

# 2008



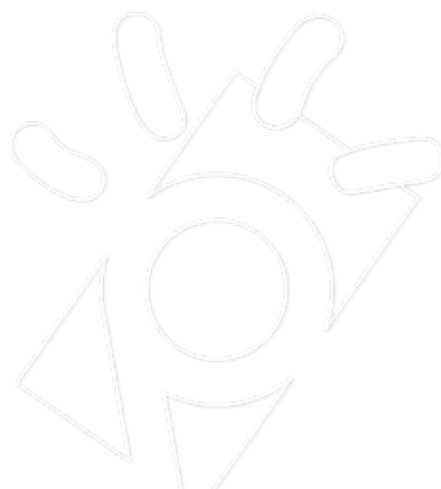
## Public Television Service Foundation Annual Report 2008

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**PTS**

**TITV**

**Hakka TV**



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# From PTS to TBS

## ■ 1980

Premier Yun-suan Sun calls for the establishment of a public broadcasting service.

## ■ 1983

The Government Information Office drafts an outline for a center for producing public TV programs.

## ■ 1984

The Public TV Program Production and Broadcasting Committee is established under the Government Information Office. Time slots are acquired from three terrestrial TV stations for broadcasting.

## ■ 1986

Program production is given to the Public TV Program Production and Broadcasting Team under the Chinese Public Television Broadcasting Development Foundation.

## ■ 1991

The Public Television Preparatory Committee is established after the Executive Yuan approves guidelines for installation. Seven specialists and scholars are enlisted to formulate draft legislation for the Public Television Act.

## ■ 1993

The Public Television Act is submitted to the Legislative Yuan for approval.

## ■ 1996

Activists from the cultural community form the Public Media Lobbying Alliance.

## ■ 1997

On May 31st, the Legislative Yuan passes The Public Television Act.





## Taiwan Broadcasting System, TBS

### ■ 1998

The Nomination and Review Committee of the Legislative Yuan approves 18 nominees for the 1st Board of Directors and Board of Supervisors of the Public Television Service Foundation. In its first meeting, the Board of Directors elects Feng-shan Wu as chair.

On July 1st, The Public Television Service Foundation is established and launches broadcasting services.

### ■ 2003

On December 9th, the Legislative Yuan passes amendments to the Radio and Television Act, Cable Radio and Television Act, and Satellite Broadcasting Act. These amended laws prohibit the government, political parties, party affair personnel, appointed government officials, and elect public officials from investing in the broadcasting and television industries. In addition, government and political parties must withdraw their investments within two years after implementation of these three laws. Based on the government's initial plan, Chinese Television System (CTS) would become publicly and privately owned.

### ■ 2006

On January 3rd, the Legislative Yuan passes the Statute Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry, ushering in a new era of media free of political parties, government, and military.

On January 16th, Liming Foundation donates CTS shares to the PTS Foundation.

On March 31st, the special CTS shareholders meeting elects the new CTS board of directors and supervisors. The board is composed of 11 PTS directors and supervisors, six experts recommended by PTS, and six representatives from private shareholders. The first meeting of the new board of directors and supervisors is convened, and PTS chairman, Dr. Louis Chen is elected CTS chairman without remuneration. During the meeting, the appointments of Yuan Li as CTS president, Wu-sung Kao as vice president, and other executives are also approved. CTS become a public entity in due process. The establishment of the Taiwan Broadcasting System (TBS), composed of PTS and CTS, is set into motion.

On July 1st, CTS goes public, and the Taiwan Broadcasting System is formed.

### ■ 2007

On January 1st, Hakka Television, Taiwan Indigenous Television and Taiwan Macroview Television are merged under the Taiwan Broadcasting System.

# TBS Vision for 2008-2010

## ■ Becoming a Popular, Trusted, Influential Benchmark Media

1. To meet the needs of diverse demographic groups, PTS will produce popular programs with innovative and lively formats and production techniques.

2. PTS endeavors to enrich the production climate and make both qualitative and quantitative improvements to programming via provision of quality and creative programs including prompt, accurate, and in-depth news reports.

3. In the effort to win recognition and support from people from all walks of life, PTS will strengthen cooperation with local communities and civic organizations to provide comprehensive public broadcasting services.

4. While maintaining a tradition of openness to the outside, PTS will institute internal democratic mechanisms to become an autonomous, disciplined and accountable organization that permits and encourages performance assessment, involvement, and supervision by the public.

## ■ Refining TBS Operation, Boosting Organizational Efficiency

1. Prudently and actively integrate resources to maximize group performance.

2. Reform the personnel and performance assessment system; establish internal democratic mechanisms, invigorating the organization to foster team spirit, raise cohesiveness and boost efficiency.

3. Establish the position and duties of each TBS member.

4. Eliminate information gaps by strengthening services to remote areas of southern and eastern Taiwan and offshore islands.

## ■ Completing digital programming infrastructure, providing media services platform

1. Establish via digital platforms programs or channels dedicated to art, education, news, documentaries, sports, and the environment.

2. Increase manpower and budget allocations, boost the efficiency of new media development.

3. Promote development of digital production and programming professionals.

4. Establish a Media Park as a public service platform providing quality production resources for audiovisual production and digital content providers.

## ■ A Window on Taiwan

1. PTS will fully develop the potential of Taiwan Indigenous Television, Hakka Television, Taiwan Macroview Television to make TBS a major name in international broadcasting.

2. PTS will actively participate in international film festivals to enhance TBS's international reputation.

3. PTS will explore opportunities for international cooperation and exchange by remaining an active player, both as participant and host. By producing globally competitive programs, PTS will help broaden the horizons of Taiwan's viewing public, enhance Taiwan's international profile, and extend the scope of its services to the world.



# Directors & Supervisors

## PTS Foundation 4th Board of Directors

### ■ Chairman

Tung-liao Cheng  
Chairman, PTS Foundation & Chinese Television System

### ■ Director

Ku-fang Lin  
Graduate Institute of Art Studies, Fo Guang University

Kang-ping Yu  
Film Director  
Adjunct Assistant Professor, Yuan Ze University  
Adjunct Assistant Professor, Huafan University

Georgette Chi Wang  
Chair Professor, Dept. of Journalism, National Chengchi University

Tai-hsiang Chu  
Principal, Forest Elementary School  
Executive Director, Humanistic Education Foundation

Sheng-fu Chen  
President & Art Director, Ming Hua Yuan Culture & Arts Group  
Chairman, Charming Youth Tech Artist Co.

Ta-chuan Sun  
Associate Professor, Graduate Institute of Taiwanese Literature, National Chengchi University  
Chairman, Formosa Indigenous Dance Foundation of Culture & Art  
Chief Editor, Taiwan Indigenous Voice

Ming-chuan Huang  
Chairman, National Culture and Arts Foundation  
Documentary Scriptwriter & Filmmaker

Chien-ling Su  
Associate Professor, General Education Center, Ming Chuan University  
Supervisor, Awakening Foundation  
Supervisor, Taiwan Gender Equity Education Association

Feii Lu  
Associate Professor, Dept. of Radio & Television & Graduate Program,  
National Chengchi University

Pang-chen Chen  
Author  
Director, Community Empowering Society, Taiwan R. O. C.  
Director, Taipei Hakka Culture Foundation

Dennis Weng-Jeng Peng  
Director, Graduate Institute of Journalism, National Taiwan University  
Director, Multimedia Production Center, National Taiwan University

Chien-Hui Chou  
Vice President, United Communications Group

Daisy Lan Hung (resigned 6 January 2009)  
Dean & Professor, Institute of Cognitive Neuroscience, National Central University

Ting-peng Liang (resigned 13 April 2009)  
Director, Electronic Commerce & Technology Innovation Research Center, National Sun Yat-sen University  
Director, Dept. of Information Management, National Sun Yat-sen University

## PTS Foundation 4th Board of Supervisors

### ■ Managing Supervisor

Yun Lin  
Professor, Dept. of Finance, National Taiwan University

### ■ Supervisor

Shih-hsin Huang  
Professor, Dept. of Public Finance, National Taipei University

Ping-hung Chen  
Professor, Graduate Institute of Mass Communications, National Taiwan Normal University





## Message from the Chairman

Tung-Liao Cheng  
Chairman

# Strength in Adversity

## Enduring the Challenges of 2008

**2008** was a year worth remembering. During the year, in an unprecedented move the Legislative Yuan froze half of the PTS budget (450 million NT dollars) provided by the Legislative Yuan. To uphold regular operation, PTS was forced to draw on its cash balance accumulated over the years. This greatly constrained budget presented a great challenge to PTS's autonomy. In the fight for PTS funding and independence, over 160,000 Taiwanese citizens signed an on-line petition over a two-week period, and 3000 citizens took to the streets to demonstrate their firm support for PTS's independent operation. Their actions represent the spirit of civil participation in PTS's development.

PTS marked its 10th anniversary in 2008. As requested by the board of directors, the PTS management team boosted efforts to promote organizational efficiency. Many new programs were launched in 2008: *Live Talk PTS*, *Vision of Nations*, *Spirits of Orchid Island*, *Genki Live Show*, *Kevin's Sports Academy*, *Guess Who*, *The Joy of Singing*, *Tango With Rumor*, and *Natural Formosa*,

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1. Opening of TBS's southern news center film studio
2. The 2008 Globe Goes Digital conference
3. The 2008 Presidential Election TV Debates—Questions from Citizens





including news programs in multiple time slots. These programs provide audiences with diverse, quality content. In 2008, PTS also maintained broad global connections by hosting the Taiwan International Children's TV & Film Festival and Globe Goes Digital Conference, attending international symposiums and film festivals, and inviting professionals worldwide to visit PTS.

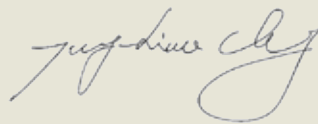
In February 2008, through PTS's citizen journalism platform, Taiwan's citizens were for the first time able to raise questions to the candidates in the presidential election debates. In May, with funding from the Government Information Office and logistical coordination by PTS, the first high-definition format terrestrial digital broadcasting platform in Taiwan, HiHD, launched trial broadcasts, ushering in the HD era for Taiwan's terrestrial TV industry.

In 2008, the PeoPo Citizen Journalism Platform enlisted related academic departments to establish campus press centers. It then hosted the PeoPo Journalism Awards, establishing a solid foundation for citizen journalism. In 2007, PTS was awarded the contract to become the chief broadcaster of the 2009 World Games in Kaohsiung. A successful trial broadcast was concluded in August 2008.

In late 2008, I signed the PTS Pledge with representatives of the media and civic organizations as witnesses. This pledge symbolizes our commitment to public oversight, to promote greater transparency of information and ensure that PTS operation is independent and free from political interference.

In the immortal words of British novelist Charles Dickens, "It was the best of times, it was the worst of times." Despite unprecedented challenges in 2008, PTS managed to greatly increase organizational efficiency and improve relations with civil society. "Strength in adversity" is the best description of PTS in 2008.

Tung-Liao Cheng  
Chairman



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1. Party celebrating PTS's 10<sup>th</sup> anniversary
2. The 3<sup>rd</sup> Taiwan International Children's TV & Film Festival
3. News talk show *Live Talk PTS—Focus on South*

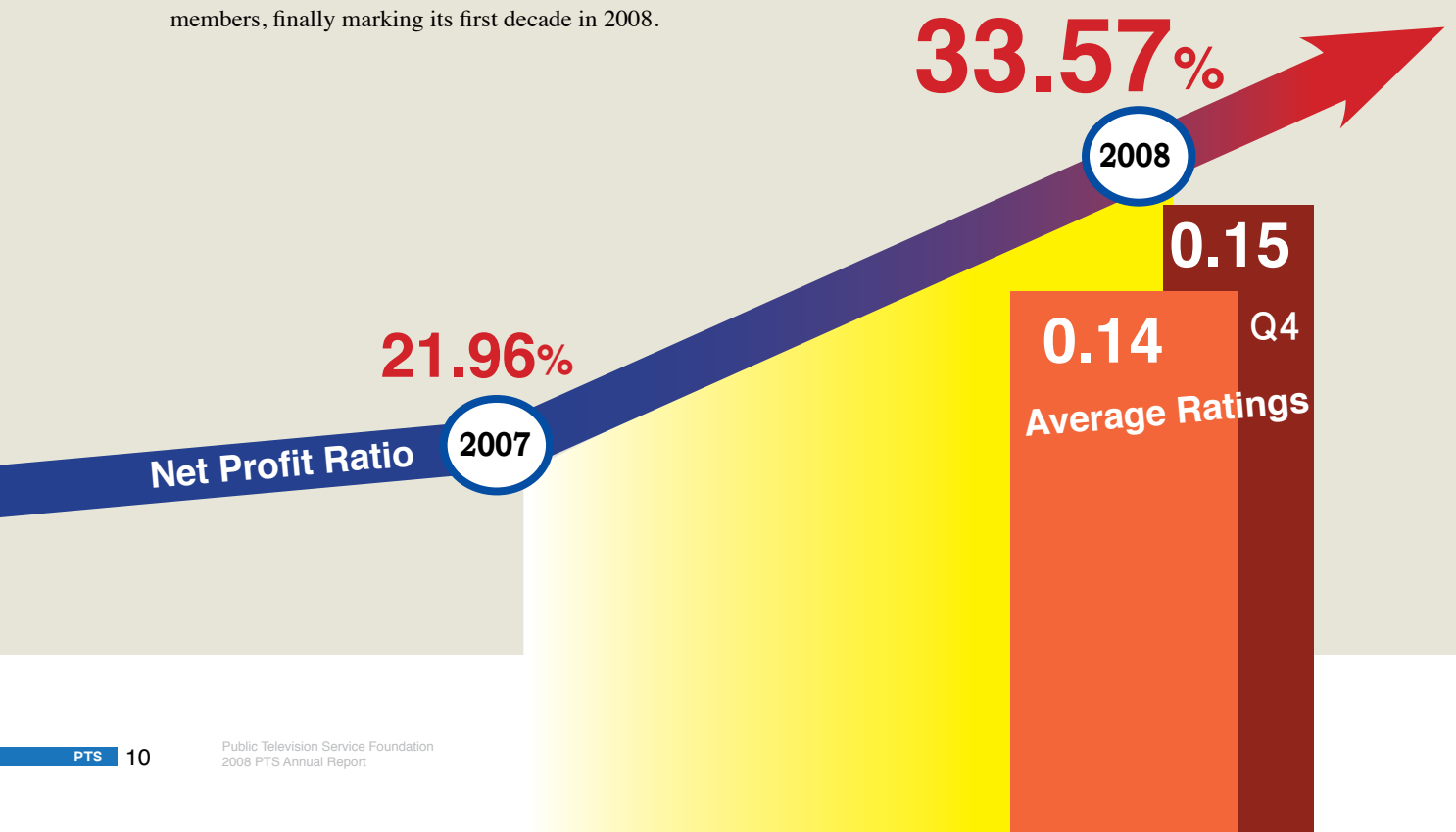




Sylvia Feng  
President and CEO

# Onward and Upward

**A**lthough PTS joyfully celebrated its 10th anniversary in 2008, it also encountered many harsh challenges. Under an atmosphere of great expectation among Taiwan's citizenry, PTS took its first tentative steps forward a decade ago. Since its modest inception, PTS has steadily grown strong under the efforts of its management team and staff members, finally marking its first decade in 2008.



In 2008, PTS was remarkably successful largely due to the dedication of the PTS staff, in spite of the difficult environment. This success was achieved through programming that better answers audience needs, proactive financial control, commitment to upholding public values, and the spirit of media independence:

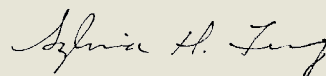
1) Financial achievements. In 2008, PTS demonstrated great financial discipline to save over NT\$100 million in operational costs. This increase in operational efficiency was also observed in self-raised funds. In 2008, PTS recorded a net profit ratio of 33.57%, for 11.61% growth against 2007 (21.96%), demonstrating the success of PTS's efforts to boost operational efficiency.

2) New programs. Under strict cost controls and program adjustments, new programming exceeded 3,000 hours in 2008. Under our time slot programming policy, PTS achieved all-time high average audience viewership and market share (0.14) in 2008. Viewership rose steadily from the third quarter of the year to outstrip 2007 ratings by a full 25%, highlighted by a viewer share of 0.15 in the fourth quarter with an average of 0.2 in prime time. These achievements attest to the marked increase in both PTS's influence and visibility.

Despite the slowdown in the global economy and the great challenges posed by the demand for digital multimedia, PTS will continue to strengthen efforts to cultivate professional talents and innovation in the pursuit of growth.

The PTS mission is to fulfill public responsibility and increase PTS's influence. Integral in this mission is our commitment to defend the values of independent media in Taiwan and to provide audiences with an outstanding viewing experience. Your support and oversight is welcome as we move forward towards achievement of these aims.

Sylvia Feng  
President and CEO





# Highlights of the Year 2008



▲ Press conference for opening of academic press centers

## Citizen Journalism Finds a Voice Via PeoPo Platform

Making media accessible to the public has always been PTS's core value. In April 2007, this ideal was furthered with the establishment of the PeoPo Citizen Journalism Platform ([www.peopo.org](http://www.peopo.org)). PeoPo is a friendly web2.0 platform made available for Taiwanese citizens and organizations to make their voices heard and express active concern for important issues. PeoPo has become a diverse platform that allows direct supervision by citizens and direct participation in environmental and other topics.

### Over 20,000 Articles Published

PeoPo currently numbers 2,357 citizen reporters and 130 non-profit organizations. Together they have generated over 20,455 articles to date, including 7,850 original multimedia works of great topical interest and conveying a grass-roots perspective. Since its launch, PeoPo has reached an average of 270,000 visitors and nearly 1.8 million page views per month. In 2008, as PeoPo matured, it attracted increasing notice from media research organizations at home and abroad. For example, over 256 PeoPo articles were cited or adapted by TBS news channels during the year. Further, Taiwanese civic organizations such as Taiwan Media Watch, Community Empowering Society, and community colleges allied with PeoPo's approach have initiated related discussion topics, flexing the muscle of grass-roots media and demonstrating the impact of the civil society.





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1. PeoPo Journalism Award Ceremony
  2. PeoPo Journalism Forum
  3. Website where citizens can submit questions

## Participation in Presidential Television Debates

PeoPo has strengthened the development of democracy in Taiwan. The 2008 Presidential Election TV Debates – Questions from Citizens, based on the PeoPo platform, was jointly held by PTS, the Central News Agency, Apple Daily, Liberty Times, China Times, and United Daily News. During the debates, citizens were invited to use the PeoPo platform to ask questions or participate in the TV debate by challenging candidates in person, achieving marked progress towards direct democracy in Taiwan.

In this presidential election, instead of just voting passively, citizens were actively asking candidates to respond directly to their concerns. Citizens recorded 30-second questions using cameras, video cams, or cell phones. These questions were uploaded to the PeoPo platform. Twenty questions were selected from 456 submissions, and the citizens who posed the questions were invited to the televised debates to cross-examine the candidates in person. During the event, questions submitted via video clip uploads put Taiwan at the forefront of direct participation and opened up unlimited possibility for expressing public opinion via the technology of the Internet.

## Connecting Local People

In addition to the web-based platform, PeoPo also provided many other activities and services. For example, PeoPo hosted the 2008 PeoPo Journalism Forum in April and gatherings for citizen reporters in July. To connect with local people and to hear local opinions, during the summer break period PeoPo held college citizen journalism camps, establishing campus citizen journalism press centers at 10 universities island-wide, encouraging students to go out into their communities and report on local issues. In December, PeoPo and the Foundation

## Major Events of 2008

### 01.16

PTS and the French Institute in Taipei invited Alain Jaubert, director of *Palettes*, to Taiwan to share his experience on how to produce fine arts programs. *Palettes* is the signature fine arts program of Association Relative à la Television Européenne (ARTE).

### 01.20

Held the PTS First Decade Time Machine event to solicit articles and paintings for the 10th anniversary of PTS.

### 01.25

Premiered *Our Antarctic Dream*. Directed by Jin-yuan Ke, director of the PTS News Department, *Our Antarctic Dream* documents the climb of Taiwan's Seven Summits Expedition to Vinson Massif, Antarctica's highest peak.

### 01.31

PTS and Hotai Corporation held a students' creative short film competition. A total of 255 works were solicited.

### 02.24

Together with five other major media organizations, including *China Times*, *Liberty Times*, *United Daily News*, *Apple Daily*, and the Central News Agency, held the 2008 Presidential Election TV Debates – Candidates Answer Public's Questions. Local citizens submitted questions over the Internet, from which selected ones were chosen, representing a pioneering debate format in Taiwan.

### 02.29

Programmed TV press conferences for presidential and vice presidential candidates in Taiwan's 12th presidential election.

### 03.09

Hosted the 2008 Presidential Election TV Debates – Candidates Answer Public's Questions with *China Times*, *Liberty Times*, *United Daily News*, *Apple Daily*, and the Central News Agency.

### 04.04

Opened the 3rd Taiwan International Children's TV & Film Festival (TICTFF). Featuring 105 films from 31 countries, the festival was jointly held by PTS and the Fubon Cultural & Educational Foundation.





▲ French newspaper, *La Provence*, reporting on PTS's PeoPo citizen journalism

of Excellent Journalism Award jointly hosted the PeoPo Journalism Awards to recognize the outstanding reporters of 2008, further the impact of the PeoPo platform and give back to Taiwan's civil society.

In addition to the networking technology and equipment for the PeoPo platform, PTS also offered learning opportunities to PeoPo's citizen reporters. In 2008, PTS held over 183 face-to-face training classes to cultivate each reporter's ability to think independently and creatively. PTS implemented its human resource and media experience to connect with communities, marking an important contribution to public service.

## PeoPo – Synonymous with “Citizen Journalism”

As the first application of new media in Taiwan that focuses on citizen journalism, PeoPo is a rare example even on an international level. PeoPo has become synonymous with citizen journalism, and has been the focus of intense international media attention regarding Taiwan's media. Such foreign media outlets and organizations as the CBA (Commonwealth Broadcasters Association), PBI (Public Broadcaster International), UNESCO (United Nations Educational, Scientific and Cultural Organization), NHK (Nippon Honso Keikai), and IIC (International Institute of Communications) have invited PTS to share its experiences in citizen journalism in Taiwan with their audiences.

In 2008, PTS President Sylvia Feng attended the PBI annual meeting, and was featured in a report by the French newspaper *La Provence* on PTS's efforts to develop citizen journalism that raised PeoPo's international profile. In late 2008, PeoPo was a finalist for the NHK Japan Prize and was awarded first prize by the Research, Development and Evaluation Commission for high-quality Web sites in Taiwan. All these exceptional achievements are testament to the hard work of Taiwan's citizen reporters.

## Sights on No. 1

PeoPo is a milestone of PTS development. It has become one of PTS's core services. Compared to TV programming, PeoPo managed to achieve a greater contribution to public service with fewer resources. PTS hopes PeoPo will become the number one brand name in Chinese citizen journalism, an audiovisual center with the richest local news content in Taiwan, and the international standard for the development of citizen journalism.

### 04.24

Premiered the medical documentary, *At War With Plagues II*, which documents epidemic diseases occurring in modern life including occupational diseases, cancer, cervical cancer, deadly flu, and suicide.

### 05.08

Aired *Vision of Nations*, a documentary feature celebrating PTS's 10th anniversary. Topics covered in this documentary include the global economy, cultural creativity, renewable energy, agriculture, aging human population, education, and urban renewal. The production team visited 14 different countries to find some examples of creative problem-solving suitable for Taiwan to learn from.

### 05.15

Trial broadcast of HiHD, the first high-definition format terrestrial digital broadcasting platform in Taiwan. Funded by the Government Information Office with logistical coordination by PTS, the launch of HiHD announced the beginning of the HD era in Taiwan's terrestrial TV industry.

### 05.20

On May 20 PTS aired over the HiHD channel the 12th ROC President Inauguration Special, presented live in full HD.

### 05.24

Aired the HD documentary, *Spirits of Orchid Island*. Directed by senior British director Nick Upton, this ecological film revealed the color and diversity of Orchid Island.

### 06.04

PeoPo Journalism Platform invited university communications departments to establish campus press centers. The 10 participating institutions included Chinese Culture University, National Chung Cheng University, Shih Hsin University, National Dong Hwa University, Chang Jung Christian University, NanHua University, Southern Taiwan University, Tzu Chi University, I-Shou University, and Fu Jen Catholic University.

### 06.21

PTS jointly promoted Lights Out Day with the Society of Wilderness on the occasion of the Winter Solstice.



# Celebrating 10th Anniversary, Expanding Services

PTS marked the tenth anniversary of broadcasting on July 1, 2008. To celebrate this milestone and share our achievements with the public, PTS solicited video and article submissions for PTS – Through Viewers' Eyes. In 2008, PTS also conducted a traveling exhibition of films from the Taiwan International Children's TV & Film Festival. By expanding coverage of PTS services, children in remote areas were able to learn how to use visual media to give wings to their dreams.

## “Cherish Taiwan, Appreciate Diversity” Reception

PTS has recorded many brilliant achievements over the past decade to broad public acclaim. In celebration PTS hosted the “Cherish Taiwan, Appreciate Diversity” reception in appreciation of the support and help we have received from all circles. The occasion also marked the fifth and third anniversaries of Hakka Television and Taiwan Indigenous Television, respectively. Among the nearly 300 people in attendance, PTS program producers and production teams, corporate supporters, Friends of PTS, non-profit organizations, and media counterparts came together to celebrate this milestone.

Highlights of the gathering included exciting performances by popular singer Ching-wen Tseng from the program *Indigenous Virtuoso* and the Hohak Band; storytelling by actors and actresses from *Under the Sun – Hakka Showcase*; skits by 11 news anchors from Taiwan Indigenous Television; and a performance of West African

### 06.28

Hosted Cherish Taiwan, Appreciate Diversity party to celebrate PTS's 10th anniversary. This party also celebrated the 5th and 3rd anniversaries of Hakka Television and Taiwan Indigenous Television, respectively. Non-profit organizations and film-makers were invited.

### 07.01

PTS's 10th anniversary Celebrations

### 07.03

Premiered the HD ecological documentary *Natural Formosa*. Directed by Sung Liu, director of *The Vision of a City*, the film documents 14 touching stories of harmonious co-existence between humans and nature in Taiwan. Filming sites included Yushan (Jade Mountain), Lanyu (Orchid Island), Gueishan Island, Syueba National Park, and Chihkan in Penghu County.

### 07.20

Hosted a gathering for PeoPo citizen journalists at the National Science and Technology Museum, Kaohsiung. The gathering was attended enthusiastically by more than 200 citizen journalists and nearly 30 non-profit organizations from southern Taiwan.

### 08.01

First film-showing event for the island-wide tour of the 3rd TICTFF at the National Taiwan Museum. Actress Ya-yen Lai was appointed ambassador to the film festival.

### 08.25

TBS Southern Taiwan Multi-function Studio, established to contribute a local voice and perspective in southern Taiwan, goes into operation.

### 10.09

On the occasion of the 70th birthday of celebrated overseas Chinese author Pai Hsien-yung, PTS re-airs *Crystal Boys*, a film adaptation of Pai's only full-length novel directed by Tsao Jui-Yuan.

### 10.10

PTS was invited to speak at the Public Broadcaster International about development of public media in Taiwan under the title “Diverse Cultures, Diverse Perspectives.”

### 10.27

Began accepting submissions for the 2nd PeoPo Journalism Awards co-hosted by PTS and the Foundation for Excellent Journalism Award.

drumming. Outside the main reception high-definition programs from HiHD were aired. President Sylvia Feng also invited drama and documentary directors and presenters of PTS programs *Fruity Pie*, *Follow Me*, *See Hear*, and *Genki Live Show* to talk about their work and share their experiences working with PTS. In an especially momentous occasion, permanent members of Friends of PTS were invited to establish the PTS Booster Club. Mr. Kang-hsiung Peng was elected as the club president responsible for recruiting more people to support PTS. Friends of PTS plays an important role in the growth of PTS.

### “PTS Time Machine” – Witnessing PTS’s Growth

PTS has grown with its audience over the past decade. To trace this growth, PTS solicited paintings, articles, and videos produced by viewers, resulting in nearly 100 essays from everyone from young students to adults full of encouragement and hopefulness towards PTS. In addition, over 300 children submitted colorful paintings remembering the PTS programs of their childhood, including *Fruity Pie* and *Follow Me*. A total of 183 creative video works of all kinds were submitted for the PTS – Through Viewers’ Eyes project and congratulating PTS on our tenth birthday.

### “Flea Market”, Unique Way to Celebrate PTS Birthday

Global warming has been an issue of great concern in recent years. To reduce the waste of resources and promote environmental protection, PTS celebrated its 10th birthday with a novel flea market. Not only did the event to promote interaction among staff members, but it brought PTS and our neighbors closer by encouraging the participation of neighboring communities.

### 3rd TICTFF and Island-wide Showings

PTS has long devoted considerable attention to children’s education. In addition to producing quality programs for children and their parents, PTS works to elevate children’s media literacy and a global perspective by providing opportunities to experience diverse programs through international film festivals.

On the occasion of our tenth anniversary, PTS traveled around Taiwan from August 1 to September 12 to show notable entries in the 3rd Taiwan International Children’s TV & Film Festival (TICTFF). Selected films included 40 competitive works from the film festival and children’s programs provided by PTS, Hakka Television, and Taiwan Indigenous Television. For the more than 300 showings, PTS traveled to 25 counties and 31 regions around Taiwan, attracting approximately 30,000 viewers. During these events, the director of *Hide-N-Seek*, Vinod Ganatra, was invited to give three presentations in Tainan and Kaohsiung on the joys and difficulties of making of the film. Local children dressed as princes and princesses welcomed the celebrated filmmaker in colorful fashion.

The film festival made special stops in remote areas of the island to ensure that schools with limited resources had an opportunity to experience foreign culture.

#### 11.07

Jointly hosted Best of INPUT 2008 with Kaohsiung Film Archive.

#### 11.20

*PTS Evening News* won Best Daily News Program and *TBS in News—Good Luck Beijing, Break the Beijing, Beijing’s Dream* won Best International Journalism Award in the 7th Excellent Journalism Award.

#### 11.26

Launched the 2008 Globe Goes Digital conference. Professionals worldwide were invited to share experiences of HD and mobile TV: development, marketing strategies, and policy planning.

#### 12.11

Announced PTS statement calling on the Legislation Yuan to unfreeze the PTS 2008 budget, a total of NT\$450,000,000 from the Governmental Information Office.

#### 12.18

Hosted hearings for Sign Up to Rescue PTS. Governmental Information Office, legislators, scholars, professionals, civic organizations, and individuals were invited to discuss about how to improve citizen supervision of the PTS operation budget and policy. This hearing also requested politicians not interfere with the independent operation of PTS.

#### 12.18

Award ceremony for the 2nd PeoPo Journalism Awards.

#### 12.29

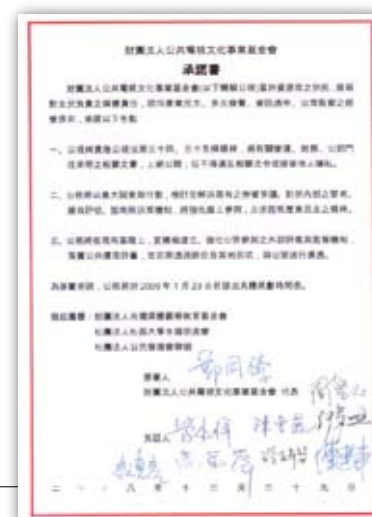
Chairman Tung-liao Cheng affixed his signature on the PTS Pledge as witnessed by Taiwan Media Watch, National Association for the Promotion of Community University, Citizen Congress Watch, The League of Welfare Organizations for the Disabled, Taiwan Labor Front, The Garden of Hope Foundation, National Women’s League of the R.O.C., and Taiwan Grassroots Alliance for Peace. This commitment was established by the Taiwan Media Watch, the National Association for the Promotion of Community University, and the Citizen Congress Watch.

These areas included 10 remote primary schools in Jhuosi Township in Hualien County, Laiyi Township in Pingtung County, Dongshan Township in Tainan County, Nan-ao Township in Yilan County, and Beigan Township in Lianjiang County. A total of about 2,000 students and faculty members shared in the festivities timed to coincide with the first week of school.

To show our appreciation of the longstanding support of the Friends of PTS and to enhance interaction with member supporters, in 2008 PTS also arranged four film showings for Friends of PTS in Taoyuan, Taichung, Tainan, and Hualien. The presenter of the children's and youth program *Follow Me* joined the select audiences, and PTS Chairman Tung-liao Cheng detailed the PTS philosophy and shared his insights on the film at information sessions following each viewing. The five student-teacher film crews selected as finalists in the PTS Kids As Directors Workshop also participated in this tour at five symposiums, sharing their experiences in the effort to encourage broader public participation in film production. The five teams included Chien-kang Elementary School, Taipei: *Mamamia! Oh My Mom*; Tun-hua Elementary School, Taipei: *A Blue Eye + A Little Ear*; Yong-Hwa Elementary School: *Old House, Oh House*; Yu-li Elementary School, Hualien: *Children's Paradise, Teacher's Hell*; and the Elementary Department of the National Experimental High School, Hsinchu Science-based Industrial Park: *Let's Go Dancing*.



▲ Indian director Vinod Ganatra (middle of back row) invited to host symposiums



### The PTS Pledge

On December 29, 2008, PTS Chairman Tung-liao Cheng signed the PTS Pledge with representatives of Taiwan Media Watch, National Association for the Promotion of Community University, Citizen Congress Watch, the League of Welfare Organizations for the Disabled, the Taiwan Labor Front, The Garden of Hope Foundation, National Women's League of the R.O.C., and the Taiwan Grassroots Alliance for Peace present as witnesses. The commitment was proposed by Taiwan Media Watch, the National Association for the Promotion of Community University, and Citizen Congress Watch.

### The PTS Pledge

Public Television Service Foundation (PTS) derives its resources from the citizenry. In the spirit of media responsibility to the public, identification with industry democracy, diversity of opinion, and information transparency, PTS pledges to pursue the following commitments under public supervision:

- 1) PTS will implement Articles 34 and 35 of the Public Television Act by publishing documentation related to business operation, financial affairs, and communications with governmental departments on our Website, except where in violation of related laws and regulations or the privacy of any person.
- 2) PTS will review and resolve standing labor-capital conflicts in good faith and best courses of action. PTS will perform the best practices of a business democracy by encouraging employee participation in internal audit and management, performance assessment, negotiation, and decision-making.
- 3) Working on the existing foundation, PTS will proactively establish mechanisms for allowing public assessment and supervision. PTS will periodically communicate with the public through TV programs and other formats.

To fulfill the above commitments, PTS will produce a precise timetable by January 23, 2009.

Initiating Organizations:

Taiwan Media Watch  
National Association for the Promotion of Community University  
Citizen Congress Watch

Signatory  
Tung-liao Cheng  
Representative, Public Television Service Foundation



# Review of Programs 2008







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1. Hsin-tsung Chen, anchor of *Live Talk PTS*
2. Hui-Jung Chi, anchor of *Live Talk PTS—NGO View*
3. Ming-ming Huang, anchor of *PTS Evening News*

# Programming

## Establishing a Benchmark by Increasing News Programs & by Creating Innovative & Quality Programs

In 2008, PTS continued commitment to its credo of providing educational services to children and youth, and to its missions of safeguarding the society and providing diverse services. To fulfill its credo and to achieve its missions, PTS increased news programming and launched daily news forums to provide fair and objective information and to rationally reflect the various civil voices in Taiwan. The hope was that its high quality news programs would establish a benchmark for Taiwan media. Also in 2008, featured programs were strengthened. Many new programs were created with innovative formats.

### News Programs

#### News Forums Providing Platforms for Rational Discussion

PTS news programs were substantially revised after March 2008. At first, PTS launched daily news programs at noon, *PTS Noon News in Taiwanese*, and at 18:30, *PTS Evening News in Taiwanese*. In addition to providing daily headlines, *PTS Noon News in Taiwanese* highlighted local news and in-depth columns on events in Taiwan. Since the *PTS Evening News in Taiwanese* was aired immediately after children-youth programs and before the main news programs, it inherited young viewers from the children-youth time slots, ensuring a broader audience background. *PTS Evening News in Taiwanese* received a positive response. TV ratings in its time slot increased 0.05 compared to the 2007 average.

Second, PTS launched a nightly news forum series, *PTS News Talk*, at 19:00 - 20:00 to present diverse civil viewpoints and provide a platform for rational dialogue. The series included three programs: the Monday to Friday news forums, the Saturday night *NGO View*, and the Sunday night *Focus on South*. These programs provided practical and objective information, diverse and advanced perspectives, and opportunities for conversation between people of different stands on important issues in politics, economy, livelihood, education, environmental protection, social welfare, and human rights. Through professional in-depth discussion among the host and guests, dialogue was substituted for confrontation and rationality was substituted for emotion. While the commercial TV stations were driven by their personal position statements, *PTS News Talk* began using attentive listening to initiate a significant change of our society.





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1. Live Talk PTS—Focus on South
  2. Discussing in *Our Island* the waste emission issues of the 6th Naphtha Cracking Plant of Formosa Plastic

Normal news magazines, such as *Our Island* and *TBS in News*, are rooted in the capacity of in-depth news coverage to meet the PTS mission of safeguarding society and to establish a benchmark for quality news programs in Taiwan media. In 2008, citizen journalists enthusiastically participated to the first Environmental Short Documentary Selection held by the production team of *Our Island*. Beginning at the end of November 2008, winning entries were aired at *Our Island* to expand exchange and conversation among PTS, viewers, and citizen journalists. By using local observations, this event abundantly presented the discovery and formation of environmental issues.

For Taiwan presidential election of 2008, a pivotal event for the future development of Taiwan, PTS helped to materialize the *2008 Presidential Election TV Debates—Challenges from Citizens* and the *2008 Presidential Election TV Debates* by pioneering a debate featuring direct challenges from citizens with instant responses by candidates.

