations are willing to air.
48:37 – 52:15	government; state agencies; broadcasting regulations; production regulations; state; censorship; audiences; influence of TV	Topics under restriction are problematic political issues (<i>hei</i> 黑) and pornographic topics (<i>huang</i> 黄), which the government fears may influence the viewers in a negative way. Politically regulated issues include issues of national security, corruption, and party-state traditions. The standards are devised by the TV drama administration office (<i>dianshiju guanlichu</i> 电视剧管理处) of the SARFT and are open to the public on the SARFT homepage, along with regulations concerning production permits, etc.

52:16 – 56:26	government; state agencies; broadcasting regulations; production regulations; state; censorship; production companies	The 110 large production companies who have been issued a general permit (<i>xukezheng</i> 许可证) include institutions such as the China Teleplay Production Centre 中国电视剧制作中心, CCTV 中央电视台, the China Film Group Corporation 中国电影集团公司, the CUC 中国传媒大学 in Beijing, the Army, Air Force, Navy, etc. These institutions do not require individual permits for each production and are not censored by state agency such as the SARFT. Instead, the censorship mechanisms are already integrated into each of these institutions: they possess departments that monitor content. The cadres responsible for content in these departments are usually former screenwriters, directors, or producers who have climbed the administrative hierarchy to receive an influential desk post.
56:27 – 58:36	production companies; censorship; state agencies; production regulations; broadcasting regulations	Again: Topics under restriction are problematic political issues (<i>hei</i> 黑) and pornographic topics (<i>huang</i> 黄). Politically regulated issues include China's ethnic minorities, foreign policy, and corruption. Example: series about Li Hongzhang and conflicts with Xinjiang.
58:37 – 64:11	broadcasting regulations; production regulations; TV genres; state agencies; censorship	Relevant guidelines issued by the SARFT are accessible to the public via the SARFT homepage (for example concerning the portrayal of anti-corruption on TV, or concerning "red" topics, i.e. state and party traditions)
64:12 – 67:35	broadcasting regulations; TV stations; foreign programmes; import; state agencies; international comparison	SARFT also regulates the import of foreign programmes, and at what time foreign content can be aired (interviewee states that these regulations are similar to those in other countries). The reason for this is that the Chinese government feels that the Chinese national identity has to be protected from foreign influences. Foreign programmes with particularly high influence include series from Korea, Japan and Latin American countries.
67:36 – 72:49	TV genres; broadcasting regulations; TV stations; education; function of TV; influence of TV; social issues	SARFT regulations further govern the possible genres and contents that can be aired during prime time (example: regulations from 2005 concerning family narratives). The motive behind such regulations is to prevent audiences from being influenced negatively by TV dramas and assure social stability (example: programmes that could influence audiences to adopt a positive attitude towards divorce).
72:50 – 76:07	function of TV; social issues	Interviewee regards television as a place where different conflicting social aspects (economics, politics and culture) are negotiated and coordinated (quotes Daniel Bell).
76:08 – 77:21	function of TV; social issues; representation; entertainment; international comparison	Interviewee argues that TV in China offers a forum for the negotiation of fringe opinions. This sets it apart from TV in other countries (such as the USA), where television generally only serves an entertainment function. For this reason, television drama in China is of paramount social and political importance.

77:22 – 81:20	profits; TV broadcasting; TV production; TV genres; censorship; influence of TV; history	TV drama in China is becoming more and more commercialized, which influences TV content. This causes conflicts between commercially popular content and the government's intentions for TV drama. Example: power and conspiracies sell well in historical dramas; these topics are exactly the themes that the government views as potentially destabilizing.
81:21 – 84:36	TV genres; influence of TV; production companies; state agencies; TV broadcasting; broadcasting regulations; censorship; history	Example for such a conflict: the TV drama <i>Zou xiang Gonghe</i> (走向共和). The broadcasting of this programme was accelerated because the authorities felt it contained politically problematic content concerning China's history.
84:37 – 87:22	TV genres; TV broadcasting; gender discourse; history	The commercialization of TV drama without political control facilitates negative gender representation.
87:23 – 91:00	TV genres; history; realism; influence of TV	Interviewee's opinion: historical dramas should reflect present day perceptions. This does not necessarily influence the realism of a historical drama: negative aspects of history should be portrayed, but not uncritically. The influence of negative TV content on the audience is too great to produce irresponsible dramas (example: family values).
91:01 – 98:03	audiences; influence of TV; censorship	Western academic debates concerning active and passive audiences has been followed by Chinese intellectuals (quotes Hall, decoding, and cultural psychology). Interviewee's opinion is: the influence that TV exerts on audiences depends on the viewers experience and education. Children are more likely to be influenced than grownups, and uneducated poorer people are more likely to be influenced than wealthy, intellectual people (example 1: Chinese kids watching Korean soaps believing that Confucianism is Korean; example 2: young viewers' partner requirements, influenced by commercialized soaps: " <i>youche youfang, meidie meiniang</i> " 有车有房没爹没娘). This is why TV content has to be monitored by the authorities.
98:04 – 101:47	censorship; internet; piracy	TV content is harder to control and censor due to the role of the internet and illegal DVD sales. Interviewee expresses the opinion that TV content should contain at least some profound content, and not just commercialized empty themes.
101:48 – 104:01	producer; production process	The producer (<i>zhipianren</i> 制片人) organizes the finances and oversees the creative production process. He is assisted by the <i>zhipian zhuren</i> 制片主人, who scouts locations and deals with daily filming and operational issues. The <i>chupianren</i> 出品人 is responsible for the distribution of the final product, its quality, and its adherence to guidelines and regulations.

104:02 – 106:40	production process; producer; director; production crew	One problem of Chinese television production is that different functions or roles are often fulfilled by one person (<i>duo zhong juese yu yisheng</i> 多种角色于一身), for example directors who also function as producers. This may make the production process less transparent, less professional, more prone to bad decisions made by one person, and may undermine the jurisdiction of the different people involved in the production (谁说了算?). This in turn may lead to lower quality in TV drama production.
106:41 – 109:38	production process; production crew; guanxi; private companies; international comparison	Many production companies suffer from the problem of nepotism (quotes example from the current Chinese broadcasting and production industry), which undermines modern management techniques.
109:39 – 115:33	audiences; audience research; TV stations	Important audience research companies are: CSM, AC Nielsen; Ling Dian. The problems with these ratings are that they are too conservative, often only reflect annual developments (time scale too large), are generally unreliable, highly lack transparency, and are not published for the public. This is particularly problematic since the influence of these ratings (especially of CSM ratings) on the TV drama market (production companies and TV stations; example CCTV broadcasting) is substantial. However, most researchers are aware of these limitations and are sceptical of CSM information.
115:34 – 121:30	audiences; TV genres; economic development; film; screenwriter; realism	TV dramas appeal to younger more educated viewers is limited (they have neither time nor interest to watch TV dramas), and it hardly represents rural viewers' experiences. Its main audience group is the urban populace, particularly less educated people, retired older people, laid-off workers, and migrant workers.
121:31 – 128:20	internet; audiences; TV stations; international comparison	Viewers' discussions on the internet are not very relevant to the production process (in contrast to audiences' influence on TV content in other countries, such as the USA or South Korea; example: Prison Break, Sex and the City, West Wing, X-Files, etc.). The creative process is purely in the hands of the producer, director, and screenwriter. This is mostly due to the fact that Chinese TV dramas are produced en bloc before being screened (there is no audience feedback during production, even if such feedback is wanted by the production crew members). The interviewee believes that this is a developmental problem that may even out with increasing prosperity.

Transcript section I3, 93:01 - 94:11:

I3: well . (in) my opinion . I feel . in fact this . with regard to this influence . the influence is different for people of different ages (R: hm) . for young people the influence is . I would say . I feel . that is to say . the mental age is different . the physiological age is different . each person's attitude . towards outside influences is different . (R: aah) . for example on teens . we say these . what are they called

R: *teenager*

I3: ah . right . *teenager* . and also those . what is that called . ad

R: *adolescence*

I3: yeah . *adolescence* . people of that age . such kids . well . they can be ruined quite easily . they are that kind of (*attention*). ah . well . with regard to those people . the best . I really feel television dramas should have a ratings system . (R: hm) . that is something that the entire world is calling for . in . in this . this *art form* (R: hm) (that is *separate*) everyone is considering this problem . well . that is . I feel this should . for example on adults (R: hm) . middle aged people (R: hm) . and then for those who are of relatively mature age . towards these things such a person . he already possesses his own (R: hm) *how to choose* (R: hm) *how to judge* . possesses his own value system (R: hm) . well . he won't so easily be a subject to outside influences . influence or no influence . (maybe he will also be influenced) (R: hm) . but his judgement may be a bit stronger . well . towards a person . these children of young age . I think maybe the influence is quite strong (R: hm)

I3: 那么 . (按) 我的看法的话 . 我觉得 . 实际上这个 . 这个影响的话 . 对不同年龄段的人影响是不一样的 (R: 嗯) . 对年轻人影响应该说 . 这个我觉得 . 就是说心理年龄不一样 . 生理年龄不一样 . 大家对外界的影响 . 那种态度就不一样 (R: 啊) 比如说对青少年 . 我们说的这个 . 叫什么

R: *teenager*

I3: 哎 . 对 . *teenager* . 还有那个 . 叫什么 . *ad*

R: *adolescence*

I3: 哎 . *adolescence* . 这些年龄段的 . 这些孩子 . 那 . 他们是比较容易 (颓废的) 他们是这样的 (*attention*) 啊 . 那么 . 他们这些人的话 . 最 . 其实上我觉得电视剧也应该也需要分级的 . (R: 嗯) 这个现在全世界都在呼吁这个事 . 在 . 在那个 . 那个 *ask for* (R: 嗯) (就是 *separate*) 都在考虑这个问题 . 那么 . 就是 . 我觉得应该对 . 对比如说 成年人 (R: 嗯) . 中年人 (R: 嗯) . 然后这个比较 成熟的年龄段的人 . 他对这个东西 . 他已经有一些自己的这个 (R: 嗯) . *how to choose* (R: 嗯) . *how to judge* 有自己的价值观 (R: 嗯) 那么 . 他不太容易受外界的这个影响和那个 . 影响不影响 (可能也影响) (R: 嗯) 但他判断力可能会强一点儿 . 那么 . 对一个人 . 年少的这些孩子 . 可能我觉得这个影响会比较大 (R: 嗯)

Simplified version I3, 93:01 - 94:11:

- I3: Well, in my opinion, the influence of television is different for people of different ages. For young people, the influence is... their mental age is different, their physiological age is different, each person's attitude towards outside influences is different. For example on teens, what are they called...
- R: *Teenagers*
- I3: Right, *teenagers*, and this... what is that called: *ad...*
- R: *Adolescence*
- I3: Yeah, *adolescence*. People of that age, such kids, well they can be spoiled quite easily. (...) So for the sake of those people, I really feel television dramas should have a ratings system. That is something that the entire world is demanding. With regards to this *art form*, everyone is considering this problem. Adults, middle-aged people, and those who are of relatively mature age, they all already possess the ability to *choose* and *judge*, they possess their own value system. They won't be so easily subjected to outside influences. I mean, influence or no influence, maybe they are influenced as well. But these people may possess stronger judgement, whereas children of young age may be influenced more strongly.

Transcript section I3, 94:12 - 97:24:

- I3: well . is it not . that is to say . these . these . television dramas . for example . Korean television dramas are broadcasted quite a lot (R: hm) they have no sentiment for ethnical culture (R: *laughs*) this . you personally wouldn't think . oh . those . like this . . . for example Confucianism (R: hm) *Confucianism* (R: aha) . that may be Korean . some people think it originated from Korea
- R: (*laughs*) really?
- I3: yeah yeah yeah . at the moment there's this (R: . . .) because . it . because Korea is currently propagating this (R: right) . (some person) will think these . these . earlier than Confucius . these early Confucianists were originally born in Korea (R: really?) . he . he . they are saying such problematic things (R: hm) . so . under such conditions . that is . still (*caughs*) television's influence on the masses . this really can't be ignored (R: hm) . well . whether or not the masses have a particularly strong kind of . discriminatory . this kind of power (R: hm) ah . capacity . this *ability* . that is still . this has to do with (age) . knowledge background . with (each person's) *educational background* . in that way . with these kinds of . it has a lot to do with these aspects (R: ah) . well . among those young people whose character is not yet developed . this ability is still weak . I think . a .

if we conducted a . this is of course a slightly subjective view . ah . but I think if we conducted a . a sociological or psychological survey (R: uhu uhu) . a . that's . what is it called? one in cultural psychology . *cultural psychology* (R: yeah) that kind . that kind of research (R: hm) . I think this . this power would exist (R: hm) . so under these circumstances moderate restrictions . and protections . are still required (*I think it's necessary*) and we can't say it doesn't matter . (broadcast what ever you want to broadcast) (R: hm) this . this includes those . what we talked about earlier . those black and yellow (R: hm) and ethical issues . (these young people have no sense of ethics) . there are . there are . one . one of my students . what did she say? she said: "ma'am, do you know what we currently" . they are eighteen nineteen years old (R: hm) this . oh . "our . my . our" . they . so I said: "what are your criteria for finding a friend" (R: hm) criteria for finding a friend means *how . how to choose . your boyfriend and girlfriend* (R: uhu) this . this *criterion* . (R: uhu) what is it? (R: hm) they said . said something . I almost died laughing . it's called "with car and apartment . . no mother no father"

R: I've heard that . yeah

I3: you've heard that . right? (*laughs*)

R: right . right . I've heard . this

I3: I said this . from an ethical perspective this is unethical . (R: hm) really terrible (R: *laughs*) . ah . oh . "with car and apartment both parents deceased" (R: uhu) that means the parents are both dead (R: ah . right) after that I said . I said: "not only is that against . not only is that unethical but at the same time . it is also . what was it . unethical (against human nature) and also" what was it against "also . also . extremely" what did I say to them? "also extremely (deranged) (R: hm) extremely (unwise)" (R: uhu) (unwise) means . means . that's that's . really stupid (R: hm) *foolish* (R: hm) why is it *foolish*? (R: hm) you . his parents . if they pass away while he is still that young . they have this . we call that . what is it called? *heritage* (R: hm) these (genes) (R: g..?) genes . this genetic

R: . . um . you mean *genetic*

I3: ah, yeah yeah yeah *genetic* . there's this genetic factor (*influence*) (R: hm hm hm) well . will this *boyfriend* then not also die very young? (R: *laughs*) Do you understand?

R: I understand I undertand (*laughs*) I understand

I3: well . that's . this is really an extremely *foolish* thing . how can you not want your *parents* to have a long (life)

R: old (age)

I3: right! (R: *laughs*) that is to say . they have an extremely terrible moral perspective . (R: hm) extremely terrible

R: old (age)

I3: right! (R: laughs) that is to say . they have an extremely terrible moral perspective . (R: hm) extremely terrible

I3: 那么 . 是不是 . 就是说 . 这个 . 这个 . 电视剧 . 比如说 . 播的韩剧越多 (R: 嗯) 他对民族文化就没有感情 (R: laughs) 这个 . 年轻人就想 . 哎哟 . 那么 . 像这个 . . . 比如说那个儒学 (R: 嗯) *Confucianism* (R: 嗯 嗯) 它可能就是韩国的 . 有的人觉得源于韩国

R: (laughs) 是吗?

I3: 对对对 . 现在有这个 (R:) 因为 . 它 . 因为韩国现在在宣传这个事 (R: 对) 他就认为这个 . 这个 . 比孔子更早的 (R: 嗯) 还更早的这样的一些 这个儒学者 曾经是在韩国出生的 (R: 是吗?) 他 . 他 . 他们现在就在说这样的问题 (R: 嗯) 所以呢 . 这样的情况下我觉得 . 就是 . 还是 (caughs) 这个电视对大众的这个影响 . 这个绝对是不能忽视 (R: 嗯) 那么 . 大众是不是有特别强的这种 . 甄别选择 . 的这种权利 (R: 嗯) 哦 . 能力 . 这个 *ability* . 还是 . 这个跟(年龄) . 知识背景 . 跟他的那个 *education background* 那样 . 跟这种 . 这些方面 . 都非常有关系 . (R: 啊) 那么 . 在这个没有定型的年轻人当中 . 这方面能力就是偏弱我认为 . 一个 . 如果我们做一个 . 这个当然(是)有我主观的看法 . 啊 . 但是我想了如果我们做一个 . 这个社会学的或者心理学的调查 (R: 嗯 嗯 嗯) . 一个就是 . 叫什么? 就是这个文化心理学的 *cultural psychology* (R: *yeah*) 的这种 . 这种研究 (R: 嗯) 我认为这个 . 应该这个权是存在的 (R: 嗯) . 所以呢 . 应该在这个情况下 适度的这个限制 . 保护 . 还是 . 还是有必要的 . (*I think it's necessary*) 而不能说完全不管 . (想播什么就播什么) (R: 嗯) 这个 . 这个 包括那个 . 就我们说的那种黑的、黄的、(R: 嗯) 伦理的 (这些年轻人没有伦理观念) 有的 . 有的 . 一个 . 我的 一个学生说什么? 她说: “老师 . 你知道我们现在这个” 他们十八九岁啊 (R: 嗯) 这个 哦 “我们的这个 我 我们” 他们 . 我说: “你们的择友标准是什么?” (R: 嗯) 择友标准就是 *how . how to choose . your . boyfriend and girlfriend* (R: 嗯 嗯) 这个 这个 *criterion* (R: 嗯 嗯) 是什么? (R: 嗯) 他们说 . 说了一个 . 我笑了要命 . 叫 . “有车有房 . . 没爹没娘”

R: 听说过 . 嗯

I3: 听说过 . 对吧? (laughs)

R: 对 . 对 . 我听说过 . 这个

I3: 我说了这个 . 这在伦理上是反伦理的 . (R: 嗯) 非常可怕的 . (R: laughs) 噢 . 嗯 . “有车有房父母双亡” (R: 嗯 嗯) 就是父母都死掉了 (R: 啊 对) 然后我说 . 我说: “不光是反伦理的 . 不光是反伦理的同时还是 . 还是什么呢 . 反伦理 (反人性) 而且” 反什么呢 “还是 . 还是 . 非常” 我把它说成什么呢? “还是非常 (低智商的) (R: 嗯) 非常 (弱智的)” (R: 嗯 嗯) (弱智) 的就是 . 就是 那个那个 . 很笨的 (R: 嗯) *foolish* (R: 嗯) 为什么 *foolish* 呢 (R: 嗯) 你 . 他的父母 . 在他那么年轻就去世了 他们有这个 . 我们说了这个 . 叫什么? *heritage* (R: 嗯) 这个 (基因) (R: 因?) 基因 . 这个遗传

R: .. um, 是不是 genetic 的意思

I3: 哎, 对对对 *genetic* 有这样遗传的一个因素 (*influence*) (R: 嗯 嗯 嗯) 那, 这个 boyfriend 会不会也会短命呢? (R: *laughs*) 明白吗?

R: 明白明白 (*laughs*) 我明白

I3: 那, 就是 . 这个实际上是非常 *foolish* 的 . 你怎么不会希望你的 *boyfriend's parents* 很长寿呢?

R: (年龄) 很大

I3: 对! (R: *laughs*) 就是说 . 他们的这样一种道德观非常可怕 (R: 嗯) 非常可怕

Simplified version of I3, 94:12 - 97:24:

I3: Well, for example, Korean television dramas are broadcasted quite a lot, but they are not sensible about ethnical culture. You personally wouldn't think, for example, that *Confucianism* was Korean, yet some people think it originated in Korea.

R: (*laughs*) really?

I3: Yeah yeah yeah! This is currently propagated in South Korea. So some people will think that these early Confucianists were born in Korea. Such problematic opinions are being voiced. So under such circumstances, television's influence on the masses really can't be ignored. Well, whether or not the masses have a particularly strong kind of discriminatory power, a capacity, an *ability* to choose, that has to do with age, knowledge, background, with each person's *educational background*... it has to do with all these aspects. Among young people whose character isn't fully developed yet, this ability is still weak. I think if we conducted a sociological or psychological survey, and this is of course my slightly subjective view, but I think if we conducted a survey in... what is it called... *cultural psychology*, we would find that such influences exist. So under these circumstances moderate restrictions and protections are still required. *I think it's necessary*. We can't say it doesn't matter, just broadcast whatever you want to broadcast, including those black and yellow and ethical issues we talked about earlier. One of my students... what was it she said? She said: "ma'am, do you know what we currently..." These are eighteen, nineteen year old kids, and I was asking them: "What are your criteria for finding a partner? *how do you choose your boyfriend or girlfriend*, what is your *criterion*. They said something that almost made me die laughing. They said "with car and apartment, no mother no father."

R: I've heard that, yeah.

I3: You've heard that, right? (*laughs*)

- R: Right, right, I've heard that.
- I3: I said that from an ethical perspective this is immoral. Really terrible! "With car and apartment, both parents deceased." That means the parents are both dead. After that I said: "not only is that unethical, but at the same time it is also extremely" ...what was it I said to them... "also extremely deranged, extremely unwise." By unwise I mean that that's really stupid. *Foolish*! Extremely *foolish*. If the boyfriend's parents pass away while he is still that young, then don't they have this... what is it called? *Heritage*, these genes, this genetic...
- R: Oh, you mean *genetic*.
- I3: Yeah yeah yeah: *genetic*. There's a genetic factor, an *influence*. Well, will this *boyfriend* then not also die very young? Do you understand?
- R: I understand, I understand (*laughs*). I understand.
- I3: This is really an extremely *foolish* thing. How can you not want your *parents* to have a long life?
- R: Old age.
- I3: Right! (R: laughs) That is to say they have an extremely terrible moral perspective (R: hm). Extremely terrible.

Interview 4

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 03:08	personal questions: travel experience; economic development; state; political system; international comparison	The interviewee describes his travels to India and voices the opinion that 'western' concepts such as democracy or press freedom cannot be applied to Asian countries at will (cites India as an example for a country in which democracy has not assured the same level of economic development that has been achieved in China)
03:09 – 05:18	production process	According to government statistics published on the internet, China produced 13,800 episodes of television drama in 2006 (more than 500 series).
05:19 – 08:43	production process; production companies; private companies; state agencies; propaganda; profits	There were two types of productions: eighty per cent were created by non-governmental (<i>minjian</i> 民间), private (<i>siren</i> 私人), and stock-owned (<i>gufen</i> 股份) production companies that aimed at high audience ratings, high investments, and high sales. Twenty per cent of TV dramas were conceived and initiated by a state agency (i.e. by the production units of TV station) and geared around a specific propaganda goal, usually on the occasion of some commemoration date (for example demonstrating the prosperity of Hong Kong under Chinese rule in 香港姐妹 on CCTV 1 in 2007, or programmes concerning the Sino-Japanese war); these programmes are still meant to make profits, but propaganda is a major function. The production units of TV stations are independent of the actual stations (独立), but are nonetheless state-owned and state-run (国有; example: China Teleplay Production Centre 中国电视剧制作中心).
08:44 – 12:57	production process; private companies; production companies; producer; script; screenwriter; story outline	Devising a story outline is the responsibility of the producer (<i>zhipianren</i> 制片人). There are three ways in which this can be achieved: 1) the producer can have a novel adapted to the screen; 2) the producer can hire a screenwriter to either come up with an idea or to produce a script based on an idea introduced by the producer himself (often devised through discussions with screenwriters and after accessing what TV genres and themes produce the highest ratings); 3) the producer can consult other of experts from his production unit and plan a production based on an upcoming event (commemoration days, anniversaries, etc), hoping that the event itself will increase the marketing effect and therefore lead to a commercially successful production.
12:58 – 14:54	story outline; script	If a novel is adapted, the producer can choose either classical material (古代文学; for example the <i>Dream of the Red Chamber</i> 红楼梦), or a more modern novel (现代文学, 近代文学, 当代文学). The TV drama can either be a close representation of the original, or use only the main theme for a very loose adaptation.

14:55 – 16:17	story outline; script; screenwriter; production companies; private companies; state agencies; propaganda	The procedure of coming up with an idea for a TV drama is similar between private companies and state-run production units. The main difference is that state-owned production units give a high priority to propaganda, whereas private companies are interested in profits only.
16:18 – 18:41	producer; screenwriter; story outline; script; investors; expenses	Once the screenwriter has devised a script outline (故事大纲) that the producer (<i>zhipianren</i> 制片人) finds acceptable, the producer will try to secure investments (sometimes, the actual script is already being written, or has already been finished). Often (though not always) the producer acts as an investor himself, bringing the finances of his company or production unit into the production. The investment is generally split between different companies or institutions in order to decrease the financial risks (example: HWDD). Production cost for a standard TV drama is roughly 300,000 RMB per episode (i.e. 6,000,000 RMB for a twenty-episode drama).
18:42 – 20:47	production process; investors; story outline; script; producer	Example of how famous, successful producers can secure investments based solely on an idea, without even having to produce a story outline: the case of Wang Yuanfeng who embezzled 180,000,000 RMB and fled China in the spring of 2006.
20:48 – 23:18	production companies; contract; investors; story outline; script; producer; director; culture; guanxi	The reputation of producers and directors is still of great importance when it comes to securing investments. Contractual agreements still do not play the same role in China as they do in other countries. The reason why personal relations and reputation are so important in China is that China is a society of personal contacts (<i>renxing shehui</i> 人性社会), and that contracts are generally mistrusted. The argument of the interviewee is that signing contracts with 'bad' people is of no use (since they will find ways to betray the contract) and signing contracts with people you trust is unnecessary (they will not attempt to betray the agreement).
23:19 – 25:51	investors; producer; profits; private companies; state agencies; propaganda	If a programme has a particularly high level of propaganda content (<i>xuanchuan</i> 宣传; example: GAJZ, which is aimed at improving the image of the police), it may attract investment from a government agency (for example a police department), but this is generally an exception. Finances are usually provided by private enterprises hoping to make a profit. These do not necessarily have to be media enterprises (<i>hangnei</i> 行内), but can also be investors from outside the media sector (<i>hangwai</i> 行外), for example construction companies, trade firms, producers of consumer products, etc. The latter can sometimes have an interest in product placement or promotion, but today's investors are generally more interested in the TV drama's sales revenues.

25:52 – 27:23	investors; profits; contract	One way to divide the profits generated by a TV drama is to negotiate a fixed sum of money which the investors will receive from the production company (<i>guding huibao</i> 固定汇报, for example a pre-defined sum or a certain percentage of original investment will be paid); this method allows investors to minimize their risk.
27:24 – 28:50	investors; production process; propaganda; producer	Another strategy for investors is to assure product placements throughout the TV drama. However, this investment method is less common.
28:51 – 29:14	producer; script	The responsibility for a TV dramas content (i.e. for the script) lies entirely with the producer (<i>zhipianren</i> 制片人). He has final creative jurisdiction (" <i>zhipianren shuode suan</i> " 制片人说的算).
29:15 – 31:05	investors; production companies; private companies; banks	Due to the high risk involved in producing TV dramas and movies, there is to this date no financial backing from the banking sector, and production firms will not receive bank loans (<i>yinhang daikuan</i> 银行贷款); the interviewee believes this to be a major problem in China's TV production environment. He attributes this problem to China's current level of economic development.
31:06 – 34:55	producer; production process; production crew; investors	If the producer (<i>zhipianren</i> 制片人) brings the finances of his own production unit or company into the production, then that unit becomes the main production unit (总出品公司), and its director is then usually credited as the <i>chupinren</i> 出品人. He or she is not involved in the operational details of the production and functions more as a production manager, responsible for legal issues (legal representative: <i>faren daibiao</i> 法人代表).
34:56 – 37:31	producer; production process; production crew; investors	The function of the supervisor (<i>jianzhiren</i> 监制人) is not clearly defined in mainland China anymore. It is mainly an 'empty' title that can be given to subordinates of the <i>chupinren</i> (for example vice directors of production companies etc) in order to guarantee that their names are mentioned in the credits; it can also refer to assisting personnel, such as an advising director. Other than in Hong Kong, the term <i>jianzhiren</i> is not associated with a certain job description (in Hong Kong, 'supervisor' refers to producers) and does not entail any creative responsibilities.

37:32 – 43:28	production regulations; producer; production companies; state agencies; censorship	There are two different types of production permits (<i>xukezheng</i> 许可证): a general production permit issued to large production units (<i>danwei de xukezheng</i> 单位的许可证) and a permit issued to smaller production units for the production of individual projects (<i>dianshiju zhizuo xukezheng</i> 电视剧制作许可证). The issuing of an individual production permit is usually a formality based on the plot outline; it used to be a method of assuring proper propaganda content in TV production, but has largely lost that function due to the increased commercialization of China's TV market. Today, it serves the government to keep track of the number, type, and financing details of different projects in China, assure correct filing (<i>bei'an</i> 备案), and prevent an oversaturation of the market or duplications.
43:28 – 43:57	production process; director; actors; production crew	Once the production permit has been issued, the producer (<i>zhipianren</i> 制片人) hires a director, actors (the reason is that the producer has an overview of the general marketing strategy for the TV drama), and the production crew. He is in charge of all personnel decisions.
43:58 – 44:42	producer; production process; production crew; expenses	Another important production crew member hired by the producer is the <i>zhipian zhuren</i> 制片主任, who functions as the line producer.
44:43 – 46:06	expenses; production process; actors	A large budget item is usually the salary of actors. Famous movie stars demand between 100,000 and 150,000 RMB per episode (i.e. up to 3,000,000 RMB for a 20 episode drama), second rate stars are paid 80,000 to 100,000 RMB (i.e. up to 2,000,000 RMB for a 20 episode drama), third-level stars take about 50,000 to 60,000 RMB (i.e. up to 1,200,000 RMB for a 20 episode drama), and little known actors receive 5,000-20,000 RMB per episode (i.e. between 100,000 and 400,000 RMB for the entire production).
46:07 – 47:29	producer; production process; expenses; location	The line producer (<i>zhipan zhuren</i> 制片主任) plans the actual film shooting, is responsible for production details, and handles the budget (<i>yusuan</i> 预算). He or she is generally subordinated to the director, who has creative control of the actual filming process. However, the line producer has the final say when it comes to budget restraints, for example concerning expensive locations, et). Location scouting (<i>xuanjing</i> 选景), on the other hand, is the responsibility of the director (导演) and the arts director (美术).

