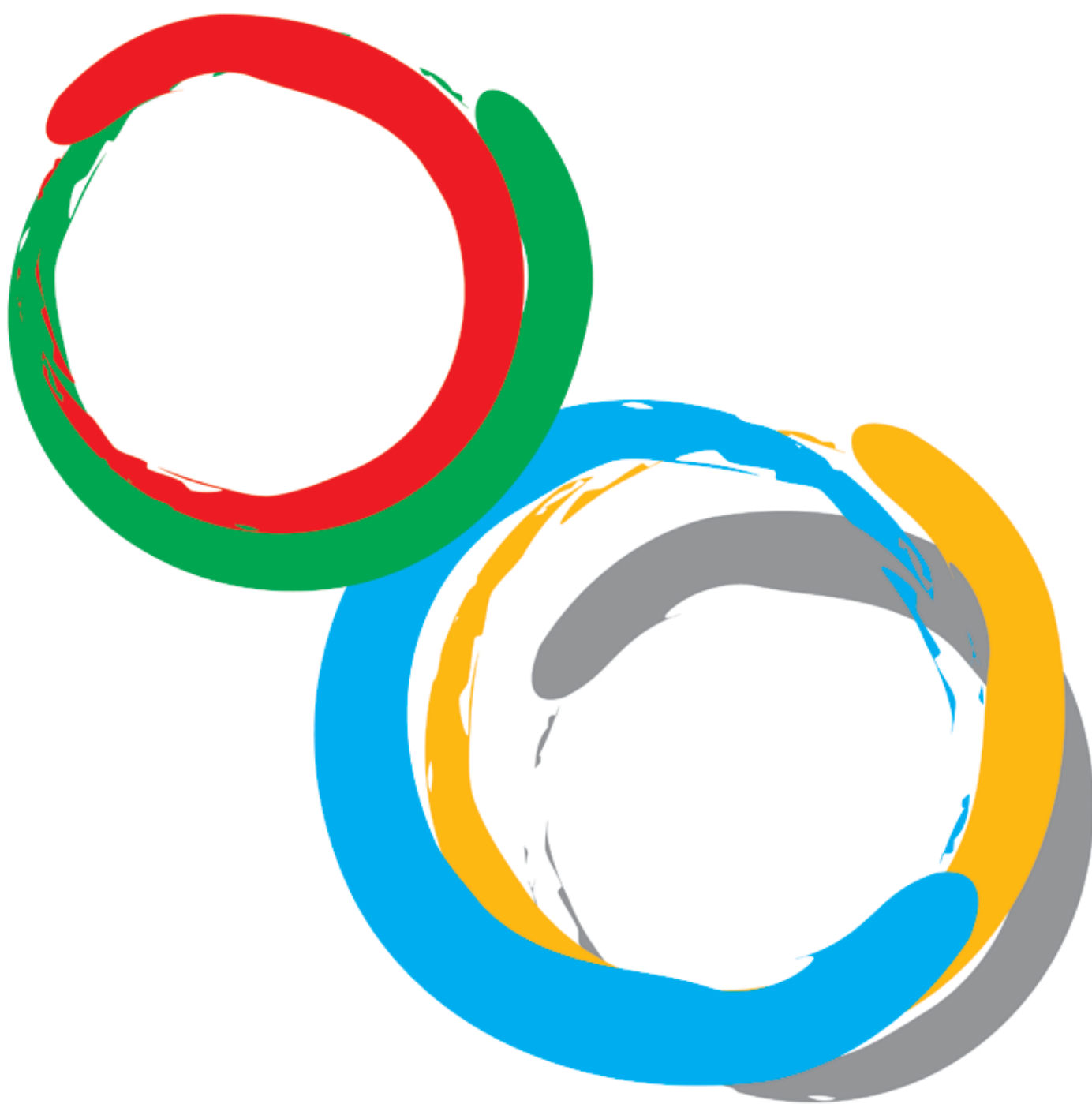


# 2009

## Public Television Service Foundation Annual Report **TAIWAN**





## Public Television Service

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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 requisitioned from three terrestrial TV stations to broadcast programs.

**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.

**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 Fengshan Wu as chair.

**1997**

**0531**

On May 31st, The Public Television Act passes its third reading in the Legislative Yuan.

**0701**

The Public Television Service Foundation is established and launches broadcasting services.



## 2003

**1209**

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

**0103**

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.

**0106**

Liming Foundation donates CTS shares to the PTS Foundation.

**0331**

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.

**0701**

CTS goes public, and the Taiwan Broadcasting System is formed.

## 2007

**0101**

Hakka Television, Taiwan Indigenous Television (TITV) and Taiwan Macroview Television (MACTV) are merged under the Taiwan Broadcasting System.

## TBS Visual Identity Design Concept



Taiwan Broadcasting System TBS

# TBS Vision for 2008-2010 (2008-2010)

## ■ Becoming an Influential Medium, Valued & Trusted by the Public

1. To meet the needs of different ethnic groups and ages, PTS will produce programs with innovative and lively formats and programming techniques that are appreciated by the public.
2. To become the most trusted TV media, PTS will improve the programming environment by providing quality and creative programs including prompt, accurate, and in-depth news reports.
3. To win recognition and support from all walks of life, PTS will provide comprehensive public broadcasting services by strengthening cooperation with local communities and civic organizations.
4. To become a disciplined and self-motivated corporation, PTS will establish democratic mechanisms allowing and encouraging performance assessment by the public.

## ■ Perfecting TBS Operation & Promoting Corporation Efficiency

1. Integrating actively and cautiously corporation resources for better overall performance.
2. Reforming the review system for performance assessment and establishing internal democracy to stimulate cooperation and enhance self-identification and work efficiency.
3. Confirming job orientation and description for each TBS member.
4. Eliminating information gaps by strengthening services to southern and eastern Taiwan and offshore islands.

## ■ Completing Infrastructure of Digital Programming to Provide Media Services

1. Establish on digital platforms channels dedicated to art, education, news, documentaries, sports, ecology, and environment.
2. Increase human resources and budget allocations to improve efficiency of research and development of new media.
3. Cultivate of digital programming talents.
4. Establish a Media Park to supply public service platforms to software and hardware industries in filmmaking and to digital content providers.

## ■ Connecting Taiwan to the World

1. PTS will develop into full play the abilities of Taiwan Indigenous Television, Hakka Television, Taiwan Macroview Television, and PTS, thereby enabling TBS to become an internationally recognized media.
2. PTS will proactively participate international film festivals to increase 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 elevate the horizons of Taiwan's viewing public and increase the level of international recognition of Taiwan's public media. PTS will also use international marketing to extend the scope of its services to the world.

# The 4th Board of Directors & Supervisors

## The 4th Directors

Chairman/Tung-liao Cheng	Chairman of the PTS Foundation & Chinese Television System (Term of service: 4 December 2007 to 3 December 2010)
Director/Tai-hsiang Chu	Principal of the Forest Elementary School Executive Director of the Humanistic Education Foundation (Term of service: 4 December 2007 to 3 December 2010)
Director/Pang-chen Chen	Writer Director of the Community Empowering Society, R. O. C. Director of the Taipei Hakka Culture Foundation (Term of service: 4 December 2007 to 3 December 2010)
Director/Dennis Weng-jeng Peng	Dean & Associate Professor of the Graduate Institute of Journalism, National Taiwan University (Term of service: 4 December 2007 to 3 December 2010)
Director/Ming-chuan Huang	Chair of the National Culture and Arts Foundation Documentary Scriptwriter & Filmmaker (Term of service: 4 December 2007 to 3 December 2010)
Director/Kang-ping Yu	Filmmaker Adjunct Assistant Professor of Yuan Ze University Adjunct Assistant Professor of Huaan University (Term of service: 4 December 2007 to 3 December 2010)
Director/Georgette Chi Wang	Professor of the Department of Journalism, National Chengchi University (Term: 7 November 2008 to 3 December 2010)
Director/Samuel Chou	Chairman, Dajian Consultancy Co. (Term of service: 7 November 2008 to 3 December 2010)
Director/Ku-fang Lin	Dean of the Graduate Institute of Art Science, Fo Guang University (Term of service: 7 November 2008 to 3 December 2010)
Director/Sheng-fu Chen	President & Art Director of Ming Hua Yuan Culture & Arts Group Chairman of Charming Youth Tech Artist Co. (Term of service: 7 November 2008 to 3 December 2010)
Director/Fei-yi Lu	Associate Professor of the Department of Radio & Television & Graduate Program, National Chengchi University (Term of service: 7 November 2008 to 3 December 2010)
Director/Chi-yang Lin	Associate Professor & Dean of the Graduate School of Taiwanese Culture, National Taipei University of Education (Term of service: 31 July 2009 to 3 December 2010)
Director/Shih-Min Chen	President of the Excellent Journalism Award (Term of service: 31 July 2009 to 3 December 2010)
Director/Win-way Hsiu	Associate Professor of the Department of Chinese, National Dong-Hwa University Director of Digital Culture Center, National Dong-Hwa University (Term of service: 31 July 2009 to 3 December 2010)
Director/Yu-shan Huang	Associate Professor of the Graduate Institute of Sound and Image Studies in Management, Tainan National University of the Arts Movie Director (Term of service: 31 July 2009 to 3 December 2010)
Director/Hamilton Chung-ming Cheng	Researcher of the Engineering Department, PTS Foundation (Term of service: 31 July 2009 to 3 December 2010)
Director/Bruce Yuan-hao Liao	Assistant Professor of the Department of Law, National Chengchi University (Term of service: 31 July 2009 to 3 December 2010)
Director/Ya-ly Chao	Professor of Mass Communication & CEO of the Cultural Creativity Industry, Tamkang University Director of the Audio Description Development Association (Term of service: 31 July 2009 to 3 December 2010)
Director/Hsien-tang Tsai	Professor of the Department of Business Management, National Sun Yat-sen University (Term of service: 31 July 2009 to 3 December 2010)
Director/Jyh-shing Lin	Assistant Research Fellow of the National Museum of Prehistory Director of the Preparatory Office in the Southern Taiwan Science Park (Term of service: 27 November 2009 to 3 December 2010)
Director/Dung-sheng Chen	Professor of the Department & Graduate Institute of Society, National Taiwan University (Term of service: 4 December 2007 to 23 December 2007)
Director/Liglav A-wu	Writer (Term of service: 4 December 2007 to 12 March 2009)
Director/Daisy Lan Hung	Dean & Professor of the Institute of Cognitive Neuroscience, National Central University (Term of service: 7 November 2008 to 6 January 2009)
Director/Ting-peng Liang	Director of the Electronic Commerce & Technology Innovation Research Center, National Sun Yat-sen University Professor of the Department of Information Management, National Sun Yat-sen University (Term of service: 4 December 2007 to 12 April 2009)
Director/Ta-chuan Sun	Associate Professor of the Graduate Institute of Taiwanese Literature, National Chengchi University Chairman of the Formosa Indigenous Dance Foundation of Culture & Art Chief Editor of the Taiwan Indigenous Voice
Director/Chien-ling Su	Associate Professor of the General Education Center, Ming Chuan University Supervisor of the Awakening Foundation Supervisor of the Taiwan Gender Equity Education Association (Term of service: 4 December 2007 to 13 March 2010)

## The 4th Supervisor

Managing Supervisor/Yun Lin	Professor of the Department of Finance, National Taiwan University (Term of service: 4 December 2007 to 3 December 2010)
Supervisor/Ping-hung Chen	Professor of the Graduate Institute of Mass Communication, National Taiwan Normal University (Term of service: 4 December 2007 to 3 December 2010)
Supervisor/Shih-hsin Huang	Professor of the Dept. of Public Finance, National Taipei University (Term of service: 4 December 2007 to 3 December 2010)

The 4th Board of Directors and Supervisors were commissioned in December 2007; their tenure will expire in December 3, 2010.

Two directors were resigned in December 2007 and April 2008, respectively. In November 2008, 6 directors filled vacancies.

On June 13, 2009, the Legislative Yuan completed the 3rd reading and approved the Amendment to Article 13 of the Public Television Act which states:

PTS Foundation shall use the following procedures to install a directorate consisting of 17 to 21 directors:

1. The Legislative Yuan shall elect 11 to 15 disinterested members of the community to form an evaluation committee to recommend qualifications for the board of directors and supervisors of PTS.

2. Director and supervisor candidates nominated by the Executive Yuan shall be submitted to the evaluation committee, approved by 3/4 of the committee, and assigned by the Premier of the Executive Yuan.

Representativeness of gender, ethnicity, education, art, academic, broadcasting, and other specialties shall be considered when nominating the candidates.

Number of directors from the same political party shall not exceed 1/4 of the total. Directors shall not participate in any political activities during the term of service.

Eight new directors and one new director filled vacancies in July 2009 and November 2009, respectively. In 2009, three directors resigned.

\*This information is based on that of December 31, 2009.

## Message from the Chairman

# Steady Progress

'Chaos' and 'hope' are the main words in the hearts of Taiwan's people over the past two years. Each channel in TBS has played a role as dignified powers stabilizing society over the past two years. When you switch channels to PTS, CTS, TITV, and Hakka TV, you will feel free from worry. Here at TBS, you receive accurate attention to real life in Taiwan.

The outside world may be chaotic, but we at TBS were never deterred. Instead, we continued a steady move forward supported by efforts from our colleagues and by encouragement from the entire society. As TBS moved forward, what did we achieve? Except for CTS, TBS's main source of funding was from the public. This means TBS is responsible to the public. To make a clear statement to our public, we have put together this record of the achievements of each TBS channel. What we present here is a report of our dedicated effort. Our successes are no fluke. Every success is a result of hard work as the entire staff assiduously works together.

The Taiwan of 'chaos' and 'hope' needs a TBS of greater influence. We know well that it takes more than just the goodwill of political parties or politicians for TBS to be independent over the long-term. TBS needs public support. Therefore, beginning in March 2009, we visited nine cities and counties and met with over 150 civic groups to hear their opinions about PTS and to solicit their support and cooperation for the development of the public television system.

Looking ahead, we believe that only through stable support by local citizens, which stimulate waves of passion for PTS development, can the PTS system garner increased legislative and financial support from Taiwan's government and Legislative Yuan. Only in this way, can there be the development of a broadcasting system in Taiwan on a scale that can compete in East Asia.

Here, we respectfully present our results and achievements in 2009. We hope you will become a supporter of PTS development and that you will encourage us as we become a more robust TBS.



Chairman  
Tung-Liao Cheng







PBS is the biggest winner in the 2009 Golden Bell Awards. Left to right: Masao Aki (TITV Chief Director); Tung-liao Cheng (PBS Chair); Yueh-hsun Tsai (film director); Hsiao-Hui Yu (film producer); Sylvia Feng (PTS President); John Chung (PTS Executive Vice President); Chin-yun Hsu (Hakka TV Chief Director)



With the mobile theatre "Seeing PTS—Life Story Film Festival", PTS interacts face-to-face with civil organizations and audiences.



Taiwan Media Watch, the National Association for the Promotion of Community University, the Citizen Congress Watch, and many other civil society groups appeal for PTS with the parade: "Oversee the Legislative Yuan Rescues PTS".

## Message from the President

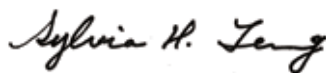
# Crossing an Important Milestone

The Year 2009 is a major milestone in PTS history. In this year, PTS faced unprecedented challenges. In this year, PTS also received record-breaking support from our viewers.

Half of the budget of PTS has been frozen for two consecutive years. Not only that, but there was even a proposal that PTS programs be submitted for review by a competent authority before broadcasting. Despite these double stresses of maintaining normal operation and defending media freedom, we not only upheld the Public Television Act requiring PTS to 'be independent and free from interference', but we also improved program quality and expanded our viewing population. In 2009, the reach, ratings, market share, and winnings of Golden Bell Awards were the greatest in PTS history. Despite the economic downturn and the freezing of half of the PTS budget, the financial performance of PTS was the best ever for cost control and fundraising success.

In the depressed social atmosphere of 2009, broadcasting of the World Games in Kaohsiung brought joyful memories to everyone. The drama Black & White provided quality entertainment and injected energy into the drama industry. Program series Guess Who vividly told the story of family life in Taiwan, capturing the extraordinary images of ordinary people pursuing happiness. According to the 2009 Survey for Public Value of the Taiwan Broadcasting System, viewer appreciation of PTS reached 93.1%.

The progress of PTS is the result of hard work. We believe in the value of public media. We insist on independence. We pursue professional refinement, continual introspection, and self-encouragement. We carefully monitor for fairness, depth, taste, and innovation. We listen to the voice of our viewers to ensure PTS programs reflect Taiwan's diverse social values and strong creativity. PTS belongs to the public. To achieve the mission of PTS, we must use continual creativity to follow our viewer's hearts. The PTS dream is to reveal the preciousness of diverse values and people's desires for pursuing spiritual freedom via understandable and entertaining ways. This is the faith that supports and keeps us moving forward under the most difficult situations.



President  
Sylvia Feng





President Sylvia Feng leads PTS administrators with taking audience call-ins making donations for the PTS 2009 TV fundraising.



The last episode of Black & White is shown simultaneously on a large screen at the Dream Mall in Kaohsiung and on TV. Director and actors all show up at the Dream Mall to interact with their audience.

93.1%

Viewer appreciation of PTS



# August 8 Flood Devastated Taiwan

## TBS Watched Over Our Homes

In 2009, Taiwan suffered the deadliest typhoon disaster in decades. On August 7, the torrential rains of Typhoon Morakot devastated Taiwan. The rainwater engorged rivers, triggering mudslides, burying mountain villages, flooding lowland towns, and destroying crops and fish farms. Taiwan suffered heavy casualties.

Before most people were aware of the catastrophe caused by Typhoon Morakot, citizen journalists in local towns and villages quickly photographed the effect of the disaster nearby and uploaded the images to the PeoPo Citizen Journalism Platform. This PeoPo Citizen Journalism Platform has been supported by the Taiwan Broadcasting System (TBS) for over two years. Timely broadcasting by citizen journalists in real-time revealed the terror of the typhoon at first hand, especially the flooding in Tainan, the bursting of the Cengwun River, the critical situation of villages in the Laiyi Township of Pingtung County, and the mudslides in Jhongpu of Chiayi County.

### Local Advantage of PeoPo Citizen Journalists

On August 8, PeoPo Citizen Journalism set up an

August 8 Flood Information Center for hourly updates of news as it was received from citizen journalists. Within a few days, PeoPo had accumulated over 100 disaster reports. *PeoPo News* also installed simple recording devices in this temporary office to ensure news reported by citizen journalists was broadcasted in a timely manner. During this time, PeoPo Citizen Journalism became the information distribution platform for disaster reports, rescue, and reconstruction.

### Cross-station News Collaboration between Five TV Stations of TBS

In response to the menacing Typhoon Morakot, news departments from PTS, CTS, Hakka TV, and TITV immediately called for a joint conference to form a news platform to organize interviews, incorporate editorials, exchange news images, and integrate Satellite News Gathering (SNG) resources. They conducted cross-platform collaboration including opening special TV report sessions, initiating contact for disaster updates, and setting up websites and hotlines. On August 13, a three-hour program, *TBS News—Listen to the Refugees* was co-produced by PTS, Hakka TV, and TITV to broadcast coverage of the disasters in real-time and to

## Main Events of 2009

0101

The Taiwan Media Watch, the National Association for the Promotion of Community University, the Citizen Congress Watch, and many other civil society groups, appealed to PTS to hold the "Oversee the Legislative Yuan, Rescues PTS" parade calling on the Legislative Yuan to release its on-demand video system to the public, to unfreeze the NT\$450 million donated to PTS, and to reverse the Amendment to Article 13 of the Public Television Act and its additional resolutions currently suppressing PTS operation.

0124

Aired drama series *Starlit* starring Jerry Yen and Terri Kwan.

0130

Premiered in-house drama celebrating Chinese Lunar New Year, *You are My One and Only*, starring Hsiao-yun Fu and Po-chieh Wang, winner of the Taipei Film Festival's Best Newcomer Award.

0208

Premiered *Life Story* series drama *After 30 Seconds*. Based on a true story, this was the first work of leading actor Ching-ting Hsia after his detoxification.

0301

Premiered large singing show *Viva Music*.

0302

Broadcasted the 2009 World Baseball Classic Series until 24 March.

0306

Held symposium *Public Supervision—PTS vs. Civil Community* to explain to the civil community, academic experts, and political representatives the policies and progress made by PTS to promote civil society. Suggestions were widely solicited to construct a solid platform for exchange of opinions among Taiwan's citizens.

PeoPo News producing a special report on the August 8 Flood



accept audience call-ins. The following day, the program was aired overseas through Taiwan Macroview TV.

## PTS Tracked the Disaster from an Ecological Perspective

When Typhoon Morakot hit Taiwan on August 7, the PTS News Department immediately planned command centers for northern, central, and southern Taiwan. Holidays of crew members from all three SNG teams were canceled to ensure success of mobile operations. After the storm, one SNG vehicle was stationed in the flooded areas of Kaohsiung and Pingtung. A second SNG vehicle was stationed in Tainan and Chiayi. The third SNG vehicle was sent to flooded areas in Taitung. These vehicles provided reporters of PTS, TITV and Hakka TV with real-time satellite connections and transmission of video content.

Because the disaster was so severe and widespread, PTS incorporated reporters from programs in addition to those from the Current Affairs Desk. Reporters from programs such as *Our Island*, *TBS in News*, and *View Point* were deployed for interviews. PTS also explored causes of the flood and mudslides from environmental and ecological perspectives. PTS was the first to report

the complete story of the Linbian and Jiadong disasters.

Producer and host of *PTS News Talk*, Hsin-tsung Chen, headed to southern Taiwan on August 8 as the disaster unfolded. His live programs began on August 9 to discuss topics including reasons an entire town was buried, post-disaster reconstruction, village relocation, epidemic risks, and agricultural damage. On August 24, Hsin-tsung Chen returned to disaster areas in southern Taiwan to produce programs on ongoing topics as village relocation and placement and reconstruction funds.

Chin-yuan Ke, senior reporter of PTS News Department, was the first reporter of the electronic media to enter Siaolin Village. Unlike other media, reporters of PTS used their own initiative and long-term field experience to march into disaster regions.

## TITV: First to Reveal the Tragic Plight of Jialan Village

Because of its long engagement with tribal news and its rich news resources in Taiwan's mountain areas, TITV functioned extremely well during the August 8 Flood following Typhoon Morakot, becoming one of the main communication bridges between remote tribal

0316

Celebrated the 1,000th episode of the child and adolescent program *Follow Me*.

0421

The 9th meeting of the 3rd Legislative Yuan session agreed to release to the PTS Foundation 1/2 the annual budget provided by the Government Information Office (GIO) in 2008. This budget (4.5 hundred million NT dollars) was frozen by the Legislative Yuan in 2008.

0426

Launched *PeoPo News* to expand citizen participation and transmit local opinions.

0604

Screened *Tank Man* to commemorate the 20th anniversary of the Massacre in Tiananmen Square, China.

0413

Premiered the 2nd season of the reality show *Guess Who*.

0424

Launched mobile theatre Seeing PTS—Life Story Film Festival in the Chiayi Performing Arts Center. Li-li Pan, winner of Best Actress at the Seoul Drama Festival, and Jui-yen Wu, producer of the drama *Artemisia* of Life Story series, attended the premier. This mobile theatre spent 8 months touring 10 cities and counties nationwide.

0507

Premiered documentary series *Global Clothes* exploring characteristics of Taiwan's clothing industry.

0605

Published a progress report of operations, programming, and personnel organization of PTS Foundation. Related documents were disclosed online to fulfill the Letter of Commitment signed in 2008.



Disaster conditions are faithfully recorded through cameras.

villages and the outside world. Holidays for staff in the PTS News Department were canceled as soon as the Central Weather Bureau issued a typhoon warning on August 6. After the scheduled '2009 Mobilization Plan for Typhoon', the Taipei News Center, Taitung News Center, resident journalists, and all news groups of PTS worked together to produce *Special Report on Typhoon Morakot*, covering the latest updates on the disasters and mudslide red alerts. By August 31, they had made 475 news reports.

Meanwhile, news program sections such as *Noon News*, *Evening News*, *Late Evening News*, and *Aborigine News* were either broadcasted live or extended for full coverage of the latest tribal news. *TITV News Magazine* not only produced special reports on typhoon-related topics, but also locked into Taitung, Kaohsiung, Pingtung, and Chiayi for long-term follow-ups of reconstruction in tribal areas. *Tribal Talk* produced post-typhoon call-in shows in Taitung, Pingtung, Kaohsiung, and Alishan.

To increase exposure how the disaster affected tribal villages so as to better respond their needs, TITV provided the latest tribal news to domestic and foreign media free of charge. This increased exposure of how the disaster affected tribal villages helped improve

the response to the needs in these areas. TITV also provided hotlines for disaster reports and opened bank accounts for fundraising. To provide easy access for general public, TITV integrated coverage of the disaster, contact information of search-and-rescue teams, donation channels for materials and funds, disaster videos, and recruitment of volunteers from all parts of Taiwan.

Photographer Hsin-yu Chen from the East News Center of PTS scooped the exclusive and horrifying shots of houses being washed away by the mudslide in Jialan Village in Jinfong Township, Taitung County. This first-hand exclusive not only alerted viewers of the miserable conditions facing this village, but also greatly increased visibility for TITV. Its instant and accurate reports were constantly cited by domestic and foreign media. These photographs later accumulated nearly 300,000 NTD royalties through licensing media. On more than 10 occasions, TITV offered them for free for public welfare and fundraising activities.

## The Beauty of Siaolin Village Remembered by Hakka TV

Typhoon Morakot brought to central and southern

# 2009

0611

Premiered documentary, *Bird without Borders-Black-Faced Spoonbills*, the world's first HD film recording the Black-faced Spoonbill's transnational migration. Voice-overs were by Hwai-min Lin and Chiang Lin.

0612

The Legislative Yuan completed the 3rd reading and approval of the Amendment to Article 13 of the Public Television Act, increasing PTS board membership from 11-15 seats to 17-21 seats.

0716

Broadcasted the *World Games 2009* till the July 26 closing.

0731

The GIO convened an evaluation committee to engage Shih-min Chen, Hsien-tang Tsai, Yuan-hao Liao, Wen-wei Hsu, Ya-li Chao, Yu-shane Huang, Chi-yang Lin, and the staff representative Tsung-ming Cheng as the Board of Directors of the PTS Foundation. Chen-ling Hung, Professor of the Graduate Institute of Journalism in the National Taiwan University, was asked to join the Board of Supervisors, but declined to accept the position.

0807

Premiered the 3rd season of children's program *Journey through the Palace Museum*, a continuing co-production with the National Palace Museum.

0814

Held press conference publicizing 10th year of PTS's noted youth drama series *My Class*.

Macroview TV intensively features news on overseas fundraising.



Taiwan such historical high rainfall that it devastated many places in Taiwan, including many Hakka villages, such as Jiadong, Sinpi, Gaoshu, Meinong and Liouguei in Kaohsiung County. Shenmu Village in Hsinyi Township, Nantou County also suffered grave damage. Immediately after the disaster occurred, Hakka TV reporters stationed in these areas headed to affected locations. In addition to wishing to provide live news in their professional capacity, they were also worried about former correspondents who were now refugees. Only by broadcasting their situations to public and only by gaining the public's understanding and attention, were valuable resources allocated to help these refugees. To produce complete and accurate reports, colleagues from the PTS News Department in Taipei also took turns visiting disaster areas. By collaborating with other TBS media, Hakka TV was able to filter important news from PTS, TITV and CTS for supporting material.

The Siaolin Village was buried by mudslide during the August 8 Flood. This village was one location featured in the Hakka TV drama *Those Were the Days*. After the Siaolin Village was destroyed, Hakka TV provided film and photographs to other media to help viewers better understand how beautiful Siaolin Village used to be.

Hakka TV also supported search-and-rescue actions by producing the song "Hey! Just Be Brave!" and by producing public service announcements. The warm language and songs of these broadcasts encouraged refugees and expressed gratitude to those participating in the rescue. The purpose of the Mental Hygiene Reminders and Environmental Sanitation Reminders briefings was to help people help others and themselves. Other actions included accompanying stricken children to school, helping stricken schools move into temporary classrooms, fundraising, and cooperating with other public welfare groups to donate goods.

## Taiwan Macroview TV Initiated Fundraising Overseas

Taiwan Macroview TV (MACTV), which provides services to global Chinese and Taiwanese, also contributed resources. MACTV provided overseas Taiwanese with the most up-to-date news of the disaster and rescue and reconstruction activities in *English News*, *Cantonese News*, and in the weekly syndication *Taiwan Weekly News Review*. It also dispatched 60 accredited journalists selected from overseas compatriots clubs to report overseas expressions of concern and donations

**0816**

Joint broadcasting of special live concert *Loving Taiwan—Caring for Refugees of the August 8 Flood* through five TBS channels.

**0928**

Hong Kong actress Pao-pao Feng played a part in the drama *Secrets in a Small Park* from *Life Story* series.

**1016**

PTS broke its 10 year record by winning 20 awards in the 44th Golden Bell Awards. *Black & White* won awards for best director, best drama, best leading actor, best art design, and program marketing.

**1023**

Premiered *Straight Talk With Parents* hosted by Ssu-tuan Li.

**0921**

09.21 Commemorated the 10th anniversary of the September 21 Earthquake by launching programs, news features, and documentaries by British Broadcasting Corporation (BBC) and Japan Broadcasting Corporation (NHK). The music program, *Viva Music*, and the children's program, *Follow Me*, also featured special commemorating programs.

**1001**

Premiered *China Yellow, China Blue*, a review of the history of the 20th century, to celebrate the National Day of the Republic of China and to commemorate the 60th anniversary of the migration of the ROC government to Taiwan.

**1017**

Opening of the 22nd Tokyo Film Festival. The PTS transnational documentary *Bird without Borders-Black-Faced Spoonbills* was the only Asian film entering the Natural TIFF selection. The English version premiered in Tokyo on October 19.

**1027**

Premiered reality show *Silver Dreams*.





for Taiwan's reconstruction. A dedicated website was created for overseas fundraising. Later, the generosity of overseas compatriots was reported via text and video clips on the website.

### Live Concerts to Comfort Taiwan

During the typhoon disaster, mental comfort was not neglected. The five TBS channels (TPS, CTS, TITV, Hakka TV, and MACTV) cooperated with the Red Cross Society of The Republic of China ('Red Cross' hereafter) to broadcast a special live concert *Loving Taiwan—Caring for Refugees of the August 8 Flood*. This was a call to the public to encourage them to extend a helping hand. The goal of this concert was to use warm and touching music to comfort refugees from the disaster areas and to help Taiwan society find the strength to recover.

The concert was hosted by Yun-ling Huang and Kang Kang from the PTS show *Viva Music*, Hung-en Wang from TITV, and actor Shan-wei Chang from Hakka TV. Invited singers included A-mei, A-Lin, and Hsiao-chun Chito. Professional baseball players from the disaster areas also participated. Through their songs, they

expressed earnest sympathy and best wishes to the refugees. During the concert, the activity Text to Deliver Love was opened for viewer participation. It generated a total of 23,444 text messages expressing sympathy. Fees from these text messages were donated to the Red Cross for August 8 Flood project. The public also expressed encouragement and kind wishes through emails and through comments made during visits to the dedicated website for the PTS concert *Loving Taiwan*.

### Continuing to Address Concerns about Reconstruction

In addition to instant delivery of disaster reports and emotional support, TBS focused on follow-ups after the disaster. As time passed, concerns and sympathy faded, but the long road to successful reconstruction has only just begun. The most vital topic, however, is to learn from this painful experience and to take precautions that will prevent a calamity like this from ever happening again. To do this, all TBS channels have planned ways to provide aid for the long-term reconstruction.