With up to six months' planning, coordination, and negotiation for these two debates, PTS ensured the entire process was fair to all candidates and transparent to society. These two debates had two features: 1) cross-media cooperation that established a platform for citizen participation by inviting the cooperation of the Central News Agency, *China Times*, *The Liberty Times*, *United Daily News*, and *Apple Daily*; and 2) conformity to trends in deliberative democracy and grass-root media by opening the PeoPo journalism platform to citizens for submission of audiovisual questions and participation in the debate's cross-examination.

To ensure the public had adequate election information, PTS programmed the TV press conference featuring candidates for Taiwan's 12th presidential election, filmed special reports on TV debate for the 2008 Taiwan presidential election, and aired special reports on the 2008 Taiwan presidential election campaign.

To elevate viewers' international vision, PTS also reported on the U.S.A. presidential election because of its relevance to global situations. PTS programmed the *Observation on the U. S. Presidential General Election* to introduce the American presidential candidates and their political views. PTS also produced the *TV Debate for the 2008 U. S. Presidential General Election* and the *Special Reports on the 2008 U. S. Presidential General Election Campaign*.

## Drama Programs

### Rich in Topics Reflecting Civil Life

The PTS 2008 featured drama *Maltese on the Balance* is a story exploring legal and justice issues by describing the lives of prosecutors. It is a 20-episode drama series containing mystery, affection, and detective plots. There are very few dramas in Taiwan using the judiciary as a backdrop. As reflected in the recent occurrence of several serious judicial cases in Taiwan, this drama is a period piece exposing Taiwan's judicial process.

The *Life Story* series has long been the best platform for new Taiwanese directors to practice their

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4. *Maltese on the Balance*
  5. *Life Story—Taste of Kumquat Sauce*
  6. *Life Story—Keloid*





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1. *Street Knowledge King*
2. *Guess Who*
3. *PTS Performance Hall—The Empress and Concubine Zhen*
4. *PTS Performance Hall—Sunlight after Snowfall*
5. *Natural Formosa*

creativity. Six high-definition (HD) films themed on mothers were aired in 2008, including *Long Vacation*, *Artemisia*, *Keloid*, *Aunt Ahsi*, *Taste of Kumquat Sauce*, and *Song of Yino*. Another series focusing on senior citizens included *Whose Seat*, *Banana on the Road*, *Graffiti*, and *Tien and His Friend Tatsai*. There were also several new productions unrolled from the wealth of the directors' creative energy. They included *Talking with Your Boyfriend's Ex-Girlfriend*, *Nicole*, *Grandmother's Secret*, *No-love Etude*, *Ghost Book*, *Score of Cotton Tree*, *Sprout*, and *Lust*.

## Lifestyle & Cultural Programs

### Innovative Programming Relevant to Viewers' Lives

Lifestyle and cultural programs newly produced in 2008 by PTS had various innovative formats. PTS attempted to produce programs that better describe the real lives of the audience and accurately portray Taiwan. The new talk show, *Guess Who*, was a very creative reality TV program in its combination of talk and cuisine. In each show, an ordinary household invited a dream guest for dinner. The visiting celebrities enjoyed homemade meals prepared by hosts, in return sharing their wonderful stories of life. Fragments of lives from Taiwan's different social circles were revealed in this program.

*Street Knowledge King* was a game show with an award of NT\$1,000,000. This game show involved answering a series of interesting questions. Contestants came from every walk of life throughout Taiwan and from all ages.

*Simply Loves to Sing* traveled all around Taiwan to provide a public platform for singing performances. In this program, different songs sung by different ethnic groups and people of different backgrounds were heard, fully demonstrating the vitality of ordinary Taiwan people and Taiwan's unique local characteristics.

*Genki Live Show* was an interactive live program specially produced for the elderly. It is the first TV singing show produced by PTS that invites the audience's favorite singers and allowing viewers to call-in and request songs for the singers to perform. This program contained true stories of guests, nostalgic songs, and discussions to revitalize the lives of senior citizens.

*PTS Performance Hall* broadcasted various performing arts, including classical music, traditional operas, concerts, and stage plays. Among these artistic programs, *The Empress and Concubine Zhen* performed by GuoGuang Opera Company won the Best Traditional Drama at 2008 Golden Bell Awards.

In October 2008, PTS shouldered the heavy responsibility of broadcasting an international sporting event, the warm-up match of the World Games 2009 in Kaohsiung. These wonderful games were not

only presented to Taiwanese, they were also delivered to all corners of the world.

### Documentary Programs

#### Amazing Debut of Ecological HD Documentaries

PTS has achieved great prestige with its documentaries. In 2008, several excellent works were produced, giving PTS's HD documentaries a grand debut. *Spirits of Orchid Island* used exquisite images and sounds to portray the wildlife ecology and unique culture of the Tao tribe. The second ecological documentary by PTS, *Natural Formosa*, was a HD film that was two years in the making. It led viewers to a new awareness of the beauty of Taiwan via three topics: Birth, Challenge, and Harmony.

The *View Point* series continued to highlight diverse issues. The first episode in 2008, *Our Antarctic Dream*, recorded the complete story of the Taiwanese climb of the highest peak in Antarctica. Although thrilling, the expedition was a dream come true. It was also the first TV coverage of the Antarctic by Taiwan media. *Our Antarctic Dream* was selected as the closing film of the 2008 Yilan Green International Film Festival in Taiwan.

To celebrate its 10th anniversary in 2008, PTS also released a monumental documentary series, *Vision of Nations*. The PTS production team visited 14 countries to explore opportunities for Taiwan. In the eight-part series, *Vision of Nations* provided Taiwan with different perspectives of the challenges of globalization by learning from foreign experiences. These perspectives included cultural creativity, environmentally friendly energy, agriculture, human population policies, education, city reformation, and economic development.

PTS further endeavored to better the in-depth documentary series shown at 10 P.M. by reinforcing topic planning. This series received enthusiastic feedback for its careful selection of quality foreign documentaries concerning culture and ecology. The 2008 programs selected for this series included: The *Changing Cities* series, the *Juveniles in the Global Village* series, the *Man Made Marvels* series, the *Perfect Disaster* series, selections from the mini International Public Television Screening Conference (mini INPUT), and the BBC ecological documentary series, *Planet Earth*. This *Planet Earth* series required film sites in 204 locations in 62 countries and a budget of NT\$900,000,000.

### Children's & Youth Programs

#### Covering All Ages, Balancing Five Senses

When planning children and youth programs, PTS considered the needs of each age group. PTS served toddlers, preschool, and school-age children, and teens with a wealth of programs covering topics from language, intelligence, aesthetics, and sports to different aspects of life.

In 2008, PTS continued programming of the reputable preschool children's program *Fruity Pie*, the school-age program *Follow me*, and the children's artistic program *Journey through the Palace Museum II*. In addition, the Taiwanese language teaching program *Pong Bi-phang* was launched to provide children an opportunity to learn their mother tongue and improve their understanding of this ethnic language. Following in the footsteps of the popular program for infants *Teletubbies*, *In the Night Garden*, produced by the same crew, was introduced by PTS. This was an excellent cognitive education program for children aged 1 to 4.

In addition to the campus story series, *Our Class*, PTS continued programming for young people, including the welcomed series in popular science, *Rumor Buster*. The physical education program *Kevin's Sports Academy* hosted by Kevin Lin, winner of ultramarathon races, encouraged youth enthusiasm and awareness of physical exercises.



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| 1 | 1. <i>Vision of Nations</i>      |
| 2 | 2. <i>Planet Earth</i>           |
| 3 | 3. <i>Fruity Pie</i>             |
| 4 | 4. <i>Kevin's Sports Academy</i> |



# International Co-Production

## HD Documentaries on Ecology and the Arts

### HD Film Chronicling the Transnational Migration of the Black-faced Spoonbill

This film marked the first implementation of high-definition (HD) technology in Taiwan in the filming of the long migration of the black-faced spoonbill. Following this endangered bird's 4,000 km journey, PTS's international co-production team dedicated eight months to filming in Tainan (Taiwan), Japan, the border region between North and South Korea, and on uninhabited islands in Dalian, China. This undertaking not only overcame political opposition, but also geographic, meteorological, bird availability, tidal, and wind conditions. The use of HD to produce this ecological documentary pushed Taiwan's domestic production into the international realm.

British director Dean Johnson fully participated in the multinational shooting and post-production of this documentary of the black-faced spoonbill, working closely with Taiwanese bird photographer Chieh-te Liang and the PTS team. A top Asia-based independent producer experienced in HD technology, Dean Johnson's documentaries have been broadcasted on Discovery, Animal Planet, and National Geographic Channel. Through this collaborative effort, PTS was able to gain HD production expertise as well as enhance international understanding of the contribution of Taiwan's efforts to conservation of the black-faced spoonbill. This documentary is scheduled for broadcast in 2009.

### ARTE Meets the National Palace Museum, Breaking New Ground in HD Documentaries

The Association Relative à la Television Européenne (ARTE) is Europe's top public television station. In 2007, ARTE executives visited Taiwan and signed a memorandum with PTS. PTS and ARTE worked to invite Alain Jaubert, producer of the world famous art program Palettes, to direct a documentary on curio boxes. The first co-production between Taiwan and France on a TV

program on international fine arts, it marked a rare departure for the domestic television field.



▲ Carved Olive-stone Boat from the National Palace Museum

This HD documentary used simple language to introduce the Square Sandalwood Curio Box, a Curio Box with Jade Blossom Décor, and a Carved Olive-stone Boat, demonstrating to European viewers the beauty of the National Palace Museum's collection. At the same time it established an interactive relationship between the museum and modern daily life. Filming was completed in late 2008. The documentary is expected to launch in 2009.



▲ Black-faced Spoonbill breeding site in northeast China



# Facts & Figures

## Instilling Quality Programming Awards Meeting Public Expectations

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1. *Life Story—Long Vacation*
2. *Life Story—No-love Etude*
3. *Wayward Kenting*
4. *Life Story—Score of Cotton Tree*

In 2008, PTS steadfastly worked to produce diverse and quality programs, earning widespread plaudits from viewers. A similarly positive reception was received in various domestic film festivals in 2008. During this year, PTS was named as a finalist 127 times, receiving 36 awards. PTS also stood out at international film festivals held in the USA, Canada, Japan, and Korea, winning more awards than ever.

### Domestic Awards

#### ■ Twelve Grand Prix at Golden Bell Awards

PTS was a finalist for 53 entries and received 12 awards at the 2008 Golden Bell Awards, documenting PTS's brilliant record in producing dramas, traditional operas, variety shows, and technical achievement.

In the mini-series category, the film *No-love Etude*, based on a true story on the topic of AIDS, led all nominees with eight nominations, taking Best Supporting Actress and Best Cinematography awards in the Mini-Series Drama category. *Talking with Your Boyfriend's Ex-Girlfriend* depicted the passionate world of urban people with a realistic perspective. It received four nominations and won two awards. In 2008, PTS launched a mini-series in HD format, *the Mothers*. This drama series earned a tremendous critical reception with numerous awards: *Long Vacation*, nominated for five awards, took top honors in its category, earning the Best Mini-series Drama award; additional winners included *Keloid* for Best Leading Actress and *Taste of Kumquat Sauce* for Best Lighting.

Director Hsiao-di Wang and her scriptwriters continued to produce memorable work with



*Wayward Kenting*, which was recognized with the Best Scriptwriter in a Drama Series award. Peng-feng Wu in *Score of Cotton Tree* delicately expressed the sadness and joy of ordinary family life ruptured by industrial injury, winning Best Leading Actor in a Mini-series Drama. Hsuan Li, who won the 2008 Best Leading Actress in a Mini-series Drama, delivered a palpably real portrayal of a mainland mother re-examining “fight or flight” issues in life on her way to her homeland in *Keloid*.

*The Empress and Concubine Zhen*, a co-production of PTS and the Taiwan Bangzi Company, won Best Traditional Drama in 2008. *The Silvery Elders*, a program focusing on the senior citizens and the retirees, won Best Comprehensive Program.

### ■ Eight Golden Bell Awards for Children & Young Adults

PTS entries received nominations for 24 prizes and won eight awards at the 2008 Golden Bell Awards for Children & Young Adults. Of particular note, *Super Color Pie* earned the top prize for each of its five nominations, making it the biggest winner on the night.

At the 2008 Golden Horse Awards, *Hopscotch* from the *Life Story* series won two awards, including Best New Performer and Best Short Film.

At the Taipei Film Festival – Taipei Award, *They Are Flying* won Best Documentary and *El Salvador Journal* won the Jury Special Award in the Documentary category.

### ■ News Specials Recognized

PTS is faithfully devoted to reporting unbiased, reliable news. This effort was recognized at the 7th Excellent Journalism Awards, at which *TBS in News* won the Best International Journalism Award and *PTS Evening News* took top honors for Best Daily News Program.

Launched in 2008, the forum program on social issues *Live Talk PTS* was recommended by the Cable Radio & Television Development Fund



▲ *Life Story—Artemisia*

for excellence in TV programming. The special report *No Hurt, No Violence* from *Live Talk PTS* received a special recommendation for news by the Quality News Report on Domestic Violence, Sexual Assault, Sexual Harassment and Children-Juvenile Protection.

## International Awards

### ■ *Life Story* Series Highlighted at International Film Festivals

The drama *Artemisia* from the *Life Story* series, directed by Hsiu-chiung Chiang, was nominated as a finalist for four entries at the Seoul Drama Festival, including Best Single Drama, Best Director, Best Actress, and Best Writer. The leading actress, Li-li Pan, bested her Japanese and Korean competition to take the Best Actress award. Her performance was also appreciated by jurors at the Asian TV Awards, who awarded her with the Highly Commended – Best Drama Performance by an Actress. *Artemisia* was also invited to be the Opening Movie at the Hong Kong Lesbian & Gay Film Festival.

### ■ Documentaries Highlighted in Europe, Asia, & America

Maintaining its momentum from 2007, *The Secret in the Satchel*, directed by Tai-chou Lin, was nominated at the 2008 International Public Television Screening Conference (INPUT). This documentary won the Golden Award for Asian Documentary at the Shanghai TV Festival. The jury commented that this film is “an insightful, novel, and distinctive work portraying the frank confessions of young adults about their adolescence.” This film also received Special



1. *They Are Flying*  
2. *TBS in News*

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1. *Spirits of Orchid Island*
2. *View Point—Secret in the Satchel*
3. *Follow Me*
4. *Unsung Heroes of Mt. Jade*
5. *Rumor Buster*

Mention of the Jury in the Documentary category at the prestigious Golden Chest International Television Festival.

PTS's ecological documentary *Spirits of Orchid Island*, directed by British director Nick Upton, yielded brilliant results at various ecological film festivals. It won the Environmental Sustainability prize at EarthVision – International Environmental Film Festival, and received the Honorable Mention for Good Documentation of Stewardship by Indigenous Peoples at the International Wildlife Film Festival.

Another international co-production, *Persona Non Grata*, was a finalist at the International Documentary Film Festival Amsterdam (IDFA), where it took runner-up honors for the Dioraphte Audience Award.

### Children's & Youth Programs Shine at Children's Film Festivals

Long devoted to the production of children's and youth programs, PTS earned continued recognition at international film festivals in 2008. The *Beauty Contest* section from the innovative artistic program *Journey Through the Palace Museum* won the Animated Television Production Certificate of Excellence at Chicago International Children's Film Festival, the largest children's film festival in North America.

Director Chia-chun Huang's *Unsung Heroes of Mt. Jade* received Honorable Mention for Storytelling at the Montana CINE Film Festival

for its refreshingly fluent storytelling and realistically touching character portrayal.

In recognition of its contribution to education and novel portrayal of teacher-student interaction, the popular science program *Rumor Buster* was invited to show at the Japan Prize and the Science Film Festival Thailand in 2008.

### Ecological Films Penetrate Global Market

Ecological films, such as *Spirits of Orchid Island*, *Unsung Heroes of Mt. Jade*, and *Follow Me – Searching for the Eco-Town*, expanded PTS's horizons in international film festivals. These high quality programs were shown in the European film festivals in France, Germany, Greece, Serbia, Czech Republic, Slovakia, and Bosnia. Meanwhile, PTS's web-based citizen journalism platform, PeoPo, was named a finalist in the Continuing Education Category at the Japan Prize. Standing out against numerous excellent TV format entries, the nomination affirmed PTS's efforts at promoting a new era of citizen journalism.

In the advertising and marketing category, JL Design's innovative packaging efforts for the HiHD channel won Best On-Air Ident, Gold at PROMAX/BDA, Asia, the world's longest-running electronic media advertising and marketing awards.

## Domestic Awards

### ■ Golden Bell Awards

Best Mini-series: **Long Vacation** from the **Life Story** series  
 Best Traditional Drama: **The Empress and Concubine Zhen**  
 Best Variety Program: **The Silvery Elders**  
 Best Leading Actor in Mini-series Drama: Peng-feng Wu in **Score of Cotton Tree** from the **Life Story** series  
 Best Leading Actress in Mini-series Drama: Hsuan Li in **Keloid** from the **Life Story** series  
 Best Supporting Actress in Mini-series Drama: Fang Wan in **No-love Etude** from the **Life Story** series  
 Best Drama Script Writer: Hsiao-di Wang, Yu-fang Wen, Chiung-hui Huang, Ke-hsin Chang, Yen-hsin Ke & Li-ting Tseng for **Wayward Kenting**  
 Best Mini-series Script Writer: Hui-ling Chen & Hsin Yi for **Talking with Your Boyfriend's Ex-Girlfriend** from the **Life Story** series  
 Best Cinematography: Jacob Pollock for **No-love Etude** from the **Life Story** series  
 Best Film Editing: Hui-ling Chen for **Talking with Your Boyfriend's Ex-Girlfriend** from the **Life Story** series  
 Best Sound Effects: Li-chi Kuo & Chien-chi Chen for **Hopscotch** from the **Life Story** series  
 Best Lighting: Sheng-chin Chuang for **Taste of Kumquat Sauce** from the **Life Story** series

### ■ Golden Bell Awards for Children & Young Adults

Best Pre-school Children's Program: **Fruity Pie**  
 Best School Children's Program: **Super Color Pie**  
 Best Youth Program: **Rumor Buster**  
 Best Performer (including presenter & actors): Tsan-te Tsai & Tzu-chiao Huang in **Super Color Pie**  
 Best Planning & Screenplay: Chia-hua Chen & Yi-fang Li for **Super Color Pie**  
 Best Director: Chia-chun Huang, Yuan-yi Liang, Mei-hui Li, & Hui-hsia Ho for **Super Color Pie**  
 Best Artistic Performance: Pei-tsui Tai, Pao-hui Kao, Chao Wang, Jung-hsin Huang, Yu-ju Lin, Ta-hsin Chou, Yu-hsiu Li, Chia-en Hsieh, & Yuan-chiu Tu for **Super Color Pie**  
 Best Children's Short Film: Pin-han Wang, Pin-chieh Wang, Jo-pu Wang, Yu-chen Huang, Yu-hsin Huang, Po-hsuan Huang, Ting-hsuan Chang, Tzu-hsuan Lo, Hsiang-chih Cheng, Chi-shen Yang, & Chia-jung Yang for **A Blue Eye + A Little Ear**

### ■ Golden Horse Awards

Best New Performer: Sheng-min Chiang in **Hopscotch** from the **Life Story** series  
 Best Short Film: **Hopscotch** from the **Life Story** series

### ■ Excellent Journalism Award

Best International Journalism Award: **TBS in News – Good Luck Beijing**, Break the Beijing, Beijing's Dream by Ya-chun Lou & Sheng-ta Lo  
 Best Daily News Program: **PTS Evening News** by Chia-chang Yu & Chi-chen Su

### ■ Taiwan International Documentary Festival

Merit Prize for International Short Film Competition: **Exposure of an Affected Hospital** by Hsien-che Chu  
 Grand Prize for Taiwan Award: **Baseball Boys** by Ko-shang Shen & Ching-yao Liao  
 Jury Special Mention for Taiwan Award: **Heat Sun** by Chih-ho Chen  
 PTS Audience Choice Award, Taiwan Focus Section: **They Are Flying** by Chia-chun Huang

### ■ Taiwan International Children's TV & Film Festival

Best Documentary: **I Am in a Hand Puppet Troupe** from **View Point** series  
 Best TV Program: **Journey Through the Palace Museum – Beauty Contest**

### ■ Taipei Film Festival –Taipei Award

Best Documentary: **They are Flying**  
 Jury Special Award for Documentary: **El Salvador Journal**

### ■ "Image: Fairness and Justice" Documentary Selection

Grand Prize: **They are Flying**

### ■ Quality News Report on Domestic Violence, Sexual Assault, Sexual Harassment and Juvenile Protection

TV News Special Reporting: **Live Talk PTS – No Hurt, No Violence**

### ■ Quality TV Program Recommendation, Cable Radio & Television Development Fund

Quality TV Program (Culture & Education): **Live Talk PTS**

### ■ Government Publication Recommendation, Department of Health, Executive Yuan

First Merit Prize in E-book Category for 2008 Government Publication by Department of Health: **An Audio-Visual Guide: Pregnancy, Childbirth and Baby-Related Resources for Expectant Immigrant Mothers**

### ■ New Media Awards

Grand Prize in Chinese-language Blog Category: PeoPo Journalism Platform  
 Golden Finger in Media & Service for Click! Awards: PeoPo Journalism Platform  
 Grand Prize for GOUP Award: PeoPo Journalism Platform

## International Awards

### ■ International Public Television Screening Conference

Official Selection: **The Secret in the Satchel** from the **View Point** series

### ■ International Documentary Film Festival Amsterdam

Official Selection: **Persona non Grata**

### ■ Shanghai TV Festival

Golden Award for Asian Documentary: **The Secret in the Satchel** from the **View Point** series

### ■ Seoul Drama Festival

Best Leading Actress: Li-li Pan in **Artemisia** from the **Life Story** series

### ■ Golden Chest International Television Festival

Special Mention of the Jury for Documentary: **The Secret in the Satchel** from the **View Point** series

### ■ PROMAX/BDA, Asia

On-Air Ident, Gold: HiHD by JL Design

### ■ Asian TV Awards

Highly Commended for Best Drama Performance by an Actress: Li-li Pan in **Artemisia** from the **Life Story** series

### ■ EarthVision – International Environmental Film Festival

Winner of Environmental Sustainability: **Spirits of Orchid Island**

### ■ International Wildlife Film Festival

Honorable Mention for Good Documentation of Stewardship by Indigenous Peoples: **Spirits of Orchid Island**

### ■ Montana CINE Film Festival

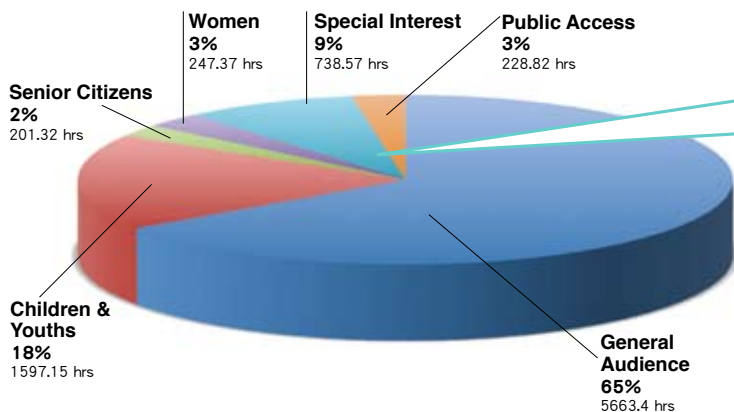
Honorable Mention for Storytelling: **Unsung Heroes of Mt. Jade**

### ■ Chicago International Children's Film Festival

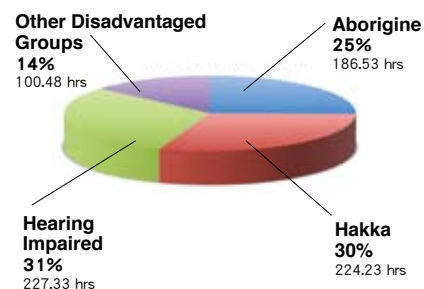
Animated Television Production Certificate of Excellence: **Journey through the Palace Museum – Beauty Contest**

**Fig.1 2008 PTS Programming Statistics by Category**

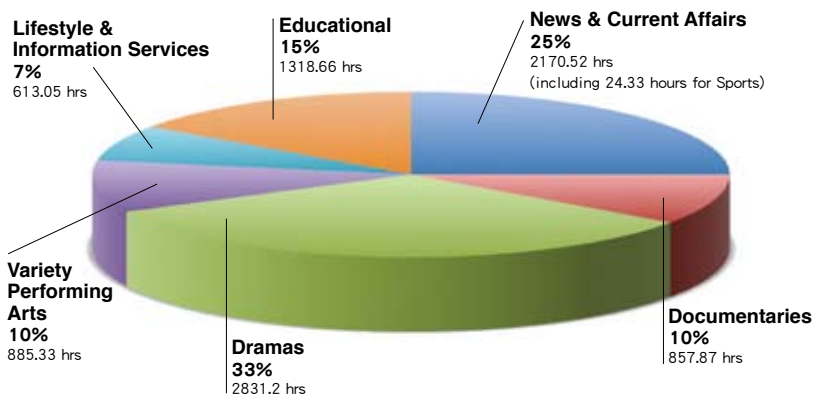
**1-1 Breakdown by Target Audience** (total: 8676.63 hours)



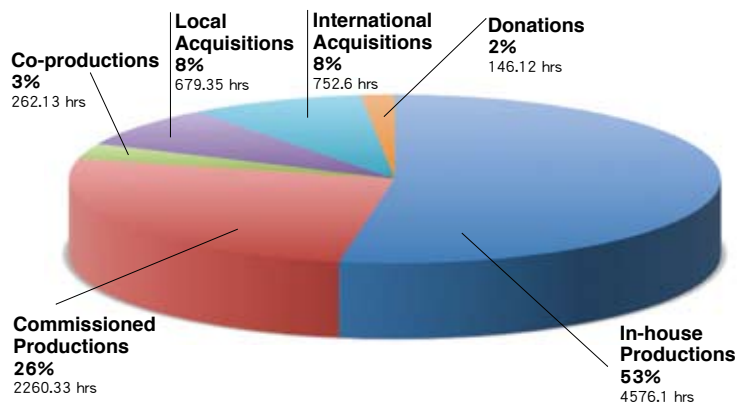
**1-2 Breakdown by Special Interest Group** (total: 738.57 hours)



**1-3 Breakdown by Content Category** (total: 8676.63 hours)



**1-4 Breakdown by Program Source** (total: 8676.63 hours)



## Regular Quality Assessments Significant Ratings Increases

PTS commissioned a market research company to assess viewing quality. Taiwan residents aged 10 years and older were surveyed.

### >80% Awareness & Satisfaction

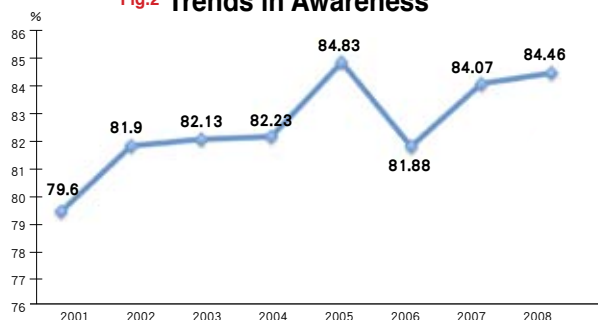
Assessments included brand recognition and satisfaction with PTS and its programs. Of 20,772 interviewees in 2008, 17,544 persons had heard of PTS, for awareness of 84.46%. **Fig. 2** Of those who had heard of PTS, 6,604 persons had watched PTS programs in the previous two months. Of these, 80.89% stated they were satisfied with the quality of PTS programs. **Fig. 3**

In addition to quantitative viewing assessments, in 2008 focus groups were held with youths, viewers in Kaohsiung and viewers in Taichung in the effort to understand public attitudes, acceptance, preferences, and recommendations to inform future PTS programming.

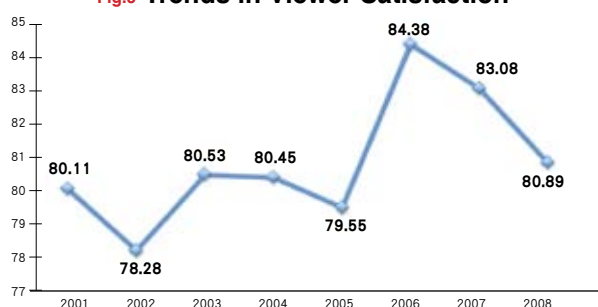
### Significant Ratings Increase in 2008

PTS achieved an average viewer rating in 2008 of 0.14, the highest since PTS began broadcasting. It marks a considerable increase compared to the 0.11 average rating for 2007, and even compares favorably to ratings achieved during broadcasts of Major League Baseball games during which Taiwanese pitcher Chien-ming Wang started for the New York Yankees in 2005 and 2006. **Fig. 4**

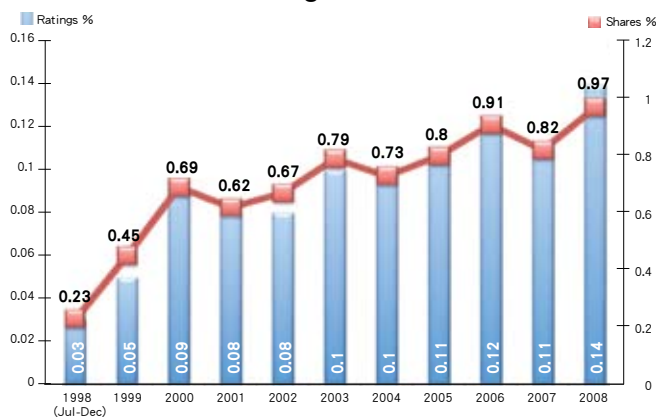
**Fig.2 Trends in Awareness**



**Fig.3 Trends in Viewer Satisfaction**



**Fig.4 Trends in Ratings and Audience Share**



\* Figures recorded between 6:00 AM and 1:59 AM the following day, including viewers four years old and up.



# Public Service 2008





# Hi-HD Innovation

▲ High-definition formatted program: *Natural Formosa*

## HiHD Channel, Revolutionary New Media

To help the audiovisual development of Taiwan to meet international trends, PTS began broadcasting of high-definition (HD) formatted programs on the HiHD channel on a trial basis on 15 May 2008. The name of the channel stands for both the greeting “Hi” and “High-definition,” indicating that PTS and Taiwanese audiences welcome the arrival of the HDTV era and are ready to experience this new generation of revolutionary media.

Currently, the HiHD channel is broadcasting 16 hours of programs per day. Premiere programs are aired in prime time from 8-12 PM. Programming is diverse, spanning entertainment and educational categories. The majority of programming is produced in Taiwan, supplemented by a small proportion of high-quality HD programs acquired from other countries. **Fig. 5**

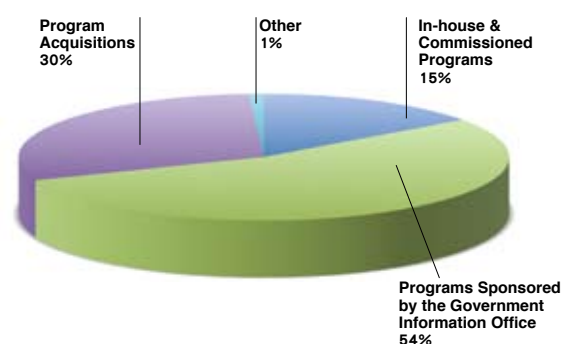
■ In-house & Commissioned Programs: 15% of HD programs are PTS in-house and commissioned productions.

■ Programs Sponsored by the Government Information Office: 54% of HD programs are produced with financial support from the Government Information Office.

■ Program Acquisitions: 30% of HD programs aired in HiHD are acquired domestically and internationally.

■ Other: 1% of HD programs are sponsored by other organizations.

**Fig.5 HiHD Program Origin**





During the 2008 Beijing Olympics, the HiHD channel aired 14 hours of competition each day, winning audience favor with the crystal clear image quality.

In 2008, 707 hours of new programs premiered on the HiHD channel. This included 271 hours of PTS in-house, commissioned, and acquired programs; 274 hours of programs sponsored by the Government Information Office; and 162 hours of Beijing Olympics coverage.

Launching of the HiHD channel will help boost the overall development of Taiwan's audiovisual industry, encouraging domestic downstream digital TV and set-top box industry upgrading and stimulating economic development. These developments will help deliver terrestrial television programming of the same high-quality shown in the most advanced countries to local audiences.

## Transitioning to HD Digital Expanding Infrastructure and Upgrades

Since PTS was awarded the Planning of Digital Terrestrial Television Relay Stations project by the Government Information Office, each year PTS has drafted and reviewed plans for construction of improvement stations and performed construction according to project plans. Due to budget allocation delays in both 2006 and 2007, the budget for those two years was finally executed in concert with the 2008 budget. In 2008, 12 improvement stations were built, achieving >80% coverage by digital terrestrial television signals in Taiwan.

PTS confirmed through research on digital television trends the future of competition would center on high-definition television (HDTV) services. From 2005, PTS started working to promote HDTV and formulated a two-year development plan to retool PTS programs for HD digital. Once special funding was obtained from the Government Information Office, PTS began preparations for full-scale re-tooling the entire broadcast lineup.

Given that the specifications of set-top boxes for receiving HD signals must be uniform, in 2006 PTS began working with related organizations, formulating standards for set-top boxes in Taiwan the following year. Further, informed by

the technical specifications of countries further along in moving to HDTV, we established a test laboratory to assist manufacturers with development of HD related products. In the past two years, PTS has helped manufacturers of set-top boxes solve several reception problems. By the time PTS launched test signals in March 2008, at least three manufacturers were up to full mass production of set-top boxes, and we remain in touch with major overseas home appliance vendor developers with further expansion of services in mind.

Due to changes the Government Information Office has made to HDTV deployment plans, construction of only six stations has been approved at this time. Although PTS made delivery of equipment during the fourth quarter of 2008, land acquisition issues remain unresolved, delaying HDTV broadcast plans for the greater Taipei and Kaohsiung areas until the first quarter of 2009.

To make HDTV readily available to the public, PTS will continue to submit land acquisition applications and plan for relay and microwave stations island-wide to ensure that promotion of HDTV programming can be undertaken as soon as the Government Information Office approves the plan and infrastructure is put in place.



# Education Service

## The 3rd Taiwan International Children's TV & Film Festival

### ■ A Great Children's Day Present for 30,000 Kids

On Children's Day 2008, PTS presented a great gift for kids – the 3rd Taiwan International Children's TV & Film Festival (TICTFF). Between April 4 and 8, 105 films from 31 countries were shown at four viewing venues. During the festival, 10 workshops and over a dozen related outside events were also held. Over 30,000 viewers took part in this visual feast, enjoying the world's best in children's films and TV programs.

The 3rd TICTFF emphasized cultural diversity, parent-child participation, visual education, and digital interaction to promote children's media literacy. In this film festival, a great diversity of films and programs guided children to experience different cultures and see how children all over the world live. The international competition grew an astounding 45%, reaching a total of 365 submissions, including those from the likes of major foreign media such as the British Broadcasting Corporation (BBC), Radio Telefís Éireann (RTE), and Radio Television Espanola (RTVE). In addition to competitive and

exhibition films, *The Magic Garden* marked the debut of an audio-visual interactive presentation at the TICTFF, introducing children to the magical world of installation art.

Another core mission of the TICTFF consists of handing the video cam over to children to create their own films. The post-TICTFF activity, PTS Kids As Directors, has become an important platform of video creation for Taiwanese children, producing fresh and impressive work each year. In 2008, an animation short film created by students from the Dun-hua Elementary School, *A Blue Eye + A Little Ear*, earned a nomination at the Chicago International Children's Film Festival. In the future, PTS will continue to promote children's media literacy and creative education, and will introduce additional audio-visual educational resources from abroad. In doing so, not only will Taiwanese children have the chance to appreciate and learn from foreign films, but will be able to express their own thoughts and world view in their own original films.

	2
1	3

1. Children participating in the Taiwan International Children's TV & Film Festival
2. Opening ceremony of the Taiwan International Children's TV & Film Festival
3. *A Blue Eye + A Little Ear*



## Love Earth in Action

### ■ Innovative Experiments in Multimedia Education for Children

In 2008, PTS conducted further creative experiments in both children's multimedia education and international collaboration. The project Love Earth in Action was the first attempt to teach kids from age 11 to 14 how to use high-end cell phones to shoot short films. In five 2-day workshops held in Taipei, Taichung, Kaohsiung, and Hualien, children took classes on audio-visual education, environmental protection, and mobile media before short films of their own on topics related to environmental issues. By the end of 2008, a total of 35 one-minute short films were completed, distinguished by great diversity and creativity across such formats as animation, first-hand reporting, advertisements, and dramas. The PTS project team subsequently added English subtitles to selected works for submission to emerging cell phone media and children's film festivals worldwide.

Directors, teachers, and students participating in this project were highly impressed with the image quality achieved with cell phones. The convenience and flexibility of the cell phone

challenged the aesthetics of conventional filming media. The children revealed unrestrained and vigorous filming styles. In one instance, students sealed a cell phone in a plastic bag before discarding it to achieve a close-up view of polluted gutters, while another group of students put a cell phone inside a plastic bottle to illustrate the indignant fate of abandoned plastic containers.

Although high-end cell phones are not inexpensive, they are nonetheless far less costly than other film production equipment. Moreover, the donation of 15 cell phones by a telecommunications company ensured cell phone availability to all workshop trainees. The project team took particular pains to include remote areas around the island to ensure students in remote schools could experience the joys of image creation. The sponsoring telecommunications company was so impressed by the achievements of the program that it resolved to continue supporting the Love Earth in Action project in 2009, once again reaching children in remote areas.

# Diverse Learning Resources

## ■ Ongoing Caring for the Underprivileged

To expand the educational value of TV programs, PTS designed extended teaching materials and interactive activities for targeted children's and youth programs. By promoting access to media, PTS transformed TV programs into user-friendly learning resources. In 2008, PTS launched weekend camps for children, at which children not only learned about diverse subjects, but also about interpersonal relationships through teamwork. PTS also hosted video workshops for students from junior high schools island-wide, at which teenagers learned how to use their cell phones to make short films on environmental issues.