47:30 – 50:24	producer; production process; production crew; director	The <i>zhixing zhipianren</i> (执行制片人) functions as an executive producer; he represents the creative producer on the set of larger productions or in case of multiple projects. This function is sometimes combined with that of the line manager, or is dropped entirely in smaller productions. In some instances, the director may also function as executive producer. This is the case if the director and the producer are on good personal terms and the production company wishes to delegate all details of production in order to save time and keep creative conflicts to a minimum.
50:25 – 53:50	producer; director; production crew; production process; contract	Having the director act as the executive producer can increase the efficiency of the production, particularly since it is the director who is in direct contact to and control of the production crew member (light, camera, sound, makeup, etc). Most directors work with the same production team on every project, and hence have the best insight into the workings of their crew. The downside of such an arrangement is that the director may be overburdened by the different responsibilities. Also, the producer is supposed to control the quality of the director's work. If director and producer are the same person, there is no mechanism for control.
53:51 – 56:16	production process; international comparison	An average production requires approximately 3-4 days for the filming of one episode (i.e. 60-70 days of filming for a twenty episode drama; better productions may require five to six days per episode). The fast pace of drama production usually does not assure a very high level of quality. This is the reason why western productions are very popular: their quality is higher (example: CSI).
56:17 – 59:32	production process; sales; contract; guanxi	Pre-production is a flexible process and can take between three to six months. Filming takes about two to three months. During this time, the producer already initiates the marketing campaign. The marketing and distribution of a TV drama can be handled in two ways: either the production company is directly involved in the sales process (usually the case if the production company has its own distribution department or if the producer has good contact to the broadcasting sector). Otherwise the drama is sold to a professional distribution company, which then negotiates its release with television stations (usually the case if a distributor with broad commercial contacts is required).
59:33 – 59:59	production process; sales	Post-production and sales preparation takes about three months time. Average total production time for a TV drama is one year.
60:00 – 70:31	sales; TV broadcasting; broadcasting regulations; censorship; international comparison; social issues; economic development; education; culture	Once production and marketing are completed, the production company must apply for a distribution permit (<i>faxing xukezheng</i> 发行许可证). This distribution permit is issued after the final product has been evaluated by a commission of experts, consisting of government officials and

		<p>media experts (directors, university professors, etc.), which then assesses the appropriateness of the programme (the names of the persons involved in the screening process at the national level are public, published on the SARFT homepage). If a drama is rejected by the censorship committee, the production company is usually informed how the product needs to be changed in order to be approved (the interviewee assumes that foreigners criticise Chinese media censorship because they believe censorship to mean that a product is completely banned; he therefore sees the option to re-edit TV programmes as proof that this type of foreign criticism is unjust). In contrast to the production permit, the distribution permit is the actual method of censorship/control. Three sensitive topics are the state (<i>guojia</i> 国家), ethnic minorities (<i>minzu wenti</i> 民族问题; example: Tibet issue), and sex (<i>seqing</i> 色情). The interviewee argues that such control is very normal, that every country has such sensitive topics, and that sex and violence are regulated everywhere around the world. The particular necessary to control content in China arises from the fact that China has not have a system of parental guidance for TV content (<i>fenji zhidu</i> 分级制度). It is also made necessary by the fact that the Chinese people are not yet at a developmental level at which they are able to judge for themselves what is appropriate (example: people in China not being able to stand in line or wait at a red light; the interviewee argues that this is not a caused by a lack of laws, but by a lack of education and experience).</p>
70:32 – 75:51	<p>censorship; broadcasting regulations; social issues; state; state agencies</p>	<p>Two other sensitive topics include: violence (<i>baoli</i> 暴力) and the authority of officials (<i>gongqingli</i> 公权力). The state is trying to protect the latter in order to assure social stability, which is a prerequisite of economic development. The distribution permit is issued in accordance with very precise national guidelines by the SARFT, although regional interpretations of these guidelines may vary (for example: what actually constitutes violence). The interviewee recommends the following guidelines for analysis: <i>guangbo dianshi guanli tiaoli</i> (广播电视管理条例) and <i>dianshiju guanli tiaoli</i> (电视剧管理条例).</p>
75:52 – 76:41	<p>censorship; production process; broadcasting regulations; TV broadcasting</p>	<p>The producer (<i>zhipianren</i> 制片人) is responsible for the content of the TV drama (this is one point that may cause friction between the producer and the director, although such cases are very rare).</p>

76:42 – 80:25	sales; TV stations; TV broadcasting; profits; producer; production companies; audience research	There are two sales models for TV dramas: A programme can be sold at a predetermined fixed price to one (or more) television stations (for example CCTV, or a regional broadcasting station such as BJTV, pays 1,000,000 RMB per episode for the right to air a TV drama). A more common method is to sell the programme to TV stations at a price that depends on later TV ratings (for example five per cent prime-time ratings entitles the distributor to 500,000 RMB per episode; lower ratings decrease the profits, while higher ratings increase them). In some cases, the distributor may agree in a contract not to sell the broadcasting rights to other stations in order to assure that the programme is only aired on one channel.
80:26 – 84:48	audience research; private companies; state agencies; TV stations	The success of TV dramas is assessed according to TV ratings. Ratings are produced by two private companies: AC Nielsen and CSM. CSM, which is financed in part by CCTV, covers 10,000 households all across China, including both rural and urban viewers. CSM ratings data has to be bought from the company. AC Nielsen only covers the larger cities in China, and is much less influential than CSM, which is why their data is available for free. However, the ratings results of the two companies differ substantially, which makes it difficult to find representative audience research information. One problem with ratings is that neither company uses a large enough research sample to produce truly representative data. Another problem is that AC Nielsen and CSM measure different aspects of TV consumption and have different motives, which leads to different results. Since there is currently no alternative, the data of these companies is still used both by media companies and by potential advertisers. It is of particular relevance to small TV stations, for which advertisements aired during TV dramas make up sixty to seventy per cent of their revenues.
84:49 – 88:32	audiences; audience research	TV dramas are not produced for young viewers (who prefer KTV bars, clubs, movie theatres, or online computer games to TV), but instead for people age thirty to forty and above, mostly married female viewers who no longer go out as much. TV drama audiences differ from film audiences: film is watched by the age group of twenty to thirty year olds (who go to movie theatres for rendezvous), TV drama by the thirty to forty year olds (mostly by viewers of age forty and above).
88:33 – 91:05	TV genres; audiences	What genre is popular with audiences is subject to constant change. New ideas are generally fashionable, and are hence watched more. Genres that appeal to a broad audience are produce relatively stable ratings are: family themes (<i>jiating lunli</i> 家庭伦理), exciting stories such as crime thrillers (<i>xingjie lunli</i> 行劫伦理).

91:06 – 93:00	TV genres; social issues; audiences; economic development; welfare discourse; identity discourse	Family themes are popular because they depict traditional Chinese values that are increasingly missing in people's lives: economic development and social change has undermined the traditional role of the family in Chinese society, which makes older audiences yearn for stories that reassure them in their views of a wholesome family life.
93:01 – 93:26	TV genres; security discourse	Crime dramas appeal to viewers purely for entertainment reasons: they are exciting to watch and usually of higher quality (vaguely resembling films).
93:27 – 96:47	TV genres; history	There are two types of TV dramas that deal with history: realistic historical dramas (with a focus on actual historical events; <i>zhenshiju</i> 真史剧) and pseudo-historical romances (with a historical theme, but generally inaccurate historical depictions). Realistic historical dramas are not popular with broad audiences (they are too difficult to understand), but are instead watched primarily by intellectuals (example: HWDD). The general TV drama audiences prefer pseudo-historical dramas.
96:48 – 97:51	function of TV; entertainment; education; propaganda	The main social function of TV dramas is entertainment. Even if a drama has an educational or propaganda function, it still needs to be entertaining for the audience.

Transcript section I4, 65:33 - 66:37:

I4: so . so why do you need . need . need to (pay attention) to this issue? because at the moment China does not possess a system of parental guidance (R: hm) this is a real problem (R: uhu) . we don't rate our television dramas and films . we haven't rated any of them yet . don't you want to rate them? Once social development has reached a certain level . we can rate them . because parental guidance . it is also related to another (problem) . that of (supervision) (R: right) right? that is to say . who is supervising? You're rating . if you don't have supervision and you rate (films), it's like you hadn't rated them at all . (R: uhu) do you understand what I'm saying?

R: I understand, I understand

I4: for example if I divide . divide . let's say . maybe according to . sex and violence maybe . these dramas . you can't broadcast at a certain time

R: that is . children . older than 12

I4: ah . right right right . but . but . your common Chinese household . that's . so . that . you . the cultural quality hasn't reached that level . if the requirement for a programme is that only people over 20 may watch it (but my child is a teenager) (R: hm) ah . me, the head of the household . I'm not at home that day . my child watches that programme . what can I do about that? (R: hm) so . this type of supervision . including movie supervision . whether we allow it or not . for example a certain movie is only suitable for children over the age of 13 (other's shouldn't watch it) . well . this head of

the family . takes his child out and buys a ticket for that film . the people at the cinema are thinking that one more ticket won't make a difference, so they sell him the ticket . if you can't enforce supervision such a parental guidance system is useless (R: hm) right? I think that's the way to look at it (R: uhum . right right right) there's nothing we can do (R: laughs) (laughs) right right

I4: 那 . 那 . 为什么你要 . 要要 关注这个问题? 因为中国目前没有分级制度 (R: 嗯) 这个是一个现实的问题 (R: 嗯嗯) 我们没有分级我们的电视剧和我们的电影 . 都还没有分级 . 你要不要分? 社会发展到一定程度了 . 我们会分 . 因为这个分级制度 . 它会带了另外的 (问题) . (监管) . (R: 对) 对不对? 就是说 谁来监管? 你分了 . 如果你没监管 . 你分了就等于没分嘛 . (R: 嗯嗯嗯) 你我这句话你明白吗?

R: 明白 . 明白

I4: 比如说我分了 . 分了 . 说 . 我可能根据 . 色情暴力可能 . 这些戏 . 你不能在这个时间播出

R: 就是 . 12 岁以上 . 的孩子

I4: 啊 . 对对对 . 但是 . 但是 . 你中国的老百姓的家庭的 . 这是 . 就 . 这 . 你 . 文化素质没有到这个程度 . 如果我这个戏的要求二十岁以上 (. 但我的孩子十几岁) (R: 嗯) 啊 . 我家长 . 我那一天不在家 . 我孩子看了 . 怎么办? (R: 嗯) 那 . 这种监管 . 包括电影的监管 . 我们允许不允许 . 比如说 . 这样的电影只有十三岁的孩子才能看 . (其他的不能看) 那 . 我这个家长 . 他带了孩子去买票 那 . 电影院的想 . 反正是多卖一张票无所谓 . 的 . 卖 . 如果你 监管 不到这个分级制度没有意义的 (R: 嗯) 对吗? 我觉得对这个应该这么来看 (R: 嗯嗯嗯 . 没错没错) 没办法 (R: laughs) (laughs) 对对

Simplified Version I4, 65:33 - 66:37:

I4: So why do you need to pay attention to this issue? Because at the moment China does not possess a system of parental guidance. This is a real problem. We don't rate our television dramas and films. We haven't rated any of them yet. And shouldn't they be rated? Once social development has reached a certain level, we can rate them. Parental guidance is also related to another problem, that of supervision. Right? That is to say if you don't have supervision and you rate films, it's as if you hadn't rated them at all. Do you understand what I'm saying?

R: I understand, I understand.

I4: For example if I classify, let's say, dramas with sex and violence as content that can't be broadcasted at a certain time.

R: So that only children older than 12...

- 14: Right, right, right. The cultural quality of your common Chinese household still hasn't reached that level. If the requirement for a programme is that only viewers over 20 may watch it, but my child is a teenager, and I'm not at home that day, then if my child watches that programme, what can I do about that? So this type of supervision, including cinema supervision... for example a certain movie is only suitable for children over the age of 13, and others shouldn't watch it. Well, say the head of a household goes out with his child and buys a ticket for that film, then the cinema personnel is thinking "one more ticket won't make a difference", so they sell him the ticket. If you can't enforce supervision, such a parental guidance system is useless. Right? I think that's the way to look at it. There's nothing else we can do. (*laughs*)

Transcript section 14, 66:38 - 67:53:

- 14: Well . because at the moment we . I believe our society's development has not yet reached this level . that is to say there is no effective supervision (R: hm) . that is . many laws . documents . it's not like China didn't have any laws (R: hm) . also . that is to say . the common Chinese people's legal consciousness has not yet reached this level . so . their knowledge of these laws has not yet reached this level . they do not yet a consciousness (R: hm) . a mentality (R: hm) . their cultural quality . to speak plainly . the cultural quality has not reached this level (R: hm) ah . so . so it's possibly . it will create this . this kind of . so . to stand . for example . standing in line when getting on a bus . everyone knows that is a very good thing to do (R: hm) . yet some people don't abide by (this rule) (R: right) . so . when one person does not abide by (this rule) . then others will also not follow it (R: yeah yeah yeah) . but to not abide by (a rule) . such a case . so there's no way to punish that (R: hm) so it just becomes a chaotic situation (R: right) . but if we said that the common people . if we all . stood in line on our own initiative like foreigners do (R: *laughs*) I don't need to tell you this . right? (R: yeah yeah yeah) so . that's why . that's why . that's a . I think this is not an institutional problem . but one of the citizen's quality . a problem of their gradual transformation (R: ah) . ah . I feel that's what it is (R: very interesting) . right? (R: hm) I feel it is a . a . transformation of the citizen's quality
- 14: 那，因为我们现在，我觉得我们社会发展还没到这个程度，就是说没有很有效的监管 (R: 嗯) 就是，很多法律，文件，不是中国没有法 (R: 嗯) . 也，就是说，中国的老百姓的这个法律意识没有到这个程度，就是他对这个法律的认识没有到这个程度，还没有自觉性 (R: 嗯) . 没有意识 (R: 嗯) . 他的文明素质，说白了，文明素质没有到这个程度 (R: 嗯) 啊，所，所以就会造成这个 这种 就是，站，比如说，上汽车排队，大家都知道是很好的 (R: 嗯) . 但他有的人就不遵守 (R: 对) 那，他这个人不遵守的时候，那别人肯定跟着不遵守 (R: 啊啊啊) 但不遵守，这个事，就没办法处罚它 (R: 嗯) 那它就变成一个混乱的局势 (R: 对) 但如果说老百姓每天，我们都，像西方人很自觉地排队了 (R: *laughs*) 这个我不需要你来讲，对不对? (R: 嗯嗯嗯) 所，所以，所以，那个是一个，我觉得这个不是制度的问题，是一个国民

素质 . 他逐渐地转变的问题 (R: 啊) 啊 . 我觉得是这样 . (R: 很有意思) 对不对? (R: 嗯) 我觉得是一个国民素质的 一个一个 变化

Simplified Version I4, 66:38 - 67:53:

- I4: Because at the moment our society's development has not yet reached this level. We don't have an effective level of supervision. It's not like China didn't have any laws, but the common Chinese people's legal consciousness has not yet reached this level. Their knowledge of these laws has not yet reached this level. They do not yet possess the consciousness and the mentality. Their cultural quality, to speak plainly, has not reached this level. Take, for example, standing in line when getting on a bus. Everyone knows that is a very good thing to do. Yet some people don't abide by this rule. So, when one person does not abide by this rule, then others will also not follow it. But when people don't abide by such a rule, there's no way to punish that. So it just becomes a chaotic situation. However, if the common people, if we all stood in line on our own initiative like foreigners do... I don't need to tell you this, right? So that's why I think this is not an institutional problem, but one of transforming the quality of the citizens.

Transcript section I4, 72:42 – 73:51:

- I4: I think with regard to the government . it will . will will . why will it consider the question of official's authority? because . maybe . when we talk about Chinese society . currently the most . the most important thing is stability (R: hm) social stability (R: hm) because only if this society is stable can the economy develop (R: hm) ah, this is one . this is the government's reasoning (R: ah) because you . you can currently see that many countries . I think . that is . if the government . if society isn't stable . the economy will have no way to develop . for example . Yugoslavia . these
- R: (. . .) the economy doesn't work
- I4: the economy doesn't work . (nothing) works . so . that is why I think that especially if you have this large a country . such a large . country . society's stability . is very important . because only with social stability . can the economy develop . if society isn't stable . the destructive power to the economy will be huge (R: hm) huge . . . ah . so I think our government is looking at it from that angle . it . it may . restrict you from broadcasting on television and through the media . ah . these . these sort of things that are a factor in making society unstable . it needs to regulate the situation
- I4: 我觉得从政府来讲 . 它会 . 会会 . 为什么会考虑这个公信力的问题? 因为 . 可能 . 对中国的社会来讲 . 现在最 . 最重要的是稳定 (R: 嗯) 社会的稳定

(R: 嗯) 因为只有社会稳定才能发展经济 (R: 嗯) 啊. 这个是一个. 是政府的考虑. (R: 啊) 因为你. 你现在看很多国家. 我觉得. 就是. 政府. 就是社会不稳定. 经济也没有无从发展. 比如说. 南斯拉夫. 这些

R: (...) 经济不行

I4: 经济不行啊. (什么也) 不行. 所以 所以我就觉得尤其是这么大的国家. 那么大. 的国家. 社会稳定是. 很重要的. 因为你只有社会稳定了. 你才可能会去发展经济. 因为社会不稳定. 对这个经济的破坏力很大的 (R: 嗯) 很大... 啊. 所以我觉得可能政府就从这方面来考虑. 它. 它会. 限制你在电视 媒体上去... 啊. 播一些. 这个对社会不稳定因素的这样一些东西. 这个情况需要禁止的

Simplified version of I4, 72:42 – 73:51:

I4: I think with regard to the government... why will the government consider the question of officials' authority? Because when we talk about Chinese society, currently the most important thing is stability. Social stability. Because only if this society is stable can the economy develop. This is the government's reasoning. Because we currently witness that, in many countries, if the government and society aren't stable, the economy has no way to develop. For example Yugoslavia.

R: The economy doesn't work.

I4: The economy doesn't work. Nothing works. So that is why I think that especially with a country of this size, society's stability is very important. Because only with social stability can the economy develop. If society isn't stable, the danger to the economy is huge. Huge. So I think our government is looking at it from that angle. It will restrict you from broadcasting on television and through the media any content that threatens the stability of society. The government needs to regulate the situation.

Interview 5

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 00:49	Personal questions: travel experience; research focus	Interviewee explains his own research focus on Korean TV dramas.
00:51 – 02:40	TV genres; international comparison; audiences	The three types of Korean TV drama that are viewed in China are: Teen soaps (<i>ouxiangju</i> 偶像剧), nostalgic family dramas (<i>jiexiangju</i> 家乡剧), and historical dramas (<i>lishiju</i> 历史剧). The import of Korean TV drama series started after Sino-Korean relations had been officially established in 1992 and has been regarded as a form of cultural exchange (not as an economic issue). Korean family dramas are particularly popular in China (example: <i>Aiqing shi shenme</i> 爱情是什么; 1997).
02:41 – 09:39	TV genres; international comparison; audiences; function of TV; education; tradition; education; social issues	The interviewee describes how he used to believe Korean TV soaps weren't interesting, and were purely watched by old people. He later realized that these programmes were popular for a reason, and that they served social function in China: Korean family dramas fuse modern perspectives on social issues with conservative views that are similar to the Chinese Confucian tradition. These programmes therefore remind Chinese viewers of values that they feel have been lost in China. Examples include: respect towards older people; the importance of a large, wholesome family (three generations under one roof); the function of the family as the cornerstone of a stable society (particularly in the rural areas); the importance of close family ties (particularly in an increasingly anonymous urban society).
09:40 – 10:44	n/a	[interviewee receives a phone call]
10:45 – 17:24	TV genres; international comparison	The amount of Chinese family dramas aired in China has increased since 2004. The main difference between a Korean and a Chinese family drama is that the Korean series are more harmonious, whereas the Chinese programmes tend to be tragic (example: <i>Chinese-style Divorce</i> 中国式离婚). Also, Chinese dramas tell the stories of small families, whereas Korean dramas feature large households. Korean family dramas are also feature more traditional values (for example child piety: <i>xiao</i> 孝), whereas Chinese drama contents are situated somewhere in between tradition and modernity, Far-Eastern and Western, without anything specifically Chinese.
17:25 – 17:53	audiences; TV genres; international comparison	Korean TV dramas appeal both to older viewers and to young audiences.

17:54 – 21:22	TV genres; audiences; propaganda	Types of Chinese TV dramas that are particularly popular include historical dramas (particularly costume dramas; <i>guzhuangju</i> 古装剧), family dramas (though mostly featuring urban narratives), and crime dramas (<i>po'anju</i> 破案剧 or <i>she'anju</i> 涉案剧). Teen dramas are not quite as popular as the above genres. Another drama genre that is produced massively is the "main melody" (<i>zhuxuanlü</i> 主旋律) drama: a type of propaganda drama, which depicts heroic episodes in CCP history.
21:23 – 22:47	Hanwu Dadi; Gonganju Zhang; audience research; audiences	One reason why propaganda dramas like <i>Gonganju Zhang</i> are popular with Chinese audiences is that they often feature famous actors or have a particularly good script.
22:48 – 27:16	production process; producer; production companies; screenwriter; script; investors; private companies; director; production crew; actors; censorship; state agencies; sales; TV stations; broadcasting regulations	The process of developing a TV drama starts with the producer (<i>zhipianren</i> 制片人), who comes up with a genre and an idea (sometimes with a particular character and/or actor in mind). He producer then starts to search for investors. Very often, his own production company will be the main investor, supported by a number of private companies hoping to make profits (their contracts may assure them a certain amount of revenues; <i>guding huibao</i> 固定汇报). Once the financial issues have been settled, the producer hires one or more screenwriter to devise a script. Ideally, the screenwriter will only be one person, and will have been chosen based on their experience with the genre in question and on their reputation. The producer provides the screenwriter with criteria for the script. The screenwriter then produces a story outline (<i>dagang</i> 大纲). When work on the script is close to completion, the producer will hire a director. Next, he hires the production crew members and the actors. Filming usually (though not necessarily always) once the script has been finished. After the filming process has been completed, the final TV drama needs to be reviewed (<i>shencha</i> 审查) and approved by the local authorities (by the Radio and Television Bureau 广播电视局 of the respective province). Only then can the distribution process begin (since the TV stations are all state-run, they can only accept and broadcast programmes that are state-approved).
27:17 – 29:00	censorship; production regulations; broadcasting regulations	There are two possible outcomes of the censorship process: either the product is approved right away, or it is sent back with requirements that need to be fulfilled; the product will then again be examined after re-filming/re-editing has taken place. Once the product has passed censorship, it may not be altered.

29:01 – 30:13	censorship; production regulations; broadcasting regulations; state agencies	Censorship follows the guidelines laid out by the SARFT (国家广播电影电视总局). The main criteria are: no content that attacks the state, voices religious opposition, or supports the independence of certain Chinese territories. The detailed interpretation of these criteria, however, changes constantly (censorship has become more lenient during the past few years).
30:14 – 32:27	censorship; production regulations; broadcasting regulations; state agencies	The shift in censorship proceedings usually do not causes any serious problems for production companies: the producers generally know what topics and themes are politically sensitive, steer clear of such topics, and rarely produce dramas that test the limits of the censorship guidelines. Problems mainly occur when the authorities approve programmes and then later change their minds. Two example: 1) the partial broadcasting of the Taiwanese teen soap <i>Meteor Garden</i> (流星花园); the series was first approved, but broadcasting was stopped when it became clear that the programme was becoming too popular with young audiences. It was feared that the hedonistic content might have a bad influence on such a large number of young viewers. 2) Chen Kaige's TV drama adaptation of the <i>Romance of the Three Kingdoms</i> (三国演义), which had to be edited because the authorities changed their minds about the literary accuracy of the adaptation. However, these examples are rare exceptions: usually TV dramas do not encounter any problems once they have passed the censors.
32:28 – 35:41	state agencies; internet; audiences; tradition; piracy	There are three reasons why the authorities may change their minds about a TV drama after it has been cleared by inspection: 1) officials may follow the audiences' reactions online and be discontented with the feedback; 2) officials may receive letters from viewers voicing discontent; 3) renowned public figures (politicians, intellectuals, etc) may draw attention to a TV drama's alleged inadequacy by publishing an article in the papers or on the internet. The third option is the more common one. In general, however, TV programmes are rarely banned anymore: the authorities have realized that it draws far more attention to a TV drama and its content if the series is cancelled, than if it is allowed to continue. Viewers will only be more interested in a banned programme and will watch the series on pirated DVDs or on the internet.
35:42 – 36:37	production process; production crew	The function "supervisor" (<i>jianzhi</i> 监制) is most often an empty title: it is given to prominent persons who are associated with a production without actually having any operational responsibilities (example: Chen Kaige acted as the <i>jianzhi</i> for the <i>Three Kingdoms</i> drama).
36:38 – 37:20	production process; production crew; producer	The difference between the producer (<i>zhipianren</i> 制片人) and the line producer (<i>zhipian zhuren</i> 制片人主任) is that the former controls the production at the macro level (investment, personnel decisions, etc) while the latter is involved with

		operational details (actors' schedules, etc).
37:21 – 39:42	investors; production process; propaganda; producer; script; director	The potential influence of investors on the TV drama's content depends on the extent of their financial involvement: A larger share of investment will ensure more decision-making rights (example: Beijing TV acting as the main investor for a series and then asking the respective production company to abridge the programme and increase the pace so that it would not bore the audience).
39:43 – 41:22	investors; production process; propaganda; producer; director; profits	In most cases, the investors will not be interested in the actual content of the TV drama: they will merely aim at making profits. This can be achieved in two ways: Either the investors receive a pre-defined amount of money (for example x% of their original investment) once the product has been distributed (<i>guding huibao</i> 固定汇报), or they receive a share of the final profits.
41:23 – 43:20	production companies; private companies; state agencies; investors; propaganda; education; TV stations	Private investors will usually be interested only in profits, whereas state agencies such as the CCTV China Teleplay Production Center (中国电视剧制作中心) may be involved to also promote state interests (for example propagate certain views on history), for which they will accept fewer revenues. State-owned production centers have the advantage that their programmes are guaranteed to be picked up by the host TV station, even if they do not promise to create profits.
43:21 – 46:05	state agencies; production companies	Production companies owned by state TV stations may be required to sell their products to the host station first, to other stations second (for example provincial satellite stations; 卫星电视台). They may also be subject to certain limitations, such as assuring that a programme is only aired by the host station for a certain time (in order to increase ratings). Again, an example for this is CCTVs Teleplay Production Center.
46:06 – 47:16	sales; DVD distribution	DVD distribution rights are sold to independent companies at a set price. DVD profits have generally decreased during the past years due to piracy.

47:13 – 51:09	audiences; audience research	TV dramas are dependent on TV ratings in order to secure advertisement funds. There are two companies that provide rating results: CSM and AC Nielsen. The calculation methods used by the two companies differ: AC Nielsen supplies average ratings (平均收视率) for TV programmes, whereas CSM provides the highest rating for a TV drama. A problem with both companies is that the sample (样本) used for statistical calculation is too small. It is also possible that some of the past ratings results have been subject to corruption (this may be the case if one particular rating is extremely high). Ratings are most likely to be reliable if they are constant over long periods of time. Another more general problem is that ratings offer no information on why audiences tuned in and whether or not viewers actually liked the programme they were watching. The interviewee expresses the opinion that the ratings system is highly imperfect, but nonetheless a necessary evil.
51:10 – 56:52	production process; audiences; viewing habits; international comparison; censorship	TV dramas in China are aired consecutively en bloc, i.e. two episodes each day, sometimes six episodes per day (for example during holidays). One episode is about 45 minutes long, plus 5 minutes of commercials. The reasons why China has not developed a production process comparable to other countries (i.e. a continuous adaptation of content such as in soaps, sitcoms, longer series, etc) is that such a production process would make censorship too difficult. Also, too many TV dramas are being produced, and the stations are trying to fill their broadcasting content with dramas as much as possible (every year, over 10,000 episodes of TV drama are reviewed by the censors). The reason why audiences are willing and able to watch two to six episodes of TV drama per day is that many regions in China (especially rural areas) have underdeveloped leisure options. In cities, many leisure activities are too expensive for the general populace (for example cinema tickets in Shanghai: 25-80 RMB). Consequently, entire families stay at home in the evening and watch TV dramas.
56:53 – 58:15	function of TV	TV drama has three functions: 1) entertainment; 2) educational (portraying historical events and philosophical traditions); 3) propaganda (propagating party and state beliefs)
58:16 – 61:09	market economy; propaganda; TV broadcasting; history; state; broadcasting regulations	TV dramas have undergone an evolution since their introduction to China in 1958: they started out as mere propaganda tools without any economic relevance, and have also become an important economic good after the 1980s. Today, TV has both political and economic functions, but the economic aspects are becoming more and more important.

61:10 – 65:39	audiences; market economy; international comparison	The interviewee believes that China's accession to the WTO and its increasing internationalization will have little influence on the TV drama market. The people who are going to be influenced by internationalization are the younger viewers, who are interested in foreign products and new developments. The stereotypical TV drama audience (i.e. viewers age forty and above, mostly women, and generally conservatives) will remain disinterested by these developments, and so the TV drama market will remain unaffected. This is also the reason why western programmes (for example <i>Friends</i>) are not popular on Chinese TV, but are massively popular with young audiences on the internet or the pirate DVD market. The state guidelines dictate that foreign content (not just western programmes, but Korean and Japanese dramas as well) may not exceed twenty-five per cent of broadcasted content, and may not be shown during prime time. The interviewee argues that similar restrictions exist in other countries (for example France), and are aimed at protecting cultural traditions. The restrictions in China may have to be loosened due to WTO accession, but that will not change the low impact that western programmes have on Chinese TV audiences: the cultural and language barriers are too high for the average viewer.
65:40 – 66:40	production companies; market economy; international comparison	Although import restrictions have the function to protect the cultural heritage of China, they more importantly are meant to protect the domestic TV drama production industry.
66:41 – 67:44	state; TV broadcasting; humour; censorship; social issues	Asked why he believes <i>Friends</i> was prohibited by the Chinese government, the interviewee responds that he can hardly imagine it was purely because of sexual issues (黄色), especially since there are more sexual programmes than <i>Friends</i> (for example <i>Sex and the City</i>). He argues that most western sitcoms and TV series promote a certain form of humour (pluralistic, critical of the government) which is not appropriate for a one-party-system like China.
67:45 – 68:51	TV broadcasting; international comparison	It is not so much that the government bans all sexual issues, but instead the TV drama audience with their conservative views (保守) is yearning for more conservative content. This is exactly the reason why Korean TV dramas (with highly conservative positions on dating and intimacy) are so popular on Chinese TV.
68:52 – 71:25	broadcasting regulations; state; censorship	Censorship guidelines follow national legislation and are relatively strict (严格), but their regional application may vary due to subjective interpretation of these guidelines.

71:26 – 80:00	director; producer; audiences; script; market economy; state agencies	The main challenges for producers and directors are: the increasing gap between quantity and quality of TV productions (particularly when it comes to finding a good script), caused by intense competition on the TV drama market; securing investment for the project (investors are primarily interested in the star-quality of actors and the reputation of production crew members); balance the political and economic requirements (政治与经济; for example historical dramas that touch on ethnic issues are too risky to produce); balance artistic and commercial requirements (艺术与商业; artistically outstanding dramas do not necessarily appeal to the broad TV audience); distribute the drama in a market that is monopolized (垄断) by state agencies (the state monopoly drives sales prices down, especially since there is an excess in supply and no real competition on the demand side) in the face of rising production costs (actors' salaries are increasing).
80:01 – 80:41	production companies; TV stations; advertisement; profits	Advertisement revenues go to the TV stations and are not relayed to the production companies.
80:42 – 82:51	state; broadcasting regulations; investors; production regulations	In some cases, the state may decide to change the regulations concerning what TV genres may be broadcasted during prime-time (黄金时间); this affects advertisement sales and therefore stops investments into respective genre productions (example: the ban of crime-series in 2004).
82:52 – 84:00	TV stations; sales; TV broadcasting; script; production crew; actors	Factors that influence TV stations willingness to buy a TV drama include: the script; the reputation of the production crew; the fame of the actors; quality of the final product; TV ratings for the respective genre. The person responsible for the purchasing of TV dramas is usually the director of the TV stations movie and television department (yingshibu 影视部).
84:01 – 85:01	audience research; TV stations	The interviewee is not aware of TV stations conducting their own audience research (for example test-screening TV dramas).
85:02 – 90:36	TV broadcasting; international comparison; history; state; social issues; social criticism; tradition	Peculiarities of Chinese TV: 1) the amount of TV dramas that are produced and broadcasted; the way in which TV drama is broadcasted (two or more episodes each day). 2) the importance of historical TV dramas (making up about twenty to thirty per cent of all TV drama sales, though not all of the sold historical dramas are actually broadcasted); one reason for this emphasis of historical topics is that China's history is so vast that it offers an abundance of topics and themes to chose from; a second reason is that historical themes offer ways of criticizing modern social and political problems in an allegorical, concealed way.

90:37 – 92:41	nationalism; TV broadcasting; history; identity discourse; economic development	As long as China's economy is still trailing behind that of industrialized nations, historical TV dramas with their depiction of heroic episodes in Chinese history are a good method to increase viewers patriotic sentiment (particularly because the industrialized nations played such an essential role in keeping China down during the colonial period).
92:42 – 97:57	Hanwu Dadi; history	Episodes in Chinese history that particularly appeal to Chinese viewers include: the reign of Han Emperor Wu during the Han Dynasty, because during this time the empire was expanded and the Xiongnu tribes driven back; the early periods of the Tang period, because this was an era of cultural prosperity; there are no Song Dynasty dramas because this was a period of collapse and separation (establishment of the Jin Kingdom in the north); Marco Polo's (positive) impressions of the Yuan period; the establishment of the Ming Dynasty; the Qing Dynasty up to the reign of the Kangxi Emperor.
97:58 – 99:23	Gonganjuzhang; propaganda	The function of series like GAJZ is to promote the image of government officials and party cadres. However, the programmes need to also be entertaining: if no one wants to watch propaganda programmes, then they will have no effect.

Transcript section I5, 04:26 - 06:15:

I5: well . currently many people in China . while watching Korean television dramas . will be able to find therein certain things that they themselves remember fondly . things that we had in the past but which we don't have anymore . but to be more precise (*laughs*) . for example if you . it's like this . in Korean family dramas . old people . are highly respected . (R: hm . *laughs*) even if what they say is wrong . they are still (.)

R: they have to (. .) hm <background noise>

I5: but they need their children . ah . including their daughters-in-law . but what is it currently like in mainland China? (R: *laughs*) old people's status is not that high . in the eyes of their children . that is not to say that they completely lack status . but it is definitely not as high as in Korea . consequently . when old people in China watch these Korean dramas . they (R: . .) will easily find them appealing (R: uhu) ah . for instance they may find within some kind of . how to say . a satisfaction that they cannot get from their own lives (R: ah) old people certainly long for respect . and I wouldn't say that currently the young people in China don't respect the elderly . but definitely not like Koreans (R: *laughs*) . also actually . ah . in most households the relationship between the father and the daughter-in-law ah . is problematic . in traditional Chinese society . that is . for example before 1950 . before 1949 . many Chinese daughters-in-law did not have much status . they had to obey the older folks . but today many old people don't have that many rights in the eyes of their

daughters-in-law . so that is why when they watch Korean dramas . they will easily find them appealing

I5: 那么，中国很多人现在，在看韩国家庭剧的时候，就能够在里面看到一些自己特别怀念的东西，以前我们可能有的但现在没有了，要是更具体点来说 (laughs) . 你比如说，这样，在韩国的家庭剧里面，老人啊，都非常受尊重。(R: 嗯，laughs) 他说的话不一定对，但是他 (..)