After the August 8 Flood, PTS continued to provide time slots for news tracking progress of reconstruction and the relocation of refugees. PTS also continued

## 2009

1113

Opened the 2009 International Public Television Screening Conference (INPUT) held in the Kaohsiung Film Archive by showing 10 splendid films from 8 countries.

1123

*Survival of Farms* series reports from *Our Island* series won Zeng Syu-Bai News Awards for Public Service.

1104

Premiered documentary *The Berlin Wall* for 20th anniversary of the fall of the Berlin Wall.

1122

Screened BBC documentary *Swine Flu—Everything You Need to Know* to analyze threats of the new influenza A (H1N1) and proper responses.

1127

The 11th meeting of the 4th Legislative Yuan session agreed to release to the PTS Foundation 1/2 of the annual budget provided by GIO in 2009.



TBS channels broadcast live concert *Loving Taiwan—Caring for Refugees of the August 8 Flood*. Singers Kimbo and A-mei sing to comfort victims.

investigating reasons behind the disasters in areas most severely hit. A dedicated section for the August 8 Flood was established on the PTS website to integrate reconstruction with disaster reports and issues.

PTS was also concerned about the mental response of children and teenagers to the disaster. Five directors, Yu-hsien Lin, Chia-chun Huang, Chih-yi Wen, Wen-lung Lin, and Shu-man Chang, were invited to shoot four documentary short films. *Bye-Bye Monster Morakot* recorded how children in the disaster areas faced grief, how they responded to the situations they encountered, and how they let go of the pain. Using the most severe floods of the past 50 years as the background, the mini drama series *Where the Rain Never Stops*, directed by young director Hui-ling Chen, uses a psychological perspective to explore the internal transition in teenagers who lost their families during the disaster. The new season of *Stories of Gratitude* filmed the rescue of Beishih Village in Pingtung and the self-rescue of Siaolin Village in Kaohsiung. It presented the spirit and tenacity of Taiwan's ordinary people in two episodes: *Welcoming Beishih Village* and *Going Home*. These four short films and mini drama series will be aired in 2010.

Hakka TV established a dedicated website to sort news,

special reports, and video recordings of the August 8 Flood. Local filmmakers were invited to produce documentaries of the reconstruction as witnesses for history. Hakka TV also provided free filming equipment and technical support so children in the Longhua and Shenmu elementary schools in Shenmu Village could make their own records of school life and the progress of reconstruction. These documentaries were made available to the media to increase awareness of the situations of remote schools.

The Hakka TV program, *The Villagers Voice*, produced a three-month long series featuring over 10 episodes. Discussion topics included temporary relocation of refugees, how children in disaster areas returned to school, how devastated village should be relocated or reconstructed, soil loss in farmlands, and national land planning. Governmental officials, specialists, and citizens were invited to canvass ideas. Hakka TV also devoted long-term attention by continuous programming of special reports in *Hakka News Magazine*.

1204

Held 2009 INPUT activities in the Eslite Bookstore, Shin-yi District, Taipei. During this time, film production teams met and interacted with viewers.

1216

Launched PTS Year-end TV Fundraising and live shows for one week. Entertainers including Janet and Pao-pao Feng were invited to participate.

1221

Held 10th anniversary tea party for the PTS drama series *Life Story*. Previous award-winning directors, production teams, and best leading actors and actresses were invited.

1225

Press conference announcing the nomination list for the 4th Taiwan International Children's Film Festival.

1205

Broadcasted important games of Taiwanese teams in the 2009 East Asian Games till the December 13th closing.

1220

Announced winners of the 3rd PeoPo News Awards. Most competing entries covered environmental issues.

1222

Held 10th anniversary party for program series *View Point*. Directors of different generations, Cheng-sheng Lin, Li-chou Yang, Mei-linh Chou, Yu-hsien Lin, and Ko-shang Shen, were invited to share stories about their creations.

## From News to Entertainment Quality & Service Come First!



Production team of NGO View in Live Talk PTS series holds NGO Forums to collect audience opinions.

In 2009, PTS broadcasted the 8th World Games held in Kaohsiung, Taiwan. When the 21st Deaflympics was held in Taipei, PTS demonstrated competence by exclusively providing full sign language news and programs for the hearing-impaired. When the August 8 Flood devastated hit southern Taiwan in the aftermath of Typhoon Morakot, PTS continuously tracked and reported the event and its ramifications for several months. In 2009, the PTS drama series *Black & White* gained high ratings and awards. The transnational co-production *Bird without Borders-Black-Faced Spoonbills* exceeded viewing records for a documentary. Dreams of senior citizens in *Silver Dreams* touched people's hearts. Through concrete action, PTS realized the vision of TBS by becoming an influential benchmark media, liked and trusted by the public.

### News

#### Caring for All Ethnic Groups, Insisting on 'General for All Audience' Standard

*PTS Sign Language News* is Taiwan's only news program translating the world's daily important affairs into sign language for hearing-impaired. This program also helps people understand the deaf world by introducing deaf culture. During the 2009 Deaflympics in Taipei, *PTS Sign Language News* concentrated its effort on covering this international grand event. By supplying rich content and simultaneous translation and subtitles on all news events, PTS makes it easy

for the hearing-impaired, senior citizens, and hearing viewers to enjoy the games.

Launched in 2008, *PTS Noon News* and *PTS Evening News* moved into their 2nd year in 2009 with better developed program philosophy and characteristics. When obtaining news material, respect for ethnic autonomy, regional balance, and local features are now emphasized. In addition to stressing regional activities to improve affinity with the news, topics such as culture, ecology, and community spirit are covered in depth, making *PTS Noon News* and *PTS Evening News* a landmark of their kind.

*PTS Evening News* continues to adhere to the General for All Audience' standard, providing viewers with news more valuable and sophisticated than offered by commercial channels. PTS expects to be a guardian of the environment as well as a watcher of policy. *Important special news reports for 2009 include: Importing American Beef, Disappearing Wall, Reconstruction after the August 8 Flood, Referendum on Legalization of Gambling in Penghu, and Total Eclipse of the Century.*

*Our Island* is one of the few news programs focusing on environmental and ecological subjects. In 2009, *Our Island* tracked major environmental issues, including development of the Central Taiwan Science Part, global climate change, the dispute over the Statute for Farm Village Rejuvenation, reconstruction after the August 8 Flood, gambling policies, and water resources.





Of the programs covering these topics, *Ecological City* entered as a finalist of the Best International Journalism at the 2009 Excellent Journalism Award and reports in the series *Survival of Farms* were honored at the 2009 Zeng Syu-Bai News Awards.

Our Island produced one HD short film *Flora in Taiwan* and four HD documentaries, including *Rivers of Taiwan*. To transform our attention to the environment into real action, Our Island solicited environmental short films and held an environmental film festival, reminding everyone to be concerned about the land on which we stand.

Stressing independent and in-depth investigation and determined to become a leader of news programs, TBS in News in 2009 was not only concerned about the reconstruction after the August 8 Flood following Typhoon Morakot, but also used many perspectives to emphasized care for all ethnic groups in Taiwan. From *Distance from Home* for aborigines and *Panting* for foreign workers to *Seeing Vietnam* discussing delivery of the Báo Bốn Phương (a newspaper for Vietnamese and Thai laborers in Taiwan), TBS in News brought its characteristics into full play by providing news with broad vision.

Three discussion-based programs from the *Live Talk PTS* series: *Live Talk PTS*, *NGO View*, and *Focus on South* moved into their second year in 2009. Upholding the philosophy of 'open discussion

in opposition; seeking agreement in argument', the *Live Talk PTS* series worked to build a rational communication platform with diverse and advanced viewpoints without political bias. For three months after the August 8 Flood devastated southern Taiwan, these programs focused on disaster issues, comprehensively reviewing the land use policy and practice in Taiwan: from rehabilitation of victims to reconstruction, to topics concerning restoration of affected land including problems of overuse of mountain areas and cross-watershed diversions. Victims affected by the August 8 Flood were systematically monitored into 2010. Other subjects included: referendum on legalization of gambling in Penghu and disputes over government's resumption of construction of the Meinung Reservoir as a way to combat drought in southern Taiwan.

## Dramas

### Broadening PTS Visibility by Screening New & Classic Dramas

Known as a creation cradle for Taiwan's new directors, the *Life Story* series is a constant winner of the Golden Bell Award. Stories in its collection of dramas reflect social reality and every aspect of life. The Secret series launched in 2009 includes: *Test Tube Deity*, *Color*, *I Love You Most*, *Space Grandma*, and *Lin's Life Journey*. The *Feminine* series, which uses female images as themes, includes: *Surge*, *Summer Snow*, *A Mother's College Life*, and *Eternal Love*. The *Elder*



Straight Talk With Parents



You Are My One and Only

series, which discusses the meaning of life, includes: *Life Souvenir*, *We Are Father, We Are Son*, and *Rock & Roll Dreams*.

The drama series *Black & White* was the most glorious drama program of 2009. Shot and produced with movie specifications, it was a success in quality, reputation, and rating. With its compact story rhythm and fastidious filming technique and scene selection, it demonstrated an excellence rarely seen in drama series produced in Taiwan. It was also an action drama in an unprecedented format. *Black & White* not only won Yueh-hsun Tsai a Golden Bell Award for Best Director but it was also the biggest winner of 2009, winning awards in entries including drama, leading actor, art design, and program marketing. Rating performance was outstanding: a total average viewing rate of 2.12 and the highest viewing rate of 4.03 for one episode. These ratings were the best for a drama series in PTS history.

Other drama series for 2009 include *Starlit*, which tells the story of a frustrated musician coincidentally meeting and falling in love with a cheerful girl with Lou Gehrig's disease. The drama, *Fighting Spirits*, tells the story of a group of fiery-spirited young students, highlighting the spirit of their fight to become Taiwan's taekwondo athletes.

Movie sessions are favorites of many viewers. PTS launched several series in 2009, including the *New Taiwan Cinema* series and *Weekend Cinema* series. There was also the *Classic Cinema* series, which reviewed classic

Chinese movies with super star casts, and the *Golden Horse Cinema* series featuring films from past Golden Horse Film Festivals.

High quality foreign TV series have a loyal audience base at PTS. In 2009, we selected *NCIS (Naval Criminal Investigative Service)* seasons 5 and 6, the *Adventure of Merlin*, *House MD*, and *Ugly Betty* to meet audience needs.

## Lifestyle Shows

### Parents & Children Invited to Enrich Program Content

*Guess Who* is a new type of reality talk show launched in 2008. By inviting celebrities to eat dinner with ordinary families, the show shared splendid life stories with the audience. In 2009, we invited more celebrities and movies stars to join the show to create more surprises and sparkle.

*Straight Talk With Parents* is a talk show encouraging intergenerational discussion between 50 parents and 50 children over topics such as sex education, gender, making friends, and attitudes towards life. *Silver Dreams* featured the amazing twists in the lives of 13 senior citizens who, late in life, realized their dreams and touched viewer's hearts. The 2009 Deaflympics was a grand event in Taipei. *Listening Eye* introduced viewers to the Taiwan Deaflympics athletes, their sport,



*Follow Me*



*Viva Music*



*Fruity Pie*



*Silver Dreams*



*Rumor Buster*



*Lights Up*

and their exceptional life experiences.

In the performing arts, *Viva Music* returned to music by leading viewers in a review of the past 60 years of Taiwan's pop music. *Lights Up*, a program appreciating performance arts, introduced viewers to the diversity of Taiwan's modern performance arts, including music, dance, dramas, and traditional Chinese operas.

### Children's & Youth Programs

#### Balancing Aesthetics & Science, Animation & Drama Reveal New Perspectives

For the 2009 children's programs, we continue to feature the noted program *Fruity Pie*, for pre-school children. We also introduced high-quality foreign productions, including *Little Princess*, adapted from Tony Ross' best-selling picture books telling stories of daily life, and *Third & Bird*, an animation produced by BBC telling of the fun happenings in a flock of lovely birds.

The aesthetic educational program for children, *Journey through the Palace Museum*, continued to explore art from ancient to modern. This program added a new section to help children hand make family heirlooms. *Kids Talent Show* provided a stage on which elementary students could show their talent. *Serious Ocean* is a children's adventure

program produced by BBC featuring travel to the frozen ocean of the southernmost South America for close examination of the wildlife there and the effect of global warming. The format of our flagship children's program, *Follow Me*, was entirely revised in 2009. It now features exploration of Taiwan in outdoor scenes as a way to provide brand-new and in-depth perspectives to viewers.

For youth programs in 2009, PTS attempted to make its first mini-series, *You Are My One and Only*, featuring the first-love of a young boy and girl studying in Hualien County and how they try to find their place in school and family. Suitable for junior high school students, *My Class* enhanced its cast by adding new teachers in 2009. *Rumor Buster* continued to use a scientific perspective to expose all kinds of myths flowing through the internet.

### Documentaries

#### International Co-productions Achieved Excellence

The HD documentary *Bird without Borders-Black-Faced Spoonbills* is an international co-production recording the magnificent transnational migration of Black-faced Spoonbills. After one and a half years of planning and filming of a journey totaling 16,000 km in over five countries, and after overcoming political difficulties, harsh weather and geography, and





Bird without Borders-Black-Faced Spoonbills



View Point

environmental (wind direction) and behavioral (bird conditions) problems, the result was most satisfactory. This film is the first complete record of the migration of Black-faced Spoonbills in the world's conservation history.

PTS produced Mandarin, Taiwanese, and English versions of *Bird without Borders-Black-Faced Spoonbills*. Beginning in Taiwan, we hope this story of migratory birds will deliver the message of environmental protection to the whole world. The founder and artistic director of the Cloud Gate Dance Theatre, Huai-min Lin, was invited to be the Mandarin voice-over. To give the documentary a more regional flavor, the Taiwanese voice-over was by Chiang Lin, a music composer.

*Bird without Borders-Black-Faced Spoonbills* was first screened in 2009. This screening was widely reported in newspapers and magazines and broke PTS's documentary viewing records for the past few years. *Bird without Borders-Black-Faced Spoonbills* achieved recognition in international film festivals as well. Not only was it invited for screening by the Tokyo International Film Festival, but it was also entered as finalist for Best Achievement in HD in the Asian Television Festival. *Bird without Borders-Black-Faced Spoonbills* has indirectly facilitated establishment of the Taijiang National Park, Taiwan's 8th national park.

Other documentaries were screened in 2009. *The Beauty of Ecological Taiwan* features the restoration of Formosan sika deer, Taiwan's landlocked Masu

Salmon, and butterflies. *Global Clothes* focuses on global perspectives of Taiwan's garment and fashion industry.

The *View Point* series also demonstrates how documentaries produced in Taiwan maintain the philosophy of PTS by encouraging creative work with independent vision. Films screened in 2009 include: *Perfect Peaks*, *Dream Summits*, *From Tibet to Taipei*, *Eye on the Left—News Cameramen's Reality*, *We*, *Along the River*, *Biography of Liu-dui*, *How Long is the Road*, and *Yellow Cherry in Spring*. Among these, the commissioned documentary *Eye on the Left—News Cameramen's Reality* won the first prize in the 'Image: Fairness and Justice' Documentary Selection and was selected for screening in the 2010 International Public Television Screening Conference. Finally, *View Point* was entrusted to complete five documentaries featuring the August 8 Flood.

Program series *Full DocVision* has many loyal viewers. Carefully selected foreign documentaries in 2009 included: *Wild China*, *Tiger-Spy in the Jungle*, *Elephant Kingdom*, and *Yellowstone* from the ecological series; *Chinese School*, *China in a Torrent*, *Noodle Road*, and *China Yellow*, *China Blue* from the history series; and series featuring democracy and elections in Eastern Europe.

# Mobilizing All Resources to Broadcast 2009 World Games in Kaohsiung



Gorgeous fireworks at the main stadium



PTS shoulders the great responsibility of broadcasting the 2009 World Games.



All sports are brilliantly played.

The 2009 World Games, held in Kaohsiung from July 16 to 26, was the largest sports event in Taiwan history. Competitions lasted 11 days, including 32 sports spread over 26 venues. PTS was responsible for broadcasting this grand international occasion. It was the most complex and massive broadcasting operation in Taiwan's domestic TV history.

## Precise Planning for the Massive Operation

Broadcasting work began with planning. This complex project included visiting southern Taiwan to survey venues; maneuvering broadcasting operation; designing scoring systems and animation; bargaining for and booking broadcasting facilities; scheduling production teams; preparing the international media center; contracting for post-production; constructing electricity, air-conditioning, and lighting; international promotion; building official websites; providing supporting information systems; arranging for staff accommodation and transportation; and developing inquiry services for international media. Preliminary work also included broadcasting a warm-up tournament in October 2008. After the World Games opened on July 16, PTS was busy racing against time as it condensed games into 10-minute and 30-minute clips, uploaded to satellites daily.

Broadcasting of the World Games in Kaohsiung involved nearly 5,000 person-time of PTS staff. The international media center served 1,800 people during the games. PTS also collaborated with Chunghwa Telecom. This cross-industry and cross-platform exchange provided uncompressed digital transmission among 23 venues and the media center, ensuring quality images. These video and audio signals were also available to Chunghwa Telecom's MOD (Multimedia on Demand)

and HiChannel for broadcast on both IPTV (Internet Protocol Television) and websites.

## Viewing Area Covered 194 Countries & Cities

The World Games including its ceremonies were broadcasted with HD technology. Signals were transmitted to the PTS main channel, HiHD, and to five satellite channels. On the opening night, an estimated 8.08 million people inside Taiwan watched the ceremony live. About 4.87 million people watched the closing ceremony. PTS's viewing ratings for the opening and closing ceremonies were outstanding: 2.45 and 3.07, respectively. For those days, these viewing rating ranked brilliantly at 5th and 4th place, respectively, among all TV channels.

In the 11 days of the World Games in Kaohsiung, PTS broadcasted 130.73 hours of games (both live and replays) using both HD and SD signals. The ESPN channel broadcasted 214 hours. An estimated 10 million people watched these programs.

Seven satellites transmitted the World Games internationally. The opening and closing ceremonies and the splendid sports competitions were broadcast daily to five continents, providing viewing access to 194 countries and cities.

Most Taiwanese viewing the World Games were working men, aged 55 and over, with at least a high school education. Most viewers (44%) were located in the southern parts of Taiwan, including Taitung County. Because the venue was set in southern Taiwan in Kaohsiung, Taiwan's southern viewers were extremely supportive. This attracted new viewing groups and benefits to PTS.

## Praise from International Sports World

During the World Games, PTS's dedicated news website attracted 96,349 visits from over 3,162 cities in 129 countries that browsed 59,866 web pages. Because news released in this website was so frequently quoted by Internet media, it attracted 139,485 visits.

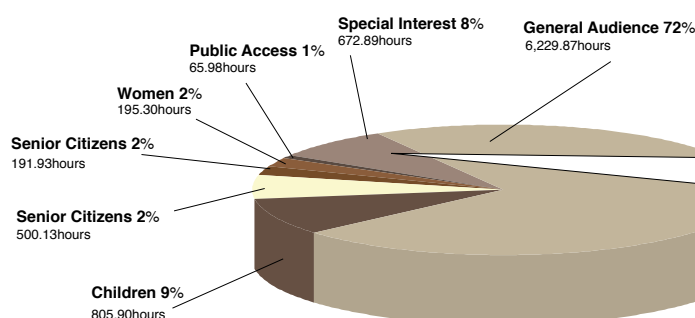
High-quality broadcasting has always been a standard of PTS. After completion of the official competition, the International World Games Association and many other sports associations such as roller skating, ballroom dancing, tchoukball, and fin swimming wrote to PTS

to praise the professional and excellent coverage offered by PTS and to acknowledge the world class broadcasting technology and quality.

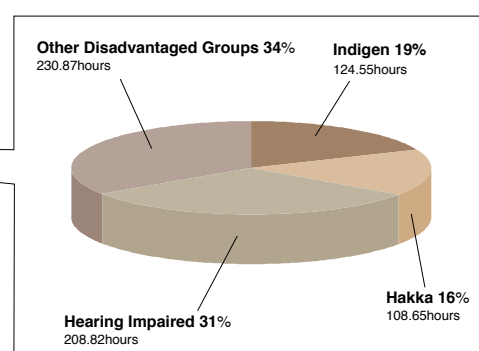
PTS's participation in the 2009 World Games in Kaohsiung, an important international event, generated excellent ratings for PTS, created a new record in Taiwan's domestic TV history, and garnered enthusiasm and pride as Taiwanese demonstrated their ability to host a world-class event. Broadcasting of the World Games was not only a response by PTS to public demands, but also a commitment and responsibility of PTS as continues to serve the public.

## 2009 PTS Programming Statistics by Category

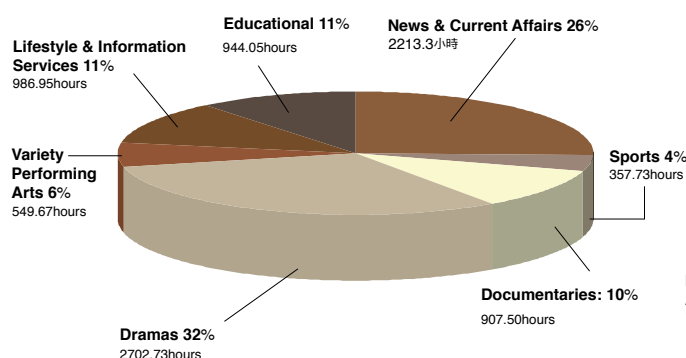
**Breakdown by Target Audience** (total: 8662 hours)



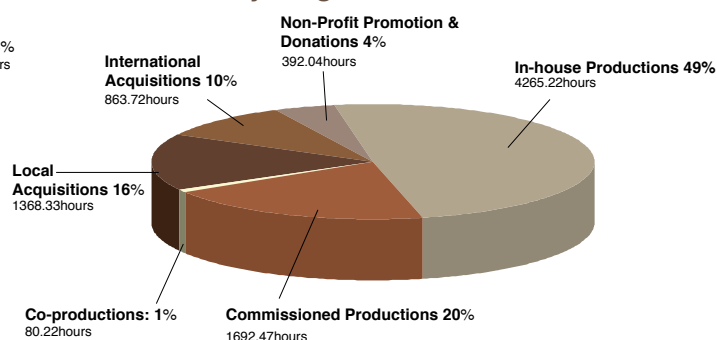
**Breakdown by Special Groups** (total: 672.89 hours)



**Breakdown by Content** (total: 8662 hours)

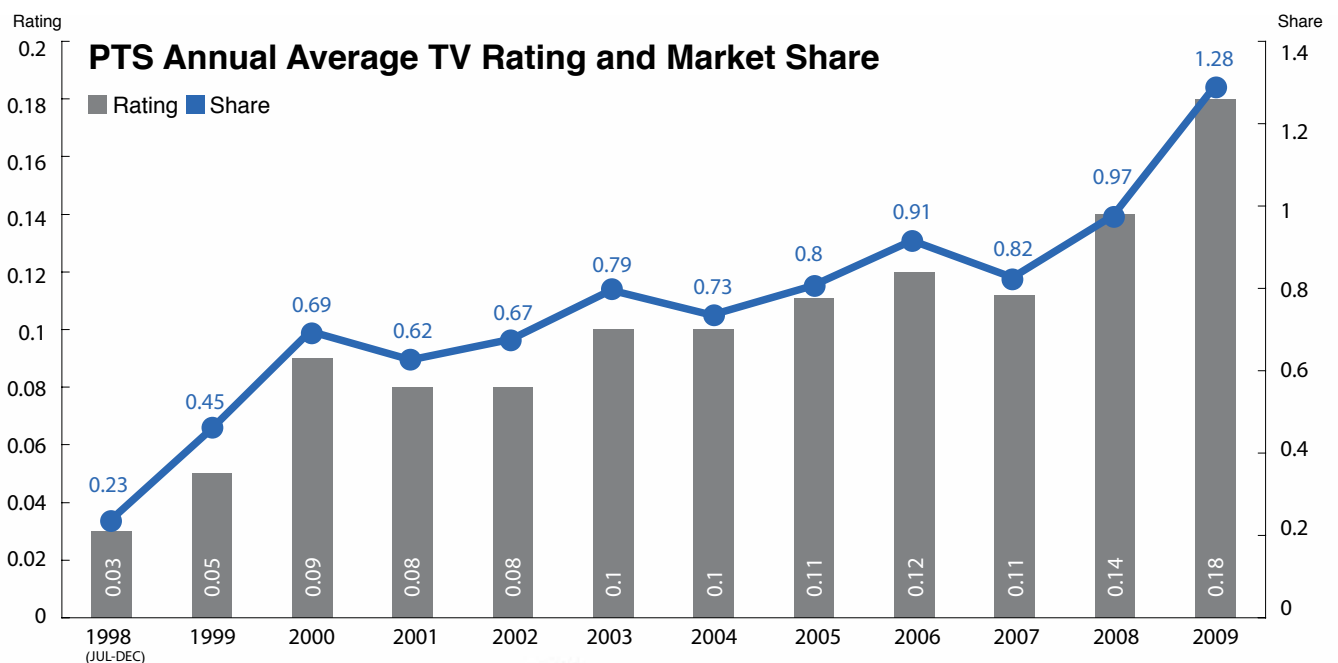


**Breakdown by Program Source** (total: 8662 hours)



# Increases in Viewing Rate & Market Share

The TV rating of PTS averaged 0.18 in 2009, a slight increase compared to the 0.14 of 2008. This is the highest rating ever achieved by PTS. PST also showed great improvement in channel rankings: from 40th place in 2007 to 35th place in 2008 to 25th place in 2009.





# Impressive Records in Domestic & Foreign Film Festivals

In 2009, PTS's work for progress and breakthroughs for all types of programs received much recognition from domestic and foreign film festivals. PTS was a finalist in domestic film festivals, with a total of 175 entries that won 23 awards. PTS garnered 13 awards from international film festivals.

## Domestic Awards 20 Golden Bell Awards

PTS submitted 73 entries as finalists. This was 50% of all participating entries and a new record of PTS. These 73 entries won 20 awards, resulting in a 61% winning ratio. All in all, PTS received outstanding recognition in the 44th Golden Bell Award.

For drama, *Black & White* won five awards including Best Director, Best Leading Actor, Best Drama, Best Art Design, and Best Marketing. These five awards made *Black & White* the biggest winner of the year. *Space Grandma* from the *Life Story* series also shone, winning awards for Best Mini-series Drama, Best Director, and Best Screenplay. The main purpose of the *Life Story* series is to nurture television talent. It does so by providing new directors and independent production companies with opportunity and resources. This not only helps the film and TV industry thrive, but it also trains many brilliant artists. With his performance in *We Are Father, We Are Son*, senior actor Kuo-tung Chang won Best Supporting Actor in a mini-series drama. Ching-ting Hsia and Hsiao-hsuan Chen won Best Leading Actor and Best Leading Actress, respectively, in the mini-series dramas *After 30 Seconds* and *Test Tube Deity* from the *Life Story* series.

Actor of the PTS in-house drama *You Are My One and Only* won the Golden Bell Award for Best Supporting Actor in a drama. This story is about first love between a young boy and girl. Focusing on a return to innocence, the purpose of this drama is to stimulate young people's yearning for the good and their concern

for the people and land around them. Director of the in-house documentary the *Natural Formosa* series won Best Director of a non-drama. This documentary records people who wear magical rings in their hearts: scientists, teachers, volunteers, and ordinary citizens. The common point of all these people is their unusual closeness with nature, which shaped their distinctive values and attitudes toward life. The HD technology used in this documentary beautifully documented the different seasons of Taiwan's natural scenes of ever-changing mountains and oceans.

Other awards won by PTS in the 2009 Golden Bell Awards include: best traditional drama by the in-house production of the traditional Chinese opera *Mighty General Koxinga*; best lighting by the in-house music program *Viva Music*; and best host by the in-house children's program *Fruity Pie*.

## High Finalist Entry Rate by In-depth News Coverage Programs

Taiwan's longest-standing news award, the Zeng Syu-Bai News Awards, confer the Excellent Journalism Award, establishing the Zeng Syu-Bai News Awards for Academic Writing and Zeng Syu-Bai News Awards for Public Service in 2009. Of the five TV programs entered as finalists for the Zeng Syu-Bai News Awards for Public Service, PTS produced two. Of the 15 TV programs entered as finalists in the Excellent Journalism Award, PTS produced five. The PTS program *Survival of Farms* from the *Our Island* series won the Zeng Syu-Bai News Awards for Public Service.

PTS won other awards in 2009. Hopscotch from the



Left: Po-cheng Chen, Best Supporting Actor in Drama in the Golden Bell Awards



Center: Yeh-tien Ting, Best Supporting Actress in Mini-series Drama in the Golden Bell Awards



Yu-ting Chao, Best Leading Actor in Drama



Hsiao-hsuan Chen and Ching-ting Hsia, Best Leading Actress and Best Leading Actor in Mini-series Drama, respectively.



Tzu-chiang Chao, Best Host for Children's & Youth Program



Kuo-tung Chang, Best Supporting Actor in Mini-series Drama



Life Story series won the Jury Prize for Non-Narrative Features at the 11th Taipei Film Festival. *Eye on the Left—News Cameramen's Reality* from the *View Point* series won Grand Prize in the 'Image: Fairness and Justice' Documentary Selection.

## International Awards

### HD Films Shone Internationally

HD programs produced by PTS were not only pioneers for Taiwan's TV technology, but they also performed outstandingly in international film festivals. The HD TV movie *Taipei 24H*, directed by eight young directors including Fen-fen Cheng and Cheng-tse Niu, won recognition as the Best Feature Film in America's HDFEST, the Jury's Special Prize in South Korea's Seoul Drama Awards, and the Bronze Chest Prize in Bulgaria's Golden Chest International Television Festival. It was also selected by the Tokyo International Film Festival in Japan and the Pusan International Film Festival in South Korea. *Taipei 24H—Remembrance*, directed by Kang-sheng Li, and *Taipei 24H—Just a Little Run*, directed by Cheng-tse Niu, were invited to attend the short film sections of the 2010 International Film Festival Rotterdam and the San Francisco International Asian American Film Festival. The HD single drama *Artemisia*, a constant award winner, honorably received Best Television Narrative Long Form in the 2009 San Francisco International Film Festival.

### Excellence in a Transnational Co-production

PTS's grand work of 2009, *Bird without Borders-*

*Black-Faced Spoonbills*, was a favorite of international film festivals. This transnational co-production of an ecological documentary was filmed across five countries in East Asia and was the first time HD technology was used to track and record the migration of Black-faced Spoonbills. In addition to winning the Special Prize for Biodiversity at Earth Vision in Japan and Best Achievement in HD in the Asian TV Awards in Singapore, *Bird without Borders-Black-Faced Spoonbills* was also invited to screen in the Tokyo International Film Festival. These achievements encouraged other PTS programs to participate important film festivals, such as the AIB International Media Excellence Awards in the United Kingdom and the Ménigoute International Festival of Ornithological Film in France.

The HD formatted short documentary *The Fog Genie* from the *Natural Formosa* series featured the beauty of Taiwan. It performed marvelously, winning Best Short HD Documentary at the HDFEST. It was also entered as a finalist in the Asian TV Awards and in environmental film festivals in several countries: France, Germany, Bulgaria, and India.

### Children's & Youth Programs Favored by International Viewers

The children's and youth program co-produced by PTS and the Palace Museum, *Journey through the Palace Museum*, is both creative and artistic. It, and the drama *Artemisia*, was selected by the International Public Television Screening Conference (INPUT). This was the first time a PST children's program met INPUT standard. *Journey through the Palace Museum* and



*Test Tube Deity* from the *Life Story* series



*Ayu* from the *Life Story* series



*Mighty General Koxinga*

The Most Special Person from the Stories of Gratitude series entered as finalists in the Japan Prize. These honors affirmed the efforts of PTS to produce enjoyable educational programs.