PTS spares no effort in serving underprivileged members of society. In 2008, PTS worked with the Ministry of Education on a book donation project for remote junior high schools with limited educational resources. During this project, 22,033 new books valued at NT\$4,827,085 were donated



▲ Trainees of PTS holiday camp visiting the *Follow Me* film site

to participating junior high schools. The campaign attracted the participation of 700 individuals and organizations, including 1,628 junior high school students and 906 students who submitted book wish lists on-line. In a tie-in activity to encourage reading, 722 students entered a reading contest, submitting a combined 1,617 book reports. **Table 1**

**Table 1**  
**2008 Educational Service Achievements**

Item	Achievement
Kiss newspaper	A monthly children's publication with distribution of 34,600 copies in 2008.
2008 winter vacation exercise book: <i>Fight Global Warming, Cherish the Earth</i>	A total of 134,000 exercise books, including 72,000 in written Chinese and 62,000 in Chinese phonetic format were distributed. Members of the public were encouraged to financially support provision of the book to school children in remote areas.
2008 summer vacation exercise book: <i>Incredible Journey</i>	A total of 70,000 exercise books, including 38,000 in written Chinese and 32,000 in Chinese phonetic format were distributed. Members of the public were encouraged to financially support provision of the book to school children in remote areas.
The 6th contest for projects integrating information with creative teaching: <i>Rumor Buster</i>	Contests featuring PTS's popular science TV program <i>Rumor Buster</i> . Audiovisual materials were taken from the TV program and made available to teachers to encourage participation. Contests were divided into two groups: primary schools and junior high schools, attracting 33 participants. Teaching projects produced by winners were compiled in a publication and 800 copies were distributed to primary and junior high school teachers for use as teaching materials in natural and life sciences.
Educational Resource Network	Children & youth programs were compiled into digital teaching materials and posted for distribution on the PTS website along with related teaching materials produced by PTS. These attracted 100,000 hits from students, teachers and parents in 2008.
On-line book donation project, reading promotion event series	New book donations were solicited over the Internet, resulting in the donation by 700 individuals and groups of 22,033 new books valued at NT\$4,827,085 suitable for junior high school students.
Children's summer camps	The Cartoon & Animation and Little Reporters camps attracted the participation of 30 and 36 students, respectively.
Teachers' summer workshop	The teachers' summer workshop, Image Creation, was attended by 24 teachers.
PTS holiday camps	Two camps featuring children & youth TV programs attracted the participation of 118 elementary school students.
"DVBH Love Earth in Action" video creation workshop	Five workshops taught teenagers from age 11 to 14 how to use cell phones to create short films. A total of 141 students attended workshops in Taipei, Taichung, Kaohsiung, and Hualien.



# Customer Service

## Varied Major Internet Activities

### ■ Frequent and Fruitful Audience Interaction

PTS held a number of major on-line events throughout 2008 to mark our 10th anniversary. PTS's first on-line event was launched in March during the presidential campaign over the PeoPo citizen journalism platform. Members of the public were permitted to submit questions directly to the candidates to encourage members of the civil society to give thought to the elections and keep debates in line with the public's concerns.

May 2008 saw the launch of HiHD, Taiwan's first high-definition (HD) channel. To mark the launch, PTS developed a special website with information on how to set up and receive HDTV broadcasts and recruit volunteers to view trial HD programs, making HDTV a fashionable new lifestyle.

July is the month in which the Taiwan Broadcasting System (TBS), which includes PTS, Taiwan Indigenous Television, and Hakka Television, celebrates its anniversary. To mark its 10th year, PTS presented several special on-line events that elicited enthusiastic discussion on the Web and were well received, including: a behind-the-scenes special on the miniseries *Wayward Kenting*, online registration for *Guess Who*, and broadcasts of the HD programs *Planet Earth* (produced by the BBC), *Natural Formosa*, and *Grey's Anatomy*.

### Revised Web Format with Improved Search Function

To celebrate TBS's birthday, PTS's homepage and news website were largely revised in April and July. Television viewing windows were added to broadcast program trailers, advertisements, and news reports. This improved and user-friendly interface also provided links to other TBS channels, making it more convenient for the PTS audience to search for program information and browse TV trailers. These

revisions and add-ons have given the PTS websites a much more television-like atmosphere.

The PTS website also partnered with other Internet portals to provide diverse online audio-visual contents, including HiChannel (from Chunghwa Telecom) and

YouTube, to provide comprehensive mid-day and afternoon news and deliver online video such as *Let's Talk in English* on PTS and *Our Island* via VOD (Video on Demand) services.



▲ PTS website: <http://www.pts.org.tw>

### Internet Traffic Experiences Significant Growth

Increased on-line traffic in 2008 demonstrates of the success of PTS's Internet efforts. The average number of visits to PTS's websites reached 886,000 per month in 2008, with 1,171,000 page views, marking 5.2% growth over 2007, making it an important portal for access to PTS programming information and public interaction.

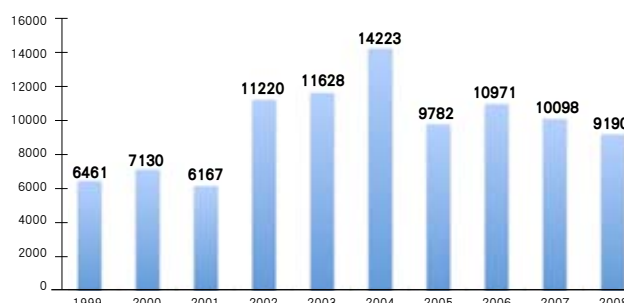
In December 2008 PTS launched an on-line Citizens' Petition to Save PTS. Due to broad belief that PTS should operate independently in accordance with the Public Television Act and that our operation should be free from political interference, PTS collected 174,258 signatures in 34 days from supporters. During the event, PTS made administrative documents available online in accordance with Articles 35 and 36 of the Act to promote transparency of all information. The campaign expanded avenues of communication with the general public and established a mechanism for public supervision of PTS operations.



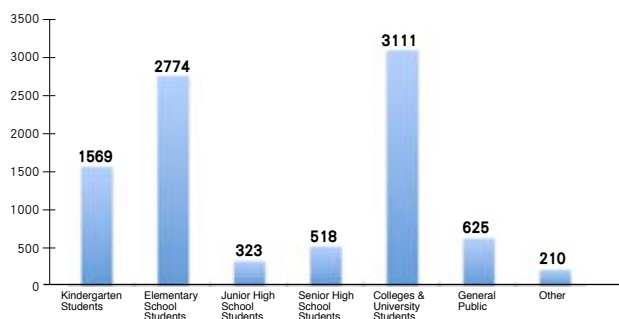
## Direct Public Outreach Visitor Satisfaction >90%

To bring PTS and our audience closer, PTS introduced free guided tours to the general public in 1999. Conducted by professionals, the tours gave visitors a first-hand inside look at professional broadcast facilities such as studios, control rooms, satellite antennas, and props. In addition, PTS organized symposiums for students from broadcasting related departments and general audiences interested in getting an in-depth experience of TV programming. As of the end of 2008 a total of 96,870 visitors had toured PTS facilities, reaching an average of 800 people per month in 2008. Most visitors were college students, followed by teachers and grade school students. Visitors surveyed indicated a satisfaction rate exceeding 90% in 2008. **Fig. 6-8**

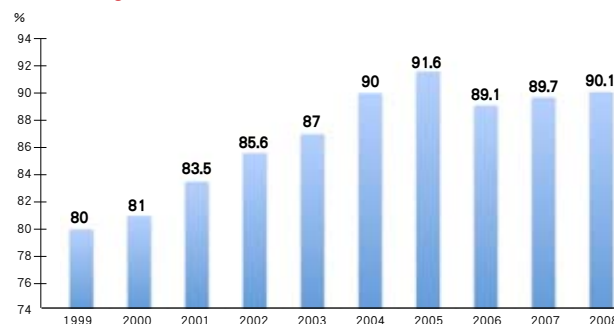
**Fig.6 1999-2008 Visitors to PTS**



**Fig.7 2008 Visitors to PTS: Breakdown by Group**



**Fig.8 1999-2008 Visitor Satisfaction**



## Service Line Recording

### ■ Improved Service Quality

In 2008, PTS service actions totaled 53,827, including 47,254 calls received, 4,103 service calls placed, distribution of 1,589 program guides for the visually impaired, and 1,589 automatic fax transmissions of requested program schedules, for an average of 4,500 contacts per month. In terms of monthly volume, the highest volume was recorded in December, mainly due to the strong response to two events: the year-end TV fundraising campaign in early December, and November and December applications for free winter vacation exercise books.

Since June 2008, all customer service calls have been recorded to improve service quality and prevent litigation.

# International Service

## MACTV Serving Expatriates Worldwide

Launched on 1 March 2000, Taiwan Macroview Television (MACTV) is the only Taiwan-based 24-hour global TV media for Chinese-speaking people worldwide. To remove the influence of political parties, government, and military from broadcasting media, safeguard the professionalism and autonomy of media, and promote the democratization of Taiwan, in accordance with the Statutes Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry, production and broadcasting of MACTV programming was handed over to PTS on 1 January 2007 and the channel was incorporated under the Taiwan Broadcasting System.

### Portraying Taiwan, Accent on Local Cultures

As a bridge connecting Taiwan to the world, it is a great challenge for MACTV to meet all the viewing needs of Chinese-speaking people worldwide. Not only must the programming accommodate Chinese people living in different time zones, but program contents must also take into account the needs and preferences of viewers of different genders, ethnic groups, and ages.

Each day MACTV broadcasts 12 hours of new programming, including eight news programs. The diverse, quality programs are intended to faithfully depict the state of Taiwanese society and highlight the island's cultural flavor and artistic vibe. All programs are encryption-free and free of charge. Programs include news reports and

news magazines, education, culture, entertainment, and dramas. Of these, 74% are acquisitions from other Taiwanese TV channels and 26% are in-house productions. **Fig. 9-10**



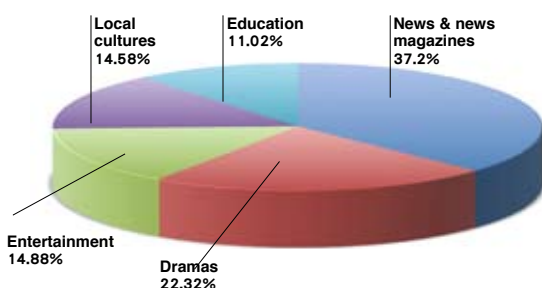
▲ MACTV serving expatriates worldwide

### Fine In-house Productions Carried on Major Platforms

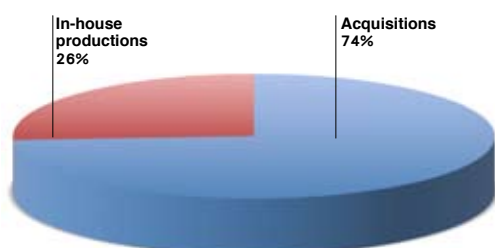
MACTV spares no effort in promoting its in-house productions. MACTV's news magazines *Taiwan Holiday*, *Art Profile*, and *Fortune Code* are all broadcasted on TV channels such as PTS, Hakka Television, Taiwan Indigenous Television, and assorted cable TV public access channels. Considerable headway has also been made in advancing MACTV into new media platforms such as DIMO (Digital Mobile), Chunghwa Telecom's MOD (Multimedia on Demand), and YouTube.

Despite limited manpower of only 30 staff members, MACTV has worked hard to become a small but brilliant TV channel. Covering Europe, the Americas, Asia, Africa, New Zealand, and Australia with its quality programming, MACTV delivers Taiwan's media and varied cultures around the world, easing homesickness and maintaining bonds between the island and overseas residents.

**Fig. 9 MACTV Program Categories and Distribution**



**Fig. 10 MACTV Program Origin**





# Organization

According to the Public Television Act, the Board of Directors of PTS Foundation consists of 11 to 15 directors, one of whom serves as the chair. To ensure PTS operations are consistent with its mission and goals, the Board of Directors is responsible for determining business orientation, approving annual work plans, verifying annual budgets and final accounts, and overseeing corporate performance under the direction of the president of PTS.

Also in accordance with the Public Television Act, the PTS Foundation Board of Supervisors is composed of three to five supervisors, including one executive supervisor. The Board of Supervisors is responsible for monitoring budgetary compliance of the PTS Foundation with the Financial Inspection Rules and other relevant laws and regulations.

Pursuant to stipulations of the PTS Foundation Organic Regulations, Article 3, and under the direction and supervision of the Board of Directors, a PTS president is appointed to manage overall affairs within the scope of the position's responsibilities. One to three vice presidents are assigned based on operational needs, including an executive vice president. A PTS Chief Director is also installed if necessary.

An office, office manager, and required staff are organized by the president for administrative purposes.

The PTS Foundation includes the Planning, Program, News, Production, Engineering, Public Services and Marketing, International, Administration, New Media, and Strategy Research and Development departments.

Each department is provided with one manager and one to two deputy managers. Each department may be divided into divisions or groups, with one leader and one to two secondary leaders in each division or with several producers in each group.

The PTS Foundation may establish functional committees to promote affairs in line with strategic requirements.

The organizational structure of the PTS Foundation is shown in the following figure.

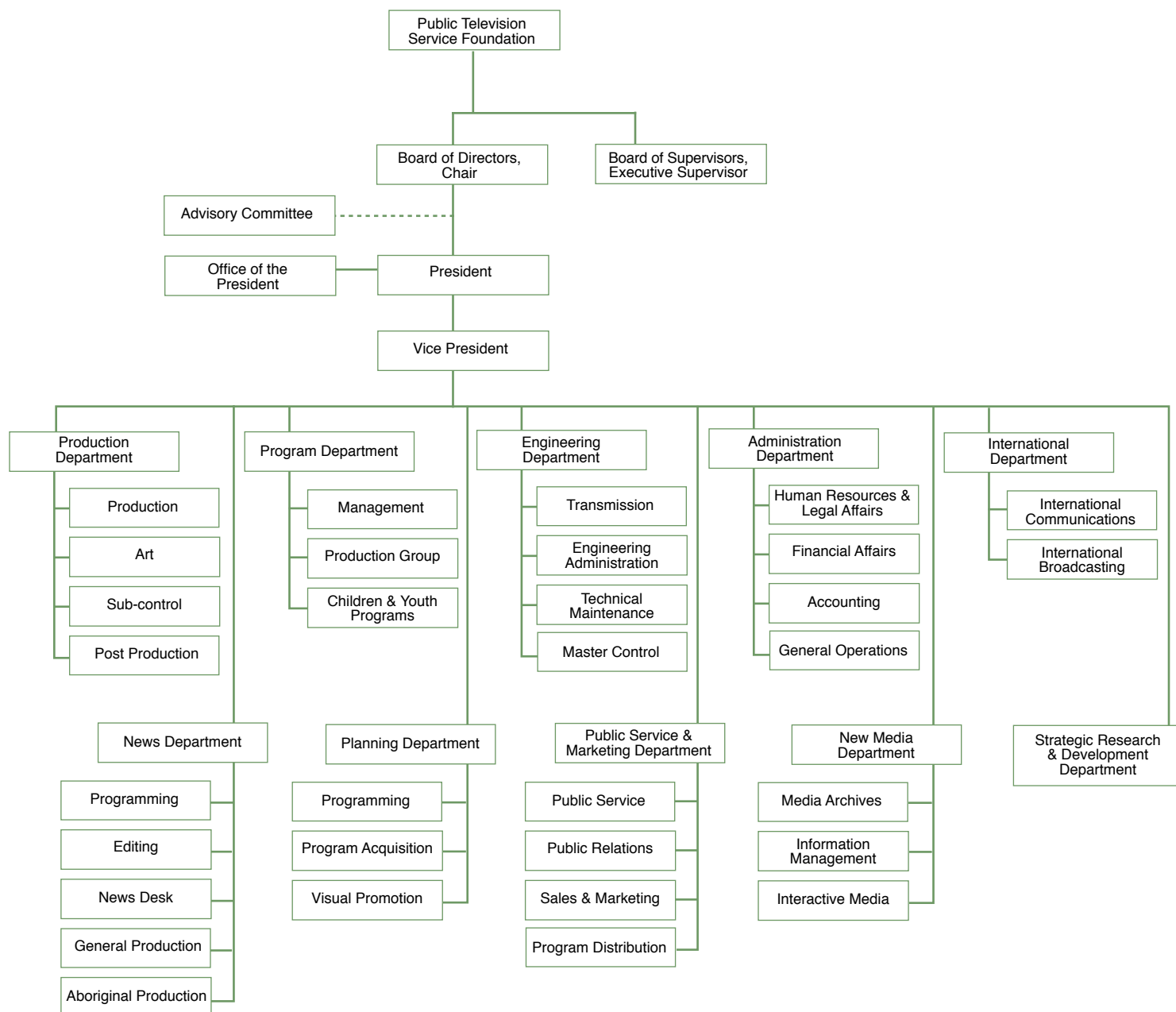
Fig. 11

## Human Resources

The PTS Foundation closely adheres to the Public Television Act and the Statute Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry in the management of PTS, Hakka Television, TITV and Taiwan Macroview Television. Limited overhead is considered when managing human resources to balance revenues and expenditures. Specialization provides the framework for all administration. To strengthen corporate democracy, the PTS Foundation continues to research and adjust its structure and regulations, practice objective-oriented management, and institute a performance-based evaluation system.

Fig.11

# PTS Foundation Organization 2008







- |   |   |
|---|---|
| 1 | 2 |
|---|---|
1. Mobile TV service provided by Korean TU Media
  2. PTS Board of Directors and Supervisors and CTS managers visiting Korean Educational Broadcasting System

# Strategic Planning

## Blueprinting Digital TV Infrastructure, Sharing Experience Globally

In line with the global trends of high-definition television (HDTV) and mobile television, PTS recorded excellent results in strategy, research, and development in 2008. In early 2008, PTS completed and submitted a comprehensive case report to the National Communications Commission (NCC). Providing analysis of global developments, business operations, and mobile TV policy, it served as the final report of the mobile TV testing project and featured licensing policy suggestions. At the end of 2008, research regarding development and policy planning of digital TV and HDTV in 11 countries and regions in Europe, America, and Asia was completed and posted on the PTS research website as reference for industry, government, academics, and the public.

### Construction of Digital Broadcasting Platform

In the effort to improve the digital TV infrastructure, PTS continued to implement the Terrestrial Digital Television Broadcasting Platform Plan and Two-year Public Broadcasting Plan. In 2008, several digital TV relays and HD transmission stations were completed in southern and northern Taiwan, paving the way for pioneering HiHD trial broadcasting.

In late November, PTS invited broadcasters from Japan, Korea, Singapore, England, and America, as well as from the domestic film and television industry, to take part in a two-day international conference. Participants exchanged information on recent developments in mobile TV & HDTV and production experiences, and discussed the policy of separating production from broadcasting during the terrestrial television digitalization process. PTS also

cooperated with Broadcast Australia in investigating this policy. An analysis was conducted from the viewpoint of existing transmission equipment, technologies, business models, digital frequencies, and policies. By proposing a concrete working plan for the future, this feasibility analysis was a big step towards achieving this two-pronged policy.

### Exchanging Experiences in International Public Broadcasting

PTS also achieved remarkable results in both internationalization and localization. In late March, the PTS President and the Chief Director of Taiwan Indigenous Television (TITV) attended the 1st World Indigenous Television Broadcasting Conference (WITBC' 08) in New Zealand. While in attendance they delivered a report on the establishment of the Taiwan Broadcasting System (TBS) and TITV, and secured the rights to host the 2010 WITBC. In early September, the PTS president led the Board of Directors and Supervisors, together with the managers of PTS and Chinese Television System (CTS), on a visit to the Korean Broadcasting System (KBS), the Educational Broadcasting System (EBS), the HD digital production center—Digital Magic Space (DMS), and the mobile TV operator—TU Media. This Korean tour was extremely fruitful in producing learning experiences helpful with development of public broadcasting, establishing bilateral exchange, and providing opportunities to witness first hand Korean development of digital HDTV and mobile TV.

To balance information gaps and promote localization throughout Taiwan, an evaluation report on building a PTS southern network was completed in early October and was submitted to the Government Information Office.

# Program Sales



## Royalties Strong, Dramas Popular

Program distribution business includes sales of program rights, audiovisual products (with separately licensed versions for home and public use), as well as planning and development of new products. The sales volume in 2008 was NT\$100,864,135, and the capital cost rate decreased.

### Audiovisual Sales Decline

Audiovisual product sales were NT\$47,967,198 in 2008, a decrease of 20.1% compared to 2007 attributable to the economic slowdown and educational budget cuts. The best seller in 2008 was *Let's Talk in English* on PTS, followed by *Vision of Nations* and *Music Wizard*. In response to the sluggish market and changing technological specifications, the main focus looking ahead will be on developing licensed products, Blu-ray discs, and educational products.

### Substantial Increase in Royalties

PTS continued efforts to develop new businesses and market sectors for royalty sales. These efforts included: expanding the scope of audiovisual teaching

material licensing; initiating digital content licensing for such applications as Multimedia on Demand (MOD); expanding licensing to Taiwan's public sectors including governmental-owned cable TV public access channels; increasing overseas regional sales distribution agents; developing quality education, culture, art, and science programs; strengthening on-line marketing and on-line video licensing; and combining licensing with audiovisual product commissioned production.

Despite the global financial cascade, sales of licensed programming rose to NT\$52,896,937 in 2008, a 38.8% increase over 2007 and the second consecutive year of increased sales. Drama programs have traditionally been PTS's top sellers, and the miniseries *Wayward Kenting* topped the sales chart for licensed royalties in 2008.

In addition, PTS actively expanded its market reach by establishing broadcast channels and new media licensing overseas. Currently PTS's DIMO (Digital Mobile) channel is available in Japan, North America, New Zealand, Australia, Indonesia, and via such new media platforms as streaming over the Internet and mobile phones.

**Table 2**  
**Top 10 Audiovisual Products in 2008**

Rank	Program Title
1	Let's Talk in English on PTS
2	Vision of Nations
3	Music Wizard
4	View Point series
5	Follow Me
6	Our Island
7	e4Kids
8	Life Story series
9	Super Color Pie
10	Wayward Kenting

**Table 3**  
**Top 10 Licensed Sales Programs, 2008**

Rank	Program Title
1	Wayward Kenting
2	Let's Talk in English on PTS
3	Sunday Night-Fever
4	Life Story series
5	Home Away From Home
6	Crystal Boys
7	Bat Scope
8	Main dans la Main
9	Meeting Miko
10	Dangerous Mind-Set





▲ Volunteers enthusiastically participating in 2008 year-end fundraiser

# Sponsorship

## Enthusiastic & Creative Fundraising, Resisting Economic Downturn

**R**iding on the core values of its established business approach, drawing on the advantages of newly launched quality programming in high definition, and the development of new contribution methods, PTS resisted the economic downturn with enthusiastic and creative fundraising efforts.

### Packaging Popular Topics into Fundraising Projects

With the launch of HD channels in 2008, the TV industry entered a new era. One of PTS's fundraising projects involved offering core products to sponsors, achieving considerable results by raising a total of NT\$6,100,000. Sponsors included Sony Taiwan Ltd., Tatung Electronic Ltd., Panasonic Taiwan Co., Ltd., BenQ, Asia Pacific Corp., and Chunghwa Telecom Co., Ltd.

Active backing of quality PTS programming was another important undertaking, highlighted

by *Bird Without Borders* the first HD format documentary chronicling the complete story of the black-faced spoonbill's migration. In recent years, the issue of global warming has reached a fervent crescendo, attracting considerable attention across the conservation movement and environmental education. Released to high acclaim, the film received five million NT dollars in funding from four public and private sources, including the Forestry Bureau of the Council of Agriculture, Solar Applied Materials Technology, Inc., Solar Social Welfare Foundation, Motech Industrial Inc., and Taiyen Industrial Corp.

### Attracting Corporate Sponsorship Through Dedicated Service

PTS continued to deliver services with customary dedication and enthusiasm, encouraging continuous corporate sponsorship. In 2008, 26 sponsors maintained their support of PTS. Among these, the Chen Fu-tien Culture and Education Foundation





- |   |   |   |
|---|---|---|
| 1 | 2 | 3 |
|---|---|---|
1. Director and actors of *Maltese on the Balance* visit the fundraiser
  2. Famous movie actor Maobo promoting TV fundraising
  3. The 2<sup>nd</sup> season programming of *Journey through the Palace Museum* successfully obtained enterprise sponsorship

sponsored the *PTS Performance Hall* program, and the Taiwan Semiconductor Manufacturing Company Education and Culture Foundation sponsored *Journey through the Palace Museum II*. At the same time, PTS actively developed new customers by collecting market information and by calling upon carefully-selected enterprises and foundations. These efforts yielded considerable success, helping PTS successfully retain 30 new sponsors to fund PTS in 2008. These included Solar Applied Materials Technology, Inc. and the Solar Social Welfare Foundation, which sponsored production of the documentary project *Bird Without Borders*, and Schroder Investment Consulting Company, which sponsored *Appointment with Alternative Energy of the Future*.

### Cash Donations Affected by Economy

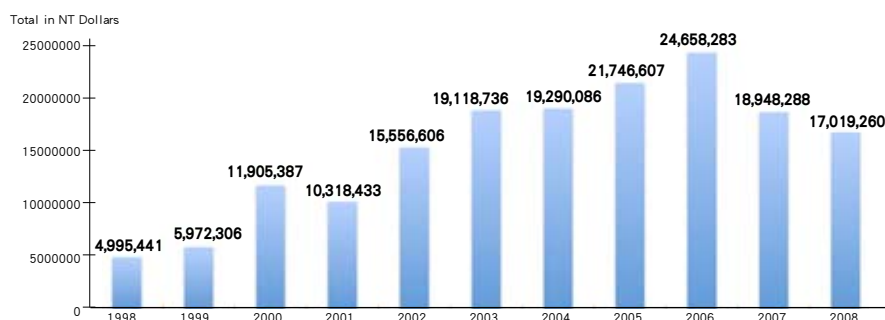
Compared to 2007, cash donations from Friends of PTS appeared to decrease in 2008. Nevertheless, many loyal viewers continued to support PTS despite

the global economic recession. Cash donations in 2008 totaled NT\$17,019,260. **Fig.12** In 2008, PTS encouraged small cash donations from Friends of PTS mainly by publicizing its program values and corporate philosophy. To attract participation of viewers from all walks of life, PTS also planned fundraising projects via various types of programs including entertainment, parent-children programs, and art performances, and through advertising exchanges with businesses across other fields.

On 4-8 December 2008, PTS hosted its second Year-end Fundraising Campaign, for which more influential celebrities and entertainers got on board. The drive was an unqualified success, not only raising funds for PTS but as a platform for informing the audience of the corporate philosophy and appeal of PTS. A total of 1763 donations totaling NT\$3,015,358 was raised.

To expand access to fundraising, in 2008 Friends of PTS made contributions available via mobile phone voice mail, allowing members of the public another convenient way to make donations.

**Fig.12 Cash Donations from Friends of PTS**







# Financial Report 2008



# Financial Statements

PTS was launched as a registered legal entity based on two assets totaling NT\$1,998,742,064.5: a grant of NT\$100,000,000 from the Government Information Office (GIO) of the Executive Yuan, and fixed assets purchased through annual government allocations (valued at NT\$1,898,742,064.5). On April 26, 2001, the GIO permitted PTS to include an asset depreciation of NT\$772,465,382.5 in inherited fixed assets, resulting in a reduced total value of PTS fixed assets to NT\$1,126,276,682 and recalculated total capitalization of NT\$1,226,276,682. In 2001, the GIO donated Administrative Building A, valued at NT\$1,071,098,397. By October 22, 2002, the total balance of the re-registered capital for PTS stood at NT\$2,302,299,013. In accordance with the Statute Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry, PTS received a donation of 140,722,244 Chinese Television System (CTS) shares valued at NT\$4,327,722,168.

## Financial Review

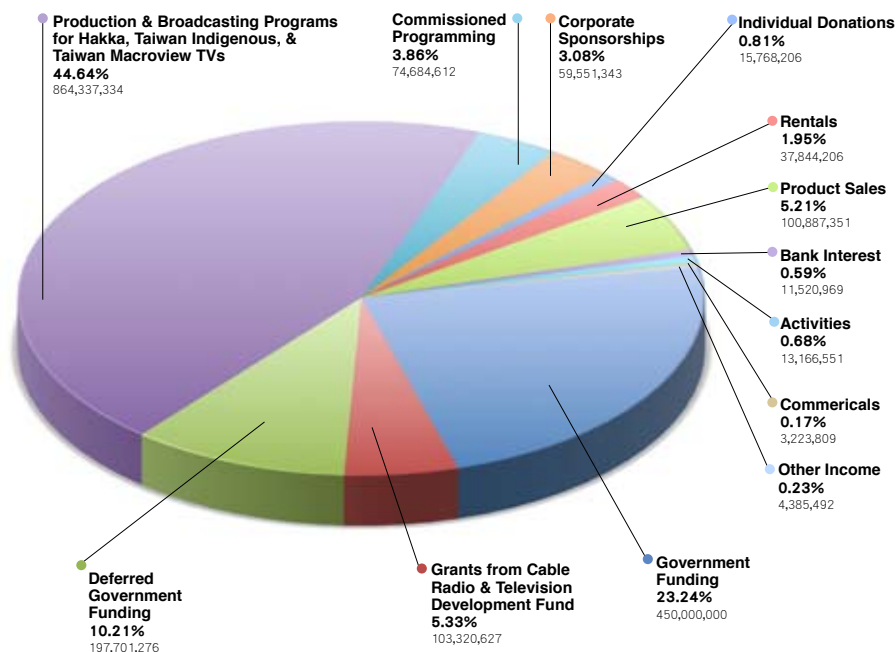
This 2008 PTS financial report was reviewed and audited by accountants of KPMG International. **Table. 4-8 Fig.13-15**

**Table 4 Year-end Balance**

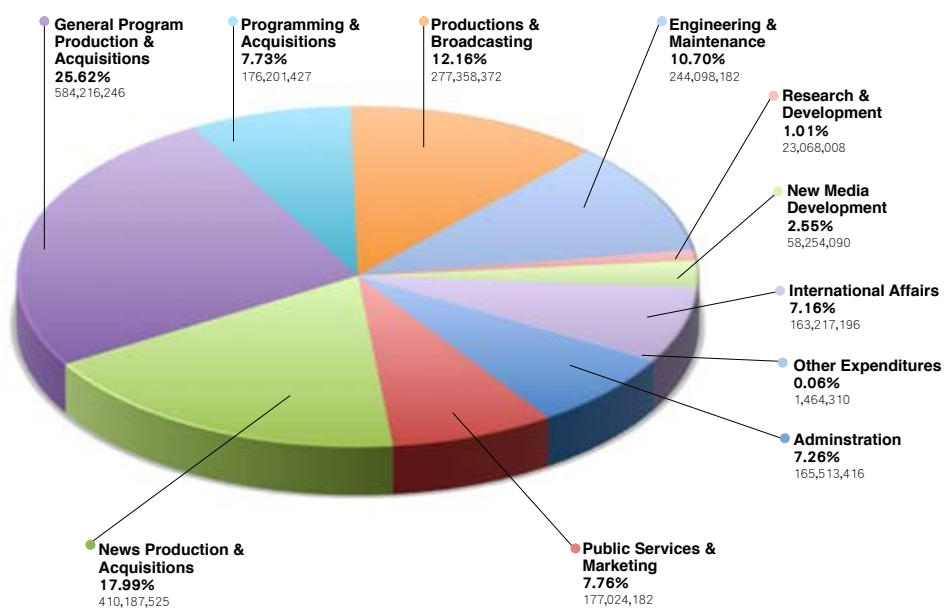
Unit: NT Dollars

	2008.12.31		2007.12.31	
<b>Assets</b>	Amount	%	Amount	%
<b>Current Assets</b>				
Cash & cash equivalents	249,446,568	3	476,020,381	7
Notes receivable	2,472,313	0	4,710,189	0
Accounts receivable	199,220,247	3	219,850,036	4
Other accounts receivable	750,662,160	11	16,621,192	0
Advance payments	46,902,365	1	74,781,804	1
Other current assets	14,029,393	0	23,674,191	1
<b>Subtotal</b>	1,262,733,046	18	815,657,793	13
<b>Funds &amp; Investments</b>				
Long-term investments	2,932,676,817	43	3,165,851,269	49
Other Financial assets (non-current)	3,160,290	0	2,511,448	0
<b>Fixed Assets</b>				
Land	26,448,371	0	26,448,371	0
Buildings	1,244,428,389	18	1,239,457,956	19
Machinery & facilities	350,444,746	5	322,052,454	5
Transportation & communication equipment	1,684,438,002	25	1,619,106,105	26
Miscellaneous facilities	133,896,198	2	139,941,785	2
	3,439,655,706	50	3,347,006,671	52
Deductions (accumulated depreciation)	(1,209,311,046)	(18)	(1,026,123,325)	(17)
Advance payments	269,518,547	4	0	0
<b>Subtotal</b>	2,499,863,207	36	2,320,883,346	35
<b>Other Assets</b>				
Assets leased to others	69,241,071	1	70,547,962	1
Pledged certificates of deposit	104,050,000	2	99,865,450	2
Deferred debits	5,085,825	0	7,363,411	0
<b>Subtotal</b>	178,376,896	3	177,776,823	3
<b>Total Assets</b>	6,876,810,256	100	6,482,680,679	100
<b>Liabilities</b>	Amount	%	Amount	%
<b>Current Liabilities</b>				
Notes payable	973,192	0	1,135,773	0
Accounts payable	2,308,261	0	2,582,350	0
Accrued expenses	232,814,463	4	240,648,050	4
Other accrued expenses	223,878,599	3	8,251,183	0
Other current liabilities	47,727,963	1	27,708,605	0
<b>Subtotal</b>	507,702,478	8	280,325,961	4
Other Financial Liabilities (non-current)	20,347,563	0	18,300,866	0
Other Liabilities				
Deferred government funding	1,322,101,442	19	580,009,449	9
<b>Total Liabilities</b>	1,850,151,483	27	878,636,276	13
<b>Funds &amp; Equity</b>				
Funds	2,302,299,013	34	2,302,299,013	36
Capital reserve from donated assets	4,327,722,168	63	4,327,722,168	67
Accumulated equity	(1,603,362,408)	(23)	(1,025,976,778)	(16)
<b>Total Funds &amp; Equity</b>	5,026,658,773	73	5,604,044,403	87
<b>Total Liabilities, Funds, &amp; Equity</b>	6,876,810,256	100	6,482,680,679	100

**Fig. 13 Breakdown of PTS Revenues in 2008** Unit: NT Dollars



**Fig. 14 Breakdown of PTS Expenditures in 2008** Unit: NT Dollars



**Table 5 Revenues & Expenditures**

Unit: NT Dollars

Item	2008		2007	
	Amount	%	Amount	%
<b>Revenue</b>				
Donations	826,341,452	43	1,192,516,836	52
Bank interest	11,520,969	1	11,255,622	0
Rentals	37,844,206	2	42,674,274	2
Product sales (net)	100,887,351	5	89,692,239	4
Commissioned programming	939,021,946	48	934,129,732	40
Other income	20,775,852	1	38,936,374	2
Subtotal	1,936,391,776	100	2,309,205,077	100
<b>Expenditures</b>				
Administration	165,513,416	7	161,367,319	6
Public services & marketing	177,024,182	7	213,991,456	8
News production & acquisition	410,187,525	16	328,758,851	12
General program production & acquisitions	584,216,246	23	659,678,322	24
Programming & acquisitions	176,201,427	7	178,401,467	7
Productions & broadcasting	277,358,372	11	295,803,751	11
Engineering & maintenance	244,098,182	10	234,890,952	9
Research & development	23,068,008	1	26,955,005	1
New Media Development	58,254,090	2	50,649,864	2
International affairs	163,217,196	7	152,831,318	6
Investment loss	233,174,452	9	362,293,752	14
Other expenditures	1,464,310	0	7,023,182	0
Subtotal	2,513,777,406	100	2,672,645,239	100
Balance	(577,385,630)		(363,440,162)	
Income Tax	0		0	
Current Balance	(577,385,630)		(363,440,162)	

**Table 6 Statement of Changes in Equity**

Unit: NT Dollars

	Fund	Capital Reserve	Accumulated Equity	Total
Balance on 1 Jan 2007	2,302,299,013	4,327,722,168	(662,536,616)	5,967,484,565
Balance in 2007			(363,440,162)	(363,440,162)
Balance on 31 Dec 2007	2,302,299,013	4,327,722,168	(1,025,976,778)	5,604,044,403
Balance in 2008	0	0	(577,385,630)	(577,385,630)
Balance on 31 Dec 2008	2,302,299,013	4,327,722,168	(1,603,362,408)	5,026,658,773