R: 他需要 (...) 嗯 <background noise>

I5: 但他需要孩子们的啊，包括他的儿媳妇，但是中国大陆现在是怎么样子呢？(R: laughs) 老人地位没有这么高，在他的子女们面前，也不是说他毫无地位，但他地位绝对没有韩国的那么高，这么一来吧，中国老人看这个韩国这个剧的时候，他就 (R: ..) 容易喜欢它 (R: 嗯嗯) 啊，因为他在里面可以得到一种，怎么说呢，自己在生活中得不到的满足 (R: 啊) 老人肯定都渴望尊重，也不说现在中国的年轻人就不尊重老人，但绝对没有像韩国人那样 (R: laughs) 尤其是，尤其是，啊，在一般的家庭里边，公公和儿媳妇之间的关系啊，更是有问题。在中国传统的社会里边，就在，比如说一九五零年之前，一九四九之前，中国很多的媳妇儿是没有太多地位，她在老人面前是要听话的，但现在很多老人在这个自己的儿媳妇面前没有那么权威了，所以他们看韩剧的时候呢，就容易喜欢

Simplified version of I5, 04:26 - 06:15:

I5: Well, currently many people in China who watch Korean television dramas will be able to find in them certain things that they themselves remember fondly; things that we had in the past, but which we don't have any more. But to be more precise, it's like this: in Korean family dramas, old people are highly respected. Even if what they say is wrong, they are still... <background noise>

R: They have to... <background noise>

I5: But they rely on their children, including their daughters-in-law. But what is it currently like in mainland China? Old people's status is not that high in the eyes of their children. I am not saying that they completely lack status, but it is definitely not as high as in Korea. Consequently, when old people in China watch these Korean dramas, they will easily find them appealing. For instance they may derive some kind of satisfaction from them that they cannot get from their own lives. Old people certainly long for respect, and I wouldn't say that currently the young people in China don't respect the elderly, but definitely not as much as Koreans. Also, actually, in most households the relationship between the father and the daughter-in-law is not that good. In traditional Chinese society, for example before 1950, before 1949, many Chinese daughters-in-law did not have much status. They had to obey the elders. However, today, many old people don't have many rights in the eyes of their daughters-in-law, so that is why when they watch Korean dramas they will easily find them appealing.

Interview 6

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 01:14	TV stations	The interviewee describes his job position and explains that the function of his work unit.
01:15 – 01:40	international cooperation	The interviewee's unit does collaborate with foreign institutions from time to time, but is mainly concerned with TV dramas produced in China (including Taiwan, Hong Kong and Macao).
01:41 – 02:33	production process; production companies	The unit helps production companies through the production process and accompanies them from the script to the final product [most part of this section is unintelligible].
02:34 – 03:04	TV stations; production companies; sales; state agencies	The unit is affiliated with CCTV's production centre, but the production centre independent of CCTV.
03:05 – 05:37	education; propaganda	The interviewee's unit is responsible for selecting and purchasing TV programmes. The criteria for selecting programmes are: 1) ideology (思想性), i.e. state guidelines concerning the propagation of "main melody" themes (<i>zhuxuanlü</i> 主旋律); 2) artistic quality (艺术性), i.e. form of presentation, etc; 3) marketability (观赏性), i.e. audience appeal. If these three aspects are fulfilled (三性统一), viewer ratings tend to be high.
05:38 – 06:44	audience research; audiences; TV broadcasting; entertainment; propaganda	TV dramas can be broadcasted on CCTV even if they do not guarantee high ratings (for example if they serve a propaganda function), but this is the exception: programmes generally aim at achieving high ratings and fulfilling the viewers' requirements.
06:45 – 09:20	TV genres; audiences	Chinese viewers prefer domestic TV dramas to most foreign programmes because the themes of foreign dramas (including dramas from Hong Kong) are too far removed from their own every-day experiences [most of this section is unintelligible].
09:21 – 10:12	n/a	[interviewee on the phone]
10:13 – 11:39	audiences	Asked about TV audiences, the interviewee refers to national statics on the subject. He believes that everyone watches TV, but that the more educated are not so interested in TV dramas.
11:40 – 12:57	Hanwu Dadi; audiences; history	The programme HWDD was able to achieve fairly good ratings. The peculiarity of this particular programme is that it depicts history realistically and therefore appeals to intellectuals with a broad understanding of Chinese history and traditions.
12:58 – 15:20	production companies; private companies; state agencies; profits	The CCTV production center sells its products on the free market [most part of this section is unintelligible]
15:21 – 17:33	audience research; production companies; state agencies; sales	Interviewee explains aspects of the TV drama sales process [unintelligible] and is asked about the price of a twenty episode TV drama: his answers are very vague, and he only mentions a number for the case of HWDD (700,000 RMB, probably for one episode, although this is not specified by the interviewee).

17:34 – 19:20	production process; TV broadcasting; audiences; viewing habits; international comparison; culture	The interviewee is asked about the reasons why TV dramas in China are broadcasted two episodes per day for two consecutive weeks. He explains that this is a result of Chinese viewing habits (and that China is different from western countries: larger population, etc).
19:21 – 20:58	production process; producer; script; story outline	Asked about the difference between the "supervisor" (监制) and the producer (制片人), the interviewee largely explains the production functions of his own work unit: together with CCTV cadres, the center chooses programmes for broadcasting on CCTV channels; it serves an administrative function and censors TV dramas for CCTV use. It used to revise entire scripts for this purpose, but now mainly checks the general outline of dramas and the persons involved in the production [parts of this section are unintelligible].
20:59 – 21:40	production process; state agencies; Hanwu Dadi; Gonganju Zhang; Nancai Nūmao	Asked for examples where his unit or CCTV cadres had an influence on TV drama broadcasting, the interviewee names all three series analysed in this dissertation. He does not give detailed information on the criteria used.
21:41 – 25:01	ensorship; production regulations; broadcasting regulations	When it comes to issuing production permits, critical topics reviewed for censorship include: security (<i>gongan</i> 公安), ethnicity (<i>minzu</i> 民族), and religion (<i>zongjiao</i> 宗教); TV drama themes need to adhere to the political programme concerning content themes (<i>ticaiguihua</i> 题材规划) devised by the SARFT (for example the programmes analysed in this dissertation where all conformed to this programme). Production permits (<i>zhizuo xukezheng</i> 制作许可证) can be issued either as general permits to production units or as permits that entitle companies to the production of one individual TV drama. TV dramas then further require a distribution permit (<i>faxing zheng</i> 发行证). CCTV, however, has its own system for reviewing drama content and therefore does not require the permission of a Radio and Television Bureau to broadcast content: it can issue its own "distribution" permit.
25:02 – 26:52	ensorship; production regulations; broadcasting regulations; international comparison	The interviewee argues that all countries apply censorship guidelines in order to protect viewers (for example from violent or sexual content). The difference is that China has to assure social stability in a country that is not only large but also features extreme differences in local development [it is implied here that this is why censorship is conducted differently in different regions; local authorities assess the security threat of certain themes differently]. Since CCTV is broadcasted nationally, it has the strictest censorship guidelines.
26:53 – 28:32	investors; production companies; private companies; state agencies	The interviewee explains that TV dramas are now generally all financed with private investments. One method investments that is becoming increasingly important is that of stock sales (股份). The state itself rarely invests in TV dramas and focuses its funds more on social services than on TV content [the last part of this section is unintelligible].

28:33 – 30:40	TV stations; state agencies; advertisement; sales; profits; propaganda; education; entertainment	The interviewee states that there may be conflicts between economic and political interests when it comes to TV drama production. He goes on to describe how too many TV dramas are being produced (10,000 episodes per year) and how this undermines distribution profits [it is unclear what this has to do with the conflict between politics and business economics]. He also explains that distribution profits are not related to advertisement profits, which are in the hands of the local TV stations. [the last part of this section is mostly unintelligible]
30:41 – 33:21	audience research; advertisement; profits	The interviewee explains that audience ratings are essential because they are used by the advertisement industry to assess the popularity of programmes. He also explains that the current system of audience ratings is inherently biased (towards urban female viewers) because of the limited statistical sample (样本). [much mumbling from interviewee; generally difficult to understand passage]
33:22 – 35:15	TV genres; audiences; audience research	The main consumer group targeted by TV drama are retired or laid-off urban citizens. This also influences TV drama content [last part of this section is difficult to understand].
35:16 – 35:55	audiences; state agencies	Audience feedback to CCTV dramas is handled by the audience contact department (<i>guanzhong lianxi chu</i> 观众联系处). Viewers can send letters or emails, or they can call the department. The interviewee himself pays more attention to TV ratings than to individual audience feedback.
35:56 – 37:23	audiences	[the interviewee has a separate conversation with someone else]
37:24 – 38:20	state agencies; sales; TV broadcasting	The Center for Literature and Art purchases roughly 2,000 episodes of TV drama each year (worth several one-hundred million RMB; 几个亿).
38:21 – 40:21	function of TV; education; culture	The most important function of TV drama in China is to educate the audience about broad cultural aspects. Another important function is to appeal to the audiences emotions ("feelings"; <i>xingan</i> 心感). [again: largely unintelligible]
40:22 – 43:05	TV stations; TV broadcasting; audiences; humour	Audiences' preferences vary, and many viewers have a low level of education, morality, and culture (教育程度, 道德水平, 文化素质). Since much of regional TV content is aimed at entertaining these less educated groups, the qualitatively shown on local stations is often poor or devoid of meaning.
43:06 – 45:29	DVD distribution; internet; foreign comparison; piracy; profits	DVD and VCD distribution is affected negatively both by piracy and by internet downloading (prices are very low). The best time to sell a TV drama on VCD is shortly after its broadcasting (when it is still popular), provided that it is ran successfully.

45:30 – 48:33	TV broadcasting; education; propaganda; sales; audiences; international comparison	According to the interviewee, the most difficult aspect of his job is to find "good" TV dramas (i.e. dramas that fulfil the three criteria: ideology, artistic quality, viewer appeal; example: <i>Liang Jian</i> 亮剑). The main problem is that the programmes that appeal most to viewers are generally not of good ideological or artistic quality. Also, the increase in supply has decreased drama quality.
49:04 – 51:59	foreign programmes; audiences	Foreign programmes are purchased by a different CCTV department (the international department; <i>guojibu</i> 国际部). Foreign TV dramas that used to be popular during the 80s included programmes from Brazil and Mexico (telenovelas). Mostly, the content of foreign dramas is too exotic for Chinese audiences. Also, since TV dramas are broadcasted at such an inflationary rate in China, it wouldn't be worth buying a highly expensive foreign TV series.
52:00 – 54:24	foreign programmes; audiences	If foreign series are purchased today, they are usually imported from Korea or Japan. This assures that the cultural differences are not too grave. Korean programmes appeal to Chinese audiences because they are more traditional and moral, while still featuring slightly exotic foreign actors, directors, etc.
54:25 – 56:02	TV broadcasting	[The interviewee comments on Korean drama series; however, the conversation is mostly lost in background noise]
56:03 – 57:03	personal question: viewing preferences	The interviewee describes the type of programmes he himself prefers.
57:04 – 59:00	TV broadcasting; state agencies; history; identity discourse	The interviewee explains what TV dramas are planned for the future: series that deal with the Olympic Games (for 2008) and commemorate the 60-year anniversary of the PRC (for 2009).
59:01 – 60:31	TV genres; TV broadcasting; production companies; state agencies; private companies	Ideas for commemorative TV dramas are either devised by the production unit of CCTV, or are offered by private companies who hope to make profits off of the respective event.
60:32 – 61:40	personal question: future contact details	[the interviewee offers his phone number as a contact method]

Interview 7

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 03:58	state agencies; censorship; production companies; private companies; market economy; TV broadcasting	The interviewee explains the workings of CCTV departments: Before 1 July 2003, CCTV's Movie and Television Department (<i>yangshitai yingshibu</i> 央视台影视部) used to function primarily as a co-investor for and co-producer of state-run film and TV productions. It has always had a small staff of no more than thirty, but the main operational work is done by about ten to twenty employees. Since 2003, the department has become more independent and is now responsible for the review and censorship of all CCTV dramas. All the former co-production issues have been outsourced to CCTV's production centre (<i>zhongguo dianshi ju zhizuo zhongxin</i> 中国电视剧制作中心). The department itself now mainly buys, censors and airs TV dramas produced by domestic private production companies.
03:59 – 05:47	state agencies; script; production process; producer; director; actor; production crew; investors; censorship	If the department invests in TV drama productions, it accompanies the production process for the first story idea to the end, exerting substantial influence during the early production phase: the choice of directors, actors, and production crew members is made by the production company in collaboration with the department. The purpose of this involvement is to ensure that the investments are used properly.
05:48 – 08:36	story idea; script; propaganda; market economy; profits; audience research; state; investors; market economy	The department has a say when it comes to the genre, story ideas, script, and artistic questions. Originally, the main motive of the department was ideological in nature. Today, this motive is to achieve high ratings and make a profit, while hopefully still producing a qualitatively good drama. The main aspect that an editor has to focus on in this respect is the script: without a good script, the drama cannot be good.
08:37 – 09:26	n/a	[interviewee receives a phone call]
09:27 – 11:25	script; production process; editor; producer; director; entertainment	The interviewee quotes Ang Li: a good script can lead to either a good or a bad product. But a bad script will only produce a bad product. Once the quality of the script is assured, the outcome of the production is in the hand of the producer and director. The main purpose of TV dramas is entertainment, and the entertainment value of a programme can usually be measured by its script.
11:26 – 12:26	education; entertainment; propaganda; production process; art	The main criteria used by the state-sector to define a good TV drama production are the "three xing" (<i>sanxing tongyi</i> 三性统一): ideology (<i>sixiangxing</i> 思想性), artistic quality (<i>yishuxing</i> 艺术性), and audience appeal (<i>guanshangxing</i> 观赏性). The interviewee also refers to a quote concerning the requirements of the creative process (创作): profound ideology, exquisite art, and excellent production (思想精深, 艺术精湛, 制作精良).

12:27 – 15:43	art; entertainment; TV broadcasting; audience research; state agencies; audiences	The general TV drama audience is female, at least in the case of most regional TV stations and CCTV-8. The audience of CCTV-1 dramas is an exception: it is predominantly male. Also, the CCTV audience in general is older than forty. Younger viewers may tune in on regional stations, though. This is a reason why the series "My Favourite Swordsman" (武林外传) did badly on CCTV-8, was later more popular on the regional stations, and was downloaded by many younger viewers - it was aimed at a younger audience, and at older male viewers (who remembered the characters and storylines from their child-gongfu books).
15:44 – 17:24	audiences; TV broadcasting; TV genres; history; state; identity discourse; propaganda	Drama selection has to take into account the target audiences. However, CCTV is mainly concerned with disseminating and enforcing government and party discourses; the interviewee argues that the media in any country (for example the USA) will always reflect current political trends (for example include themes on Sino-American trade relations at times when these relations are particularly strained). In China, such discourses include themes concerning national identity, history, and current affairs. Examples are commemorations of historical dates (the return of Hong Kong to the mainland, the 60th anniversary of the PRC, etc) and promote important events (the Olympic Games, which will not only spawn dramas that are concerned with the Olympics themselves, but also ones that attempt to teach the audience certain behaviours or enforce their national sentiment).
17:25 – 18:44	sales; private companies; state agencies; TV broadcasting; production companies; editor; producer; director; actors	The interviewee explains how work as an editor (编辑) differs from the work of a producer (制片人): an editor is responsible for administrative issues. He enforces his companies' requirements concerning the hiring of producers, directors and actors, but he is not involved in the operational details of the productions.
18:45 – 20:19	editor; production process; actors; producer; director	The editor is involved in detailed aspects of pre-production (for example the choice of every single actor), but later delegates to the producer, line producer, director, etc. In case of conflicts between the different production crew members, the editor is also responsible for mediation.
20:20 – 20:52	producer; editor	With regard to the production, the editor functions as the "responsible producer" (<i>zeren zhipianren</i> 责任制制片人). The <i>chupinren</i> (出品人) is the represents the investments of the main production company and is responsible for legal issues (法人代表).

20:53 – 26:59	TV broadcasting; Gonganju Zhang; Hanwu Dadi; Nancai Nùmao; TV genres; history; international comparison; audiences	<i>Gonganju Zhang 1 and 2</i> where both very successful on the Chinese drama market. HWDD is a good example for a "realistic" historical drama (真史剧 it meticulously depicts the objective facts about history, and only adds subjective aspects with regards to the characters; for example with regards to Han Emperor Wu). It offers viewers the possibility to derive philosophical, artistic, or historical meaning, depending on the viewers perspectives (comparative example: the varying interpretations of Shakespeare in the West). This is why new versions of the same historical themes are constantly produced: the dramas always reflect the respective social conditions and contemporary interpretation models.
27:00 – 33:52	history; TV broadcasting; TV genres; social issues; education; state; tradition	Example of how contemporary views are reflected in historical material: the portrayal of the Kangxi Emperor in the TV drama <i>The Yong Zheng Dynasty (Yongzheng wangchao 雍正王朝)</i> . The producer focused this drama on the court situation during the Kangxi period, the struggle for succession, and the rigid education of the imperial family (by an Italian intellectual), leaving out most of the foreign conflicts of the time. The producer wanted to show how the Emperor viewed the state like he viewed his family, and vice versa. This, according to the interviewee, reflected the current trend in China back to family values, not just at home, but also with respect to businesses and government agencies.
33:53 – 41:05	education; social issues; TV broadcasting; story idea; TV genres; identity discourse; Hanwu Dadi; history; tradition	Education and tradition (particularly family roots) are highly important to Chinese viewers, and are therefore reflected in contemporary dramas. An example is the role that Confucianism and Daoism play as educational backgrounds in HWDD. The interviewee goes on to explain the evolution of educational standards in China's history.
41:06 – 42:46	social issues; identity discourse; culture; history; education; tradition; function of TV	The interviewee explains that in his opinion a person who does not know their historical roots and traditions will suffer from "an empty heart" and will feel discontent. This is why TV drama should also have an educational function, teaching viewers about their culture and their past.
42:46 – 46:12	entertainment; education; Nancai Nùmao; censorship; state; function of TV	Even teen soaps and similar apparently mainly entertaining programmes will have some form of educational content in China. The reason is that the government is essentially in control of all drama production processes and will always "encourage" (鼓励) that its requirements are met (even in cases where the production crew is from outside the mainland; example: NCNM's Hong Kong director). In such cases, the educational aspects will be embedded in entertainment aspects (such as beautiful actors, dazzling locations, etc.).

46:13 – 47:56	audiences; TV broadcasting; entertainment; audience research; influence of TV	Programmes with high educational content are still able to reach broad audiences, even if the general TV drama audience consists of middle-aged women. A large, beautifully filmed historical drama with lots of love themes will nonetheless draw broad audiences in front of the TV and will therefore have a significant impact on all strata of society.
47:57 – 49:41	TV genres; editor; audiences; TV stations; TV broadcasting; propaganda; art; entertainment	As an editor, the interviewee considers what TV station a drama is supposed to be aired on before deciding on content. For example, a historical drama for CCTV-1 will focus on ideology and artistic quality (思想性和艺术性放第一位), because that is the requirement of CCTV-1. In contrast, if a drama is going to be aired on CCTV-8, the focus will be on audience appeal and entertainment (观赏性放第一位).
49:42 – 51:47	editor; script; story idea; director; producer; production process	Editors are able to control the creation process of a drama at an early stage to assure that the respective requirements are met.
51:48 – 53:15	editing; production process	The editor's job (<i>bianji</i> 编辑) has nothing to do with the process of editing (cutting) the drama (<i>jianji</i> 剪辑); it is purely an administrative task.
53:16 – 55:06	production regulations; broadcasting regulations; state agencies; censorship	SARFT regulations only affect the editor's job when it comes to general management issues (行业管理), for example how to hire actors, etc. Content regulations are well known (no endangerment of the state: no one would think of producing a TV drama about Falun Gong) and play no significant role in editing. The agency does initiate the production of certain themes, though (example: TV dramas for the Olympic Games).
55:07 – 55:57	broadcasting regulations; advertisement; TV broadcasting; censorship	Anything can be filmed (there are no restrictions), but not everything can be broadcasted. If regulations change (for example the law on crime dramas aired during prime time), the respective dramas need to be revised.
55:58 – 57:46	investors; broadcasting regulations; TV broadcasting; advertisement	If regulations change while a programme is still in the early phases of pre-production, the theme can still be altered (for example, a crime story can be set in a different historical period to circumvent the new regulation against modern crime thrillers). If the drama has already been shot and edited, there will be consequences for distribution: since the series will not be aired during prime time, the investments will have to be recouped over a long period of time (numerous reruns during non-prime-time hours).

57:47 – 59:57	production regulations; broadcasting regulations; censorship; private companies; state agencies	CCTV's movie and television department is not involved in the issue of production permits, but it may offer its own permit to companies who have developed a particularly good idea and who do not possess the respective permit to produce the drama. Generally, production is not a censorship issue: anything can be produced. Censorship takes place once production is complete and regulates what can be distributed. A good decision concerning the production of a drama will therefore be based on past experiences (concerning the themes and topics that will be likely to pass inspection).
59:58 – 64:24	audience research; audiences; sales	In order to predict possible ratings outcomes, TV stations can hire CCTV's market research company (央视市场研究股份有限公司; CTR); which collaborates with 索福瑞媒介研究有限公司 (CSM) to do a survey. The research company will then select a representative audience sample and invite them to stay in a hotel. Each hotel room is outfitted with a TV that shows a number of TV dramas on different channels. The research company assesses statistically what programmes are watched by whom ("objective" survey) and afterwards has the research subjects complete questionnaires on the programmes they watched ("subjective" survey). The subjective part of the survey is meant to contribute qualitative data to the purely quantitative statistical analysis (for example whether or not viewers actually enjoyed what they were watching). The research results will help the TV stations decide which programme to buy, and how to market it (i.e. who the target audience is).
64:25 – 65:05	audience research; producer; editor; TV broadcasting	Such audience research methods are still very rare. Most editors and producers rely on their past experiences when it comes to selecting TV dramas.
65:06 – 70:29	censorship; audiences; influence of TV; entertainment; TV genres	TV drama themes like corruption are viewed as a "double-edged sword" (双刃剑): they are rarely adopted to the screen since most producers and editors feel that these topics are too sensitive: they may give viewers the wrong impression. Also, topics concerning crime may inspire malicious viewers to commit similar crimes. Since every viewer will view a TV drama differently, the interviewee generally tries to adopt different perspectives when censoring TV dramas, imagining how a teenager, a worker, an intellectual, or a cadre might view the respective programme.
70:30 – 72:06	influence of TV; education; internet	The interviewee estimates that no more than ten per cent of a person's behaviour is actually influenced by the media; the main influence on people's actions is society (mainly the family). However, in cases where certain individuals have been socialized badly, the media can inspire them to bad deeds; but in the end it is not the media that causes such bad behaviour.

72:07 – 74:17	TV broadcasting; international comparison; entertainment; internet; audiences; social issues	The media in general has not only an educational function, but also works as a social release: many marginalized people turn to media outlets (for example internet blogs) in order to compensate for social pressures and the isolation caused by urbanization and economic development.
74:18 – 77:20	international comparison; viewing habits; audiences	There are two main reasons why TV dramas are aired differently in China than in other countries: 1) the production process dictates that the entire programme must be complete and must have passed the censors before it is broadcasted; this prevents the continuous production of TV series comparable to the soap operas of western countries; 2) the Chinese audiences are not willing to wait one week to watch a new episode; they are used to watch the entire series en bloc. A possible third influence is the fact that production companies and TV stations want to recoup their expenses and make profits as quickly as possible, not after months and months of broadcasting.
77:21 – 78:39	international comparison; viewing habits; audiences; TV broadcasting	The interviewee mentions that CCTV purchased <i>Desperate Housewives</i> and one other Western programme to be aired in China.
78:40 – 78:57	n/a	[interviewee answers a phone call]
78:58 – 82:03	international comparison; viewing habits; audiences; TV broadcasting; audience research; piracy; DVD distribution	The western TV dramas that were aired in China received very low ratings. The reasons are that the Chinese TV audiences are not the target audience for foreign TV series, and that the actual target audience (younger viewers) has generally already watched the foreign programme on pirated DVD. The best option for Chinese producers is to create Chinese dramas based on western series, for example <i>Haoliang haoliang tanlianai</i> (好想好想谈恋爱; 2005), which is modelled after <i>Sex and the City</i> . However, even these programmes do not receive high ratings, since their content is too removed from the lives and experiences of the typical TV audience.
82:04 – 84:15	editor; production process; audiences; audience research	Asked about the most difficult aspect of his work, the interviewee states that due to his many year of experience in the business, he is relatively certain about both the ideological and the artistic requirements to TV dramas and their potential development. However, he is still confronted with a high degree of uncertainty when it comes to the audience's preferences. This is in part due to the fact that he himself does not rely on his experience when it comes to audience preferences; he relies on the current ratings and audience research system, which is insufficient and hardly produces representative results.

84:16 – 89:28	history; economic development; social issues; audiences	The interviewee explains how all aspects of life in China have undergone historically unparalleled change during the past decades, caused by economic development. He goes on to explain how certain aspects of life remained relatively constant over long periods of Chinese history (for example that population growth only increased substantially during the Qing Dynasty). The interviewee states that he wishes to capture contemporary social and political changes in his dramas that focus on specific professional groups, and names the various series that he has produced as examples: a drama concerning the open-door policy from the perspective of a TV producer, a drama on police work, a drama on the PLA, two historical dramas, a family drama, and various others.
89:29 – 90:32	censorship; state agencies; TV broadcasting; TV genres	The interviewee mentions the ban of crime dramas [this part of the conversation is hardly audible]. He goes on to emphasise that he wants to produce dramas that tell a story from the perspective of a certain profession or social group.
90:33 – 93:40	TV genres; international comparison; production process; social issues; state	Asked what sort of dramas he would like to produce in the future, the interviewee gives two answers: 1) he would like to create more TV dramas that describe how the government deals with the growing amount of social problems in China; 2) in order to increase ratings and viewers' appeal, he would like to learn from American TV series how to better narrate and film dramas (for example produce an entertaining drama about revolutionary history).
93:41 – 97:00	personal question: viewing preferences	The interviewee names his favourite TV dramas: <i>National Treasure</i> (国宝), a drama about how Chinese intellectuals protected China's national heritage against the Japanese invaders during the Sino-Japanese War.
97:01 – 100:24	education; guanxi	The interviewee explains some of his personal interests, why he did not go to a foreign country to study management (he felt that he would be better able to make contacts if he stayed in China), and what his attitude towards university education is (he used his time at the university to read as much literature as possible).

Transcript section I7, 65:37 – 67:10:

R: currently, many television dramas discuss the problem of corruption . that is . because . it is also important . but . this . must be a bit complicated . because if . very . too much critique is expressed . that wouldn't be good either . how do you choose

I7: In the past couple of years such products were quite common . but now such products have become relatively rare . because . television dramas . as a matter of fact . sometimes corruption television dramas . we think . that is to say . they are a type of . we call that a double-edged sword . which is not like a knife . a knife normally has one edge . one edge that can cut someone . and the other edge cannot cut someone . but swords . swords have two edges . that's for Chinese swords . Western swords are (R: two . edges) . hm . both sides of a sword can cut someone . they are both sharp . they have two sharp edges . (R: hm) . they both have edges . that is a double . double-edged sword . that is to say . corruption . when you show such corruption to the people . or if they watch the fight against corruption . then at the same time . you might get the opposite effect . it may cause people to think: oh . such corruption . and instead it will stir up factors that make society unstable . (R: hm) so much so that there may be some . like the crime dramas we just talked about . there are some . for example those who write about public servants and police officers solving a case . they can't help but also show how policemen solve the case . and how criminals commit crimes . actually some people . actually foreign countries also have . China has many . for example after someone has been caught, they say: I learned that from TV (R: ah, laughs) . that is to say . there are many such precedents . many such . that is where someone learned from TV dramas . hm . that is . that's why . as far as possible . those types of . when dealing with slightly sensitive topics . we need to be more cautious

R: 现在很多电视剧也谈腐败的问题，就是，因为，也重要，但是，这个，有点复杂吧，因为如果表示很，太，批评的态度，也不好，怎么选择

I7: 前几年这种作品比较多，但现在这种作品相对比较少了，因为，电视剧，实际上有时候反腐的电视剧，我们认为，就是说，它是一种，我们把它叫双刃剑，就不像刀，刀只有一面，一面是可以砍人的，另外一面是不能砍人的，而剑，剑是两面的，是中国的剑，西方的剑就是 (R: 两面的) 哦，剑是两面都能砍的，都有刃，都有刀刃 (R: 嗯) 都有剑，嗯 (R: 嗯) 就是双，双刃剑，就是说，腐败，就是让老百姓看到这些腐败，或者看到这些反腐败的同时，又能起到一种反效果，使人会觉得：噢，这么腐败，反而激起社会的一种不稳定的因素，(R: 嗯) 甚至可能有一些，就像我们刚刚说到的涉案剧，有一些，比如说写那些怎么公安人员、警察，怎么去破案的时候，他也不可避免暴露一些警察的破案手段，和一些犯罪分子的犯罪手段，其实就有人，其实国外也有，中国也有很多，比如说抓到了以后就说：我就是从电视剧里学到的 (R: 哦, laughs) 这就是说，有很多这种先例，很多种，就是从电视剧里面学到的，嗯，就是，所以，尽可能，这种，相对有点敏感的题材的把握上，需要更慎重

Simplified version of I7, 65:37 – 67:10:

- R: Currently, many television dramas discuss the problem of corruption. Which is important, but also probably a bit complicated. If too much criticism is expressed, that wouldn't be good either. So how do you choose...
- I7: In the past couple of years such dramas were quite common, but now they have become relatively rare. Because television dramas that deal with corruption are, as a matter of fact, what we call a double-edged sword, which is unlike a knife. A knife normally has one edge that cuts, and one edge that doesn't. But swords have two edges. At least Chinese swords do, I don't know about Western swords. So both sides of a sword can cut, they are both sharp. It has two sharp edges. That is a double-edged sword. So when you show corruption or the fight against corruption to the people, then at the same time it might have an adverse effect. It may cause people to think: "wow, such corruption", and instead this will stir up factors that make society unstable. For example, maybe some of the crime dramas we just talked about deal with public servants and police officers solving a case. They can't help but also show how policemen solve the case and how criminals commit crimes. Actually, in some cases, in foreign countries as much as in China, someone might get caught for a crime and then say: "I learned that from TV." That is to say, there are many precedents were someone learned (such methods) from TV dramas. That's why, as far as possible, we need to be cautious when dealing with such sensitive topics.

Transcript section I7, 67:11 - 67:50:

- I7: hm . hm . because to this day China does not have a system of parental guidance for film and television (R: hm . right) . it would seem that foreign countries all have (R: hm) a very clear parental guidance system.
- R: yes . right . right
- I7: everyone can watch (a programme) . when accompanied by the head of the family they can watch it . otherwise only those who are older than 18 may watch it . hm . but China doesn't have that . (and it has been taking shape) for so many years . everyone watches television . it is a type of universal entertainment . universal consumption . and in addition, the people in a household . maybe a household . hm . a household may have . oh . one television set . oh . or two television sets . everyone at home, whether young or old, all watch that programme (R: hm) watch the same programme.
- I7: 嗯 . 嗯 . 因为中国一直到现在电影和电视都没有分级制度 (R: 嗯 对) . 不像国外 . 都有 (R: 嗯) 很明确的分级制度
- R: 是 . 对 . 对

I7: 是所有人都可以看的。是在家长陪同下可以看的。还是在十八岁以上才可以看的。嗯。而中国没有。(而且中国这么多年形成了)。所有的人都看电视是一种全民娱乐。全民消费。而且家庭的人。可能一个家庭。嗯。可能一个家庭有。哦。就有一台电视。哦。或两台电视。在家庭从老到小就看这一个节目(R: 嗯)看这一个节目

Simplified version of I7, 67:11 - 67:50:

I7: Because to this day China does not have a system of parental guidance for film and television. It would seem that foreign countries all have a very clear parental guidance system.

R: Yes, right. Right.

I7: There, anyone accompanied by an adult can watch a programme, and otherwise only those who are older than 18 may watch it. For many years, China has developed in a way that now everyone watches television, it is a type of universal entertainment, a type of universal consumption. And in addition, a household may have only one television set or two television sets, so that everyone at home, whether young or old, all watch the same programme.

Transcript section I7, 70:30 - 72:06:

R: I would like to ask you about your personal opinion in this matter: what kind of influence does television have?

I7: I think it's quite . . . you say it has an influence . it's possible that this influence . if we're talking about quantity . and of course I have not done a survey (R: *laughs*) . but it shouldn't exceed ten percent

R: ten percent

I7: no more than ten percent . possibly a larger part . maybe ninety percent (R: hm) are society's (R: hm) society's influence (R: uhu) hm (R: hm) because the influence of television and the media . the media is not only television . it possibly includes television and possibly also the internet . ah ah . and maybe also other things . but it won't exceed ten percent . more important is (the influence from) society and the family . it's the influence of the people they come into contact with . of the family they live in . of the work they do . and of their living environment . however maybe some person . some . on some occasion . what we just talked about . murder . it is possibly a problem caused by social reason . but that person learned the method from television or the internet (R: ah) that is to say he has a mental flash that suddenly comes up . but really . his . all . that . which influenced him . is not television at all

R: 我想问你你个人在这方面有什么看法：电视会有什么影响？

I7: 我觉得的确是...你说它有影响,可能这个影响.如果说量化.当然我没有做过调查 (R: laughs) 其实不超过百分之十

R: 百分之十

I7: 不超过百分之十.可能更多的.可能百分之九十 (R: 嗯) 是社会 (R: 嗯) 社会的影响 (R: 哦) 嗯 (R: 嗯) 电视.传媒的影响.传媒不光是电视.可能有电视.可能有网络.啊啊.可能还有其他的.绝不超过百分之十.更多的是社会家庭的.他所接触的周围的人.他所生活的家庭.他所工作的环境.嗯.生活的环境.对他的影响.但是可能某一.某一次.像刚刚说到的杀人.它可能就是一个激发点.社会的问题.但他使用的方式可能是从电视或者网络 (R: 啊) 就是说他突然脑子里的一个闪念.突然激起的.但实际上.他的.整个影响他的.并不是电视的

Simplified version of I7, 70:30 - 72:06:

R: I would like to ask you about your personal opinion in the following matter: what kind of influence does television have?