Funded and conducted by PTS, the short film series produced by elementary school students in the Kids as Directors Workshop was a favorite of international judges. Within this series, the animation *A Blue Eye + A Little Ear* entered as the finalist in the 2008 Chicago International Children's Film Festival. It won both the jury's prize and mini-jury prize in the Kids for Kids Festival in Canada. These recognitions mark a new direction in PTS participation in international film festivals.

*Baseball Boys*, full of childlike innocence, received the Asian Documentary Silver Award at the Shanghai TV Festival. It touched the hearts of viewers at the EBS International Documentary Festival in South Korea and the VISIONS DU REEL International Festival in Switzerland.

## Awards from Domestic Film Festivals

### Golden Bell Awards

**Best Drama :** *Black & White*

**Best Mini-series Drama :** *Space Grandma* from the *Life Story*

**seriesBest Traditional Drama :** *Mighty General Koxinga*

**Best Leading Actor in Drama :** Yu-ting Chao in *Black & White*

**Best Supporting Actor in Drama :** Po-cheng Chen in *You Are My One and Only*

**Best Leading Actor in Mini-series Drama :** Ching-ting Hsia in *After 30 Seconds* from the *Life Story* series

**Best Leading Actress in Mini-series Drama :** Hsiao-hsuan Chen in *Test Tube Deity* from the *Life Story* series

**Best Supporting Actor in Mini-series Drama :** Kuo-tung Chang in *We Are Father, We Are Son* from the *Life Story* series

**Best Supporting Actress in Mini-series Drama :** Yeh-tien Ting in *Lin's Life Journey* from the *Life Story* series

**Best Drama Director :** Yueh-hsun Tsai in *Black & White*

**Best Director in Mini-series Drama :** Chuan-tsung Wang in *Space Grandma* from the *Life Story* series





*Space Grandma* from the *Life Story* series



*I Love You Most* from the *Life Story* series



*Black & White*

## Awards from International Film Festivals

**Best Director in Non-drama** : Sung Liu & Hsin-chih Hsieh in *Natural Formosa* from the *View Point* series

**Best Host for Children's & Youth Program** : Tzu-chiang Chao in *Fruity Pie*

**Best Editing** : Chen-chin Lei in *I Love You Most* from the *Life Story* series

**Best Sound Effects** : His-wen Wang, Yuan-feng Tsao, & Wei-yen Kao in *A Shiny Day* from the *Life Story* series

**Best Lighting** : Han-chang Wang in *Viva Music*

**Best Art Design** : Chen-yu Kao, Hsin-ping Chen, & Te-wei Tai in *Black & White*

**Best Marketing** : *Black & White*

**Best Innovation** : *Ayu* from the *Life Story* series

### Zeng Syu-Bai News Awards

**Zeng Syu-Bai News Awards for Public Service**: Hui-yi Li, Tien-pao Chen, & Cheng-chung Yeh in *Survival of Farms* from the *Our Island* series

### Taipei Film Festival

**Non-narrative Features Jury Prize**: Hsiu-chiung Chiang in *Hopscotch* from the *Life Story* series

### 'Image: Fairness and Justice' Documentary Selection

**Grand Prize**: Hui-jen Li in *Eye on the Left— News Cameramen's Reality* from the *View Point* series

### Public Television Screening Conference

Official Selection: *Artemisia* and *Journey through the Palace Museum*

### HDFEST

Best Feature Length HD Film: *Taipei 24H*

Best Short HD Documentary: *The Fog Genie* from the *Natural Formosa* series

### Seoul Drama Awards

Jury's Special Prizes: *Taipei 24H*

### Tokyo International Film Festival

Selection:

*Bird without Borders-Black-Faced Spoonbills*  
*Taipei 24H*

### Pusan International Film Festival

Selection: *Taipei 24H*

### Earth Vision

Special Prize for Biodiversity: *Bird without Borders-Black-Faced Spoonbills*

### San Francisco International film Festival

Television Narrative Long Form: *Artemisia*

### Shanghai TV Festival

Asian Documentary Silver Award: *Baseball Boys*

### Golden Chest International Television Festival

Bronze Chest Prize: *Taipei 24H*

### Kids for Kids Festival

Best Animated Film by Children Age 6-12: *A Blue Eye + A Little Ear*

### Basel\_Karlsruhe Forum

City of Karlsruhe Prize: *PeoPo News*

# Broadening PTS Visibility by Improving Web Services & Actively Sharing Resources



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



PTS Creative Commons website: <http://cc.pts.org.tw>

In 2009, PTS had been established for 11 years. Goals for 2009 included website optimization and strengthening of web services. In February, we completed revision of PTS Shopping by adding promotional features, such as commercial advertisements and sales ranking, and by improving the security of online shopping. We expect this fresh and user-friendly web interface will increase online sales of audiovisual products.

To encourage public access and sharing of videos, we launched the PTS Creative Commons website (<http://cc.pts.org.tw>). We took the lead by allowing downloads of PTS news under the authorization clause of Creative Commons. By integrating existing materials from the original website and by releasing theme videos monthly, we greatly enriched and diversified PTS's Creative Commons resources. We also uploaded videos to YouTube to allow access by more creators, to permit better information flow and sharing, and to encourage creativity.

## PeoPo Citizen Journalism Renowned Overseas

In 2009, active management of New Media Department of PTS led the PeoPo Citizen Journalism platform to perform outstandingly. The number of citizen journalists increased to a total of 3,382. The number of visitors each month reached 440,000. In April, PTS expanded the influence of citizen journalism with daily programming of *PeoPo News* on PTS channels and by broadcasting *PeoPo News* on YouTube and Podcast.

Unlike the large-scale gatherings of previous years, PTS assembled 12 meetings in 2009 for citizen journalists around Taiwan to promote citizen journalism and to carry out the ideas of 'Take Root Locally, Shout Out Broadly'. PTS was invited to give a special report on PeoPo's role during Typhoon Morakot in the 2009 Public Broadcasters International held in Japan in December. Phil Harding, former Director General of BBC World News who highly commended PTS for operation of the PeoPo Citizen Journalism, personally visited PTS to acquire detailed information.



PeoPo News assembles meetings for citizen journalists.

In July 2009, PTS was in charge of broadcasting the opening of the World Games in Kaohsiung. To supply the world's journalists with first-hand news, PTS produced the World Games News Global Network. PTS also built a dedicated website to provide daily game schedules, results, and for trivia games. During the same month, PST worked with HiChannel to launch online live broadcast to the Internet viewing population. In addition, PTS revised and added new features to its website such as English version website, forums, introduction to PTS, and a search center.

### Significant Growth in Website Traffic

As a public service responding to the new influenza A (H1N1) and the August 8 Flood following Typhoon Morakot, PTS constructed dedicated websites to provide instant news and announcements. When *Straight Talk With Parents* was broadcasted live online, PTS demonstrated its innovation by launching an Internet chat room for synchronous discussions online. PTS also cooperated with FireFox to provide Really Simple Syndication (RSS) service to improve access

for viewers using FireFox Internet browser to watch PTS real-time news.

An automatic system was launched to facilitate construction of the website for specific programs. Newly launched program websites included real-time broadcasting of coral spawning, annual featured drama *Black & White*, *Straight Talk With Parents*, *Silver Dreams*, *Bird without Borders-Black-Faced Spoonbills*, *The Emperor's Treasure Chest*, *The Total Eclipse*, International Public Television Screening Conference Series, and *Life Story Top 10*.

Overall, PTS website traffic grew enormously in 2009, reaching predetermined goals. Average monthly visitors were 1,090,000, a 25% increase compared to the 886,000 visitors per month in 2008. Average number of web pages browsed was 18,180,000, a 50% increase compared to the 11,710,000 pages browsed in 2008. These increases represent positive feedback from users of PTS websites. PTS will continue to serve the public by maintaining a rich and diverse network service platform.



## Educational Services Actively Distribute PTS Resources



First page of the *Bird without Borders-Black-Faced Spoonbills* learning CD

For many years, PTS has connected PTS resources with education needs by issuing publications, producing teaching and learning materials, organizing workshops, and promoting activities to strengthen the positive influence of PTS on education. These efforts are much appreciated by teachers and students. In 2009, the PTS educational service launched learning materials (Kiss Newspaper, exercise books for winter and summer vacations, interactive learning CDs, and education resource network), training workshops (Kids as Directors, image training, and filming with cell phones), and student camps (holiday camp, little journalist camp, and cartoon and animation camps). In total, 136,000 learning materials were issued throughout the year, service via direct contact was delivered as much as 125,000 times. Service via internet was delivered as much as 647,000 times.

Education Services 2009 Achievements are as following:

### ■ Kiss Newspaper

The Education Services of PTS issued 5,500 copies of the PTS monthly newspaper for children: Kiss Newspaper. Since March 2009, Kiss Newspaper expanded the scope of its service by publishing in cooperation with the monthly 'Friends of PTS'.

### ■ The 2009 Exercise Book for Winter Vacation

PTS issued 63,000 copies of this exercise book to students. PTS also initiated fundraising to buy copies to augment learning resources for students in remote schools.



Little trainees happily present their creations at the Cartoon and Animation Camp.

### ■ The 2009 Exercise Book for Summer Vacation

PTS issued 65,000 copies of this exercise book to students. PTS also initiated fundraising to buy copies to augment learning resources for students in remote schools.

### ■ Black-faced Spoonbill Learning CD

PTS issued 2,000 copies of interactive learning CDs. PTS turned the documentary *Bird without Borders-Black-Faced Spoonbills*, filmed in over five countries across the East Asia, into a CD with teaching materials for teachers and students. This CD features breeding behavior, migration behavior, and basic introductions to Black-faced Spoonbill. It also includes interactive games, an introduction to Taiwan's wetlands and bird watching hotspots, and teaching plans. The guidance offered by these teaching plans helps students learn about the Black-faced Spoonbill, an endangered bird species that visits Taiwan for about 6 months each year.

### ■ Pre-TICTFF Activity—CD with Selected Films from Kids as Directors Workshops

Films created by 30 groups of students and teachers participating in three of the previous Kids as Directors Workshops are featured in this CD. The 500 copies issued were made available to all teachers for use in media education to guide students participating in image creation. Film topics are very rich. They include: care for disabled students, schooling for students in remote areas, student body autonomy,





2009 Holiday Camp held in Kaohsiung



Little trainees learn to make good use of recycled materials.



For summer vacation, PTS issues 65,000 copies of the 2009 exercise books.

youth relationships, community transportation reform, and environmental protection.

#### ■ Pre-TICTFF Activity—Kids as Directors Workshops

With a total of 691 interactions in 2009, the Kids as Directors Workshop is a biennial filming project coordinated by PTS with the Taiwan International Children's TV & Film Festival (TICTFF). The purpose of this workshop is to encourage students and teachers from elementary and junior high schools to transform topics of everyday life into video creations. Since 2003, the Kids as Directors Workshop has been held four times, mentoring more than 40 teams to produce short films on a plethora of topics and formats. In 2009, four workshops were held, one each in northern, central, southern, and eastern Taiwan. These workshops collected 42 film proposals from students and teachers. Of these proposals, the 10 most creative were selected and mentored in a 5-day image-training workshop. Later, 10 professional film workers were invited to help each team put their ideas into practice. Resulting films will be screened in the 4th TICTFF in April 2010. These films will encourage Taiwan's teachers and students to implement media education and to help them develop their ability to access and create images independently.

#### ■ 2009 Student Camps

PTS held several camps to teach media access and expose children to creative learning. The 2-day

Holiday Camp in Kaohsiung was attended by 307 children, parents, and college instructors. The 5-day Little Journalist Camp in Taipei attracted participation of 152 children, parents, and college instructors. The Cartoon and Animation Camp lasted 5 days in Taipei and 4 days in Kaohsiung and involved a total of 463 children, parents, and college instructors.

#### ■ Filming with Cell Phone Workshops

In 2009, four 2-day filming with cell phone workshops were held, one in each part of Taiwan: northern, central, southern, and eastern. A total of 112 people participated, producing 35 creative short films. This project will continue with two more workshops in 2010. These workshops are expected to have 140 participants completing 15 creative films.

#### ■ Education Resource Network

PTS edited many of its children's programs into digital teaching plans. These plans, related teaching materials, and other learning resources were made available online for access by teachers and students. In 2009, these resources were browsed almost 647,000 times.

# Omni-bearing Customer Service

## Zero-distance Public Access

Because of its philosophy of 'whole-staff customer service', PTS works hard to provide viewers with comprehensive services. From guiding visitors through tours of PTS facilities to installing dedicated customer service teams helping viewers solve problems via phone, internet, and letters, every effort of PTS towards providing friendly service accomplishes its role as a public TV station.

### Visitors Were Mostly College Students

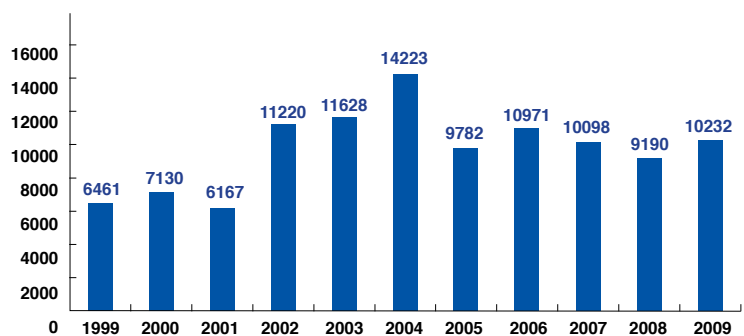
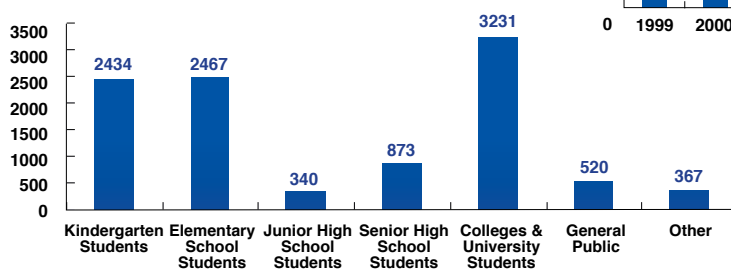
To help direct access of PTS services, PTS began giving free tours to the general public in 1999. Lead by professionals, visitors are guided through the specialized facilities of TV media, including filming studios, control rooms, satellite antennas, and property storage. Visitors also tour the production centers of PeoPo News, Hakka TV, and TITV, helping them to understand the procedures of TV programming and the differences among ethnic channels. PTS also hosts seminars where professionals and viewers can share and exchange ideas.

In 2009, there were a total of 10,232 visitors—about 852 visitors per month. Among these visitors, college students dominated with a total of 3,231 students. This was followed by teachers and students from elementary schools (2,467 visitors) and kindergartens (2,434 visitors).

### Customer Service Contacts Greater than 2008

With nearly 4,700 contacts per month, the total number of customer service interactions reached 56,624 in 2009, a 2,800 increase in interactions compared to the total of 53,827 in 2008. Although more service was offered in 2009, personnel designated to customer service were streamlined. Therefore, the amount of service provided by each staff member increased.

2009 Visitors Breakdown by Groups



Visitors to PTS 1999-2009

# The New Programming Potential of The HiHD Channel

The first terrestrial High-definition formatted channel in Taiwan, HiHD channel, is run by PTS. In 2009, HiHD channel presented nearly 6,000 broadcasting hours of rich and diverse HD programs. Premiered new productions comprised more than 500 broadcasting hours.

## Sports Events & TV Movies Dominated the Stage

In 2009, HiHD channel enthusiastically developed programs in the sports sector. During the World Games held in Kaohsiung in July 2009, HiHD channel immersed viewers in HD signals. By broadcasting the Taipei Deaflympics in September 2009, HiHD channel revealed the soundless power and beauty of these athletes.

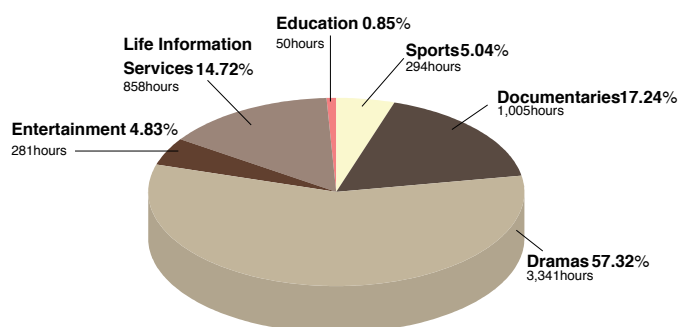
Broadcasting of high-definition movies was one of the selling points for HiHD channel programming in 2009. *Cannot Live without You*, a five-award winner in the Golden Horse Awards, premiered on the HiHD channel in December.

## Organizing Sharing Sessions, Opening Doors for Interaction

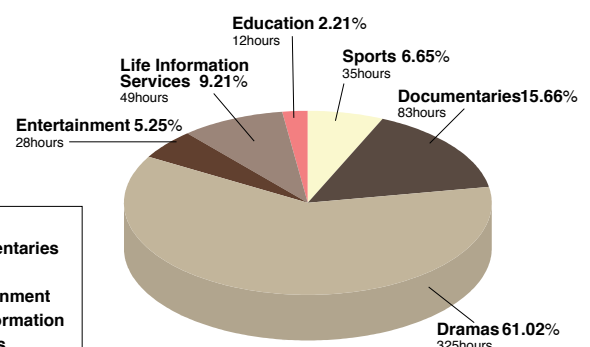
PTS in-house HD programs broadcasted on the HiHD channel attained recognition, shining on the international stage. In the 2009 HDFEST, *Taipei 24H* and *Natural Formosa* won Best Feature Length HD Film and Best Short HD Documentary, respectively. *Bird without Borders-Black-Faced Spoonbills* entered the 2009 Asian TV Awards as a finalist for Best Achievement in HD.

To improve interaction with viewers and to understand people's ideas and expectation for a high-definition channel, PTS worked with several HD websites in June 2009 to organize three visiting and sharing sessions. Website forums related to the HiHD channel became places for viewers to discuss HD development. As the HiHD channel looks ahead, it expects to continue providing high quality and diverse HD programs, to lead the development of Taiwan's HD industry, and to promote improvements in the TV industry.

2009 Total Broadcasting Hours on HiHD Channel



2009 Hours of Premiered New Productions on HiHD Channel



# Sharing Experiences via Communication Platforms



The theme of the 2009 international symposium was "Trends in Digital Transition & Cross-media Platforms".



Experts from around the world share experiences with transitions among communication platforms

In 2009, PTS maintained close attention to global trends in radio and television. This included establishing an interactive communication platform via seminars and symposiums.

## International Conferences Gather Elites

PTS has long observed and analyzed radio and television policies of other countries, especially Japan, Korea, China, United Kingdom, United States, France, Germany, and countries in North Europe. Studies of the establishment of media policies and development of digital industries in these countries are published on the PTS website (<http://rnd.pts.org.tw>). These studies have influenced trends in the making of radio and television policies and regulations. In 2009, PTS took the next step by conducting a study on the accountability of public media. The purposes of this study are to help PTS and TBS correctly orient their

goals for development and attainment of public trust.

Every November, PTS holds an international symposium, inviting experienced specialists in radio and television worldwide to share new knowledge. The subject of the 2009 symposium was Trends in Digital Transition & Cross-media Platforms. For this two-day symposium, over 500 people from related industries and academic fields participated, including NHK (Japan Broadcasting Corporation) from Japan, PBS (Public Broadcasting Service) from the United States, ZDF (Zweites Deutsches Fernsehen) from Germany, and PCCW (Pacific Century CyberWorks) from Hong Kong. Experts from SONY and Android and officials from Taiwan's Ministry of Transportation and National Communication Commission also attended, sharing their experiences with switching from analog to digital and evaluating trans-radio-satellite TV, IPTV, Internet communications, and converging trends in domestic terminal equipment and other platforms.





PTS meets citizens in a forum in Yilan County.



Full house at the mobile theatre "Seeing PTS—Life Story Film Festival" in Chiayi. Leading actress Li-li Pan participated in post-screening discussions.

## Conference Tours Meet the Public Face to Face

In 2009, the PTS mobile theatre 'Seeing PTS—Life Story Film Festival' toured Taiwan. PTS has produced quality programs for a long time. Among these programs, the Life Story series is the collective result of many Taiwanese artists. By using movie techniques and formats, different facets of life stories were presented to broaden viewer's imagination and horizons, building a good reputation for PTS. In 2009, 12 films from the Life Story series were selected for screening in this mobile theatre.

In addition to the film screening tour, PTS held 10 discussion meetings, inviting the participation of 23 producers, directors, screenwriters, and leading and supporting actors and actresses from the Life Story series. Not only did these meeting give viewers opportunities for close contact and direct communication with their favorite artists, it

also reduced the distance between these artists and PTS. These meetings improved three-way communication among image creators, the PTS broadcasting platform, and viewers. Over 2200 viewers participated in this screening tour and meetings.

To improve direct communications between PTS and citizen groups, PTS held forums to promote citizen understanding of PTS and to receive feedback from these citizens. These forums were held in nine places and included 152 representatives from nearly 100 organizations. This was the first time that the PTS chair and staff joined together to talk directly with viewers from all levels of society.

## Taiwan Achievements Focus Global Attention

Public Broadcasters International (PBI) is the most important social occasion for CEOs and high-level managers of international public broadcasters. It attracts nearly 150 representatives from 36 countries every year. In 2009, PBI was held in Kyoto, Japan. There, the president of PTS, Sylvia Feng, gave a speech featuring the PeoPo Citizen Journalism Platform and focusing on the performance of these journalists during and after the August 8 Flood. All participants were unanimous that PTS's approach of incorporating services with the new media, Web 2.0 platform was an important reference for the future of digital media.

The brilliant accomplishment of PTS at PBI triggered many follow-ups. A technical consultant of iTunes Podcasting from the headquarters of Apple Computer joined the event, suggesting that PeoPo News should begin Podcasting, following the example of other news media, such as BBC from

the United Kingdom and ABC (American Broadcasting Company) and CBS (Columbia Broadcasting System) from the United States. This would allow PeoPo News to broadcast to millions and millions of registered viewers. After negotiation, Podcasting of PeoPo News will officially launch on the iTunes platform in mid-February 2010. NHK, the host of 2009 PBI, featured PTS's speech at PBI in an English special program and broadcasted it worldwide through the NHK World international satellite channel. Phil Harding, former Director General of BBC World News, introduced PeoPo News in an article in the famous British newspaper, The Guardian.

Because of popularization of international conference, the pioneering service offered by PeoPo News not only made PTS an important benchmark for the development of new internet media, it also promoted the image of Taiwan's media, making it easier for Taiwan citizens to speak to the world.



In the 2009 PBI meeting, PTS president Sylvia Feng gives a speech featuring the PeoPo Citizen Journalism platform.

# Children's Programs Favored; Royalty Sales Focused on Dramas

## Top 10 Audiovisual Products in 2009

Rank Program Title

1. Follow Me
2. Mme. Chiang
3. Music Wizard
4. Let's Talk in English on PTS
5. Life Story
6. Natural Formosae4kids
7. e4kids
8. View Point
9. Our Island
10. Bird without Borders-Black-Faced Spoonbills



## Top 10 Program Royalty Sales in 2009

Rank Program Title

1. Black & White
2. Wayward Kenting
3. Sunday Night-Fever
4. Fighting Spirits
5. Fruity Pie
6. Maltese on the Balance
7. My Neighbors
8. Straight Talk With Parents
9. Chances
10. A Story of Soldiers

In 2009, sales of PTS's audiovisual products decreased by 3.07% compared to 2008. Reasons for this decrease are slow market recovery, budget cuts in the education market, decrease in effective PTS products, and destructive market competition. Despite the decline, quality children's products remained popular and the legendary biography, *Mme. Chiang Kai-Shek*, became a popular product much appreciated by Chinese tourists as a result of Taiwan opening its tourist market to China.

PTS continuously focused on developing new business patterns for royalty sales in new market sectors. This included authoring access to databases of audiovisual teaching materials, implementation of Multimedia on Demand and other digital contents, and use of public channels in

Taiwan's cable TV system. PTS also increased the number of regional retailers overseas, strengthened marketing through Internet and licensing of royalties for commissioned audiovisual products. Dramas have traditionally been PTS' top sellers with a selling territory including China, Japan, Korea, Southeast Asia, and North America. In 2009, this selling territory expanded to include Poland and France. PTS successfully developed a new business model by co-broadcasting with domestic cable TV service providers. In addition, PTS expanded its markets overseas by providing channels and licensing of new media. Now, PTS's Digital Mobile (DIMO) channel can be watched in Japan, North America, New Zealand, Australia, and Indonesia, and on IPTV in Malaysia.

## Large Donations Met Annual Goal; Small Donations Reached Three Year High



Sponsored by the Grateful Social Welfare Foundation, PTS held four campus forums on "New Aesthetics of Moral Integrity".

My Class emphasizes moral education.

Fundraising was very difficult in 2009 because of the effects of weak international economies. Affected by the world financial crisis, many businesses cut their budgets considerably, lowering expenses to survive. This also reduced philanthropy. The August 8 Flood devastated southern Taiwan, causing enormous loss in lives and property. Many governmental and societal resources were allocated to rescue and reconstruction, squeezing funds from other activities.

### Encouraging Program Sponsorship & Producing Commissioned Programs

Despite the international and domestic predicaments, PTS worked hard to reach its annual fundraising targets by encouraging program sponsorship and by producing commissioned programs. In 2009, PTS revenue from large donations totaled

NT\$105,211,449. This comprised 63.43% of the total income for PTS in 2009. Of these large donations, NT\$62,567,992 were sponsorships by businesses and organizations. Miscellaneous sources accounted for NT\$ 4,171,185. Income from production of commissioned programs was NT\$38,472,272, comprising 36.57%.

The largest program sponsorship was the NT\$6,000,000 for the World Games 2009 in Kaohsiung. This was followed by NT\$3,890,000 for *Bird without Borders-Black-Faced Spoonbills* and NT\$3,000,000 for *My Class*. Smaller sponsorships were attracted by programs and short films focusing on specific subjects, such as caring for minorities, science education, children talent shows, and ecological and environmental education. Activities accompanying these programs and films were also designed and held according to sponsor needs.

Commissioned projects in 2009 were mainly from





Two TV fundraising events were held in 2009.

government bids, followed by the making and post-production of short films and documentaries for schools, private enterprises, and business foundations. A total of NT\$26,339,956 was received from program and short film productions. A total of NT\$12,132,316 was from planning and hosting activities. Among all commissioned projects, the highest amount was NT\$8,749,197 from the 2009 TV Talent Overseas Cultivation Program, a project also requiring the greatest effort. In 2009, nearly 30 governmental and private organizations sponsored PTS for the first time, donating a total of NT\$31,820,437 and accounting for 30.24% of the income from large donations.

## TV Fundraising Achieved Excellent Results

In 2009, small donations totaled NT\$23,149,751. This was the highest recorded in the past three years. PTS received NT\$18,948,288 in 2007 and NT\$17,019,260 in 2008.

The main source of small donations was from TV fundraising. Since PTS had good success with TV fundraising in 2007 and 2008, it decided to continue in 2009. The mid-year fundraising was held in June 2009 while the year-end fundraising was in December 2009. From our experience in past TV fundraising, we learned to arrange a series of quality programs and to offer program-related gifts in 2009 to strengthen viewer recognition to PTS and attract donations from viewers. Therefore, we were not surprised to achieve excellent results. In June, PTS received NT\$4,120,588 in donations. In December, PTS received NT\$9,719,934. This made for a total of NT\$13,840,522 and accounted for nearly 60% of small donations received in 2009.

# Organization

According to the Public Television Act, the Board of Directors of PTS Foundation consists of 17 to 21 directors, one of which 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 as led by the president of PTS.

Also in accordance to the Public Television Act, the Board of Supervisors of the PTS Foundation is composed of three to five supervisors, including one executive supervisor. The purpose of the Board of Supervisors is to compare the budget use of the PTS Foundation with the Financial Inspection Rules and other relevant legal rules.

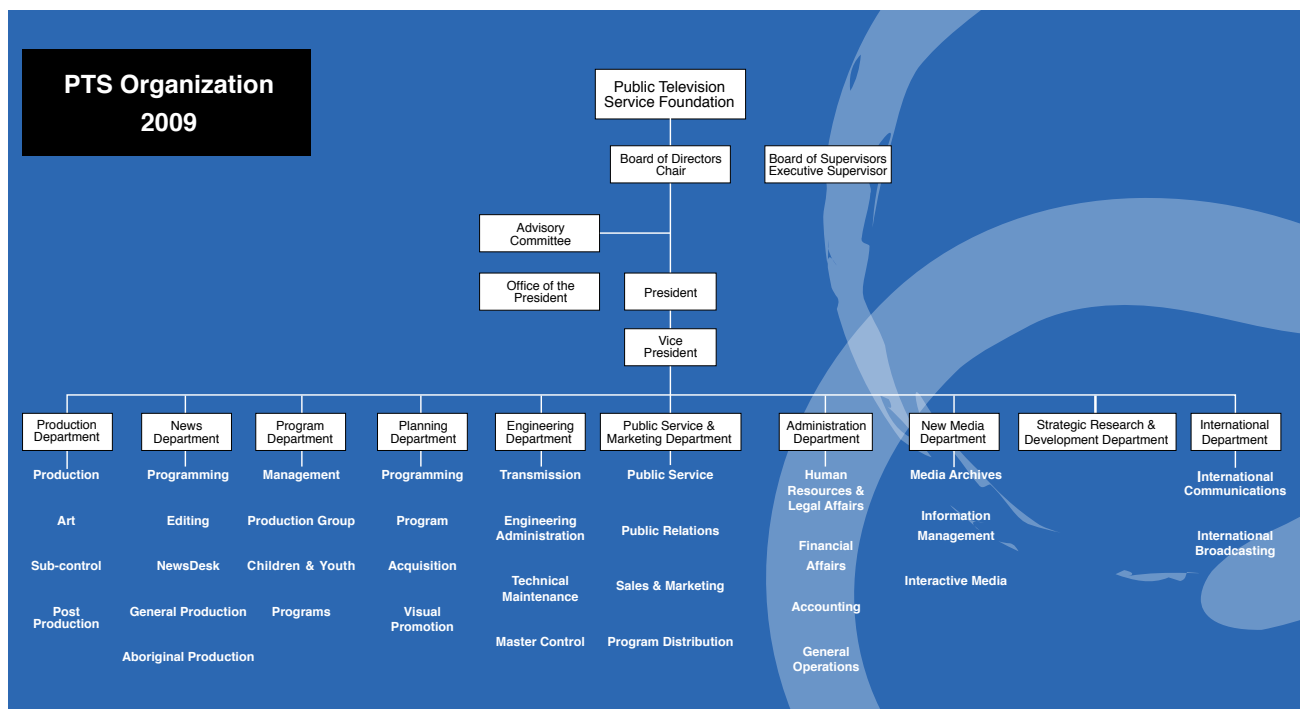
Based on the stipulations of Article 15 in the PTS Foundation Regulations, an office is placed under the Board of Directors and Supervisors and an executing secretary is installed to implement work assigned

by the board. In an audit office, under the Board of Directors, an officer is appointed to be in charge of auditing business.

Also pursuant to stipulations of Article 3 of the PTS Foundation Regulations, a president is appointed under the direction and supervision of the Board of Directors. This president manages all affairs within the scope of the position's responsibilities. One to three vice presidents, including an executive vice president, are assigned based on business needs. For administration purposes, the president is charged to organize an office, office manager, and required staff.

Departments in PTS Foundation include Planning, Program, News, Production, Engineering, Public Service & Marketing, International, Administration, New Media, and Strategy Research & Development. Installed in each department are one manager and one to two assistant managers. Each department may be divided into divisions or groups containing one leader, one to two secondary leaders, and several producers.

## PTS Organization 2009



# 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 2009 PTS financial report was reviewed and audited by accountants of KPMG International.