**Table 7 Cash Flow Statement**

Unit: NT Dollars

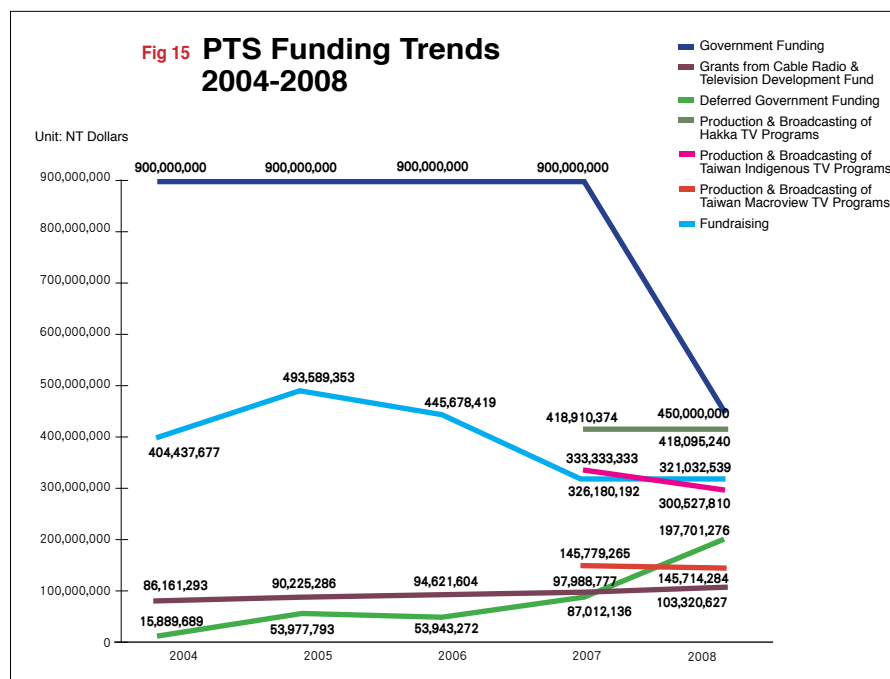
	2008	2007
<b>Cash Flow from Operations</b>		
Current Balance	(577,385,630)	(363,440,162)
Adjustments		
Depreciation & amortization	243,605,809	245,779,866
Allowance for doubtful accounts	0	6,292,573
Net loss on disposal of property	1,324,310	681,342
Investment loss	233,174,452	362,293,752
Changes in assets & liabilities		
Notes receivable	2,237,876	1,098,573
Accounts receivable	20,629,789	(187,258,145)
Other accounts receivable	(32,621,089)	29,316,495
Advance payments	27,879,439	17,375,733
Other current assets	9,644,798	6,674,208
Notes payable	(162,581)	(8,628,266)
Accounts payable	(274,089)	(172,679)
Other accrued expenses	132,500	(5,193,701)
Accrued expenses	(7,833,587)	132,135,696
Other current liabilities	20,019,358	(354,270)
Deferred government funding	40,672,114	4,049,667
<b>Net Cash inflow from Operations</b>	<b>(18,956,531)</b>	<b>240,650,682</b>
<b>Net Cash Flow from Investments</b>		
Purchase of fixed assets	(202,827,312)	(267,686,511)
Increase in other financial assets (non-current)	(648,842)	357,809
Increase in deferred debits	(2,003,275)	(7,787,505)
Increase in restricted assets	(4,184,550)	(14,865,450)
<b>Net Cash Outflow from Investments</b>	<b>(209,663,979)</b>	<b>(289,981,657)</b>
<b>Net Cash Flow from Financing</b>		
Increase (decrease) in other financial liabilities (non-current)	2,046,697	(9,110,405)
<b>Net Cash Inflow (Outflow) from Financial Liabilities</b>	<b>2,046,697</b>	<b>(9,110,405)</b>
<b>Increase (Decrease) in Current Cash &amp; Cash Equivalents</b>	<b>(226,573,813)</b>	<b>(58,441,380)</b>
<b>Balance of Cash &amp; Cash Equivalents at Year Start</b>	<b>476,020,381</b>	<b>534,461,761</b>
<b>Balance of Cash &amp; Cash Equivalents at Year End</b>	<b>249,446,568</b>	<b>476,020,381</b>
<b>Cash Payments &amp; Other Accrued Expenses</b>		
Fixed assets	418,322,228	229,285,630
Plus: other accrued expenses at year start	7,539,473	45,940,354
Minus: other accrued expenses at year end	(223,034,389)	(7,539,473)
Cash payments	202,827,312	267,686,511

**Table 8 2004-2008 Financial Statements**

Unit: NT Dollars

Item	2004	2005	2006	2007	2008	年度增減率
Donations	88,531,772	121,042,187	128,260,774	107,515,923	75,319,549	-29.95%
Rentals	115,143,875	118,770,611	78,268,252	42,674,274	37,844,206	-11.32%
Product Sales	114,679,664	104,992,366	103,674,764	89,692,239	100,887,351	12.48%
Commissioned Programming	41,492,347	102,864,086	80,601,161	36,106,760	74,684,612	106.84%
Other Income	44,590,019	45,920,103	55,873,468	50,191,996	32,296,821	-35.65%
<b>Total Fundraising</b>	<b>404,437,677</b>	<b>493,589,353</b>	<b>446,678,419</b>	<b>326,181,192</b>	<b>321,032,539</b>	<b>-1.58%</b>
Total Fundraising	404,437,677	493,589,353	446,678,419	326,181,192	321,032,539	
Government Funding	900,000,000	900,000,000	900,000,000	900,000,000	450,000,000	
Grants from the Cable Radio & Television Development Fund	86,161,293	90,225,286	94,621,604	97,988,777	103,320,627	
Deferred Government funding Regarded as Donations	15,889,689	53,977,793	53,943,272	87,012,136	197,701,276	
Program Productions for Hakka TV, TITV, and MACTV				898,022,972	864,337,334	
<b>Total Revenue</b>	<b>1,406,488,659</b>	<b>1,537,792,432</b>	<b>1,495,243,295</b>	<b>2,309,205,077</b>	<b>1,936,391,776</b>	
Fixed Maintenance Expenses	301,812,024	350,361,830	370,980,629	447,210,787	468,012,707	
Marketing & Service	151,621,891	152,913,715	163,270,488	214,039,526	177,028,365	
Program Production	885,113,134	989,570,799	980,640,972	1,622,146,169	1,612,489,604	
Research & Development	26,528,752	35,635,946	22,101,982	26,955,005	23,072,278	
<b>Total Expenditures</b>	<b>1,365,075,801</b>	<b>1,528,482,290</b>	<b>1,536,994,071</b>	<b>2,310,351,487</b>	<b>2,280,602,954</b>	
<b>Balance</b>	<b>41,412,858</b>	<b>9,310,142</b>	<b>(41,750,776)</b>	<b>(1,146,410)</b>	<b>(344,211,178)</b>	

- Results are based on annual reports of the Public Television Service.
- The 2006, 2007 and 2008 expenditures do not include investment losses (totaling NT\$799,577,147, NT\$362,293,752 and NT\$233,174,452, respectively) from CTS shares according to the equity method.
- Revenues and expenditures were re-classified to conform with budget appropriations.
- Half the legally appropriated annual budget from the government, NT\$ 450,000,000, was frozen by the Legislative Yuan through end of 2008.



# 2008

## Taiwan Indigenous TV

## Annual Report

1962

1990

1994

1998

2005

2007

2008



# The Birth of TITV

The first contact between indigenes in Taiwan and cameras dates back to 1871 when foreign missionaries and explorers visited the island. During the Japanese colonial period, the Japanese government penetrated indigenous villages for colonial purpose and engaged in a comprehensive survey with cameras and video cameras; the images of Taiwanese indigenes have been largely presented to the world since then.

After the KMT government relocated to Taiwan, indigenous images were documented for political propaganda and Han-assimilation policy. In the 1970s, as the economy boomed, image related activities gained popularity and the indigenes became an object to be recorded; the images, however, often became possessions of publishers, museums, or part of personal collections through commercial channels. Generally speaking, people in the image industry lacked knowledge about indigenous culture, and their cameras were operated from an outsider's viewpoint; they filmed and presented indigenous culture and society for commercial purposes, and to most people, the indigenes were something akin to exotica.

In 1962, Taiwan Television (TTV) started broadcasting at a time when broadcasting regulations did not specifically protect minorities. The operational guidelines of the Government Information Office (GIO) stipulated that the allocation, control, and use of broadcasting resources "should give consideration to the rights and benefits of minorities and disadvantaged groups." Since the 1980s, social activism brought about major changes in Taiwan, and as native peoples became aware of their own identities and rights, they wanted to have more programs in their mother tongue. In 1984, the indigenous radio program Green Mountain and Jade Hill, produced by the Fuxing Broadcasting Station, was broadcasted. In 1985, the indigenous TV program Spring in the Green Mountains was produced by the production crew of Taiwan Public Service (PTS), a subordinate unit of the Broadcasting Development Foundation. In 1990, the Council of Culture Affairs of the Executive Yuan (CCA) and GIO began subsidizing the production of indigenous and Hakka programs. In 1992, broadcasting channels were opened to public access. With five new TV stations, 35 medium power stations, and 46 low power stations, there were around 200 stations in Taiwan, only one of which, Lanan, covered indigenous peoples' issues.

In September 1994 the PTS Preparation Committee recruited 24 indigenes for training as professionals in the visual production industry, 11 of whom were selected for their outstanding performance to work as journalists at PTS. This has helped more indigenous people become a formal part of the media industry since that time. On December 1, 1996, the Council of Indigenous Peoples of the Executive Yuan (CIP) was set up with the express responsibility for consulting with the indigenous media. On May 31, 1997 the Public Television Service Act was passed, Article 11 of which states that indigenous programs should "maintain diversity, objectivity, fairness, and consider the balance among different ethnic groups," and that the programming, interviewing, filming, editing, and narration should all be done by indigenous



journalists. The first indigenous TV program production team was thus formed. In June 1998, the Education Act For Indigenous Peoples was passed. Article 26 of the act stipulated that a channel or TV station expressly run by and for native peoples must be established (amended in 2004 as Article 29).

PTS began formal broadcasting in July 1998. The station was the first to introduce a native-produced program, Formosa Aboriginal News Magazine. Transmitter locations, however, prevented many indigenous areas from effectively receiving the signal.

With PTS as a cultivator and platform, indigenous talents in the TV industry have fully demonstrated their professional capacities. Unfortunately, they mainly work in Taipei, a place where they cannot observe the detailed problems and the needs of indigenous villages over an extended period of time. To help indigenous people to voice their needs and accurately report on the situation of indigenous villages in different places, the News Department of PTS started the Indigenous TV Talent Cultivation Program. The second tier of the program began in March 2001 with funding from the CIP and Council of Labor Affairs (CLA) and the third tier commenced in July 2002. More than 60 skilled people capable of producing a program independently were trained over the course of the three-tiered program.

In 2001, when the second tier of the cultivation program was in operation, the Deputy Minister of the CIP, Kao Cheng-shang (Bajack Gilin), commissioned PTS to promote the establishment of a TV channel exclusively by and for indigenous people. In 2003, a budget of NT\$330 million was earmarked, but was frozen by the Legislative Yuan pending the improvement of signal transmission in indigenous areas. In September 2003 the GIO and CIP worked on formulating the policy of Shared Satellite and Disk for Radio and Television Stations; under which the government would rent a dedicated transmission satellite and draw up a budget to distribute satellite receiver to indigenous families in mountain areas to ensure signal reception.

In 2004, the Legislative Yuan approved the establishment of a TV station exclusively targeted at indigenous people, to be located on channel 16. However, inadequate production facilities forced the programming to be produced by another TV station. According to government procurement regulations, contracts must be subject to an open bidding process. As a result, TTV won the bid. Trial broadcasting started on December 1, 2004 and official broadcasting began on July 1, 2005, formally establishing the first indigenous TV station in Asia. The second bid was conducted in the second half of the same year and was awarded to Eastern Broadcasting Company (EBC).

Three bids were conducted within the first one and a half years since Taiwan Indigenous TV (TITV) started to operate after approval. This caused some anxiousness among the crew as long term plans cannot be made without a steady foundation. With the implementation of the policy of eliminating the involvement of political parties, political forces, and the military from the media, the Legislative Yuan reviewed the Statue Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry, Article 14 of which stipulated: "the production and broadcasting of indigenous TV programs should be executed by the Public Television Service Foundation effective the year following the Act's promulgation." In January 2007 Public Television Service Foundation established TITV as an operational branch. The station has gone on to become a non-commercial public media platform for indigenous people to voice their opinions, ensure their right to be informed, and pass down their cultural heritage.



# Mission and Values



## ■ Our Mission

- \* To solidify the power of indigenous society
- \* To present abundant indigenous cultures and characteristics
- \* To improve the social status of indigenous peoples
- \* To realize a fair and just society

## ■ Our Values

- \* Respect for diverse cultures
- \* Priority on Tribal Issues
- \* Professional and independent TV station



# Strategic Goals



## ■ Our Strategic Goals

- \* Dedicated to indigenous matters in Taiwan and promoting the discussion, interpretation and broadcasting of indigenous issues.
- \* Preserving indigenous cultures in Taiwan and enhancing the development of indigenous cultural education.
- \* Providing information and knowledge to facilitate the development of indigenous societies.
- \* Cultivating indigenous broadcasting professionals in Taiwan.
- \* Opening dialogue and furthering understanding among ethnic groups.



Masao Aki  
Chief Director

# Message from the Chief Director

## 2008 - Rooted in Tribal Color, Connecting Around the World

**2008** marks the second year of Taiwan Indigenous TV's (TITV) membership in the Taiwan Broadcasting System (TBS). For our colleagues and audience alike, we have steadily realized our important missions as a public media to preserve and share indigenous cultural heritage.

In terms of the quality and quantity of program production, we have achieved the goal of 8 hours of in-house programming daily despite considerable budget and manpower limitations. In 2008 the TITV evening news was again recognized with a nomination for the Excellent Journalism Award. Aboriginal Language News continued to be the most popular programs in aboriginal communities. This year, TITV's variety show program, *Aboriginal Show Time?* was nominated in two Golden Bell Awards categories. In March 2008 TITV participated in the first World Indigenous Television Broadcasting Conference (WITBC 2008) in New Zealand and won the bid to host the second WITBC (WITBC 2010) in Taiwan with Public Television Service (PTS). As of the end of 2008, the World Indigenous Television Broadcasters Network (WITBN) claimed membership of indigenous television broadcasting professionals in nine countries. Going forward, members will share resources and exchange ideas on such areas as operations and management, technology, staffing, and programs.

In terms of TITV's organization, we have continued with our efforts to introduce the "target management and performance evaluation system" along with other channels in TBS in the second year since joining the family in 2007. Most important of all, joining TBS has allowed TITV to pursue a higher level of professionalism and greater independence under the protection of the Public Television Service Act. Looking into the future, we expect that everyone at TITV, firmly grounded in our native values and beliefs, will continue apply our aboriginal spirit and creativity to lead our audience to link up with the tribes of the world in 2009.

Masao Aki  
Chief Director

Masao Aki



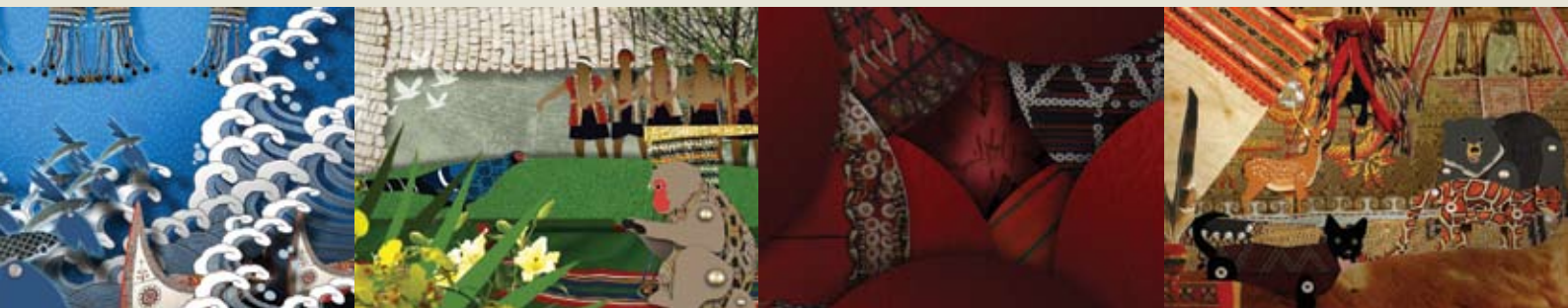
# TITV Visual Identity Design Concept

Taiwan currently officially recognizes 14 different indigenous tribes. Different blood relationships, languages, cultures, beliefs, totems, music, social structures, manners, customs and ancient sacrificial rites are uniquely interwoven in Taiwan, along with the presence of some of the world's most colorful cultural images. These precious, beautiful cultures are all recorded, broadcasted, enhanced, and given new life and potency through TITV.

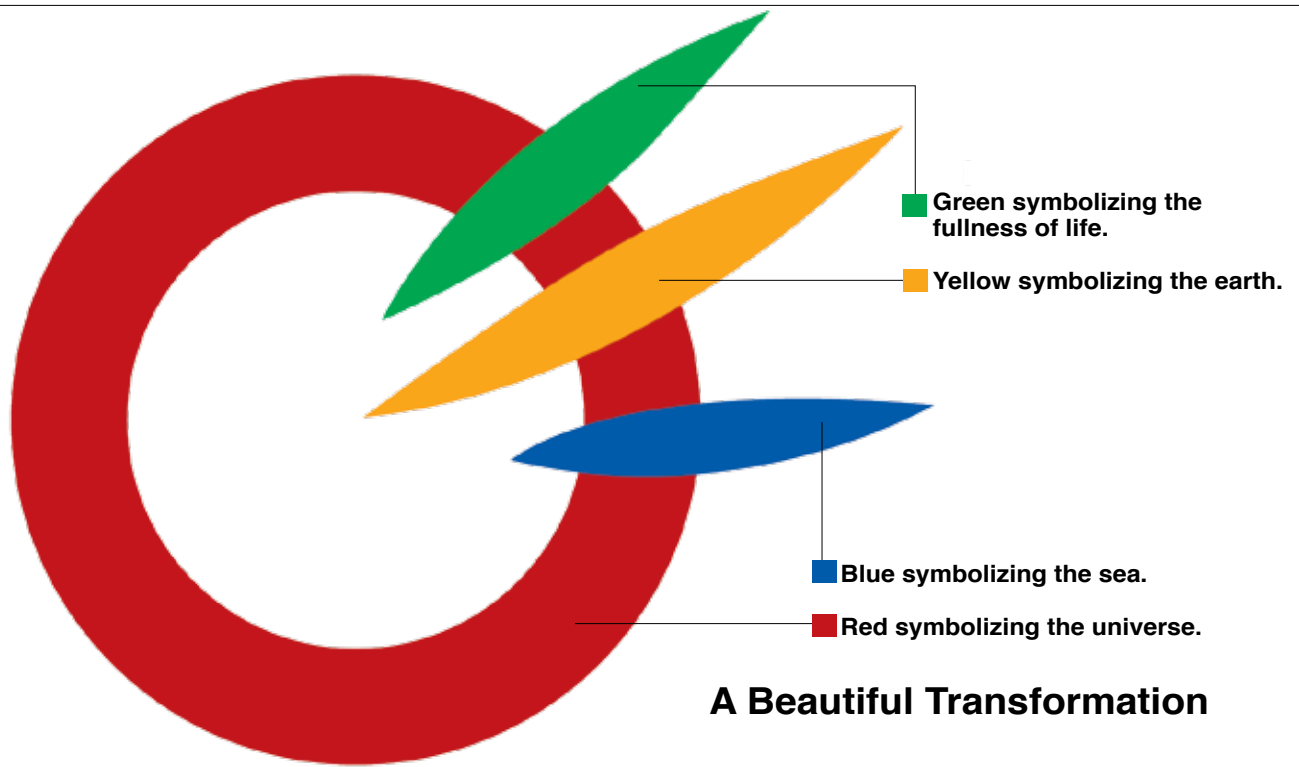
## Observe. The Original World

In order to include the variety of tribal cultures in Taiwan, we adopted “Observe. The Original World” as a concept to develop the visual beacon of Taiwan Indigenous Television, and it is hoped that by disseminating this concept through the mass media, Taiwan's indigenous cultures will be truly known by all.

For those who seek to find the commonality among Taiwan's indigenous cultures, certainly it is the power of sunlight, the mountains, the sea and the land. Through their natural synthesis, these beautiful cultures were created, containing the life of the universe as well as the origin of the world's culture.







Hence, according to this concept, this meaningful visual symbol for Taiwan Indigenous Television was created, taking the sound of the homonyms yuan (original, and the first character in the compound for “aboriginal”) and yuan (round) and using the simple circle as a way to create an easily linked memory, matching with the feathers that symbolize courage and power, and aligning these with indigenous people's characteristics. The fullest and brightest colors were selected: red symbolizing the universe, blue symbolizing the sea, yellow symbolizing the earth, and green symbolizing the fullness of life. Used to convey the indigenous people's passion for life, it focuses on the importance of the mountains and seas as well as their observation of the heavens and earth, and breadth of the mind's universe.

*Correspondingly, through the shape of the feather, it is hoped that it will create a connection between the symbols of the different cultures that are...*

*Three boats breaking through the waves towards the island*

*Three arrows breaking the sky toward the sun*

*Three feathers on the brave warrior's headdress*

*The lines of tattoos, embroidery and weaving*

*The strings of colored glass beads*

*Chiseled carvings*

*The fragrance of lilies*

*A colorful vision, it is a point of origin.*





# Highlights of the Year 2008



▲ Compliments of Māori Television  
President Sylvia Feng (left) and Chief  
Director Masao Aki (right) making a  
presentation at WITBC 2008

## Attracting Attention on the Global Stage; Shining with Vitality at Home

**T**ITV embarked on new ventures and took big strides in 2008. We made our appearance on the global stage, participated in an international conference, and won the bid to host the next edition of the conference. At home, we promoted the rights of aboriginal tribes and encouraged aboriginals to display their musical gifts.

### Host of WITBC 2010

In March 2008, TITV and PTS joined the first World Indigenous Television Broadcasting Conference (WITBC) hosted by Māori Television.

At the conference, President Sylvia Feng of PTS and Director Masao Aki of TITV gave a presentation on how PTS of Taiwan supported the aboriginal peoples on this island to make their voices in the media heard and detailed the achievements of TITV since it was established three years ago. The presentation was well received and TITV and PTS of



Compliments of Māori Television

1	3
2	

1. Pleasant and productive meetings with aboriginal media from around the world
2. Sharing domestic experience of aboriginal development
3. A happy and fruitful trip summarizes TITV's first contact with international media

Taiwan were unanimously approved to host the WITBC in 2010.

Based on the consensus achieved in that conference, TITV and PTS went to New Zealand for the preparatory meeting for the World Indigenous Television Broadcasting Network (WITBN) in August 2008. At the meeting, WITBN was officially established with nine media members, including Public Television Service (PTS) / Taiwan Indigenous TV (TITV) of Taiwan, Māori Television of New Zealand, National Indigenous Television (NITV) of Australia, Aboriginal Peoples Television Network (APTN) of Canada, BBC ALBA of Scotland, TG4 of Ireland, S4C of Wales, Sámi Radio of Norway, and South African Broadcasting Corporation (SABC) of South Africa. WITBN will lead the joint efforts of the world's broadcasting media to preserve and develop aboriginal cultures and languages. Its top missions are to enlarge the audience base, strengthen the dissemination of knowledge, enhance the audience's understanding of aboriginal affairs and hasten cooperation in program production.

TITV's participation in WITBN and organizing WITBC 2010 has significantly enhanced its interaction with international media. We have earned the respect and friendship of international friends in the process, and these events are expected to further broaden TITV's horizons in the future. They thus stand among TITV's most significant achievements in 2008.

## 2004-2008 TITV Milestones

### 2004

**12.01**

TTVC Culture Enterprise wins bid to operate Taiwan Indigenous Television (TITV)

### 2005

**07.01**

TITV commences broadcasting on Channel 16 as Asia's first dedicated indigenous TV station

**08.23**

EBC wins bid to operate TITV, which provides programs including general news, indigenous language news, indigenous language teaching programs, children's programs and general interest programs.





▲ Dance performance of Taitung Xiyuan Youth Association celebrating the launch of TITV's Eastern News Center

# Eastern News Center

The Eastern News Center began operation on October 3, 2008 with the purpose of enhanced media exposure for Hualien and Taitung, where the majority of aboriginal people in Taiwan live. Since its establishment, TITV's daily news programs have increased headline news coverage in Hualien, Taitung and Pingtung to strengthen the voices of aboriginal tribes.

Going forward, the Eastern News Center will transition into a production and broadcasting center. It will air evening and midday news for 15 minutes each day from 2009. Further, the studio will be used to produce and conduct call-in talk shows and programs in aboriginal languages. The Center will offer people on the east coast of Taiwan a platform to voice their opinions.

TITV has always regarded the development of the tribes as its top priority and taken ownership of the mission to protect the tribes and increase their media

## 2007

### 01.01

According to Article 14 of the Statue Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry, the operation of Taiwan Indigenous Television was entrusted to Public Television Service Foundation (PTS Foundation). Once PTS assumes operation, a new identity system is designed and the station is called "TITV". The production of programs follows PTS's guidelines and TITV becomes a public medium that serves the indigenous audience.

### 03.28

First TITV weather forecast program focusing on indigenous villages is broadcasted to indigenous villages via news programs.

### 03.31

*Rock'n Roll Ancestral Spirits* and *Ina's Kitchen* are rated "Quality First Season TV Programming" by the Broadcasting

## ■ Highlights of the Year



1. Local news begins with the tribes
2. Director Masao Aki (right) and Acting Director Tseng Shengyuan of the Pre-historic Museum signing a Memorandum of Understanding for sharing of resources

exposure. The Eastern News Center will close the gap between imbalanced news from the eastern and western parts of Taiwan and expand TITV's news angle. The Eastern News Center covers the following aboriginal areas:

Eastern Coastline – three towns on the east coast, Fengbin of Hualien, and the East Coast National Scenic Area Administration.

East Rift Valley – Fuli and Yuli towns of Hualien; Chishang, Guanshan, Luye and Beinan towns of Taitung.

Southern Line of Taiwan Rail – Zhiben Hot Springs, Taimali, Jinfeng, Dawu, Daren and Lanyu.

Taitung City – All of the administrations and tribes in both Taitung City and Taitung County.

Development Foundation

A series is produced covering national aboriginal sports

### 06.23

*Fly Away*, a live program on the first united Harvest Festival broadcast via remote satellite, the Strait Cup Lima Contest, and Batam Visit, are broadcasted

### 07.01

Two-year station anniversary celebration is held in Taitung

### 07.16

Four programs, *Children of Earth*, *WAWA Magic Forest*, *Paper Sculpting Game* and *WAWA Yi-la-wu*, are rated "Quality Third Season TV Programs of 2008" by Twain Media Watch (TMW)

### 08.01

Series coverage on Indigenous Day

### 08.03

*Medical Stories* are judged "Quality Second Season TV programs" by the Broadcasting Development Foundation

### 09.19

Five nominations in the Little Golden Bell Award, including: Best Children's or Youths Native Language Program (*Let's Speak Tribal Languages*), Best Youth Program (*WAWA Yi-la-wu*, *Children of Earth*), Best Host (Biung Tak-Banuaz/*WAWA Yi-la-wu*), and Best Original Music (Biung Tak-Banuaz/*WAWA yi-la-wu*).

### 09.21

Produce special reports on September 21 earthquake reconstruction

### 09.25

Produce special reports on the situation in the Haocha community after a landslide; host an evening of thanksgiving at Linluo Shelter on the Moon Festival

### 09.28

Three issues of *TITV News Magazine*, *White Reminiscence*, *Tribe Meets Country*, and *Dialogue between Dali and Yagei*, are nominated for "Best Film" at the 2007 Taiwan International Ethnographic Film Festival

### 10.09

*Little Science Hunters* and *Let's Speak Tribal Languages* were rated "Quality Fourth Season Children's and Youths Program" by TMW; *Little Science Hunters* receives a Five Star Honor





## “TITV Power” a Hit

▲ TITV Power – Young Singers

Whether you are beautiful or not  
Old or young  
Slim or fat, tall or short  
Go for your dream  
If you know you are a super star, you have no  
reason to be afraid  
The stage and microphone are ready for you  
Seize the opportunity to make  
your own paradise with your voice  
**TITV Power, where you can fulfill your dreams!**

**M**any indigenous singers have shown their brilliant abilities in Taiwan, shining brightly in the music market. Chang Hui-mei (A-mei/Amit), Chang Chen-yue, Biung Tak-Banuaz, Samingad, Tai Ailing, A-Lin, Pau-dull and Lu Afalean are all prominent examples, setting a solid foundation for indigenes to develop careers in music production or performance in Taiwan. Some people say, “aborigines are born to sing and dance,”; others ask, “are singing and dancing the only things indigenes are good at?” TITV, a station determined to create a stage for all indigenes, declares: “Singing is a part of indigenous culture. With a careful approach to production and great enthusiasm, we want to create an environment for indigenes to show off their beautiful voices with confidence!”

The definition of “ethnically aboriginal performance artists” does not restrict their potential, but covers how they identify themselves with their own ethnic groups and share their life experiences and vitality with their tribes. To discover and cultivate professional indigenous artists/singers, the design of *TITV Power* in 2008, including

### 10.20

Awarded the first Golden Bell Award: Best Original Music (Biung Tak-Banuaz/WAWA Yi-la-wu)

### 11.03

*SINPONG*, *TITV News* and *Indigenous Language News* nominated for “Best News Interview Award” in Excellent Journalism Award

### 11.06

*TITV Weekly*, *Little Science Hunters*, and *WAWA Yi-la-wu* are named “Quality Third Season TV Programs” by the Broadcasting Development Foundation

### 11.16

*SINPONG*, *TITV News* awarded “Best Daily News Program” in Excellent Journalism Award

### 11.20

First public program request. Indigenous companies hired with priority; non-indigenous companies required to submit ratio of indigenous workers and proposal for developing talents. Targeted programs include indigenous literary dramas, documentaries, cultural chronicles, industrial development, and children’s and youth programs.

### 12.08

Cooperate with Taiwan aboriginal Baseball Development Association and United Daily News to organize 14th *Care Cup Baseball Championship*



1. Poster of *TITV Power*  
2. *TITV Power* – Singers from Dreams Come True

its seasonal (age demographic) unit and judge selection, are all arranged from an indigenous perspective.

### ■ Season 1/Age 14-27: Young Singer

The contest is designed to encourage young indigenes to get in touch with their mother culture and language. Indigenous singers and bands were also invited to serve as examples for newcomers.

### ■ Season 2/Age 28-39: Dreams Come True

The contest aims to improve the music composition skills of young singers. With topics that can gradually inspire diverse works, they can also know more about traditional songs that have been passed down through the tribes.

### ■ Season 3/Age above 40: Songs We Miss

Classic songs are presented by the beautiful voices of the contestants. Parents above 40 years old can also have an opportunity to fulfill their dreams on stage.

To give better publicity to the show, young contestants of the first season teamed up to compete in the singing contest of another TV station in March 2008. The performances of season one singers, aged from 14 to 19, resulted in the best ratings of that show that year. Among contestants such as Zeng Jing-wen from the Paiwan tribe, Rukai member Lan Hui-jun, Lin Jia-qi from the Paiwan, and Pan Ya-Fang from the Amis, “Zeng Jing-wen” even became the most searched phrase on the local Yahoo search engine. The movement increased the ratings of *TITV Power* and monthly hits on the show’s website also increased by 90% that month. These newcomers truly made their mark in phenomenal style with their beautiful voices!

#### 12.09

*Little Science Hunters* receives Five Star Award of “Quality Children and Youth Program of the Year” by TMW

#### 12.28

Produce indigenous legislator candidate debate program

### 2008

#### 03.28

Win bid to host 2010 World Indigenous TV Broadcasting Conference

#### 04.06

Singing contest show *TITV Power* airs and becomes a hit among indigenous villages and general public

#### 07.01

Three-year anniversary celebration activities commence

#### 07.09

*Buddy Call Me, The Best Young Indigenous, TITV Power, Native Hits* and *Ina's Kitchen* rated “Quality Second Season TV Programs for Children and Youths” by Broadcasting Development Foundation

#### 07.17

*The Best Young Indigenous* and *Little Science Hunters* rated “recommended” as “Quality Third Season Domestic-made Programs for Children and Youths of 2008.”

#### 10.02

TITV Eastern News Center established to increase media coverage of tribal news as TITV has always regarded the development of the tribes as top priority and taken initiative for protecting Taiwan’s indigenous tribes.

#### 10.03

*Native Hits* nominated for “Best Singing Show and Best Host of Singing Show” categories of the Golden Bell Awards

#### 10.21

*So Math is Fun* given “strongly recommended” rating as “Quality Fourth Season Domestic-made Children’s and Youth Program of 2008” as “Strongly Recommended”

#### 10.28

*SINPONG, TITV News* nominated as Best Daily News Program of Excellent Journalism Award



# Review of Programs 2008



# Programming

## Five Program Categories

### – Diversified and Rich Content

TITV produces high quality programs for viewers of different ethnic groups in hopes of satisfying the needs of all indigenes as well as drawing interest among the public. TITV programming can be divided into five categories, namely “News Reports and News Programs,” “Documentaries,” “Entertainment Programs,” “Educational Programs,” and “Call-in Programs.”

### News Reports and News Programs

#### ***SINPONG, TITV News***

*SINPONG, TITV News* is aired from Monday to Sunday. It is the first indigenous daily news program in Mandarin and its target audience is both indigenous and non-indigenous people. The program presents the latest news in the timeliest fashion daily from an indigenous perspective. When major events or natural disasters transpire, TITV also produces special news programs to provide the latest information and keep watch for the news on behalf of all audiences. Since the establishment of the Eastern News Center, the direction of the *SINPONG, TITV News* headline stories has gradually changed to contain more news about areas like Hualien, Taitung, and Pingtung, to help indigenes make their voices heard.

#### ***Indigenous Languages News***

To serve indigenes in tribes and provide them access to the latest information in real time, *Indigenous Language News* of TITV covers languages of 14 ethnic groups, with different languages featured in different time slots. The program also interprets the news from the perspective of different ethnic groups. This is the only news program in Taiwan presented in indigenous languages. Eight



1. *Indigenous Language News*
2. *TITV News Magazine*





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1. *TITV Weekly*  
2. *Face to Face with the Tribes*

segments are compiled and presented for the morning, noon, and evening news, including: Major Tribal Events (main news), Tribal Daluan (news commentary), Words from the Elders (records of the wisdom of the elders), The Tribal Scene (culture/ ritual records), From Tribes to the World (international news), Tribal Watchtower (events/job information), Tribal Stories (origins of tribes' names), and Walk into History (historical events).

### ***TITV Weekly***

*TITV Weekly* provides the latest news to tribes and presents indigenous culture from around the world. As the first English-language indigenous news program in Taiwan, aboriginal communities are the focus of *TITV Weekly*. Significant Taiwanese indigenous news events are selected, translated and dubbed into English for the program. *TITV Weekly* also cooperates with international indigenous media and news agencies to present international indigenous news. Target audiences are global. By using the internet as a marketing tool, the voices and culture of Taiwanese indigenes can reach and touch the world.

### ***TITV News Magazine***

To ensure the right to know for indigenes in tribes and present indigenous related civil issues completely, professionally, and in depth, every one-hour weekly episode of *TITV News Magazine* focuses on important news events for Taiwanese indigenes. With an indigenous viewpoint and international vision, the program discusses issues concerning domestic and foreign native peoples. The show aims at presenting multidimensional issues in indigenous society through special reports, and inspires people to reflect and think while fulfilling its responsibility to serve and inform the public. It is also hoped the program can urge indigenous society to know more about the pulse of the whole society, and furthermore enhance self-awareness. *TITV News Magazine* opens a window for Taiwan's audience to see indigenous cultures and backgrounds of overseas island countries. The multiculturalism of the show cultivates a broader vision and manifests the spirit of mutual respect and care.

### ***Face to Face with the Tribes***

Indigenous affairs are human affairs, so let's talk about indigenous issues. *Face to Face with the Tribes* discusses vanguard topics and voices concern for the future of indigenous people. Every week, aboriginal-related public affairs and news events are discussed to ensure indigenous people's right to know. Call-ins or on-site coverage are all forms the show adopts to facilitate face to face dialogue among indigenous people.





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1. *Ina's Kitchen*
2. *Marketing Tribal Assets*
3. *Tribe Eco-Map: Here Comes Indigenous Power*

## Documentaries

### *Ina's Kitchen*

Presentation of tribal customs and integrated audience opinion are the main focus of TITV's production of shows most suited to natives. Production is tailored to present the most natural, unvarnished picture of indigenous villages. Among the shows, *Ina's Kitchen* is the first TV program produced from an indigenous female's perspective. By highlighting special features of indigenous kitchens, the special bonds between kitchen and families, relatives, and tribes are presented. Unique cuisines cooked in these kitchens fully display the delicacies, the lifestyle of women, and the culture of each tribe.

### *Marketing Tribal Assets*

The indigenous traditional cultural industry is gradually attracting attention from the outside world and other groups. Indigenous people are anxious to grab the opportunity to market tribal industry and help more people get to know indigenous art as well. Toward this end, TITV has produced a special program called *Marketing Tribal Assets* as a new information channel for indigenes who want to develop or have developed the tribal industry can further understand their strengths and weakness. The ultimate objective is to make money really come to the tribe along with employment information and advice.

### *Tribe Eco-Map: Here Comes Indigenous Power*

TITV has visited tribes in various locations to present local features, splendid landscapes, and cultural characteristics. The production crew and the host of *Tribe Eco-Map: Here Comes Indigenous Power* visits one indigenous tribe in each episode to complete an "industrial mission". The show objectively presents and records the lifestyle of the indigenous village. The hardships and difficulties the masters in each industry have experienced are presented in vivid detail to give the show practical and educational meaning.

### *Unforgettable Songs*

Besides language, traditional ancient melodies can be the most representative icon of Indigenous culture. Ancient melodies have long been an indispensable part of indigenous culture, long used to record indigenous history before writing systems were developed. Gradually, singing became the most important part of tribal life. *Unforgettable Songs* is produced with the idea to



▲ *Unforgettable Songs*



1		
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1. *The Gift*
2. *The Story telling Hands*
3. *TITV Power*
4. *Native Hits*

pass down the Amis' folk song legacy and present ancient indigenous melodies a cappella, in the most natural form without instrumental accompaniment. By telling the touching stories behind the songs, Amis songs and culture can be known by more people and be transmitted in a joyful atmosphere.

### ***The Gift***

TITV emphasizes the quality of its documentaries in order to present the most real and touching human culture to the audience so that they can share the same mood as the characters in the films or inspire reflection. *The Gift* realistically records how an 82-year-old elder in the tribe educated his son and grandson in the mountains and on the sea. He guided them to know plants closely related to the family house and boat and helped them to experience the living philosophy of unity of humanity and nature through the tribe's boat-building culture.