I7: I think it's quite... you say it has an influence, and it's possible that this influence... if we're talking about quantity, and of course I have not done a survey, but it shouldn't exceed ten percent.

R: Ten percent.

I7: No more than ten percent. A larger part, maybe ninety percent, is society's influence. Because the influence of television and the media, and the media is not only television but includes television as well as the internet and possibly other things, the media's influence won't exceed ten percent. More important is the influence from society and the family. It's the influence of the people they come into contact with, of the family they live in, of the work they do, and of their living environment that influences people. However maybe some person on some occasion, just like we just said, they might commit a murder. That may be a problem caused by social reasons, but that person learned the method from television or the internet. So he suddenly had a mental flash (on how to commit a crime), but what really influenced him is not television at all.

Transcript section I7, 72:15 - 73:26:

I7: I think . this . modern . that is television . in fact . regardless of whether we're talking about . um . Chinese or foreign audiences . many of them currently . there are many television programmes that evaluate such problems . that is at the moment everyone is . for example under conditions such as this relatively strong trend towards entertainment and leisure . arises that type of . it's not aesthetic . people are not trying to find . on television . ah . or on the internet . ah . some beautiful things . but instead more and more people are strongly looking for ugly details . that is to say . in China . and you have also spent some time in China . you have also come across such women as *Furong jiejie* on the internet.

unattractive people . or like *Mu Zi Mei* who puts her sexual experiences . who pulls out all her sexual experiences with men . writes them down and puts them on the internet . that *Furong Jiejie* trying to figure out how to deal with her unattractiveness . hm . what to do about that . and then . in the end . these . everyone . like . like those . who feel that life . feel that life is exhausting . This type of social development period . this explosive development period . a person possibly doesn't know who he is . and on the contrary society's may feel that it is relatively difficult to find some status . and at such times . he requires some kind of . because the pressure from society is relatively high . so he requires some kind of psychological release

- I7: 我觉得 . 这个 . 现在的 . 就是电视 . 其实 . 无论是 . 嗯 . 中国观众还是国外的 . 很多现在 . 也有很多电视节目评价这样一个问题 . 就是现在大家对于 . 比如说这种娱乐休闲化倾向比较强的这样情况下呢 . 出现这样一种 . 嗯 . 不是审美的 . 大家不是想 . 在电视啊 . 或者网络啊 . 或者这些 . 看到一些美好的东西 . 而且越来越多的人审丑情节特别强烈 . 就是说 . 在中国 . 你在中国也带了一段时间 . 在网络上看到几个芙蓉姐姐 . 长得很丑的人 . 或者木子美就把自己的性史 . 跟男人的做爱史全部拿出来 . 全部写出来放在网络上 . 那个芙蓉姐姐把自己长这么丑怎么办 . 嗯 . 怎么办 . 然后呢 . 最后呢 . 这种 . 大家 . 好像 . 好象那种 . 会觉得生活 . 生活觉得很累 . 社会这种发展期 . 爆炸性的发展期 . 每个人会不知道自己 . 相对自己找这种定位会比较困难 . 这时候 . 他需要一种 . 因为社会压力比较大 . 所以他需要一种心理情感的释放

Simplified version of I7, 72:15 - 73:26:

- I7: I think television, in fact regardless of whether we're talking about Chinese or foreign audiences, many television programmes evaluate such problems. For example, under conditions such as the current strong trend towards more entertainment and leisure, something arises that... it's not about aesthetics, people are not trying to find beautiful content on television or on the internet, but instead are looking for ugly details. That is to say in China, and you have also spent some time in China, you will come across such women as *Furong Jiejie* on the internet, unattractive people like *Mu Zi Mei* who take all their sexual experiences with men, write them down, and put them on the internet. Or that *Furong Jiejie* trying to figure out how to deal with her unattractiveness. In the end, many feel that life is exhausting. In our current type of explosive developmental period many don't know who they are and may feel that status is relatively hard to come by. So at such times, because the pressure from society is relatively high, they require some kind of psychological release.

Interview 8

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 01:00	general introduction	n/a
01:01 – 02:09	production process; screenwriter; script; education; Nancai Numa	The interviewee explains her involvement as a production crew member of NCNM. At the time, she had just graduated from university, and was approached to help with the drama.
02:10 – 03:43	director; screenwriter; production companies; private companies	The interviewee explains that Zhou Yong functioned as the main screenwriter and had good contacts to the director Tang Jili, who had just established a private film production company in Suzhou. The plan was to annually produce 800 episodes of TV drama for the mainland market through this company. The company produced many not too successful historical costume dramas (史装剧) before tackling NCNM.
03:44 – 04:25	script; screenwriter; story outline	Since the director and the company personnel were from Hong Kong, they wanted to employ a mainland Chinese screenwriter to write the script. They contacted Zhou Yong in the hope of producing a more realistic representation of young people's lives in China. Zhou Yong then came up with a story idea and asked other screenwriters to write the script.
04:26 – 04:58	n/a	[interviewee answers a phone call]
04:59 – 05:51	script; screenwriter; story outline	The interviewee explains who wrote the story outline and how the screenwriters weren't sure what kind of story the Hong Kong producers wanted [recording distorted from mobile phone interference]
05:52 – 06:14	n/a	[interviewee answers a phone call]
06:15 – 06:58	story outline; screenwriter; script	For a twenty episode series, the story outline usually encompasses about 50,000 characters [recording distorted from mobile phone interference]. Once the story outline is complete, a summary is written for each episode (1,000 to 1,500 characters per episode). After this, the actual script is written.
06:58 – 08:03	screenwriter; script	This process of writing the script is a new development in China: former generations of screenwriters would write the entire script from scratch. Since the production companies had problems controlling such a creative process, they introduced requirements such as the story outline. The interviewee voices her discontent with this form of screenwriting, saying that it restricts the writer.

08:04 – 09:18	production process; production companies; script; story outline; screenwriter; Nancai Nūmao	The interviewee also expresses her discontent with the attitude that the production company and certain production crew members of a certain age hold towards teen dramas (偶像剧): they believe that such a drama should focus on a love story between young people and on stories of consumption (expensive cars, fashionable apartments, etc). In the example of NCNM, these criteria had already been written into the story outline, which gave the screenwriters very limited space to write about the issues that they thought mattered to young people in China.
09:19 – 11:09	Nancai Nūmao; script; story idea; characters; actors	Originally, NCNM was conceived as a story about three girls who had graduated from university and who had to overcome different problems. Each of these three characters (Su La, Yan Yan and Xiao Fang) had the same amount of screen time. However, since one of the male actors was receiving a very high salary (150,000 RMB per episode; 1,200,000 RMB for the entire series) for very little actual screen time (about ten scenes per episode; main characters usually have around 35-40 scenes per episode), his role was expanded. This is how Qiu Shi became the main male character and received the same screen time as the lead female characters.
11:10 – 12:16	Nancai Nūmao; characters; script; screenwriter; story outline	The greatest challenge for the screenwriters was therefore to write a completely new story around the character Qiu Shi (including details on his career and on professional rivalries) that were not originally in the story idea or story outline [recording distorted from mobile phone interference].
12:17 – 13:13	n/a	[interviewee pauses the interview to accept a delivery]
13:14 – 14:26	characters; script; actors; Nancai Nūmao	The screen time that was given to Qiu Shi was originally the screen time of the character Shen Xiaofang. The story about her and the doctor who had returned from America was supposed to have been much more detailed. The interviewee expresses her regret at this development; particularly since the actress playing Xiaofang is from Shanghai and could have contributed much more to the realism of the TV drama.
14:27 – 17:05	script; screenwriter; DVD distribution; Nancai Nūmao	The interviewee explains how one of the screenwriters wrote the first fifteen episodes of the drama, while a colleague wrote the last five episodes. The main screenwriter Zhou Yong wrote none of the script. One major problem for the first screenwriter was that she was not told how the script would end (i.e. what would happen to the characters during the last five episodes). The screenwriter therefore had to write three quarters of the script without knowing the conclusion. This is also the reason why the story outline printed on the DVD box describes primarily what happens during the first part of the series and does not go into details about its ending (which would be normal in China): the screenwriter was asked to write the blurb without

		any knowledge about the conclusion.
17:06 – 18:23	Nancai Nūmao; production companies; script; screenwriter	Once it became clear that NCNM would be a success (it received extremely high ratings for a teen drama), the production company decided to turn the name into a brand (it later produced a movie of the same name and a TV drama entitled <i>Nūcai Nanmao</i>). At this point, Zhou Yong took over as the actual script writer, and the other screenwriters were not asked to write for the company again (according to the interviewee, Zhou now wanted to be cut in on the profits, and therefore did not want it to become known that he had not written the TV drama). After much hassle, the production company agreed to include all three screenwriters' names in the credits.
18:24 – 18:53	script; Nancai Nūmao	Once NCNM was completed, the main screenwriter realized that the script had been changed: part of her fifteen episodes had been expanded, so that she de facto had written seventeen episodes, and the other screenwriter only three.
18:54 – 23:10	script; screenwriter; Nancai Nūmao	The interviewee describes that the main screenwriter had no real work experience and no insight into more professional aspects of the story (computer issues, board meetings, etc.) when she was writing the script. She therefore had to make up most of the professional situations, and many of the screenwriter's friends later said that these episodes were particularly unrealistic and funny (example: when Yan Yan steals information off of the office computer at the travel agency). One partially realistic aspect, however, is the theme about Qiu Shi's GPRS venture: at the time, the screenwriter's boyfriend was working at Sony Ericson, and was involved with similar technology. This is why the screenwriter chose this topic and was able to bring a relatively in-depth perspective to the writing process (the GPRS story received very positive feedback from the director). The screenwriter also contacted a telecommunications company in Beijing and had them check the scientific correctness of her descriptions. She then found out that the start-up process described in her script was exaggerated and unrealistic, and edited the details accordingly.
23:10 – 24:29	investors; production companies; education; advertisement; Nancai Nūmao	The production company had originally planned to centre the story of Qiu Shi on a software company: a Shanghai company was investing money into the production and was supplying all of the computer equipment shown in the show. This was not seen as a problem, however, since the average Chinese viewer in 2003/2003 did not understand the difference between a software company and a telecommunication company.

24:30 – 26:52	script; Nancai Nūmao	There is apparently a logical error in the script of NCNM that no one noticing: the accident that is covered in the news is supposed to be a cable car accident, but is later described as a bus accident. The interviewee voices her frustration with the fact that this error was not realized by anyone in the production crew or any of the actors.
26:53 – 28:58	production process; director; Nancai Nūmao	The reason why NCNM was such a hit was not because the director was famous (to the contrary: the Hong Kong director was hardly known in mainland China), but because the director filmed the drama very well (with the typical high quality of a Hong Kong production). This included a good taste for fashion, for locations (the apartments used) and for camera angels (slightly reminiscent of Japanese TV series from the 90s).
28:59 – 30:11	advertisement; production process; script; director	At the same time, the consumer items placed in the series were later added during production (presumably by the director; for example the expensive cars). The screenwriters had not devised the general personage of the series to be that rich (arguing that that would have been too far removed from the main screenwriter's own life).
30:12 – 31:56	script; production process; screenwriter	The screenwriter wrote the script in just over two months. Including all the revisions that had to be made even after the actual filming process was already under way, the writing of the script actually required five months. However, this is a special case for China, since most scripts are not altered once filming has begun.
31:57 – 33:07	script; screenwriter; social issues; Nancai Nūmao	The main screenwriter drew from her own experiences when writing the script. Examples include the main characters search for a job, for an apartment, etc, which makes the plot highly realistic. The actual love story between the prosperous business man and the poor university graduate, on the other hand, is viewed as unrealistic by the interviewee.
33:08 – 33:54	Nancai Nūmao; script; screenwriter	Many situations from NCNM and a number of dialogues from the script were taken from the main screenwriter's actual life.

33:55 – 37:51	audiences; social issues; script; Nancai Nümao	One part of the script caused a media uproar in Xinjiang: the main screenwriter had based part of the central characters on her own experiences, and this included the parents telling their child not to study in Xinjiang, because the climate would destroy her skin. A similar dialogue is in the series, which prompted one viewer to complain to a Xinjiang newspaper that the TV drama was derogative. However, the quote he criticized (saying that Xinjiang was uncultured) was in neither the script nor the TV drama. The local Xinjiang newspaper ran the story for some time, so that the interviewee felt compelled to contact the editors of the paper. When she explained that they had not checked their sources correctly, the responsible editors were evasive and were later not available for further comment. The interviewee states that this shattered her opinion of local newspapers: she now believes that these papers are solely trying to attract readers with scandalous stories, no matter how unethical their journalistic methods are.
37:52 – 39:05	censorship; screenwriter	The interviewee confirms that screenwriters need to be careful about politically sensitive topics when writing, but also says that the extent to which a specific topic will be censored is derived from long years of experience.
39:06 – 40:40	censorship; TV stations; broadcasting regulations; gender; Nancai Nümao; state agencies	The broadcasting regulations allow scenes in which a man and a woman are filmed lying in the same bed; however, the actors need to be under the covers, and no explicit sexual content can be shown. The reason why a series like <i>Haoliang haoxiang tan lianai</i> (好想好想谈恋爱) is much more liberal about sexual discourses than NCNM is that the former was not aired on CCTV, but on a regional station. The CCTV guidelines for sexual content are much more rigid, which is why NCNM comes across as more conservative.
40:41 – 41:37	TV stations; TV broadcasting; audiences; state agencies; influence of TV	NCNM was broadcasted on CCTV-8, which has much laxer censorship standards than CCTV-1. The series aired on CCTV-1 are the most conservative, particularly the ones that are broadcasted during prime time, when audience ratings are highest and large numbers of older viewers tune in. CCTV-1 prime time TV dramas are attributed the highest social impact, which is why they have to adhere to the most rigid rules.
41:38 – 42:06	audiences; audience research; TV broadcasting	The interviewee explains that she herself does not watch Chinese TV: she watches US series like <i>Lost</i> , <i>Desperate Housewives</i> , or <i>Sex and the City</i> , or Japanese TV dramas. She argues that most younger viewers are like her, and are not interested in CCTV dramas.

42:07 – 43:37	TV broadcasting; screenwriter; script; profits; production companies; private companies	The interviewee describes how her script for a TV drama was substantially edited and expanded (from a twenty-eight episode drama to forty-two episodes on DVD, and thirty-eight episodes on TV), so that the production company could make more money off of the programme. According to the interviewee, this ruined the TV drama. She explains that this is why she is so frustrated with the Chinese TV drama system: profits are more important than artistic quality.
43:38 – 48:36	screenwriter; script; advertisement; Nancai Nùmao; investors; production companies; production process	It is common for production companies to tell their screenwriters to include product placements when writing the story. This was not the case with NCNM, since corporate sponsors were only later found and worked into the story (for example the computer company that supplied most of the equipment seen on screen, or a scene where one of the characters buys a mobile phone; that scene was added later and was not written by the screenwriters). The interviewee explains how she had to write commercially viable content for production companies in certain cases (example from series that the interviewee worked on include: a scene in which a main character is buying a computer; a construction company that was supposed to be changed into a Korean automobile company). In most cases, however, investments are secured once the script is ready, and products are placed not during the screenwriting process, but during the filming process (for example the mobile phones used in NCNM, which are all from the same brand). Today, most Chinese screenwriters who wish to pitch a script to a production company will already have worked opportunities for product placement into their scripts.
48:37 – 49:41	advertisement; production process; script; screenwriter; international comparison; contract	The interviewee speculates that in the product placement in the USA is not devised by the screenwriters themselves. In China, however, screenwriting is a very risky profession (except for famous screenwriters), that is not well secured by long-term contracts, and that has no clear standard wage. Therefore, Chinese screenwriters have to use all methods at hand to secure their employment.
49:42 – 52:09	screenwriter; script; guanxi	Young screenwriters are often forced to ghost-write scripts for more well-known screenwriters in order to earn money. This is what Zhou Yong had requested of the young screenwriter who worked on most of NCNM, but that screenwriter felt it was more advantageous to have her name in the credits. In the end, the main screenwriter was credited as the last out of three writers, because the other two had a better reputation, more influence with the production company, and better personal relations. According to the interviewee, the main screenwriter was particularly disappointed by the fact that no one on the actual production crew knew about the extent of her involvement. She herself never met anyone involved in the actual production process.

52:10 – 53:44	screenwriter; expenses; Nancai Nūmao	The main screenwriter was only paid 4,000 RMB per episode (60,000 RMB for fifteen episodes). A normal salary would have been 8,000 RMB per episode. The reason for the insufficient salary was that the <i>official</i> main writer had secured his own contract with the production company, and had not mentioned that he was receiving help. According to the interviewee, Zhou himself received approximately 15,000 RMB per episode. This was viewed as particularly frustrating by the main screenwriter, since she had been hired to write a script in two months, and later had to also do all the re-writing (another three months of work).
53:45 – 56:41	Nancai Nūmao; script; story outline; characters	The main screenwriter was particularly unhappy with the first few episodes of NCNM. Production companies usually work out the details for the first three episodes in order to secure investments (potential investors are usually not willing to read the details of an entire script outline or later watch the entire series: they only focus on the first three episodes). This meant that the details of these introductory episodes had already been agreed upon. The interviewee states that she found the first episode to be particularly unrealistic: the rich and successful businessman Qiu Shi takes the Shanghai subway and thereby meets the impoverished and heart-broken university student Su La. The interviewee explains that the main screenwriter herself had hoped to write a more realistic representation of young people's lives in Shanghai; the glamour was introduced by the production company, not by her.
56:42 – 59:41	function of TV; education; propaganda; entertainment; Nancai Nūmao; script; screenwriter	The main screenwriter was trying to impart to the audience that if one truly applies oneself, one can succeed. However, this message was watered down by the production company: they wanted the main female character to marry rich and thereby solve all her problems. The interviewee is perfectly clear about the fact that she thinks such constructed happy-endings are unrealistic and teach the audiences the wrong priorities about life.
59:42 – 62:00	audiences; script; screenwriter; TV genres	The interviewee explains that she has two people who read her own scripts and comment on them: her mother (in her sixties), and her younger female cousin (a teenager). If the script passes the inspection of these two "critics", the interviewee knows that her script will be successful with the audiences. In her experience, younger viewers (like her cousin) like to watch beautiful people with expensive toys; older viewers (like her mother) enjoy tragic social and love themes (such as those of Korean and Japanese TV dramas).

62:01 – 64:11	audiences; TV genres	<p>The main audience for TV dramas is female and over forty years old (as the interviewee says, the "mama" generation). Chinese TV dramas do not address the interests and problems of the twenty to forty year-old age group (the generation that downloads series of the internet and watches US DVDs). This is also true for <i>NCNM</i> and for its sequel <i>Nūcai Nanmao</i> (女才男貌), which was heavily criticized on the internet for being too glamorous and too removed from the actual social problems of the younger viewers (the main female character is a business woman living in a 100 m² flat overlooking the Bund in Shanghai). Nonetheless, glamour stories and family dramas sell, which is why the interviewee feels so restrained by production companies' requirements when it comes to writing a script.</p>
64:12 – 68:29	social issues; education; Nancai Nūmao; function of TV; characters; gender	<p>The prerequisite for a teen drama (偶像剧) is a happy ending: the main female character getting married to a well-off male character. Such endings are required by the target audience (the "mamas"), and are hence demanded by TV stations and production companies. The focus on marriage presented in Chinese TV dramas reflects social conventions: the interviewee tells the story of herself practically being coerced into marriage at age 29 by her family, friends and co-workers (who were suggesting that if she did not get married she must be having psychological problems). Her conclusion: it is easier to be a 30-year-old woman who is divorced, than be a 30-year-old woman who is unmarried. This general social convention in China has its impact on TV dramas: strong, independent, economically successful women are always tragic characters in dramas, whereas married housewives are positive characters.</p>
68:30 – 71:15	TV broadcasting; gender; social issues	<p>An example for a TV drama that focuses on a strong, independent woman and is therefore conceptualized as a tragedy (<i>beiju</i> 悲劇) is the drama "<i>Mei Yanfang fei</i>" (梅艳芳菲). The drama focuses on the person Mei Yanfei (died in 2003) and the question why she never got married. The answer is that Mei Yanfang was too strong a woman to have been accepted by men.</p>

71:16 – 74:49	TV broadcasting; gender; social issues; Nancai NÜmao	According to the interviewee, another example is the character of Yan Ruyu (Yan Yan) in NCNM (the interviewee's favourite character): she is an ambitious, strong woman, which is why she had to be conceptualized as the antagonist; the audience would not have accepted such a character as the protagonist of the story, even though this character is much more realistic than the character Su La. The interviewee expresses regrets about the fact that the story outline dictated such a negative plot line for the character of Yan Yan. She was also unhappy about the fact that the character of the police officer and his girlfriend got married in the series: she herself had not envisioned the drama to have so many conservative themes.
74:50 – 83:58	social issues; social criticism; Nancai NÜmao; script; screenwriter	The theme about the characters moving to a strange city from the countryside, and the problems that this entails (<i>hukou</i> , prejudices, etc) are all inspired by the main screenwriter's actual experiences: she moved to Beijing from Xi'an and had massive problems receiving a residence permit (without such a <i>hukou</i> there was no way for her to find a job in Beijing, and if she had married and had children, her children would have had to attend a school in Xi'an) as well as being accepted by the locals (this includes Beijing men not daring to marry a woman without a Beijing <i>hukou</i> , potential land-lords requesting higher rent from her than from a Beijing local, and the screenwriter's husband to this day saying that she is from a "secondary city" 第二級城市); when the screenwriter was writing the script (April 2002), she was confronted with all these issues, because she had to decide whether she wanted to continue her education in Beijing; this is why this discourse is so prominently featured in the TV drama. The residence permit themes in the TV drama NCNM are portrayed a bit too severely, though: the screenwriter was basing these plot points on her situation in Beijing, even though Shanghai had already reformed its <i>hukou</i> system (introducing the "blue card" as a residence permit). [this section is repeatedly distorted by mobile phone interference]
83:59 – 86:16	social issues; Nancai NÜmao; script; screenwriter; censorship; state; state agencies; social criticism	The reason why the <i>hukou</i> critique in NCNM was not a censorship issue is that the censors are not worried about depictions of social problems. The three things that are censored are the three topics " <i>huang du du</i> " (黃賭毒): promiscuous sex, gambling and drugs. In addition, screenwriters cannot write that Chinese society is generally unstable.

86:17 – 91:52	TV genres; social issues; function of TV; economic development	The interviewee states that from her own perspective (as someone who was born in the 70s), the main social critique that contemporary Chinese TV dramas should address is not so much a lack of economic or urban development (the generation of Chinese that grew up during the reform era is already used to certain living standards and modernizations, for example the internet), but instead the social pressures that these developments put on the individual (lack of social security; example: a PhD student in China receives a government grant of only 300 RMB per month).
91:53 – 95:03	TV genres; social issues; function of TV	The interviewee criticises that the younger generation (born in the 80s) does not sufficiently acknowledge these social pressures. She says that these young viewers not interested in ethics (道德), only in money and appearances (she quotes the aspiration: "monthly wage of over 10,000 RMB, car, and apartment" 月薪过万, 有车有房). This is why all stereotypical teen dramas tell the same tale about a young underprivileged pretty girl finding a handsome rich husband: this theme reflects the "social problem" that today's teenagers are concerned with (i.e. a lack of social status and consumer opportunities). The interviewee refers to this as "building castles in the sky" (Chinese: having "dreams of white clouds" (<i>baiyunmeng</i> 白云梦)).
95:05 – 99:48	screenwriter; script; production companies; contract; TV genres	Asked what the most difficult part about the screenwriting business was, the interviewee answers that, when she was less well known as a writer, it used to be the legal insecurities, the lack of decent payment, and even the production companies unwillingness to pay her at all (one company once took two years to pay her salary); today it is the conflict between her creative work and the production companies commercial interests, as well as the re-writing that is required by many employers at a later stage of the project. Two TV dramas that the interviewee would like to write are: 1) a drama about a strong, independent woman during the reform era; 2) a romance set in the time of the Sino-Japanese War. The interviewee wants to focus more on female characters because she does not know how to write proper male characters.
99:49 – 101:52	screenwriter; script; production companies; TV stations; state agencies; market economy	One problem about being a screenwriter is that all work is done alone, without any idea of how the project may later evolve in reality. At the same time, the time restraints put massive pressures on the writer, and the production companies still pay poor wages. The interviewee believes that one of the problems of China's TV drama market is the lack of professional producers: many producers work for or come from state-owned TV stations or production units, which means that they are highly inexperienced when it comes to modern market economic issues.

101:53 – 103:50	Nancai Nümao; actors; director; screenwriter; script; contract; production process	The interviewee was quite satisfied with the final result of NCNM. She attributes the quality of the programme mostly to the director and the actors, not so much to the script (which she herself calls inferior and too influenced by a generally confused creative process without a decent contractual framework). She was disappointed by Lu Yi's performance, but thought that the supporting cast acted particularly well. She also thought that the production crew colleagues who worked on light, camera and make-up did an extremely good job.
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Interview 9

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 01:55	audiences; audience research; TV broadcasting; history	Chinese viewers are complicated to assess: a potential audience of 1.3 billion people, consisting of various age groups and professions with highly different viewing choices, makes it very difficult to predict what type of TV drama will be popular across the nation. The situation used to be clearer in the past: ten years ago, the <i>Romance of the Three Kingdoms</i> (三国演义; 1994) received ratings of seventeen per cent. <i>The Dream of the Red Chamber</i> (红楼梦; 1986) was so popular that it has been rerun between 700-800 times on various stations.
01:57 – 03:33	audiences; audience research; TV broadcasting; TV genres	Today, the number of television dramas has increased substantially. With so many choices on the market, the TV dramas need to be aimed at certain target audiences; it is today impossible to produce a drama that will attract the entire nation. For example: teen dramas like NCNM are aimed at young viewers interested in romance; HWDD and similar historical dramas are aimed at middle-aged viewers with an interest in history; GAJZ is targeted at viewers who enjoy crime stories. This does not mean that other audience groups do not end up watching these dramas; it just means that production companies and TV stations try to guarantee a certain predefined target audience first in order to assure high ratings. Although some of these dramas may reach a wider audience (example: HWDD), they generally do not appeal to the whole nation like past TV dramas did.
03:34 – 04:34	social issues; economic development; audiences; audience research	Young viewers may not have time to see or be interested in watching TV dramas like they used to a decade ago, but they will still tune in if something extremely fascinating is aired. It is difficult to assess who is watching what, however, since the two main ratings agencies (CSM and AC Nielsen) do not produce reliable data. For instance, the audience rating system of CSM has a sample base of only 4,000 households across the nation [this is the number mentioned by the interviewee].
04:35 – 06:01	audiences; audience research	Today, average ratings have dropped due to the diversity of TV content: one programme aired during the New Year's period only received about 0.98% in 2006, but received over 8% when later shown during prime time. If a drama receives ratings of more than 5.5% ratings (which is currently the average), that would already be considered high. With changing consumer habits and living standards, the audiences viewing habits are also changing.

06:02 – 08:26	audiences; audience research; TV genres; Gonganju Zhang	Programmes that receive high ratings today are primarily historical dramas and family dramas. Sometimes, a particularly nostalgic revolutionary drama will score surprisingly high ratings [interviewee names an unknown programme that received twelve per cent ratings as an example]. Sometimes, a topic will appeal to audiences for "social psychological" reasons (社会心理), for example when it comes to stories about the Chinese police (stories that teach the public about the valour of police officers help bridge the contradiction (矛盾) between the people and the (potentially corrupt) Chinese police).
08:27 – 09:19	TV broadcasting; education; propaganda; art; entertainment; culture	A qualitatively good TV drama will have a good story, be culturally appealing, and artistically well produced. It will strike the balance between culture (education) and art.
09:20 – 09:43	audience; audience research	A high TV rating says little about the actual quality of a TV drama.
09:44 – 13:06	TV genres; audiences; social issues	The interviewee talks about past family dramas (such as <i>Kewang</i> 渴望), and how they were able to secure high ratings by satisfying the social psychological needs of the audience at the time. Today, the number of family dramas has increased. The fact remains: if a drama taps into the social psychology of the audience (i.e. appeals to their needs and uncovers the social contradistinctions they are faced with), it will be successful. If it only depicts romantic love stories, the audience will reject it.
13:08 – 15:21	function of TV; entertainment; art; education; culture; international comparison	The interviewee states that TV drama has not merely an entertainment function (like "some people" say), but instead also has an educational and an artistic function. The interviewee argues that in no other country except for China all people (from the peasant to the intellectual) view TV drama as an art form.
15:22 – 17:09	influence of TV; audiences	TV drama is able to offer viewers models on how to live their lives. Some dramas offer good models and therefore have a positive influence on viewers, some offer bad models (for example some crime dramas) and therefore exert negative influences on viewers.
17:10 – 18:05	n/a	[interviewee answers the phone]
18:06 – 19:42	TV genres; influence of TV; function of TV; audiences; social issues; economic development	When asked what kind of drama content should be considered positive, the interviewee states that he does not think this is not so much a matter of socialist or communist ideology, but much rather a question of whether a drama is able to exert a healthy influence on society and promotes social and economic progress [the interviewee names an example that is hard to understand].

19:43 – 21:16	Hanwu Dadi; TV genres; influence of TV; function of TV; audiences; social issues; history	This is exactly the critique that was voiced against HWDD [and which the interviewee apparently shares]: The Han Emperor Wu is portrayed as a national hero, but little to no attention is drawn to the fact that he was a controversial figure (meaning: a feudal ruler). There is hardly any critique of the feudal system. The interviewee's question is: if an emperor like Hanwu was such a great man and achieved so much, how should viewers not receive the impression that feudalism was a good system of government? Why should China still be "democratic" (i.e. socialist)?
21:17 – 22:14	Hanwu Dadi; TV genres; history	The interviewee agrees that HWDD is a realistic historical drama (历史正剧), but argues that historical dramas should reflect modern social progress (democracy, republicanism, etc.).
22:25 – 23:34	TV broadcasting; market economy; production process; audience research; censorship; international comparison	The interviewee argues that the Chinese drama system is geared solely towards high ratings: censorship is not used as a tool to assure actual quality; even though China censors (for example) violence, violent content still sells and is therefore still included. He compares this to western countries (assuming that western censorship is much harder on violent content) and concludes that China's TV drama system is still underdeveloped.
23:35 – 26:20	Hanwu Dadi; director	Asked why the director of HWDD referred to her drama as "neo-classicistic" (新古典主义), the interviewee states that neo-classical in this context is merely an empty phrase that the director herself can not properly explain. He criticises artists, scientists, and other people involved in creative or intellectual processes who label their work with some sort of doctrine (主义). He goes on to name directors such as Zhao Baogang (赵宝刚) and Li Shaolong (李少龙?) who have labelled their own work as "aestheticism" (唯美主义). The directors use such labels in order to sell their dramas. However, according to the interviewee, this only prove that the directors in question have no understanding of what phrases such as "neo-classicism" or "aestheticism" actually mean.
26:21 – 27:50	audiences; director; function of TV; censorship; state	The reason why such phrases nonetheless appeal to viewers is because the general educational level of Chinese audiences is too low. The drama system exploits this low educational level to make money with low quality productions. With 25,000 episodes (45 minutes each) produced every year, the state cannot control (i.e. censor) the quality of all TV dramas appropriately.
27:51 – 29:23	audiences; history; nationalism	The reason why HWDD appealed to such a broad audience (despite it featuring very complicated and cultured themes) is that viewers are interested in their own history. Such historical dramas therefore fulfill the patriotic needs of viewers.