Year-end Balance Unit : NT Dollars	2009.12.31		2008.12.31		Increase(decrease)	
Item	Amount	%	Amount	%	Amount	%
Current Assets						
Cash & cash equivalents	\$1,043,942,063	15	\$217,344,271	3	\$826,597,792	380
Notes receivable	1,461,308	0	2,472,313	0	(1,011,005)	(41)
Accounts receivable	183,821,839	2	199,220,247	3	(15,398,408)	(8)
Accounts receivable-related parties	1,500,000	0	0	0	1,500,000	0
Other accounts receivable	208,003,872	3	750,662,160	11	(542,658,288)	(72)
Advance payments	65,003,805	1	46,759,508	1	18,244,297	39
Other current assets	5,602,955	0	14,172,250	0	(8,569,295)	(60)
Subtotal	1,509,335,842	21	1,230,630,749	18	278,705,093	23
Funds & Investments						
Long-term investments	2,446,245,437	34	2,932,676,817	43	(486,431,380)	(17)
Fixed Assets						
Land	26,448,371	1	26,448,371	0	0	0
Buildings	1,284,087,736	18	1,244,428,389	18	39,659,347	3
Machinery & facilities	517,171,003	7	350,444,746	5	166,726,257	48
Transportation & communication equipment	2,077,200,858	29	1,684,438,002	25	392,762,856	23
Miscellaneous facilities	52,766,850	1	133,896,198	2	(81,129,348)	(61)
Deductions (accumulated depreciation)	(1,302,121,676)	(18)	(1,209,311,046)	(18)	(92,810,630)	8
Advance payments for equipments	224,450,366	3	269,518,547	4	(45,068,181)	(17)
Subtotal	2,880,003,508	41	2,499,863,207	36	380,140,301	15
Other Assets						
Rental Assets	69,358,639	1	69,241,071	1	117,568	0
Refundable Deposits	1,621,195	0	3,160,290	0	(1,539,095)	(49)
Restricted Assets	224,129,282	3	136,152,297	2	87,976,985	65
Deferred Charges	2,602,575	0	5,085,825	0	(2,483,250)	(49)
Subtotal	297,711,691	4	213,639,483	3	84,072,208	39
Total Assets	\$7,133,296,478	100	\$6,876,810,256	100	\$256,486,222	4
Current Liabilities						
Notes Payable	\$14,274,643	0	\$973,192	0	\$13,301,451	1,367
Accounts Payable	4,011,746	0	2,308,261	0	1,703,485	74
Accrued Expenses	284,965,493	4	232,814,463	3	52,151,030	22
Other Accrued Expenses	60,238,559	1	229,338,431	3	(169,099,872)	(74)
Other Current Liabilities	32,629,675	0	42,268,131	1	(9,638,456)	(23)
Subtotal	396,120,116	5	507,702,478	7	(111,582,362)	(22)
Other Liabilities						
Deferred Government Funding	1,529,006,861	22	1,322,101,442	19	206,905,419	16
Deposits Received	16,587,369	0	20,347,563	1	(3,760,194)	(18)
Subtotal	1,545,594,230	22	1,342,449,005	20	203,145,225	15
Total Liabilities	\$1,941,714,346	27	\$1,850,151,483	27	\$91,562,863	5
Funds & Equity						
Funds	2,302,299,013	32	2,302,299,013	33	0	0
Donated Surplus	4,327,722,168	61	4,327,722,168	63	0	0
Accumulated Equity	(1,438,439,049)	(20)	(1,603,362,408)	(23)	164,923,359	(10)
subtotal	5,191,582,132	73	5,026,658,773	73	164,923,359	3
Total Liabilities, Funds & Equity	\$7,133,296,478	100	\$6,876,810,256	100	\$256,486,222	4

## Cash Flow Statement

Unit : NT Dollars

	2009	2008
<b>Cash Flow from Operations</b>		
Current Balance	\$512,064,063	(\$577,385,630)
Depreciation Expenses	264,032,898	239,324,948
Various Amortizations	3,820,795	4,280,861
Losses from Bad Accounts	114,340	0
Losses from Sale & Retirement of Fixed Assets	1,252,310	1,324,310
Investment Loss	139,290,676	233,174,452
Changes in Assets & Liabilities		
Notes Receivable	1,011,005	2,237,876
Accounts Receivable	13,784,068	20,629,789
Other Accounts Receivable	(2,568,097)	(32,621,089)
Advance Payments	(18,244,297)	28,022,296
Other Current Assets	8,569,295	9,501,941
Notes Payable	13,301,451	(162,581)
Accounts Payable	1,703,485	(274,089)
Accrued Expenses	52,151,030	(7,833,587)
Other Accrued Expenses	36,810,207	5,592,332
Other Current Liabilities	(15,098,288)	14,559,526
Deferred Government Funding	752,131,804	40,672,114
<b>Net Cash Inflow from Operations</b>	<b>1,764,126,745</b>	<b>(18,956,531)</b>
<b>Cash Flow from Investments</b>		
Purchase of Fixed Assets	(845,993,324)	(202,827,312)
Increase in Refundable Deposits	1,539,095	(648,842)
Increase in Restricted Assets	(87,976,985)	17,764,865
Increase in Deferred Charges	(1,337,545)	(2,003,275)
<b>Net Cash Flow from Investments</b>	<b>(933,768,759)</b>	<b>(187,714,564)</b>
<b>Net Cash Flow from Financing</b>		
Increase in Deposits Received	(3,760,194)	2,046,697
<b>Net Cash Inflow from Financing</b>	<b>(3,760,194)</b>	<b>2,046,697</b>
Increase in Current Cash & Cash Equivalents	\$826,597,792	(\$204,624,398)
Balance of Cash & Cash Equivalents at Year Beginning	217,344,271	421,968,669
<b>Balance of Cash &amp; Cash</b>	<b>\$1,043,942,063</b>	<b>\$217,344,271</b>
<b>Equivalents at Year-end</b>		
<b>Cash Payments &amp; Other Accrued Expenses :</b>		
Increase in Fixed Assets	\$645,543,077	\$418,322,228
Plus: Other Accrued Expenses at Year Beginning	223,034,389	7,539,473
Minus: Other Accrued Expenses at Year-end	(22,584,142)	(223,034,389)
<b>Cash Payments</b>	<b>\$845,993,324</b>	<b>\$202,827,312</b>

## Revenues & Expenditures

Unit : NT Dollars

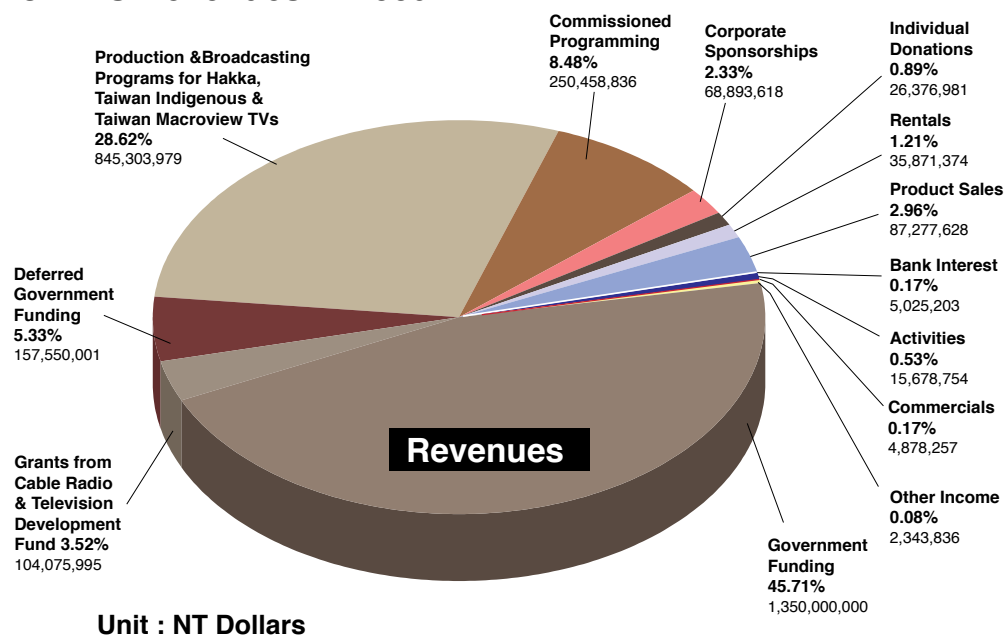
	2009		2008		Increase(decrease)	
Item	Amount	%	Amount	%	Increase (decrease)	%
<b>Revenue</b>						
Donations	\$1,706,896,595	58	\$826,341,452	43	880,555,143	107
Bank Interest	5,025,203	0	11,520,969	1	(6,495,766)	(56)
Rentals	35,871,374	1	37,844,206	2	(1,972,832)	(5)
Product Sales (net)	87,277,628	3	100,887,351	5	(13,609,723)	(13)
Commissioned Programming	1,095,762,815	37	939,021,946	48	156,740,869	17
Other Income	22,900,847	1	20,775,852	1	2,124,995	10
<b>Subtotal</b>	<b>2,953,734,462</b>	<b>100</b>	<b>1,936,391,776</b>	<b>100</b>	<b>1,017,342,686</b>	<b>53</b>
<b>Expenditure</b>						
Administration	(159,293,170)	(5)	(165,513,416)	(9)	(6,220,246)	(4)
Public Services & Marketing	(196,940,482)	(7)	(177,024,182)	(9)	19,916,300	11
News Productions & Acquisitions	(402,399,052)	(14)	(410,187,525)	(21)	(7,788,473)	(2)
General Program Production & Acquisitions	(629,214,449)	(21)	(584,216,246)	(30)	44,998,203	8
Production Proposals & Acquisitions	(125,174,159)	(4)	(176,201,427)	(9)	(51,027,268)	(29)
Production & Broadcasting	(292,649,140)	(10)	(277,358,372)	(14)	15,290,768	6
Engineering & Maintenance	(263,557,210)	(9)	(244,098,182)	(13)	19,459,028	8
Research & Development	(23,551,526)	(1)	(23,068,008)	(1)	483,518	2
New Media Development	(53,292,826)	(2)	(58,254,090)	(3)	(4,961,264)	(9)
International Affairs	(153,240,173)	(5)	(163,217,196)	(9)	(9,977,023)	(6)
Investment Loss	(139,290,676)	(5)	(233,174,452)	(12)	(93,883,776)	(40)
Other Losses	(3,067,536)	0	(1,464,310)	0	1,603,226	109
<b>Subtotal</b>	<b>(2,441,670,399)</b>	<b>(83)</b>	<b>(2,513,777,406)</b>	<b>(130)</b>	<b>(72,107,007)</b>	<b>(3)</b>
Balance before Tax	512,064,063	17	(577,385,630)	(30)	1,089,449,693	189
Income Tax	0		0		0	
<b>Current Balance</b>	<b>\$512,064,063</b>	<b>17</b>	<b>(\$577,385,630)</b>	<b>(30)</b>	<b>1,089,449,693</b>	<b>189</b>

## Statement of Changes in Equity

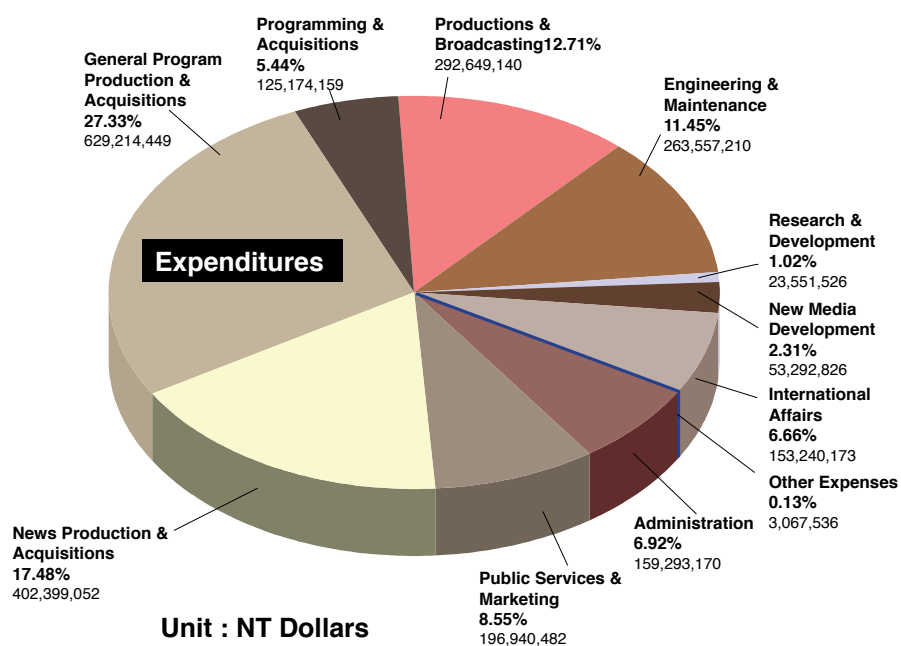
Unit : NT Dollars

	Funds	Capital Reserve	Accumulated Equity	Total
Balance on 1 Jan. 2008	\$2,302,299,013	\$4,327,722,168	(\$1,025,976,778)	\$5,604,044,403
Balance in 2008			(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
Purchase of Treasury Stocks			(347,140,704)	(347,140,704)
Balance in 2009			512,064,063	512,064,063
Balance on 31 Dec. 2009	\$2,302,299,013	\$4,327,722,168	(\$1,438,439,049)	\$5,191,582,132

## Breakdown of PTS Revenues in 2009



## Breakdown of PTS Expenditures in 2009





## 2005-2009 Financial Statements

Unit : NT Dollars

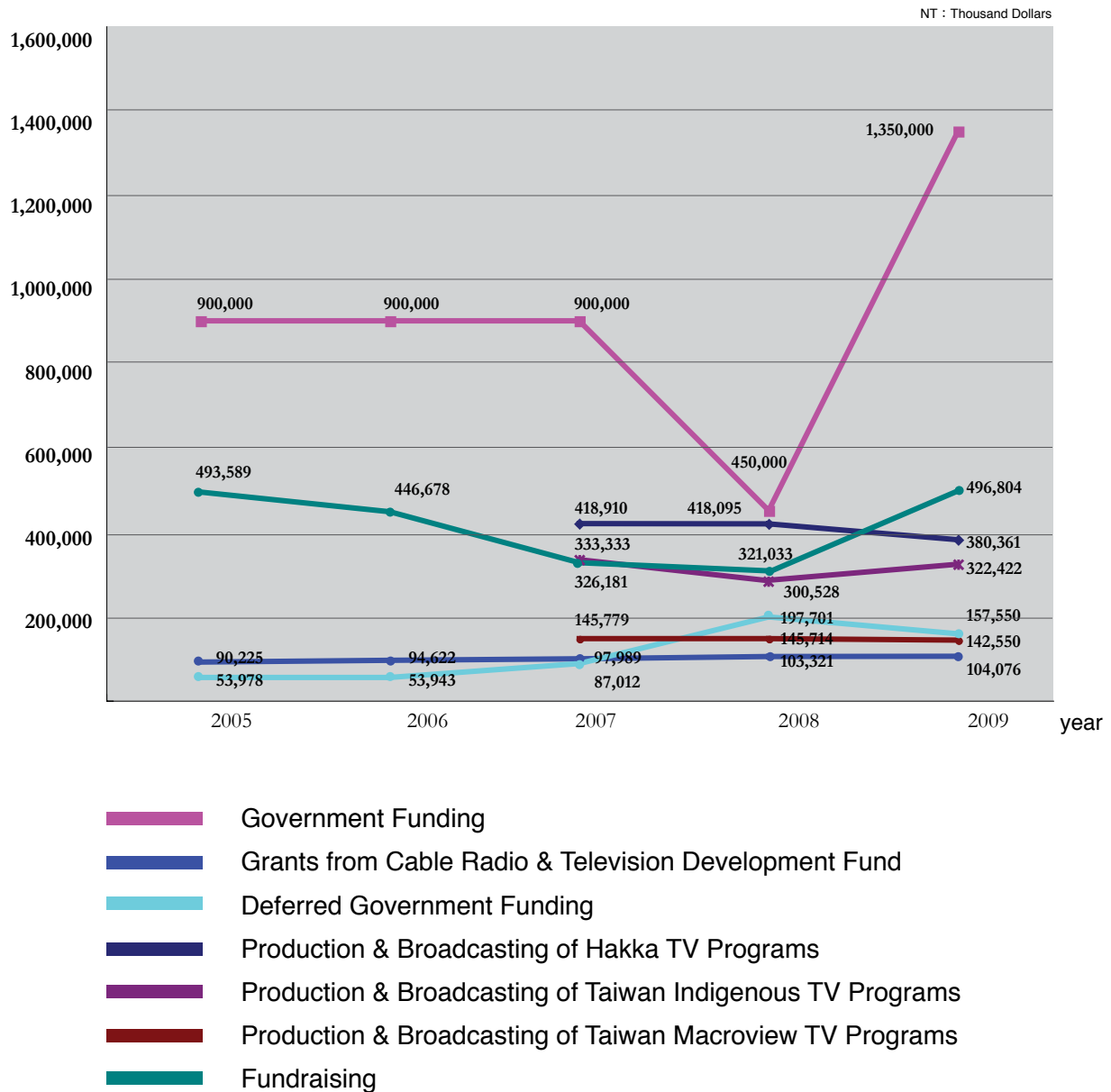
Item	2005	2006	2007	2008	2009	Annual Growth
Donations	121,042,187	128,260,774	107,515,923	75,319,549	95,270,599	26.49%
Rentals	118,770,611	78,268,252	42,674,274	37,844,206	35,871,374	-05.21%
Product Sales	104,992,366	103,674,764	89,692,239	100,887,351	87,277,628	-13.49%
Commissioned Programming	102,864,086	80,601,161	36,106,760	74,684,612	250,458,836	235.36%
Other Income	45,920,103	55,873,468	50,191,996	32,296,821	27,926,050	-13.53%
<b>Total Fundraising</b>	<b>493,589,353</b>	<b>446,678,419</b>	<b>326,181,192</b>	<b>321,032,539</b>	<b>496,804,487</b>	<b>54.75%</b>
<b>Total Fundraising</b>	<b>493,589,353</b>	<b>446,678,419</b>	<b>326,181,192</b>	<b>321,032,539</b>	<b>496,804,487</b>	
Government Funding	900,000,000	900,000,000	900,000,000	450,000,000	1,350,000,000	
Grants from the Cable Radio & Television Development Fund	90,225,286	94,621,604	97,988,777	103,320,627	104,075,995	
Deferred Government funding— Regarded as Donations	53,977,793	53,943,272	87,012,136	197,701,276	157,550,001	
Programming for Hakka TV, TITV, and MACTV			898,022,972	864,377,334	845,303,979	
<b>Total Revenue</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>	<b>2,953,734,462</b>	
Fixed Maintenance	350,361,830	370,980,629	447,210,787	468,012,707	478,479,099	
Marketing & Service	152,913,715	163,270,488	214,039,526	177,028,365	197,049,810	
Program Production	989,570,799	980,640,972	1,622,146,169	1,612,489,604	1,603,297,258	
Research & Development	35,635,946	22,101,982	26,955,005	23,072,278	23,553,556	
<b>Total Expenditures</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>2,302,379,723</b>	
<b>Balance</b>	<b>9,310,142</b>	<b>(41,750,776)</b>	<b>(1,146,410)</b>	<b>(344,211,178)</b>	<b>651,354,739</b>	

Note 1. Results are based on annual reports of the Public Television Service.

2. The 2006, 2007, 2008, and 2009 expenditures do not include investment losses (totaling NT\$799,577,147, NT\$362,293,752, NT\$233,174,452, and NT\$139,290,676, respectively) from CTS shares according to the equity method.

3. Revenue and expenditure were re-classified for congruency with the budget.

# From 2005 to 2009 Trends in Revenues and Expenditures



# 2009

Public Television  
Service Foundation  
**Taiwan**  
**Macroview TV**  
Annual Report



# Broadcasting Taiwan's Quality TV Programs Worldwide

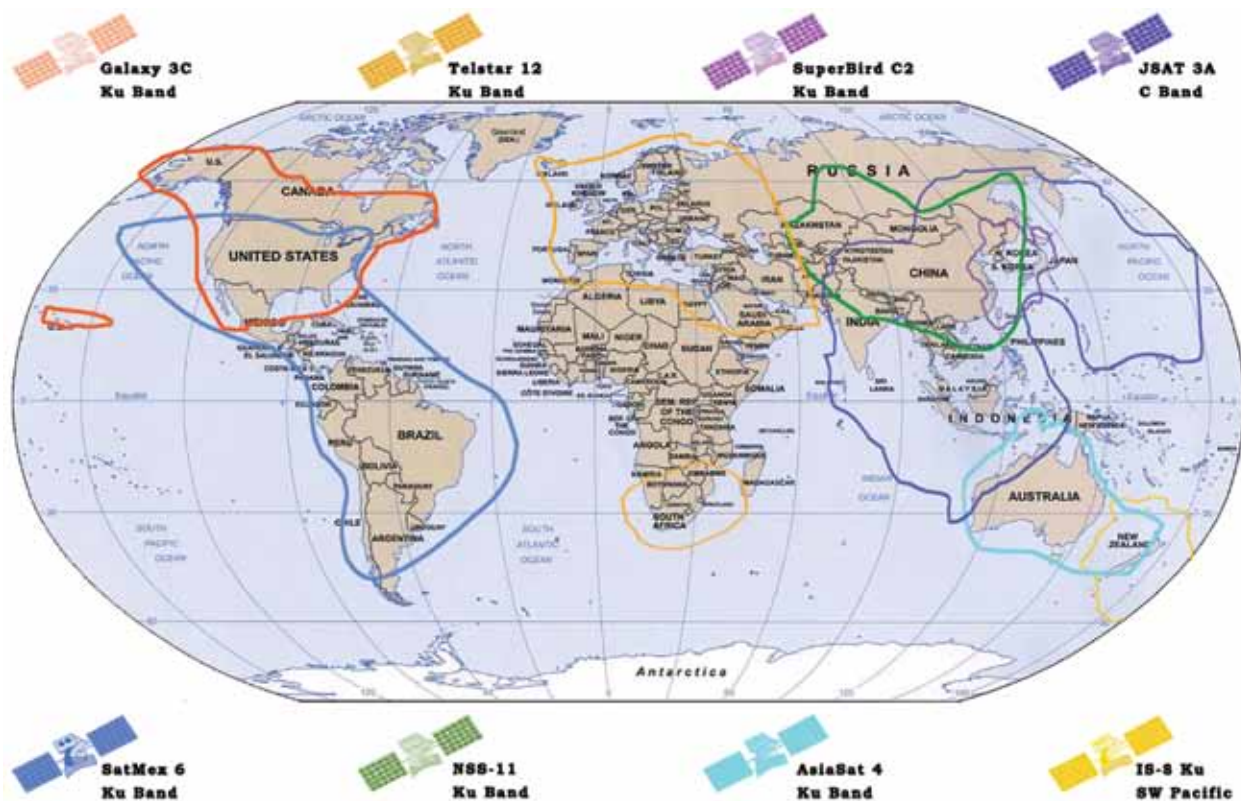
Founded in 2000, Taiwan Macroview TV (MACTV) was first produced and broadcasted by the Overseas Compatriot Affairs Commission, R.O.C. MACTV is a comprehensive satellite TV broadcasting Taiwan's quality programs to the world, in Chinese, in all weather conditions, for 24 hours a day using eight satellites and boundless internet technology. As the only audiovisual platform in Taiwan serving Chinese worldwide and Taiwanese overseas, MACTV not only comforts homesick compatriots abroad, but it also opens a window through which Taiwan can enter the world and through which the world can see Taiwan.

In 2007, the Legislative Yuan amended the Statute Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry,

removing the influence of political parties, government, and military from broadcasting media and maintaining media specialization and autonomy. Operating of MACTV was handed over to the PTS Foundation.

For three years, PTS devoted all its effort professionally and cautiously when programming MACTV to produce a showcase of Taiwan's diverse cultures and to provide entertainment programs so viewers around the world could learn to appreciate the beauty of Taiwan and the value of Taiwan's democracy and freedom. Through MACTV, PTS improves the understanding and support of Taiwan by overseas Taiwanese, globally distributed Chinese, and friends from all nations, and Taiwan's ability to connect with the world can greatly enhance Taiwan's visibility and influence.

## 2009 MACTV Satellite Coverage



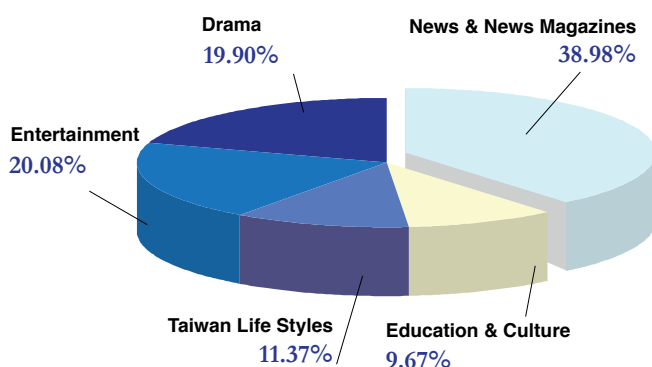


# Broadcasting in Five Languages to Meet Every Need

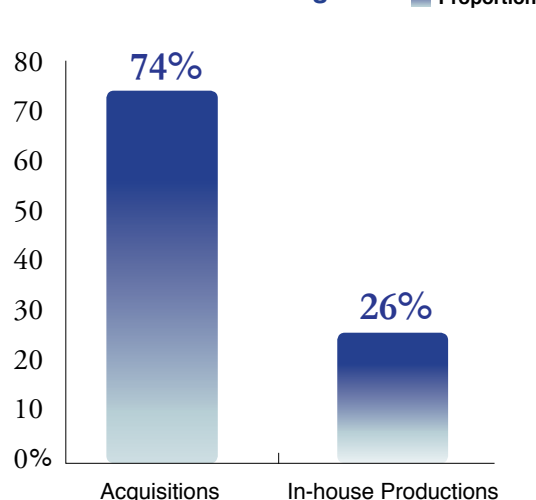
As a communicating bridge between Taiwan and the world, MACTV carries great responsibility. It is a great challenge for MACTV to use only one channel to meet the needs of Taiwanese throughout the world. To manage this challenge, program scheduling must consider different time zones as well as different genders, ethnic groups, and ages. MACTV has produced and broadcasted 4,799 hours of programs, including a daily 12-hour premiere comprised of eight news sections in Mandarin, Taiwanese, English, Hakka, and Cantonese. MACTV is free to air and charges no access fees. Its programs are diverse and sophisticated, faithfully presenting the current development of Taiwan by featuring Taiwan's arts and culture. Programs types are divided into five categories: news and news magazines, education and culture, Taiwan life styles, entertainment, and drama. Of these programs, 74% are acquisitions from other Taiwanese TV stations and 26% are in-house productions.

Since PTS took over MACTV in 2007, we have worked to enhance channel quality by increasing the proportion of newly produced programs. Among programs broadcasted in 2009, 87% were produced in the past three years. This is an increase by 22% since 2006, the year before PTS took over MACTV.

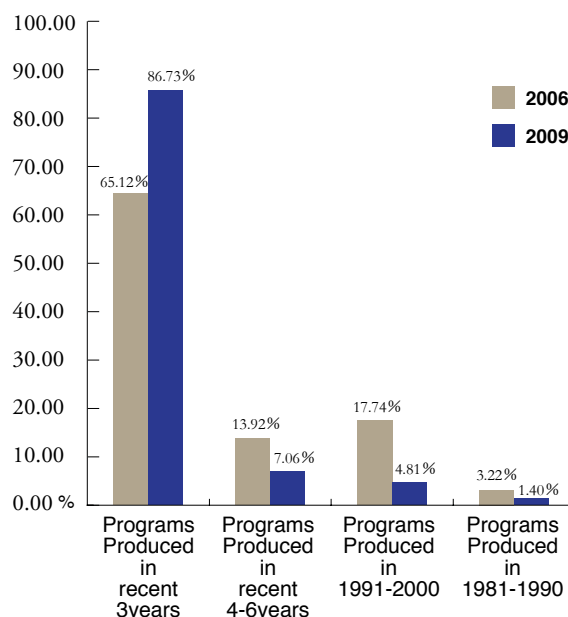
## MACTV Program Categories & Ratios



## Sources of MACTV Programs



## Age of Programs MACTV Acquired in 2006 & 2009





Art Profile



Taiwan Outlook



Taiwan Holiday



Fortune Code

## Professional In-house Productions Praised by All

In-house productions of MACTV remain rare because of limited budget and staff. Despite these restrictions, MACTV continues to seek quality and distinctive programming.

### ■ *Taiwan Holiday*—the Start of Every Touching Journey

*Taiwan Holiday* is the only in-house travel program of the TBS channels. It is broadcast on MACTV, PTS, TITV, DIMO digital channels, and on Chunghwa Telecom's MOD. To maintain fairness and objectivity so it can become a trusted program, *Taiwan Holiday* does not accept sponsors. This avoids the infomercials common in food and travel programs in Taiwan. Because of its outstanding quality, *Taiwan Holiday* was acquired by MediaCorp Pte Ltd in Singapore and is featured on EVA Airline's international flights to show the world the beauty of Taiwan.

### ■ *Fortune Code*—Driving Force Creating Taiwan's Economic Miracle

In 2009, *Fortune Code* continued to explore success stories of entrepreneurs starting businesses in different fields. The economic vitality of Taiwan exists in all levels and fields of the society. Even personal studios or roadside snacks are business opportunities. The courage, confidence, and positive thinking of these entrepreneurs in the face of challenges, setbacks, and difficulties are worth learning and sharing with the world. These qualities, as presented by *Fortune Code*, explain why the program receives enthusiastic praise internationally.

The flexible and innovative business strategies of these entrepreneurs are the 'fortune code' worth learning by everyone as the financial tsunami sweeps around the globe. Therefore, MACTV also produced a book-on-CD, *His Fortune Code, Your Secret to Wealth*, to promote both the program and MACTV's visibility.



Overseas Compatriot News

### ■ *Art Profile*—Showcase of Taiwan's Creativity and Culture

*Art Profile* interviewed many prominent people in literature, music, dancing, drama, and painting. Through the program's reports and interviews, traditional culture, modern art, western and eastern cultural heritage and creations are thoroughly documented. This helps Chinese worldwide learn about Taiwan development of diverse cultures, thus raising images for Taiwan.

In 2009, Taiwan hosted many international activities, including the 2009 World Games in Kaohsiung and the Deaflympics in Taipei. *Art Profile* produced a special report series for these activities, featuring exciting behind-the-scene stories. To serve overseas Taiwanese, *Art Profile* also invited governmental officials to explain government policies and the background of policy-making in a way that viewers could easily understand.

### ■ *Taiwan Outlook*—the Only English Talk Show in Taiwan

The only English talk show of TBS, *Taiwan Outlook* follows the one-to-one or one-to-many talk show pattern. It invites international elites from all fields to discuss Taiwan's political and economic development, the interaction between Taiwan and other countries, the position of Taiwan on the map of global industries, and unique people in Taiwan. With a variety of topics and lively interviews, this program not only faithfully presents the diverse opinions of Taiwan society, but also indicates Taiwan's predicament when facing the international community, allowing overseas Taiwanese and people from other countries deepening their understanding and appreciation of Taiwan.

In 2009, *Taiwan Outlook* twice invited members from

National Committee on American Foreign Policy (NCAFP) for an in-depth discussion with domestic diplomats and scholars over the status and prospects for the relationships among Taiwan, the United States, and China.