### ***The Story Telling Hands***

Indigenes of different tribes have long lived in harmony with Taiwan's mountains and oceans. That's why indigenous architecture, agriculture, hunting, food and clothes are all closely related to nature. They sincerely thank nature for providing these bountiful gifts. To help the audience understand and appreciate how natives lived with nature in the past and the mythology handed down over the generations, TITV produced *The Story Telling Hands*. This show is about the lives of Taiwanese indigenous groups living in the mountains, and how the changes of the mountains and seasons have nurtured the rich myths and stories of Taiwan.

## **Variety Shows**

### ***TITV Power***

To satisfy the needs of audiences of different ages and tastes, TITV has produced diverse high quality programs. Among these, talent shows have been popular in recent years, and *TITV Power*, hosted by renowned indigenous singer Biung Tak-Banuaz, provides a platform for indigenous people to show their gifts. The show has been a great hit among indigenes in Taiwan, becoming the most requested show on the TITV customer service line and leading to the discovery of many commanding new indigenous singers. In addition, TITV is the first commercial station that invites parents of young performers to showcase their own brilliant talents.

### ***Native Hits***

*Native Hits* invites successful indigenous superstars to perform. The audience can not only

enjoy the beautiful voices of the singers they are familiar with, but also see performances that the superstars have never given before. This is also the show that includes both pop music and traditional folk songs together. The fine program has been rated as a “Quality Second Season Program of 2008” by the Broadcasting Development Foundation, and was nominated for “Best Singing Show” and “Best Host of Singing Show” at the 43rd Golden Bell Awards in 2008.

### Educational Programs

#### **Children of Earth**

To teach indigenous children about their own culture and help them to appreciate their backgrounds, *Children of Earth*, produced by TITV, shares with children the life wisdom their indigenous ancestors learned through their hunting culture and shows them how cultural taboos and ethics developed that harmonize society and enable the tribes to lead precious and cohesive lives.

#### **WAWA Ba-bi-ka**

WAWA *Ba-bi-ka* is a program that infuses traditional indigenous culture into children’s singing instruction. By joyfully teaching them how to sing and dance, the indigenous culture connotation of the ballads is easily assimilated. The show also conveys ideas about how to respect nature and provides everyday wisdom. The show is available for the language of every tribe so all indigenous children can watch and learn without difficulty.

#### **Paper Sculpting Game**

*Paper Sculpting Game* is a show that interacts with kids in front of TV the best by presenting easy paper sculpting methods. The values of “human beings as part of the natural ecological system,” “respect for ancestors,” and “cherishing resources” are implied in the process. The works of the master are inspired by indigenous legends and stories that have happened in their parents’ lives. It is hoped the show can become the seed of artistic inspiration in children’s minds; audiences, young and old, can all make their own masterpiece by following the instructions in the show and enjoying leisure time with their family.

#### **So Math is Fun**

The simple games in the program enable audiences to think logically and understand math as well as the cultural connotations of indigenous culture. It breaks the myth of “math is hard to understand and useless in life” and helps indigenous children to know the essence of ancient culture.

#### **Little Science Hunters**

Ancient objects are analyzed from a scientific perspective, and made by using simple materials. In the process of doing and playing, scientific principles are understood and applied; ancient wisdom, tribal relics and spirit are also appreciated.



1	1. Child of Earth
2	2. WAWA Ba-bi-ka
3	3. Paper Sculpting Game
4	4. So Math is Fun





### ***The Best Young Indigenous***

The program provides an exclusive stage for indigenous children to show their talent. They are able to present their own works or performances that integrate elements of youth and traditional culture. Indigenous artists and singers are invited as judges and awards are given to youth for excellent performances to encourage these energetic youngsters to continue their devotion to traditional culture. This is a joyful show that helps youngsters build confidence and can be enjoyed by the whole family.

### **Talk Shows**

#### ***Buddy Call Me***

The evening prime time call-in program *Buddy Call Me* aims at closer relations with tribes and more direct interaction among indigenous people. It is also practical, informative, and culturally conscious. For indigenous society that has long been limited in access to information, the immediate information transmission of the show is significant, giving it a wide reception among many audiences.

#### ***The Soundtrack***

Passing down indigenous culture to help strengthen indigenes' identities is the goal of *The Soundtrack*. The interviews featured on the program are conducted in indigenous languages only. The "original soundtrack" is used to re-present stories of indigenous figures to familiarize people with tribes to foster appreciation for native lands.

#### ***TITV Cinema***

*TITV Cinema* presents documentaries informed with a Taiwanese indigenous perspective. The host leads guests to interpret the documentary freely according to their own life experiences. A dialogue between one's live experience and the content of the documentary can then be developed. It's a show combines sense and sensibility.

#### ***View of Culture Documentary***

The show presents documentaries of Austronesian countries with indigenous populations that share the same language roots with those in Taiwan. Issues of indigenous tradition, culture, social structure, and land in Taiwan and these countries are compared and contrasted. African indigenous culture and North and South American Indian culture presented in the show also broaden the horizons of Taiwanese indigenes. Documentaries about foreign indigenes help domestic indigenes to see their relations with the outside world. Three experts are invited to host each session and discuss issues from varied viewpoints.



1	2	3
		4
		5

1. *The Best Young Indigenous*
2. *Buddy Call me*
3. *The Soundtrack*
4. *TITV Cinema*
5. *Austronesian Islands*

# Facts & Figures

**Programs in indigenous languages focus on passing down our culture**

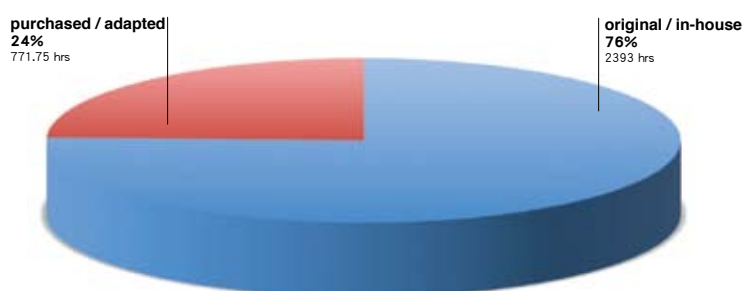
**News Programs Take the Lion's Share**

The sources of TITV programs can be roughly divided into two categories: original/in-house productions and purchased/adapted programs. In 2008, original/in-house productions accounted for 76% of all the programs broadcasted by TITV, while purchased/adapted programs accounted for 24%. **Fig. 16**

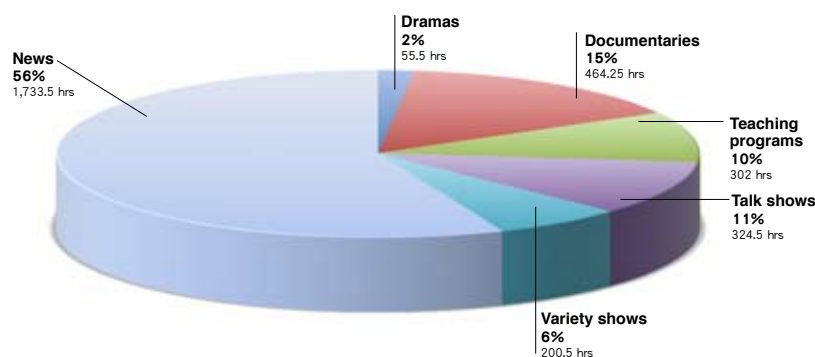
Original/in-house productions include commissioned programs. In order to produce diverse programs and develop more aboriginal talents, we invite tenders for documentaries, children's and industrial programs to encompass more creativity and offer a platform for aboriginal people to showcase their talents. Purchased programs are mostly programs on the TBS platform to exchange resources and increase exposure of TBS productions. Adapted programs are mostly children's and cultural programs in aboriginal languages to pass down indigenous languages and enhance the diversity of TITV's programs.

In terms of program types, news programs account for the lion's share at 56%, documentaries 15%, call-in programs 11%, teaching programs 10%, variety shows 6%, dramas 2%. **Fig. 17**

**Fig.16 2008 program Source**



**Fig.17 2008 Program Content Category**







# TITV's quality programs win numerous awards

1			
2	3	4	

1. Native Hits
2. Ina's Kitchen
3. Little Science Hunters
4. TITV Evening News

### ■ Evening News

Nominated for the Excellent Journalism Award in the "Daily News" category

### ■ WAWA Magic Forest

Rated "Quality First Season TV Program of 2008" by the Broadcasting Development Foundation

### ■ The Best Young Indigenous

Rated "Highly Recommended" quality program by Taiwan Media Watch among "Domestic-made Quality TV Programs for Children and Youth in the Third Season of 2008"

Rated "Quality Second Season TV Program of 2008" by the Broadcasting Development Foundation

### ■ Little Science Hunters

Rated "Highly Recommended" quality program among "Domestic-made Quality TV Programs for Children and Youth in the Third Season of 2008" by Taiwan Media Watch.

### ■ Buddy Call Me

Named "Quality Second Season TV Program of 2008" by the Broadcasting Development Foundation

### ■ TITV Power

Rated "Quality Second Season TV Program of 2008" by the Broadcasting Development Foundation

### ■ Native Hits

Rated "Quality Second Season TV Program of 2008" by the Broadcasting Development Foundation.

Nominated for "Best Singing and Variety Show" and "Best Singing and Variety Show Host" categories of the Golden Bell Award

### ■ Ina's Kitchen

Judged "Quality Second Season TV Program of 2008" by the Broadcasting Development Foundation

### ■ So Math is Fun

Named "Strongly Recommended" quality program among "Domestic-made Quality TV Programs for Children and Youth in the Fourth Season of 2008" by Taiwan Media Watch.



# Public Service 2008



## Serving Audiences in Multiple Ways

**A**s a public TV channel, TITV is committed to serving not only the indigenous people, but also other groups including overseas viewers. Our public services include customer services via phone calls and the Internet, TITV visits, and training programs.

### Growth in Customer Services via phone and the Internet

#### ■ Customer Service via Phone

Our operators provided services for up to 1,476 people in 2008, an increase of 99% over the year 2007's 739. Statistics also show that the number of people making inquiries to TITV in 2008 doubled as compared with 2007. TITV has become the general public's key source of information when it comes to indigenous issues. **Table 9**

#### ■ Customer Service via the Internet

Customer services provided via the Internet reached 502 occasions in 2008, an increase of 30% over 2007. If we

**Table 9**  
**Customer Service via Phone**

Item	Number of Calls
Airtime	118
Program contents	163
Program scheduling	6
TITV information	47
Internet information	21
TITV events	282
Educational services	3
Viewership promotion	26
Other services (Notes)	810
<b>Total</b>	<b>1,476</b>

Notes: "Other services" include recruitment, advertising, merchandise marketing, news footage requests, media interview notification, invitations to staff for TITV events, notification of indigenous artist performances, facsimile transmissions, confirmation of receipt of official letters, and requests for gifts from TITV events.



▲ Visitors from Tuvalu

break down these calls by the nature of services, “inquiries” accounted for 79%, “suggestions” 10%, “support” 4%, and “complaints, compliments, criticism” 3%, 2%, and 2% respectively. Among these, “complaints” and “criticism” together accounted for 5%, a dramatic decrease in comparison with the 13% of 2007, which shows that our efforts to improve Internet services have paid off. If we break down these calls by the types of services, “general services” accounted for 51%, followed by “program contents” at 37%, “technical problems” at 4%, “Internet information” at 7%, and “other questions” at 1%. **Table 10**

### Students Majority of Visitors

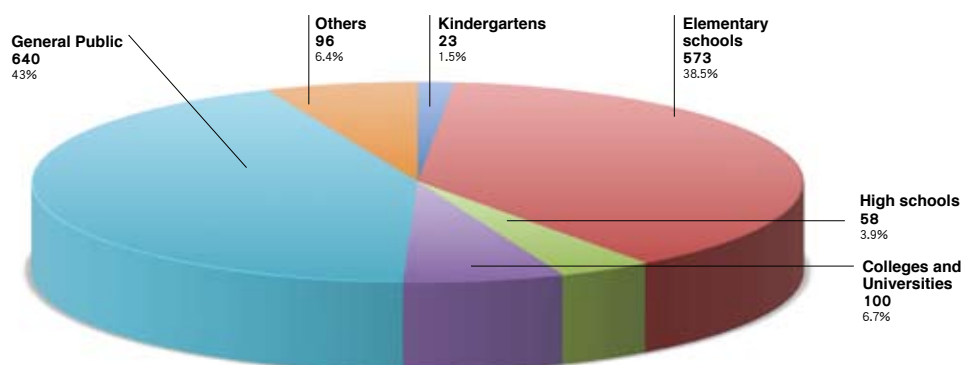
In 2008, TITV received 43 group visits comprising 1,490 people in total. Among these, 21 were student groups totaling 754 people, which accounted for 50% of the total number

of visitors. TITV is now considered an important place to visit by schools at all levels for educational purposes. This demonstrates the uniqueness of TITV, and the critical role that TITV plays in terms of bridging the gap between students and indigenous tribes. **Fig. 18**

**Table 10**  
**Customer Service via Internet**

Item	Number of Contacts
Program contents	187
General services	256
Internet information	34
Technical problems	20
Other questions	5

**Fig.18 2008 Group Visits**



**Notes:**

“General Public” refers to organizations such as cultural councils, companies, aboriginal tribes, and community colleges.

“Others” refers to foreign guests, such as the delegations led by the Prime Minister of Tuvalu and the manager of Māori Television.



# Far-reaching Internet Services

To promote channel visibility and ratings, TITV makes use of the popularity and convenience of the Internet to market TITV as a brand, encourage cultural activities, publicize TV programs, and update our audience with the latest information through our website. The website provides various services and acts as an interactive platform for our audience. By accepting criticism and advice, we aspire to enhance the quality of TITV.

## Web Platform Connects TITV to the World

In view of boosting the hit rate of the TITV website, as well as enhancing our visibility to the world, in addition to the TITV official website we have also actively cooperated with various portals such as *China Times Online*. Via the web platform, mutual exchange allows TITV to release up-to-date information for effective publicity and exposure. Thanks to the ubiquity of the internet, our viewers are able to reach the TITV site from a number of links for access to the latest updates.

## Audio-visual Center Provides Viewing on the Move

To diversify our web content, we also opened up an "audio-visual center" to provide viewers with diverse viewing options online. High-quality streaming with high network bandwidth makes it possible for many viewers to watch smooth, quality streams at the same time. For office workers who spend long hours in front of a desk or viewers who missed a premiere, our online service offers alternative viewing options.

## TITV e-paper Provides Weekly Updates

The TITV e-paper is issued every Saturday, with contents that outline the program line-up for the coming week, plus TITV announcements and the latest information on tribal activities around Taiwan. The exquisite layout and rich content have helped us garner 12,247 subscribers to date.



▲ Visit TITV at [www.titv.org.tw](http://www.titv.org.tw) for more information.



# Focus on Education Helps TITV Nurture Future Talents

**T**ITV pays great attention to rearing talents. In 2008, we introduced courses for digital audio and video professional training, as well as an internship program for college students.


## Digital Audio-video Training Programs Preserve Indigenous Culture

To attract aborigines' participation in audio-visual productions, we set up an audio-visual training program in 2008. The training center selected 26 individuals from different tribal communities to undergo a three-month training program in pre-production, digital media and audio-visual production. Trainees also went deep into the Bunun community in Taitung to film footage of the malahodaigian (shooting the ears) ritual and get hands-on experience in news gathering. Later on, trainees also completed individual "3-minute short clips" using images, sounds, and texts they created and wrote themselves. Toward the end of the training courses, trainees availed themselves of the digital audio and video production techniques they'd learned, cooperating to produce a 13-episode cultural documentary program, including topics on traditional culture and modern communities.


This program was also dubbed in various tribal languages, such as Amis, Atayal, Paiwan, Bunun, Puyuma and Yami (Tao). This undertaking served as a test for aboriginal production teams in how they can utilize digital media to re-interpret tribal experiences, and to preserve and revitalize the cultural diversity of indigenous peoples.

## Summer Internship Opportunities Cultivate Indigenous Talents for Mass Media

To assist aboriginal students in communications-related departments to accumulate practical hands-on experience, TITV is dedicated to nurturing talents for disseminating indigenous culture. From July 7 to August 28 we held a summer internship program, in which a total of 42 interns participated in the two sessions of training. Professional courses included A-class professional courses: editing, audio and sound effects; and B-class professional courses: photography (including hands-on practice) and field interviews inside aboriginal communities. Culture courses included TITV's past and future, traditional tribal culture courses, as well as aboriginal culture courses for the new generation.



# Review of Operations 2008



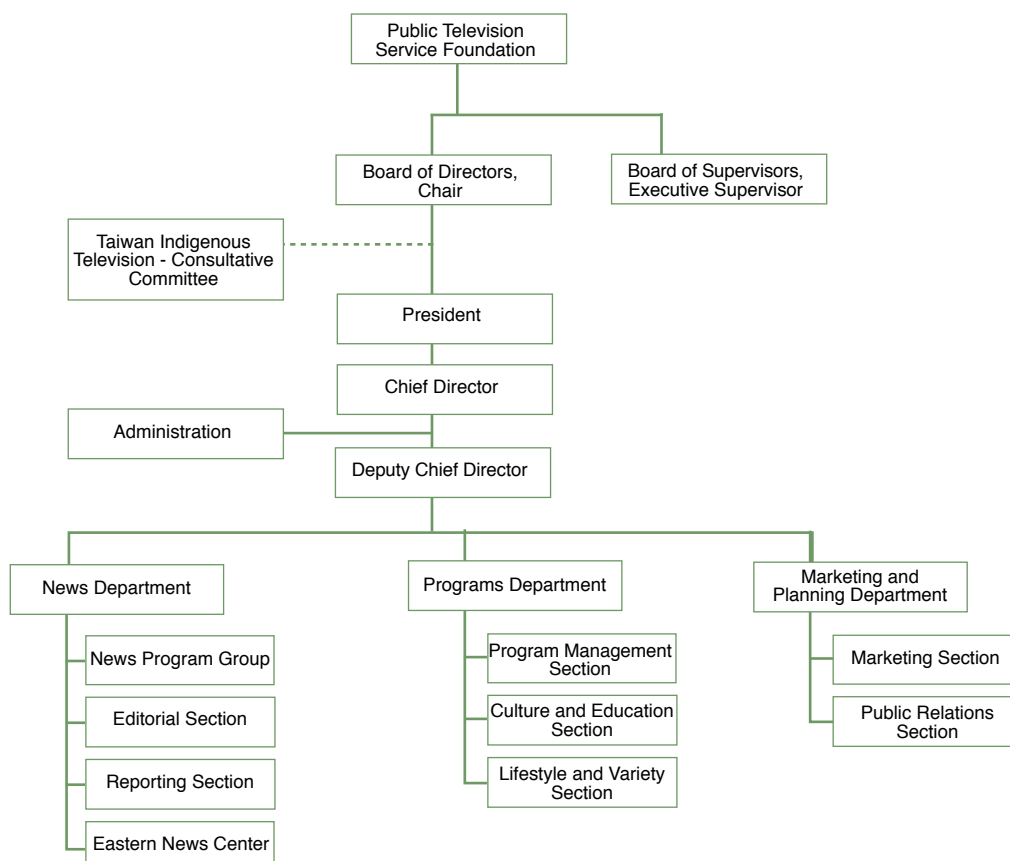
# Organizational Structure and Advisory Committee

**T**ITV was established under the Taiwan Broadcasting System (TBS) to promote the development of indigenous television channels. TITV is led by our director and is involved in a wide range of operations, including management, planning, news programming, marketing, training, website design, and archiving. **Fig. 19**

The TITV organization consists of the News Department, Program Department, Marketing and Planning Department and the Administrative Office, which are jointly responsible for the core businesses, covering content layout, news editing, program planning,

program production, commissioned review and quality control, channel packaging, public services, publicity, marketing and administration. In order to foster more qualified aboriginal television professionals and management teams, TITV spares no effort in training in-service personnel and strengthening the job rotation system to enhance the work experience of the indigenous people in different lines of work. Moreover, respecting the views of indigenous people and facilitating exchange, Public Television Service Foundation has set up the “TITV Advisory Committee” to oversee TITV’s operations.

**Fig.19 2008 TITV Organizational Chart**





## TITV Advisory Committee Second Term

(January 1, 2008~December 31 2010)

### ■ Convener

Paelabang Danapan  
/Puyuma (Associate Professor, Graduate Institute of Taiwanese Literature, National Chengchi University)

### ■ Deputy Convener

Yu Kanping  
/Han (Filmmaker, Member of the 4th Board of Directors, Public Television Service Foundation)

### ■ Advisor

SafuloKacaw Raranges  
/Amis (Assistant Professor, Department of Tourism Management, Shih Chien University)

Lin Qingcai  
/Han (Director, Chairman, Department of Music, National Taitung University)

Xiaman Lanboan  
/Dawu (Indigenous Writer)

Tibusungu'e Vayayana  
/Tsou (Associate Professor, Department of Geography, National Taiwan Normal University)

Legeai (Song, Maozhang)  
/Paiwan (Reporter, News Department, Taiwan Television Enterprise, Ltd.)

Lin Fu-Yueh  
/Han (Assistant Professor, Department of Indigenous Languages and Communication, National Dong Hwa University)

Jiujiang Shawawan (Hong, Zhizhang)  
/Puyuma (Principal, Chulu Elementary School, Taitung County)

Wusai Lafeiying  
/Amis (Assistant Professor, Department of Indigenous Culture, National Dong Hwa University)

Biling Yabu  
/Atayal (Director, Yzu Yu Elementary School, Heping Township, Taichung County)

Jin Huiwen  
/Han (General Secretary, Association of Taiwan Indigenous Peoples' Development)

## Aboriginal Employees Close to 90%

TITV's organization can retain up to 100 employees. The current actual number is 92 (including one director, one deputy director, 52 in the News Department, 28 in the Program Department, five in the Marketing and Planning Department, and Five in the Administrative Department). Among the 92 employees, 81 aborigines account for 88.04%, with 11 ethnic Han Chinese accounting for the remaining 11.95%. **Table 11**

**Table 11**  
**TITV Employees by Sex, Ethnic Group, and Tribal Affiliation**

Department	No.	Sex	Tribe	Ethnicity
Headquarters	2	Male 2	Atayal 1 Paiwan 1	Aboriginal 2
Administration	5	Male 2 Female 3	Atayal 2 Amis 1 Bunun 2	Aboriginal 5
Marketing and Planning	5	Male 2 Female 3	Atayal 2 Han 3	Aboriginal 2 Han 3
News	52	Male 28 Female 24	Amis 12 Atayal 6 Sediq 1 Saisyat 1 Paiwan 17 Bunun 4 Rukai 2 Tsou 1 Yami/Tao 2 Kavalan 1 Puyuma 1 Han 4	Aboriginal 48 Han 4
Programs	28	Male 9 Female 19	Amis 7 Atayal 2 Truku 1 Saisyat 1 Paiwan 7 Rukai 3 Puyuma 1 Yami/Tao 1 Tsou 1 Han 4	Aboriginal 24 Han 4

Units: persons



# Taiwan Public Television Service Foundation Regulations for the Establishment of the Taiwan Indigenous Television Advisory Committee

Approved and passed on May 22, 2006 in the 19th joint meeting of directors and supervisors of the 3rd session  
Amended and passed on July 10, 2006 in the 21st joint meeting of directors and supervisors of the 3rd session  
Amended and passed on June 11, 2007 in the 32nd joint meeting of directors and supervisors of the 3rd session

- 1.** This regulation is stipulated in accordance with relevant provisions in paragraph 3, article 14 of the Statue Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry and the Public Television Law, wherein Taiwan Public Television Service Foundation (hereinafter referred to as the “Foundation”) operates in producing and disseminating Taiwan Indigenous Television (hereinafter referred to as “TITV”) programs in consideration of respecting the views of aborigines and establishing communication channels.
- 2.** The Taiwan Indigenous Television Advisory Committee is in charge of the following:
  - a.** Preliminary reviews on the operational plans and direction of TITV for the resolution of the Board of Directors.
  - b.** Supervision of TITV operations and receiving reports from the Director on a regular basis.
  - c.** Deliberation and evaluation of candidates for Deputy Chief Director and senior executives of TITV, and reporting to the Board of Directors for appointment.
  - d.** Deliberation on the management and relevant operation regulations of TITV, and subsequent submission to the Board of Directors for resolution.
  - e.** Promotion of TITV services to aboriginal communities.
  - f.** Other tasks to be resolved by the Board of Directors.
- 3.** The Taiwan Indigenous Television Advisory Committee shall include 13 to 15 advisory members. In cases where more members are required for a particular issue, the convener may request at most an additional five experts to attend an ad hoc meeting. Advisory members shall voluntarily avoid all potential conflicts of interest if such cases shall arise over the course of conducting duties. Matters related to conflicts of interest shall be determined by the Foundation.
- 4.** Relevant matters regarding the organization of the Taiwan Indigenous Television Advisory Committee are as follows:

Two board members are selected by the Board of Directors to participate in the Taiwan Indigenous Television Advisory Committee. These shall be the convener and deputy convener, where the convener shall be an aborigine. Aborigines shall make up a quantitative majority of the Committee. Advisory members are chosen from the election committee formed by public figures recommended by the Board of Directors, wherein an advisory member is appointed by the board after approval by a two-thirds majority of the election committee. Regional and tribal representation, and professional background, such as management or communications professions, shall be taken into account when choosing supervisory members.

- 5.** In general, the Taiwan Indigenous Television Advisory Committee meets once each month and may convene ad hoc meetings if necessary. The Chief Director shall brief committee members of current operations. Recommendations made by advisory members may be submitted to the Board of Directors for discussion by the convener whenever necessary.
- 6.** Taiwan Indigenous Television Advisory Committee members shall serve a term of three years, which may be extended. If necessary, the Board of Directors may extend the term period. Changes in the Advisory Committee membership shall be reported to the monthly board meeting by the convener.
- 7.** Candidates for the Chief Director of TITV shall be publicly nominated by the President (CEO), submitted to the Advisory Committee for selection, and approved for appointment by the Board of Directors.
- 8.** Advisory Committee members work for the public welfare and are not paid, but may receive compensation for attendance, travel, research or review. This Regulation shall take effect upon promulgation by the Board of Directors. Amendments to this Regulation shall also be passed by the Board of Directors.

# Active Marketing Expands TITV Visibility

The inception of TITV carries the dreams and hopes of many indigenous people in Taiwan. For this, we aim to service our fellow aborigines and assume our responsibilities in promoting aboriginal culture. In the course of constructing business plans, TITV focuses on integrating marketing into the package, in the hope of achieving broad publicity. TITV is still young, and through the efforts of many, we foresee stable growth and strong development in the future. Together, TITV is devoted to caring for indigenous communities and carrying forward indigenous culture for the generations to come.

## Integrated Marketing Efforts Yield Outstanding Results

TITV's integrated marketing includes the production of short promotional clips, global marketing, implementation of public services, and various forms of cross-media publicity. Statistical analysis reveals that coverage of TITV has grown substantially compared to that of 2007, and the scale of coverage has also expanded into other parts of the world. We have won considerable support in terms of media sponsors, demonstrating that TITV is beginning to enjoy the fruitful results of active brand

marketing, strengthened public service and expansion of integrated resources. **Table 12**

## Brand Marketing Boosts Visibility

As a young channel, TITV draws on a multitude of marketing approaches, including taking part in international conferences to put TITV on the map and tell people what TITV is all about.

## Channel Packaging

Channel packaging in 2008 strengthened the concept of aboriginal communities as the starting point, in which "Setting out from Communities in 2008" acts as the backbone for tying together a variety of topics. We also made use of time slots for public service announcements, and produced a series of short films to document and preserve aboriginal culture and heritage, at the same time promoting aboriginal culture, including:

1. 4 new station IDs
2. 69 program announcement clips
3. 291 channel packaging and image commercials
4. 12 campaign clips and 2 commissioned public service clips
5. 75 featured activity promotional clips

**Table 12 Quantified Effectiveness of Integrated Marketing**

Item	Content	Quantified effectiveness
Channel packaging short clips	Station ID, program announcement clips, channel image commercials, public service clips, featured event promotional clips, HD music videos	454 clips
Global marketing coverage	Attended WITBC in New Zealand for channel promotion	300 exposures
Public service coverage	Event marketing: 2500 exposures	6011 exposures
	Public service: 3511 exposures	
Cross-media promotion coverage	Accumulated hits on TITV site: 564,785	148,825,768 exposures
	TITV e-paper subscribers: 11,563	
	Cross-media promotion coverage: 148,249,420	
Special projects and sponsored budget	Added more TV programs and personnel training	NT\$12,762,000 (cash)
	Charity promotion special projects and activity sponsors	NT\$2,363,000 (cash) NT\$ 210,000 (gifts)

## 6. “One Big TITV Family” Music Video in HD

### Global Marketing

In 2008, TITV reached out to the world via active participation international media conferences for indigenous peoples:

1. Attended the first annual meeting of the World Indigenous Television Broadcasting Conference (WITBC 2008), and won the bid to host WITBC 2010 in Taiwan.
2. Participated in the creation of the World Indigenous Television Broadcasters Network (WITBN) to enhance international exchanges, which in turn boosts TITV’s visibility and influence in the world.
3. Planning and preparation for WITBC 2010.

### Event Marketing

TITV has integrated media resources to conduct a series of marketing activities and tribal activities, which not only increases interaction with various communities, but also gains support and recognition from society, improving the influence of TITV to attain the goal of promoting indigenous social development. Marketing activities ranged from a tea party for TITV’s 3-year anniversary, tribal tours, press conferences for TV program launches, a press conference for the TITV anniversary theme song, a mountain music festival, the opening ceremony of the East Information Center, and visual media exhibitions by indigenous people,

reaching approximately 2600 individuals. **Table 13**

### Cross-media Publicity

Focusing on major station programs, TITV seeks cross-media marketing and integrated media procurement to ensure TITV's visibility across television, newspapers, magazines, radio, the Internet and outdoor advertisements. This interwoven network of publicity, coupled with the channel’s image and activity promotion, has successfully raised people’s awareness of TITV.

1. We drew on an inventory of “*Friends of PTS*” to promote our programs, reaching approximately 300,000 individuals.
2. We maintained and managed TITV’s official site, receiving 564,785 accumulated hits.
3. We edited and published the TITV e-paper, reaching 11,563 subscribers.
4. We planned a special integrated cross-media marketing project – *One Big TITV Family* – to enhance TITV’s visibility. **Table 14**



**Table 13 Event marketing – Detailed Statistics**

Type of Activity	Content of Activity	Coverage (exposures)
Activity series for TITV's 3-year anniversary	Tea party, tribal tours, and blessing events	500
Promotional activities for major TITV programs	Press conference for “The Dreaming”	50
	Press conference for TITV anniversary theme song	50
	Promotional events for Golden Bell Award	330
	Taipei TV & Film Festival	500
Programs and promotional activities coordinated with tribal festivities	“Setting out from Communities” concert and Atayal weaving and dyeing demonstration	100
	Press conference – 2008 Jianshih Township Music Festival	20
	Jianshih Township Music Festival – pre-concert event before the European tour	200
	Maliba tribe promotional activities	300
	Makapahay HOT Cooking Competition – Ina's Kitchen promotional activities	210
Marketing events	East Information Center opening ceremony	100
	Indigenous visual art exhibitions	50
	Aboriginal people's news activities	90
	Christmas project: “Wish upon a Star – Love from TITV”	100
Summer internship	Summer internship project	42
Total event marketing coverage		2642

**Table 14 “One Big TITV Family” Cross-media Special Project Performance**

Media			Exposures
Internet (China Times Online)	March	9,291,919	110,580,844
	April	12,582,555	
	May	10,680,410	
	June	7,969,163	
	July	13,775,744	
	August	16,085,259	
	September	16,141,278	
	October	11,108,260	
November	12,946,256		
Radio	HIT FM		3,780,000
	Super 99.1		4,480,000
	Kiss Radio Kaohsiung		4,900,000
TV	CtiTV		12,834,000
	ETToday News		
	DISCOVERY		
	MTV		
	Unique Broadcasting News		
Magazine	National Geographic Magazine		120,000
	Unique Broadcasting News e-Weekly		80,000
	La Vie		65,000
	Taipei Walker		15,000
	Global Views Monthly Magazine		92,000
Outdoor	Kaohsiung MRT		645,519
	THSRC Taichung Station		1,085,961
	THSRC Tainan Station		469,096
	Taipei MRT		9,102,000
	Total coverage in 2008		

\* Cross-media promotion coverage reached 149,125,768 exposures





	2	1. Products and merchandise designed to tie in with channel image
1	3	2. Press conference and promotion of TITV anniversary theme song
		3. TITV's 3-year Anniversary

### Merchandise and Gift Development

Merchandise was designed and produced to tie in with the channel image and major programs for distribution in campaign activities and promotional activities. Flyers, posters, and promotional materials were designed to tie in with TITV programs and activities. We also cooperated with non-governmental organizations and indigenous people, schools, organizations, churches and other distribution channels to promote TITV.

1. We designed and produced souvenir sets, some of which won the National Excellent Design Award.
2. We also designed and produced an array of promotional materials, including posters, bilingual flyers, and souvenir pens.

### TITV's 3-Year Anniversary: Setting Out from the Tribes

TITV has grown together with our viewers over the past three years. In 2008's TITV anniversary events, we expressed our gratitude for our supporters by listening to their feedback, as we are determined to use these suggestions and try our very best to improve TITV. This not only allowed direct dialogue with our audience, but also gave us an opportunity to understand people's expectations of TITV while helping to boost ratings.

This year's anniversary events were tied in with our "Face to Face with the Tribes" program for direct

dialogue with our audience. To highlight TITV's achievements over the past three years, we held exhibitions at the Puli Arts Center in Nantou County on June 25 and the Arts Center in Taitung City Plaza on June 27, displaying the fruitful works of TITV. Riddle games related to TITV programs were also featured on site to enhance the aborigines' understanding of TITV through fun activities. In addition, we invited participants to get a taste of what it's like to be a TV anchor and promote tribal languages in the process. On June 28, we held a tea party with Taiwan Broadcasting System (TBS) in a TBS studio. On July 1, we held a harvest festival to express our thanks and promote cohesion among TITV staff.

### Venturing Into Communities, Sharing Views

#### Aboriginal People's News Promotion Campaign

In conjunction with the Peopo TV citizens' news platform of TBS to encourage citizens to voice their thoughts, TITV specifically targeted aboriginal communities to promote and help our fellow aborigines to make the best use of public media platforms to assert their rights and express their viewpoints. To this end, we organized 15 aboriginal people's news workshops around Taiwan, where we taught people to use available photographic equipment, computers and the Internet for news production. This way, aborigines have the

opportunity to produce news of their own interest, in their own ways and from their unique perspectives.

### Video Shorts Contest Encourages Creativity

With “Setting out from Communities in 2008” as the theme of 2008, which focuses on tribal culture and caring, we established the theme Health and Love: Setting out from Communities in search of short clips revolving around caring for our environment, land, life and attitudes towards healthy living. We hope that through love and caring participants will be able to lead the public in paying attention to tribal culture and respect for life. The activities also let us obtain and compile archival tribal images and at the same time cultivate seeds for future professionals in audio-visual production. Further, the event gave TITV a chance to collaborate with various businesses and audio-visual production experts to establish connections and a resource sharing mechanism. In 2008 entries included nine clips from students and 14 clips made by adults, all of which were shown on TITV. Through cross-media publicity and cross-industry collaboration, participants were selected for prizes, presented at a public ceremony.

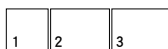
### Leveraging Tribal Ceremonies for TV Program Promotion

To tie in with the Mitten Crabs Festival at Daren Township, Taitung County, TITV held a series of activities on June 6 and 7, which were broadcasted on television. Activities included: premiere screening and workshop of Indigenous Language News, an “I Want to be an Anchor” contest for children, and a cooking competition

for mothers titled “What’s Cooking?” On June 11, TITV broadcasted the live concert of Inka Mbing, an Atayal band, staged at the 2008 Jianshih Township Music Festival in Hsinchu County. On July 19, in conjunction with the 2008 Taitung City Makapahay Festival, TITV organized the Makapahay HOT Cooking Competition. On September 26, in tandem with the Maliba Hunting Festival at Shizi Township, Pingtung County, TITV Power and Ina’s Kitchen jointly organized a Maliba autograph event, inviting 12 celebrities and personalities, including Minhsiung, Biung Tak-Banuaz (Wang, Hong-en), Zeng Jing-wen, Hu Zhen-huan, Lan Hui-jun, and Zhou Li-wen, to celebrate the joyous festival.

### Christmas Project: “Wish Upon a Star – Love from TITV”

To facilitate interaction and dialogue with our audience, TITV specially planned the “2008 Christmas Season: Wish Upon a Star – Love from TITV” event, hoping to share the blessing and peace of the festive holiday spirit with as many people as possible. This event drew inspiration from a popular game across Taiwan’s colleges, which is similar to the “secret Santa” game played in the West around the holidays. We encourage our viewers to play the role of an angel bearing gifts during the Christmas season, and share their blessings and caring with others. We even made TITV Christmas thank-you cards in the form of short clips for the public to use. We also invited other celebrities to be angels of kindness and lead the public in creating a warm and festive atmosphere, which also resulted in excellent publicity.



1. “Health and Love: Setting out from the Tribes” poster
2. Autograph event at Maliba Hunting Festival
3. “2008 Christmas Season: Wish Upon a Star – Love from TITV”



# Continued Ratings Analysis Improves Production Standards

In order to understand the viewing conditions and habits of TITV by aboriginal and general audiences, TITV has conducted quantitative and qualitative studies on viewing behavior, which will in turn serve as reference for program production and channel operation. This ongoing research on TITV's ratings will be of great assistance in fine-tuning the orientation of TITV going forward.

## Research Target: Aboriginal Viewers

Qualitative studies included the Delphi Technique and A Life in the Day of an Aborigine— A Survey. Backgrounds and details are described as follows:

### The Delphi Technique

The panel for the Delphi Technique comprised experts in radio and television and news media, indigenous opinion leaders, indigenous non-profit organizations, as well as scholars of ethnic, cultural, social, anthropological backgrounds. After screening and discussions, 60 panel

members were selected to work together to explore whether the programs have reached the projected target value. The results from the Delphi Technique constructed the parameters for evaluating the performance of TITV programs, and indicated the directions and content TITV should work to strengthen in the future.