29:24 – 31:06	TV genres; history	The interviewee gives another example of a historical drama created by a Hong Kong director, which depicts history with all its problematic issues [unclear which drama this is].
31:07 – 33:49	TV broadcasting; audiences; tradition; culture; production crew; production companies; TV genres	When asked whether Chinese TV dramas are increasingly featuring traditional themes, the interviewee merely states that with 100 professional (i.e. state-run) production units in China, and over 2,000 private companies involved in drama production, more and more historical dramas are being produced (ranging from the Han Dynasty to the Qing Dynasty). [The interviewee apparently assumes that the question was why there are so many historical dramas, NOT why dramas in general focus so heavily on traditional philosophical discourses, for example Confucianism]. The interviewee goes on to explain that historical themes appeal to the viewers' sense of nostalgia, and that TV dramas usually focus on historical "golden ages" (盛世).
33:50 – 35:34	history; TV genres; censorship; audiences	The interviewee explains the relevance of the drama <i>Zou xiang Gonghe</i> (走向共和), and what was criticised about it: the characters of Li Hongzhang, Yuan Shikai and the Empress Dowager Cixi were portrayed too positively.
35:35 – 36:09	internet; audiences	The interviewee recommends the internet site <i>Baidu</i> for audience discussions of TV dramas.
36:10 – 37:01	production companies; production process; director; internet; audiences	The interviewee states that audiences discuss all sorts of TV drama at length, but that he cannot say how many of these discussions are actually followed by production crew members or production companies.
37:02 – 38:21	censorship; state agencies	The general censorship proceedings are in the hands of the provincial Radio and Television Bureaus (广播电视局). Large national production units (such as the army, the CUC, or CCTV's production unit) all have their own censorship department (审查部). In addition, the SARFT (国家广电总局) has a committee that is charged with the supervision of all historical (including revolutionary) TV dramas: the "small leadership group concerning the creation of main historical and revolutionary TV genres" (重大革命和历史题材影视创作领导小组).
38:22 – 38:52	censorship	Political issues that are subject to censorship include international relations, ethnic minority politics, education, and many more. If a drama deals with an issue such as ethnic minorities or education, it will also be reviewed by the respective authorities (or example the State Ethnic Affairs Commission 国家民族事务委员会 or the Ministry of Education 教育部).
38:53 – 39:35	censorship; international comparison; state agencies; audiences	According to the interviewee, the reason why China needs censorship is that it does not have a parental guidance system like western countries. He also repeats that he believes the Chinese censorship system is inadequate to assure the quality of Chinese TV dramas (suggesting that it passes too many merely commercial productions).

39:36 – 40:26	censorship; education; influence of TV	Censorship guidelines have not changed with respect to sexual content. The guidelines concerning crime have been revised: it is no longer allowed to show the process of the actual crime [it is argued that this could invite viewers to stage similar crimes].
40:27 – 41:54	TV genres; influence of TV	Teen dramas have the potential of influencing young viewers. This is why the Taiwanese soap <i>Meteor Garden</i> (流星花园) was cancelled: parents complained that their kids were receiving the wrong impression about adolescence (consumption, parties, fights with other teenagers, etc) and would be influenced to neglect education.
41:55 – 42:34	Gongganju Zhang; TV genres	The interviewee explains the phrase of the two-edged sword with respect to corruption: corruption needs to be depicted on TV, but depicting it too much would frustrate viewers and destabilize society.
42:35 – 43:48	personal question: work experience	The interviewee points out a script he has been working on and mentions that he is planning to do a TV drama concerning the reform of the university system.
43:38 – 45:42	market economy; private companies; production companies	Asked about the biggest problem of the Chinese drama market, the interviewee states that production is confronted with too many risks throughout the production process. He explains that the system is focused mostly on generating high advertisement revenues (100-200 million RMB), whereas production costs are comparatively low (about 50,000 RMB per episode). The drama market is a buyers' market, not a sellers' market. The production companies are in a weak position with regard to the TV stations.
45:43 – 47:14	audiences; production process; viewing habits; international comparison	[during this section, the interviewee is listening to the question while simultaneously taking a phone call]
47:15 – 48:42	audiences; production process; viewing habits; international comparison	The reason why Chinese TV dramas are produced and then aired en bloc is that investors need assurance that their money is spent properly and will create revenues. A continuously ongoing production similar to those in the US would be too much of a risk. It could also not be censored properly.

Transcript section I9, 18:27 - 18:48:

- R: how . how does one know what is good didactical content, because . this is also a type of . discussion, right? the director, the creative producer, and the screenwriter all have to decide what to film, so
- I9: my . my position is this: a television drama . and I am not talking about communism, socialism, the communist party . I am not talking about any of those things (R: hm) . but there is such a thing as a base line . and what base line? you have to help promote people's mental and physical health (R: hm) and help promote the developmental progress of this society.
- R: 怎么 . 怎么知道什么是比较好的教育内容 . 因为 . 这也是一种 . 讨论 . 对吗? 导演 . 制片人 . 编剧都要决定应该要拍什么呢 . 就是
- I9: 我 我的定位是这样的: 一部电视剧 . 我不讲共产主义 社会主义 共产党 . 都不讲 (R: 嗯) . 但是有一条底线 . 什么底线呢? 你要有益于人身心健康成长 (R: 嗯) 有益于这个社会发展进步

Simplified version of I9, 18:27 - 18:48:

- R: How does one know what counts as good didactical content, because this is also debatable, right? The director, the creative producer, and the screenwriter all have to decide what to film, so...
- I9: My position is this: a television drama, and I am not talking about communism, socialism, the communist party, I am not talking about any of those things. But there is such a thing as a base line. So what is that base line? You have to help promote people's mental and physical health and the developmental progress of this society.

Transcript section I9, 19:43 - 21:16:

- I9: like [the drama series] Han Wu Da Di, why was it criticized? it's historical perspective was problematic (R: hm) . he . the emperor . Wu of Han . such a prominent individual existed in history . nothing wrong with that . but history was not about this one person alone . if you now say that emperor Wu of Han was a brilliant authority, brilliant and great and perfect (R: hm) . ah . a perfect individual . (he got himself mild territories . he established countless .. an entire feudalist nation ... the people) . and what about the historical events? He has to have been a feudalistic emperor . he had many bad aspects
- R: right, and it [the drama] didn't point out these bad aspects
- I9: exactly . so it's a phenomenon like this . in the title song . in the lyrics . the director says . I want to turn him into a model of brilliant authority . what is wrong with that? it's wrong . think about it . if an emperor is good . and we admire the emperor that much . what do we still want with democracy then? (R: laughs) what do we still want with republicanism? do we Chinese still want to progress forward? (R: hm) we don't want the imperial age . we don't want to go down that road . right? (R: aha) This then is the negative influence of all this .

with regard to culture it promotes backward ideas . if you teach this emperor's (achievements), if you admire that emperor . we can admire him . but history . I look at his function . look at his contribution . and I subject him to a political evaluation . but today in many things are . he is great . incredibly good . if we call out 'forever live the emperor' . what hope do we still have then? Can this society of ours still progress? What do our people still need democracy for?

I9: 像汉武帝大帝 . 为什么批评它? 他的历史观有问题 (R: 嗯) . 他 . 皇帝 . 汉武 . 历史上有这样的杰出人物 . 这不错 . 但是历史不是他一个人的 . 你现在说汉武帝是高大权 . 又高又大又完美的人 (R: 嗯) . 啊 . 又完美的人 . (他来上自己温暖大地 . 建立了无数.. 封建的全国的...老百姓) . 历史事件呢? 他毕竟是一个封建的皇帝 . 他有很多不好的

R: 对 . 它就没谈这些不好的吧

I9: 对 . 那么它这样一个现象 . 主题歌 . 歌词 . 导演就是说 . 我就是把他要塑造成高大权 . 有什么不对? 不对 . 你想想 . 如果皇帝是高大权很好的 . 那么我们这么崇拜皇帝 . 我们还要民主干什么? (R: laughs) 还要共和干什么? 我们中国人还要往前走吗? (R: 嗯) 不要皇帝的时代 . 这个路还能走的下去 . 对不对? (R: 嗯) 这就有它负面影响 . 文化上它就有落后的概念 . 你灌输 . 灌输这个皇帝 . 要崇拜皇帝 . 我们可以崇拜他 . 但是历史 . 我看他的功劳 . 看他的贡献 . 我给他一个正面的评价 . 但今天就是说很多东西 . 他就伟大 . 好得不得了 . 皇帝如果永远万岁的话 . 我们还有希望? 我们这个社会还能前进嘛? 我们老百姓还要民主干什么?

Simplified version of I9, 19:43 - 21:16:

I9: Like the drama series *Han Wu Da Di*, why was it criticized? It's historical perspective was problematic. The Emperor Wu of Han... such a prominent individual existed in history, there's nothing wrong with that. But history was not about this one person alone. If you now say that Emperor Wu of Han was a brilliant authority, brilliant and great and perfect... a perfect individual (...), then what about the historical perspective? He has to have been a feudalistic emperor, so he had many bad aspects.

R: Right, so the drama didn't point out these bad aspects.

I9: Exactly. So it's like this: in the title song, the director states that she wants to treat him as a model of brilliant authority. So what is wrong with that? It's wrong. Think about it: if an emperor is good, and we admire the emperor that much... what do we still want with democracy then? What do we still want with republicanism? Do we Chinese people still want to progress forward? We don't want to go down the road of the imperial age again, right? This then is the negative influence of this drama: Culturally speaking it promotes backward ideas. If you teach that this emperor was great, if you admire that emperor... we can admire him, but historically I look at his function, look at his contribution, and I subject him to a political evaluation. So if today he is still great, if we still call out "forever live the emperor," then what hope do we have? Can this society of ours still progress? What do our people still need democracy for?

Interview 10

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 02:52	n/a	[interviewee on the phone]
02:53 – 04:07	production companies	The interviewee states that there are over eighty production units in China comparable to the one he works at. His unit is associated with CCTV.
04:08 – 04:30	production companies; TV stations	The interviewee's production unit produces about 1,200 TV dramas each year [the interviewee says series, but probably means episodes]. The dramas are sold either to CCTV or to regional TV stations.
04:31 – 07:54	production process; film; TV genres; story idea; producer	The production of a TV drama series is similar to the production of a movie. The first responsibility of the producer (制片人) is to choose the genre and content of the potential TV drama (选题): the producer can come up with his or her own concept, have a concept introduced by a professional writer, or can be asked by a state agency to produce a particular propaganda programme concerning a certain theme. The main aspects that the producer has to consider while making this choice are: that the content cannot go against any government regulations (违规); that the drama is visually impressive, artistic, and culturally appealing (艺术性); that the drama has distribution potential (市场性).
07:55 – 11:00	n/a	[The interviewee has a brief conversation with his assistant and introduces the interviewer; interviewee offers material to the interviewer]
11:01 – 13:12	story outline; script; producer; production crew; investment	The producer himself does not write the story outline, he only decides which story outline is acceptable. The next step after the idea has been developed and the script has been written by professional screenwriters is to hire the production crew (director, camera man, actors, etc). After this point, the detailed aspects of the production are managed by the line producer (制片主任): he also enforces the budget that has been set by the production company during the first part of the production process.
13:13 – 15:14	production process; producer; sales	The producer himself assures that the quality standards are met; he oversees the filming, checks how well the actors act, etc. During the entire process, the producer has to also market the TV drama (宣传). After the series has been completed, he is the one who has to assure the sale of the product.

15:15 – 17:45	TV broadcasting; production process; viewing habits; audiences; entertainment; TV stations	The interviewee does not feel qualified to explain why Chinese TV dramas are produced and broadcasted differently than in foreign countries. He suspects that this is due to the size of China's population: the potential audience for TV dramas is the largest in the world. Eighty-two per cent of all Chinese TV viewers watch TV dramas. Consequently, the TV drama market is also the largest in the world (each year 12,000 episodes are produced). Viewers expect to be shown TV dramas everyday; if they do not receive their dose of TV drama, they feel bored.
17:46 – 18:06	audiences	The audience for TV dramas spans across all ages and professions. However, the largest group of viewers is the age group thirty to sixty.
18:07 – 18:48	audience research; production companies	The interviewee's production unit attempts to take into account the structure of the audience: it analyses audience research data supplied by CSM, AC Nielsen, and other companies.
18:49 – 19:29	audience research; production companies	The interviewee cannot confirm that certain production companies or TV stations conduct their own audience surveys (for example test-screening TV dramas).
19:30 – 20:00	TV genres; sales; export	The interviewee's production company also sells TV dramas to foreign markets (mostly historical dramas).
20:01 – 21:29	production companies; producer; state agencies; private companies; production regulations; broadcasting regulations	When asked whether a producer for a state production company had to be more careful about production and broadcasting guidelines than a producer at a private company, the interviewee states that all producers have to equally consider government regulations (otherwise they will not be able to sell their dramas). He explains, however, that he is in the privileged position of knowing what these regulations entail and how they may change.
21:30 – 22:29	TV stations; sales; TV broadcasting; TV genres	The two criteria that TV stations consider most when purchasing TV dramas are: 1) "main melody" themes (主旋律), i.e. "politically healthy" content; 2) programmes of high artistic quality that may appeal to the viewers aesthetically. The interviewee states that it is highly difficult to fulfil both of these requirements.
22:30 – 23:45	tradition; TV genres	Certain aspects of traditional Chinese culture, i.e. the most "outstanding" aspects (优秀; for example Confucianism) are included in the term "main melody".
23:46 – 25:01	nationalism; TV genres; history; culture; Hanwu Dadi	The interviewee agrees that a TV drama like HWDD is meant to appeal to viewers nationalist sentiments. He also thinks, however, that the story idea was inspired by the outstanding achievements of that particular emperor (management of ethnic conflicts; consolidation of Confucianism, etc).
25:02 – 26:04	social issues; TV broadcasting; function of TV; entertainment	Aside from its entertainment function, TV drama also educates people about their history and culture, and about proper behaviour.

26:05 – 30:08	TV genres; sales; actors; social issues	The interviewee explains why the TV drama <i>Da Zhai Men</i> (大宅门) was so popular: it depicted emotional conflicts and interpersonal relationships in a clever and sophisticated way, was well enacted, dealt with the best parts of Chinese culture, and had a substantial budget. [acoustically difficult to understand section] It received extraordinarily high ratings when first aired (17.7%) and generated a large amount of advertising revenues (2,400,000 RMB per episode). The cost per episode was in the vicinity of 1,000,000 RMB.
30:09 – 32:41	producer; audiences; audience research; internet; education	Two additional reasons why the producers knew <i>Da Zhai Men</i> had been successful with the audiences were 1) the positive media feedback and the fact that programme was talked about a lot in the public sphere; 2) the fact that it was used by many teachers as teaching material.
32:42 – 34:36	history; producer; audiences; function of TV	The interviewee does not agree with the criticism against <i>Da Zhai Men</i> (i.e. that the drama did not reflect current social progress sufficiently; for example that the female characters were not emancipated enough). He states that a historical drama should try to show the historical circumstances of that particular era, and not try to work in present-day social criticism. He thinks that the viewers should judge the period in question based on a realistic representation of that time. For instance, just because a TV drama realistically depicts a feudalistic society does not mean that it automatically endorses feudalism.
34:37 – 36:35	Hanwu Dadi; history; TV genres	Asked about his opinion concerning HWDD, the interviewee only states that it was a well executed TV drama, but then stalls and does not wish to give any additional information.
36:36 – 37:30	history; producer; TV broadcasting	The interviewee mentions that the TV drama <i>Da Song tixinguan</i> (大宋提刑官) was an attempt to show the work of a professional investigator set in a historical context.
37:31 – 39:29	TV genres; producer; TV broadcasting; audiences; art; entertainment	The interviewee continues to explain why <i>Da Zhai Men</i> is such an exquisite TV drama (because of its artistic quality and because it was very successful with intellectual viewers), and that it would be worth analysing. He states that despite its high cultural standard, it can still be considered entertaining.
39:29 – 40:56	TV broadcasting; investors; production companies; banks; profits; sales; advertisement; private companies; state agencies; TV stations	The interviewee's production company is able to attract all sorts of investors: this may (but does not necessarily have to) include CCTV. Also, in contrast to most private production companies, the interviewee's production unit is able to finance TV drama productions through bank loans (银行贷款). Since the unit's programmes are guaranteed to have good advertisement value, the banks are not taking too great a risk by offering finances.

40:57 – 42:30	advertisement; entertainment; art; profits	The interviewee states that he endorses product placement if it suits the TV drama and is natural (example: a main character making a phone call on a sponsored mobile phone). He does not, however, believe in creating a plot line or a character specifically for advertisement purposes.
42:31 – 49:21	script; social issues; censorship; producer; propaganda; market economy; broadcasting regulations; TV genres; history; state	The interviewee states that his company often has problems conciliating its political (i.e. propaganda) function with its economic (i.e. entertainment) motives. Usually, however, an experienced producer will find ways to get around political restrictions. An example is <i>Da Song tixingguan</i> : it was created as a historical drama precisely because legislation towards modern crime dramas had just been changed (banning such series from prime-time slots so that audiences would not be subjected to excessively violent content). When the new legislation was introduced, the producers used their contacts to ask influential cadres what the exact criteria were that would get a crime drama banned. Their answer was that 1) anything set before 1949 was unproblematic, anything set in the PRC would be deemed problematic; and 2) any depiction of blood or violence would be unacceptable. Hence, when the producers created <i>Da Song tixingguan</i> , they made sure it was set before a historical backdrop and was non-violent. This way, they were able to avoid censorship and have the drama aired nationally during prime time, while simultaneously attracting the typical audiences for both historical dramas and crime dramas.
49:22 – 51:33	censorship; broadcasting guidelines	The interviewee explains that the feeling for good artistic quality and for politically acceptable content is gained through experience as a producer. He then goes on to describe his current project.
51:34 – 54:52	TV genres; broadcasting regulations; gender; culture; international comparison	The interviewee believes that Chinese dramas are less open about sex because Chinese culture is traditionally much less explicit about sexuality (and since the audience for TV dramas is generally older, they prefer more conservative displays of love, sex, and partnership).
54:52 – 55:22	foreign programmes; producer	The interviewee states that he prefers to watch Chinese dramas with high cultural value, and does not watch foreign TV dramas.
55:23 – 58:17	gender; story idea; characters; script	The interviewee states that audiences are not interested in strong female protagonists. [He explains why this is true both for male and female viewers, but this part of the conversation is acoustically difficult to make out].
58:18 – 59:28	producer; sales; TV stations; censorship; broadcasting regulations	When asked what the most difficult part of his job is, the producer states that it is the distribution of TV dramas: each TV stations (whether CCTV or provincial stations) has its own preferences, and it is hard to produce a programme that satisfies the demands of all stations simultaneously.
59:29 – 61:17	TV genres; production companies; producer	The interviewee names a number of TV dramas he has produced in the past and hands out information material to the interviewer.

Interview 11

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 01:54	personal question: research focus	The interviewee explains her research focus: she used to analyze only Chinese TV dramas, but has recently begun comparative studies on Chinese and foreign dramas, analyzing both the differences and the similarities (for example the US series <i>ER</i> compared to Chinese medical dramas).
01:55 – 03:35	TV genres; international comparison	Chinese medical dramas portray different aspects of doctors' work and personality compared to, for example, US series like <i>Grey's Anatomy</i> .
03:36 – 05:29	culture; TV broadcasting; international comparison	The differences in TV dramas reflect cultural peculiarities (example for a TV drama that has specific Chinese cultural characteristics: <i>A Fulfilled Menopause Life</i> 更年期的幸福生活). Due to cultural differences, TV dramas concerning the same topic have distinct qualities in different countries (for example, <i>Sex and the City</i> and its Chinese copy <i>Haoliang haoliang tanlianai</i> 好想好想谈恋爱 are very different for a cultural perspective).
05:30 – 07:18	TV genres; audiences; state agencies; broadcasting regulations	TV genres that the Chinese audience particularly enjoy include: historical dramas (历史剧), realistic dramas (现实剧), swordsmen dramas (武侠片), adaptations of classical stories (经典改编). The SARFT regulates TV genres, and has actively promoting the production and broadcasting of realistic dramas since 2003/2004. In 2005, two-thirds of all TV dramas were realistic dramas (88% in 2006), and only about one third fell into the category of historical drama.
07:19 – 11:17	TV genres; TV broadcasting; state; censorship	One type of "realistic drama" is the political drama (政治剧; for example CCTV's <i>State Prosecution</i> 国家公诉): it focuses on issues such as corruption and crime in relation to state policies and the actions of ideal cadres.
11:18 – 14:19	TV genres; TV broadcasting; state; state agencies; broadcasting regulations; history; censorship	Another type of "realistic drama" is the "moral love drama" (亲情伦理剧), or "family drama" (家庭剧; for example: 家有九凤, 空镜子, 婆婆, 中国式离婚, or 半路夫妻). These dramas have increased substantially since the SARFT restricted to broadcasting of historical dramas during prime-time in 2003. The reason why historical dramas were restricted was that the government felt they depicted the wrong heroic models (英雄) and thereby promoted "feudalistic trash" (封建糟粕). The 2003 guideline was followed up with a similar guideline in 2004 that restricted the broadcasting of crime dramas (涉案剧) to after 23:00.
14:20 – 15:35	TV genres; broadcasting regulations; state agencies; propaganda; identity discourse	Another regulation was passed in 2004 promoting the TV genre of "red classics" (红色经典), i.e. of traditional communist stories (the interviewee does not name examples, but representative dramas would include: 红灯记, 吕梁英雄传, or 青春之歌).

15:36 – 16:40	TV genres; international comparison; propaganda; identity discourse	A TV genre that is also important is the "main melody" (主旋律) drama, which includes revolutionary history dramas (重大革命历史剧). These are reviewed by the special groups of functionaries (领导小组审查).
16:41 – 19:18	censorship; broadcasting regulations; history; tradition; identity discourse; propaganda	In May 2006, a regulation was passed that now allows local authorities to pass TV dramas for inspection without having to report back (申报) to higher agencies. This has made the inspection of TV dramas more of a formality (报案). This affects all aspects of censorship (production permits, distribution permits, and censorship). However, revolutionary history dramas still receive the highest attention when it comes to censorship.
19:19 – 22:38	state agencies; censorship; TV broadcasting; TV genres	Aside from the local authorities, another institution that influences the broadcasting of content is the annual TV genre planning conference (全国电视剧题材规划会). The conference is a sub-group of the SARFT. It plans what share of TV content should fall to the different TV genres in the coming year. Its decisions therefore regulate creative trends (创作风向标?) and are of extreme importance to producers and TV station executives. They help regulate a growing TV drama market and prevent overproduction of one type of TV genre.
22:39 – 27:22	production process; international comparison; tradition; TV broadcasting	The interviewee asks about the relevance of the International Movie Data Base for US TV dramas. She explains that audience feedback has no real influence in China. An exception is the newest version of <i>The New Shanghai Bund</i> (新上海滩), for which the director created two editions: the drama was then first tested in Shanghai, to assess audiences' reaction, and was later aired in Beijing and other markets. The reason why the production company chose this approach was the popularity of the <i>Shanghai Bund</i> story: the producers needed assurance that their particular adaptation of this classical material would be well received. Such adaptations of famous classics (经典改编) always run the risk of offending audiences and critics, or enraging officials due to non-dogmatic interpretations of traditional themes (an example is the latest version of <i>Sea of Trees and Fields of Snow</i> (林海雪原), which was trashed by the critics).

27:23 – 29:18	entertainment; audiences; influence of TV; culture; state	The interviewee confirms the contradictions between commercial profitability and political requirements of TV dramas: the government is trying to cut back on purely commercial TV drama ventures. They wish to promote dramas that fulfil the "three xings" (三性统一): ideological content (思想性), artistic quality (艺术性), and audience appeal (观赏性). This is because the government believes that TV dramas have substantial influence on TV audiences. The government's worries about TV drama "quality" and their "unhealthiness" have been expressed in the most recent TV drama market analysis (中国电视剧年度发展报告).
29:19 – 31:18	internet; tradition; culture; TV broadcasting	As an example for the conflict between commercial and artistic interests, the interviewee names Hu Mei's TV drama adaptation of the <i>Dream of the Red Chamber</i> (红楼梦): Hu Mei (胡玫) was apparently in conflict with the other investors about what actors should play the main characters [there seems to be a public vote on who should play the leading role(s): http://ent.sina.com.cn/tv/newhtml/index.shtml].
31:19 – 33:23	tradition; gender; history; culture	The interviewee comments on Hu Mei's HWDD: From an artistic perspective (i.e. the camera work, art work, etc) she regards the drama as a model historical drama. She states that she nonetheless dislikes HWDD and prefers other TV dramas, but is not willing to expound on the issue while the recorder is running.
33:24 – 34:40	audiences; audience research; internet; social issues	The interviewee agrees with the interviewer's statement that the general TV drama audience consists of older, retired viewers, not of young people. She states that young people watch their favourite TV dramas on the internet, not on TV. She also expresses a preference for TV dramas with a social or political agenda, arguing that such dramas are closer to the people's actual experiences.
34:41 – 35:08	function of TV; education; propaganda; entertainment	These dramas on social and political issues are more "healthy" and of better quality than mere entertainment programmes.
35:09 – 37:10	state; art; audiences; propaganda; TV broadcasting	Asked whether Chinese audiences actually enjoyed watching propaganda TV, or whether they just did not have any alternative, the interviewee states that one reason for the popularity of state-endorsed TV dramas is the fact that these programmes are aired during prime time. This is the time when most families (and especially older viewers) are having dinner and are simultaneously watching TV. Since the audiences are watching these types of programmes every day, propaganda TV dramas have become part of their daily routine [the argument here seems to be that audiences enjoy stability and nostalgia].

37:11 – 40:05	function of TV; influence of TV; international comparison; history; propaganda	The interviewee states that she shares the leadership's assessment that TV dramas have a very strong influence on audiences (in China). This is also the reason why CCTV broadcasts educational programmes such as its <i>Lecture Room</i> series (百家讲坛): it fears that historical dramas may portray the wrong perspectives on historical events, and is therefore trying to counter-act such tendencies with "healthy" programme content.
40:06 – 42:33	state agencies; TV broadcasting; market economy	The interviewee repeats that the newly issued report on developments in the TV drama sector (中国电视剧年度发展报告) is of great interest to researchers (particularly the section on market developments; some of the other sections may not be entirely reliable since this is the first issue). Similar annual reports are planned for the coming years. She explains that the report includes the assessments of various consultants such as university professors and other analysts, but that the main responsibility for publication lies with the Communication University of China (中国传媒大学).
42:34 – 43:39	audience research	The interviewee says that she has no in-depth knowledge of audience research methods (CSM, AC Nielsen, etc).
43:40 – 46:53	production process; story idea	The interviewee summarizes that the main new development in TV drama creation is the emergence of realistic TV dramas. She emphasises that the CUC report is an academic publication, and therefore is not merely an official statement of the government (such as, for example, the "blue books" 蓝皮书).
46:54 – 49:59	state agencies; production companies; private companies	The interviewee explains that she has no inside knowledge of the workings of state production units or private production companies. She nonetheless thinks that private companies are in a difficult position and face much higher risks than state production units. This is why these private companies have to focus on entertainment programmes in order to be successful and generate profits. The report's section on market developments includes some information on how the market is regulated to prevent mismanagement.
50:00 – 53:54	production regulations; production process; broadcasting regulations; state regulations; production companies	Politically sensitive material cannot be handled by small companies; it can only be tackled by large state production units with much leverage. This is also true for large prestige projects such as the adaptation of the <i>Dream of the Red Chamber</i> : such series can only be produced by high-ranking individuals such as Hu Mei, who have substantial financial backing and are able to take personal control of the production.

53:55 – 58:20	art; entertainment; propaganda; influence of TV; state agencies; international comparison	The interviewee repeats that the official criteria for TV drama quality are the "three xings". According to the interviewee, the artistic quality and ideological content of TV dramas are particularly important. The interviewee believes that foreign analysts do not view TV drama as an art form, and only focus on the entertainment function.
58:21 – 60:18	art; culture; propaganda	The interviewee argues that artistic quality means sophisticated art and camera work, but that it must also include the cultural specifics of the domestic society. In addition, it has to conform to ideological standards, otherwise it will be devoid of meaning: this is what the interviewee criticises about HWDD.
60:19 – 64:44	censorship; broadcasting regulations; gender	Asked about the simplified love stories and gender relations in Chinese teen dramas, the interviewee completely agrees that such themes are portrayed unrealistically in Chinese TV dramas. According to her, this is why many young people refer to "teen dramas" (偶像剧) as "vomit dramas" (呕吐剧). The interviewee goes on to argue that all Chinese TV genres (including the "realistic dramas") currently suffer from over-simplification tendencies. For example, when it comes to the portrayal of functionaries, the highest functionary is always a protagonist, and the second level functionary is always the antagonist. Conflicts are then usually resolved by an idealistic and heroic subordinate. The interviewee again recommends the political drama <i>State Prosecution</i> (国家公诉) as an example of how a complex political issue is portrayed appropriately.
64:45 – 66:59	censorship; broadcasting regulations; market economy; production companies; profits	The reason why TV dramas (for example love stories or teen dramas) are over-simplified is not because of government regulations or censorship. It is because the managers of the production companies are likely to be very conservative. The interviewee defends the government censorship system, arguing that it is mainly normative and attempts to assure quality. The most problematic aspects of the TV drama system are the producers: most of them are purely interested in profits.
67:00 – 69:33	market economy; audiences; art	The interviewee agrees that there is a demand for conservative themes in TV dramas. This demand is on one hand created by the fact that the audience is generally older and often female; it is also caused by the many Korean TV dramas that are imported. This is exactly why the government is trying to control foreign content on Chinese TV. However, the interviewee does not believe that this is an indication that Chinese society is generally becoming more conservative or traditional.

69:34 – 73:43	TV broadcasting; art; propaganda; script; social issues; audiences; gender	The interviewee recommends the TV drama <i>Chinese-style Divorce</i> (中国式离婚) as a series that, in her opinion, depicts relationships realistically and fulfils both the artistic and ideological requirements of a good drama. The programme was nonetheless slated by many critics. The main criticism was against the female protagonist, who was viewed by many as being unreasonable (especially in comparison to her supposedly outstanding husband). The interviewee does not share this criticism and thinks that the female lead's actions very accurately reflect the views and problems of women in modern-day Chinese society. She criticises that Chinese audiences are quick to judge the behaviour of characters, but are not willing to explore the motives for that behaviour. She also criticises that Chinese viewers are often unable to distinguish between the actor and the role.
73:44 – 74:31	TV genres; TV broadcasting; social issues	The interviewee refers to another family drama that she believes to be excellent and very representative of actual Chinese society: <i>Tuya de hunshi</i> (图雅的婚事) by Wang Quanan (王全安), which was accepted at numerous film and television festivals.
74:32 – 75:40	TV genres; film; function of TV; influence of TV	The interviewee expresses pity for the fact that TV drama content is of such low quality in China, even though TV drama has such an important function and potentially reaches such a broad audience.
75:41 – 76:08	personal question: viewing habits	The interviewee states that she enjoys watching foreign (US) TV series and gives the example of <i>Grey's Anatomy</i> . She does not want to talk about her personal preferences as long as the recorder is running, so the interview ends at this point.

Interview 12

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 01:53	screenwriter; script	Interviewee names a number of TV dramas that he wrote the script for.
01:54 – 03:04	screenwriter; production companies; private companies; state agencies	Aside from his experience as a screenwriter, the interviewee has also worked as an art advisor for private production companies (which he says have more freedoms when it comes to choosing themes and genres than state-run production units have). He has also worked on a number of films.
03:05 – 05:03	market economy; production companies; private companies; state agencies	According to the interviewee's own experience, private production companies are not faced with too many problems in the drama market: the market is so large and diverse that there is enough room for all forms of content production. Competition is not an extreme problem, and government regulations usually keep the market balanced. It is mostly the very small private companies that fail in the market, not the larger more professional private enterprises
05:04 – 09:11	audiences; TV broadcasting; audience ratings; TV stations; broadcasting regulations; state agencies	The interviewee argues that a good TV drama is one that appeals to viewers. The main indications in this respect are audience ratings: a programme that receives high ratings is bound to be a good TV drama. The main problem is that the audience does not decide which TV drama is bought, the TV stations decide. Production companies are faced with two challenges: on one hand, the TV stations constantly change their demand so that it is difficult to access what genre will sell well in the future; on the other hand, the government's regulations restrict drama broadcasting, and production companies need to take into account what type of series can actually be aired during prime time.
09:12 – 10:38	TV broadcasting; production crew	A drama that was particularly successful in 2006 was <i>The Ploy</i> (暗算). The series was created by producer, director, and actor Liu Yunlong (柳云龙), whose dramas are generally popular and successful. Liu has his own private production company, and sold <i>The Plot</i> at the Shanghai Film Festival.