### ■ *Overseas Compatriot News*—Communication Platform for Overseas Taiwanese

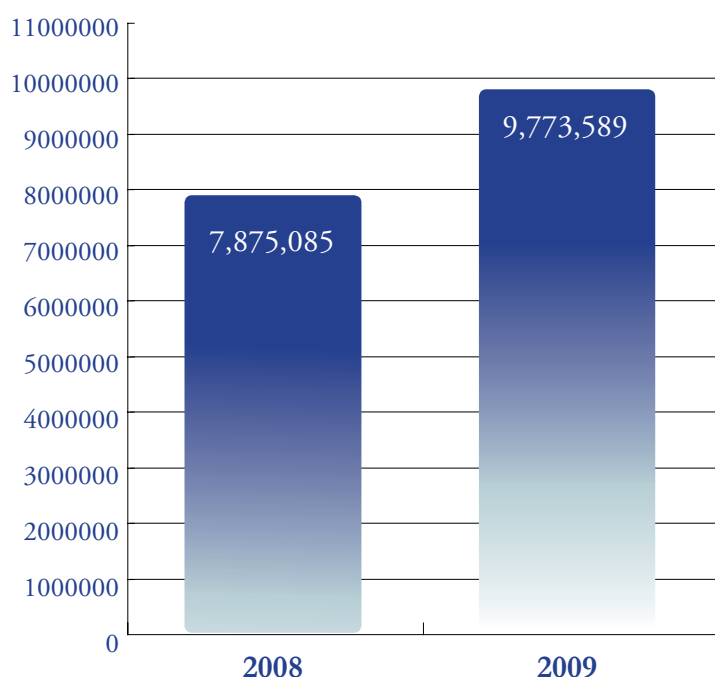
With 30-minute broadcasts daily, *Overseas Compatriot News* is the only news program focusing on activities of overseas Taiwanese. MACTV has appointed nearly 60 journalists in 50 cities in over 25 countries to provide news. Countries housing MACTV reporters include: Britain, France, Germany, Japan, South Korea, Singapore, Australia, United States, Canada, South Africa, Brazil, and Taiwan's only allies in South America: Paraguay. *Overseas Compatriot News* is also the world's only information exchange platform for Chinese.

After the August 8 Flood devastated Taiwan in 2009, societies of overseas Taiwanese immediately initiated fundraisers. MACTV journalists distributed as many as 200 news dispatches to cover the fundraising. As a communication bridge between Taiwan and overseas Taiwanese, *Overseas Compatriot News* built a dedicated website to provide text and audiovisual news updates of the fundraising to internet viewers.

To preserve record of activities for overseas Taiwanese, MACTV also set up a database-enabled website where news can be easily searched by date, location, and keywords.

# MACTV Popularization Reached Five Continents

2008 & 2009 MACTV Internet Viewership



2009 MACTV Oversea Promotion Efforts

Type	Number Authorized
Terrestrial & Cable TV Channels	8
IPTV	4
International Routes	2

MACTV transmits signals through eight satellites to five continents. Except for Siberia, Greenland, and a few areas in central Africa, only a 90-cm dish antenna is required to watch MACTV programs. In 2009, internet viewership approached 10 million (specifically 9,773,589 viewers). This is a 24.11% increase compared to 2008 (7,875,085 viewers). To promote Taiwan, MACTV devotes itself to developing the overseas market by authorizing downloads of the entire MACTV channel and by developing the IPTV markets. In-house news-magazines are promoted inside Taiwan.

In addition to broadcasting to the world through satellites, *Inside Taiwan*, *Weekly News Review of Taiwan*, *Art Profile*, *Fortune Code*, and *Taiwan Holiday* are aired on several media platforms, including TBS, Chungwa Telecom MOD, and public access channels

of local cable TV systems. Overseas Compatriot News was selected and broadcasted by Radio Taiwan International. The English talk show featuring current affairs, *Taiwan Outlook*, was selected by the Family Radio TV group for broadcasting in the United States in New York, New Jersey, and California.

The annual programming budget for MACTV is about NT\$90 million, excluding the cost for the access to eight satellites. This is less than NT\$7.5 million per month and is far less than the budget of the smallest news station (about NT\$40 million per month) in Taiwan. On such a small budget, MACTV does extremely well to premiere 12 hours of various programs daily.



# 2009

Public Television  
Service Foundation

## Taiwan Indigenous TV Annual Report



Taiwan  
Indigenous TV  
原住民族電視台

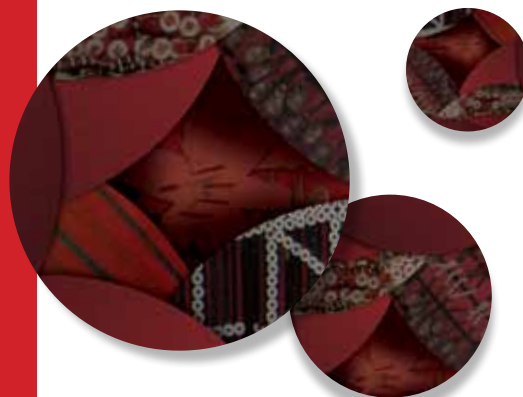
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## TITV's Origins

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| <p><b>1871</b></p> <p><b>1945</b></p> <p><b>1962</b></p> <p><b>1970</b></p> <p><b>1984</b></p> <p><b>1985</b></p> <p><b>1990</b></p> | <p>The first images of Taiwan's aborigines were made by foreign missionaries and explorers. To complete colonization during Japanese rule, the government of Japan used still and film cameras to survey every aboriginal village. Their images of the Taiwan indigenous people began to circulate around the world.</p> <p>The Chinese Nationalist Party came to Taiwan. They produced images of indigenous people for government propaganda and to implement their policy of sinicization: acculturating indigenous peoples into Chinese culture.</p> <p>Taiwan Television (TTV) launched broadcasting. Taiwan's broadcasting policies, however, did not have explicit safeguards for ethnic minorities. During Taiwan's period of martial law, the general principal of the Government Information Office (GIO) was with allocation, control, and use of broadcasting resources. This office barely considered the interests of minority and disadvantaged groups.</p> <p>This was the era in Taiwan of booming economic growth. During this time, photography became popular. Aboriginal peoples were often the subjects in photography. Through commercial exchange, these images often became part of the collections of publishers, exhibition halls, and private collectors.</p> <p>Produced by Fuxing Broadcasting Station, the aboriginal program Green Mountain and Jade Hill was first aired.</p> <p>Programming of the aboriginal TV program Spring in the Green Mountains was produced by Public Television Service (PTS), a subordinate of the Broadcasting Development Foundation.</p> <p>The Council for Cultural Affairs and the GIO began</p> | <p><b>1992</b></p> <p><b>1994.9</b></p> <p><b>1996<br/>12.1</b></p> <p><b>1997<br/>5.31</b></p> <p><b>1998.6</b></p> <p><b>1998.7</b></p> | <p>allocating resources to help produce aboriginal and Hakka programs.</p> <p>New radio and TV channels were established, including four TV channels, 35 medium-strength radio stations, and 46 low-strength radio stations. Of these channels, only Lan En Radio Station featured aborigine content.</p> <p>The PTS organizing committee recruited and trained 24 aborigines for work in filming. Of these, eleven were selected to be PTS journalists. This was when indigenous people formally joined the ranks of public media.</p> <p>The Council of Indigenous Peoples (CIP) of the Executive Yuan was established to promote indigenous affairs.</p> <p>The Public Television Act was passed. Based on Article 11, stating that TV programming should retain diverse and objective perspectives and ensure fairness and balance among ethnic groups, indigenous journalists were trained for planning, interviewing, photographing, editing, and narrating aboriginal programs. This marked the formal establishment of the first aboriginal TV programming team.</p> <p>Taiwan's Legislative Yuan passed the Education Act of Indigenous Peoples, in which the Article 26 stated that dedicated aboriginal TV channels or stations shall be established. Amendments in 2004 reclassified this as Article 29.</p> <p>PTS was officially launched, and a program completely produced by indigenous people was aired: TITV News Magazine. Because of Taiwan's mountainous terrain, many indigenous areas had poor or no reception of this program. Even so, the use of PTS as the main platform helped the indigenous programming team began to realize their talents.</p> |
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2001.3	To strengthen the rights of indigenous people to be heard and to more accurately report situations in indigenous villages, the PTS news department began TV training programs for indigenous people. With grants from the CIP and the Council of Labor Affairs, PTS was able to hold the second TV training session at this time.		
2002.7	PTS held the third TV training session for indigenous people. The three training sessions yielded over sixty aborigines capable of independently producing programs.		
2002	The CIP began pushing for the establishment of a TV channel dedicated to aborigines.		
2003	The CIP allocated a budget of NT\$330,000,000 for the establishment of a dedicated indigenous TV channel, but the Legislative Yuan froze the budget because TV reception in indigenous regions had not been improved. In September 2009, the GIO and CIP pushed for a policy resolving reception problems in remote areas by hiring a dedicated satellite to relay wireless signals from all TV channels. This included a budget allocated to install satellite receivers in houses of aboriginal families living in mountainous counties.		
2004	A TV channel exclusively for aborigines was approved by the Legislative Yuan and allocated to channel number 16. Due to a dearth of programming facilities, it had to use programs commissioned by other TV channels. A public bid was offered following the Government Procurement Act, and this bid was won by TTV.		
2004 12.1	Managed by TTV, Taiwan Indigenous TV (TITV) began trial broadcasting on a dedicated channel.		
2005 7.1	Managed by TTV, Taiwan Indigenous TV (TITV) began trial broadcasting on a dedicated channel.		
		2006	TITV was officially launched. This is the first indigenous TV station in Asia. The purpose of TITV is to grant autonomy to disadvantaged indigenous people, giving them a voice for their concerns. Before launching, the CIP installed a free satellite receiver in every aboriginal home. A second bid following the Government Procurement Act was offered for the remaining part of 2005. This bid was won by Eastern Television.
		2007.1	Establishment of The Statute Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry, which regulated that all TV media run using government funds (including TITV, Hakka TV, and Macroview TV) shall be managed by the PTS Foundation.
			TITV was handed over to the PTS Foundation for operation, transforming it into a public media platform championing the rights of indigenous peoples and their cultural heritage. TITV was incorporated into the Taiwan Broadcasting System to become a channel exclusively for public service.



## Mission & Values



### TITV's Mission

- Strengthen Bonds in Aboriginal Communities
- Enrich Cultural Connotations & Diversity
- Promote Aborigine Status
- Attain Social Equality & Justice

### TITV's Values

- Respect for Diversity
- Tribal Priority
- Professional & Autonomous





## Goals for 2009

- Committed to aboriginal affairs and to promoting discussion, interpretation, and dissemination of indigenous issues.
- Committed to preserving and recording Taiwan's indigenous cultures and to promoting the development of indigenous cultural education.
- Providing information and knowledge to promote the development of indigenous communities.
- Nurture mass communication talent among aboriginal people.
- Further communication and understanding among ethnic groups.
- Promote international interaction and exchange of information among indigenous peoples.

## Message from the Chief Director

# 2009 Holding Hands with the World

In 2009, as TITV moved into its fourth year, it faced unprecedented business challenges. Because of contract issues between TITV and the Council of Indigenous Peoples (CIP) in 2009, all TITV affairs were uncertain, including enrollment of personnel, program planning and production, and recruitment of resources from supporting companies. These conditions made it difficult for TITV to conduct long-term business planning. Although there was no contract or budget, TITV had to protect the viewing rights of its tribal audiences. Between March and May, the TITV programming budget was borrowed from the PTS Foundation. All TITV staff worked hard in the first half of 2009 to continue safeguarding tribal villages and preserving aboriginal culture despite financial constraints in the programming budget. TITV staff ensured programs were produced and broadcasted normally. This financial crisis was relieved in May when the contract with the CIP was confirmed.

Although TITV faced challenges resulting from its contract and budget, 2009 was a year of many breakthroughs. With the help of PTS, TITV gained hosting rights for the 2nd World Indigenous Television Broadcasting Conference (WITBC 2010). TITV also became an official member of the World Indigenous Television Broadcasters Network (WITBN).

In the second half of 2009, as the August 8 Flood inflicted heavy damages on tribal villages, the TITV news department played a core role in safeguarding disaster areas. Many international media, such as CNN (Cable News Network) and NHK Japan, cited the shocking images filmed by a TITV journalist to show how badly the flood devastated the Jialan Village in Jinfeng Township, Taitung County. This journalist's efforts greatly increased international visibility for TITV.

In 2009, the children's and youth program, *So Math is Fun*, won the first Golden Bell Award for TITV. In respond to reconstruction efforts in tribal villages after the August 8 Flood, TITV began changing the orientation of programming, such as *Call Me at 8*, *Tribal Heartbeats*, and *Ina's Kitchen*. These programs provided essential information and spiritual support for the disaster areas. Beginning in October, newly

produced programs, such as *Long Time No See*, *Chen Wen-cheng*, and Special Documentary After the Disaster conducting interviews in tribal villages provided comfort to aborigines affected by the tragedy. These programs largely received positive support and responses from viewers.

Looking to the future, TITV will continue to implement its strategic goals: safeguarding tribal homes for sustainable development, documenting tribal cultures for knowledge preservation, enabling inter-ethnic and international communication, and digitizing programming for innovative creation. At the same time we are planning an annual theme on "Sustainable Environment and Tribal Reconstruction," continuing the effort toward the preservation of language and culture. And in the "Digital Era," as we face changes in the media, we hope to continue a mechanism for cooperating and sharing with international aboriginal media, working hand-in-hand to create a new forum for aboriginal media and opportunities for its continued management.



Masao Aki

Chief Director  
Masao Aki





## Preparation for Grand Event: Hosting the 2010 WITBC



Participating film: *Beidh Aonach Amárach*, TG4, Ireland

## Main Event of 2009

0107

Premiered *News Unplugged*, a news talk show and music program hosted by Lawa' Kosing and Hao-en.

0113

Held a press conference announcing single drama *My Hometown, Rahaw*.

0126

Broadcasted the Chinese New Year special program *Malasun Laughingly*, a comedy based on the culture of tribal life.

0111

Premiered the indigenous literature single drama *The Summer at Major Ports*.

0118

Premiered *My Hometown, Rahaw*, an indigenous literature single drama, and held the tribal preview in Jianshih Township, Hsinchu County.

0130

Broadcasted a TITV Weekly special program celebrating the Chinese New Year.





Participating film: *Restoring the Mauri of Lake Omapere*, Māori TV, New Zealand



According to a resolution in 2008, global indigenous TV channels joined together to form the World Indigenous Television Broadcasters Network (WITBN). TITV not only became a member, it also garnered hosting rights for the 2nd World Indigenous Television Broadcasting Conference (WITBC), bringing this grand world-class event to Taiwan in 2010.

### Three Main Activities Welcome the Guests

To ensure perfection for this enormous biannual event, TITV began intensive preparations in 2009. Taitung County was selected to host the conference. Three main activities were planned: a television broadcasting conference, film festival, and tribal culture tour.

### Television Broadcasting Conference: Challenges in the Digital Era

The Television Broadcasting Conference will be a two-day meeting in which WITBN members are invited to give lectures to exchange experiences with other participants by explaining their current conditions and future prospects of running indigenous stations. The theme for this conference is "Challenges of Indigenous Media Facing the Digital Era." Invited speakers include Póló Gallchóir, CEO of TG4, Ireland; Donald Campbell, Chair of BBC Alba and CEO of MG Alba, Scotland; Jean LaRose, CEO of APTN (Aboriginal Peoples Television Network), Canada; Lulama Mokhobo, CEO of SABC (South African Broadcasting Corporation), South Africa; Nils Johan Heatta, Station Director of NRK Sámi Radio, Norway; Patricia Turner, CEO of NITV (National Indigenous Television), Australia; Garry Muriwai and Jim Mather, Chair and CEO, respectively, of Māori TV, New Zealand.

0207

*Indigenous Virtuoso* was transformed into a live program and *PUB Singers* was repackaged into a public-like music program.

0318

Broadcasted a special program celebrating the 300th episode of *Call Me at 8*.

0408

*Go Payun!* received the four-star award of Domestic-made Quality TV Programs for Children and Youth in the Second Season of 2009 from Taiwan Media Watch.

0520

Broadcasted a special news topic featuring the anniversary of Taiwan's Presidential Inauguration.

0216

The TITV Program Department announced the results of its second program recruitment in 2008.

0402

Premiered *Tribal Talk*, offering phones and Internet video to help people participate in discussions on indigenous issues.

0501

Produced a special news topic for the May 1st Labor Day.

0529

Premiered the indigenous literature single drama *Kingdom of Hayun*, adapted from a literary work by a female writer of the Atayal Tribe.



*A Kuroshio Love Story*

## Film Festival: Exchanging Films Worldwide

The theme for the film festival is "Continuing Indigenous Traditional Wisdom & Sustaining the Environment." Involved media will provide films to be premiered during the conference. This festival will provide excellent opportunities for WITBN members to learn from each other's programs.

After negotiations, TITV has already received many wonderful films and programs. One such film is *Restoring the Mauri of Lake Omapere* from Māori TV, New Zealand. This film reports on how New Zealand's rich freshwater resources and shellfish used to feed thousands of Maori, but as more and more ranches are built around the lake, the water has become severely polluted. The film discusses how post-colonial policy and deterioration of the water supply affected local

tribes and explores ways to restore health to Lake Omapere and the local people. Another film is *Seachd -- the Inaccessible Pinnacle* produced by MG Alba in England. It was filmed entirely on the Isle of Skye with the magnificent Cuillin Mountains as its backdrop. This is the first feature film produced completely in Gaelic. On the isolated peak of In Pin Mountain, an old and unexpected truth is revealed. With glorious scenery and tense acting, this film won three nominations for the Scottish Awards, including Best Picture.

TITV contributed the documentary, *A Kuroshio Love Story*, to the film festival. This documentary is a modern version of a Tao legend of family affection and love. In addition to documenting the ocean, this film also tells a story about a man, his fishing boat, and a journey to find his ethnic origins. This documentary records the ecology of islands passed by the Kuroshio Current and the lifestyle of people on these islands. The film ends by reviewing ways to maintain stability of

0531

Premiered the new single drama *A Doctor in Orchid Island*, adapted from a literary work of a writer in the Bunun Tribe

0629

Launched activities for the fourth anniversary of TITV.

0808

All holidays and leaves of absence cancelled as staff produced special reports on the devastation caused by Typhoon Morakot.

0816

Broadcasted the live program *Loving Taiwan -- Caring for Refugees of the August 8 Flood* co-broadcasted with PTS, Hakka TV, and CTS.

0606

Recruitment of interns for the TITV summer internship.

0701

Broadcasted a special program commemorating the fourth anniversary of TITV. Summer internships began.

0815

Live broadcast of the music concert *Morakot Flood Disaster -- Sing for Our Hometown* as a fundraiser for disaster relief.

0903

Held a press conference for the Care Cup baseball games.



Participating film: *Seachd -- the Inaccessible Pinnacle*, MG Alba, England



Participating film: *Melting Lives -- Victims of the New Weather*, Episode 1, STV, Sweden

the Kuroshio environment.

Other fine films received are *Living Strong* -- Episode 8 from NITV, Australia; *This Is Turtle Island: Forests* and *This Is Turtle Island: The Power of the Earth* from APTN, Canada; *Beidh Aonach Amárach* (Tomorrow We Go To Market) and *Cinegaeil Paradiso* from TG4, Ireland; *Melting Lives - Victims of the New Weather*, Episode 1 and *Melting Lives -- Victims of the New Weather*, Episode 3 from SVT, Sweden; and *Siubhlachan* (The Traveller) from England.

## Tribal Culture Tour: Exploring Taiwan's Tribal Villages

The Tribal Culture Tour will be a one-day tour. Guests will visit the Puyuma Cultural Park to see Puyuma relics and plant trees. They may also experience the simple beauty of Taiwan's aboriginal tribes and trace the development of Austronesians by visiting Larengeleng

Xinxing; Old Champlain Site; the Puyuma tribe's place of origin, Panapanayang; and the Puyuma tribal village of Katipul. Also available will be guided tours of the National Museum of Prehistory and a performance by Taiwan aborigines. From Taiwan's scenic east coast and through these carefully planned activities, guests will understand our purpose for the Tribal Culture Tour: making connections with Taiwan's indigenous world.

In 2009, TITV participated in the regular meetings of WITBN by flying to NRK Sámi Radio in Norway in March and to APTN in Canada in September. During these meetings, TITV actively negotiated with other WITBN members and discussed plans for exchange of news and programs. This will help TITV obtain materials by international indigenous peoples, enriching TITV programs and broadening the vision of TITV viewers.

**0910**

Three TITV programs entered as finalists for the Golden Bell Award: *So Math is Fun* for Best Children's and Youth Program; Wei-ming Yen as Best Leading Actor for the mini-series drama *Kingdom of Hayun*; and *Hearing from the Heart* for a Promo Award.

**0922**

Children's and youth programs, variety shows, dramas, cultural and educational programs, and documentaries joined the Taipei TV Festival.

**1009**

*So Math is Fun* won a Golden Bell Award for Best Children's and Youth Program.

**1118**

Premiered *Our Fairy Story*, a children's program teaching aboriginal languages.

**0921**

Produced a news report on September 21 Earthquake -- 10th Anniversary.

**1003**

Premiered the news program *Watch the Global Tribe*.

**1114**

Premiered the reality show *Long Time No See, Chen Wen-cheng* featuring news about the August 8 Flood. Also premiered the program *Tribal School* providing lifestyle information.

**1121**

Held the 16th Care Cup baseball games in cooperation with the Taiwan Aboriginal Baseball Development Association, Chinese Professional Baseball League, and Hualien County Government.

# Mobilization of Staff after the August 8 Flood to Dutifully Safeguard Tribal Homes

In early August 2009, raging Typhoon Morakot produced floods that destroyed dozens of indigenous villages in Chiayi, Pingtung, Taitung, and Kaohsiung counties. The Shiaolin Village in Jia-hsien Township, Kaohsiung County, was completely buried by landslides. Residents of this village were mostly of the Pingpu Siraya Tribe. The Nanshalu Village in Namasia Township was also destroyed by mudslides. Residents of this village were mostly of the Bunun Tribe. Together with damage caused by the calamity in the Alishan and Taitung areas, several hundred of people, mostly aborigines, were killed. This catastrophe of the century was a trial test of TITV's ability to safeguard Taiwan's tribes.

As waters from the August 8 Flood receded, more and more disasters were revealed. From August to early October, the TITV news department cancelled holidays for staff and devoted its full power by allocating all of its filming, interviewing, and editing capacity. Because of their long engagement with Taiwan's tribal villages, TITV journalists were able to travel very deep into devastated areas to film and report first-hand news. Their images of the disaster were intensively broadcasted in domestic and foreign media. In addition to fulfilling the duty of news broadcasting, the TITV news team also acted as a communication bridge helping the outside world understand the trials facing tribal villages, so viewers could promptly extend a helping hand. These actions had the effect of strengthening public perception of TITV. Our greatest regret, however, is that TITV did not have enough SNG vehicles to go deep into the hard-hit mountain areas.

From August to October, the *Daily News* extended broadcasting hours. *Tribal Talk* continued to open for call-in discussions of progress in post-disaster reconstruction. *TITV News Magazine* delved deep into the on-going controversy of village relocation. These practices were all about standing firm to the responsibility when other media had begun to forget the pain and sorrow caused by the August 8 Flood. During this time, TITV became the public media accompanying indigenous people as they waded through the developing difficulties. In-house programs, such as *Call Me at 8*, *Tribal Heartbeats*, and *Ina's Kitchen*, were adjusted to provide information and encouragement to viewers in disaster areas. After October, new productions, such as *Long Time No See*, *Chen Wen-cheng* and Special Documentary After the Disaster, visited the tribes to provide spiritual comfort to indigenous people. These new programs were enthusiastically greeted.

As an ethnic TV station, the function of TITV news as a guardian was brought into full play during the disaster caused by the August 8 Flood. This helped TITV's influence spread around the world. After the typhoon, TITV began following reconstruction issues over the long-term. Through forums reflecting public opinions in conversations with Taiwan's government, TITV met its responsibility as a public media caring about the sustainable development of tribal villages.

## 1121-1124

Broadcasted finals of the 16th Care Cup baseball games.

## 1210

Broadcasted special reports on elections in aboriginal counties.

## 1224

Produced a special program celebrating Christmas Eve.

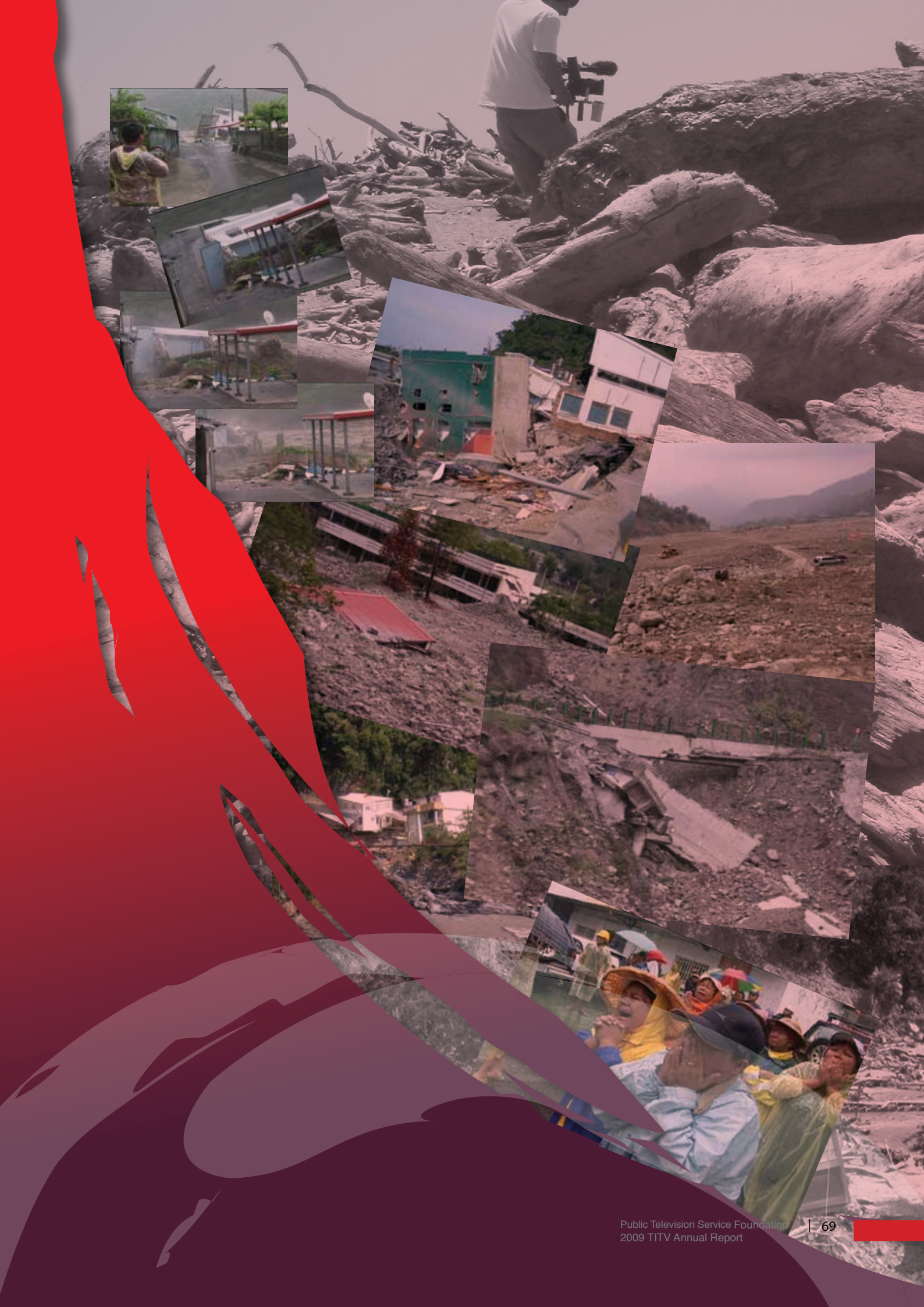
## 1127

Taiwan Media Watch published evaluation results of the fourth season. *Go Payun!*, *Little Science Hunters* and *Ina's Kitchen* won four stars. *Tribal Heartbeats* and *The Soundtrack* won three stars.

## 1212-1231

Held activities greeting the New Year.





# A Flourishing Indigenous World Presented in Diverse Programs

TITV was born to serve aborigines and introduce their cultures to the rest of the world. In 2009, TITV continued to conscientiously follow this ideal. To further give a voice to aborigines, TITV added character interviews to news programs, presented dramas that faithfully followed aboriginal literature, offered children's programs that won TITV's first Golden Bell Award, added job-hunting topics to the variety show, strengthened topics in cultural and education programs that featured searches for ethnic roots, documented the extraordinary stories of ordinary people, and moved reality shows from the stage into tribal villages. In 2009, all of TITV's regular or real-time programs addressed the main events around the August 8 Flood.

## News Programs

### ■ *Speaking for Aborigines*

The purposes of TITV are to be the only platform in Taiwan that gives a voice to indigenous people and to transmit promptly the latest news in all the aboriginal regions. In addition to daily programs, such as Daily News and Tribal Language News, TITV also produces news magazines, live call-in forums, character interviews, and tribal news programs in English. TITV expects to comprehensively record ongoing developments in aboriginal areas, whether in cities or in tribal homelands, giving the world an opportunity to see the current status and hear long-neglected voices of Taiwan's indigenous peoples.

### ■ *Daily News*

The daily news, *SINPONG*, includes *Noon News* and *Evening News*. These pioneering aboriginal news programs are broadcasted from Monday to Sunday year round. They provide the latest and quickest

reports on domestic and international aboriginal news. Produced in Mandarin Chinese, the target audience includes aboriginal and non-aboriginal peoples. When it comes to important issues and natural disasters, the TITV news department mobilizes to produce special reports. With the establishment of the Eastern News Center, TITV's *Daily News* has changed its programming direction to feature news headlines from Hualien, Taitung, and Pingtung counties, giving a voice to Taiwan's tribal groups.

### ■ *Tribal Language News*

One of TITV's highlighted programs is *Tribal Language News*, broadcasted in the fourteen officially recognized indigenous languages from Monday to Friday in the morning, at noon, and in the evening. This pioneer indigenous news program serves tribal elders and preserves tribal languages by encouraging young people to learn their indigenous languages. Anchors from each of the fourteen ethnic groups wear their traditional clothing and speak their own languages as they broadcast tribal news. News content includes the current status of tribal groups, important issues for domestic life, important policy developments, and opinions of tribal leaders.

### ■ *Tribal Talk*

To improve public access, *Tribal Talk* reviews the public topics of indigenous issues every Thursday and Friday by inviting viewers to participate in the discussions. Experts from all fields are invited to the program to air their opinions. The on-site call-in is open. Discussions featuring specific topics are held irregularly in tribal villages to receive opinions directly from local aboriginals. Tribal Talk covers controversial issues, such as nuclear waste, cross-watershed diversions, and post-disaster reconstruction. It also critically





*Tribal Talk*



*The Soundtrack*



*News Unplugged*

covers topics concerning survival and development of indigenous peoples, such as education, women and children, and employment.

### ■ *TITV News Magazine*

Unlike instant daily news, the oldest TITV program, *TITV News Magazine*, produces one episode each week that is aired every Friday evening. It features topics important to indigenous peoples. With its in-depth analysis and quality editing, *TITV News Magazine* focuses attention on topics urgently needing resolution. The broadcasting history of *TITV News Magazine* traces back to 1998. It was the first program entirely produced by indigenous people. Originally broadcast on PTS, it was only recently transferred to TITV. Currently, it shoulders the important task of uniting indigenous and non-indigenous viewers. It is also an important stage for presenting TITV news perspectives.

### ■ *News Unplugged*

*News Unplugged* is the first TITV program interviewing

people featured in indigenous news. Interview targets include people working in entertainment, sports, education, and culture. *News Unplugged* developed a creative interviewing style in which the news anchor is accompanied by a guitarist-singer. This style not only shows viewers the intellectual side of the interviewee, it is also very entertaining. This innovation has won *News Unplugged* the attention of other media, making *News Unplugged* a highlight of TITV's programs in 2009.