### 1. Production Format Parameters

Producers who coordinate and control the execution of programs are key to the success of programs. Therefore, producers should continually receive training and nurture the ability to appreciate classic shows, since these are important factors determining the program's performance.

Table 15

### 2. Program Content Parameters

Program content refers to the degree of control of the production team in terms of topics and objectives. On one hand, producers must have a clear and comprehensive understanding of program content, which may include images and voice-overs; on the other hand, the production team must also always take account of the program's impact on the audience. Table 16

Table 15 TITV Program Production Format Components and Parameters

Evaluation Criterion	Component	Parameters
Production Format	Execution and production techniques	Execution
		Editing
		Photography
		Packaging
		Production
	Opening/Special effects	Opening
		Special effects
		Graphics
	Lighting/Sound/Technique integration	Lighting
		Sound
		Technique integration
	Visual quality	Setting
		Effectiveness of opening to capture attention
		Visual quality

Table 16 TITV Program Content Elements and Parameters

Evaluation Criterion	Component	Parameters
Content	Comprehensiveness and outcome of the programs	Sympathetic angle of the production team
		Comprehensiveness and integrity of topic coverage
		Broadcast outcome
		Significance/importance of the topic
		Timing of the broadcast
	Correlation of message and topic	Correlation between presented message and the topic
		Accuracy of the message
	Purpose of the show and its impact on viewers	Appropriateness for the audience
		Purpose of the production and the levels it touches upon

**Table 17 Aesthetic Elements and Parameters**

Evaluation Criterion	Component	Parameters
Production Format	Original arts that can be understood	Originality
		Overall aesthetic quality
		Logical and understandable program run-down
	Combination of visual aesthetics and program content	Visual aesthetics
		Connection between content and production and its impact on viewers
	Program structure and topic	Organization/structure presentation
		Effectiveness of topic presentation
	Sympathy and uniqueness	Appropriateness of production technique
		Objective achievement
	Production technique and objective	Sympathetic angle
		Uniqueness

**Table 18 Ethnic Channel Attributes**

Evaluation Criterion	Component	Parameters
Ethnic channel attribute	Indigenous TV station	TITV is a TV station for all indigenous people
		Preservation and passing down of tribal languages (mother tongues)
		Understanding the issues and information concerning indigenous people in Taiwan
		TITV is a TV station with self-identity
		TITV is an agent of ethnic television
		Learning aboriginal culture, history and traditions
		TITV arouses ethnic pride
	Dialogue/difference between the indigenous and other ethnic groups	Understanding the difference between indigenous Taiwanese and Han Chinese
		Dialogue with other tribes
	Ethnic construct	Awakening of ethnic identity
		media for natives

### 3. Program Aesthetics Parameters

The presentation of aesthetics on the show must be done in such a way as to be understood by the viewers, rather than being a subjective personal art show on the producer's part. **Table 17**

### 4. Ethnic Channel Attributes

As an ethnic TV station, ethnic attributes consist of dialogue with other ethnic groups and ethnic construction. These perspectives precisely represent the stages of the linear progression of constructing ethnic identity. Over the course of TITV's genesis, it wasn't until TITV became a part of the TBS family that we finally had the chance to fulfill our mission and position ourselves as an ethnic TV station. Moving forward, TITV will admittedly need to come up with a more concrete and specific 3-to-5-year business plan encompassing plans for featured programs over the coming 3 to 5 years, and use these programs to achieve the goal of becoming a true ethnic TV station.

**Table 18**

### “A Life in the Day of an Aborigine – A Survey”

From October 14 to 27, 2008, a mail survey was conducted targeting 100 aboriginal persons residing in Keelung City, Taipei County, Taipei City, Taoyuan County, Hsinchu County, Taichung County, Taichung City, Kaohsiung County, Kaohsiung City, Pingtung County, Hualien County and Taitung County. The survey showed that 94% of the respondents were very satisfied or

satisfied with the overall performance of TITV, while only 6.0% were very dissatisfied or dissatisfied. On a scale of 0-100, the overall satisfaction with TITV averaged 77.7. **Fig. 20** Further analysis of returned questionnaires helped enhance our understanding of aborigines' lives and viewing habits.

1. Daily use of television is quite frequent. On average, for every hour, one out of four aboriginal households had their television turned on, equivalent to 23.13% of HUT (Households Using TV). TV use was about the same on weekdays and weekends. On average, TVs were turned on 5.55 hours each day, while each individual averaged 2.58 hours of daily viewing time.
2. TITV has become an important part of life for aboriginal households. No other channels could compete with the channel share of TITV (13.61%) in aboriginal households. On average, aboriginal households watched approximately 0.72 hours (43 minutes) of TITV programs each day.
3. TITV plays a special role in aborigines' lives, as no other channel can compare to TITV in terms of daily individual viewing, which was about 0.31 hours (19 minutes). The average hourly rating per individual aborigine was 1.32%, equivalent to a viewing population of about 6,600; this rating peaked at 8 PM every day, reaching 4.40%, equivalent to a viewing population of about 22,000, which can be converted into a 0.11% AGB Nielsen rating.
4. *TITV Power*, *Ina's Kitchen* and *Native Hits* are signature



programs of TITV. They have won widespread acclaim, and we consider them worthy of expanding their marginal benefit. For example, our program hosts can become spokespersons at TITV events around Taiwan, or we can collaborate with peripheral cultural and creative industries, e.g. publishing industry or academia, to put our programs out there for everyone to see.

**5. Living and recreational programs** received comparatively higher coverage, preference and satisfaction. News programs had high coverage but yielded lower satisfaction, indicating the urgent need for improvement. In particular, the Midday News and Evening News had both the highest coverage and the greatest room for improvement. Despite low coverage, human interest programs achieved high preference, indicating potential for further development. TITV requires long-term training and skill cultivation to produce quality cultural and arts programs and shows for children. TITV averaged a satisfaction score of 77, showing considerable room for improvement.

### Conclusion: Five Recommendations

Following systematic research, five specific recommendations have been drawn up as follows:

#### 1. Establish a healthy image for TITV and highlight aboriginal features

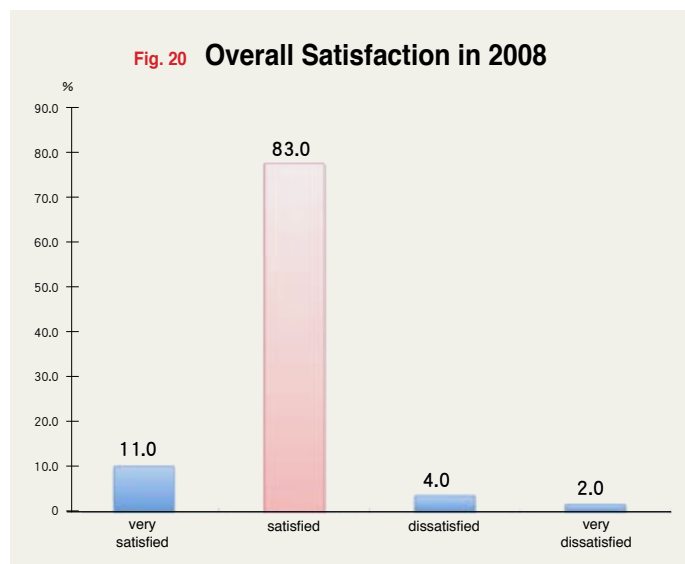
TITV makes heavy use of visual symbols, so at this stage coordinators need to make sure the visual aesthetics, program packaging, clothing, makeup, and lighting are up to standard. This will allow TITV programs to be packaged in aesthetics that transcends boundaries and accentuates the distinct characteristics of an ethnic television station. At the same time, TITV should however differentiate itself from commercial television in the use of visual images.

#### 2. Produce Strip

Shows that are strip programmed can draw in loyal viewers, as well as establish ethnic identity. Regardless of budget, TITV should endeavor to seek people such as performing arts students from the aboriginal community, and provide them with a platform for performance opportunities and experience.

#### 3. Produce Biographies of Aboriginal Role Models

TITV should document the stories of contemporary aboriginal icons, drawing from figures from all walks



of life spanning politics, academia, science and technology, business, arts and cultural performance, or the international arena. This type of program requires long-term commitment for research and filming, so three to five years could be required to produce a set of 10 biographical documentaries. These documentaries, which have important social significance as they will preserve and highlight the history, culture and ethnic identity of Taiwan's indigenous people, can be broadcasted on TITV and packaged for release on DVD, .

#### 4. Plan and Film Documentaries of Tribal Elders

Many culture experiences and life stories will disappear with the departure of the elder generation. TITV should begin preparing for a 3-to-5-year project to film documentaries on tribal elders forthwith. TITV can recruit student volunteers from communications departments or seek sponsorship elsewhere to carry out the project in a collaborative manner.

#### 5. Strengthen Internal training of TITV News Team

From choosing topics, interview angles, ways of interacting with interviewees, to making run-downs, TITV's news team will need to strengthen the capabilities of its reporters and editors, who should be required to attend intensive training on a regular basis (weekly or bi-weekly).

## Target Audience: General Viewers

Based on AGB Nielsen ratings, we explored TITV's ratings from the perspectives of coverage, viewing hours, and average daily reach 000s. The results are as follows:

### Coverage

Coverage reached 11,249,000 persons (51.8%) in the first two quarters, and 11,753,000 (54.1%) in the third and fourth quarters. Overall, coverage in the second half of 2008 increased 2.3% from the first half. **Table 19**

### Viewing Hours

A continued growth trend was observed in viewing hours, especially toward the end of 2008, demonstrating the loyalty of TITV's viewers. The number of viewers also remained stable, and the consistent ratings can likely be attributable to production and program schedule

**Table 19 Coverage statistics**

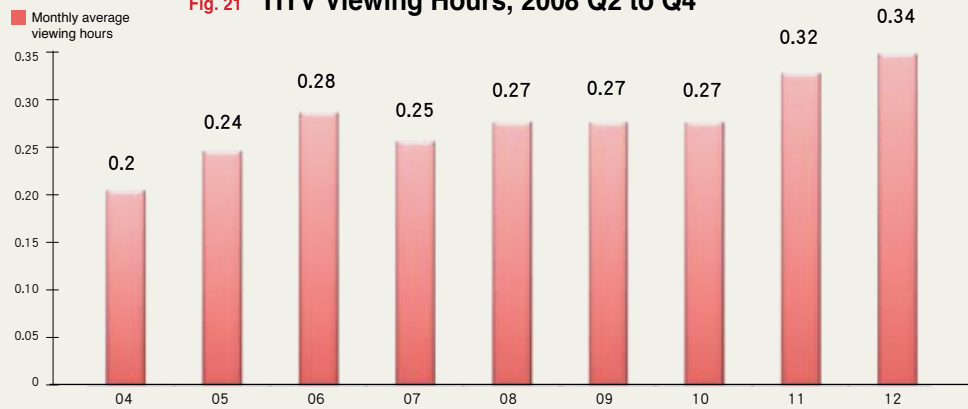
Quarter \ Variables	Coverage	Reach 000s
1+2Qtr.	51.8	11249
3+4Qtr.	54.1	11753

adjustments. **Figure 21**

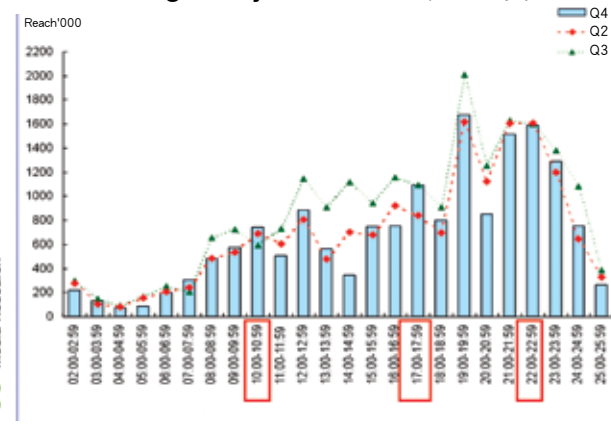
### Average Daily Reach 000s

Statistics show that TITV's ratings peak at 12:00, 17:00, 19:00, and 21:00 on weekdays **Figure 22**. On the other hand, ratings peak at 08:00, 14:00, and 19:00 on weekends **Figure 23**. The 7:00 PM evening news continued to stay on top with the highest ratings, indicating the audience's preference for evening news. From the findings, TITV should target the 12:00, 17:00 and 20:00-23:00 time slots to broadcast key programs so as to establish long-term viewer loyalty.

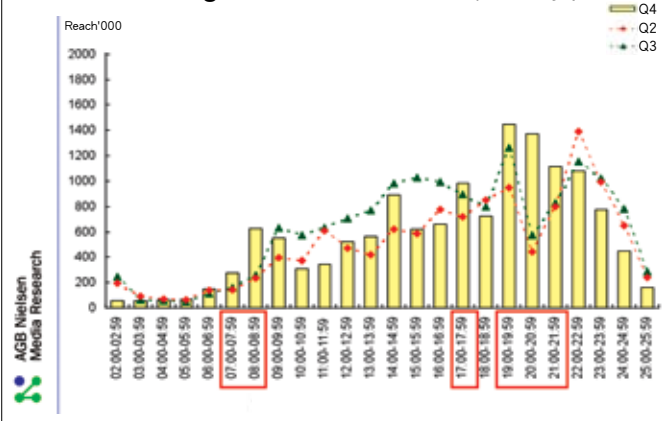
**Fig. 21 TITV Viewing Hours, 2008 Q2 to Q4**



**Fig. 22 Average Daily Reach 000s (Weekdays)**



**Fig. 23 Average hours Reach 000s (Weekdays)**



Note: Reach '000 as shown in the report refers to continuous viewing for more than one minute, meaning that viewers have watched TITV for more than one minute in the said quarter. This is the basis for viewership analysis in the charts of the quarterly reports.



# Financial Report 2008

Table 20

# Budget Performance

※ January 1 to December 31, 2008

Unit: NT Dollars

Item	Revenue and Expenditure	Percentage
<b>Revenue</b>		
Commissioned Programs	315,554,200	90.83%
Self-funded	15,125,000	4.35%
Equipment Fee Collection	16,750,000	4.82%
<b>Total Revenue</b>	<b>347,429,200</b>	<b>100.00%</b>
<b>Expenditures</b>		
News Program Production Cost	69,166,999	19.18%
Regular Program Production Cost	80,215,680	22.25%
Marketing and Promotion Costs	23,374,135	6.48%
Equipment Rental Costs	74,594,129	20.69%
Personnel Expenses	70,287,655	19.50%
Administrative Expenses	19,190,526	5.32%
Signal Transmission and Satellite Uplink Costs	6,950,700	1.93%
Equipment Expenses	16,750,000	4.65%
<b>Total Expenditures</b>	<b>360,529,824</b>	<b>100.00%</b>
<b>Balance</b>	<b>(13,100,624)</b>	

Notes: Revenue shortfall was partially caused by the budgetary freeze of NT\$20 million.





Taiwan Indigenous TV Annual Report 2008

# 2008

## Hakka TV

### Annual Report

# Mission and Vision



## The Hakka TV Mission

### Promoting Hakka Cultural Values

Hakka culture is both classic and elegant. Hakkas have passed on their unique virtues through farming and academic study. Such characteristics as loyalty, temperance, modesty, fortitude and frugality define and shape Hakka culture, which forms the foundations of a kind and wonderful ethnic group. The grace and beauty of Hakka culture are worthy of a television station of their own, Hakka TV, whose news and other programs are intended for viewers of all ethnic groups. And in our modern era of McCulture, Hakka TV slows the pace down to reassess the essence of tradition.

### Preserving the Hakka Language family

Language is the foundation of all cultures. One mission Hakka TV has set for itself is to pass on the various spoken dialects within the Hakka language family. For instance, Hakka TV news covers major events in society in various Hakka accents. Independently-produced children's programs offer knowledge and language acquisition. Hakka language instructional programs let audiences approach Hakka naturally. Like a seed, the Hakka language takes root and grows, its propagation the basis of the culture's future blossoming.

### Upholding Public Access Rights to Hakka Media

The Hakka people have long abided over the course of history's change and tumult as a highly reserved people, yet this should not obscure their strength and determination, or respect for their human rights. A dedicated television channel can bring the voice of the Hakka people to the world. As a service platform Hakka TV is acutely conscious of the public's right to media access.

### Expanding Cross-cultural International Exchange

With ethnic Hakka residing around the world, Hakka TV takes it upon itself to serve as a window to chronicle and facilitate exchange. Television and new media not only foster and depict interaction within the realm of the Hakka people alone, program production and news coverage disseminate Hakka culture, while cooperation with other ethno-targeted channels around the world facilitates international cultural exchange among various ethnic groups.

## The Hakka TV Approach

### Audience-oriented

Hakka TV would not exist without ongoing audience support. The most basic and simple way to gain audience empathy is to adopt a people-oriented approach. The government's existence is predicated on that of the people, and all social mechanisms are conceived for the betterment of

## ■ Hakka TV Mission & Values



people's lives. As such, a people-based orientation is the lynchpin upon which Hakka TV basis our existence.

### ■ Hakka Substance

Among Taiwan's 23 million people, the Hakkas deserve and should command respect. Hakka TV must draw sustenance and inspiration from the Hakka spirit, serve and contribute to Hakka culture and economic undertakings to bring Hakka culture and industry close together. These are the chief missions Hakka TV must strive to fulfill.

### ■ Professional Application

Taiwan's media environment is freewheeling and exciting, but also highly variable in quality, highlighting the need the Taiwan Broadcasting System to step up and become a beacon of excellence for local media. As a member of the Taiwan Broadcasting System, beyond putting public values into practice Hakka TV seeks to become a model of Taiwanese media, adhering to professionalism as members of the media and as Hakkas. In delivering these missions Hakka TV can satisfy the public's right to choose.

## 2008 Operational Objectives and Strategies

### ■ Become a media instilled with unique Hakka values

- Produce drama series featuring Hakka cultural color and characteristics
- Produce documentaries on the Hakkas of Taiwan
- Produce news time slots and program featuring dialectical variation of the Hakka language.

### ■ Serve as a platform of public media access for ethnic minorities

- Engage in collaborative efforts with communications companies to produce programming on a co-production and commissioned production basis
- Proactively record and provide time slots for media exposure of local events and festivities

### ■ Encourage minority language learning opportunities

- Institute priority hiring for ethnic Hakkas and furnish career opportunities in the media for Hakka youths
- Engage in proportional program adaptation and voice re-recording; provide Hakka voice-over talent opportunities to apply and hone their skills.

### ■ Promote the cultural assets of the Hakka people

- Partner with international minority-language channels as a means to market Hakka life and culture around the world.
- Compile audio-visual, written and documentary materials on Hakkas around the world; employ Hakka TV to promote Hakkas via new and other available media.



# Message from the Chief Director

Exposure · Understanding · Preference · Identity · Preservation

Last summer, one of the events on the Hakka TV station anniversary tour was held in Guanshan, Taitung County. Mr. Chen Ching-feng, section chief of the Guanshan Town Office, greeted us with these words: “We have a mixture of aborigines, Hokkien, and Hakkas here in Guanshan. It’s so inspiring for us at the Town Office to see that you have brought such fine performances to Hakkas in our remote area of the island. In fact, we are so impressed that our staff is willing to work overtime at night to contribute to this worthy venture!”

Later in the year an enthusiastic viewer, Ms. Lo, called the Hakka TV service center offering compliments on the style and voice of our news anchors, as well as some advice on the correct pronunciation of two similar words in the Hailu and Sixian dialects. Ms. Lo remarked humbly that she doesn’t mind being seen as a “busy body,” or as she put it colorfully, a “woodpecker” who annoys others, but due to the far-reaching influence news anchors wield she feels they should hold themselves to especially high standards.

One “loyal viewer,” a grandmother in her 80s, sent us an email to inform us that our Hakka news anchors report the news too fast, making it difficult for older folks to keep up with their pace. She would like the anchors to slow down a bit so older people can hear clearly, because people like her rely on Hakka TV for all important information on major events at home and abroad.

We hear real voices and receive feedback like this often at Hakka TV. Such words offer more than encouragement, but also motivation to us at Hakka TV, compelling us to see that every detail is attended to.

As Hakka TV marked its second year under the Taiwan Public Television Service Foundation in 2008, operations stabilized and colleagues put their energies into coming up with and producing programs. These efforts can be seen in the recognition of our programs at the 2008 Golden Bell Awards and recommendations from Taiwan Media Watch and the Broadcasting Development Fund. All told, we were nominated in 23 categories at the Golden Bell Awards, both for adults and children, taking five top awards. This ranked us second among all channels nationwide, behind only PTS.

Beyond these achievements, 2008 held added meaning for Hakkas and Hakka TV, as this year marked the twentieth anniversary of the Hakka Language Revival



Movement in Taiwan. Today the familiar sounds of diverse regional languages and dialects like Hakka, Mandarin, Hokkien, aboriginal languages, and even Thai and Vietnamese can be heard in public places as people converse and interact. From whispered to joyful tones, their varied accents exemplify the ease, confidence, and dignity all people should have. Standing at this watershed of 20 years, we uncovered many films and photos that had never been shown before, and interviewed core members of the movement. These efforts became the basis upon which we produced a five-part in-depth report that, in addition to examining the role of Hakkas in Taiwan's multi-ethnic culture, endeavored to point the way through the struggles of those that came before us to areas where present and future efforts should be expended.

Nevertheless, returning to the level of influence of television programming, ratings numbers and scholarly research indicate that Hakka remains a language of people aged 55 and older. The next generation's usage and familiarity with Hakka remain cause for concern, justifying fears over the continued transmission of mother tongues.

We have always believed that the participation of young people is essential for the continuation of Hakka culture and language into the future. This is why we continue in 2009 to listen, adjust, and make further adjustments as we produce programming. For instance, in the effort to raise ratings among viewers aged 4 to 44, from language and science programs for pre-school, elementary school, and middle school students, to brain-bending quiz and variety shows for high school and college students, and on to assorted documentaries, we make every effort to make form and content lively and interesting to engage the young and younger generations of Hakkas.

Meanwhile, we are working hard at establishing an approachable and welcoming platform for greater discourse and discussion, to bring about possibility through program production; that is, we hope to engage in brand marketing of the concepts of Exposure - Understanding - Preference - Identity - Preservation to win the participation of more people in the service of the mission to further the preservation of Hakka language and culture.

The Hakka March moves along, and we're right there giving it our best effort.

Chin-Yun Hsu  
Chief Director

A handwritten signature in black ink, reading "Hsu. Chinyun". The signature is fluid and cursive, with the last name "Hsu" followed by a period and the first name "Chinyun".



# Highlights of the Year 2008

# Introducing Taiwan to Hakkas, Bringing Hakkas to the World

Young and Energetic  
Richly Diverse  
Local Perspective, Global Awareness



▲ *Dream Seeker* documents on video the pursuit and realization of dreams by young people ages 20 to 35.

The most widely disbursed ethnic group in the worldwide Chinese diaspora, the Hakka are known as the “overseas Chinese of the overseas Chinese.” Five million strong, Hakkas make up nearly a quarter of Taiwan’s population. It seems like wherever one goes the familiar sounds of the Hakka language, the common bond of this proud people, can be heard. In light of this, establishing a channel to express the unique Hakka perspective and remain viable in a polyphonic market is vital to the Hakkas of Taiwan and the world. Established on 1 July 2003, Hakka TV bears the lofty responsibility of serving Hakkas in Taiwan and anywhere around the globe they may live.

On the foundation of five years of effort, in 2008 Hakka TV set about on the dual tracks of localization and internationalization, exhibiting youthful energy, rich diversity, and an international perspective to let Taiwan get to know the Hakkas and broadcast the Hakka voice to the world. As the world’s first Hakka TV channel broadcast exclusively in the Hakka language, Hakka TV hopes to help both Hakkas and non-Hakkas around the world to better understand and appreciate the passionate and energetic Hakka people through programs and events of outstanding production quality.

The fruits of these efforts are already evident. Hakka TV was nominated for a total of 23 Golden Bell Awards in 2008, claiming five top places. This was second among





- |   |  |
|---|--|
| 1 | 1. <i>Those Were the Days</i> —A coming-of-age story of a Hakka youth in the golden age of Taiwan's tobacco industry |
| 2 | 2. <i>The Story of Hsu Pang-hsing</i> —Early paragon of selfless service   |

all TV stations in Taiwan, following only sister station Taiwan Public Television Service (PTS). Over the course of the year Hakka TV was recognized with a total of 14 awards. Channel penetration has climbed from 66.38% in 2005 to 75.81% in 2008, truly letting Taiwan get to know the Hakkas. International exchanges with ethnically focused channels such as the UK's S4C and Spain's TV3, and the programs carried by Taiwan Microview Television Service, ETTV America, and Malaysia's TV8 truly further our mission of broadcasting the Hakka voice to the world.

Looking ahead at 2009, Hakka TV will continue to build on this foundation in the spirit of the concept, "the Hakka family is my family," to make Hakka TV a channel for the world's Hakkas and a gateway for anyone interested in learning about Hakkas and their culture. Tune in to Channel 17 to immerse yourself in the world of the Hakkas in all corners of the world and witness the diverse beauty of Hakka culture. In Chinese, the word Hakka (ke jia) literally means "guest people," thus our vision elegantly expands the spirit of the Hakka people to bring Hakka TV into the home and make everyone at home with the Hakkas.

### Young, Energetic Hakka TV

Not only is Hakka TV itself young, having just marked our fifth anniversary, the station staff is also quite young on average. However, with the new generation moving into position in society and ethnic languages rapidly disappearing, the Hakka TV audience has steadily risen in age over the past few years. Charged with the weighty mission of keeping Hakka culture alive, Hakka TV continues

## Major Events of 2008

### 01. 02

Learning Hakka from Channel 17 year-long campaign launched.

### 01. 04

*The Story of Hsu Pang-hsing* previewed at Eslite Bookstore, Xinyi Branch, Taipei.

### 01. 05

*The Story of Hsu Pang-hsing* previewed at Meiho Activity Center, Neipu, Pingtung County.

### 01. 06

*The Story of Hsu Pang-hsing* meet the actors event held at the Taiwan Hakka Fair, Kaohsiung.

### 01. 07

*The Story of Hsu Pang-hsing*, Hakka TV's first in-house series production, debuts on TV.

### 01. 11

*Olympic* and five other programs recommended as excellent children programs by Taiwan Media Watch Fund for the first quarter of 2008.

### 01. 14

*Hakka Crazy Music* and two other programs awarded best programs by the Broadcasting Development Foundation for the fourth quarter of 2007.

### 04. 09

*Angu Angu Gugugu* and six other programs recommended as best children programs by Taiwan Media Watch Fund for the second quarter of 2008.

### 04. 10

Dialogue Between Literature and the Screen symposium is chaired by chief editor of Unitas Publishing, Hsu Hui-Chih. Panelists include Wu Nien-Chen, Li Yuan, Wu Chin-Fa, Chou Yen-Tzu, Hou Hsiao-Hsien, and Chen Kun-Hou.

### 04. 12

*Blood-shed Hibiscus Taiwanensis* Hu session held at Tsutien Temple, Beipu township, Hsinchu.

### 04.-06. Apr. - Jun.

Listening Tour forums held around the island in Neipu (Pingtung), Chi'an (Hualien), Toufen (Miaoli), Kuanhsi (Hsinchu), Yangmei (Taoyuan), and Shihgang (Taichung).

to serve older viewers, ensuring their right to ready media access while actively looking for was to capture the attention of young audiences. This way, by seeing, appreciating, and coming to love Hakka culture, young people will ultimately be moved to take part in its celebration and preservation.

With the broadcast of *The Story of Hsu Pang-hsing* and *Those Were the Days* in early 2008 and the first Hakka soap opera, *Romance in Summer time*, during the summer break, Hakka TV embarked upon the presentation of several drama series starring young acting talent, capturing the attention of both Hakka and non-Hakka youths alike. For instance, viewership in the 4 to 44 and middle aged demographics climbed from 15.28% in 2005 to 35.29%, more than doubling over this period. These shows also served as a platform for showing off and honing the skills of new Hakka stars, earning the attractive and talented Hakka actors Wen Sheng-hao and Chang Shan-wei Best Actor nominations in the Golden Bell Awards.

Taking the example of *Romance in Summer time*, in spite of average ratings of 0.06, 0.1, and 0.07, respectively for first broadcast, repeat, and weekend/holiday rebroadcasts, taken in terms of the 4 to 14 age group that accounts for the main demographic for idol dramas, the show rated 0.1, 0.22, and 0.12, respectively, defying past viewer habits to make this group the top demographic in that time slot by a considerable margin over viewers of other age groups. *Romance in Summer time* expanded Hakka TV's reach among young viewers, cresting to a peak during the months of July and August.

Website statistics help provide insight into how *Romance in Summer time* brought younger audiences to Hakka TV. Given the prominence of the Internet among the younger generation, who rely on the Internet for information, we put on-line marketing in a particularly prime position while conceiving our plan for promoting *Romance in Summer time*. Making use of such media as the official program website, blogs, message boards, instant messaging systems, and YouTube, our strategy paid off as *Romance in Summer time* became a hot subject of discussion across the Internet, boosting awareness among young people. Reviewing statistics on our website's multimedia section, *Romance in Summer time* recorded 27,315

## 05. 03-13

*The More You Watch, The More You See* conducts fact-finding interviews and tour with the United Kingdom's S4C TV Service (Wales).

## 05. 06

*1394 Documentary Selections* previews and forums held in Taipei, Nantou, Pingtung, and Hualien.

## 05. 17-26

*The More You Watch, The More You See* conducts fact-finding interviews and tour with Spain's TV3 TV Service (Catalonia).

## 05. 20

Live oral interpretation in Hakka broadcasted during coverage of the inauguration of the 12th president of the ROC

## 06. 26

Gifted *Olympic* Summer Game Books to elementary schools in the remote east of Taiwan.

## 06. 28

Held Cherish Taiwan, Embrace Diversity party with PTS and Taiwan Indigenous Television Service.

## 06. 30

*Hakka News Magazine* awarded Gold and Silver grants in the Television News Reportage category of the 3rd Hakka Journalism Awards. *Hakka Windows*, led by Xiang Sheng-yan, receives Gold and Silver grants in the Television News Broadcasting category of the 3rd Hakka Journalism Awards.

**Table 21** *Romance in Summer Time*  
Ratings Overview

Age Group	1st Evening Broadcast	Night Repeat	Midday Repeat	Weekend Repeat
Overall	0.06	0.02	0.1	0.07
04-14	<b>0.11</b>	0.01	<b>0.21</b>	<b>0.12</b>
15-24	0.06	0.02	0.05	0.07
25-34	0.02	0.01	0.02	0.03
35-44	0.08	0.05	0.12	0.1
45-54	0.05	0.01	0.08	0.05
55+	0.07	0.01	0.12	0.07

**Table 22** *Romance in Summer Time*  
On-line Marketing Related Statistics

Event	Period	Data
Homepage	5/21-8/26	33,123 viewers
Homepage Forum	01-8/26	96 messages 1,358 replies 95,782 viewers
Homepage Multimedia Center	7/22-8/26	27,315 viewers
Homepage Blog	6/24-8/26	57,133 viewers
MSN icons	6/23-8/26	52,782 viewers
YouTube Channel (two videos to date)	7/9-8/26	12,218 viewers
BBS, Taiwan Drama Discussion Board	2/5-8/24	136 comments, 1,657 recommendations



- |   |  |
|---|--|
| 1 | 1. <i>Romance in Summer Time</i> capturing the attention of both Hakka and non-Hakka youths alike. |
| 2 | 2. <i>Another Home of Hakka</i> documenting the lives of Hakka immigrants around the world         |

views between July 22 and August 26, the highest number of on-line views in Hakka TV video-on-demand (VOD) history, and demonstrating the popularity of Hakka idol series among the young generation accustomed to viewing multimedia presentations on line.

In addition to tapping into a more youthful segment of viewers, this series of dramas has also helped develop a group of Hakka performers, shattering stereotypes about this ethnic group. Among such performers as Wen Sheng-hao in *The Story of Hsu Pang-hsing*, Chang Shan-wei and Luo Yao in *Those Were the Days*, and Huang Yu-jung, Hsu Jen-chieh, Chen Ching-chieh, and Ya Li in *Romance in Summer time*, some were new to acting, while others had up to now lacked the right role. Thanks to Hakka TV dramas they have achieved recognition and become new stars of vital importance to the Hakka community. Shortly after completing *The Story of Hsu Pang-hsing*, Wen Sheng-hao landed the lead actors role in the feature film *1895*, while Chang Shan-wei and Hsu Jen-chieh are busy with endorsements or taking part in major Hakka community events.

Apart from actors in the limelight, Hakka TV has made extensive efforts toward training professionals in filmmaking behind the scenes. Many young directors have distinguished themselves in the field through their involvement in such documentaries *Another Home of Hakka*, *Dream Seeker*, and *Hakka Century*, among others. Among these outstanding productions *Dream Seeker* was nominated for a 2008 Golden Bell Award in the Best Educational and Cultural Program category.

### 07. 01

On the occasion of our fifth anniversary, Hakka TV celebrated by holding a flea market with the Taiwan Broadcasting System, and held the 2009 Single Episode TV Script Selections Ceremony.

### 07. 09

Five programs, including *Another Home of Hakka* recognized as Outstanding Television Programs for the second quarter of 2008 by the Broadcasting Development Fund.

### 07. 15

*Romance in Summer time* previewed at Vieshow Cinemas, Taipei.

### 07. 16

Six programs, including *Hakka and Science*, recommended for Excellence in Children's Programming by Taiwan Media Watch Fund in the third quarter of 2008.

### 07. 19

Hakka Hopes & Love Hakka TV fifth anniversary charity performance tour held at Linluo, Pingtung County.

### 07. 20

Autograph session with cast of *Romance in Summer time* held at the south plaza of Taipei Main Station.

### 07. 21

*Romance in Summer time* broadcast debut.

### 07 22-30, 08. 13-19

News Department staff visits Malaysia to gather material for *Hakka News Magazine* special report, aired from August 27 in a four-part weekly series.

### 07. 26

Hakka Hopes & Love Hakka TV fifth anniversary charity performance tour held at Guanshan. Autograph session with cast of *Romance in Summer time* held at SOGO Department Store, Taichung.

### 07. 27

Autograph session with cast of *Romance in Summer time* held at Hanshin Department Store, Kaohsiung.

### 07. 26- 08. 04

News Department staff visit Hakka tulou earthen houses (listed as UNESCO World Heritage Site) in Fujian, China, resulting in a series of special reports aired from September 1-8.



Hakka TV's youthful energy is on full display in the station's children's programs. In 2008 Hakka TV introduced four children's programs: *Angu Angu Gugugu* for preschool children; *Olympic* and *My Dear School Fellows* for elementary school students; and *Hakka and Science* for junior high school students, which as a group were well received by the Little Golden Bell Awards and the Taiwan Media Watch Fund. Among the four programs, *Olympic* has twice won the Little Golden Bell Award for best native language program for children and youths and received a five-star rating for excellence from the Taiwan Media Watch Fund. These fine children's programs contribute to deepening the influence of Hakka culture down, and invite young people to get involved in Hakka life.

## Richly Diverse

Hakka culture is rich and varied, and Hakka TV rightly reflects these traits with a lineup of quality programs as diverse and varied as the culture itself, as Golden Bell Award nominations across all genres and categories in 2008 attest. Apart from the main TV channel other modes of communication are thoroughly employed, supplementing cross-channel and multi-media programming with print media, events, and other diverse means to market and promote Hakka culture. In such fashion, Hakka TV is thus positioned on a broad scale as a bridge between Hakka



1. *Olympic* garners Little Golden Bell Award for Best Minority Language Program for Children or Youths for second straight year  
1. *Colors in My Mind* based on the life and art of Pan Chao-sen.

## 2008 Award-winning Children's Programs

### ■ *Angu Angu Gugugu*

The Little Golden Awards (Nominated for The Preschool Children Program )

The Little Golden Awards (Nominated for Original Music)

The Little Golden Awards (Nominated for Art Design)

Recommended: TMWF (Taiwan Media Watch Fund)

### ■ *Olympic*

The Little Golden Awards ( The Best Children and Youth Program in Mother Language)

The Little Golden Awards (Nominated for The Best Performer)

Recommended: TMWF (Taiwan Media Watch Fund)

BDF (Broadcasting Development Foundation)

### ■ *My Dear School Fellows*

The Little Golden Awards (Nominated for The Best Children and Youth Program in Mother Language)

Recommended: TMWF (Taiwan Media Watch Fund)

### ■ *Hakka and Science*

Recommended: TMWF (Taiwan Media Watch Fund)

### 08. 01

*Midday News*, renamed from *Afternoon News*, introduces sign language for hearing impaired viewers.

### 08. 01-10

News Department staff covers the First Annual Meeting of [Hakka Association of the World in Europe] in Madrid, Spain.

### 08. 03

Autograph session with cast of *Romance in Summer time* held at Far Eastern Department Stores in Hsinchu and Taoyuan.

### 08. 06-08

2008 Hakka TV Summer Camp, Tier One.

### 08. 11-13

2008 Hakka TV Summer Camp, Tier Two.

### 08. 16

Hakka Hopes & Love Hakka TV fifth anniversary charity performance tour held at Guoxing, Nantou.

### 08. 18

*Midday News* anchors broadcast live from the Yimin Festival, Hsinchu.

### 08. 23

Hakka Hopes & Love Hakka TV fifth anniversary charity performance tour held at Xinwu, Taoyuan.

### 09. 18

Little Golden Bell Awards 2008 nominees announced; Hakka TV sets a new record with six nominations.

### 10. 03

Golden Bell Awards 2008 nominees announced; Hakka TV ranks second overall with 17 nominations.

### 10. 07

*Olympic* garners Little Golden Bell Award for Best Minority Language Program for Children or Youths for second straight year; awards ceremony is held on October 15 at the Government Information Office.