10:39 – 14:39	Nancai Nūmao; story idea; script; screenwriter; TV genres; social issues	The interviewee explains why NCNM was created: The screenwriter Zhou Yong felt that no decent teen dramas (偶像剧) had been produced in China in the past (the only attempts were generally imitations of Korean teen dramas). He wanted to produce a story that dealt with the actual interests of young people in modern-day China. Together with director Tang Jili, Zhou Yong decided to create a story about young girls from the countryside making a living in Shanghai. Much of the story was inspired by Zhou Yong's own experiences in Shanghai (he attended a university in Shanghai), and numerous themes are really the stories of Zhou's friends and former classmates (the main characters' names are actually names of the screenwriter's friends). The motive for creating this drama was always to not merely produce a love story, but to include social problems that actually affected young people's lives in urban China.
14:40 – 16:54	Nancai Nūmao; script; director; characters; actors; profits	After the script had been finished and filming was supposed to commence, the production company realized that they needed to include a famous male actor in order to increase the sales potential of the programme. The original story did not feature a main male character, so the script had to be rewritten substantially to expand the role of Qiu Shi.
16:55 – 18:11	audience research; TV genres; TV broadcasting	NCNM achieved high ratings when first aired on CCTV and was the number one programme at the time. The interviewee felt that this justified Zhou's idea of producing a new type of teen drama. He attributes the success of the programme to the fact that the series dealt with the real-life problems of young viewers.
18:12 – 19:19	production companies; foreign cooperation; Nancai Nūmao	The title of the programme was devised by the Zhou and one of the producers. The main production company was the firm Xingguang International (北京星光国际传媒), with its headquarters in Beijing and a sister-company in Shanghai. Xingguang bought the story idea from Tang Jili's Hong Kong company. Tang Jili was brought on as a director, but his firm had no further involvement in the production of NCNM.
19:20 – 19:57	n/a	[interviewee answers a phone call]
19:58 – 21:08	investors; screenwriter; production companies; Nancai Nūmao	The investors for NCNM were recruited by the production company. The screenwriters were not involved in the securing of finances, and had no part in the actual filming process.
21:09 – 21:52	script; screenwriter	The interviewee explains how Zhou Yong went on to write <i>Nūcai Nanmao</i> for the same production company, but that Zhou was not involved in the script of the film or of the <i>Nancai Nūmao</i> sequels.
21:53 – 22:29	script; expenses	The interviewee states that the main screenwriter Zhou Yong was paid about 12,000 RMB per episode of NCNM, and that that was a relatively low price. The interviewee is not entirely certain about the price of each episode, but believes that the entire price for the script did not exceed 300,000 RMB.

22:30 – 24:09	screenwriter; story idea; profits	There are two ways in which the copy-right of a story idea can be handled in China. Either the screenwriter has the rights to the programmes name and is paid by production companies if they wish to produce sequels, spin-offs, etc (this is very rare in China), or the screenwriter sells the rights to the story idea along with the script. The production company can then go on to produce whatever additional content it wishes (this is the general case in China). The screenwriters of NCNM apparently sold the rights to Xingguang when they sold the script, and they are therefore not entitled to any profits from the NCNM sequels.
24:10 – 25:33	advertisement; script; profits; screenwriter; Nancai Nūmao	It is common that production companies inform the screenwriter about possible advertisement contracts (for example with mobile phone or automobile companies). The screenwriter is then required to write opportunities for product placement into the script. NCNM included much product placement, but the interviewee does not remember any occasion on which the screenwriters were asked to write the script around certain advertisement requirements. He states that the advertisements must have been built into the show during the production process.
25:34 – 27:27	n/a	[interviewee answers a phone call and receives a student]
27:28 – 28:49	advertisement; script; profits; Nancai Nūmao; screenwriter	One example for product placement in NCNM was a software firm that offered its office spaces as a filming location in return for the promotion of their name and logo.
28:50 – 30:28	advertisement; investors	The amount of money paid for product placement can range from a small sum or the usage of equipment to the full investment of a series, and depends on how prominent a role the product plays in the TV drama.
30:29 – 32:08	screenwriter; script; story idea; Nancai Nūmao	According to the interviewee, the involvement of the three screenwriters was as follows: Zhou Yong came up with the story idea, his former fellow student Wang Qun wrote the outline, and Zhang Wei (a former student of Zhou Yong's) then wrote the largest part of the script (and was also responsible for the revisions). Normally Zhou Yong and Wang Qun would have alternately written the episodes, but the time frame for the pre-production process was too rigid, which is why Zhang Wei was asked to write the script.

32:09 – 35:34	social issues; broadcasting regulations; production regulations; censorship; script; screenwriter; TV genres; Nancai Nūmao	Writing NCNM, the screenwriters hardly had to consider broadcasting guidelines or censorship regulations. The teen drama genre does not usually invite much controversy. However, the interviewee mentions that he himself wrote a drama for which he had to consider the censorship implications of the ideological content and the level of violence portrayed. He also gives the example of <i>Nūcai Nanmao</i> , which originally featured a storyline on drug abuse. The section was later censored. The interviewee believes that this was mainly due to the fact that the programme was to be aired on CCTV-8. If it had been broadcasted on a regional TV station, the drug abuse theme would probably not have been an issue.
35:35 – 36:48	censorship; production companies; broadcasting regulations	Censorship regulations are quite vague on what can actually be shown on TV (for example, there is no guideline that states that drug abuse may not be discussed in TV dramas). Most producers, however, know what topics to steer clear from. In the end, censorship mainly depends on the intensity with which a topic (such as drug abuse) is featured in a TV drama.
36:48 – 39:32	influence of TV; state; censorship; audiences; TV genres	The interviewee compares the government's censorship regulations to the actions of parents who are worried about their children: he himself thinks that most worries about the influence of TV and of TV dramas on audiences are unfounded and exaggerated. In this sense, the "parents" are not necessarily wrong in worrying about their children, but the extent to which control is exerted is nonetheless unreasonable (不合理). However, the interviewee also argues that some people may decide to imitate behaviour shown on TV (for example re-enact crimes portrayed in a crime drama), or believe that the way history is portrayed on TV is an accurate representation of actual historical events. This is probably the concern of the authorities. The interviewee nonetheless thinks that people who are that easily influenced by TV are generally rare, and that the main audience is capable of forming its own opinion concerning TV content.
39:33 – 40:33	function of TV; entertainment	The interviewee thinks that the main purpose of TV drama is to satisfy the audiences entertainment needs.
40:34 – 42:02	social issues; audiences; function of TV	The interviewee does not think that TV drama should explicitly teach audiences, but he does believe that a drama is more likely to be popular if it appeals to the real life situation of (simpler) viewers and expresses "healthy" views on social issues.

42:03 – 44:10	audiences; TV genres; Nancai Nūmao; TV stations	NCNM was aimed at viewers between the age of teenager and thirty to forty years olds; mostly female. The age of the general CCTV viewer was not a consideration: the screenwriters planned to appeal to as broad an audience as possible, in order to make the TV drama marketable not only with the central TV station, but also with local stations. In general, the audience of CCTV-8 is much more diverse than the audience of CCTV-1 (which is why most love dramas and teen dramas are sold to CCTV-8 and not CCTV-1).
44:11 – 45:20	TV stations; sales; audience research	TV dramas can be either sold to various TV stations, or they can be sold to CCTV exclusively, and only resold at a later point in time, when the drama has already been successfully aired on central television. This latter sales model was used in the case of NCNM, which was first sold to CCTV-8, and then later to regional TV stations and foreign broadcasters. The reason why NCNM was so successfully sold to other stations was its high ratings approval during the first run at CCTV-8.
45:21 – 46:42	audience research; internet; actors; audiences	The interviewee followed the press feedback and the internet chats on NCNM, but found that the viewer's discussions were centered on topics that were very different from his own concerns: most viewers merely commented on the main actors and who they liked best.
46:43 – 49:43	audiences; market economy; function of TV; profits	The interviewee has come across situations where he could not tell a story in a TV drama because he had the feeling it would not sell on the market. However, he himself thinks that TV drama is not meant to be an art form; it is meant to be an industry (production-distribution-broadcasting). This is why there are "underground movies" and "art house films", but not "underground TV dramas" or "art house TV dramas". The interviewee states that anyone wanting to produce artistic content or tell a particular narrative should not be in the TV drama business, and should produce movies or write short stories instead. TV drama screenwriters have to satisfy market demands and cannot focus on their own interests or preferences. Also, they have to keep in mind that TV drama is not aimed at intellectual viewers, but at very simple audiences with very simple tastes.
49:44 – 50:14	censorship; production companies; state; market economy; profits	This is also why the censorship issue is not a huge problem in TV drama production: the state declares which topics are unacceptable, and producers then avoid these topics in order to produce marketable and profitable contents. According to the interviewee, there are very rarely TV dramas that are banned for their content.
50:15 – 50:50	censorship; production companies; state; market economy; profits	The interviewee admits that there are cases of TV dramas that were restricted (走向共和 or 流翠花 園), but that generally everyone is in the business to make money, and that there is rarely a conflict between economic profits and political correctness.

50:51 – 52:22	sales; Nancai Nùmao; exports; profits; TV stations	Total sales from NCNM amounted to 12,000,000 RMB (the drama had been produced for 7,000,000 RMB). The series was sold both domestically and on foreign markets (mainly Hong Kong, South Korea and Singapore). The stations that bought NCNM purchased the right to (unlimited) reruns, which is a problem for production companies: they do not profit from later revenues.
52:23 – 54:32	social issues; Nancai Nùmao	The interviewee repeats that NCNM is both a love story, and a tale about young countryside people facing the troubles of an urban life.
54:33 – 57:04	private companies; Nancai Nùmao; state agencies; economic development	NCNM reflects the economic development of China: private entrepreneurship is a central theme. One reason for this is that the screenwriters themselves witnessed many of their former school or university friends go into private businesses. Another is that NCNM is trying to represent urban culture realistically; part of that culture is the increasing amount of career options offered by the market economy (especially compared to the former system of state-run danweis), another part are the social risks that accompany these new options (for example unemployment).
57:05 – 58:39	social issues	The interviewee explains that one result of China's modernization and urbanization is the decreasing relevance of traditional family ties and values, accompanied by increasing social instability and insecurity. So even though most Chinese gained something from the economic development process (more life-style options), they also lost part of their tradition. This is why family dramas are so successful in China: they satisfy audiences need for more traditional themes.
58:40 – 58:57	social issues; Nancai Nùmao	The interviewee does not think that there is a conflict between stories of economic success and stories of family values in teen dramas.
58:58 – 60:17	characters; Nancai Nùmao; audiences; function of TV	Asked about the moral dilemmas shown in NCNM, the interviewee states that it is not the function of TV drama to solve such problems, but instead to portrait them realistically. He admits that the characters who act immoral are likely to face a bad ending in the drama. But that is mostly because the target audience of TV dramas wants to see an antagonist being punished for his or her failings. The interviewee repeats his stance on education: films and novels are not schools.

60:18 – 62:29	production process	The total length of NCNM's script writing process was about six months. During the first two months, the story idea and the main plot points were devised. The actual script writing only took another four months, since three screenwriters were working on the project at the same time (however, since Zhang Wei was only a student at the time, the sections that she wrote had to be revised substantially, which required additional time). When the script was finished, the actors were hired by the production company. At this point, the screenwriters were informed that Liu Yi was attached to the project. They had to go back to the script and rewrite the respective sections. NCNM was produced in 2002 and aired in early 2003.
62:30 – 63:53	Nancai Nümao; director	The interviewee was generally satisfied with the final result of NCNM. The only aspect he was not entirely satisfied with was that the filming style of Tang was a bit slick and therefore removed the story too far from its target audience.
63:54 – 66:46	Hanwu Dadi; history	The interviewee himself enjoys watching swordsmen dramas, art programmes, and historical dramas. He did not enjoy HWDD. According to the interviewee, HWDD was filmed like a "realistic" historical drama, but it in fact romanticised the Han Emperor Wu and therefore gave audiences the wrong impression about the historical situation at the time.
66:47 – 68:23	Gonganju Zhang; TV genres; state	The interviewee states that he did not watch GAJZ, but that the scriptwriting and production process for such a drama (i.e. a drama that is financed by the state) is different from other dramas: those involved in the creative process face different requirements (for example very clear ideological guidelines). The interviewee himself is not interested in creating such dramas, since he wants to produce content for the market (and the audience), not for the state. Also, he does not like to be told in detail by a production unit what story he is supposed to be writing.
68:24 – 72:20	screenwriter; script; actors; investors	The interviewee is most frustrated by actors and investors demanding certain plot twists or character developments. The main problem is that these persons are not experts on screenwriting, and tend to demand content that does not suit the general story line, atmosphere or theme. The demands that are made do not necessarily reflect the business interests of investors (which could easily be accommodated in the script), but personal preferences and ideas of investors on how the story should develop (the interviewee gives examples such as companies from outside the production sector making demands). This problem did not, however, occur with <i>Nancai Nümao</i> , which the screenwriters developed before the investors were involved.

72:21 – 73:45	investors	There are different types of investors: private companies that wish to have their products placed in a TV drama; private companies who wish to purchase a stock share in the product in order to make profits; production companies who offer to lend their production permit to the producers; distributors who have connections to the market or to different TV stations and hope to facilitate sales.
73:46 – 75:19	production permit; production companies; state agencies	Formerly, the production permit was issued if a TV drama conformed to the genre plan of the government (题材规划). Today, the issuing of individual production permits is merely a filing tool: it keeps track of the different actors in the market.
75:20 – 77:39	production permit; production companies; state agencies	The producer of a TV drama needs to find a production company with a general production permit (allowing the company to film the drama), and then he needs to apply for the individual production permit for that specific drama [check what the actual institutional difference is here]. State production units do not have to go through this process, since they are generally cleared to produce the content they choose. Since 2005, however, the production process has become much easier for private companies.
77:40 – 78:29	foreign programmes; viewing habits	The interviewee enjoys watching foreign TV series, particularly Korean and American programmes. His favourites are <i>Prison Break</i> and <i>24</i> . He likes the American way of presenting a story.
78:30 – 79:15	n/a	[interviewee answers a phone call]
79:16 – 80:02	censorship; international comparison; production process	The interviewee doubts that China will develop a similar production process to that in the USA: the continuous creation of episodes, with the involvement of audiences, is made impossible by the government's censorship and the requirement of a distribution permit.

Transcript section I12, 36:48 – 39:32:

R: what function do you yourself believe television and television dramas have? what influence might they have on audiences?

I12: . . . actually I believe in many cases their influence is exaggerated

R: may exaggerate

I12: may exaggerate their influence (R: uhu uhu) because . . . it's a bit like . I believe that I will later . I have a little child myself . my little child is still very small

R: oh . really?

I12: Sometimes I may feel worried . that is . this child might learn this or might I might worry a lot . well . in reality many of these worries are unnecessary (R: *laughs*) because your little child may find its own way to grow up . it has its own way to distinguish things (R: hm . . . parents . . . *laughs*) but . but with regards to grown-ups, they always wants to be the father . with regards to parents, they always want to keep certain things away from their children (R: ah) don't want them to see this, don't want them to see that, don't want them to encounter any danger, don't want them to encounter anything bad . parents probably are in such a state of mind . I sometimes think that these . that these officials probably also have such a mentality.

R: oh . really? like parents (*laughs*)

I12: yeah yeah yeah . they think "I'm responsible . I have the duty to help people choose" (R: hm) ah . that's the type of mentality that parents have . and I am not saying that such a mentality is wrong . but such an approach is not very scientific . not an entirely . like . scientific . ah . approach . sometimes this may be . may be excessive . . . uh . well . it's that kind of . kind of . . . kind of kind of kind of kind of . kind of kind of choice . with that kind of attitude . maybe . . . they may exaggerate . uh . the function of television and of television dramas (R: hm) they may think . ahm . but there are still . there are still people . some may watch a kidnapping on television and . well . imitate that and commit a similar kidnapping (R: uhu) . also . there may still be people . say . who watch something on television . concerning some historical period . and they may think that that historical period was exactly like show on television . (R: uhu . hm) that sort of situation may nonetheless occur . but such a situation . this will normally be something that a wider range of people . . . a very peculiar . . . peculiar person . a peculiar person might act in that fashion . a peculiar person may have such notions . he may be completely consumed by television . but most sane people will not be consumed by television . (R: hm) hm . I . this is my personal opinion . but maybe those who work for an administrative agency feel they have some kind of responsibility to filter out all these things that might consume the audience . so they won't allow you to talk about history in too much detail . they won't allow you to show crime . or

drug abuse . they fear some people may imitate (such behaviour) . or the likes . I think that may be the excessive worries that parents have towards their children (R: *laughs*)

R: 你自己觉得电视和电视剧有什么功能 . 对观众会有什么影响?

I12: ... 其实我觉得可能有很多时候夸大了它的影响

R: 会夸大

I12: 会夸大它的影响 (R: 嗯 嗯 嗯) 因为 .. 这有点像 . 我觉得我后来自己 . 自己有了小孩儿 . 我小孩现在还很小

R: 哦 . 是吗?

I12: 我有时候会有一种担心 . 就是 . 这孩子他会学这个 . 学那个 . 会有很多担心 . 那么 . 其实很多担心是不必要的 (R: *laughs*) 因为你小孩嘛他成长有他自己的办法 . 有他自己识别的方式 (R: 嗯 . . 父母 . . *laughs*) 但是 . 但是对于大人来说 . 他总是想作为一个父亲 . 对于父母来说 . 总是想为孩子把一些东西排除掉了 (R: 啊) 不要让他看见那个 . 不要让他看见那个 . 不要让他自己遭遇这样的危险 . 不要让他遭遇那样不好的事情 . 可能父母会有这样的心情 . 我觉得有时候我们的这种 这种管理者也会有这样的心态

R: 啊 . 是吗? 像父母一样 (*laughs*)

I12: 是 是 是 . 他觉得 “我有责任 . 我有义务来帮助选择” (R: 嗯) 啊 . 这是一种父母的心态 . 也不能说这种心态是不对的 . 但这种做法不是一种非常科学的 . 哦 . 不完全这种科学的 . 啊 . 做法 . 有时候他会有 . 会有过度 . . . 哦 . 那么 . 是在这样的一种 . 一种 . . 一种 . 一种 . 一种 . 一种 . 一种 . 一种选择 . 一种想法下面 . 可能 . . 他会夸大 . 哦 . 这个电视或电视剧的作用 (R: 嗯) 他就会认为 . 噢 . 但却是有 . 却是有人 . 是因为看到电视上面的绑架案 . 那他就去模仿 . 去做绑架案 (R: 嗯 嗯) 那么 . 却是也是有人 . 说 . 看到电视上 . 写某一段历史的时候 . 他会认为那一段历史就是电视上的这个样子 (R: 嗯 嗯 . 嗯) 却是会出现这样的情况 . 但是这种情况 . 它应该说是对一个很广泛的人群来说 . . 他是很特殊 . . 很特殊的人 . 很特殊的人会这样做 . 很特殊的人会产生这样的概念 . 他会完全被电视所左右 . 但是绝大部分心智正常的人是不会被电视所左右 (R: 嗯) 嗯 . 我 . 这是我个人的概念 . 但是可能作为管理部门他们会认为他们有义务把有可能左右观众的这些东西都过滤掉 . 所以不许你去细说历史 . 所以不许你去表现犯罪 . 表现吸毒 . 他怕有人会模仿 . 会怎么样 . 我觉得可能这是一种父母对孩子的过度关心 (R: *laughs*)

Simplified version of I12, 36:48 – 39:32:

R: What function do you yourself believe television and television dramas have? What influence might they have on audiences?

I12: Actually, I believe that in many cases their influence is exaggerated.

R: may be exaggerated...

I12: Their influence may be exaggerated. Because, I believe it's a bit like... I have a little child myself. My child is still very small.

R: Really?

I12: Sometimes I worry that my child might learn this or might learn that... I worry a lot. Well, in reality many of these worries are unnecessary. Because your little child may find its own way to grow up. It has its own way to distinguish things. But grown-ups will always be fathers. Parents always want to keep their children away from harm. They don't want them to see this, don't want them to see that, don't want them to encounter any danger, don't want them to encounter any harm. Parents probably are in such a state of mind. I sometimes think that these officials probably also have such a mentality.

R: Oh, really? Like parents? (*laughs*)

I12: Yeah yeah yeah! They think "I'm responsible, I have the duty to help people choose." That's the type of mentality that parents have. And I am not saying that such a mentality is wrong, but such an approach is not very scientific. It's not an entirely scientific approach. Sometimes these worries may be excessive. It's that kind of choice, that kind of attitude that they may exaggerate. They may think that the function of television and of television dramas... well, there are still people who watch a kidnapping on television and, well, imitate that and commit a similar kidnapping. Also, there may still be people who watch something on television concerning some historical period and then think that that historical period was exactly like shown on television. That sort of situation may nonetheless occur. But this will normally be something that a very disturbed person will do. A very peculiar person might act in such a fashion. A peculiar person may have such notions. He may be completely consumed by television. But most sane people will not be consumed by television. This is my personal opinion, but maybe those who work for an administrative agency feel they have some kind of responsibility to filter out anything that might consume the audience, so they won't allow you to show too many historical details, or crime, or drug abuse. They fear that people may imitate those things. I think that's like the excessive worries that parents have towards their children.

Transcript section I12, 47:04 - 50:23:

R: has there been a case like this: you feel you . you would want to tell a story but it wouldn't sell?

I12: possibly possibly (R: *laughs*) such a case is possible possible . oh . . . but if such a case occurs in the television drama industry then I think that's just the way it is (R: *laughs*) because in the television drama industry there's a supplier of stories . a screenwriter (R: hm) . he is part of an assembly line (R: hm) it is a . a production of a product (R: hm) I believe that television

dramas . . its commodity production . . that kind of . . quality (R: uhu) is more important than its creative quality (R: ah . is that so?) hm . that is . say . it is a product and not a work of art (R: ah) be . because television dramas . they are meant to be sold (R: hm . right) they are not like films . which is why I tell my stu . I myself have always told my students when I teach class . and of course this is just a joke: "I hear they make underground films (R: hm) and art-house films (R: hm) but I have never heard of such a thing as an underground television drama (or art-house television drama)" (*laughs*) (R: *laughs*) because underground films and art-house films are a type of (profoundness) . they are a form of film manifestation . but underground television dramas and art-house television dramas are not a form of television drama manifestation (R: yeah yeah yeah) television drama only has one . only has one form of existence . and that is being shot, being sold to a TV station, and being broadcasted (R: yeah yeah yeah) it only has this form of existence (R: hm) so . within that realm of existence you have to obey its commodity . its production . requirements . . so I believe that if you . I (often . .) I tell my students in class: "if you have some story or some message you feel you really need to impart . then you should go something else you should go and write a (R: should write a film *laughs*) you should go and write a novel (R: hm) but if you are writing a television drama you have to consider two issues (R: hm) the first is that you need to come up with a product plan (R: uhu) I believe that the purpose of the product plan is not to please me (R: hm) but to convince others to buy it (R: hm) . so . the best thing is if I like . I like it and there's also a buyer . that is the best option . but between these two option . if I actually do not like it . and someone buys it . well from the perspective of the product I believe that is something one still needs to consider (R: hm) this is the first issue . you have to consider making a product . that's the first issue . so the second is that you have to consider . you . your television drama . is meant to be aired on television . and many viewers . including viewers of different age (R: hm) levels . they will all watch it . a television drama that is aired during prime time will have viewers of all ages, cultural backgrounds, and educational levels (R: hm) so if you (are broadcasting it) at that time . (you also need to) . you absolutely have to . absolutely need some sense of responsibility (R: hm) . . oh . . you will still hope that . this television drama will reflect the interests of average people . maybe that's the one thing to consider (R: yeah yeah yeah) if you want to express other ideas you should write a film or write a novel"

R: yeah yeah yeah . so . we can say that the most important thing is still the market . not political censorship . or

I12: it's not politics . it's not politics (R: yeah yeah yeah) the issue of television drama's censor . censorship . it would seem that at the moment it is not a particularly urgent problem (R: hm) because when it comes to government control, much of the control happens at the beginning (R: hm) "I already told you if you write (R: *laughs*) if you write a homicide drama I will not allow you to broadcast it during prime time" (R: uhu *laughs*) so if at this time . I still want to go ahead and shoot the drama then I will already know the result . in my heart (R: hm) did they not say "if you write this then I won't let you broadcast it" . it seems that it is very rare that a television drama is actually not broadcasted because of censorship issues (R: hm) that seems

very rare

R: 有没有这样的情况：你觉得你，你要讲一个故事但是不能卖？

I12: 会会 (R: *laughs*) 会有会有这样的情况，噢...但是这种情况在电视剧的这个行业当中我觉得那没有办法的。(R: *laughs*) 因为，这，在电视剧的行业当中他有一个故事提供者，一个 (R: 嗯) 编剧，他所做一个流水线的一环 (R: 嗯) 它是一个商品生产 (R: 嗯) 我觉得电视剧它...它的商品生产这个...这种...属性 (R: 嗯) 比他做为一个创作属性要高 (R: 啊，是吗?) 嗯，它就是说，它就像是一个商品而不是一个作品 (R: 啊) 因，因为电视剧，它是要去卖的 (R: 嗯，对) 它不像电影，我所以给学，我自己给学生讲课从来说，当然开玩笑来说：“我听说有地下电影 (R: 嗯)，有艺术电影 (R: 嗯)，我从来没听说过有地下电视剧 (和艺术电视剧)” (*laughs*) (R: *laughs*) 因为地下电影和艺术电影它是一种 (深)，是电影的一种存在方式，但地下电视剧和艺术电视剧它不是电视剧存在的一种方式 (R: 嗯) 电视剧只有一，只有一种存在方式，就是拍出来，卖给电视台，播出 (R: 嗯) 它只有这样的存在方式 (R: 嗯)，那，这种方式当中你必须服从它的商品，它的生产的，要求...所以我觉得如果你，我 (经常...) 我自己讲课对学生说：“如果你有一些故事有一些话你必须说，你可以去写别的你可以去写那个 (R: 可以去写电影 *laughs*) 你可以去写小说 (R: 嗯) 但是你写电视剧的时候你一定要考虑两点 (R: 嗯) 第一点是你先要做一个商品的设计 (R: 嗯) 我觉得商品设计不是为了我喜欢 (R: 嗯) 是为了将来有人买它 (R: 嗯) 那么，最好的是我喜，我也喜欢，也有人买，这是最好的方式，但是在这两点当中，其实我不喜欢，有人要买，那我觉得作为一个商品生产者来说这个可能也是要考虑的 (R: 嗯) 这是第一点，需要考虑的做为商品，这是第一点，那么第二个你需要考虑的就是，你，你一个电视剧，你要在电视上播，有很多观众，包括很多不同年龄层的 (R: 嗯) 观众，他们看到，一个黄金时间播出的电视剧有任何年龄 任何文化 任何教育程度都来看 (R: 嗯) 那么你这样的时候，你一定要，一定还是有一点这种责任感的 (R: 嗯)...噢...你还是希望，在你的电视剧当中要体现更多的这个普通人的关心的东西，可能考虑只要有这样一个地方 (R: 嗯) 你要有其它想法写电影写小说就可以”

R: 嗯嗯嗯，那，最重要的应该说还是市场，不是政治的审查，或者

I12: 不是政治，不是政治 (R: 嗯) 电视剧的，审，审查问题是，好象现在我觉得不是一个特别严重的问题 (R: 嗯) 因为对于政府的控制来说它很多控制是在前面的 (R: 嗯) “我已经告诉你了你写 (R: *laughs*) 你写凶杀的戏我不给你在黄金时段播” (R: 嗯) 那在这种时候，还要拍那我对这个结果，是有心里预期的 (R: 嗯) 它而不是说“你写出来了我在审查时不让你播”，在电视剧当中真正的因为审查原因不让播的电视剧好像很少 (R: 嗯) 好像很少

Simplified version of I12, 47:04 - 50:23:

R: Has there been a case in which you felt you wanted to tell a story but it wouldn't sell?

I12: Possibly. Such a case is possible, but if such a case occurs in the television drama industry then I think that's just the way it is. Because in the television drama industry the story is supplied by screenwriters. They are part of the assembly line. I believe that with television dramas, their commodity value is

more important than their creative value. Drama series are products and not works of art. Because television dramas are meant to be sold. They are not like films, which is why I have always told my students in class... and of course this is just a joke: "I hear they make underground films and art-house films, but I have never heard of such a thing as an underground television drama or an art-house television drama." (*laughs*) Because underground and art-house films are types of movies. But there are no underground television dramas and art-house television dramas. Television drama only has one purpose, and that is to be shot, sold to a TV station, and broadcasted. It only has this purpose. So considering this, you have to obey the requirements of the market. I believe that if you... I often tell my students in class: "If you have some story or some message you feel you really need to impart, then you should go and write a novel. But if you are writing a television drama you have to consider two issues: the first is that you need to come up with a product plan; and I believe that the purpose of the product plan is not to please me, but to convince others to buy the product; the best thing is if I like the product and there's also a buyer, that would be the best option. But aside from that, if I actually do not like the product, yet someone buys it... well from the perspective of the product I believe that is still something worth considering. This is the first issue: you have to consider making a product. That's the first issue. So the second issue is that you have to consider that your television drama is meant to be aired on television, and many viewers, including viewers of different age levels, will all watch it. A television drama that is aired during prime time will have viewers of all ages, cultural backgrounds, and educational levels. So if you are broadcasting it at that time, you also absolutely need some sense of responsibility. You will still hope that this television drama will reflect the interests of average people. Maybe that's the one thing to consider. But if you want to express other ideas you should write a film or a novel.

R: Yeah yeah yeah. So we can say that the most important thing is still the market, not political censorship...

I12: It's not about politics. The issue of television drama censorship... it would seem that at the moment this is not a particularly urgent problem, because when it comes to government control, they'll tell you in the beginning: "If you write a homicide drama we will not allow you to broadcast it during prime time." So if at this time I still want to go ahead and shoot the drama, then you already know the result: did they not say "if you write this then we won't let you broadcast it"? It seems that it is very rare that a television drama is not broadcasted because of censorship issues. That seems to be very rare.

Transcript section I12, 57:05 - 58:25:

I12: actually in such a . a society . that is . I believe that in China . maybe it has gotten better during the last year or two . but in the period before that .

everyone . felt that a lot of these . that many . personal relations that had been stable in traditional China . very intimate relations (R: hm) the kinds that connect people . that these young people do not have those anymore (R: hm) . the family in China . the family has always been . a a very . very very important . bond . however during the 90s . these family bonds have gradually collapsed . because people's desire for material wealth has become stronger and stronger and material possessions have become more and more . so they collapsed . so everyone feels lost . everyone feels that as soon as we have money in our lives . as soon as we drive cars and have an apartment . that we'd become the masters of our own destiny . but since we got rid of these sentiments at the same time (R: hm) so we feel very saddened . ah . and also hope that we will be able to stay . stay . that is why I . I believe that at that time . relatively . many . dramas were written . that the average dramas were written . that relatively many depicted these family (R: right) relations (that is the relations with the parents and those relations in other people's families) relatively many dramas dealt with those (themes)

I12: 实际上在这样的一个 . 一个一个社会当中 . 就是 . 我觉得在中国 . 可能这一两年好一点 . 在前一段时间可能 . 大家 . 感觉到更多的是这种 . . 就是很多 . 在传统的中国的时候很稳定的这种情感关系 . 很亲密的这种关系 (R: 嗯) 联系人们之间的这些 . 年轻人但没有了 (R: 嗯) . 家庭在中国 . 历来家庭这个 . 很 . 很重要的一个一个纽带 . 但是在九零年代的时候 . 这种家庭的纽带在逐渐的崩段 . 因为人物欲越来越强 . 物质的东西越来越多 . 所以崩断了 . 所以大家觉得很失落 . 大家觉得很希望我们即要过有钱的生活 . 我们既要过开车住房子的生活 . 可以自己掌握自己命运的生活 . 但是同时因为这样的生活当中我们失去的这些感情 (R: 嗯) 那我们就觉得很可惜 . 啊 . 还是希望能够留住...留住 . 所以我 . 我觉得当时 . 是 . 比较 . 多的 . 去写了 . 就这一般这种类型的 . 比较多的去写这个家庭的 (R: 对) 关系 . (就...母亲的关系 . 写了那个包括其他人家的那个这些关系) 比较多的去写那方面

Simplified version of I12, 57:05 - 58:25:

I12: Actually, in a society like China's, it has probably gotten better during the last year or two, but in the period before that everyone felt that many personal relations that had been stable in traditional China, very intimate relations... that young people do not have such relations anymore. The family has always been a very important bond in China. However, during the 90s such family bonds have gradually collapsed. That's because people's desire for material wealth has become stronger and stronger, and material possessions have grown more and more. So the family bonds collapsed, and everyone felt lost. Everyone thought that as soon as they had money, drove a car, and had an apartment, they would be in control of their lives. But since we also got rid of our family sentiments at the same time, we felt saddened. I believe that at that time relatively many dramas were written that depicted such family relations. Relatively many dramas dealt with those themes.

Interview 13

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 05:53	story idea; actors; security discourse; Gonganju Zhang 2	The idea for GAJZ was created in October 2000. It was inspired by the work of the Police Commissioners in Inner Mongolia, Heilongjiang, Jiangsu, Guangxi, Shenyang, and others. In June 1998, the screenwriters had met Pu Cunxin (濮存昕) when Pu was working on a police drama for CCTV-2. Considering the time-line, <i>Gonganju Zhang</i> part 2 should really be part 1, and vice versa. However, the production team working on the first instalment finished their drama faster. The two projects were not related, however: <i>Gonganju Zhang 1</i> was initiated by CCTV's education channel [the second part was created by the Security Ministry]. The motive for creating GAJZ was to produce a crime drama that realistically portrayed the work of the People's Police and demonstrated how they served the people (为人民服务).
05:54 – 07:55	security discourse; TV genres; social issues; TV broadcasting; Gonganju Zhang 2	The interviewee states that GAJZ is a model drama for the crime genre, just like HWDD is for the historical drama genre and NCNM for the teen drama genre. He explains that the focus of GAJZ was not only to portray police work, but also the social problems in China after the open-door policy. He describes how this task was as a great responsibility for the screenwriter, especially since that writer was a high-ranking official at the Ministry for Security at the time.
07:56 – 08:19	state agencies; production companies; Gonganju Zhang 2	The request to produce a police drama came from the top functionaries of the Security Ministry (公安部). The production details were handled by the production unit of the Security Ministry, in collaboration with CCTV.
08:20 – 12:23	location; script; actors; Gonganju Zhang 2	The interviewee explains that the screenwriters set the drama in the north-east of China because the main writer's wife is from that region, and because the two writers were therefore familiar with the circumstances in northern China. Also, the commissioners that the drama is based on partly work in that region. Pu Cunxin was attached to the project once the script had been written. Pu had played military commanders in the past, and was looking forward to playing the commissioner.
12:24 – 15:07	story idea; Gonganju Zhang 2	In order to make the story more realistic, the two screenwriters did considerable research. They interviewed six commissioners and several police officers in order to find out more about the actual work of these men and women, and the dangers and problems they were faced with in modern-day China [difficult to understand due to recording quality].