### ■ *TITV Weekly*

To demonstrate the determination of Taiwan's aborigines to tell their own stories, TITV produced *TITV Weekly*. Each week, important topics in indigenous news are selected and translated into English for broadcasting in English by an indigenous anchor. This program serves foreigners and students who want to learn English. *TITV Weekly* is a strategic program that helps TITV develop an international image and serve as an important medium for communication between TITV and the world.

*Tribal Language News*





Kingdom of Hayun



Long Time No See, Chen Wen-cheng



Marketing Tribal Assets



Call Me at 8

## Special Project for the August 8 Flood Mobilizing to Care for Indigenous People in Disaster Areas

The August 8 Flood hit many indigenous tribes hard, and many aborigines suffered the loss their homelands. In addition to broadcasting fund-raising programs, music concerts, and memorial and appreciation programs, TITV produced regular programs discussing long-term issues and care for these tribal groups.

To serve the needs of aborigines after the August 8 Flood, *Call Me at 8* produced a two-hour call-in program for two weeks.

Under the Trees produced nine episodes of *Morakot Flood Disaster Reconstruction* to celebrate the strength demonstrated by different tribal groups and to report issues facing tribal people, such as resettlement, relocation, children's education, psychological healing, transferring financial resources, and preserving tribal cultures.

*New Flood* is a documentary evaluating the August 8 Flood from the perspectives of traditional culture, ecological conservation, and history.

*Long Time No See, Chen Wen-cheng* is a warm and touching series of reports on the strength and hope of aborigines as they face reconstruction difficulties. This program series was so welcomed by viewers that the topics remained popular after the first season ended. TITV has continued the series by producing a second season.

## Dramas Training Talented Indigenous People for Dramas

TITV broaden the scope of tribal cultures in single dramas to strengthen the influence of TITV programs. From *The Summer at Major Ports* and *My Hometown, Rahaw* in January to the aboriginal cultural single dramas *Kingdom of Hayun* and *A Doctor in Orchid Island* in May, priority for selecting actors and backstage crews was given to aborigines, thus giving them a place to display their talent in drama. The character Hayun in *Kingdom of Hayun* was played by Wei-ming Yeh from the Atayal Tribe. He entered as a finalist for Best Leading Actor in the mini-drama category at the Golden Bell Awards.

## Children's & Youth Programs Winning the First Golden Bell Award for TITV

It is TITV's responsibility to tailor-make programs for the next generation. TITV has met this responsibility with notable achievements. Among them, the children's and youth program *So Math is Fun* won the first Golden Bell Award for TITV because of its fresh subject matter and rich and diverse content. *Go Payun!* a program following a child's spiritual growth, is the first program dubbed by TITV-trained indigenous children. *Our Fairy Story* is produced in indigenous languages and tells stories of tribal legends. *Little Science Hunters* is the first popular science program produced by TITV in cooperation with the National Science Council. These programs are lauded by both the academic world and the media for their excellence







*A Doctor on Orchid Island*



*Go Payun!*



*Tribal School*

as a source of teaching material.

## Variety Shows Music, Delicacies, & Jobs: You Name It!

*Indigenous Virtuoso* is a popular program that has long maintained high ratings. In the future, TITV will continue to devote much effort in developing variety shows. *Ina's Kitchen* introduces special tribal ingredients and delicacies. Because the presenter, Ming-hsiung, successfully won support from tribal women, *Ina's Kitchen* is one of the long-lasting programs on TITV. *Call Me at 8*, a call-in program with indigenous flavor, maintains an excellent sense of presence by interacting with viewers and providing lifestyle information in real-time. Because of the presenter's humorous and professional style of hosting, *Call Me at 8* is able to catch the eye of viewers. *Marketing Tribal Assets* teaches tribal peoples how to make good use of tribal characteristics to create business opportunities in the mainstream market. *Tribal School* is a program introducing different types of workplaces and employment. Experts and scholars evaluate the current conditions of workplaces and offer essential points and practical advice for job

hunting. In a relaxed and fun atmosphere, this program stimulates indigenous viewers to identify ways their interests can become job opportunities.

## Cultural & Educational Programs Preserving Cultural Roots, Developing a Global Vision

When TITV was founded, it was charged with assuming responsibility for preserving the traditions and cultures of indigenous peoples. Therefore, TITV brooks no delay in the production of ethnic programs with cultural and educational content. To enhance service to indigenous peoples and the Pingpu Tribe, the TITV programming team continuously travels from the mountains to the sea to record every item of historical interest and to enrich the content of TITV programs.

Each season, *Unforgettable Songs* focuses on recording the traditional songs of one ethnic group. TITV completed 13 episodes for the Amis group.



*Indigenous Virtuoso*



TITV Cinema



Unforgettable Songs--Paiwan



Evening News

Tribe series in 2008 and 13 episodes for the Paiwan Tribes series in 2009. Types of songs include those of work, love, rituals, and children. All the songs are recorded in their entirety. Tribal Heartbeats records the extraordinary stories of ordinary people. The main characters are indigenous people who have silently worked hard for their tribes. Their stories are great driving forces inducing their tribes to persevere. One characteristic of this program is that 100% of the dialog is dubbed into the indigenous language.

Increased modernization has resulted in the increased destruction of tribal culture. By recognizing this serious issue, TITV has produced many documentaries, including *Footsteps of Our Ancestors*, reporting how Atayal Tribes find their roots; *Beautiful Manauaz Takevatan*, describing the return of a Taitung Bunun Tribe to their homeland; and *Legend of Black Millet*, documenting how Kaohsiung Rukai elders led their young people back to their tribal homeland after Typhoon Morakot.

The *Soundtrack* is a studio interview program. It is also the program with the largest number of hosts. Because the topics of The Soundtrack concern indigenous languages, hosts are selected to correspond with the tribe of invited guests. The 137 episodes broadcasted

by the end of 2009 featured a total of 24 hosts of different tribes.

TITV Cinema enhances global perspectives by broadcasting documentaries from ethnic groups of different countries. Each documentary is concluded with a review by invited guests.

## Reality Shows Expanding the Stage for Performances

Taiwan's government institutions have exerted great effort to nurture the performing arts of indigenous groups. Through TITV's broadcasting, the stage for these performing groups has expanded. *Indigenous Symphony* is an orchestra integrating traditional tribal music and western instruments. Its concert at the National Theater Concert Hall in November 2009 was broadcasted many times on TITV, receiving a warm response from viewers. Other TITV programs in 2009 featuring quality performing arts included *Huge Seaquake*, an important dance of the Formosa Aboriginal Song and Dance Troupe, and *How Long is the Road*, a stage play performed by amateur indigenous people. Both performances received very good reviews.

To put into practice TITV's promise to serve indigenous tribes, in 2009 TITV traveled all over Taiwan to document competitions in tribal villages. Who Does the Best Samba? features a samba competition with tribal flavor, where aboriginal dance and costumes merged with passionate samba rhythms. The Care Cup baseball games were broadcasted nine times by TITV, showcasing the development of indigenous sports. The Final of Dance Competition of Indigenous College Students was a grand event for aboriginal college dancers. Instead of live broadcasting, this competition was recorded and edited into a TV program, improving quality and increasing its availability.





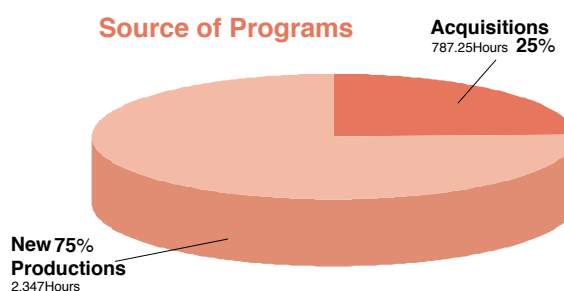
# 75% New Productions Most are News Programs

Although TITV operations encountered difficulties in early 2009, TITV managed to clear away the obstacles and carry on, steadfast in its determination to serve indigenous peoples. TITV's total programming hours in 2009 were very close to those in 2008, but 75% were new productions and 25% were reruns and acquisitions.

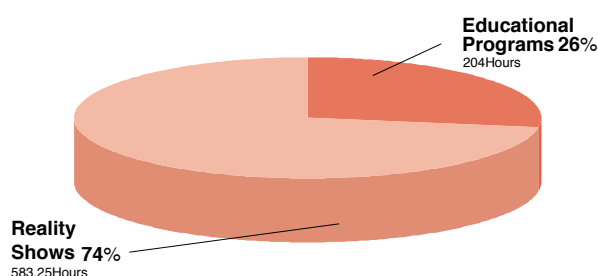
Most of the new productions were news programs (73.31%), followed by talk shows (13.38%), reality shows (8.10%), variety shows (2.71%), and educational programs (2.30%). Although the ratio of drama programs was not high, the single drama featuring indigenous literature performed extraordinarily well and was entered as a finalist in the Golden Bell Awards.

Most acquired programs were reality and educational programs. These programs extend the scope of service to indigenous people.

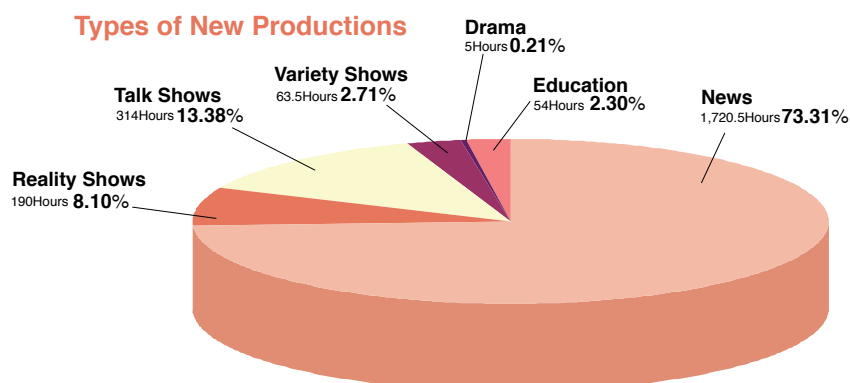
Source of Programs



Rerun/Acquired Program Ratio



Types of New Productions





# Superior Quality Results in Award Winnings Surpassing TITV History

In 2009, TITV had three programs entered as finalists in the Golden Bell Awards. So Math is Fun won the first Golden Bell Award for TITV, the award being for Best Children's and Youth Program. This brilliant achievement greatly encouraged TITV's hardworking staff.

Also entering as finalists were: Wei-ming Yeh in Kingdom of Hayun for Best Leading Actor in a mini-series drama and the Hearing from the Heart commercial series for Best Promo Award. Although Hearing from the Heart lacked funding and was produced on a very low budget, its superior quality won much appreciation from the public. This appreciation was a reward for the diligence and attentiveness of TITV staff.

Many TITV programs were also selected as Quality Programs by Taiwan Media Watch. This approval from Taiwan Media Watch was of great support, encouraging TITV to continue producing quality programs.

## ■ Golden Bell Awards

Best Children's and Youth Program : ***So Math is Fun***

## ■ Programs Selected as Quality Programs by Taiwan Media Watch

The 2nd Season of Quality Children's & Youth TV Program: ***Go Payun!***

The 4th Season of Quality Children's & Youth TV Program: ***Little Science Hunters***

The 4th Season of Quality Children's & Youth TV Program: ***Go Payun!***

The 4th Season of Quality Children's & Youth TV Program: ***Let's Talk in English***

The 4th Season of Quality Children's & Youth TV Program: ***Ina's Kitchen***

The 4th Season of Quality Children's & Youth TV Program: ***The Soundtrack***

The 4th Season of Quality Children's & Youth TV Program: ***Tribal Heartbeats***

Top left: *Little Science Hunters*; top center: *Go Payun!*; top right: *Ina's Kitchen*.  
Bottom left: *Tribal Heartbeats*; bottom center: *The Soundtrack*; bottom right: *So Math is Fun*.





# A Powerful Website Integrates Global Information

In 2009, the TITV website matured with the integration of programming, activity campaigns, and exchange of information with other media.

In addition to providing website services in 2009, TITV actively extended its connections with other Internet resources. Domestically, the TITV website included links to many portal sites of governmental, academic, and indigenous culture organizations. Internationally, TITV provided an interface convenient for searching for information in foreign media by building links to websites of the world's indigenous TV stations. TITV also completely revised its Internet forum by simplifying the visual style and improving accessibility.

## Comprehensively Mastering Conditions of the Disaster

In August of 2009, Typhoon Morakot heavily damaged Taiwan, especially aboriginal areas. In addition to news broadcasts of disaster conditions, TITV also worked with the program *Tribal Talk* to build a dedicated website that effectively integrated all disaster news and announcements, including requests for rescue from tribal villages. Because this dedicated website provided comprehensive and accurate news updates in real-time to tribal villages, rescue units, and media worldwide, its ability to respond to contingencies was much appreciated by the public. When the H1N1 influenza stormed through Taiwan, TITV promptly published information about the epidemic on a dedicated website, providing tribal peoples with the latest and most practical medical information.

## Connecting to the World via the Internet

In 2009, TITV built exclusive websites for each newly released program. These websites exhibited each program's distinguishing features. Because TITV and PTS will co-host the WITBC 2010, TITV established an official website in Chinese and in English to demonstrate TITV's ideal of connecting to the world.

## Video-on-Demand and e-Paper Welcomed

The video center on the TITV website provides an online viewing service for programs premiering each week. Because of TITV's excellent recording and streaming techniques, this online service supports many viewers simultaneously. TITV also opened a dedicated channel on YouTube so Internet users can conveniently access these brilliant TITV programs.

The TITV e-paper is regularly published each Wednesday. It introduces programs scheduled that week and the following week, and it lists featured films broadcast that week on YouTube. Tribal cultural activities and government announcements are also published. Since the TITV e-paper was revised in early 2009, it has received much appreciation from subscribers. By the end of 2009, there were 14,032 subscriptions to the TITV e-paper, an increase of 1,785 compared to the 12,247 in 2008.

# Walking into Tribal Villages with Zero-distance Services

It is TITV's responsibility to serve the public and listen to public opinion. TITV practices this responsibility by providing diverse services and by responding to viewer questions and needs. All viewer requests are answered in a timely manner, providing service of the highest standard.

In 2009, TITV provided a total of 1,784 services to viewers, averaging 5 services per day. Most viewer opinions were from telephone calls and emails (1,775). These occupied 90% of the total number of viewer opinions. The highest number of service requests in a month was 228. Requests were mainly from tribal people in August after the August 8 Flood asking for disaster information, searching for victims, and requesting goods and materials. Whenever TITV service staff received a request, all information was quickly forwarded to the news center.

Of the types of services offered by TITV in 2009, "other services" occupied the highest number at 485 (27.19%). These were followed by "program content" at 418 (23.43%) and "website information" at 216 (12.11%). Compared to 2008, service requests for "program content" and "website information" increased greatly in 2009. This indicates increasing viewer appreciation for TITV programming and the TITV website video center.

## Sources of Viewer Contacts

Source	Number of Contacts	% of Total
Telephone	1,275	71.47%
Email	500	28.03%
Voice Mail	8	0.45%
Postal Mail	1	0.06%
<b>Total</b>	<b>1,784</b>	<b>100%</b>

### Service Type Generating Viewer Contacts

Type	Number of Contacts	% of Total
Other Other Services	485	27.19%
Program Content	418	23.43%
Website Information	216	12.11%
TITV Information	190	10.65%
TITV Activities	163	9.14%
Program Schedule	136	7.62%
Audiovisual Productions	67	3.76%
Reception Issues	59	3.31%
Promotions	25	1.40%
Educational Services	17	0.95%
Programming	8	0.45%
<b>Total</b>	<b>1,784</b>	<b>100%</b>

Note: "Other Services" include disaster announcements, reporting announcements, commercials, gift requests, making artist announcements, and recruitment.

### Type of Viewer Contacts

Type	Number of Contacts	% of Total
Enquiry	1,552	87.00%
Complaint	83	4.65%
Suggestion	73	4.09%
Request for Service	30	1.68%
Support	17	0.95%
Criticism	12	0.67%
Appreciation	9	0.50%
Correction	8	0.45%
<b>Total</b>	<b>1,784</b>	<b>100%</b>

### Time Processing Each Viewer Contact

Time Required	Number of Contacts	% of Total
One Day	1,573	88%
Two Days	48	3%
Three Days	37	2%
Over Three Days	54	3%
Over Seven Days	72	4%
<b>Total</b>	<b>1,784</b>	<b>100%</b>

Note: Time for two or more days includes any weekends or holidays.



# Cooperative Education Nurtures Indigenous Broadcasting Talent



Top: intern training class; center: anchor showing how to conduct a news interview; bottom: practice by doing

TITV actively promotes cooperative education by providing student internships during summer vacations. Recruited interns are mainly aboriginal students from broadcasting related departments. Two groups of students totaling 43 interns are recruited each July and August. During the internship, one TITV staff member is allocated to mentor all interns and ensure they understand the details for the practical operation of a TV station.

Interns are divided into three groups: news, programming, and marketing. On each Friday during the internship, senior TITV staff members are invited to teach SNG photography, lighting, digital editing, sound recording, sound effects, and the process of sub-control. These lectures help interns practice and implement theories. All interns submit projects in three categories: "Citizen News," "Program Promotion," or "Marketing Plans." On the last day, TITV managers encourage interns by granting three awards and four supplementary awards. These awards are: Best Citizen News, Best Program Promotion, Best Marketing Plan, Best Aboriginal Perspective, Best Tradition for Aboriginal Culture, Best News Photography, and Best Editing.





## Diverse Marketing, Connecting Tribal Peoples to the World

Continuing with its 2008 theme "Moving out from Tribal Communities," TITV continued in 2009 to actively promote tribal perspectives of Taiwan's beautiful indigenous cultures. This broadened the connections of tribal communities with the outside world. It also increased understanding of these rich indigenous cultures by people of different ethnic groups from various walks of life.

### Integrated Marketing Pushed Achievements to Scale New Heights

Integrated marketing in 2009 featured the making of short films that packaged the TITV image. It also included international and cross-media promotions, merchandise and gift productions, and sponsorships.



Tea party celebrating TITV's 4th anniversary



Press conference for the "Care Cup" baseball games



## Effectiveness of Integrated Marketing in 2009

Item	Content	Effectiveness
<b>Number of Short Films Made Packaging TITV Image</b>	Includes station identifications, program announcements, TITV image advertising, government & public service announcements, event promotions, and WITBC 2010 promotion	197 films
<b>Number of People Reached in International Activities</b>	The 1st WITBC 2010 promotional film	More than 800 people attended
	WITBN II conference hosted by Norwegian Sami Radio, WITBN III conference hosted by Canadian APTN Radio, and promotional activities celebrating TITV's 1st anniversary	More than 500 people attended
	Planning for WITBC 2010 activities, making of short films for promotion on WITBC 2010 and WITBN official websites, TITV and PTS channels, and on TV channels of 8 WITBN members	More than 5,000,000 people reached
	Production of Chinese and English flyers posted at museums, universities, aborigines county and township offices and communities, WITBN members, and foreign embassies in Taiwan	More than 5,000 people reached
<b>Number of People Reached in Public Services</b>	Promotional activities	2,980 people
	Public services	3,373 people
	Total	6,353 people
<b>Number of People Reached in Cross-media</b>	Visits to the TITV website	564,785 people
	Subscriptions to the TITV e-paper	14,032 people
	Project celebrating TITV's 4th anniversary	5,333,376 people
	Publication of the TITV annual report	4,012 people
	Project promoting baseball among aborigines	1,863,850 people
	Publication of Friends of PTS	300,000 people
	Other press releases (30) in print media regarding other programs and events	1,500,000 people
	Total	9,580,055 people
<b>Sponsorships</b>	Donations, commissioned programs, etc	NT\$1,563,950



Drawings for the New Year appreciation party



Viewers visiting the TITV studio



Party for "Care Cup" players

### ■ TITV Image Packaging

The concept for TITV image packaging in 2009 is "Holding Hands with the World." To connect Taiwan's indigenous peoples with aborigines around the world, TITV produced 197 films for:

1. Station identification (4 films)
2. Program announcements (32 films)
3. TITV image advertising (116 films)
4. Government announcements (12 films) and public service announcements (2 films)
5. Event promotions (30 films)
6. WITBC 2010 promotion (1 film)

### ■ International Marketing

After TITV won the right to host the World Indigenous Television Broadcasting Conference (WITBC) in 2010, TITV enthusiastically began participation in international activities concerning indigenous media. In 2009, TITV attended the 2nd and 3rd WITBC, respectively, hosted by Sami Radio in Norway and APTN Radio in Canada. Not only did this international exchange increased TITV influence and visibility, it demonstrated TITV's passion and dedicated determination with regards to participating in indigenous affairs of the world. During these visits, TITV also announced that the 4th WITBC would be held in Taiwan in 2010.

In 2009, TITV completed planning of the agenda and screening schedule for WITBC 2010, including compilation of a list of conference speakers and forum attendees. A promotional film Talking to Camera was produced and broadcasted on the WITBC, WITBN, and TITV official websites and on the TV channels of TITV, PTS, and eight member stations of

WITBN. This promotional film will be seen by millions of aborigines viewers around the world. Flyers in Chinese and English were also prepared and sent to relevant organizations to promote WITBC 2010.

### ■ Promotional Activities

To increase TITV visibility and viewer recognition, TITV enthusiastically developed activities serving aboriginal villages and deepening the relationship between TITV and aborigines. In 2009, these activities helped TITV reach 2,980 people, a 12% increase compared to 2008. Activities included the celebration for TITV's 4th anniversary, promotions at the Golden Bell Awards, the Taipei TV Festival, the "Care Cup" baseball games, and a New Year appreciation activity. The increased number of participants in these events demonstrated the increased appreciation of viewers for TITV. This further improved the effectiveness of TITV promotional activities.

#### 1. Celebrating TITV's 4th Anniversary

Since it was launched in 2005, TITV has overcome various difficulties to become a mature, public media. In 2009, TITV celebrated its 4th anniversary by hosting activities, including appreciation parties, forums, lunch and dinner meetings sharing tribal delicacies, and competitions. TITV invited experts, scholars, media workers, tribal people, and government representatives to comprehensively review TITV's work and discuss TITV's future. These activities represented TITV's appreciation of the encouragement and assistance it received from all circles, especially to the 100% support of indigenous peoples. These activities also helped TITV to maintain close friendships with tribal villages.

#### 2. Promotions at the Golden Bell Awards & Taipei TV Festival



Press conference promoting My Hometown, Rahaw



Participation in the Taipei TV Festival

At the 2009 Golden Bell Awards, the TITV-produced single drama, *Kingdom of Hayun*, was entered as a finalist for Best Leading Actor and *So Math is Fun* won Best Children's & Youth Program. At this time, TITV attended TBS parties celebrating these nominations and wins. To publicize certain TITV programs to film production houses around the world and to seek opportunities for international cooperation, TITV also participated in 2009 in the Taipei TFCOM, a TV and film exhibition held during the Taipei TV Festival.

### 3. "Care Cup" Baseball Games--Play Ball!

For three years, TITV has sponsored the "Care Cup," a series of baseball games with a 13-year history. During the first two years, expansion of scope of the baseball games dedicated to aborigines was successful.

To improve the efficiency of resource use and integration, the 2009 "Care Cup" baseball games were combined with the TV drama "Play Ball." This drama described the development of indigenous baseball teams. The combination of Care Cup baseball and the "Play Ball" drama became "Care Cup--Play Ball." The 2009 games integrated resources from TITV, Sanlih E-Television, the Chinese Professional Baseball League, Taiwan Aboriginal Baseball Development Association, and Hualien County Government. This integration not only presented these little indigenous baseball players to the public, it also broadened the visibility of TITV. Media effectiveness for TITV achieved by the 2009 "Care Cup" baseball games was the most successful ever. The games generated 37 reports from nine Internet media, 44 reports from four print media, and reports from four TV channels. TITV hopes that all the little players in these games will become internationally renowned baseball stars who will win glory for their tribes and for Taiwan.

### 4. TITV Appreciation Season--Greeting the New Year with Gratitude

At the end of every year, TITV invites viewers to celebrate the New Year with appreciation. In December 2009, TITV incorporated the celebrations of Thanksgiving, Christmas, and the New Year into a TITV Appreciation Season--Greeting the New Year with Gratitude. For this activity, viewers were encouraged to submit cards expressing their appreciation for TITV. These blessings created an atmosphere of gratitude, giving viewers a release from the pressures and problems of the global financial meltdown and the August 8 Flood. This activity also encouraged indigenous viewers to live with gratitude, thus improving the environment, broadening their vision, and improving overall happiness.

## ■ Cross-media Promotions

TITV conducted cross-media promotions for important programs and events by integrating all the media resources available to TITV and TBS. TITV also hired other media sources. Use of diverse dominant media, such as TV channels, the Internet, and print media, helped the limited budget of TITV to achieved maximum effect by reaching 9,580,055 people in 2009.

## ■ Merchandise & Gift Development

Merchandise and gifts were designed and produced to tie in with TITV's image and TITV's main programs. These gifts were distributed in campaigns and promotional activities. Gifts included notebooks, almanacs, cool cards, posters, promotional handbooks, pens, and flyers.

# Respecting Viewer Opinions by Extending Viewing Surveys



Viewer forum screens program segments

In 2009, TITV conducted more diverse surveys of viewer opinions of program quality. TITV repeated surveys used in 2008, such as the Delphi technique, focus group meetings, diary surveys, and viewer forums. In 2009, TITV added new methods of evaluating programs. The goals of these surveys were to:

1. Estimate TITV's viewing population (daily use and personal ratings).
2. Evaluate TITV's programs from viewer and expert perspectives by applying evaluation dimensions and indices established in 2008.
3. Identify the meaning of differences in evaluation results between aboriginal viewers and experts by analyzing the results of TITV flagship programs.
4. Establish programming procedures to introduce viewer opinions.
5. Cohere to viewer ethnic consciousness.

## Survey Results

1. According to diary surveys, aboriginal families watched TV an average of 4.4 hours per day. Of those hours, 41 minutes (15.5%) were spent watching TITV

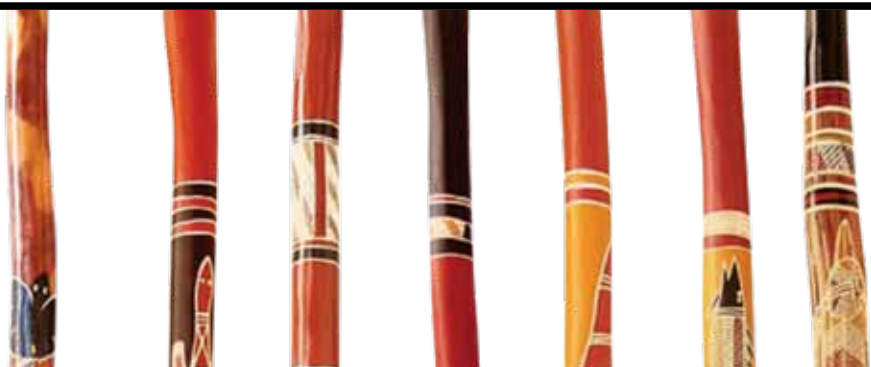
programs. They spent about the same amount of time watching the other five terrestrial TV channels. This shows that TITV is an important TV channel for aboriginal communities.

2. Of the seven program categories offered by TITV, news programs had the highest average reach rate, followed by variety shows, talk shows, news programs, reality shows, dramas, and educational programs. It shows that aborigines paid great attention to tribal news and appreciated the detailed and accurate news coverage provided by TITV. All program categories had viewer appreciation rates over 95%. This shows that most aboriginal viewers watched these programs because they found them to be enjoyable.

The five programs with the highest reach rate were, in descending order: *Indigenous Virtuoso* (a variety show), *TITV Evening News* (a news program), *Ina's Kitchen* (a reality show), *2009 Tribal Language News* (a news program), and *Marketing Tribal Assets* (a reality show). *Indigenous Virtuoso*, *TITV Evening News*, and *Ina's Kitchen* garnered very high appreciation and satisfaction rates.

3. Of TITV's seven program categories, variety shows had the highest satisfaction rate (85.2%), followed by dramas (84.2%), reality shows (82.4%), talk shows (82.1%), news programs (81.3%), news programs (81.1%) and educational programs (81.1%).





Viewers submit questions



Program producer answers questions from a forum of viewers

Five programs had the highest satisfaction scores: the reality show *Ina's Kitchen* (88.3%), the variety show *Four-year Station Anniversary Celebration Special Program* (87.4%) and *Indigenous Virtuoso* (87.2%), and the reality shows *Loving Taiwan--Caring for Refugees of the August 8 Flood* (86.4%) and *Marketing Tribal Assets* (a reality show) with 86%.

4. The TITV program category with the highest satisfaction rate was variety shows. These shows received great attention in 2009, especially *Indigenous Virtuoso*. Forum participants made many suggestions for the host, guests, jury, and program format. This demonstrated that they liked and valued this type of program. Some experts and scholars recommended that *Indigenous Virtuoso* work with other channels so non-aborigines can appreciate the brilliant performances of aboriginal singers.

Reality shows are a program format less common on commercial channels. *Ina's Kitchen* is a favorite program introducing the delicacies found in tribal villages. Because of its uniqueness, *Ina's Kitchen* has become a keystone program for TITV. Talk shows such as *Call Me at 8* and *The Soundtrack* also had excellent reach rates, indicating the popularity of talk shows among indigenous viewers.

5. TITV is much liked and highly valued by aboriginal communities. Indigenous peoples have great expectations for TITV, and they hope that TITV can

frequently hold activities, such as cooking competitions. They expect TITV to help market aboriginal singers and provide opportunities for aboriginal children (whether in cities or tribal villages) to perform on TV. All suggestions and comments from tribal people were made in good faith.

Experts and scholars suggested that TITV develop cornerstone programs rich in indigenous characters speaking for indigenous communities. Currently, TITV considers news programs, variety shows (especially singing programs), and reality shows as most likely to become cornerstone programs representative of TITV as a media service.

# Evaluation Indices Indicating TITV Performance

The performance of TITV in 2009 was evaluated using six indices, and the results were outstanding. In 2009, the number of viewers increased 2.3%, the viewing satisfaction rate remained at 94%, and the number of finalists and award winners increased from 10 to 15.

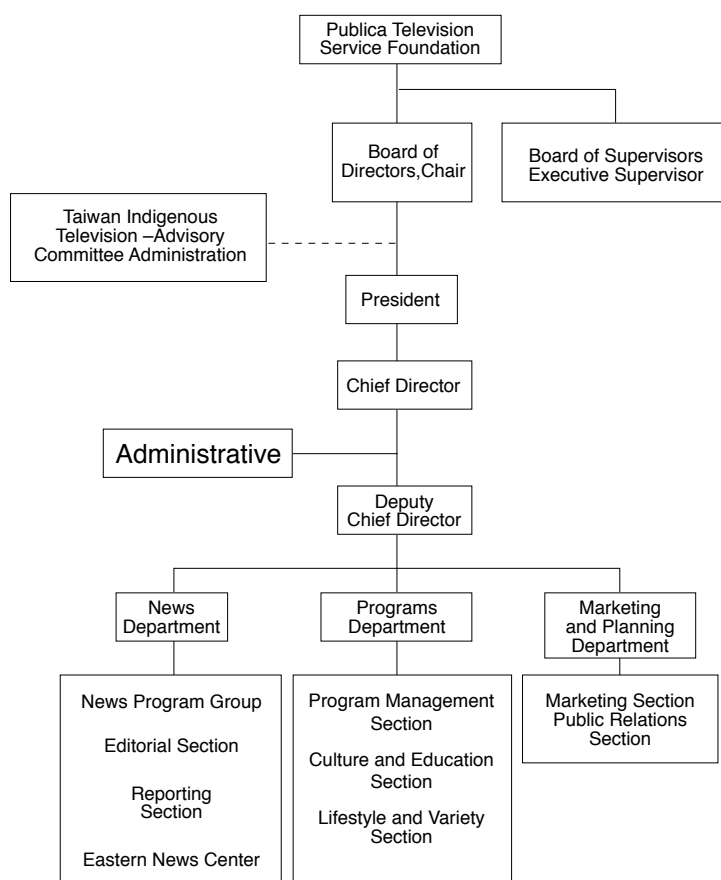
Fourteen indigenous languages were used in programming, making TITV the only media in Taiwan accomplishing such diversity. In 2009, TITV programming included 1,352 hours in indigenous languages. This is a demonstration of TITV's promise to preserve and maintain aboriginal languages and cultures.