### 10. 16-18

News Department staff covers the 22nd World Hakka Federation Conference in Shaanxi, China, producing a special report.

### 10. 18

Golden Bell Awards celebration tour stops at Yimin Temple, Pingzhen, Taoyuan.



culture and the audience.

Looking at program type, Hakka TV broadcasted nearly 9,000 hours in 2008, of which dramas/traditional local operas (24.3%) and news (22.7%) accounted for the majority, with both slightly higher than in 2008.

Everyone loves to see a good story or hear a good yarn. Bringing out all the flavors of life through stories can familiarize viewers with Hakka life and foster affinity for Hakka culture. In view of this, producing major drama series featuring elements of Hakka life and culture was a key strategic action deployed by Hakka TV in 2008. From *The Story of Hsu Pang-hsing's* depiction of an earlier generation Hakka man devoted to medicine, education, and baseball, to *Those were the Days*, a chronicle of the Mei-Nung tobacco industry and the formative growth of Hakka youths, *Romance in Summer Time*, in which the hallmark tolerance and assiduousness of Hakkas is on display, or *Colors in My Mind's* portrayal of a Hakka artist's pursuit of art and the meaning of life, Hakka TV programs achieved excellent audience response.

As news is the fastest and most direct avenue for viewers to receive information, in 2008 Hakka TV fortified four news programs and stepped up production of news programming of all kinds. In addition to reporting on news in Hakka towns and villages, we offered Hakka viewers a channel for seeing, understanding, and going out

## 10. 19

Golden Bell Awards celebration tour stops at Yuqing Temple, Miaoli.

## 10. 21

*Under the Sun-Hakka Showcase* is one of nine recommended best children's programs for fourth quarter of 2008.

## 10. 25

Golden Bell Awards celebration tour stops at Hualien County Cultural Affairs Bureau.

## 10. 26

Golden Bell Awards celebration tour stops at Liu Jia Folk Park, Zhubei.

## 10. 25-26

Golden Bell Awards celebration tour stops at Meinong Junior High School, Kaohsiung.

## 2008 Award-winning Programs

### ■ *Those Were the Days*

The Golden Awards (Nominated for The Best Film)  
The Golden Awards (Nominated for The Best Leading Actor)  
The Golden Awards (Nominated for The Best Writing)  
Recommended: TMWF (Taiwan Media Watch Fund)

### ■ *The Story of Hsu Pang-hsing*

The Golden Awards (Nominated for The Best Supporting Actress)  
The Golden Awards (Nominated for The Best Leading Actor)  
The Golden Awards (Nominated for The Best Art Design)  
The Golden Awards (Nominated for The Best Marketing Program)

### ■ *Mysterious Train*

The Golden Awards (The Best Supporting Actor of Short Films)  
The Golden Awards (Nominated for The Best Leading Actor of Short Films)

### ■ *Liu, San-Mei*

The Golden Awards (The Best Art)

### ■ *Lotus Lamp*

The Golden Awards (Nominated for The Best Traditional Film)

### ■ *Ha Fun Taiwan*

The Golden Awards (Nominated for The General Program)  
The Golden Awards (Nominated for The Actor of Non-Film Program)  
The Golden Awards (Nominated for The Best Sound Effect)

### ■ *Under the Sun-Hakka Showcase*

The Golden Awards (The Best Educational and Cultural Program)  
Recommended: TMWF (Taiwan Media Watch Fund)

### ■ *Dream Seeker*

The Best Program of Education and Culture (Nominated for The Golden Awards)

### ■ *Complete of Hakka*

The Golden Awards (Nominated for The Best Ad Channel)

### ■ *Let's Talk in Hakka*

Recommended: TMWF (Taiwan Media Watch Fund)

### ■ *The Smell of Happiness*

Recommended: TMWF (Taiwan Media Watch Fund)  
BDF (Broadcasting Development Foundation)

### ■ *My Lovely Hakka Village*

Recommended: TMWF (Taiwan Media Watch Fund)

### ■ *Another Home of Hakka*

Recommended: TMWF (Taiwan Media Watch Fund)  
BDF (Broadcasting Development Foundation)

### ■ *POP Songs of Hakka*

Recommended: TMWF (Taiwan Media Watch Fund)

### ■ *Hakka Hall*

Recommended: TMWF (Taiwan Media Watch Fund)

### ■ *Hakka News Magazine*

Hakka Journalism Awards (The Golden Prize for Best TV News Report)  
Hakka Journalism Awards (The Silver Prize for Best TV News Report)  
Hakka Journalism Awards (Nominated for Best TV News Report)

### ■ *Hakka Windows*

Hakka Journalism Awards (The Golden Prize for Best TV News Broadcast)

### ■ *Evening Hakka News*

Hakka Journalism Awards (The Silver Prize for Best TV News Broadcast)  
The Ministry of the Interior Awards (The Excellent Journalism of domestic violence, sex abuse & harassment, and kid protection)

### ■ *Hakka Power*

Recommended: BDF (Broadcasting Development Foundation)

### ■ *The Villagers Voice*

Recommended: BDF (Broadcasting Development Foundation)

into the world.

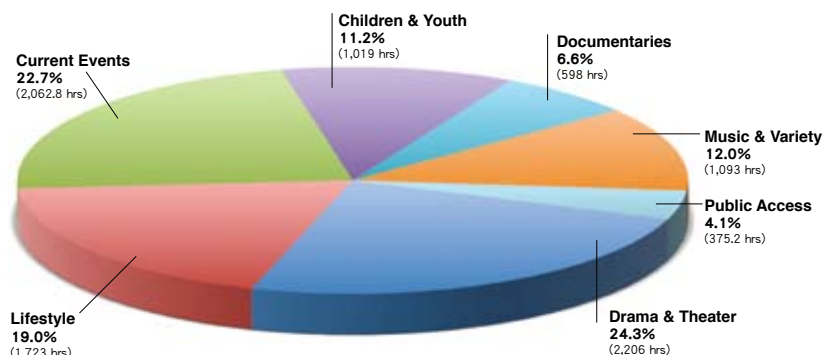
Public access programs also grew slightly in 2008, by around one percent. As a public ethno-targeted media, Hakka TV places a premium on the public's right to media access. Accordingly, *Your Show BOX* was specially conceived to enable companies, groups, and community organizations to apply for various events to be filmed and broadcasted, thus showcasing the diversity and excitement of Hakka culture. *Your Show BOX* covered over 40 events in 2008, producing nearly 100 hours of coverage that took production teams all around Taiwan and gave Hakkas in different towns and cities a taste of the spotlight and a chance to shine.



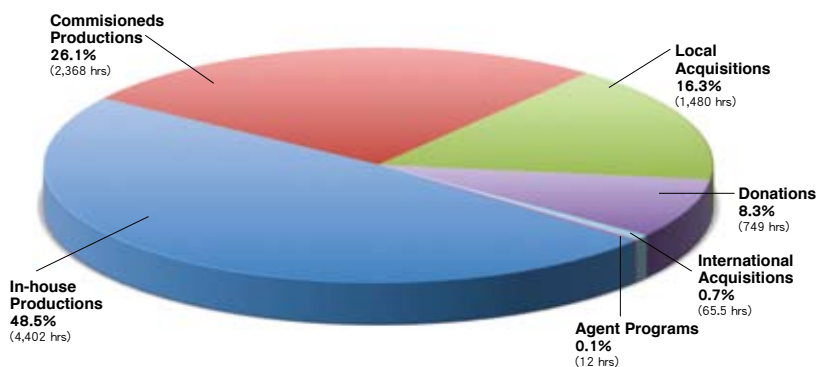
▲ *Your Show BOX* provides just such a stage for Hakka people to take the stage and be stars.

**Fig.24 2008 Programming Statistics by Category**

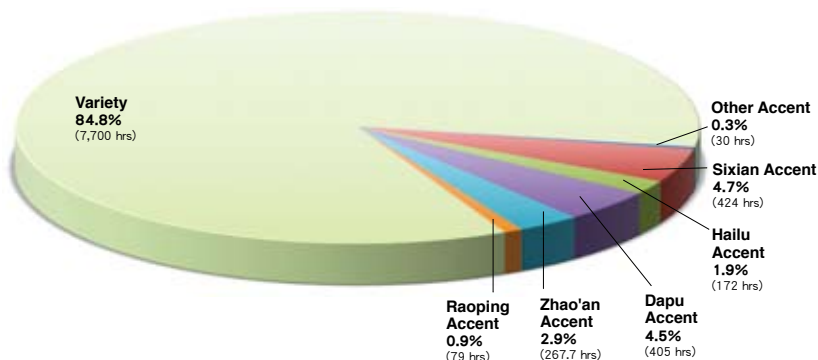
### 1-1 Breakdown by Content Category



### 1-2 Breakdown by Program Source



### 1-3 Breakdown by Program Accents



### 10. 31

Hakka TV sets record with four major awards at the 2008 Golden Bell Awards, taking the second highest number of honors, including Best Supporting Actress in a TV Series for *The Story of Hsu Pang-hsing*, Best Supporting Actor in a TV Miniseries for *Mysterious Train*, Best Art Design in a TV Drama for *Liu San-mei*, Best Educational and Cultural Program for *Under the Sun – Hakka Showcase*.

### 11. 14

Short film entries for *Your Story, My Hakka Language*, held in conjunction with the twentieth anniversary of the Hakka Language Revival Movement, close on this date. Of 25 entries to pass the first round of screening, 13 were selected as finalists.

### 11. 26

*Evening Hakka News* awarded 2008 Ministry of Interior Award for Excellence in Journalism for Coverage of Domestic Violence, Sexual Abuse and Harassment, and Child Protection for Liu Ding-mei – Overcoming Domestic Violence.

### 12. 09

*Colors in My Mind* forum for oil painting students at Miaoli Community University

### 12. 11

*Colors in My Mind: Portrait of Pan Chao-sen* previewed at Spot-Taipei Film House.

### 12. 13

First preliminary local round of Hakka Final Arena held at Yuqing Temple, Miaoli.

In addition, *The Villagers Voice*, produced by the Program Department, provides a channel for Hakkas to air their views and participate in the process of policy formation. Although air time is calculated along with current events, with local public affairs as the theme each week the program facilitates dialogue between officials, elected representatives, experts and local people, making good on the media's mission of offering access to the public.

While the proportion of programming aimed at children and youths was reduced in 2008, this decision was made upon consideration of station production capacity rather than viewership or other concerns. Hakka TV seeks to pool resources wherever possible in the interest of producing the finest quality program content, and caliber and response to the four children and youths' programs we carried in 2008 attest to the success of our efforts. In 2009 we aim to build on these achievements, making both quantitative and qualitative improvements to programming for young people.

Programming over the course of the year consisted of 4,402 hours of in-house productions, accounting for nearly 50 percent of all content and ranking first; co-productions accounted for the remainder, at 2,368 hours and 26.1% of the total. Hakka Television Service has made preservation of the viability of the Hakka language one of our chief missions. Of the five main Hakka dialects of Sixian, Hailu, Raoping, Dapu, and Zhao'an, a distinct majority of programs featured mixed pronunciation, while the remainder consisted of various proportions of content presented in specific regional dialects.

### Local Perspective, Global Awareness

Hakka TV put considerable effort into international exchanges in 2008. In addition to fact-finding visits to England's S4C TV, Spain's TV3 TV, we made multiple trips to eastern and western Malaysia, Madrid (Spain), Fujian, and Shaanxi (China) to cover Hakka life in each distinct area. Further, we produced such documentaries as *Another Home of Hakka* and *Dream Seeker*. Among these, *The More You Watch, The More You See*, a joint production with major European ethnic channels S4C and TV3, was a major international collaborative project.

Titled after a Chinese aphorism meaning "learning from others' mistakes," beginning in May of 2008, the project ventured to Wales in the UK and the Catalan region of Spain for exchanges with S4C and TV3, respectively, sending special reports back on each daily news segment and news programs starting on June 23. These reports covered the customs, politics, and mass media environment in Wales and Catalonia, comparing and contrasting our observations with Taiwan's Hakkas and Hakka TV. Hakka TV hopes to use such multifaceted international exchanges as a platform for learning and taking us in new directions. These two TV stations were selected for exchanges because of their missions to preserve minority language and culture. They each play a similar role in their respective countries to that of Hakka TV in Taiwan, where movements to keep native languages alive were similarly rooted in marginalization by a dominant language, making them typical of such struggles.

Conceived over the course of nine months of intensive discussions and planning, and mobilizing two production teams with three reporters each for in-depth

#### 12. 15

In conjunction with *Colors in My Mind* broadcast debut, press conference is held at Franz & Friends restaurant featuring celebrity singers performing series theme song.

#### 12. 16

Hakka Language Revival Movement twentieth anniversary special interview with President Ma Ying-jeou is recorded for broadcast on December 28. *Colors in My Mind*: Portrait of Pan Chao-sen forum with culture and history volunteers is held at Feng Cheng University, Hsinchu.

#### 12. 22-28

*Special report on the twentieth anniversary of the Hakka Language Revival Movement* broadcast. Several public service shorts on Your Story, My Hakka Language produced for the occasion are shown with high frequency during the month of December.

#### 12. 24

*Under the Sun – Hakka Showcase, Hakka and Science, Olympic*, and *Angu Angu Gugugu* take top honors at the Taiwan Media Watch 2008 Excellence in Local Independent Children and Youth Programs, ranking Hakka TV second overall.

#### 12. 26

Learning Hakka from Channel 17 Special Drawing picks 2008 qualifiers, who are invited to take part in 9 January 2009 live telecast.

#### 12. 28

Meet the Cast of *Colors in My Mind* event held at Taiwan Hakka Exposition, Sanxia.

▼ *The More You Watch, The More You See* conducts fact-finding interviews and tour with the United Kingdom's S4C TV Service (Wales).





◀ *The More You Watch, The More You See* provided Taiwan with the inspiration gleaned from the precious experiences and examples of other countries in preserving minority culture.

coverage, the project went far in furthering Hakka TV's understanding of the difficulties and limitations faced by nascent international minority TV channels, and their current situations. "Language doesn't die unless people don't speak it" was wisdom imparted by both S4C and TV3 during our exchanges. If this generation does not use its mother tongue, it will simply go the way of a dying language. *The More You Watch, The More You See* helped take Taiwan's Hakkas beyond the island while giving exposure to the existence and role of Hakka TV outside of Taiwan. Moreover, it provided Taiwan with the inspiration gleaned from the precious experiences and examples of other countries in preserving minority culture.

## 2008 Key Performance Indicators

Key performance indicators for Hakka TV in 2008 included the three aspects of reach, quality, and public service, which were then further divided into 8 indicators, with 12 evaluation approaches employed to conduct a full qualitative, quantitative, and public evaluation. In certain areas, namely Diverse Platform Reach, Program Awards, Program Nominations, and Citizen Services we were able to meet our targets, even exceeding standards in some cases; however, further efforts are necessary in such aspects as ratings, reach, awareness, and program preference.

**Table 23 2008 Key Performance Indicators**

Aspect	Index	Standard	2008 Target	2008 Achievement
Reach	TV Ratings	AGB Nielsen TV ratings survey	0.04	0.02
		AGB Nielsen TV ratings survey Range: 4-44 years old	0.02	0.01
	Reach	General viewers	35%	29.1%
		Hakka viewers	65%	67.0%
		AGB Nielsen penetration	75%	75.8%
	Awareness	General audience	85%	81.3%
		Hakka audience	95%	93.0%
	Diverse Platform Reach	quarterly online viewers	825,000 viewers	999,429 viewers
Quality	Program Preference	General audience	Score : 82	Score : 79.6
	Program Awards	The Golden Bell Awards, The Little Golden Bell Awards, The Excellent Journalism Awards, Hakka Journalism Awards, TMWF Annual Awards, etc..	5 items	14 items
	Program Nominations	The Golden Bell Awards, The Little Golden Bell Awards, The Excellent Journalism Awards, Hakka Journalism Awards, TMWF Annual Awards, etc..	22 items	38 items
Public Service	Citizen Services	Annual public service	120,000 viewers	123,863 viewers





# Review of Programs 2008

# Introduction to Hakka TV Programming

Richly Diverse, Embodying Hakka Spirit and Values

**H**akka people are unaffected, hospitable, thrifty, enduring, and hard-working, and are thus a fine model for global citizens. Hakka TV delivers varied programming to express the Hakka spirit and give audiences a nuanced look the Hakkas over the decades.

## *The Story of Hsu Pang-hsing*

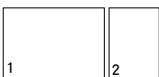
### Early Paragon of Selfless Service

The Taiwanese Hakka ethnic group has long been overlooked or marginalized, yet Hakkas have made a significant contribution to Taiwanese society at all strata of society throughout the

island's development, often with particular distinction. One such example is Hsu Pang-hsing of Liudui in southern Taiwan, whose contributions spanned medicine (as Taiwan's top surgeon), education (founded Meiho Senior High School, Meiho Nursing College), and baseball (established the Meiho Pony and Youth Baseball Leagues). Unfortunately, his contributions are no longer widely recognized, thus in anticipation of the centenary of his death Hakka TV adapted his real life story for *The Story of Hsu Pang-hsing*. Hakka TV's first independently-produced drama, it highlights Hsu's spirit of devotion to others as exemplified by his motto, "One must help others



► *The Story of Hsu Pang-hsing*, Hakka TV's first in-house series production



1. *Colors in My Mind* based on the life and art of Pan Chao-sen.
2. *Those Were the Days*, A coming-of-age story of a Hakka youth in the golden age of Taiwan's tobacco industry

find hope,” and records the contributions of the Hakkas to Taiwan in hopes of inspiring others to follow his example.

In addition, the entire drama is set in Liudui, faithfully reflecting the culture, atmosphere and mood of different eras spanning the Japanese colonial period, establishment of the Nationalist government, through the 1970s. Painstaking efforts were made to interweave Taiwan's modern development and the lives of Hakkas over this period, making it a close dramatic portrayal.

### *Colors in My Mind*

#### **A Life or Art, the Art of Living**

“Colors are like joyfully dancing notes of life; serenity is a fertile sanctuary for the spirit,” said renowned modern Taiwanese Hakka painter Pan Chao-sen. Having endured the hardships of near blindness, his mother's objections to his painting, and setbacks in marriage and relationships, Pan nonetheless persevered in the “stiff-necked” Hakka spirit, steadily pursuing his ideals – ultimately finding peace of mind at the end of a brilliant journey. Following in the successful manner of *The Story of Hsu Pang-hsing*, Hakka TV produced a series based on the life and art of Pan Chao-sen.

The climate and trained talents in Pan Chao-sen's day did not favor the art of painting, and few people chose painting as a career. Unbowed, Pan nonetheless followed his muse, and with the discipline of his teacher and benefactor Hsiao Ju-sung, exemplifying characteristic Hakka ethics and

respect for elders, even after achieving success he always did whatever he could to help others in the pursuit of art.

*Colors in My Mind*, filmed on location in Hakka villages (Neiwan, Hsinchu), cities (Taipei), and outer islands (Matsu), portrays the variations of the protagonist's painting styles under changing personal and cultural circumstances, as well as showing interaction between Hakkas and non-Hakkas, demonstrating the boundless possibility inspired by various modes of interaction.

### *Those Were the Days*

#### **A Coming-of-age Story of a Hakka Youth in the Golden Age of Taiwan's Tobacco Industry**

Adapted from the *Love Trilogy* written by modern Hakka author Wu Chin-fa, *Those were the Days* combines three stories about the protagonist and three classmates, each of whom undergoes different formative experiences. “*Attic*” describes the fantasies of early teens, “*Teahouse*” is the setting for their first contacts with the opposite sex, and “*Qiuju*” depicts their entry into dating and relationships. Together, the three parts flow into one consistent story of Hakka youths growing up and coming of age.

Equally serious about scholarship and practical survival, Hakkas have fostered a longstanding literary tradition that has produced countless authors and numerous popular and well-known works. *Those Were the Days* takes the Hakka



1	2	1. <i>Hakka News Magazine</i> covering Hakka news around the world 2. <i>Hakka Power</i> , Hakka entrepreneurs share their stories and impart wisdom
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outlook on life and adolescence as themes, together with such complementary elements as rural perspective (Meinong), local industry color (tobacco), and academic pressure (the Joint University Examination System). Woven together, they highlight the transformations of the adolescent years and chronicle this uncertain period of forming personal values.

### *Hakka News Magazine*

#### **Covering Hakka News around the World**

*Hakka News Magazine* is one of Hakka TV's original programs. Since its inception it has focused on the Hakka people and the preservation of the Hakka spirit, its core mission to remain close to Hakkas in Taiwan and around the world and establish a valuable record for this unique ethnic group. *Hakka News Magazine* takes a sincere approach, applying the standard of "even trivial news for Hakkas is major news for Hakka TV" to chronicling and reporting events as they occur in places near or far.

While focusing and reporting on Hakka issues *Hakka News Magazine* also acts as a window for reporting on issues of concern or topics essential for Hakkas to grasp, spanning politics, society, economics, lifestyle, and culture. This program is a platform for Hakka TV to cherish every opportunity to bring Hakkas closer together and broaden horizons. In 2008, we dispatched personnel near and far to cover the issues and produce in-depth reports. From the transformation of the tobacco industry, to industry in Hualien

and Taitung, Hakka community development, and the culture of traditional settlements, the program delivers in-depth reporting in authentic fashion to Hakkas and everyone interested in Hakka life and culture.

### *Hakka Power*

#### **Hakka Entrepreneurs Share Their Stories and Impart Wisdom**

Hakkas have established a well-earned reputation for being hard-working and passionate about learning, as exemplified by numerous outstanding Hakka entrepreneurs and business executives. Named an Outstanding Television Program by the Broadcasting Development Fund, *Hakka Power* is a financial forum for Hakka achievers. Covering the successes of notable Hakkas, the program speaks volumes about the gritty spirit of this group, while motivating young people through the examples of outstanding figures in all manner of trades and industries, shedding light on the possibilities before them and communicating positive values.

In 2008 *Hakka Power* introduced audiences to numerous exceptional individuals from industries running the gamut from foods to cram schools, architecture, biotechnology, publishing, medicine, and electronics, to finance, recreation and tourism. Each report help audiences encounter and appreciate the attributes and differences from one industry to another for a rich and enriching presentation.





1. *Hakka Century*---Life experience of Hakka elders
2. *Under the Sun*---Hakka Showcase, Speak, study, play, and sing in five accents



### *Hakka Century*

#### Life Experience of Hakka Elders

*Hakka Century* spent over a year chronicling the true life stories of 13 Hakka seniors aged 70 and above. The resulting 13 lessons, including “the times,” “life,” “tradition,” and “heritage,” together teach what it means to be Hakka.

Most of the Hakka seniors featured grew up during the Japanese colonial period and received a Japanese education before experiencing Taiwan’s return to Chinese rule and subsequent democratization. Some are musicians or actors in Hakka performing arts, master artisans, or leading professionals in dance, literature, or comics. From popularity to disfavor, anonymity to prominence, they are all seasoned in the art of living.

Tradition is the product of wisdom produced by the intersection of humanity and time. Tempering is an approach to life resulting from man’s battle with temporal conditions. Their chronicles are like bygone eras that continue to reverberate into the present day, their stories like moving poems infused with enduring Hakka values.

### *Under the Sun – Hakka Showcase*

#### Speak, Study, Play, and Sing in Five Accents

Hakka language preservation is not strictly a serious undertaking, but can also embrace the wisdom and humor of life. *Under the Sun* –

*Hakka Showcase* puts the wisdom and humor of the Hakka language into practice. With a breezy, lighthearted style it transforms a serious mission, earning a Golden Bell Award for best educational or cultural program in the process.

A Hakka village set was constructed for the filming of *Under the Sun – Hakka Showcase*, as a microcosm of Taiwanese Hakkas encompassing the five local Hakka dialects (Sixian, Hailu, Dapu, Zhao’an, and Raoping). Each accent contributes to the color of a brilliant world where ethnic and linguistic barriers do not come between people.

*Under the Sun – Hakka Showcase* finds interest in the quirks and peculiarities of Hakka speech and performance, often with hilarious results. Using everyday dialogue, the features revive lost slices of Hakka life.

Presented as a situation comedy, *Under the Sun – Hakka Showcase* covers a wide range of topics, from romance to current events. Non-Hakka characters are also including to bridge differences and further understanding between ethnic groups. Further, seasoned performers mentor younger ones to help foster Hakka-language professionals who can ensure the language takes root and blossoms from the media to the performance stage.

### *Hakka Accents*

#### Helping Younger Generations Put Their Accent on Hakka

Children are capable of acquiring two or

more languages at the same time. International academic research has shown that children who learn two local languages at a young age have a higher degree of success acquiring a third language. Accordingly, learning Hakka not only keeps the flame of the language burning through the generations, but can even have the ancillary benefit of giving children an edge in acquiring additional languages.

Long keenly interested with the preservation of the Hakka language, Hakka TV is dedicated to helping younger Hakkas learn their native language. This led to the introduction of Hakka Accents in 2008 with cartoons and programs tailored to children and featuring the five main *Hakka accents* spoken in Taiwan. For example, in *Angu Angu Gugugu*, the exploits of three chickens and a little eagle help children make connections between the stories and real life. And repetition of vocabulary and sentence patterns by the animated Super Chicken effortlessly lead children into learning situations to understand and improve their practical grasp of Hakka language. In addition to reinforcing viewers' grasp of key Hakka and Mandarin words, the dialogues between the chicken and eagle, interspersing the two languages, can enhance the appeal of Hakka language to Hakkas that have been losing touch with their language and to non-Hakkas as well. The program has not only found favor and popularity with parents and schools, but was also nominated for three Little Golden Bell Awards and was given a five-star seal of approval by Taiwan Media Watch.

### *Liao Wen-ho Puppet Show*

#### **Preserving Traditional Crafts and Zhao'an Accent Transmission**

Yunlin, the county on the western plain of Taiwan, is the main area where the Zhao'an version of Hakka is spoken. The legendary Liu Ming-shan of Xiluo's traditional puppet shows are presented in the endangered Zhao'an Hakka



- |   |   |
|---|---|
| 1 | 1. <i>Angu Angu Gugugu</i> Helping younger generations put their accent on Hakka                |
| 2 | 2. <i>Liao Wen-ho Puppet Show</i> Preserving traditional crafts and Zhao'an accent transmission |

dialect. The play is melded with early tales of pirates, blending such precious cultural assets as the Zhao'an accent, popular culture, and traditional art (puppet-making and manipulation).

An avid fitness enthusiast and martial arts expert, Master A-Shan, the protagonist of the play, rallies the community to repel invaders and protect their land, putting the philosophical concepts of Hakka unity and chivalry into practice. The story's setting on the western coast of Taiwan defies the stereotype of Hakkas as hiding inland in self-isolation and ignorant of maritime affairs. Further, although most people believe hand puppetry to be the unique property of Yunlin's Southern Min ethnic group, Hakka hand puppetry has a long history and its own unique identity. Years of exchange between the Hakka and Southern Min groups instilled the essence of the art among Hakkas, who recounted the exploits of their forebears in their own language, yet again demonstrating their openness and acumen for learning.

# Speaking for Hakkas

## Safeguarding Public Media Access

**A**s the sole public media expressly conceived for Hakka people, Hakka TV actively works to safeguard their right to a voice in the media. In addition to a variety of programs, Hakka people are offered chances to express their thoughts and speak for themselves.

### *Your Show BOX*

#### **Everyday Hakkas in the Spotlight**

Show off, and take center stage on TV! *Your Show BOX*, broadcasting during public media access time slots on Saturdays and Sundays, is just this kind of place for Hakkas to express themselves. Pronounced in Hakka, the show's title literally means "show off," and *Your Show BOX* provides just such a stage for Hakka people to take the stage and be stars. Hakka TV hopes that this will only be the beginning and Hakka communities and groups can have access to more venues for expression and exchange.

To take the stage, community groups and local organizations submit applications for filming and broadcasting, then Hakka TV assists with production and airing, finally distributing DVDs of the completed program to locals as a souvenir in fulfillment of the public's right to media access. *Your Show BOX* produced and telecasted over 40 events totaling nearly 100 hours in 2008, offering a precious and authentic chronicle of major Hakka festivals and events.

### *The Villagers Voice*

#### **Focusing on Local Issues, Facilitating Public Dialogue**

*The Villagers Voice* turns one corner of a village into an open-air television studio, inviting villagers to assume the leading role and express their views.

Traveling from Hakka village to Hakka village to cover public issues, Hakka TV staff all desire for Hakkas to live better lives. For over one year, *The Villagers Voice* has touched down in 30 Hakka communities around Taiwan, discovering local people and issues, and participating in dialogue on local public affairs. These efforts yielded *The Villagers Voice* a Broadcast Development Fund Excellent Program recommendation.

A forum for public affairs, free from the contrived tension and emotional manipulation of commercial television, *The Villagers Voice* penetrates to the local level and into disadvantaged groups, focusing on fairness and justice. With the conviction of the maxim, "If you really want to do something, don't let the obstacles in front of you get in your way," we forge ahead, putting the core values of public television into action.

*The Villagers Voice* hands the microphone to villagers that have never aired their views in public before, letting them voice their concerns in unrestrained, natural fashion. The platform for dialogue with decision-makers established via the show amplifies the voice of the grass roots and puts public media access into practice. Thus the program sees its role as helping to alert government agencies to certain issues needing attention, facilitating their resolution.

### *1394 Documentary Selections*

#### **Local People Documenting Local Affairs**

The stories related or developed in images often touch people in unexpected ways, sometimes acting as a link between people, or becoming historical material for scrutiny by successive generations. The Hakkas of Taiwan are full of stories and viewpoints, and in the effort to encourage media professionals around the island



1. *1394 Documentary Selections* looks forward to encouraging the development of skilled Hakka filmmakers.
2. *Morning Bliss*, the station's first call-in show tailored expressly to senior citizens.

to keep an ongoing record, *1394 Documentary Selections* provides a platform for the presentation of their works in the hope that this popular culture can take root at the local level and collectively form the basis for a visual archive of Hakka culture.

Hakka TV initiated the *1394 Documentary Selections* campaign in 2007, eliciting submissions spanning a wide spectrum of themes. The two editions held to date have resulted in 17 selections. Lacking slick editing or polished narrative techniques, the stories nonetheless exhibit the power to touch people. For instance, “*Hard-working Old Ladies Are the Most Beautiful*” (2008) is the work of Zhang Hui-jun, an energetic graduate student from Hsinchu. An avid film lover, she was struck with the inspiration to document her own field of research, namely female tea pickers. Her debut work, despite rough editing it presents a distinctive perspective while chronicling the many sides of ordinary people. Authentic and substantive, the film’s 80 year-old protagonist’s approach to life is refreshing.

The publicity and promotion accorded to the program by cultural and historical scholars and activists and community colleges facilitated excellent interaction between Hakka TV and local groups and individuals, resulting in the establishment of a rich Hakka film and video archive, exchanges bridging Hakka TV and local communities, and helping folk culture take deeper root. With the call out to citizens to grab a digital video camera, document slices of their lives and tell their stories, *1394 Documentary Selections* looks forward to encouraging the development of

skilled Hakka filmmakers.

### *Morning Bliss*

#### Health Information and Advice

The call-in format offers audiences the most direct and rapid type of media access. In 2008 Hakka TV conceived *Morning Bliss*, the station’s first call-in show tailored expressly to senior citizens. The program provides vital health information, and features dieticians and physicians who answer the audience’s health questions.

This format brings Hakkas together through the telephone line, facilitating interaction and the exchange of views with our seniors. Subjects of interest for seniors looking to maximize happiness include how to look after one’s own health, maintain physical and mental fitness, and not be a burden on children. The short time permitted for each call may not be sufficient to allow them to speak their minds fully, but it takes the first step towards giving them media access.

The program’s Vitality Station exercise segment is a notable big hit among the audience. Just five minutes first thing in the morning can help seniors start off each day with a charge.

Also notable is that through their call-ins the senior callers have helped recover and revive a lot of forgotten Hakka vernacular, delighting people with the beauty and richness of the language. The program has also helped many to discover how many Hakka doctors, vital resources to the community, are guests on the show. As the title implies, the myriad pleasant surprises the show delivers is something to feel great about.



# Hakka TV Program Services

Facilitating Hakka Language Acquisition, Developing Hakka Performers and Media Professionals

Without the Hakka language there could be no Hakka culture. The most effective vehicle for Hakka language transmission is television, underscoring the need for more people to engage in Hakka film and television production. Consequently, encouraging Hakka language acquisition and

developing Hakka performance and media professionals are top priorities for Hakka TV moving forward.

## *Dream Seekers*

### **Youths Tell Their Stories**

Young people's dreams are free, unrestrained, pure and precious. *Dream Seeker* documents on video the pursuit and realization of dreams by young people ages 20 to 35. As brash youths they let themselves go to boldly take solo flight, prove themselves in strange lands and test their limitations and mettle. Although lacking grandeur, their stories are full of straightforward power, the authors deeply inspired by reflections on their outlook on life, their Hakka identity, and their ethnic group. These experiences helped them reconnect with and rediscover the Hakka essence in their heritage. *Dream Seekers* is also a fertile ground for the creative efforts of young filmmakers. Young people behind and in front of the camera engage in dialogue through the lens, and in the search for the meaning of being Hakka debate gives way to understanding and tolerance. Over the course of producing documentaries they employ their know-how, giving voice to the Hakka perspective of the younger generation. The emotion is direct, unvarnished, and genuine.

## **The Smell of Happiness**

### **A Venue for Experimental Programs**

Inspired by the true story of an Hakka TV staff member who was never able to fully express love for his mother, this program engendered a new type of emotive culinary program. With each

▼ *Dream Seekers*, Youths tell their stories





▲ *The Smell of Happiness*, A venue for experimental programs

simple Hakka dish, *The Smell of Happiness* brings out the heart within Hakka cuisine.

In the effort to encourage young colleagues to put their creative powers into play and realize their ideals, four twentysomethings handle everything from planning through production. Pooling their inspiration and ideas, *The Smell of Happiness* overturns the conventional culinary program format to present totally new parameters, boldly striving to get back to the story's beginning in theatrical fashion, letting the celebrities and stars on each episode take the audience on a journey through time to get to the essence of flavor in the memory. *The Smell of Happiness* often features such Hakka performers as Hsiao Pin-pin, Hsiang Li-wen, and Lei Hung to share their experiences and tell the stories behind their successes, imparting on staff and audience alike the importance of loving and expressing love while we can, giving thanks, giving back, and learning to spread the taste of happiness.

### **Accent on Adapted Programs**

#### **Helping Hakka Voiceover Talents Shine**

In order of the number of speakers, Hakka in Taiwan consists of the Sixian, Hailu, Raoping, and Zhao'an accents. Most Hakka TV programs are presented in the Sixian and Hailu varieties. To

preserve and keep the relatively obscure Hakka accents alive while presenting fine programs in other accents to viewers, Hakka TV has long trained voiceover talents in varied Hakka accents through program re-dubbing training. This way, speakers of various Hakka accents can better appreciate their own language and get to know the other accents in their language family.

From 2008 Hakka TV stepped up dubbing efforts in the less popular accents, strengthening the accent dubbing strategy through program differentiation. For instance, the documentary *Kings of Construction*, set in central Taiwan, was dubbed in the Dapu accent. Yunlin is the traditional center of gravity of puppet theater, and since puppet master Huang Chun-hsiung is a native of Yunlin Huang Chun-hsiung Puppet Theater: it was only fitting that *The Story of Bao Qingtian* was dubbed in the Zhao'an accent. The cartoon *Battle B-Daman* was done in the Raoping accent.

In addition to the dubbing strategy, Hakka TV introduced Hakka Accents in 2008, dubbing each program or cartoon in all five accents to help pre-school children in each language group with language acquisition. Moving forward, Hakka TV will continue to make efforts to identify and cultivate more Hakka dubbing personnel and make further improvements to dubbing quality.

# Preservation, Transmission

## Cultural Assets of a People

**H**akka culture is brilliant and broad-ranging, its dance, music, theater, and folk craft each with its particular aesthetics. The Hakkas' characteristic affinity for learning and forbearance has further helped Hakkas spread around the world assimilate local characteristics and come up with more new Hakka elements.

### *Hakka News*

#### **Covering Hakka People and Events around the World**

Hakka TV has reached out to the world for the past five years of our history. In 2008 these efforts took us to the UK, Spain, Australia, Brazil, Malaysia, Thailand, and China. In addition to *The More You Watch, The More You See*, an international fact-finding project comprising exchanges with TV3 of Catalonia and S4C of Wales intended to examine the state of ethnic-targeted TV channels in Taiwan, Hakka TV attended the Annual Conference of European Hakka Association, where we benefited from the encouragement and advice of Europe-based Hakkas.

In Asia, our news team ventured to the unfamiliar land of northern Thailand to cover the story of Ms. Chien Chiu-hua, a Hakka mother of exemplary strength and fortitude who founded three children's homes in the region, quietly devoting dedicating her efforts for 20 years. We also went to Malaysia to show audiences how the ancestors of that country's 1.3 million Hakkas helped cultivate the land and develop the Malay Peninsula 200 years ago, and how certain unfavorable national policies instituted over the last half century have affected this segment of the population.

The summer of 2008 saw our news crew head to China's Fujian province. In addition to reporting on the unique structure and appearance of the Tulou (earthen buildings) of Fujian, inscribed as a UNESCO World Heritage Site, we took an in-depth look into the changes and pressures the structures and their residents can expect to confront in the future. Next, the news team flew to the ancient Chinese capital of Xi'an in inland Shaanxi province for the 22nd Reunion Conference of The World Hakka Federation in China. In addition to covering the event proceedings, we took the opportunity to visit Hakka settlements in the south of the province, where we were able to get to know local Hakka life and customs and compare them with those of Taiwan's Hakkas. Although Hakka TV is currently not widely seen overseas, we are nonetheless working hard to expand overseas and promote our programming abroad. We are hopeful that with both public and private partnership Hakkas residing around the world can tune in to a channel of their own to get full coverage on Hakka life and culture, while Hakkas in Taiwan can learn all about the lives and circumstances of their counterparts overseas.