15:08 – 15:43	characters; Gonganju Zhang 2	The interviewee explains that one of the writers' main concerns was to show how a commissioner deals with different criminals. This is why the protagonist is faced with two antagonists: Ma Fugui and Zheng Yifei. The main difference between the two antagonists is that Ma is more common (土), but also more honourable than the sophisticated Zheng (who entertains close contact to the inner circles at the local police department).
15:44 – 18:24	characters; Gonganju Zhang 2	GAJZ is also the story of the protagonists' subordinates. The interviewee describes the role of Vice Commissioner Huo, who is entangled in corruption. The aim was to show a realistic portrayal of the dynamics that can lead to the corruption of a generally good official (in this case, the character is attempting to assure his daughter a foreign education). The interviewee states that this is a very representative situation.
18:25 – 21:12	characters; Gonganju Zhang 2	The interviewee states that much work went into devising the supporting characters in the drama. He believes that they are very accurate representations of real-life persons. A prime example is the character the corrupt director of a local police station, who is also entangled in his own errors, but is not generally evil.
21:13 – 22:47	characters; Gonganju Zhang 2	Another realistic character is Yuan Ming, the former commissioner who is demoted to overseeing the police work in a miner's village. Despite his professional failings, he is still an honourable person (looking after his family, etc.).
22:48 – 23:34	story idea; Gonganju Zhang 2	The general conflicts described in the drama are all realistic representations of original (原形) real-life situations (jurisdiction conflicts within the department, the crime cases described, etc).
23:35 – 27:44	social issues; influence of TV; function of TV; censorship; education; propaganda; Gonganju Zhang 2	The interviewee explains why it was not politically problematic to depict cases of corruption in a TV drama: the main theme was still centered on the positive aspects of police work, i.e. the commissioner being a servant of the people who is concerned with the lives and worries of the common citizen (example: the story-line centered around Wang Laohan). Also, one of the functions of a "main melody" (主旋律) drama like GAJZ is to explain to the common people how corruption is caused and with what difficulties the average police official is confronted. It is hoped that such messages will have an education effect on viewers [this section is acoustically difficult to make out].
27:45 – 32:48	social issues; education; security discourse; function of TV	The interviewee explains the prejudices that many people have towards police officials, and how television can help overcome such preconceptions.

32:49 – 38:53	propaganda; script; story outline; story idea; screenwriter; Gonganju Zhang 2	During the research period, the screenwriters also analyzed the political guidelines for police work and kept these in mind when devising the story: The propaganda guidelines included the "four zhengs" (正义, 正气, 正真, 正派), three "qings" (友情, 亲情, 爱情), and the concepts of 甘于奉献, 无私为民, 不畏艰险. The interviewee gives examples from the series [difficult to understand acoustically].
38:54 – 45:01	script; story outline; screenwriter; characters; education; propaganda; Gonganju Zhang 2	The screenwriter and his wife first wrote a story outline, and then a more in-depth outline for the character's development, and for the plot of each episode. The whole writing process took the writer and his wife two years (including research and revision). The writers attributed the success of GAJZ to the detail and amount of realism that went into creating the TV drama and its characters. The viewers are able to learn from the drama that there are good police officials in China.
45:02 – 50:13	script; production companies; investors; screenwriters; production procedure; director; location; Gonganju Zhang 2	The script for GAJZ was approved first by the police, and second by CCTV. The director then had alterations made from an artistic perspective (the general story line was not altered, but changes were made to the specifics of the Hong Kong plot line, and the plot line involving the English cruise ship, in order to accommodate for certain practical issues, such as filming locations and actors). [difficult to understand acoustically]
50:12 – 50:37	location; Gonganju Zhang 2	The series was filmed in Dalian. Since the story featured a snowy landscape, the series had to be filmed in China's north-east.
50:38 – 56:57	actors; directors; screenwriter; script; characters; Gonganju Zhang 2	The screenwriter and his wife were present during the actual filming process. The directors and actors commented that they had not met such committed screenwriters before. The writers also advised the actors on how to play the various roles (for example the character of Ma Fugui; the interviewees explain in detail the meaning of that character, his relation to the protagonist, and how the character is based on criminals that the screenwriters interviewed). [difficult to understand acoustically]
56:58 – 59:44	audiences; TV stations; propaganda; education; art; entertainment; screenwriter; Gonganju Zhang 2	The main aspects that the screenwriters were concerned with when they wrote GAJZ were its ideological quality, its educational function, its appropriateness as a "main melody" drama and its artistic quality. However, even an artistically and ideologically good drama needs to be watched in order to have an effect on audiences, so the screenwriters were also trying to produce an entertaining TV series. They were trying to adhere to the "three xings" (思想性, 艺术性, 观赏性).

59:45 – 62:11	private companies; state agencies; TV stations; broadcasting regulations; propaganda; Gonganju Zhang 2	The interviewee explains that a TV drama produced by CCTV and aired on CCTV-1 has primarily a political function. This is also why it needs to adhere to the strictest of regulations. For example, in GAJZ, the main protagonist is seen drinking alcohol, and later driving his car home. When the series was produced, this was not yet illegal and therefore passed the regulations [the interviewee suggests that this would not be the case today].
62:12 – 65:32	production process; screenwriter; actors; director; profits; expenses; Gonganju Zhang 2	When the screenwriter and his wife were writing the script to GAJZ, they were not concerned with the possible profits of the programme, or the expenses of the production process: the series was produced on a very low budget (with very little investment. This was made possible in part by the actors, who agreed to work for extremely low pay. Also, the writers sold the script at a very low price (the interviewee is unwilling to name the exact amount, but says that it was only about one third of what is normally paid for a script). The reason why everyone involved was willing to work for so little money was that the writers and the actors were involved in the project for its content, not for the profits. The drama cost a total of 6,000,000 RMB (i.e. 300,000 RMB per episode).
65:33 – 71:07	investors; TV stations; TV broadcasting; advertisement; propaganda; profits; Gonganju Zhang 2	The main production company was the "golden shield" bureau of the public security ministry [which possesses its own filming permit]. CCTV followed as a second production company, and a Shenzhen construction company joined as a financier. The motivation for the security ministry was to promote the police, the motivation for CCTV was ideological, but also commercial (they reran the series numerous times, on CCTV-1, 8, 2, 3, 4, 12, and various regional stations, selling respective advertisement slots in the process). The construction company, which was at the time also involved in visa processing, was mostly involved because it wanted to support ideological motives of the project. It may also have hoped to promote its own visa services.
71:08 – 72:31	TV broadcasting; story idea; script; Gonganju Zhang; production process; Gonganju Zhang 2	The first part of <i>Gonganju Zhang</i> was produced after the writers had started the project of GAJZ. The security ministry wanted to create another police drama that was set in a southern province (in contrast to the northern setting of GAJZ). Since the second team, working on the southern drama, was not involved in such substantial research, they were able to finish much earlier than the interviewees (the other team started production in 2002 and was able to finish within a year; GAJZ required four years total). This is why GAJZ later became <i>Gonganju Zhang</i> "part 2", and the other project became "part 1".
72:32 – 74:11	Propaganda; economic development; TV broadcasting; TV stations; Gonganju Zhang 2	In 2005, GAJZ was broadcasted in less developed regions (such as Tibet and Xinjiang) for free. According to the interviewee's wife, the DVD can also be bought in foreign countries.

74:12 – 77:39	internet; audiences; production process; Gonganju Zhang 2	The interviewees themselves do not pay much attention to audiences' feedback or intellectuals' criticism of TV dramas. They derive their sense of success from the number of times their programmes have been shown on TV. The interviewees state that they were not very pleased with the quality of the GAJZ TV drama in the end: They were dissatisfied with some of the actors' performances, and some of the filming [the end of this section is very difficult to understand].
77:40 – 81:49	screenwriter; TV genres	The interviewee explains how he himself only writes scripts as a hobby, and that it is therefore often difficult to coordinate the time of his day-job with his screenwriting responsibilities. He goes on to name a number of TV dramas and two films he is currently. [difficult to understand acoustically]
81:50 – 82:36	screenwriter	The interviewee states that he writes scripts by hand. A computer only comes into play during revisions.
82:37 – 87:58	personal question: viewing preferences	The interviewees rarely have time to watch TV dramas. They criticise that most TV dramas are of bad quality. They have watched HWDD and comment on the artistic and historical quality (from a nationalist perspective) of that drama. The interviewee enjoys watching foreign films, and some foreign dramas (from Brazil or Singapore). [they continue talking about their viewing preferences, but the wife's statements in particular are almost inaudible in this section]

Interview 14

Time Code	Discussion Topics	Discussion Content/Paraphrase
00:00 – 02:07	introduction	n/a
02:08 – 04:50	producer; internet; expenses; profits; film; art	The interviewee states that he usually produces art films. He explains how art films relate to entertainment films, and what the Chinese film market is like.
04:51 – 06:51	film; art; audiences; international comparison	The interviewee believes that Chinese art films are not merely made for foreign (festival) audiences, but for a broad audience, including Chinese viewers. The interviewee states that art films are universally interesting because they deal with culture (文明). He believes that culture is something that connects all people, even more so than economics.
06:52 – 09:16	TV broadcasting; production companies; TV genres; social issues; TV stations; censorship	The interviewee believes that Chinese TV dramas are meant to (and able to) tell stories from normal Chinese people's lives. He goes on to explain what huge amounts of TV dramas are produced each year in China, and how diverse the Chinese audience is (comparing Chinese provinces to European countries). He then explains that most productions are never even aired, because on one hand the market produces incentives to create low quality TV dramas, and on the other hand the state censors many dramas. The government wants to ensure the stability (稳定) of Chinese society, which is why prime time television only promotes "stable" themes (like family dramas, history dramas, etc).
09:18 – 10:27	TV genres; censorship; history	The themes that are restricted depend on their historical proximity to the present. For example, dramas on the Cultural Revolution can currently not be produced, but this may change in the future. The most important factor is again the stability of Chinese society, which cannot be endangered by any problematic theme. The interviewee speculates that in 2008, a historical TV drama on the Cultural Revolution might be produced (to honour the forty-year commemoration day).
10:28 – 11:28	history; state; identity discourse	The interviewee lists numerous political movements and historical events that warrant the production of government-supported historical TV drama.
11:29 – 12:36	social issues; state	The interviewee criticises that liberties in China are increasing (stating that China is probably a more liberal society than Germany), but that democracy as such is non-existent. He himself thinks that liberty and democracy are linked to each other. He thinks that the West has fought for its liberties but is now not utilizing them (...not like the Chinese do).

12:37 – 16:17	influence of TV; TV broadcasting; audiences	The interviewee thinks that television has substantial influence on viewers in China, more so than film. He argues that TV dramas and TV news are talking points for entire households. He explains that older people probably watch more CCTV news (which propagates the government's views), but that there are other TV news programmes on other stations at later times that vary substantially. His argument seems to be that Chinese viewers are mostly interested in "hot stories" (热点), and that TV broadcasters are only interested in profits, represented by audience ratings. He states that democracy does not work on the basis of profitability (利益), but instead on the basis of public interest. He thinks that the Chinese generally do not express any such interest, and are only after their own advantage. His example is traffic in Shanghai: the count-down traffic lights that are so common in Nanjing had to be restricted in Shanghai, because they were causing more trouble than good (apparently drivers were calculating what traffic behaviour would benefit them most, thereby causing more traffic jams).
16:18 – 19:44	audiences; TV genres; function of TV; social issues	The interviewee thinks that Chinese audiences particularly enjoy watching war dramas and nostalgic "red" dramas. He thinks that the most substantial change in Chinese society is the increase of choice options. This includes the choice of what TV drama to watch, but also of what actions to take in life. He argues that Chinese audiences are expecting guidance from TV dramas on how to deal with their increasing liberties to choose.
19:45 – 23:04	entertainment; film; TV broadcasting; art; culture; international comparison	The main function of TV drama is entertainment, but if a TV drama producer is able to see beyond the profits and integrate ethics in his production, it can also become a social influence. The interviewee argues that China's TV drama audience is much bigger than the audiences of western countries. He also states that western audiences care only about themselves (particularly Americans) and that Chinese audiences care about the entire world. He then goes on to laud German philosophers, talk about collectivism (集体性), and how collectivism is the opposite of individualism [TV drama is apparently viewed as an individualist art form; the logic of this section is not quite clear].

23:05 – 27:19	TV broadcasting; social issues; film	The interviewee names Chinese TV dramas that he himself has watched (for example <i>Chinese-Style Divorce</i>). The interviewee believes that Chinese audiences like to analyze real-life situations (such as marriage and divorce issues). They want answers to such problems, and are concerned about the stability of society. Western movies, on the other hand, only portray social issues from the perspective of one protagonist, do not create tensions, and do not offer solutions. He names a French director as an example of very slow films that do not build up a conflict properly (矛盾).
27:20 – 31:14	audiences; TV stations; TV broadcasting; propaganda; sales; international comparison; investors	The interviewee thinks that TV dramas do not derive their importance from the TV station they are aired on. He states that to the production companies, the TV stations are merely markets, and that distributing their product to the different markets is accompanied by varying profits. The main profits can be made by selling to CCTV. The interviewee tries to remember how high the annual profits from TV drama sales are (he concludes that it must be roughly 3,000,000,000 RMB). He again turns to the French film market and explains how selling art films is different from selling Chinese TV dramas. Chinese investors basically lend money to production units, and receive a ten per cent interest rate on their investment once the product has been distributed.
31:15 – 32:59	banks; investors; TV stations	The interviewee and his assistant explain that investments in the TV drama sector rarely come from outside of the sector (for example from banks), but are usually handled from within the sector, i.e. different companies sharing the burden of the production.
33:00 – 34:11	TV stations; sales; production companies; entertainment; propaganda; education	Production companies have to decide beforehand to what type of TV station they wish to distribute their product: if they sell a series to CCTV, they will have to produce a more serious programme with educational and ideological content; if they sell to a regional TV station, the focus will be more on entertainment. Production companies will still aim to sell their programmes to CCTV, since distributing to regional TV stations is more of a risk. Satellite stations will only be asked to broadcast reruns (otherwise the opportunity to make profits is lost: a drama aired on a satellite station can technically be received by audiences all around the world).

34:12 – 36:53	TV stations; TV broadcasting	Within CCTV, channel 1 is generally more political, and channel 8 is more aimed at entertainment needs. However, "main melody" (主旋律) dramas are often shown on CCTV-8, so that a clear distinction is difficult to make. Among the regional TV stations, it is important what audiences they are aimed at: northern and southern audiences have different preferences, and a TV drama that is well received in the north is often not watched by southerners (and vice-versa). He gives examples of Beijing and Shanghai series. The reason for this is that northern and southern Chinese have different cultures and are used to different types of dialogues, relationships, morals, art forms, etc. The interviewee's assistant gives the example of local dialect TV dramas.
36:54 – 41:10	audience research	The interviewee believes that the current ratings system (enforced by AC Nielsen and CSM) is not entirely accurate, but that it is currently the only way to assess audience approval. He is personally expecting the system to change soon. Currently, the main problem is that everyone relies on ratings: the TV stations need the ratings in order to sell advertisements, the production companies require ratings to (re)sell their products (to them, the ratings of the first broadcasting run are obviously the most important: they decide the fate of a drama). However, since the ratings system is purely statistical (i.e. does not include qualitative criteria), its reliability purely hinges on the statistical sample used (样本). Both the interviewee and his assistant believe that this sample is currently insufficient. This is why some programmes that are in fact popular may receive low ratings. The system is flawed.
41:11 – 42:44	audiences; audience ratings	The interviewee's assistant explains the peculiarities of Chinese TV audiences: the very young (children) and the middle-aged or elderly watch TV (and are therefore included in the ratings sample), whereas the young (teenagers, twens) do not watch TV: they spend their leisure time (especially prime time) in bars or on the internet. Considering the relevance that ratings nonetheless have on the broadcasting and production industries, the current system by AC Nielsen and CSM is still a necessary evil.

42:45 – 46:50	internet; audiences; viewing habits; audience research	The viewers that watch TV dramas on the internet are not included in the ratings system, and cannot be controlled by the authorities. What sets them apart from regular viewers is their viewing habit: they tend to watch an entire series in one session. Older viewers (above forty), on the other hand, do not use computers (as much) and do not watch series on the internet. This is why programmes that are aimed at these older audiences are rerun endlessly, so that the target audience can repeatedly watch their favourite programmes (for example: 亮剑; the interviewee explains why this drama is so popular, and that it is not the kind of drama that young viewers would download off the internet).
46:49 – 47:43	audiences	The interviewee's assistant explains that Chinese TV drama audiences usually are female, have little education, and are more likely to be from a northern province than from the south (which is due to the climatic differences).
47:44 – 49:28	international comparison; viewing habits; audiences; foreign programmes	The interviewee explains why Chinese dramas are aired en bloc: he believes that Chinese viewers are less patient than western viewers and require a conclusion quickly. He states that dramas like <i>Prison Break</i> are popular in China because they are fast paced and exciting [he must be assuming that such a drama would be watched in one session], whereas a drama like <i>Lost</i> with its continuing cliff-hangers and mysteries is too slow for Chinese viewers.
49:29 – 53:40	international comparison; audiences; foreign programmes	Asked why a drama like <i>Sex and the City</i> was so popular among Chinese viewers, the interviewee states that this is not due to the New York background and the fashion content: He believes that foreigners overestimate the relevance that western fashions have on China. He thinks that a Chinese girl that goes shopping is more likely to pay attention to low-price offers than to foreign brands. The interviewee states that Chinese viewers are easily satisfied, and that they enjoy fast-paced TV dramas; which is why they watch Chinese dramas (which the interviewee believes to be much faster than western TV series). [this repeatedly stated assumption should be easily disproven, especially with a drama like "Prison Break"; maybe Chinese experts think of something else when they talk about "fast paced"?]. The interviewee's assistant states that young people will not watch TV dramas as much because they are annoyed with the episode structure (they would rather watch a film). Older viewers, on the other hand, will enjoy the episode structure as long as they are able to watch as many episodes in sequence as they can.

53:41 – 56:03	international comparison; foreign programmes; internet; audiences; production process; expenses	Most TV dramas (with the exception of literature adaptations like <i>The Romance of the Three Kingdoms</i> ; 三国演义) are "fast food" (快餐). The production process of a TV drama will not take longer than one and a half years. This is mostly a cost issue: The Chinese system would not have the finances to back up a lengthy production such as <i>Lost</i> (which is developed over years). The cost for TV dramas in China is 300,000-500,000 RMB (per episode) for modern dramas, and 600,000-1,000,000 RMB for historical dramas.
56:04 – 59:58	international comparison; TV broadcasting; audiences; audience research; sales; internet	In China, it is now becoming popular to have audiences guess the outcome of certain plot lines and call in their opinions. Audiences are promised rewards (computers, etc) if they call. The intention of the broadcasters is to increase viewer ratings. The interviewee trails off to explain his opinion concerning the function of the internet, and its role during and after the Cold War [he compares this to the function of TV dramas today, but the connection remains very vague]. The interviewee's assistant explains that the inclusion of TV audiences also serves to make profits from text-message sales (if one million viewers send a text at one RMB per text, the company involved has made one million RMB in profits).
59:59 – 66:33	film; advertisement; viewing habits; TV broadcasting; internet; economic development	The interviewee talks about new forms of advertisement that integrate the product not only into the film (like product placement) but also involve the audiences (through games, or connections with real-world marketing). The interviewee and his assistant go on to talk about the rapid development process in Shanghai and that such a process would be unthinkable in a western society. The interviewee thinks that this development process is reflected in viewing habits. He states that the nature of film will change once the internet-generation starts to make more movies. For example, he thinks the movie theatre will disappear (or evolve).
66:34 – 70:54	film; advertisement	The interviewee's assistant agrees that movie theatres will have to reform. He explains this with the example of movie theatre advertisements. Both the interviewee and his assistant then go on to describe how advertisement is a prime example of Chinese people's lacking sense of democracy (民主): they believe that advertisement is infringing upon personal rights, without anyone standing up to reclaim those rights (the interviewee's assistant uses the example of advertisements in private housing elevators). [the interview goes on after the recording runs out, but centres solely around the question of democratic rights in China].

Transcript section I14, 09:27 - 9:53:

R: (...) and what other things can't be broadcasted . or . are prohibited?

I14: prohibited . it's like this: each period of time is different (R: hm) each period of time is different . for example . during this current period . to touch upon the ten years of the Cultural Revolution (R: hm) that period . well . dramas on the Cultural Revolution should best not be produced (R: laughs) because that's sensitive (R: hm) . doesn't the government say . it only uses one word [two characters]: stability (R: hm) . anything that isn't *stable* it is not alright (R: ah) . so that's why they say . they say . Cultural Revolution dramas can be produced next year (R: laughs) they can be aired next year . that is precisely because of stability

R: (...) 还有什么不能播的 . 或者 . 不允许的?

I14: 不允许的 . 是这样: 每个时段不一样 (R: 嗯) 每个时段不一样 . 比如说 . 现在这个时段 . 碰到文化大革命这十年 (R: 嗯) 这个时段 . 那 . 文化大革命的剧最好不要拍 (R: laughs) 因为它很敏感 (R: 嗯) 政府不说呢 . 它只有两个字 . 就是: 稳定 (R: 嗯) . 如果东西不是 *stable* 都不可以 (R: 啊) 所以说 . 它就是说 . 明年可以拍文化大革命 (R: laughs) 明年播吧 . 就是因为稳定

Simplified version of I14, 09:27 - 9:53:

R: And what other things can't be broadcasted, or are prohibited?

I14: Prohibited? It's like this: each period of time is different. For example, during this current period you can't talk about the ten years of the Cultural Revolution. So dramas on the Cultural Revolution should best not be produced. Because that's a sensitive issue. Doesn't the government say... they only use one word: stability. Anything that isn't *stable* is not alright. So that's why they say "Cultural Revolution dramas can be produced next year. They can be aired next year." That is precisely because of stability.

Transcript section I14, 24:05 - 24:19:

I14: next . with regard to television drama . this also has to do . with . it's . because the common Chinese people . I mean that the common Chinese people . they always enjoy . analysing . . some of the social problems that they themselves grew up to experience (R: hm)

I14: 然后呢 . 从中国电视剧来讲 . 也跟 . 它 . 的 . 这 . 个 . 因为中国老百姓 . 我就是说中国老百姓 . 一直喜欢 . 分析 . . 一些他们成长经历中的社会问题 (R: 嗯)

Simplified version of I14, 24:05 - 24:19:

I14: When it comes to television dramas, the common Chinese people really enjoy analysing the social problems that they themselves grew up to experience.

Transcript section I14, 47:44 - 49:19:

R: so why is it that . with Western . television dramas are completely different from those in the West . right? which is exactly what you just said . every evening you have two episodes . um . and then every day it's the same television drama . and then . after one or two weeks the broadcasting has been completed (R14: concluded concluded) right? This is completely different from the Western . way of showing one episode per week . why does China (broadcast) in this way

I14: In China (R: why . . like this) there are reasons . the first reason is the human nature of the Chinese people . that is Chinese people's state of mind (R: hm) Chinese people's state of mind is much more impatient than that of Westerners . (for Chinese people walking about is just as well as being industrious) . they want a very fast . by ways of that . of course by ways of their own labour . they want to find a fast conclusion (R: ah) they don't like a long (period of) suspense . the most suspenseful dramas will still sell in China . extremely suspenseful ones will sell . because Chinese people . they can't stand long waits . they'll stop watching (I14b: . . they get angry) right? Especially if (they have to wait until the final conclusion and have to continue watching . they'll realize they can't watch it . why is it suspenseful) . (R: *laughs*) they originally have one . one episode . for example Prison Break . they will prefer to watch . because every episode . solves a particular problem comprehensively . Lost on the other hand they won't watch (R: ah) because (R: it's too slow) they feel it is too slow . they have to wait for that conclusion . they have to wait too long to understand the final conclusion (R: hm) so you could say that . if you showed Prison Break and Lost at the same time . then certainly Prison Break would . have the higher ratings (R: hm) certainly . because Prison Break has a forceful ending in every episode . such forceful endings . that is the endings of serials are very important

R: 那为什么是 . 跟西方 . 电视剧跟西方的完全不一样 . 对吗? 就是你刚刚说的 . 每天晚上有两集 . 嗯 . 然后每天有一样的电视剧 . 然后 . 一两个星期以后就播完了 (I14: 连完了连完了) 对吗? 这个跟西方 . 每个星期一集 . 完全不同 . 为什么在中国有这样的方式来

I14: 中国 (R: 为什么会这样. .) 有原因 . 第一个原因是中国人的人气 (注: 上海话发音为 *nin qi*) 就中国人的那个心气 (R: 嗯) 中国人的心气比西方人急 . (中国人行走也好生产经营也好) . 他想很快地 . 通过自己 . 当然通过自己劳动 . 他想很快地得到一个结果 (R: 啊) 他不太愿意有一个这个长的悬疑的东西 .

最悬疑的片子在中国反而卖得好，特别悬疑的是卖得好，中国人因为，承受不了这个时间，把它就不看了 (I14b: . . 惹毛了) 对吧？尤其到终点的阶段他才继续看，他发现没法看，为什么，悬疑了。(R: *laughs*) 嗯，他本来就是一集，比如说越狱，他更愿意看，因为等了一集，很充分地解决一个问题，就 *Lost* 他反而不要看 (R: 啊) 因为 (R: 太慢了) 他觉得太慢了，这个中间需要等待，去了解后果的这个时间太久了 (R: 嗯) 所以说呢，你如果你把越狱和这个 *Lost* 放在一起放，那肯定是越狱，收视率高。(R: 嗯) 肯定，因为越狱在每集中他有一些暴力的结尾，那个暴力的结尾，就是系列片的这种结尾，很重要

Simplified version of I14, 47:44 - 49:19:

R: So why is it that Chinese television dramas are completely different from those in the West? Like you just said: every evening you have two episodes, and every day it's the same television drama, and then after one or two weeks the broadcasting has been concluded, right? This is completely different from the Western way of showing one episode per week. Why does China broadcast like this?

I14: There are reasons for this in China. The first reason is the human nature of the Chinese people. That is, Chinese people are much more impatient than Westerners. Chinese people want a very fast conclusion. They don't like a long period of suspense. The most suspenseful dramas will still sell in China... extremely suspenseful ones will sell. But Chinese people can't stand long waits. They'll stop watching. (...) For example *Prison Break*: they will prefer to watch that, because every episode solves a particular problem comprehensively. *Lost* on the other hand they won't watch, because they feel it is too slow. They have to wait for that conclusion. They have to wait too long to understand the final conclusion. So if you showed *Prison Break* and *Lost* at the same time, then certainly *Prison Break* would have the higher ratings. Most certainly. Because *Prison Break* has a forceful ending for every episode. Such forceful endings are very important for serials.

Appendix 3: Summary of Discourse Fragments

Discourse Fragments on State Rule and its Subjects

Han Wu Da Di Discourse Fragment	Sequence	Verbal Signs	Visual Signs	Acoustic Signs
<ul style="list-style-type: none"> The ruler is a man of the people 	HWDD 58-03	<ul style="list-style-type: none"> Use of colloquial language by the emperor 	<ul style="list-style-type: none"> Mise-en-scène: the emperor positioned amidst the common people Camera: OTS shots to suggest intimacy Acting: kind and friendly demeanor of the emperor 	n/a
	HWDD 45-19	n/a	<ul style="list-style-type: none"> Mise-en-scène: the emperor stepping down from his throne and meeting Zhang Qian in the main hall Camera: OTS shots to suggest intimacy 	n/a
<ul style="list-style-type: none"> The ruler is a paternal figure 	HWDD 58-03	<ul style="list-style-type: none"> Question by the emperor: "is everyone alright". 	<ul style="list-style-type: none"> Mise-en-scène: the emperor is positioned above the people; the emperor is juxtaposed with little children Camera: low angle shots of the emperor Acting: kind fatherly smile of the emperor 	n/a
	HWDD 45-19	n/a	<ul style="list-style-type: none"> Mise-en-scène: the emperor is juxtaposed with Zhang Qian's little son 	<ul style="list-style-type: none"> Musical score: romantic music
<ul style="list-style-type: none"> The subjects love their emperor 	HWDD 58-03	<ul style="list-style-type: none"> The people cheering for the emperor The people lauding the emperor as a resolute man 	<ul style="list-style-type: none"> Camera: high angle shots of villagers Acting: the people are enthusiastic about the emperor's arrival 	<ul style="list-style-type: none"> Musical score: majestic imperial theme with crescendo and climax
<ul style="list-style-type: none"> The subjects have suffered severely 	HWDD 58-03	<ul style="list-style-type: none"> A boy crying out in hunger 	<ul style="list-style-type: none"> Mise-en-scène: villagers dressed in rags; bleak and scarce furniture in the village homes; choice of villagers in the frame, i.e. largely disabled old people, women, and children Camera: close-up of a boy in agony 	<ul style="list-style-type: none"> Musical score: slow melancholic imperial theme
	HWDD 45-19	<ul style="list-style-type: none"> Zhang Qian crying The ministers weeping in the background 	<ul style="list-style-type: none"> Mise-en-scène: Zhang Qian dressed in rags Editing: fast-paced cross-cutting of 	<ul style="list-style-type: none"> Musical score: theme from Pirates of the Caribbean Musical score: slow imperial theme

			shots with similar angles showing Zhang Qian as he kneels in the Western outback and then kneels before the emperor	
<ul style="list-style-type: none"> Despite their hardship, the subjects fully support their ruler 	HWDD 58-03	<ul style="list-style-type: none"> The people begging the emperor to let them fight the Huns again 	<ul style="list-style-type: none"> Mise-en-scène: the villagers placed behind the emperor Camera: extreme long shot at high angle of the people kneeling before the emperor; close-up and medium close-ups of the emperor, with the people in the background 	<ul style="list-style-type: none"> Musical score: slow melancholic imperial theme Musical score: melancholic trumpet tune
<ul style="list-style-type: none"> The emperor is a humane ruler who cares strongly about his subjects 	HWDD 58-03	<ul style="list-style-type: none"> The emperor stating that his nation cannot fight the Huns again The people stating that the emperor is crying The emperor's son stating that the emperor is crying 	<ul style="list-style-type: none"> Mise-en-scène: the emperor stands in front of a war memorial, with the suffering masses behind him Camera: close-up and medium close-ups of the emperor's anguished face Acting: the emperor is crying 	<ul style="list-style-type: none"> Musical score: slow melancholic imperial theme Musical score: melancholic trumpet tune
	HWDD 45-19	<ul style="list-style-type: none"> The emperor stating that he missed Zhang Qian 	<ul style="list-style-type: none"> Acting: the emperor embracing Zhang Qian Acting: the emperor crying as Zhang Qian falls to his knees 	<ul style="list-style-type: none"> Musical score: slow imperial theme Musical score: romantic music
<ul style="list-style-type: none"> The subject's suffering is in the service of the empire 	HWDD 45-19	<ul style="list-style-type: none"> Zhang Qian stating: "I kneel before the emperor" Narrator stating that Zhang Qian's efforts established the Silk Roads The emperor stating that Zhang Qian is a hero of the great Han dynasty 	<ul style="list-style-type: none"> Editing: increased shot frequency leading up to the climax of Zhang Qian kneeling before the emperor 	<ul style="list-style-type: none"> Musical score: theme from Pirates of the Caribbean Musical score: slow imperial theme Musical score: romantic music
Gonganju Zhang 2				
Discourse Fragment	Sequence	Verbal Signs	Visual Signs	Acoustic Signs
<ul style="list-style-type: none"> The party leader is a figure of authority who is capable of assessing a dangerous crime situation, is proactive and fearless, has zero tolerance towards 	GAJZ 01-11	<ul style="list-style-type: none"> Secretary Cheng stating: "let's go up there and have a look." Secretary Cheng giving the Huo Xiang the order to protect the hostages at all cost 	<ul style="list-style-type: none"> Mise-en-scène: Cheng Zhi is placed in the centre of the frame, flanked by the armed police officers, and backed by the police leadership Camera: low-angle frontal shots of 	<ul style="list-style-type: none"> Musical score: suspenseful theme walky-talky noise