## TITV's Achievement Report for 2009

Index	Goals	2009 Performance
Popularizing Indigenous Languages	Programming in indigenous languages: 1,352 hours	Programming in indigenous languages: 1,352 hours (an 0.86% or 176-hour increase)
Employee Education	Individual training hours: 18 hours	Individual training hours: 16 hours
Diverse Interaction and Participation	1. Monthly visits to the TITV website: 350,000 people 2. Number of services provided: 5,500	1. Monthly visits to the TITV website: 308,807 people, less than targeted. 2. Number of services provided: 6,353 (public services provided to 3,373 people; promotional activities provided to 2,980 people)
Viewer Results	2.3% increase (viewer numbers and polls)	0.81% increase (increase of 2.83% in the second half of the year over the first)
Viewing Satisfaction of Indigenous Peoples	94%	94%
Entries Awarded or Entered as Finalists	15 entries and awards (both international and domestic)	11 entries and awards

# Organizational structure and Advisory Committee

2009 TITV Organizational Chart



## 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 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 station 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 station director of TITV shall be publicly nominated by the General Manager (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.
9. 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.

## 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)

### Convener – Lin Chih-Hsing

/Puyuma (Associate Researcher, National Museum of Prehistory)

### 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 Lafeiyang

/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 Cover 14 Tribes

TITV's organization can retain up to 100 employees. The current actual number is 87 (including one director, one deputy director, 49 in the News Department, 26 in the Program Department, 6 in the Marketing and Planning Department, and 4 in the Administrative Department).

Among the 87 employees, 76 aborigines account for 87.4%, with 11 ethnic Han Chinese accounting for the remaining 12.6%.

## TITV Staff by Gender & Ethnic Group

Number of Employee	Gender (Number of People)	Ethnic Group (Number of people)	Number of Aborigines vs Han (Percent)
87	Male 42	Paiwan 23	Aborigines 76 (87.4%)
	Female 45	Amis 19	
		Atayal 12	Han 11 (12.6%)
		Bunun 5	
		Rukai 5	
		Puyuma 2	
		Yami (Tao) 3	
		Saisiyat 2	
		Tsou 1	
		Thao 1	
		Sediq 1	
		Truku 1	
		Kavalan 1	
		Han 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 1 Female 4	Atayal 1 Amis 1 Bunun 2 Paiwan 1	Aboriginal 5
News	48	Male 26 Female 22	Amis 12 Atayal 4 Sediq 1 Paiwan 16 Bunun 4 Rukai 2 Thao 1 Yami/Tao 2 Kavalan 1 Puyuma 1 Han 4	Aboriginal 44 Han 4
Programs	26	Male 9 Female 16	Amis 8 Atayal 1 Truku 1 Saisiyat 1 Paiwan 6 Rukai 3 Puyuma 1 Yami/Tao 1 Tsou 1 Han 3	Aboriginal 23 Han 3
Marketing and Planning	6	Male 2 Female 4	Atayal 2 Han 4	Aboriginal 2 Han 4
Units: persons				

# Budget Performance

January 1 to December 31, 2009 Units: NTD

Item	Annual Budget	Revenue and Expenditure	Percentage	Annual Balance	Budget Implementation Efficiency
<b>Revenue</b>					
Commissioned Programs	337,120,998	338,542,998	97.24%	1,422,000	100.42%
Self-funded		9,608,997	2.76%	9,608,997	
<b>Total Revenue</b>	<b>337,120,998</b>	<b>348,151,995</b>	<b>100%</b>	<b>11,030,997</b>	<b>103.27%</b>
<b>Expenditures</b>					
Administrative Expenses	23,268,000	25,480,330	7.71%	(2,211,332)	109.50%
News Program Production Cost	126,256,851	130,228,851	39.42%	(3,972,851)	103.15%
Regular Program Production Cost	137,667,000	130,238,072	39.43%	7,428,928	83.29%
Marketing and Promotion Costs	25,746,000	22,144,916	6.70%	3,601,084	86.01%
Signal Transmission and Satellite Uplink Costs	17,558,000	15,614,700	4.73%	1,943,300	88.93%
MIS Expenses	6,625,000	6,625,000	2.01%	0	100%
<b>Total Expenditures</b>	<b>337,120,998</b>	<b>330,331,869</b>	<b>100%</b>	<b>6,789,129</b>	<b>97.99%</b>

## Notes:

1. 2009 revenue from commissioned programming includes NT\$4,600,000 reserved from 2008 production of documentaries of National Aboriginal Sports.
2. Revenue from fundraising includes NT\$8,045,047 funding from the National Science Council subsidizing production of Little Science Hunters.
3. The 2009 balance will be shifted to 2010 TITV operation.

# 2009

Public Television  
Service Foundation

## Hakka TV

Annual Report

## Mission & Goals

# Hakka TV, Our Home

Hakka TV has many tasks. It is Taiwan's first TV channel simultaneously for an ethnic group, for a minority language, and for public service. Hakka TV is a catalyst to give the different Hakka groups a joint identity. The next step of Hakka TV is to help introduce the Hakka to other ethnic groups.

In the past several hundred years, the Hakka have always been considered a migratory ethnic group. In 2009, through the film camera, Hakka TV introduced these Hakka to the world and brought the world's Hakka back to Taiwan. Because of Hakka TV, the Hakka no longer need to migrate. Hakka TV makes itself a home for the Hakka.

It's also Hakka TV's wish in its sixth year to make Hakka TV a home for all families. We hope that both Hakka and non-Hakka can understand each other through our carefully produced programs and news, and we hope you feel at home when entering the wonderful world created by Hakka TV.

## Mission of Hakka TV

### ■ Promoting Hakka Cultural Values

Hakka culture is both classical and beautiful. Hakkas have passed down their unique virtues through farming and studies. Such characteristics as loyalty, temperance, modesty, fortitude and frugality define and shape Hakka culture, which forms the foundations of a kind 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 using different Hakka accents. Independently-produced children's programs offer knowledge and skills in language acquisition. Hakka language instructional programs allow audiences to 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 all over the world, Hakka TV

Angu Angu Gugugu  
School-running Performance.







Hakka culture is intensely rich and powerful.



takes upon itself to serve as a window to chronicle and facilitate exchange. Television and new forms of media not only foster and depict interaction within the realm of the Hakka people, 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.

## Values of Hakka TV

### ■ Audience-oriented

Hakka TV would not exist without ongoing audience support. The most basic and simplest way to gain audience identity is to adopt a people-oriented approach. The existence of government is predicated on that of the people, and all social mechanisms are conceived for the betterment of people's lives. As such, a people-based orientation is the lynchpin upon which Hakka TV bases 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, serving and contributing 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 for 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 for 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.

## Goals in 2009

As a TV channel dedicated to an ethnic group, a most important mission of Hakka TV is to preserve and perpetuate Hakka culture.

As a TV channel dedicated to a minority language, a most important mission of Hakka TV is to preserve and perpetuate Hakka language.

As a public service TV channel, a most important mission of Hakka TV is to become a platform for everyone.

To achieve this mission, we have to become a TV channel that is easy to approach and that is welcomed and recognized by its viewers.

After a long period of investigation and analysis of TV ratings, Hakka TV determined that its most important goal of 2009 was to produce programs covering drama and music suitable for the whole family and rooted in Hakka culture.

As a diverse platform, Hakka TV used four approaches to achieve this goal:

- (1) Producing Hakka dramas worth watching.
- (2) Presenting Hakka music worth listening to.
- (3) Producing programs and allocating dedicated time slots to people using different dialects and for different age groups.
- (4) Introducing Hakka in depth to make Hakka culture widely known.

To achieve this goal, Hakka TV stands on four principles:

- (1) Insisting on the preservation of different Hakka dialects.
- (2) Insisting on the independence of Hakka culture by preserving and continuing Hakka culture as a priority.
- (3) Using five steps to preserve Hakka culture and language by winning the support of younger generations: to make contact, to be known, to be welcomed, to be identified with, and to preserve and persevere.
- (4) Devoting every effort of those at Hakka TV.

Hakka TV keeps marching on. 'Hakka TV, Our Home' is our goal, and all our attempts are towards achieving it.

## Message from the Chief Director

# Cautious and Conscientious



*2009 Annual Report to Viewers* draws the audience closer to Hakka TV.

At 8 P.M. on Thursday, 31 December 2009, Hakka Television (Hakka TV) aired a special live program entitled *2009 Annual Report to Viewers*.

Why did Hakka TV produce this program?

Every year, Hakka TV has periodically held Audience Listening Forums to communicate with specific organizations, experts, and scholars. We wished, however, for different ways to interact with our viewers.

One of our directors said, “Every penny of our budget comes from the public. The public may not understand or be experts in the TV industry. Therefore, we have the responsibility to make clear what we do and how our budget is spent.”

This statement may sound like common sense, but can it truly be carried out? As a result, we produced a live program, *2009 Annual Report to Viewers*, to interact with our viewers. Through this program, we reported to the public the achievements,

failures, and future plans of Hakka TV. We also accepted phone calls from our viewers, listening to their suggestions and criticisms. During the show, all Hakka TV producers were present to answer phones and interact directly with our viewers. All six phone lines were constantly busy throughout the one-hour program. I greatly appreciate everybody's participation.

In the future, this direct channel of communication through programs will be one of our regular ways to interact with our TV viewers. In 2009, as a public service dedicated to an ethnic group, we worked cautiously and conscientiously to serve every viewer and every taxpayer. To promote Hakka culture, we produced the drama series, . This series describes the world famous restaurant Din Tai Fung and the importance of one of its founders, the Hakka lady Pen-mei Lai, in the success of the restaurant. Many viewers responded that they had no idea Din Tai Fung has a Hakka connection. The single drama *Easy Money* is a dark



Entering Hakka communities to explore Hakka live.



comedy about three men (starring Yung-hsuan Chuang, Mu-yi Chen, and Yi-chun Tung) during the financial meltdown. It won the Best Single Drama or Telemovie Programme in the Asian TV Awards.

We also promoted Hakka culture by providing Video-on-Demand on the Internet. This way, people without access to Hakka TV can watch any program from the previous seven days. Beginning in 2009, we also provided Internet direct broadcast. In both Hakka museums in Taipei County and Taitung County, we established a Hakka TV Exhibition Center. We also went to 189 elementary schools and kindergartens for the Angu Angu Gugugu School-running Performance. Except for winter and summer vacations, Super Chicken went to kindergartens almost every day to sing and dance with children. One division director of the Yuemei Elementary School in Shanlin Township, Kaohsiung County, told our marketing chief, "We are so excited! TV stations never visit us. You are the first one!" Although our colleagues in marketing and our performers worked very hard, everyone felt it was worth it when they saw the children having so much fun.

Hakka TV naturally did not miss out on important events. During the flooding after Typhoon Morakot, our news department provided up-to-date news and produced programs discussing rescue and reconstruction. We invited local filmmakers from Jiadong Township (Pingtung County), Alishan Township (Chiayi County), and Shenmu Village (Nantou County) to co-produce documentaries that document local issues on a long-term basis. All news, feature reports, and images related to Typhoon Morakot were made available at the Hakka TV website and were updated frequently. Hakka TV is not just a news provider, we also care for everyone and everything that happens in this land.

To cultivate Hakka talent, we have made partnership with a total of 2,000 Hakka. We requested all organizations working with us to hire Hakka. For example, in the commissioned program *Another Home of Hakka*, producers A-liang and Yuan-le worked with Hakka TV for three years. We

searched diligently for new talent when selecting presenters for our programs. Wei-hsin in the program *Hakka Game Show*, for example, was discovered in our Internship Program. Chiun-hu in the program *Go Traveling, Enjoy Tasting* (to be aired in 2010) was a member of project Dreams Come True. Hsuan Li in the single drama *Men's Talk* was discovered in our Internship Program, too.

'Hakka TV, Our Home' has always been Hakka TV's goal. We invite people from all circles to participate in Hakka TV's programs and activities. This includes Hakka traditional opera groups, history workers, filmmakers, Hakka language teachers, community colleges, music composers, lyric writers, folk singers, actors, broadcasting companies, and clubs. We present Hakka TV as a platform available for all people to practice their Hakka values.

Our achievement is demonstrated in the encouragement, assistance, and support of many. I thank Mr. Ping-yi Yang and Mr. Chi-hua Yang from the Din Tai Fung restaurant who provided the story. I thank the Hakka in Nanzhuang (Miaoli County) and Nantou County for helping to shoot the single drama *Osmanthus Sauce* and the drama series *Love in Sun-Moon Lake*. I would also like to thank the Council for Hakka Affairs, Executive Yuan, for support in making the movie *1895 in Formosa* that was later adapted for TV. I also give my most sincere thanks to all my Hakka TV associates. You exerted your utmost strength, persistence, and effort to achieve our mission despite a limited budget and resources.

Hakka TV is our home. Come chat with us at Hakka TV. Give Hakka TV a chance to serve you.

*Hsu Chin-Yun*  
Chief Director  
Hsu Chin-Yun



# Hakka TV Everyone's TV

As the only Hakka TV channel in the world, we started reconstructing Hakka TV in 2009. We hoped Hakka TV could help unite the Hakka people so that Hakka TV could become a home for the world's Hakka. Because of the cultural and language gaps of the past decades, we understood that making Hakka TV a home for all Hakka was a long-term project. However, every step we make takes us one step closer to our goal.

It is a serious and heartfelt mission for Hakka TV to preserve and continue Hakka culture and language. To fulfill the needs of all Hakka, Hakka TV has to transform this mission into viewable programs in different formats.

Hakka elders expect Hakka TV to educate the younger generations.

Younger generations expect to learn Hakka culture and language in a fashionable way.

Hakka abroad hope they can access Hakka TV. They often say, "I live in Brazil (or Spain, or France, or Argentina), so how can I watch Hakka TV?" Hakka TV is their emotional contact with the Hakka in Taiwan.

**Building a bridge for exchange between Taiwan's Hakka and overseas Hakka**

**Building a bridge for understanding between Hakka and non-Hakka**

**Building a bridge for communication between traditional Hakka and modern Hakka**

This is what overseas Hakka expect from Hakka TV.

Non-Hakka often say, "I'd like to watch Hakka TV, but I don't understand Hakka." Or "I'd like to learn Hakka, but don't know which dialect I should study." Therefore, we produced language programs to help non-Hakka learn about the Hakka, understand the Hakka language, and eventually become part of the Hakka community. This is part of Hakka TV's purpose.

Music and drama are two main sectors of Hakka TV programming. Drama is particularly emphasized, because drama is a common language among all populations. By imbuing dramas with rich cultural elements, not only do they help preserve Hakka culture, they also help improve communication among different ethnic groups.

To connect with overseas Hakka, we provide user-friendly online services. Where the Internet is available, there is Hakka TV. In addition, we enhanced our programming to include overseas content, such as *Hakka News Magazine* and *Another Home of Hakka*. In 2009, we participated in international film festivals to

## Main Events of 2009



Hakka Final Arena

0206

Pre-shooting ceremony of drama series *Love in Sun-Moon Lake*.

0214

Drama series *The Story about Hatta Yoichi* held a fan meeting at the 2008-09 Taiwan Hakka Exposition.

0208

Airing of special live program *Lantern Riddles for the Year of Cow* for the Lantern Festival. Hakka Final Arena held the first primary for *The Super Star of Hakka*.

0309

Single Drama *Legend of Din Tai Fung* held pre-shooting ceremony at the headquarters of the Din Tai Fung restaurant.





left to right: *1895 in Formosa*; *Osmanthus Sauce*; *Daughter's Wedding*; *Legend of Din Tai Fung*; previews of *Returning to the Fold* in Hsinchu; Asian TV Awards; *Easy Money*.

increase our opportunities for exposure.

Hakka TV's core philosophy has always been 'serving the locals.' Because every penny we have comes from taxpayers, we shoulder a responsibility to the Taiwan people. Both our sorrows and joys are linked to this land. When Typhoon Morakot struck Taiwan, we did our best as a media to help the suffering people and land. For people who need access to the media, we provide a platform for easy access.

'Hakka TV' means responsibility, communication, and better programs.

### Increasing Hakka Exposure via Dramas

On 3 December 2009 at the ceremony for the Asian TV Awards in Singapore, when the leading actress Jui-chi Liu of *Daughter's Wedding* showed up for the Walk of Fame, curious Japanese and Australians asked, "What is Hakka TV?"

At this film festival, Hakka TV's dramas won three awards: Best Drama Series for *1895 in Formosa*; Best Single Drama or Telemovie Programme for *Easy*

*Money*; and Highly Commended for Best Single Drama or Telemovie Programme for *Osmanthus Sauce*. Also, Hakka TV, NHK (Japan), CNN (Hong Kong), National Geographic Channel Asia, and Discovery Channel were entered as finalists for Cable & Satellite Channel of the Year. This was the largest number of awards that Taiwan ever received in the 14 years of the Asian TV Awards in Singapore.

Through its outstanding drama performances, Hakka TV was introduced to the international media. This helped more people become aware of the existence of the Hakka.

Before attending the Asian TV Awards, Hakka TV's dramas were already entered as finalists for 15 entries and received three Golden Bell Awards. These awards put Hakka TV in third place among all of Taiwan's TV channels in the number of awards received and entries submitted as finalists. The three awards were: Best Drama Actress (Jui-chi Liu) and Best Drama Scriptwriter (Yi-hui Wen) for *Daughter's Wedding* and Best Photographer (Wei-han Yang) for *1895 in Formosa*.

0318

Launch of the Angu Angu Gugugu School-running Performance.

0424-0619

Held six Audience Listening Forums.

0526-0604

Interviewed the President's overseas visits and produced report series.



Audience Listening Forums.

0327

Launch of the Internship Program with a booth at the Employment Exposition, National Chengchi University and a conference at the Department of Journalism, Chinese Culture University, to provide project details.

0516

Preview and fan meeting of drama series *Love in Sun-Moon Lake*.

0608

Pre-shooting of the drama series *Returning to the Fold*.



Recruitment orientation for Internship Program.



Daughter's Wedding

In addition to receiving two important awards, *Daughter's Wedding* was entered as a finalist for Best Drama, Best Drama Supporting Actress, and Best Producer. The supporting actress, Yen-ling Hsu, in another drama series, *Colors in My Mind*, documenting the life of Hakka painter Chao-sen Pan, also was entered as a finalist for Best Supporting Actress.

*Osmanthus Sauce* was entered as a finalist in four categories: Mei Fang, Best Actress in a mini-series; Li-wen Hsu, Best Supporting Actress; Chin-ying Huang, Best Scriptwriter; Ching-yao Liao, Best Photographer.

In addition to Best Photographer, *1895 in Formosa* also was entered as a finalist for Best Editor.

For *Easy Money*, a dark comedy describing dejected middle-aged men, Tsung-hua Yang was entered as a finalist for Best Supporting Actor. This drama was also selected by the Public Television Service Foundation for participation in a film competition at INPUT 2010.

The drama series *Returning to the Fold* was aired on both Hakka TV and Public TV and attracted a large audience of young people, regardless of ethnic

group. On the PTS channel, other dramas produced by Hakka TV were also aired, achieving outstanding TV ratings and enormously boosting the exposure of Hakka culture and language. These dramas included *Daughter's Wedding*, *Osmanthus Sauce*, *Easy Money*, *Legend of Din Tai Fung*, and *1895 in Formosa*. The drama series *Love in Sun-Moon Lake* was also broadcast on GTV (Gala Television). This was a rare and commendable achievement at a time when Korean dramas dominate the drama channels.

There are over 40,000,000 Hakka people in China. In the 2009 Taipei Film Festival, visiting Hakka representatives from China were highly interested in and gave positive reviews to the way Hakka TV has preserved and perpetuated Hakka culture by incorporating Hakka elements into dramas.

Very few people realize, however, that to accomplish this achievement, the script for *Legend of Din Tai Fung* was under revision for almost two years and the script for *Returning to the Fold* was revised for one-and-a-half years. Because of our standards for script quality, every drama at Hakka TV has had a very good start

## 0610-0616

Visited TV station TG4 in Ireland for feature reports *The More You Watch, the More You See 2.0*. This report series was aired between June 29 and July 3.

## 0626

Held the evening party Sixth Annual Hakka TV Charity Tour celebrating the sixth anniversary of Hakka TV at the Da-an Forest Park in Taipei.

## 0619

Distributed the '2008 Summer Vacation Exercise Book' to remote elementary schools in Hualien and Taitung. Fuyuan Elementary School in Chishang Township, Taitung County, received the donation on behalf of other schools.

## 0629-0707

Interviewed the President's overseas visits and produced report series.



Distributing '2008 Summer Vacation Exercise Books'.



Returning to The Fold



Easy Money

with quality controlling the results.

Although winning awards is a source of encouragement, Hakka TV strives to maintain its quality as always.

### Expanding Hakka to a Larger Domain

The Hakka has a global population. Hakka people scattered all over the world have absorbed different cultures and developed their own unique and brilliant cultural variations. To the Hakka, tolerance for other cultures is the sign of advancement. Hakka TV has the same standards as well. To enrich and diversify itself, Hakka TV absorbs inspiration from the world's cultures.

To connect with the world, Hakka TV proceeded in 2009 from three perspectives: establishing networks for the world's Hakka communities, participating in international film festivals, and contacting the world's ethnic TV channels.

### Whenever Abroad, Ask “Where are the Hakka?”

In 2009, Hakka TV reporters visited foreign countries

with President Ying-jeou Ma. Before he started his journey, President Ma asked if there were Hakka communities in the countries he was going to visit: Belize, El Salvador, Guatemala, Panama, and Nicaragua.

During his trip in South America, as local media kept a close watch on every action of President Ma, Hakka TV's reporters had their own important mission. They stopped every single overseas Taiwanese, asking, “Are there Hakka people or communities here?” By doing this, they managed to find Yi-hsing Chiu, President of Taiwanese Chambers of Commerce in Latin America and a Hakka originally from Meinong, Taiwan, thereby establishing a new Hakka network.

In 2009, Hakka TV was invited to the ‘2009 Taiwanese Hakka Conference’ held in Vancouver, Canada. Many Hakka communities from the USA, Canada, and Central and South America participated at this grand meeting for overseas Hakka. In the meeting, we reported on the operations of Hakka TV and explained how to watch Hakka TV from outside Taiwan. In November, when many overseas Hakka

0701

Launch of live programs online.  
Opening of the Hakka TV Exhibition Center at the Taipei County Hakka Museum.

0704

Opening ceremony of Voiceover Training Classes.



Voiceover Training Classes



Taipei Country Hakka Museum

0707

Opening ceremony of the training project Internship Program.

0711

Held the evening party Sixth Annual Hakka TV Charity Tour at the Yueguang Mountain Night Market in Meinong, Kaohsiung.  
Held a discussion meeting for Zhao'an dialect programs at the Maoergan Ecology Farm, Yunlin.





*The More You Watch, The More You See 2.0*



*Ducks, Ducks*

communities came to Taiwan to attend the Hakka cultural conference, we invited them to come visit Hakka TV so that they could understand more about us.

A core mission of Hakka TV is to link the world's Hakka together. Based on the foundation we have built in 2008 and 2009, we will finish the construction of a regular communication system in 2010. This system will help include worldwide Hakka individuals and communities in the big family at Hakka TV.

There are 20 Hakka in Belize. Although most cannot speak Hakka because they immigrated to Belize a long time ago, they have never forgotten their Hakka ancestry.

This communication system of Hakka TV aids in the location of more Hakka compatriots!

### International Festivals Highlight Hakka Brilliance

International film festivals are excellent international marketing platforms for Hakka TV, which does not have much of a budget for advertisement. In 2009, Hakka

TV produced quality dramas, children's and youth programs, and documentaries. As a result, in 2009, we achieved the best results in international competitions since Hakka TV was established.

In the section My Camera of program series *Olympig*, we selected video work produced by children. This allowed them to express their opinions with their own eyes and from their own perspectives. Among the selected works, *Ducks, Ducks* produced by Longdu Elementary School in Meinong Township, Kaohsiung County, was selected by the Chicago International Children's Film Festival. Meanwhile, *Olympig* and *Hakka and Science* both entered as finalists for Best Taiwan TV Program in the Taiwan International Children's TV & Film Festival.

For the first time, documentaries produced by Hakka TV stood out in international film festivals. *Sing for Me—by Huang, Siou-Man*, directed by female director Yen-ping Hsu for the program series Hakka Century, was selected by the Women Make Waves Film Festival held by the Taiwan Women's Film Association.

Hakka TV's international award-winning films were

0713-0720

*Hakka News Magazine* visited Aceh, Indonesia, and aired the feature report Back to Aceh between August 8-15.

0807-0809

Attended and interviewed the '2009 Taiwanese Hakka Conference'.

0725

Held the evening party Sixth Annual Hakka TV Charity Tour at the Nanbin Park, Hualien.

0810-0820

*Hakka News Magazine* visited La Réunion and produced the feature report To the Dreamland, Hakka in La Réunion.



Website Featuring August 8 Flood in Hakka communities





Chicago International Children's Film Festival



Asian TV Awards

the results of careful study. Because international film festivals can help promote Hakka culture and language, Hakka TV considered carefully when selecting which quality films to submit each year. Although not all selected films could win awards, our participation gave more people the chance to know Hakka TV and watch its programs.

In 2009, Hakka TV attended six film festivals. They were the Japan Prize, San Francisco International Film Festival, Macau TV Festival, Shanghai TV Festival, Chicago International Children's Film Festival, and Asian TV Awards. In the latter festival, Hakka TV won many awards. Except for Japan Prize, 2009 was the first time Hakka TV participated in these festivals.

### Learning from the World

In 2009, Hakka TV re-produced the feature report, *The More You Watch, the More You See*, by visiting TV station TG4 in Ireland. As soon as our reporter arrived, he told everybody he met that he represented Hakka TV in Taiwan. The reporter introduced Taiwan's Hakka TV to everyone, including taxi drivers and restaurant waiters, ensuring that more people know of

the existence of Taiwan's Hakka TV. Hakka TV deeply understands the importance of being recognized.

When an ethnic group faces cultural crisis, what measures should it take to save itself from this difficult position? What policies should the government, which has great resources and power at its disposal, apply to protect minority cultures? In *The More You Watch, the More You See 2.0*, we used several perspectives to discuss the similarities and dissimilarities of Taiwan and Ireland. Both are island nations. Both face pressure from a stronger culture. In this feature report series, five topics were included: comparison of national status of Ireland and Taiwan, difficulties encountered in Ireland's language, Ireland's language policies, how broadcast media help protect the Irish language, and future challenges to the Irish language.

In addition to the daily news, those feature reports were aired in *Hakka News Magazine* to increase their influence and to ensure the efficient use of resources. Since *Hakka News Magazine* is also broadcast on the Public TV channel, viewers from another channel were able to understand the importance of maintaining the

0816

Co-produced the special live program *Charity Concert* for the August 8 Flood with Public TV, Indigenous TV, and Chinese TV System.

0906

Graduation ceremony for the Voiceover Training Classes. A total of 39 people graduated.

0911

Graduation ceremony of the training project Internship Program. A total of 17 people graduated.

0914-0920

*Hakka News* produced a report series for the tenth anniversary of the 921 earthquake and on 20 September aired the special live program *Being There Together, We See Hope* at the Taomi Paper Chapel in Puli, Nantou. *Hakka News Magazine* aired Feature Report on 10th Anniversary of the 921 Earthquake on September 19.

0902-0904

*Hakka News* produced the report series *Deaflympics, All You Can See* for Deaflympics in Taipei.

0908

Mid-Day News reported live on the Yimin Ceremony at the Yimin Temple in Hsinchu.



Hakka TV volunteer helping relocate the school at the disaster

1010

Visited the Longhua Elementary School in Sinyi, Nantou. This school was damaged by flooding from Typhoon Morakot. Hakka TV helped move the school into temporary classrooms.



Hakka News Magazine visiting Aceh, Indonesia.

culture of an ethnic population.

In 2009, Hakka TV reached out to overseas viewers. *Hakka News Magazine* was filmed in La Réunion (Africa), in Aceh (Indonesia), and in Fujian (China). *Another Home of Hakka* also visited Brazil, Cambodia, and China. These programs not only received favorable reviews from viewers, they also improved communication between Hakka and non-Hakka and between Taiwan and the rest of the world.

### Hakka Villages Maintain Hakka Culture

Longhua Elementary School in Sinyi, Nantou, is an unfortunate school located in a Hakka town. During the past years, it was destroyed several times by the natural disasters and was rebuilt several times. On 8 August 2009, flooding and mudslides caused by Typhoon Morakot ravaged Longhua Elementary School again. When Hakka TV reporters visited the school, they found they were actually walking on schoolhouse roof.

When the August 8 flood occurred, our reporters rushed as fast as they could to Hakka towns hit

by the disaster, subsequently sending out firsthand messages. The disaster lasted for only a short while, but reconstruction is an endless process requiring long-term care. Therefore, Hakka TV stimulated discussion by establishing topics concerning disaster rescue and reconstruction in its news productions and program series. Hakka TV also made short films such as *Mental Hygiene Reminders* and *Environmental Sanitation Reminders* to help the victims recover. Hakka TV also invited local filmmakers to cooperate in making documentaries.

In addition to news reporting, Hakka TV pondered what it could do for our land. We shot documentaries, built a website, and went to the countryside to volunteer. We allocated all our strength to do whatever we could.

All news, feature reports, and images related to the August 8 flood are located in a dedicated area on the Hakka TV website. They are updated frequently as our way to express our concern for all people and all things happening in this land.

If international exchange is the food for Hakka TV, then Hakka people, Hakka affairs, and Hakka related

1108

Hakka TV, Rotary Club of Taipei Hakka, Liuk Dui Hakka Association Taipei, and Neipu Rotary Club donated rafts to the Pingtung Fire Bureau to help improve rescue capacity in Taiwan's southern Hakka areas.

1113

Held a discussion meeting for overseas Hakka. A total of 23 people from eight countries and regions participated.

1117

Pre-shooting ceremony of the drama series *The Kite Soaring* at the Chiu Chan Tou Chapel in Hengshan, Hsinchu.

1127

Beginning of shooting the drama series *The Pioneers* in Changhua.

1109

Held a press conference for the drama series *The Pioneers* at the Taipei Hakka Culture Hall.

1116-1120

To produce the report series *Hakka Love* alongside Ting River, *Hakka News* visited China's Changting County, Fujian Province, and traced the route traveled by Hakka ancestors during their migration centuries ago.

1124

Beginning of shooting the drama *Love in the Spring Time* in Dongshi, Taichung. This was the first drama using Hakka of the Tai Po dialect.

1212

*Hot Music* held a live concert at the Riverside Music Cafe in Gongguan, Taipei. The hosts were Yu-wei Hsieh and Chia-ni Peng, and guests included singer Chia-hui Peng, musician Hsien-kuang Han, and the Hot Band.



Press conference for authorization of *The Pioneers*.



*The Villagers Voice*

objects are its water and air. By considering public access when producing programs and local news, and by proactively holding activities that care for people, Hakka TV always considers local opinions and local participants when deciding on strategies for program productions, news interviews, and marketing.

### Hakka Solidarity Forever

To maintain Hakka culture in Taiwan, cultivating the next generation is the most important mission. Therefore, Hakka TV gives much attention to connecting with children. In addition to making the children's and youth programs *Angu Angu Gugugu*, *Olympig*, and *Hakka and Science*, we visited campuses proactively and held forums to listen to and discuss with teachers and parents to understand their needs in program content and timeslot arrangement.