### *Hakka Windows*

#### **Window on the World**

*Hakka Windows* took the top prize for excellence in journalism at the third Hakka Journalism Awards in 2008, the highest sign of recognition. In accordance with the program's mission, "to open a window onto the world for the Hakka people," the program has presented diverse topics and content, including:

1. Major elections: Taiwan's second change of political power; presidential elections in South



▲ *Hakka Windows, Window on the world*

- Korea and the United States.
2. Changing political winds: Taro Aso's new Japanese Cabinet; the Australian Prime Minister's apology for the "White Australia" policy.
  3. Major events: the Sichuan earthquake, 2008 Nobel Prizes
  4. Global conflicts: Russia's response to Georgia's incursion into South Ossetia and Abkhazia; unrest in South Korea
  5. Cross-strait relations: Visit of Chen Yunlin, president of mainland China's Association for Relations Across the Taiwan Straits, to Taiwan; establishment of direct cross-strait transportation links
  6. Humanitarian focus: Tibetan unrest; International AIDS Day
  7. Olympic flashbacks series during Beijing Olympic Games
  8. Visit by NewsLab director Deborah Potter for dialogue on the Western media experience (audio in English, with Chinese subtitles)

Furthering our efforts to support the development of outstanding Hakkas, *Hakka Windows* produced a total of 50 episodes in 2008, enlisting 53 special guests, among whom 41 were first-time guests. Scholars and experts hailing from a broad spectrum of fields effectively presented the most comprehensive views on International issues with a familiar Hakka perspective. *Hakka Windows* truly opens a window on the world for all Hakkas.

### *Another Home of Hakka* Documenting the Lives of Hakka Immigrants around the World

Each record represents is a viewpoint or

perspective. To understand Hakka culture, in addition to following the roots back to China, perhaps it would be worthwhile to reach out to Hakkas in other countries before reflecting upon what makes Taiwan's Hakkas unique after 400 years of history on the island. Hakka TV decided to take a look at Hakkas in other countries through the eyes of today's younger generation. With them as an empty vessel, perhaps we could achieve a purer emotional impact.

In the first quarter *Another Home of Hakka* ventured to China, Japan, Malaysia, Singapore, Hong Kong, Indonesia, India, and Thailand. In the second and third quarters, the plan was to cross from Asia to Europe to see how Hakkas have assimilated into the regimented society of Germany and the sunnier climes of Spain.

In the fourth quarter *Another Home of Hakka* ventured to distant Africa and the Americas to continue exploring Hakka communities around the globe. How do Hakka people maintain own identities in completely alien ethnic environments? What environment or incentives first prompted Hakkas to migrate abroad? After more than 30 hours in flight, we bridged space and time to hear their responses.

Every kind of lifestyle is possible, and each journey comes with unexpected rewards. Assimilating local languages and customs naturally, Hakkas have formed unique cultures of their own wherever they reside. As we proceed in our efforts one step at a time, a "Hakka map of the world" emerges, connecting young people to Hakkas and Hakkas to the world.

### *Hakka Language Revival Movement 20th Anniversary*

#### Reminiscence and Reflections on History

There was a time in the not-so-distant past when Hakkas were not only afraid to speak their native language but were even reluctant to admit their identity. However, always mindful of their roots and never forgetting their mother tongue, Hakkas began awakening to the cultural crisis they faced,





▲ Hakka Language Revival Movement twentieth anniversary special interview with President Ma Ying-jeou

resulting in the Return My Mother Language demonstration of 28 December 1988. This street protest could be said as the spark that rekindled Hakka ethnic consciousness and helped open the door for greater cultural diversity in Taiwan.

December 28, 2008 marked the twentieth anniversary of the Hakka Language Revival Movement. For the original participants, images of that day 20 years ago remained fresh, yet the younger generation might never have even heard of that day when over 6000 people of different ethnic groups answered the call, nor were they aware of the fruits borne by the seeds sown that day. This prompted Hakka TV to seek out participants for a *Hakka Language Revival Movement 20th Anniversary Special Report* to provide viewers insight into the movement's formation, how it awoke Hakka consciousness, and how it helped Hakkas become more active participants in public affairs to secure their due rights. Further, it also explored what additional efforts Hakkas can make in such areas as maintaining a voice in society, media access, language and culture transmission, and cultural diversity.

### ***Blood-shed Hibiscus Taiwanensis Hu***

#### **A Traditional Opera Based on the Beipu Incident**

The tea-picking opera is a native drama to Taiwan, with comparable standing to Taiwanese opera and puppet theater. Mountain ditties that came across the strait to Taiwan with Hakka

immigrants from China disappeared from China yet have been kept alive by generation after generation of Taiwanese folk artists to become a cultural asset for Taiwan and Hakkas that only becomes more precious over time. Now Taiwan is the only place these original melodies and performance styles remain today, and *Blood-shed Hibiscus Taiwanensis Hu* puts all these unique characteristics to the fore on stage: Hakka opera's physical movements, variations of accent and key, martial arts, music, painting, handicrafts, simplicity, and literary temperament. Putting the entire range of human emotions on display, with lessons on morality and filial piety, this opera cleanses the heart and furthers historical and literary education.

Over the course of the play, *Blood-shed Hibiscus Taiwanensis Hu* recounts the scarcely-known Beipu Incident of Hakka resistance to incursion, not only reopening forgotten history to examination but doing so in a novel way. Presenting history as biography, it helps Hakka opera reach a new milestone.

### ***Hakka Variety Show***

#### **Singing Mountain Songs out to the World**

Traditional mountain songs feature graceful tunes and meaningful lyrics, especially when performed on the traditional musical instrument known as the erhu (a two-stringed fretless instrument bowed and plucked like a violin). The *Hakka Variety Show* invites Taiwan's masters of mountain songs and regular citizens alike to perform with the house band to present the beauty of traditional Hakka songs.

Besides traditional lyrics, the fabulous mountain song singers and untrained citizen performers also write their own songs on modern themes, touching on such traditional motifs as family, friendship, and morality as well as subjects of personal interest and even the twelve signs of the Chinese zodiac. The evocative lyrics and improvised performances typical of Hakka

mountain songs preserve the forebears' wisdom. With every performance on Hakka Variety Show the rhythm and cadence of mountain songs reach new generations.

One breakthrough worthy of note is that Hakka Variety Show translates traditional lyrics into English to allow foreigners to not only appreciate the melody but also comprehend the meaning. We have received an enthusiastic response to this dynamic linguistic approach and have promoted the program abroad, letting Hakka mountain songs sing out over geographic and linguistic barriers for the entire world to hear.

### *Hakka Hall*

#### **Pooling Know-how and Wisdom**

Many people in the history and culture fields color their professional views with a Hakka perspective in search of the proper place of Hakkas in Taiwanese society. *Hakka Hall* invites experts in the fields of history, literature, language, art, and cuisine to discuss the cultural and historical lives of Taiwan's Hakkas, and look for ways to sustain Hakka language and culture under the modern development and rapid environmental changes in Taiwan.

Nearly on hundred lecturers and Hakka researchers, aged 20 to 60, have come on this program, their expertise and personal stories like living books of Hakka history, music, folklore, and crafts. *Hakka Hall* travels deep into the Hakka world for one-half hour each day, conveying the cultural vastness of the Hakka world in an approachable manner.

### *Liu San-mei*

#### **Breaking New Ground for Hakka Performance Art**

*Liu San-mei* was a singer in a Hakka fairy tale. It is said that she boasted the entire package of beauty, brains, and talent, and was noted for her singing of mountain songs. Director Liu Liang-Yan, a poet himself, extends the tale beyond



▲ *Liu San-mei* breaking new ground for Hakka performance art

song and dance into the story of three comfort women: *Liu San-mei*, who is always waiting for true love; the narcissistic and petty Oharu; and the transvestite Cai Jing-hua, the object of the other two's scorn. The three women reopen an old shop, routinely sweeping, cleaning, and caring for their skin to attract customers, but they remain immersed in their fantasies. In language both touching and coarse they speak of life, love and war, usually discussing sex and human nature in suggestive and colorful terms. Featuring straightforward singing and dialogue, it has the audience absorbed and laughing along.

*Liu San-mei* was the first instance in which the subject of comfort women was adapted for a drama, and the first time a small theater was used for a television drama. In visual design, the clean open stage, white faces, slender eyebrows, and ruby lips of geisha women, along with the elaborate head ware and costumes are strongly evocative of Japan, underscoring the "comfort woman" theme. The singing and dance performances combine Hakka mountain songs with Japanese *enga*, geisha dance, and model theater to bridge different eras, while a cross-dressing male portrays a female character and elements of theater and television media shift back and forth.

*Liu San-mei* transcends the boundaries of culture, gender, and media to lend it an elusive appeal wherein the viewer never quite seems to grasp it yet is compelled to keep watching. This groundbreaking Hakka performance art was recognized with the Best Art Design at the 2008 Golden Bell Awards.



# Public Service 2008

# Promoting Hakka Cultural Heritage

In our era of integrated communications it is of vital importance for the transmission of Hakka culture to employ all modern means of mass media communications available. With this in mind, in addition to the main TV channel, Hakka TV employs such diverse formats as on-line communications and on-site events to promote and market ethnic cultural heritage.

## On-line Services

### Making Hakka TV Available Everywhere

Through the Internet, Hakka TV reaches far and wide beyond the limits of time and space. In 2008, the Hakka TV portal averaged 280,000 viewers (click through rate) per month, accumulating nearly four million viewers within the year.

With the rapid growth of social media video clips have become the newest media format. Differentiated from the conventional media channel, Hakka TV established its own YouTube

channel to deliver the latest promos, program highlights, and news shorts. Since going up in October 2007 the channel has uploaded 370 clips, accumulating over 350,000 views to date.

The *e-Zine Hakka Weekly*, sent out regularly each Friday, includes the latest Hakka TV program news, video clips, recommended videos, and event announcements and reports. Now at 15,770 subscribers, Hakka Weekly is growing fast.

In addition, for people unable to view regular Hakka TV television programming we offer a video-on-demand (VOD) center, providing selected content available any time at viewer convenience. In 2008, 74,645 people employed this service. Hakka TV on-line services provide new multi-dimensional ways to bring our efforts at promoting Hakka cultural assets to more people.

## 2008 Hakka TV Summer Camp

### Where Children Explore the TV Field and the Hakka Realm

Building on the rousing success of the 2007 first Hakka TV Summer Camp, Hakka TV answered the increased demand in 2008 with another edition, this time in two tiers to handle double the number of participants.

The summer camp focused on the themes of creative and green Hakkas. Over the course of three days and two nights, children got a first-hand look at what it's like to work in television and put their creative powers to work integrating "green" concepts into short films and skit performances.

Practical application facilitated integrating "green" ideas in all activities of daily life. The teaching of Hakka blue let children experience hands-on satisfaction while learning how their

**Table 24 Monthly Viewers, 2007-08**

	2007	2008
Jan.	26,759	296,321
Feb.	72,473	274,342
Mar.	167,176	336,675
Apr.	176,938	346,186
May.	193,107	290,005
Jun.	249,052	253,150
July.	200,496	459,251*
Aug.	244,570	525,910*
Sep.	204,078	285,497
Oct.	283,949	287,923
Nov.	251,470	285,992
Dec.	237,053	356,465
TOTAL	2,307,121	3,997,717

Note: The station's first popular series, *Romance in Summertime*, claimed the highest number of online viewers from July to August 2008.





▲ 2008 Hakka TV Summer Camp where children explore the TV field and the Hakka realm

forebears applied their wisdom to living with nature.

Many participants of the 2008 summer camp were repeat attendees from 2007, and some parents asked that we add an additional camp for junior high school students as well. Thanks to this support and encouragement, Hakka TV remains inspired continue our efforts to promote Hakka culture and deepen the roots of our efforts to keep Hakka culture alive and living well into the future.

### Hakka TV Studio Tours

#### Letting People “See” TV in New Ways

What kind of public media is Hakka TV? What is it like to work at a TV station, and what does it entail? We designed a tour especially to give audiences greater insight into Hakka TV, including the professional facilities, program information, and anchors’ experience, and even holding topical forums by request. In 2008 we hosted 150 groups and eight thousand people from educational associations, schools, world Hakka associations, and cross-strait media, providing a platform for learning and exchange.

Hakkas are known for their hospitality, and Hakka TV takes great pleasure in hosting people from all walks of life and professional fields.

### Local Previews

#### Face to Face with Audiences, Giving Back to Locals

Hakka TV often holds the previews and meetings to demonstrate the process of filmmaking and to show appreciation for the assistance of locals.

In 2008, Hakka TV held previews of *The Story of Hsu Pang-hsing* and *Those were the Days* in Pingtung

and Hualien. In mid-April, cast members from *Bloodshed Hibiscus Taiwanensis Hu* performed selections from the drama in Beipu, and remembered the historical incident that transpired in the town a century before. Making the events even more special, locals and the progeny of figures in the stories were invited to perform.

Further, previews and autograph sessions for the idol drama *Romance in Summer time* at cinemas and department stores gave many young people their first contact with Hakka TV and Hakka culture. Forums at community colleges in Miaoli and Hsinchu featuring *Colors in My Mind* protagonist Pan Chao-sen represented new efforts by Hakka TV to employ multifarious methods to promote Hakka culture and programs.

### The Golden Bell Awards Celebration Tour

#### Sharing Joy with Villagers

Excellent programs need audience support. To show appreciation for the ongoing support and feedback of Hakka villagers, and share our happiness about multiple Golden Bell Awards nominations we held an appreciation tour with stops in Taoyuan, Miaoli, Hualien, Hsinchu, and Kaohsiung between October 18 and 26. For these events popular opera troupes and groups were invited to perform Hakka opera, folk art, and songs. Also, according to Hakka custom, the participants made Hakka style mochi (soft candies made from rice) and ground Hakka tea. The Kaohsiung event was especially timed to coincide with a major Hakka activity, the Liudui Games. Over two consecutive days Hakka TV held games and distributed prizes to the crowds.

These events exemplified Hakka TV’s standing as the public channel for all Hakkas, addressing citizens’ needs and tastes around the clock and fulfilling our mission of promoting Hakka culture.

### Taiwan Hakka Exposition

#### Sharing Successes and the Anchor Experience

All of our achievements, including program design,

marketing Hakka culture, and preservation of Hakka language, were exhibited at the Taiwan Hakka Exposition (2007-08 & 2008-09). The expansive venue enabled the visitors to appreciate exciting audio-visual presentations produced by Hakka TV staff, as well as high-tech multimedia showing off our achievement, such as an interactive video tunnel and magical theater. In addition, we moved our anchor desk to the site for the Anchor Experience bringing together professional equipment, tools and language. Audience members who stepped up and reported the news in Hakka were treated with a souvenir DVD of their performance.

Keenly aware of the importance of practicing the Hakka language in childhood, the exposition volunteers and instructors distributed balloons printed with Hakka greetings, and taught children how to speak and use the greetings to make learning and practicing Hakka a regular part of their lives. Other attractions including family puzzles, painting, singing and dancing activities integrated Hakka culture and language into daily life.

### “Dialogue Between Literature and Drama” Symposium

#### Bringing out the Essence of Literature

From *Wintry Night II*, *Desincarnation*, and *Lupinus* to *Those were the Days*, literary works adapted as dramas have earned Hakka TV a great response. In the interplay of words and images, these productions facilitate the transmission of Hakka culture and values. Of particular note is the trilogy of dramas on adolescence adapted for TV and movies, including

*Spring and Autumn Tea House* (1988), *Regrets About Youth* (1993), and the TV drama *Those were the Days* (2008). Each production captured considerable attention and all are major works of Taiwan contemporary film and television.

We were especially pleased to invite the renowned writers of the original works along with directors for a breezy spring afternoon dialogue at the Hong's Foundation for Education & Culture lecture hall. Transcripts of the proceedings were printed in such major publications as *Unitas*, *Fountain*, and the UDN Literary Supplement, broadening interpretation and cultural marketing of these fine works of Hakka literature, television and film.

### International Cooperation

#### Raising Hakka Visibility around the World

Hakka TV aims to attain prominence as a major force in Hakka TV and film through production of top quality and compilation of Hakka film and television assets. To achieve these aims and promote Hakka culture, Hakka TV has stepped up efforts to establish broad media partnerships through which to expand viewership.

Hakka people reside all around the world. In 2008 Hakka TV expanded international cooperative efforts to serve them. In addition to maintaining our arrangement with TMTS (Taiwan Microview TV Service), increasing the number of broadcast hours, we secured a regular time slot on ETTV America Service, and broadcasted *Those Were the Days* in the Hakka dialect on Malaysia TV8.

Moreover, Hakka TV joined the Shanghai Film Festival to further overseas promotion and introduce programs to companies worldwide. At the Cross-Strait Film Conference, Hakka TV dialogued directly with TV stations and production companies and paved the way for cooperation with Longyan TV (China). In the future, Hakka TV will explore additional opportunities to expand abroad.

Hakka TV also threw our hat in the international competition ring in 2008, competing for the NHK Japan Prize. Looking ahead, we expect to expand our presence at international film festivals to raise Hakka visibility around the world.

▼ “Dialogue Between Literature and Drama” Symposium bringing out the essence of literature



# Multiple Channels

## Public Access Platform for the Hakka Population

In addition to providing time slots for the public to speak out, Hakka TV employs many avenues through which to better understand the Hakka community's concerns and views. These include customer service channels, quantitative and qualitative ratings surveys, and from time to time making trips to Hakka villages for forums – public media access in action. Hakka TV also extends its focus beyond the Hakka community to other disadvantaged groups in society, augmenting news broadcasts with sign language to serve hearing impaired viewers.

### Customer Satisfaction Surveys

#### Inspired by Audience Feedback

As a public media, we take audiences' opinions seriously and demand the most from the department and quality of customer service to maximize our grasp of customer opinions and needs. Whether viewers contact us through phone calls, faxes, letters, or emails, customer

service staff responds through regular procedures and enters results into the CRM (Customer Relationship Management System) for our records.

Hakka TV customer service processed 1,496 cases in 2008. By category, Program Content accounted for 30% (468 cases), with Hakka TV Activities & Events at 16.44% (264 cases). In the latter category the most popular issue was the 2008 Hakka Voiceover Training Program, with staff fielding enquiries regarding application procedures, qualifications, and class information. This was followed by reactions to our four daily news segments.

Analyzed by enquiry type and concerned department, Enquiries were the overwhelming top category (82.5%, 1,234 cases). In terms of concerned departments, the Program Department was relevant in the most cases (44%, 658 cases). By mode of enquiry, telephone and email enquiries accounted for 92.86% of all customer service cases.

Fig.25

### Customer Service Workflow

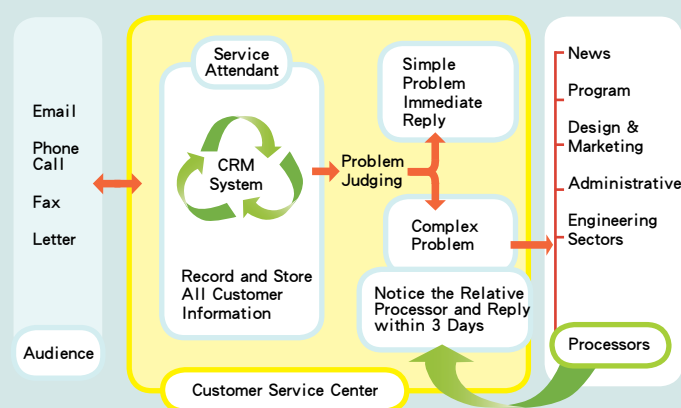


Table 25  
2008 TV Viewer Survey

Category	Amount	Ratio
Program Content	468	31.28%
HTS Activity	246	16.44%
Other Service	224	14.97%
Multimedia Product	183	12.23%
Time of Play	147	9.83%
Online Information	90	6.02%
Program Management	53	3.54%
Promotion	49	3.28%
Dubbed Pronunciation	21	1.40%
Hakka Information	13	0.87%
Educational Service	2	0.13%
TOTAL	1,496	100%

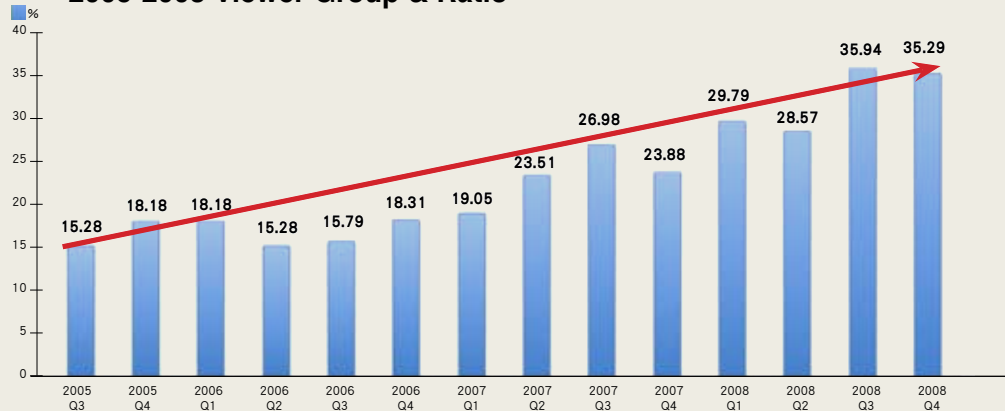
Table 26 2008 Resource of Viewer Suggestion

Resource	Amount	Ratio
Call-in Attendant	902	60.29%
Email	562	37.57%
Voice Service	25	1.67%
Others (letter, live interview)	7	0.47%
TOTAL	1,496	100%

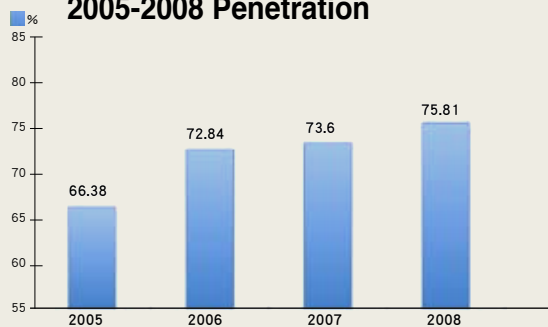
Table 27 2008 Service Efficiency

Reply in	Amount	Ratio
Immediate	782	51%
Less than one Day	249	17%
One Day	135	9%
Two Days	43	3%
Three Days	53	4%
Over three Days	234	16%
TOTAL	1,496	100%

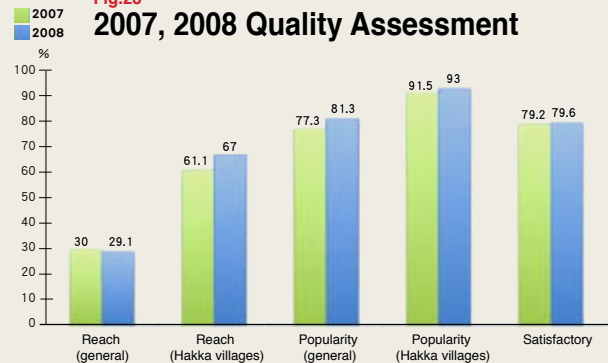
**Fig.26**  
**2005-2008 Viewer Group & Ratio**



**Fig.27**  
**2005-2008 Penetration**



**Fig.28**  
**2007, 2008 Quality Assessment**



The Marketing and Planning Department conducts a call-out on the 25th of each month to gauge viewer satisfaction regarding customer service attitudes, response time, and problem solving. In 2008 a total of 352 customers left telephone contact numbers, 81 of whom we were able to contact for our satisfaction survey. In general, the callers expressed satisfaction with customer service attitude (92.6%), efficiency (93.82%), and problem resolution (100%), resulting in an average satisfaction rate of 95.47%.

## TV Ratings & Quality Surveys

### Pursuit of Excellence and Popularity

In order to better understand viewer habits and produce programs viewers respond to positively, Hakka TV has conducted long-range quantitative and qualitative ratings surveys. To expand our reach to other viewer demographics and deepen the roots of Hakka culture, Hakka TV will continue producing rich and diverse programs.

The results of our 2008 survey follow:

#### 1. Trend toward younger viewers:

Viewership ratings for ages 4-44 grew from 15.28% to 35.29% between 2005 and 2008 according to AGB Nielsen TV Ratings Surveys, more than doubling over this period.

#### 2. Increased program breadth:

According to AGB Nielsen surveys, Hakka TV penetration has increased from 66.38% to 75.81% from 2005, marking 14.2% growth.

#### 3. Quantitative growth over 2007:

According to a Spotting Company survey, Hakka village reach increased significantly from 61.1% to 67% year on year compared to 2007.

## Audience Listening Forums

### Meeting the Audience Face to Face

Hakka TV firmly believes that the most effective method of communication is to meet audiences face to face and “penetrate to the local



level to touch the people.” From 2007 we initiated “audience listening forums,” expanding the scope in 2008 to seven forums in all major regions of Taiwan, with participants spanning schools, institutes and performance or cultural groups. Of particular note, we went to Yuli in Hualien for one such event, gathering the administrative heads and residents of five towns on the east coast for a total of 307 attendees.

At the 2008 forums Hakka TV heard such compliments as, “The programs take all five major Hakka accents into consideration, yet still maintain an international perspective”; “Reporting news is hard work, but the anchors serve the Hakka community enthusiastically, promoting Hakka news and providing a platform for villagers’ voices.” Such praise makes all our efforts worthwhile.

Naturally, Hakka TV remains open to other opinions and values all feedback with an eye toward responding with better programs for viewers.

### ***Midday News with Sign Language***

#### **Window on the Hakka World for the Hearing Impaired**

Ethnic channels emphasize building public values. Hakka TV is a channel for Hakkas, but also makes efforts to embody public values, serving broader segments of society. This is the thinking behind the addition of sign language to *Midday News* broadcasts.

In addition to covering top news stories as they unfold, Hakka TV quality and content is oriented towards the Hakka community, reporting events around local Hakka villages, and furthering cultural transmission and promotion. The addition of sign language to our *Midday News* program safeguards the rights to media access of hearing impaired Hakkas and non-Hakkas alike, whom we hope to reach in our efforts to promote Hakka culture.



▲ Voiceover Training, Foundation for sustained Hakka language transmission

## **Hakka Hope & Love Fifth Annual Hakka TV Charity Tour**

### **Embodying New Hakka Values**

Hakka people are a “natural” ethnic group, respecting nature and the land, and valuing the relationship between humanity and nature. In fact, many Hakka customs embody “green” concepts of conservation. Bearing the responsibility of social welfare, Hakka TV has embodied the Hakka spirit in carbon reduction promotions and attention to disadvantaged groups during our fifth anniversary charity tour. In addition, we partnered with the CAUF (Children Are Us Foundation) to call on everyone to put “Hakka Hope & Love” into action.

The fifth anniversary charity tour, based on such themes as music, green living, compassion, and Hakka culture and community, invited performers and opera troupes stop with us in Taoyuan, Nantou, Pingtung, and Taitung to interact with local performance groups. While in one sense giving back in return for long-term support, in another the tour provided a stage for local performance groups, simultaneously letting all Hakkas and non-Hakkas experience the charm of Hakka arts.

In addition, we held a charity sale of “hope seeds” from the CAUF, promoting the new lifestyle concepts of “carbon reduction” and “planting hope,” and giving relief to children with Downs Syndrome. Appealing to the public to purchase the seeds, plant trees and vegetation, spread love, and save our planet, we exhibited the Hakka spirit of public service and love for nature.

# Encouraging Autonomous Learning

## Strengthening Professional Know-how and Cultural Appreciation

As the sole public media in Taiwan dedicated to the Hakka people, Hakka TV requires all colleagues to possess extensive television professional know-how, and an even deeper understanding of Hakka culture. This is why we arrange frequent extracurricular classes in the pursuit of enhanced skills to serve the audience with even better quality programs.

### Voiceover Training

#### Foundation for Sustained Hakka Language Transmission

After undertaking the Council for Hakka Affairs voiceover training program in 2007, Hakka TV continued to administer the program in 2008, offering voiceover training classes for new Hakka dubbing talents. Existing training in the Dapu, Zhao'an, and Raoping accents was augmented with classes in the Hailu accent, giving more people interested in Hakka language proficiency the opportunity to work in the field of Hakka language voiceover dubbing.

Registrants exceeded 2007 numbers, reaching 186 people. The number of registrants for the Hailu and Dapu accents easily met the requirements to form

separate classes, while in consideration of the growing threat of extinction, we arranged a voiceover camp for fewer than 10 voiceover trainees in the minority Zhao'an and Raoping accents. After nine weeks of training, our trainees demonstrated their achievements in three program categories, namely documentaries, cartoons, and dramas. A total of 54 trainees successfully completed course requirements, including 21 in the Hailu accent, 16 in the Dapu accent, eight in the Raoping accent, and nine in the Zhao'an accent. After graduation, Hakka TV referred trainees to recording studios for hands-on work in the profession.

### Professional Education and Training


#### Strengthening Professional Know-how and Ethnic Awareness

To cultivate Hakka communications and management professionals and enhance professional skills, in addition to encouraging staff to attend lectures and clinics sponsored by the Broadcasting Development Fund, the Hakka TV Marketing Planning Department offers regular Hakka TV staff monthly training courses in Hakka culture, media studies, and general subjects. With their respective needs in mind, each department invites lecturers to present courses at our facilities or other venues, as well as taking field trips designed to improve professional know-how. In 2008, we sponsored 100 training sessions totaling 405 hours.


To further encourage colleagues to learn Hakka we offer a six-week Hakka language training program to help prepare for Hakka language proficiency certification tests. Hakka TV colleagues have plenty of company in these classes among PTS Production Department staff and young ethnic Hakka actors.



▲ Your Show BOX provides just such a stage for Hakka people to take the stage and be stars.

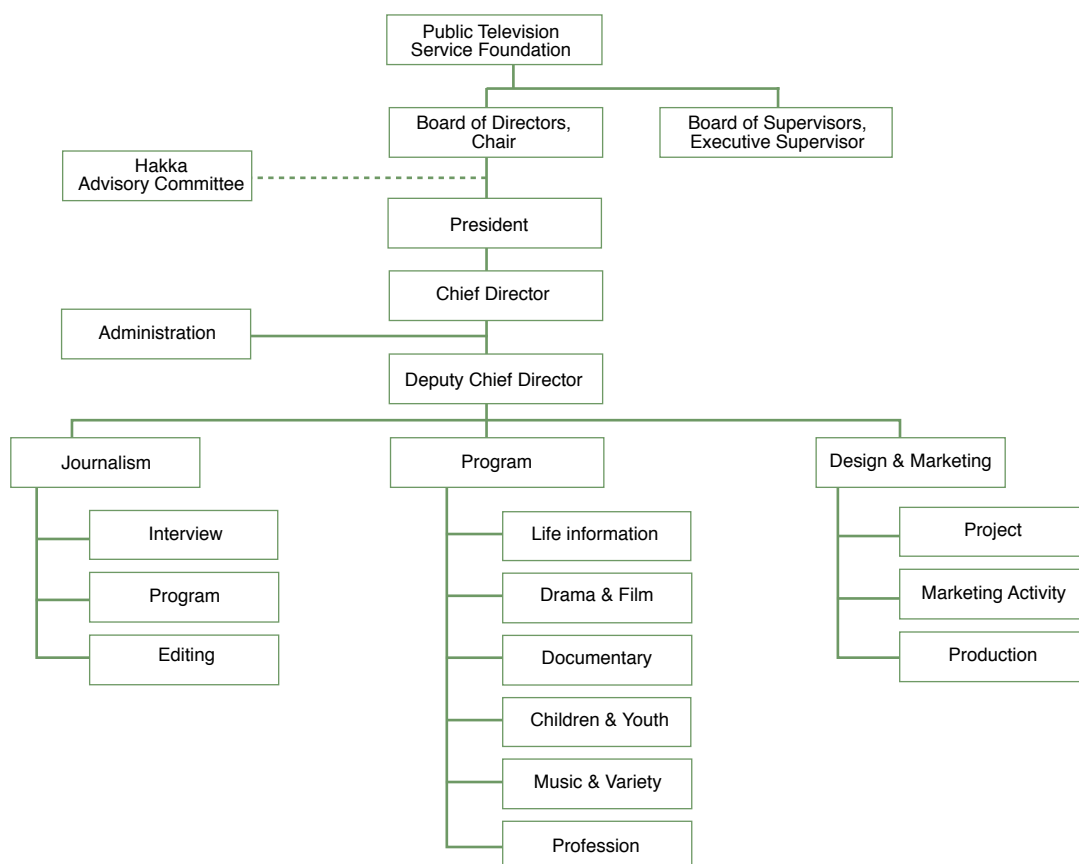


# Review of Operations 2008



# Organizational Structure and Hakka Advisory Committee

Fig.29 Hakka TV Organizational Structure



## Taiwan Public Television Service Foundation Regulations for the Establishment of the Taiwan Hakka Television Advisory Committee

Approved and passed on May 22, 2006 in the 19th joint meeting of directors and supervisors of the 3rd session  
Amended and passed on July 10, 2006 in the 21st joint meeting of directors and supervisors of the 3rd session  
Amended and passed on June 11, 2007 in the 32nd joint meeting of directors and supervisors of the 3rd session

1. This regulation is stipulated in accordance with relevant provisions in paragraph 3, Article 14 of the Statutes Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry

and the Public Television Law, wherein the Taiwan Public Television Service Foundation (hereinafter referred to as the “Foundation”) operates in producing and disseminating Taiwan Hakka Television



(hereinafter referred to as “Hakka TV”) programs in consideration of respecting the views of the Hakka people and establishing communication channels.

**2.** The Taiwan Hakka Television Advisory Committee administers the following affairs:

Preliminary reviews of the operational plans and direction of Hakka TV for the resolution of the Board of Directors.

Supervision of Hakka TV operations and receiving reports from the Director on a regular basis.

Deliberation and evaluation of candidates for deputy director and senior executives of Hakka TV, and reporting to the Board of Directors for appointment.

Deliberation on the management and relevant operational regulations of Hakka TV, and subsequent submission to the Board of Directors for resolution.

Promotion of Hakka TV services to Hakka communities.

Other missions resolved by the Board of Directors.

**3.** The Taiwan Hakka Television Advisory Committee shall include 13 to 15 advisory members. In cases where more members are required for a particular issue, the convener may request not more than five additional professionals as ad hoc members. Advisory members shall proactively avoid all potential conflicts of interest if such cases shall arise over the course of conducting duties. Matters related to conflicts of interest shall be determined by the Foundation.

**4.** Issues pertaining to the organization of the Hakka Television Advisory Committee are as follow:

The Board of Directors shall nominate two members to participate in the Hakka Television Advisory Committee. These shall be the convener and deputy convener, where the convener shall be an ethnic Hakka. Hakkas shall make up a quantitative majority of the Committee. A Selection Committee is established by unaffiliated members of the public nominated by the Board of Directors, to conduct screening and selection of Advisory Committee

candidates. Candidates are retained upon two-thirds approval by the Selection Committee and approval by the Board of Directors. The Advisory Committee should give consideration to regional representation as well as background in Hakka affairs, mass communications, or management.

**5.** The Taiwan Hakka Television Advisory Committee shall meet once each month in principle and may convene ad hoc meetings if necessary. The station director shall brief committee members on current operations during each session. Recommendations made by Advisory Committee members may be submitted by the convener to the Board of Directors for discussion.

**6.** Taiwan Hakka Television Advisory Committee members shall serve a term of three years, which may be extended. If necessary, the Board of Directors may extend the term period. Changes in Advisory Committee membership shall be duly reported to the monthly board meeting by the convener.

**7.** Candidates for the Hakka TV station director position shall be publicly nominated by the General Manager (CEO) of PTS, submitted to the Advisory Committee for selection, and approved for appointment by the Board of Directors.

**8.** Advisory Committee membership is a pro bono public service position. However, members may receive compensation for meeting attendance, travel, research or review expenses.

**9.** These Guidelines shall take effect upon promulgation by the Board of the Directors, as shall subsequent revisions.



## Organizational Structure & Hakka Television Advisory Committee

(3-year term from Feb. 2008)

### ■ Convener

Peng Wen-cheng (Associate Professor and Director, National Taiwan University Graduate Institute of Journalism)

### ■ Deputy Convener

Chen Pang-cheng / Chen Pan (officers, Community Empowerment Society, Republic of China)

### ■ Advisory Committee

Chiu Yu-lan (Professor, Graduate Institute of Music, Soochow University)

Chiu Chen (officer, Tungshih Community Benevolent Association)

Chiang Yun-yu (Director, Taiwan Hakka Mountain Song Choir)

Hsu Teng-chih (Director, Taiwan Hakka Folk Song Chorus)

Benjamin Chang (Chairman, Wang Wang Marketing Communication Co.,Ltd.)

Chang Chin-huei (CEO, Mother & Baby Media Group)

Chen, Kuei-Hsien (Research fellow, Institute of Atomic and Molecular Sciences, Academia Sinica)

Yang Shih-ming (Associate Professor, National Taipei University of Education)

Tai Chin-chen (Station Manager, Hsinchu Voice of Labor radio station)

Chung Chang-jung (Manager, Wan Ja Shan, Inc.)

Chung Pao-chu (Director, Taiwan Environment Protection Union, Hualien Chapter)

Lo Neng-ping (Director, Taiwanese Hakka Association of the World)



# Financial Report 2008

Table 28

# Budget Performance

※ January 1 to December 31, 2008

Unit: NT Dollars

Item	Amount	Percentage
<b>Revenue</b>		
Produce, Broadcast	439,000,000	98.46%
Program Production	5,000,000	1.12%
Extra Products	1,848,406	0.41%
<b>Total income</b>	<b>445,848,406</b>	<b>100.00%</b>
<b>Expenditures</b>		
Administrative Expenses	10,413,974	2.34%
Marketing, Promotion	16,039,402	3.60%
News Production	41,209,075	9.24%
General Production	301,228,458	67.54%
Engineering Maintenance	7,110,300	1.59%
Information Technology	3,000,000	0.67%
Personnel Expense	57,342,995	12.86%
Business Tax	9,646,950	2.16%
<b>Total Expenditures</b>	<b>445,991,154</b>	<b>100.00%</b>
<b>Balance</b>	<b>-142,748</b>	



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