<ul style="list-style-type: none"> • criminals, and cares more about the safety of the general populace than about his own wellbeing 			<ul style="list-style-type: none"> • Cheng Zhi • Camera: hand-camera movements to suggest activity • Editing: high shot frequency to suggest potential danger 	
<ul style="list-style-type: none"> • The leadership is a responsible, professional administration that oversees police work, investigates corruption within the police force, and facilitates reform 	GAJZ 04-16	<ul style="list-style-type: none"> • Secretary Cheng explaining why he and Commissioner Li were called to Yundu 	n/a	n/a
	GAJZ 14-14	<ul style="list-style-type: none"> • Secretary Cheng expressing the government's satisfaction with Commissioner Li's work 	n/a	n/a
	GAJZ 16-02	<ul style="list-style-type: none"> • Secretary Cheng discussing the problem of corruption with Commissioner Li 	n/a	n/a
	GAJZ 08-05	<ul style="list-style-type: none"> • Li Jian giving a speech loaded with rhetorical devices on being an officer, and states that police work is under public and government scrutiny 	<ul style="list-style-type: none"> • Mise-en-scène: Position of Commissioner Li at the podium in front of a propaganda banner and a red curtain, surrounded by supporters • Editing: increasing shot frequency towards the end of the speech for emphasis • Editing: juxtaposition of images showing Li's supporters and listeners serves to validate his argument • Acting: applauding, laughing police officers signalling their agreement 	<ul style="list-style-type: none"> • Musical score: sentimental trumpet music
<ul style="list-style-type: none"> • The leadership understands the difficulties that police officers are faced with when fighting crime; it grants the law enforcement experts a high degree of autonomy, trusts their judgement, and supports their efforts full-heartedly 	GAJZ 04-16	<ul style="list-style-type: none"> • Secretary Cheng complimenting Li Jian on his assessment of the situation in Yundu 	n/a	n/a
	GAJZ 10-10	<ul style="list-style-type: none"> • Li Jian visiting Secretary Cheng to ask for support 	n/a	n/a
	GAJZ 14-14	<ul style="list-style-type: none"> • Li Jian asking for instructions from Secretary Cheng, and receiving advice and a free hand instead 	n/a	n/a
	GAJZ 16-02	<ul style="list-style-type: none"> • Secretary Cheng expressing his support and the support of the 	n/a	n/a

		government for Li's work		
<ul style="list-style-type: none"> Public servants at all levels of the bureaucracy serve and answer to the people. 	GAJZ 04-16	<ul style="list-style-type: none"> Li Jian reminding Secretary Cheng about their responsibility to the people 	n/a	n/a
	GAJZ 10-10	<ul style="list-style-type: none"> Secretary Cheng reminding Commissioner Li about their responsibility to the people 	n/a	n/a
	GAJZ 08-05	<ul style="list-style-type: none"> Li Jian giving a speech loaded with rhetorical devices on being an officer, and explains how law enforcement officials need to serve the people 	<ul style="list-style-type: none"> Mise-en-scène: Position of Commissioner Li at the podium in front of a propaganda banner and a red curtain, surrounded by supporters Editing: increasing shot frequency towards the end of the speech for emphasis Editing: juxtaposition of images showing Li's supporters and listeners serves to validate his argument Acting: applauding, laughing police officers signalling their agreement 	<ul style="list-style-type: none"> Musical score: sentimental trumpet music
	GAJZ 08-07	<ul style="list-style-type: none"> A woman with a baby complements a female police officer on her good work Li Jian stating to a subordinate that service to the people is the primary concern of public servants 	<ul style="list-style-type: none"> Camera: close-up shots of a woman and her baby as a police officer helps them with formalities Editing: juxtaposition of shots showing a female police officer working hard and the pregnant woman she is helping Acting: Li Jian checking his watch to signify that the female officer has been working after hours for the people 	<ul style="list-style-type: none"> Sound of a police officer industriously typing on a computer to help a pregnant woman
	GAJZ 08-08	n/a	<ul style="list-style-type: none"> Editing: juxtaposition of images showing police officers helping the people Acting: the people applauding and cheering for the police 	<ul style="list-style-type: none"> Musical score: dynamic military march

			<ul style="list-style-type: none"> • A banner promoting the police's commitment to public service 	
<ul style="list-style-type: none"> • A public leader is personally responsible for his subordinates' performance 	GAJZ 08-05	<ul style="list-style-type: none"> • Li Jian giving a speech loaded with rhetorical devices on the meaning of being an officer 	<ul style="list-style-type: none"> • Mise-en-scène: Position of Commissioner Li at the podium in front of a propaganda banner and a red curtain, surrounded by supporters • Editing: increasing shot frequency towards the end of the speech for emphasis • Editing: juxtaposition of images showing Li's supporters and listeners serves to validate his argument • Acting: applauding, laughing police officers signalling their agreement 	<ul style="list-style-type: none"> • Musical score: sentimental trumpet music
<ul style="list-style-type: none"> • Public service is a patriotic duty 	GAJZ 08-05	<ul style="list-style-type: none"> • Li Jian giving a speech loaded with rhetorical devices on being an officer, and states that public service is a patriotic duty 	<ul style="list-style-type: none"> • Mise-en-scène: Position of Commissioner Li at the podium in front of a propaganda banner and a red curtain, surrounded by supporters • Editing: increasing shot frequency towards the end of the speech for emphasis • Editing: juxtaposition of images showing Li's supporters and listeners serves to validate his argument • Acting: applauding, laughing police officers signalling their agreement 	<ul style="list-style-type: none"> • Musical score: sentimental trumpet music
<ul style="list-style-type: none"> • Good public servants are polite, helpful, dedicated, diligent, professional, efficient, and well-spoken 	GAJZ 08-07	<ul style="list-style-type: none"> • A woman with a baby compliments a female police officer on her good work • The female police officer being quizzed by Li Jian on the duties of an officer and giving the right answers 	<ul style="list-style-type: none"> • Camera: close-up shots of a woman and her baby as a police officer helps them with formalities • Editing: juxtaposition of shots showing a female police officer working hard and the pregnant woman she is helping • Acting: A female 	<ul style="list-style-type: none"> • Sound of a police officer industriously typing on a computer to help a pregnant woman

			police officer helping a pregnant woman in a friendly and professional manner	
<ul style="list-style-type: none"> Public leaders care personally about the good performance of their subordinates. 	GAJZ 08-07	<ul style="list-style-type: none"> Li Jian personally compliments one of his subordinates for her good work 	<ul style="list-style-type: none"> Acting: Li Jian shows an interest in the work of one of his subordinates 	n/a
Nancai Nūmao Discourse Fragment	Sequence	Verbal Signs	Visual Signs	Acoustic Signs
<ul style="list-style-type: none"> Under normal circumstances, residence applications are a standard procedure that requires little time, effort, and formalities on the side of the applicant, and are not in any way unpleasant; very often, they are handled by Chinese employers in the private business sector 	NCNM 04-10	<ul style="list-style-type: none"> Yan Ruyu states which documents she has brought along Yan Ruyu's boss explains that the documents are satisfactory 	<ul style="list-style-type: none"> Mise-en-scène: the manager taking care of Yan Ruyu's application procedure is placed in a professional business environment Camera: close-up of Yan Ruyu's documents Camera: OTS shots suggesting an intimate atmosphere in the office Acting: both Yan Ruyu and her boss laughing and smiling 	n/a
	NCNM 06-21	<ul style="list-style-type: none"> Qiu Shi making a comical statement about his friend's ability to deal with formalities Zhao Lei shouting a friendly insult after Qiu Shi 	<ul style="list-style-type: none"> Mise-en-scène: Qiu Shi leisurely sitting on the desk of his police officer friend Camera: low-angle shots of Qiu Shi as he talks to his friend Camera: OTS shots suggesting an intimate atmosphere Editing: deceleration of dynamics to highlight to topic of residency Acting: the two friends bantering towards the end of the sequence 	<ul style="list-style-type: none"> Musical score: relaxed easy listening music
	NCNM 06-22	<ul style="list-style-type: none"> Su La's mother stating that Qiu Shi took care of the formalities with only "one word" 	<ul style="list-style-type: none"> Acting: Su La's mother laughing happily 	n/a
<ul style="list-style-type: none"> Government formalities should best be handled by men, not by women 	NCNM 11-09	<ul style="list-style-type: none"> A female doctor criticizing Jing Sa and Su La for their inability to take care of formalities 	<ul style="list-style-type: none"> Mise-en-scène: Su La and Jing Sa being placed across a table from a medical professional, in a 	n/a

			<ul style="list-style-type: none"> room full of technical equipment • Camera: high-angle shots to emphasize that the doctor is looking down on the girls • Acting: patronizing laughter of the doctor, and embarrassed looks on the faces of the girls 	
	NCNM 11-10	<ul style="list-style-type: none"> • The female government official giving the Su La and Jing Sa a hard time with the birth certificate formalities 	<ul style="list-style-type: none"> • Mise-en-scène: Su La and Jing Sa being placed across a desk from a government official • Acting: the government official acting annoyed, and the girls being embarrassed 	n/a
	NCNM 11-19	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • Camera: close-up shots of documents being handed over and being stamped • Editing: the formalities are concluded in less than 30 seconds • Acting: Zhao Lei handling the situation competently; everyone smiling once the formalities have been resolved 	Musical score: romantic music (setting in once the documents have been stamped)

Discourse Fragments on Security

Han Wu Da Di Discourse Fragment	Sequence	Verbal Signs	Visual Signs	Acoustic Signs
<ul style="list-style-type: none"> • The Han women being married off to the Huns are kind-hearted and courageous, and they are committing a great patriotic sacrifice for the sake of their nation's safety 	HWDD 09-14	<ul style="list-style-type: none"> • Princess Nangong crying 	<ul style="list-style-type: none"> • Camera: low-angle shots of the Princess driving off in her carriage • Camera: slow motion shots of the young emperor running after her 	<ul style="list-style-type: none"> • Musical score: slow melancholic imperial theme
	HWDD 32-04	n/a	<ul style="list-style-type: none"> • Acting: Qing Er dying for her country • Camera: low-angle shots of Qing Er as she approaches the ruler of the Huns 	<ul style="list-style-type: none"> • Musical score: melancholic ethnic music
	HWDD 26-12	<ul style="list-style-type: none"> • The emperor expressing his 	<ul style="list-style-type: none"> • Lighting: Backlighting to 	<ul style="list-style-type: none"> • Musical score: slow melancholic

		<ul style="list-style-type: none"> • deepest respects for his sister Princess Nangong 	<ul style="list-style-type: none"> • glorify the emperor and legitimize his narration • Camera: low-angle shots of the emperor's profile • Editing: Flashback shots of HWDD 09-14 to emphasize the emotional impact that Princess Nangong's departure had on the emperor 	<ul style="list-style-type: none"> • imperial theme
<ul style="list-style-type: none"> • Wars cause suffering for the people 	HWDD 54-12	<ul style="list-style-type: none"> • The crown prince making his argument for an appeasement strategy • Di Shan making his argument for an appeasement strategy 	n/a	n/a
	HWDD 44-07	<ul style="list-style-type: none"> • Argument against a military alliance with the Han by the Marquis of Shuangmi • Argument against a military alliance with the Han by the Marquis of Guishuang 	<ul style="list-style-type: none"> • Editing: amount of shots (66%) showing those supporting this argument 	n/a
	HWDD 58-03	<ul style="list-style-type: none"> • A boy crying out in hunger 	<ul style="list-style-type: none"> • Mise-en-scène: villagers dressed in rags; bleak and scarce furniture in the village homes; choice of villagers in the frame, i.e. largely disabled old people, women, and children • Camera: close-up of a boy in agony 	<ul style="list-style-type: none"> • Musical score: slow melancholic imperial theme
•		<ul style="list-style-type: none"> • Argument against appeasement by General Li 	<ul style="list-style-type: none"> • Acting: The king smiling approvingly as he hears General Li's argument 	n/a
•		<ul style="list-style-type: none"> • Argument against appeasement by General Li 	<ul style="list-style-type: none"> • Acting: The king smiling approvingly as he hears General Li's argument 	n/a
<ul style="list-style-type: none"> • ppeasement is a worthless strategy against a foreign aggressor 	HWDD 54-12	<ul style="list-style-type: none"> • Argument against appeasement by General Li 	<ul style="list-style-type: none"> • Mise-en-scène: Di Shan lying in a pool of his own blood after having been murdered by the Huns • Editing: high shot frequency action scene of Hun riders attacking the 	<ul style="list-style-type: none"> • Musical score: comical theme

			<p>defenceless Di Shan</p> <ul style="list-style-type: none"> • Camera: low-angle medium close-ups of a Hun rider attacking Di Shan 	
<ul style="list-style-type: none"> • Pacifism is a sentiment that is only shared by the week 	HWDD 54-12	<ul style="list-style-type: none"> • General Li deriding appeasement as the strategy of ignorant scholars • Emperor Liu Che criticizing the scholar Di Shan 	<ul style="list-style-type: none"> • Mise-en-scène: Di Shan being placed in a hunched position behind the crown prince • Camera: low-angle medium close-ups of the hunched scholar Di Shan and of the kneeling crown prince • Acting: The scholar Di Shan being played as a thoroughly debilitated and dislikeable character • Acting: The crown prince being played as a feeble character 	<ul style="list-style-type: none"> • Musical score: comical theme
<ul style="list-style-type: none"> • Foreign security policy should be concerned with the safety of the common people 	HWDD 26-08	<ul style="list-style-type: none"> • Dou Ying presenting his foreign security strategy to the emperor 	<ul style="list-style-type: none"> • Mise-en-scène: Dou Ying placed behind the emperor as he speaks • Camera: low-angle shot of the emperor and Dou Ying to validate Dou Ying's argument 	<ul style="list-style-type: none"> • Musical score: romantic music • Bird sounds
	HWDD 44-07	<ul style="list-style-type: none"> • Argument made by Marquis No. 4 	<ul style="list-style-type: none"> • Editing: amount of shots (66%) showing those supporting this argument 	
<ul style="list-style-type: none"> • The Han have the right and the obligation to punish foreign evil-doers 	HWDD 26-08	<ul style="list-style-type: none"> • Dou Ying presenting his foreign security strategy to the emperor 	<ul style="list-style-type: none"> • Mise-en-scène: Dou Ying placed behind the emperor as he speaks • Camera: low-angle shot of the emperor and Dou Ying to validate Dou Ying's argument 	<ul style="list-style-type: none"> • Musical score: romantic music • Bird sounds
<ul style="list-style-type: none"> • Appeasement can only be a temporary solution; in the long run, foreign security threats need to be answered with military force 	HWDD 26-08	<ul style="list-style-type: none"> • Dou Ying presenting his foreign security strategy to the emperor 	<ul style="list-style-type: none"> • Mise-en-scène: Dou Ying placed behind the emperor as he speaks • Camera: low-angle shot of the emperor and Dou Ying to validate Dou Ying's argument 	n/a
<ul style="list-style-type: none"> • The Huns are violent and uncivilized barbarians 	HWDD 26-08	<ul style="list-style-type: none"> • Dou Ying presenting his foreign security strategy to the emperor 	<ul style="list-style-type: none"> • Mise-en-scène: Dou Ying placed behind the emperor as he speaks • Camera: low-angle shot of the emperor 	n/a

			and Dou Ying to validate Dou Ying's argument	
	HWDD 44-03	<ul style="list-style-type: none"> • Zhang Qian recounting the murder of the king of the Indo-Scyths 	<ul style="list-style-type: none"> • Editing: Flashback of Hun riders galloping across the prairie • Editing: Increase in shot frequency, culminating in Zhang's main argument 	<ul style="list-style-type: none"> • Musical score: dramatic music (with crescendo)
<ul style="list-style-type: none"> • Other Asian nations also despise the Huns, the enemy of my enemy is my ally, and an alliance with such an ally can help win the war 	HWDD 26-08	<ul style="list-style-type: none"> • Dou Ying presenting his foreign security strategy to the emperor 	<ul style="list-style-type: none"> • Mise-en-scène: Dou Ying placed behind the emperor as he speaks • Camera: low-angle shot of the emperor and Dou Ying to validate Dou Ying's argument 	n/a
<ul style="list-style-type: none"> • Opening-up the West is an extremely dangerous undertaking 	HWDD 26-12	<ul style="list-style-type: none"> • The emperor explaining the dangers of the diplomatic mission to Zhang Qian 	<ul style="list-style-type: none"> • Lighting: Backlighting to glorify the emperor and legitimize his narration • Camera: low-angle shots of the emperor's profile 	n/a
<ul style="list-style-type: none"> • Opening-up the West will contribute to the greatness of the Han nation 	HWDD 26-12	<ul style="list-style-type: none"> • The emperor telling Zhang Qian that he is placing the nation's fate in his hands 	<ul style="list-style-type: none"> • Lighting: Backlighting to glorify the emperor and legitimize his narration • Camera: low-angle shots of the emperor's profile 	<ul style="list-style-type: none"> • Musical score: slow melancholic imperial theme • Sound of a watermill
<ul style="list-style-type: none"> • Diplomacy means to recruit allies for a common military struggle 	HWDD 26-12	<ul style="list-style-type: none"> • The emperor redefining the meaning of diplomacy by sending Zhang on what is essentially a military mission 	<ul style="list-style-type: none"> • Lighting: Backlighting to glorify the emperor and legitimize his narration • Camera: low-angle shots of the emperor's profile 	n/a
<ul style="list-style-type: none"> • The Central-Asian state of Fergana is a bustling and exotic nation 	HWDD 44-01	<ul style="list-style-type: none"> • Zhang Qian repeatedly pointing out interesting things in Fergana 	<ul style="list-style-type: none"> • Mise-en-scène: exotic goods and animals placed prominently in the frame • Camera: an abundance of camera movements to suggest liveliness • Camera: high angles to show large parts of the bustling markets • Editing: high shot frequency when Zhang and the locals interact • Acting: Zhang and his entourage looking around in 	<ul style="list-style-type: none"> • Musical score: electronic oriental theme • Animal noises • Shouting

			awe	
<ul style="list-style-type: none"> The Central-Asian people are merchants who sell exotic goods 	HWDD 44-01	<ul style="list-style-type: none"> Zhang Qian repeatedly pointing out interesting things in Fergana 	<ul style="list-style-type: none"> Mise-en-scène: exotic goods and animals placed prominently in the frame Camera: close-ups of animals and exotic goods Acting: Zhang and his entourage looking around in awe 	<ul style="list-style-type: none"> Animal noises Shouting
<ul style="list-style-type: none"> The Central-Asian people are hospitable and friendly 	HWDD 44-01	<ul style="list-style-type: none"> Local merchants telling Zhang and his entourage to try their goods for free 	<ul style="list-style-type: none"> Acting: local merchants offering Zhang their goods for free 	<ul style="list-style-type: none"> Musical score: electronic oriental theme
<ul style="list-style-type: none"> The Han envoy and his entourage are curious and willing to try exotic new things 	HWDD 44-01	<ul style="list-style-type: none"> Zhang Qian repeatedly pointing out interesting things in Fergana and lauding how excellent the merchandise looks or tastes 	<ul style="list-style-type: none"> Mise-en-scène: exotic goods and animals placed in the frame Camera: close-ups of animals and exotic goods Acting: Zhang and his entourage trying various exotic foods 	<ul style="list-style-type: none"> Animal noises Shouting
<ul style="list-style-type: none"> Trade, i.e. the mutually beneficial exchange of rare goods between friendly societies, facilitates peace 	HWDD 44-02	<ul style="list-style-type: none"> The minister of Fergana offering the Han amiable trade relations Zhang expressing his gratitude for the minister's offer 	<ul style="list-style-type: none"> Mise-en-scène: exotic animals placed in the frame Camera: slow camera movements Camera: large number of OTS shots Camera: shot of Zhang's son playing with a toy drum from Fergana Editing: lengthy shots Acting: Zhang and the minister of Fergana smiling and laughing 	<ul style="list-style-type: none"> Musical score: romantic music Sound of a toy drum
	HWDD 44-07	<ul style="list-style-type: none"> Argument made by the Marquis of Guishuang 	<ul style="list-style-type: none"> Editing: amount of shots (66%) showing those supporting this argument 	
<ul style="list-style-type: none"> War is a matter of honour 	HWDD 44-07	<ul style="list-style-type: none"> Argument made by Marquis No. 1 	n/a	n/a
<ul style="list-style-type: none"> Peace is not a permanent state; it is fragile and must be guarded constantly 	HWDD 44-07	<ul style="list-style-type: none"> Argument made by Marquis No. 1 	n/a	n/a
<ul style="list-style-type: none"> Historical defeats are in the past and cannot be changed 	HWDD 44-07	<ul style="list-style-type: none"> Argument made by the Marquis of Shuangmi 	<ul style="list-style-type: none"> Editing: amount of shots (66%) showing those supporting this argument 	
<ul style="list-style-type: none"> Wars destabilize 	HWDD 44-07	<ul style="list-style-type: none"> Argument made by 	<ul style="list-style-type: none"> Editing: amount of 	

a state domestically		the Marquis of Shuangmi	shots (66%) showing those supporting this argument	
<ul style="list-style-type: none"> The Silk Roads were established by the Han dynasty envoy Zhang Qian after 13 years of hardship and suffering for the empire 	HWDD 26-17	<ul style="list-style-type: none"> Narrator stating that: "Two thousand years later, all historians of the world would regard this small special group of envoys as the pioneers who established the Silk Roads, which would connect Europe and Asia." 	<ul style="list-style-type: none"> Camera: low-angle shots highlighting the dignity and glory of the emperor and his emissary Editing: shot dynamics leading up to the moment when the emperor gestures Zhang Qian to rise and embark on his voyage 	<ul style="list-style-type: none"> Musical score: romantic music
	HWDD 44-02	<ul style="list-style-type: none"> Zhang Qian swearing his loyalty to the Han emperor in the Western outback Zhang Qian crying 	<ul style="list-style-type: none"> Mise-en-scène: Zhang Qian's entourage arranged behind Zhang Qian in the frame Camera: low-angle shots of Zhang Qian Editing: shot dynamics culminating in Zhang Qian swearing his loyalty Acting: Zhang Qian falling to his knees and crying 	<ul style="list-style-type: none"> Musical score: melodramatic music
	HWDD 45-19	<ul style="list-style-type: none"> Narrator summing up Zhang Qian's achievements The emperor referring to Zhang Qian as a hero of the great Han dynasty 	<ul style="list-style-type: none"> Camera: low-angle shots of Zhang Qian Editing: increased shot frequency leading up to the climax of Zhang Qian kneeling before the emperor Acting: Zhang Qian falling to his knees before the emperor, starting to cry Acting: the emperor embracing Zhang Qian and being moved by Zhang's achievement 	<ul style="list-style-type: none"> Musical score: theme from Pirates of the Caribbean Musical score: slow imperial theme Musical score: romantic music
Gonganju Zhang 2 Discourse Fragment	Sequence	Verbal Signs	Visual Signs	Acoustic Signs
<ul style="list-style-type: none"> The responsibilities of the police include: ensuring the flow of traffic and helping those in need, even with minor tasks 	GAJZ 08-08	n/a	<ul style="list-style-type: none"> Editing: juxtaposition of images showing police officers helping the people Acting: the people applauding and cheering for the police A banner promoting the police's 	<ul style="list-style-type: none"> Musical score: dynamic military march

			commitment to public service	
<ul style="list-style-type: none"> The police are part of the community and should be polite, helpful, dedicated, diligent, professional, efficient, and well-spoken 	GAJZ 08-07	<ul style="list-style-type: none"> A woman with a baby compliments a female police officer on her good work The female police officer being quizzed by Li Jian on the duties of an officer and giving the right answers 	<ul style="list-style-type: none"> Camera: close-up shots of a woman and her baby as a police officer helps them with formalities Editing: juxtaposition of shots showing a female police officer working hard and the pregnant woman she is helping Acting: A female police officer helping a pregnant woman in a friendly and professional manner 	<ul style="list-style-type: none"> Sound of a police officer industriously typing on a computer to help a pregnant woman
	GAJZ 08-08	n/a	<ul style="list-style-type: none"> Editing: juxtaposition of images showing police officers helping the people Acting: the people applauding and cheering for the police A banner promoting the police's commitment to public service 	<ul style="list-style-type: none"> Musical score: dynamic military march
<ul style="list-style-type: none"> Good law enforcement is appreciated by the public 	GAJZ 08-08	n/a	<ul style="list-style-type: none"> Editing: juxtaposition of images showing police officers helping the people Acting: the people applauding and cheering for the police A banner promoting the police's commitment to public service 	<ul style="list-style-type: none"> Musical score: dynamic military march
<ul style="list-style-type: none"> Law enforcement is warfare 	GAJZ 01-11	n/a	<ul style="list-style-type: none"> Mise-en-scène: huge amount of police officers with often heavy weaponry being arranged at the scene Camera: use of shots that either subtly or prominently place firearms in the frame (nearly every second shot) Editing: increased shot dynamics throughout sections that strongly feature firearms 	<ul style="list-style-type: none"> Musical score: military march

			<ul style="list-style-type: none"> Acting: police officers performing gestures such as loading shotguns 	
	GAJZ 04-21	<ul style="list-style-type: none"> Commissioner Li referring to the law enforcement campaign by the code name operation "cloud sword" Commissioner Li referring to law enforcement as "large-scale warfare" Use of military vocabulary throughout Commissioner Li's speech, such as "strike", "battle front", or "detachment" 	<ul style="list-style-type: none"> Editing: the dynamics are made to follow Commissioner Li's announcement in a way that gives special emphasis to certain rhetorical figures in his speech 	<ul style="list-style-type: none"> Musical score: military march
	GAJZ 05-01	<ul style="list-style-type: none"> Commissioner Li addressing the police force with the words "combat is imminent" 	<ul style="list-style-type: none"> Mise-en-scène: arrangement of the police officers in military formation Camera: use of shots that feature the military formation of the officers as well as of shots that prominently feature weapons and uniforms (including camouflage uniforms) in the frame (77% of all shots) Camera: use of low-angle shots to emphasize the grandeur of the scene (one third of shots) Editing: dynamics follow the musical score and align cuts with drum beats; dynamics increase when the military formation is shown 	<ul style="list-style-type: none"> Musical score: military march
	GAJZ 05-03	n/a	n/a	<ul style="list-style-type: none"> Musical score: military march
	GAJZ 05-06	n/a	n/a	<ul style="list-style-type: none"> Musical score: military march
<ul style="list-style-type: none"> The police force is under close scrutiny by the people 	GAJZ 05-01	<ul style="list-style-type: none"> Commissioner Li stating that "there are as many pairs of eyes here on earth as there are stars in the sky" as he launches his crime-fighting 	n/a	n/a

		campaign		
<ul style="list-style-type: none"> Yundu law enforcement is professional and technologically advanced 	GAJZ 05-03	<ul style="list-style-type: none"> Officers yelling various phrases such as "freeze", "move", "don't move", etc. as they arrest suspects 	<ul style="list-style-type: none"> Camera: use of shots that keep sirens and police cars in the frame 	<ul style="list-style-type: none"> Sound of footsteps Sound screeching car brakes Sound of slamming car doors Sound of sirens
	GAJZ 05-06	<ul style="list-style-type: none"> Officers yelling various phrases such as "freeze", "move", etc. as they arrest suspects 	<ul style="list-style-type: none"> Mise-en-scène: Commissioner Li being positioned in a high-tech surveillance center, in front of surveillance screens Camera: use of shots that keep sirens and police cars in the frame 	<ul style="list-style-type: none"> Sound screeching car brakes Sound of slamming car doors Sound of sirens
<ul style="list-style-type: none"> Public security is threatened by prostitution, gambling, and drugs (or: <i>huangdudu</i> 黄赌毒). 	GAJZ 05-03	<ul style="list-style-type: none"> Officers yelling various phrases such as "freeze", "move", "don't move", etc. as they arrest suspects 	<ul style="list-style-type: none"> Editing: juxtaposition of shots showing people dancing erratically in a club, watching a prostitute dance, and running from the police Camera: a close-up shot showing a bag of white powder that is being confiscated by the police 	<ul style="list-style-type: none"> Club sounds
	GAJZ 05-06	<ul style="list-style-type: none"> Officers yelling at suspects, telling them first to freeze, and then to move along to the police van 	<ul style="list-style-type: none"> Mise-en-scène: men sitting around a table playing Mah-jong as the police storms in to arrest them Acting: a female officer collecting the Mah-jong stones and the money on the table as evidence 	n/a
Nancai Nümao Discourse Fragment	Sequence	Verbal Signs	Visual Signs	Acoustic Signs
<ul style="list-style-type: none"> Police officers are heroic, committed, and honorable professionals 	Various sequences, such as NCNM 01-08, 01-13, 05-08, 05-09, 06-17, 09-02, 11-19, 16-04, 16-19, 17-03, and 17-04, among others	n/a	<ul style="list-style-type: none"> Acting: character development of police officer Zhao Lei showing him as a virtually flawless person 	n/a
	NCNM 03-18	<ul style="list-style-type: none"> Zhao Lei having a telephone conversation and speaking in efficient 	<ul style="list-style-type: none"> Mise-en-scène: crowded office Lighting: cold, blue lighting 	<ul style="list-style-type: none"> Musical score: suspenseful theme

		elliptical phrases	<ul style="list-style-type: none"> • Camera: Increased camera movement to signify industriousness • Camera: Use of shots showing surveillance cameras (POV shots) to suggest technological progress and vigilance • Editing: Increased shot frequency to signify industriousness • Acting: Zhao Lei's friendly demeanour towards an elderly woman 	
	NCNM 07-14		<ul style="list-style-type: none"> • Mise-en-scène: huge amount of uniformed officers present on the set • Camera: use of shots that give a maximum overview of the police effort • Editing: juxtaposition of shots showing uniformed police officers helping accident victims, questioning witnesses, and directing emergency vehicles (100% of shots) 	<ul style="list-style-type: none"> • Musical score: suspenseful theme • Sound of police sirens
	NCNM 07-17	<ul style="list-style-type: none"> • A police commissioner giving efficient orders 	<ul style="list-style-type: none"> • Mise-en-scène: huge amount of uniformed officers present on the set • Camera: use of shots that give a maximum overview of the police effort • Editing: juxtaposition of shots showing uniformed police officers helping accident victims, questioning witnesses, and directing emergency vehicles (77% of shots) 	<ul style="list-style-type: none"> • Musical score: suspenseful theme • Sound of police sirens
<ul style="list-style-type: none"> • The police serve the people 	NCNM 06-17	<ul style="list-style-type: none"> • Zhao Lei telling an elderly woman that she can call him anytime she has a problem 	<ul style="list-style-type: none"> • Mise-en-scène: Officer Zhao Lei riding through a neighbourhood on his bike • Acting: Zhao Lei's friendly demeanour towards an elderly woman 	n/a

<ul style="list-style-type: none"> • Confrontations with the law are minor comical distractions in life 	NCNM 01-13	<ul style="list-style-type: none"> • Police officers shouting at criminals • Police officers telling Su La and Yan Ruyu not to move 	<ul style="list-style-type: none"> • Editing: juxtaposition of shots showing on one hand the arrest of criminals and on the other the arrest of the confused girls Su La and Yan Ruyu • Acting: Su La and Yan Ruyu looking confused; the police treating the girls very politely, but the criminals very severely 	<ul style="list-style-type: none"> • Musical score: suspenseful theme • Sound of babies crying
	NCNM 01-15	<ul style="list-style-type: none"> • Slightly absurd attempts of Su La and Yan Ruyu trying to explain their situation • Sarcastic tone as the officers question the Su La's and Yan Ruyu's excuses 	<ul style="list-style-type: none"> • Mise-en-scène: general arrangement of the scene, with the criminals behind bars, the babies in the arms of caring officers, and the girls in an interrogation room, seated across a table from two police officers • Lighting: hard lighting, use of stark light-dark contrasts during the first scene, and of warmer light later in the sequence • Camera: low-angle shots of the officers • Editing: juxtaposition of shots showing the two petrified girls and the two interrogating officers, giving maximum emphasis to the confrontational nature of the scene • Acting: Zhao Lei patting little babies; Zhao Lei laughing at the girls as he hears of the misunderstanding; the girls laughing back happily, then being embarrassed 	<ul style="list-style-type: none"> • Musical score: comical theme • Sound of babies crying
	NCNM 03-18	<ul style="list-style-type: none"> • Humorous statements by Qiu Shi that his loitering at the metro station was essentially Officer Zhao Lei's idea 	<ul style="list-style-type: none"> • Mise-en-scène: Qiu Shi placed in the middle of numerous officers who pat him on the back • Lighting: cold, blue lighting changed to warm red lighting as the situation is 	<ul style="list-style-type: none"> • Musical score: suspenseful theme

			<ul style="list-style-type: none"> resolved • Camera: OTS shots and shots that are nearly POV shots, used to imply intimacy • Acting: Qiu Shi, Zhao Lei, and the other officers all smiling and laughing 	
<ul style="list-style-type: none"> • The police are diligently monitored by the people 	NCNM 07-14		<ul style="list-style-type: none"> • Mise-en-scène: journalists placed in close proximity to the activities of police officers • Lighting: flashes of light suggesting that photos are being taken • Editing: juxtaposition of shots showing journalists filming or photographing the scene (81% of shots) 	<ul style="list-style-type: none"> • Musical score: suspenseful theme • Sound of photos being taken
	NCNM 07-17		<ul style="list-style-type: none"> • Mise-en-scène: journalists placed in close proximity to the activities of police officers • Lighting: flashes of light suggesting that photos are being taken • Editing: juxtaposition of shots showing journalists filming or photographing the scene (42% of shots) 	<ul style="list-style-type: none"> • Musical score: suspenseful theme • Sound of photos being taken