The activity *Angu Angu Gugugu School-running Performance* held in 2009 was welcomed by many kindergartens and elementary schools. Super Chicken visited 189 places, including 75 elementary schools and 50 kindergartens, introducing the children to

Hakka children ballads such as "The Number Song" and "Chi-Tzu-Mei." Teaching children these ballads is not just a simple way to teach the Hakka language, it is a way to spread the seeds of Hakka culture.

Audience listening forums, circuit performances, and campus activities held at Hakka towns and schools last for only a short while. So over the past years, Hakka TV has wondered, "How do we get Hakka TV into Hakka communities?" Therefore, we negotiated with governmental authorities managing cultural affairs about establishing a Hakka TV Exhibition Center so that Hakka TV can be viewed in every county and city for easy access by everyone.

In 2009, construction of a Hakka TV Exhibition Center at the Hakka Museum of Taipei County and Taitung County was finished. The Hakka TV Exhibition Centers in Taipei City, Kaohsiung City, Hualien County, and Tainan City are still under negotiation. We hope Hakka TV will soon be within walking distance so that it can become a part of everyone's life.

2009 was the third year of *The Villagers Voice*. In 2009, this program was different from previous years in



Hot Music concert at the Riverside Music Cafe.

1213

Opening of the Hakka TV Exhibition Center at the Taitung County Hakka Museum.

1231

Programming of the live show 2009 Annual Report to Viewers on New Year's Eve. During the show, Hakka TV reported on its achievements in 2009 and answered call-in questions.



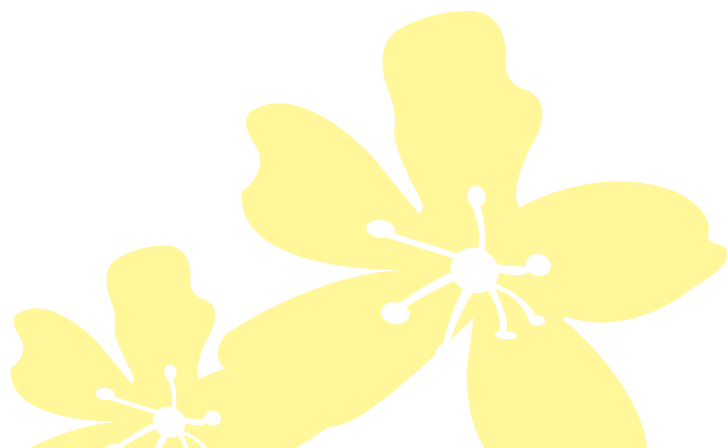
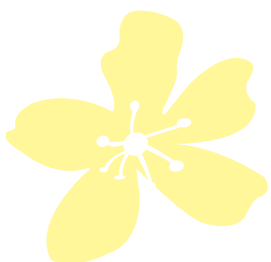
two ways. First, it emphasized village lectures. Of the 53 episodes in 2009, 31 were held in villages. Hakka TV has become the TV media in Taiwan that most frequently visits local communities. Second, Hakka TV paid much attention in 2009 to topics concerning business development in Hakka communities. We invited locals, industry experts, and government authorities to discuss better strategies for the development of local businesses.

'Hakka TV, Our Home' is our core philosophy. Under this philosophy, Hakka TV produces quality programs suitable for viewers of all ages. We care about everything that happens in this land as much as we care for our closest relatives. Certainly, we also care for those people traveling far away. Through Hakka TV news and promotional activities, the whole world can see the Hakka and Hakka worldwide can get in touch with each other anytime, anywhere.

Hakka TV our home, now, and forever.



Documenting Hakka via video cameras.





# Diverse & Balanced Development of Hakka Culture

For TV viewers, the most direct way to get to know a TV channel is to watch all of its programs. As a language and ethnic minority as well as public service channel, Hakka TV has a mission different from other channels. This mission affects its program planning, production, broadcasting and marketing. Hakka TV hopes that its 2009 achievements have not disappointed taxpayers.



Sixth Annual Hakka TV Charity Tour evening party for Hakka TV's 6th anniversary.

## Value Cultural Inheritance, Respect Different Dialects

In the annual Audience Listening Forums, local viewers always express different opinions about the diverse dialects used in Hakka TV's programs. The main purpose for establishing Hakka TV is to preserve and use the Hakka language. Not only should the Hakka language be preserved, but different dialects in the Hakka language should also be treated equally. Therefore, in addition to using the Hakka language in new programs and re-produced programs, Hakka TV is also dedicated to equally presenting and preserving the different Hakka dialects from Sixian, Hailu, Tai Po, Raoping, and Zhao'an.



Olympig

Since 2007, Hakka TV started programming of the *Hakka theatrical show Under the Sun—Hakka Showcase*. Through Chinese comic dialogue, story-telling with bamboo-clapping, and reality comedies, this show introduces viewers to the five dialects of Hakka as well as the fun and elegance of Hakka culture. Beginning in 2008, we proactively addressed possible controversy in Hakka dialects selected for use in programs by presenting Hakka Accents. In this program timeslot, we dubbed selected programs into all five dialects. One dialect is aired each day, giving all five dialects a chance to be heard and respected.

In addition to continuously producing *Under the Sun—Hakka Showcase*, Hakka Accents programs, and puppet dramas and cartoons dubbed into Tai Po, Raoping, and Zhao'an dialects, we used the Tai Po dialect to film the single drama *Love in the Spring Time* at the end of 2009 (to be aired in March 2010). In 2005, we started labeling the origins of our news anchors and their dialects. In 2009, we expanded use of these labels for all program presenters and interviewees. This demonstration of our respect for all dialects helps viewers learn more about the different Hakka dialects.

### Children's & Youth Programs Responsible for Language Heritage

The most important way to protect language and cultural inheritance is to plant deep roots. Therefore, children's and youth programs have played especially important roles. In 2009, Hakka TV designed three children's and youth programs specifically for preschool and elementary school children and teenagers: *Olympig*, *Angu Angu Gugugu*, and *Hakka and Science*. These quality productions have been recognized in domestic and international children's film festivals. Our progress in quality and our increased experience makes us more confident in developing a garden of children's and youth programs at Hakka TV.

"Packing Hakka culture into a gift that children like and handing it over to them." This was the jury's comment

on *Olympig* at the 2009 Golden Bell Awards. The jury accurately expressed the goal of our hard work. We hope to integrate children, Hakka language, and Hakka culture into precious gifts easily delivered as soon as Hakka TV is turned on.

In *Olympig*, children from all over Taiwan were asked to listen carefully and answer the questions out loud and promptly. When the lights were turned off and when the sound of their heart beats got louder, there came the non-stop challenges of "answer quickly when you see," "answer quickly when you hear," and "answer quickly when you feel." The games greatly stimulated the participating children. Learning a language is more than memorizing phonetic alphabets on the white board. Hakka TV creates an arena and a playground where children can participate in listening to and speaking Hakka. The only price paid for participating in *Olympig* is an elevated heart rate!

Discussion and understanding of Hakka culture at Hakka TV meets current world trends. *Olympig* visited Shigang in Taichung, where Miss Piglet used a GPS to find locations of Tu Di Gong (Earth God). Miss Piglet introduced to the children digital archives of old pictures and explained how to use these archives to trace the history of Hakka lives. After the Typhoon Morakot disaster of 2009, Hakka and Science used scientific methodology to explain to children how typhoons and mudslides are formed.

The progress of technology has dramatically lowered the threshold for image creation. Children can easily use video-cams to record their feelings about their lives, making films of their stories and thoughts. These videos help viewers see children in a most natural way. Therefore, in 2009, *Olympig* held auditions for My Camera. Films from six elementary schools were selected:

*My Baseball Dream* by the Yong'an Elementary School begins with baseball practice at a beach. It uses children's perspectives to tell the story of a baseball team.

*Ducks, Ducks* by Longdu Elementary School tells how ducks raised on campus end up as a delicious school lunch.

*Hakka Puppet Theater* by the Shuanglian Elementary





Hakka and Science.

School records how a puppet show club less than one year old organized and performed a play.

*Dancing Lion* by the Shezih Elementary School shows how the dancing lion group began their street performance in a raging storm on Chinese New Year's Day.

*Girls, Dogs, & Hakka Houses* by the Jhubei Elementary School takes viewers on an adventure to Xinwawu.

*Dream of the Old House* by the Gaoyuan Elementary School re-creates a grandpa's mud brick house.

These stories may be simple, but the emotions definitely sincere.

Children acted as the directors, carried the cameras, edited the videos on computers, wrote the scripts and dubbed everything into Hakka. A 10-minute clip required 4 hours to dub. After half a year, the children finally released their final works. It was a privilege that *Ducks, Ducks* of the Longdu Elementary School was awarded with official selection in the Chicago International Children's Film Festival. In the Harold Washington Cultural Center, 400-500 children were able to watch the work of children from distant Meinong, Taiwan.

College students also played a part in this presentation of Hakka culture. Students from the Department of Communications and Design at Shih Chien University produced four animations of Hakka proverbs with the guidance of Dr. Shu-man Chang. With clay, photographs, and drawings, these short animations

revealed a fresh perspective of Hakka culture. The production process also helped students gain an in-depth perspective of Hakka culture.

Animations of Hakka customs, as personified paulownia flowers and Tu Di Gong (Earth God), introduced Hakka culture to children. Through these animations, the old sayings and traditions were given new meanings.

### The Rarer a Dialect Is, the More Care It Requires

The less a dialect is spoken, the rarer it is and the more carefully it needs to be preserved.

Wei-cheng Liao, a teacher who speaks Zhao'an Hakka, once said in a conference, "The effort Hakka TV has made to preserve the Zhao'an dialect is greater than the effort of the Zhao'an people themselves." As a Hakka public service media, we think the proportion of dialects spoken in TV programs should not be determined by the proportion of population speaking that dialect. The needs of those watching the programs should be considered. The goal of becoming a media with which Hakka people are willing to participate should not be affected by competition among dialects.

Everyday at 11 A.M. and 5 P.M., Hakka Accents gives different Hakka dialects an opportunity to set roots. In Hakka Accents, great cartoons are dubbed into five different Hakka dialects. Programs also include the in-house production, *Angu Angu Gugugu*, suitable for pre-



My Camera



Hakka Traditional Opera.



school children. It tells magical stories using simple Hakka phrases: “A duck lives in a well. When it looks up from the well, what color is the sky... black or blue?” “A snake never eats until it's full. How many apples did it eat... 3, 4, or 5?” “A butterfly likes to kiss. Where does it hide... under the table or on the tree top?” Learning Hakka can be as interesting as listening to a story. Surprises are everywhere.

The Super Chicken that saves the world in Angu Angu Gugugu came out of the TV to sing and dance with children at school. In over a year, Super Chicken visited 125 schools and brought joy to over 10,000 students. This program also plants the roots of Hakka culture in schools.

After the Typhoon Morakot disaster in August 2009, colleagues from the Hakka TV Department of Programming volunteered to accompany children studying at night in Jiadong Elementary School, Pingtung. Other colleagues helped with fundraising and acquiring resources to help buy uniforms for students in the Rueili Elementary School, Chiayi. Being with kids and staying with them are tiny things we can do, but they are also the most meaningful things we can do.

In addition to children's and youth programs, Hakka

TV did not forget to fill the needs of viewers of all ages. For example, we produced a brand-new program *Hakka Game Show* for young students. It cleverly incorporates Hakka culture and dialects in competitions. For seniors, *The Morning Bliss* greets them every morning. This program introduces all sorts of information about keeping fit and healthy. When night falls, *Hakka Traditional Opera* presents wonderful Hakka operas that portray sentiments valued most by the Hakka people.

### Finding Talents on All Hands

To carry out services in different dialects, the key is to cultivate talents specializing in different Hakka dialects. In 2007, Hakka TV started Hakka dubbing training programs. In 2009, the News Department began training anchors with different dialects and expects to begin serving viewers in 2010.

Language is a carrier of culture and culture is the basis for language. Through Hakka Accents, children's and youth programs, and in-house and re-produced programs dubbed in various dialects, Hakka TV hopes to ensure that Hakka languages and cultures will last forever.

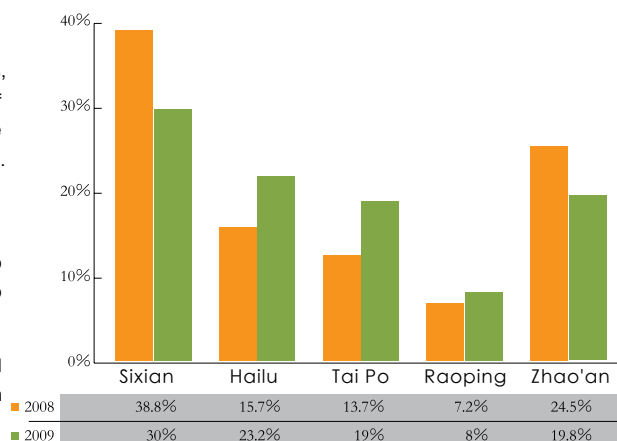
### Proportion of Programming in Different Dialects

Of all the programming hours, 90% is presented in a mix of dialects, of which the Sixian dialect dominates. For the remaining 10% of all programming hours that use a single dialect, we lowered the proportion of Sixian dialect and increased use of the Hailu dialect. The Hailu dialect is used most frequently in Taoyuan, Hsinchu, and Hualien counties.

As new members join from the dubbing training programs, the Tai Po dialect has strengthened and increased in proportion compared to 2008. This dialect is used by Hakka in central Taiwan.

Although Hakka speaking the Raoping dialect represent a small and dispersed population, the proportion of the Raoping dialect used in programming increased slightly in 2009.

Proportion of Programming in Different Dialects







## Implementing Hakka's Media Access Rights

An ethnic group or a minority language cannot exclude itself from the larger society as a whole containing all ethnic groups. Hakka is no exception. In addition to ethnic awareness, the Hakka need to interact with other ethnic groups so they can discover their cultural identification through dialogue with other cultures. Usually, only a few people have access to the media. According to the principle of equity, public media should try to give everyone and every community easy access to the newspaper, radio, and TV media in order to express their opinions on public issues. This is especially true for the relatively disadvantaged Hakka population.

Since 2007, Hakka TV has believed that the media should be a public service platform. Therefore, Hakka TV has made use of every possible way to improve the Hakka's access rights to public media.

*Your Show BOX* dedicated timeslots to featuring local celebrations and community activities.

*Country Music of Hakka* encourages the Hakka to enjoy singing folk songs.

*The Villagers Voice* is a talk show on public rights. It lets people voice their concerns openly on TV. It also helps civilians talk with governmental authorities and legislators, directly participating in the formation of public policies.

*1394 Documentary Selected* invites people to pick up a camera and film their own stories or record interactions among people. This program features a rich diversity of Hakka stories filmed and presented from ordinary people's points of view.

*The Morning Bliss* is a live show that allows seniors and housewives to call in and ask questions about medical treatment, health, and other questions about daily life.

In 2009, through the continuous production of programs like *Your Show BOX*, *The Villagers Voice*, and *Joy to Sing* co-produced with other Hakka production companies, Hakka TV provided over 350 hours of programs accessible to the public.

Although total broadcasting hours only slightly increased compared with the year before, Hakka TV made noteworthy improvement in the depth, breadth, and quality of programs. Hakka TV also frequently arranged filming trips to local villages and has plans for more program topics on Hakka culture and public issues.

## Speak Loudly, Sing Happily

Produced for over three years, *The Villagers Voice* provides a space for scholars, experts, government officials, legislators, and local people to communicate. In this show, local people get to talk about their

*The Morning Bliss*



*1394 Documentary Selected*



Easy Money



Legend of Din Tai Fung

interests and obtain the information they need. This encourages participation in public affairs and helps generate a consensus of opinion for policy-making.

Out of the 53 episodes of *The Villagers Voice* produced in 2009, 31 were filmed in local towns, featuring face-to-face forums with local people. Hakka TV traveled to 27 Hakka towns in 10 counties and cities. In episodes filmed in the studio, reporters had thorough interviews with local people to ensure sufficient interaction between locals and the discussion topics. These 53 programs mainly focused on issues of local industry and public construction, particularly agricultural development, the re-birth of rural villages, and marketing agricultural products. In the three months after the flooding caused by Typhoon Morakot in August 2009, Hakka TV produced ten episodes of *The Villagers Voice* focusing on short-term rehabilitation and the aftermath of long-term reconstruction.

*Your Show BOX* provides a different way for people to access the media by offering a stage on which local communities and clubs can present their

achievements and experience the joy of being a TV superstar for a day.

Besides the twelve activities assigned by the Council for Hakka Affairs, *Your Show BOX* in 2009 recorded over 100 hours of 55 activities in fifteen cities and counties. One quarter of these were for children and youth. These programs are inclusive of many topics, such as important folk celebrations and ceremonies as well as concerts of classical, traditional, pop, and hip hop music. Also included were plays and competitions of performance arts featuring the colorful Hakka culture

Hakka people are famous for their fondness for singing. Following *Country Music of Hakka* in 2007, Hakka TV produced *Joy to Sing* in 2008. As a community club, Hakka TV visited Hakka towns and invited Hakka locals to enjoy singing together. In 2009, *Joy to Sing* visited over 50 communities and clubs and recorded over 100 programs. None of the featured performers were professionals. Being off-key, missing the beat, or forgetting the lyrics happened from time to time, but everyone sang with sincere emotions. Those joining the show always applauded quite enthusiastically.

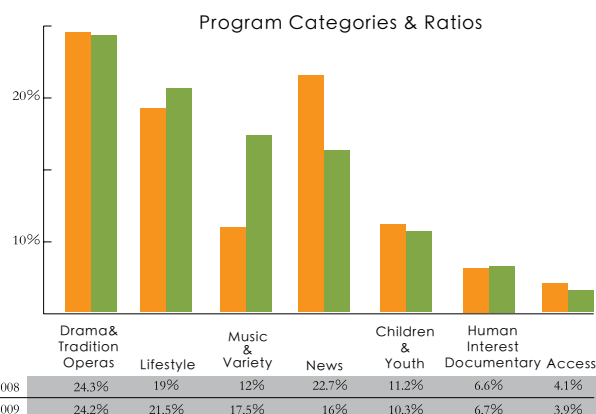
### Program Categories & Ratios

Assessments of viewing quality conducted in 2008 and 2009 indicate that the Hakka people enjoyed dramas and traditional operas, music and variety shows, and life-style programs most. Therefore, Hakka TV adjusted the programming ratio of these programs.

Hakka TV increased its programming hours of *Joy to Sing* and produced a new music program, *Hot Music*, to fulfill the needs for singing performances. We also produced *Hakka Game Show*, a new variety show featuring Hakka riddles. These music and variety shows occupied 17.5% of the programming hours, showing an increase of 5.5% compared to 2008. These types of shows ranked third in Hakka TV's programming.

Lifestyle programs ranked second, occupying 21.5% of Hakka TV's air time, representing an increase of 2.5% from the previous year. In 2009, Hakka TV changed its strategy for program arrangement to focus on seniors and housewives. In *The Morning Bliss*, Hakka TV added more units to expand broadcasting time and to strengthen our ability to serve the public.

Drama and traditional operas occupied the first place, dominating 24.2% of Hakka TV's airtime. Our goal was to attract the attention of the entire family, encouraging all members to watch Hakka TV together. This also improved publicity for Hakka TV. The broadcasting of these programs dropped slightly by 0.1% compared to the year before. These programs remain the most popular formats broadcast on Hakka TV and comprise the largest proportion of all the programs.



News programs (16%) were in fourth place. Compared with 2008, broadcast of these programs in 2009 decreased substantially by 6.7%. To centralize resources, Hakka TV ceased the programming of *Morning News* and *Hakka Windows*, retaining other regular news, *The Villagers Voice*, and *Hakka News Magazine*. Every week, we produced two episodes of *Hakka Villages Seeing Around*, a collection of news about Hakka cultural and industrial activities. According to TV ratings, *Hakka Villages Seeing Around* was very well received by viewers.



*Returning to the Fold*



*Osmanthus Sauce*

## Founded on People, Committed to Viewers

When Typhoon Morakot flooded and severely damaged Hakka towns in central and southern Taiwan, our reporters marched into the disaster areas and documented how victims were assisted by the reconstruction effort. Hakka TV also made documentaries demonstrating its concern for progress in re-building after the disaster. Our work with the making of these documentaries is ongoing.

On New Year's Eve in 2009, Hakka TV produced the live show *2009 Annual Report to Viewers* for the first time, reporting to viewers the achievements of Hakka TV over the past year. Call-ins allowed viewers an opportunity to inquire about and recommend issues for future programming and development of Hakka TV. This was the first time a show like this was produced on New Year's Eve in Taiwan, indicating our pioneering work as a media outlet practicing public values. This show generated a very enthusiastic response from viewers. Within one hour, Hakka TV accepted 25 call-ins from all over Taiwan. To continue receiving opinions from viewers, we plan to produce live programs of the *2009 Annual Report to Viewers* every six months.

## Drama Reveals a Diverse & Modern Hakka

People love stories. This is why dramas are always popular among viewers. Dramas are great tools for promoting concepts and creating trends. Therefore, Hakka TV has insisted on producing quality dramas expressing Hakka spirit and culture. From *Mother's Dining Hall* in 2007 to *The Story of Hsu Pang-hsing*, *Those were the Days*, and *Romance in Summer Time* in 2008, Hakka TV's dramas have won much public praise. *The Story of Hsu Pang-hsing* tells the story of the Father of Baseball in Taiwan. *Those were the Days*, achieving exceptional results at the Golden Bell Awards, describes the rise and decline of the tobacco industry in Meinong. *Romance in Summer Time* successfully attracted the following of children aged 4-14, giving them a better understanding of Hakka culture.

In 2009, through the creation of its dramas, Hakka TV tried to grant the Hakka a new perspective of their traditional culture. Hakka TV attempted to represent the diversity of modern Hakka by telling stories of the Hakka featuring the passion of Hakka literature, the world of Hakka men, and the finest tenderness of Hakka women.

## Diverse & Supportive

By progressing toward precise production goals, 2009 has been a fruitful year for drama programs on Hakka TV. Our dramas not only yielded brilliant results in Taiwan, but also won many of Hakka TV's first awards in international film festivals. This recognition from viewers worldwide demonstrated the value of Hakka TV's core production philosophy.

Compared with commercial television, the five drama series and three single dramas produced with our tiny budget achieved gigantic results. They have won multiple nominations, finalists, and awards for us.

It is not, however, about how many awards Hakka TV wins. It is about giving viewers great stories with great memories of happiness, wisdom, and courage.

Pen-mei Lai in *Legend of Din Tai Fung* shows her passion for life and ability to remain positive as she encounters difficulties. Started by picking tea and making wide rice noodles, Pen-mei Lai ended up creating world-famous steamed dumplings. *Legend of Din Tai Fung* tells the life story of a Hakka woman and is enriched with Hakka elements and attitudes towards life. Hakka TV not only vividly portrayed the process of making a traditional Hakka rice product, but also faithfully showed the down-to-earth characteristics of the Hakka and their respect for life. Even though selling more rice dumplings could bring her more money, Pen-mei rejected the lure of greater profits for the sake of her customers' health.





Love in Sun-Moon Lake

Pao-yi Tseng, who played the young Pen-mei, did not speak Hakka before she took the part. With instruction from her teacher, Chiu-chu Yeh, Pao-yi Tseng was able to speak fluent Hakka, even with the correct accent, in the drama. When she realized her ancestors were Hakka from Guangdong Province, she also had a better understanding of her cultural inheritance. Pao-yi Tseng proved that with determination, the preservation of Hakka language and culture is not difficult.

Returning to the Fold tells the story about another type of Hakka entrepreneur. The hero, Chiang Lo, was a juvenile delinquent. Because he loved his mother's homemade green mango, he came to rely on the mango to recreate the unlimited potential of his life. Like *Legend of Din Tai Fung*, *Returning to the Fold* describes the story of Hakka food culture and the origins of a food business. Because *Returning to the Fold* has a modern story background and features popular actors such as Chih-wei Fan, Yu-jung Huang and the Indonesian Hakka Chien-hui Lin, it reduced the distance between young people and Hakka TV the same way *Romance in Summer Time* did in 2008.

## Hakka Men and Women's New Looks

The single drama *Osmanthus Sauce*, which also used food as its storyline, was highly recommended by the jury of the Asia Television Awards in Singapore. With its literary perspective, *Osmanthus Sauce* tells a story of affection between a woman and her mother-in-law. After the son died, the mother asked her daughter-in-law to remarry as if she were her own daughter. Senior actress Mei Fang, playing the mother, and Li-wen Hsu, as daughter-in-law, were entered as finalists for best leading actress and best supporting actress, respectively, for a drama mini-series at the Golden Bell Awards.

*Daughter's Wedding* is another brilliant drama dedicated to Hakka women. A wedding reveals how an obedient Hakka mother used a fatalistic attitude

to cope with a marriage that existed in name only. The drama also features the love stories of her three daughters. Four women, four stories, four different perspectives toward love; *Daughter's Wedding* was a huge upset to conservative stereotypes of Hakka people, especially in its portrayal of the depth of emotions among Hakka women of different generations. The brilliance of *Daughter's Wedding* was recognized by the Golden Bell Awards, which awarded it best drama actress and best scriptwriter. This drama was also entered as a finalist in many other entries, such as best drama, best supporting actress, and best director.

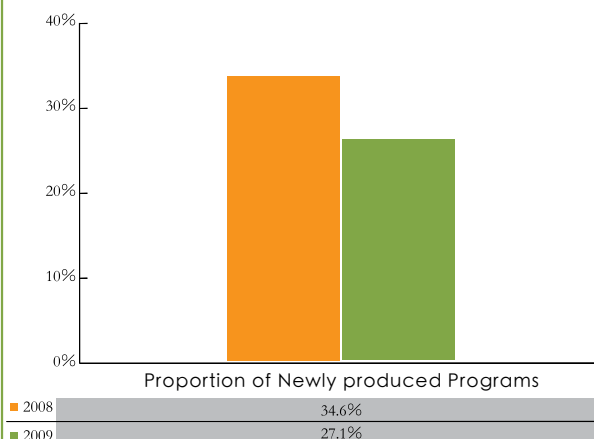
The dark comedy *Easy Money* is a drama featuring

## Proportion of Newly produced Programs

In 2009, the total budget for Hakka TV was 400 million NTD, a 40-million NTD decrease from the previous year. That resulted in a 9.1% budget cut for programming. Thus, the proportion of newly produced programs was 7.5% less than that in 2008.

In response to these budget cuts, Hakka TV has adjusted its overall strategy. We have attempted to focus resources by increasing airtime for premiered programs during lunch and prime time when most viewers are likely to turn on the TV.

In 2008, new dramas occupied less than 60 broadcasting hours. In 2009, the proportion of new dramas for the 8 P.M. prime time slot reached a new high, exceeding 140 hours.







*Colors in my mind*



*Sing! The Song of Our Own!*

three middle-aged Hakka men: laid-off office worker Yung-hsuan Chuang, whose wife ran away from home; small business owner Mu-yi Chen, who recently failed at his business; and governmental employee Yi-chun Tung, who was being pressed for payment by a loan shark. Because of their similarly desperate situations, these three men planned to rob an armored cash truck to solve their problems. Even the most perfect of plans, however, can go wrong, especially when luck is not on your side. Can they rescue themselves from their difficulties? This interesting story filmed with special techniques won for Taiwan Best Single Drama or Telemovie Programme at the Asian TV Awards.

*Colors in my mind* is another drama about Hakka men. It describes the story of Hakka painter Chao-sen Pan and how he lives his life of art and love. Hakka TV created this drama using an artistic style. When it was aired, the painter Chao-sen Pan himself participated in forums in community colleges and art museums. This drama is an example of cooperation between Hakka TV and artistic circles.

### Multi-dimensional Dramas

*Love in Sun-Moon Lake* is based on the Shakespearean masterpiece *Romeo and Juliet*, but is set against the background of the 1970's when Taiwan's economy was just starting to take off. It also features aborigines living near Sun Moon Lake, also known as Shuishalien. With aborigine, Hakka, Hoklo, Mainlander, and Japanese wives, the story portrays the interaction of different ethnic groups, the local tea industry, and the complex relationships of love and hate in various families. Filmed in scenic Puli and at Sun Moon Lake, this is a multi-dimensional drama that integrates literature and local culture.

Another single drama, *Sing! The Song of Our Own!*, is a work produced by Hakka TV to train young directors and actors. Young director Ssu-kuang Yeh led a group of young actors and used their perspective to tell how

young people find themselves in love with Hakka culture as part of their search for self-identity. The whole drama is full of literary atmosphere.

Hakka TV is always in a race against itself, because we are concerned about being too slow in meeting viewer expectations. Although Hakka TV had somewhat satisfactory achievements in 2009, every member of Hakka TV knows there is always space for improvement. Time moves on; Hakka TV is pressed to move forward with faster steps. We hope to provide our viewers with a more extraordinary drama feast in 2010.

### Bridging Ethnic Groups with Music

Usually, a language needs to be learned for communication, but we do not need to learn the language of music to communicate with others through music. Music can be considered the best media for bridging languages and cultures. Beautiful melodies and undulating rhythms help us to understand others and get to know different ethnic groups. Music can also help people from different generations and regions understand Hakka culture.

With the recent implementation of new policies encouraging the teaching in schools of native languages, dialects once rarely spoken in public have now begun to be heard again. Some traditional methods of teaching a language make it hard to stimulate interest in learning it. Teaching through music, however, can entice quite a few people to start learning Hakka.

Singing clubs are a good example. The Hakka love to sing, and they sing any time at any place. This is why there are always quite a number of singing clubs in Hakka towns. *Joy to Sing* is a program dedicated to those who love to sing, and it allows those Hakka singing happily in their hometown to share their joy with viewers throughout Taiwan.



Golden Bell Awards prizewinners (left to right): Jui-chi Liu—Best Drama Actress; Yi-hui Wen—Best Drama Scriptwriter; Wei-han Yang—Best Photographer (Tien-lun Yeh received the awards on behalf of Wei-han Yang).

## Veteran and Rookie Alike Sing with Talent

*Hakka Final Arena* is a long-standing singing competition program at Hakka TV. This program gives people who love to sing and are good at singing a chance to shine. In 2009, hosted by Shih-feng Lo and Hsin-yueh Chang, Hakka Final Arena searched all over Taiwan for people good at singing. Singers are encouraged to break age stereotypes—young people can sing traditional folk songs and seniors can also sing pop songs.

Hakka TV was astounded at the number of young people who sang very well and love to sing traditional folk songs. These youth sang folk songs with loud and clear voices and with the unique charm of youth. Hakka TV discovered that Hakka music had already traveled all over Taiwan, but in different formats. Through Hakka TV's competitions, teenage singers like Ting-hsuan Yeh, Yu-chuan Huang, and Yi-ling Tseng had a chance to be seen on the screen as they gave voice to Hakka music.

To encourage future stars and to give more opportunities to Hakka singers long dedicated to music, Hakka TV launched a new program called *Hot Music* in 2009 to invite veteran and rookies to perform in live band concerts. So far, *Hot Music* has hosted nearly 100 actors, singers, bands, vocalists, and instrumentalists.

One of the hosts of *Hot Music*, Chia-ni Peng, is a veteran pub singer. Since she started hosting this show, her fantastic talent as both a singer and a host has made her a brilliant TV star. By the end of 2009, *Hot Music* moved to a famous performance venue in Taipei, the Riverside Music Cafe, for live concerts, opening another window through which people can learn about Hakka music.

## Rookies Encouraged to Create Music for Dramas

Music programs are not the only platform for Hakka music at Hakka TV. Background music always adds the finishing touch to a drama, playing a key role in its success.

Hakka TV invited Hakka composer and Golden Melody

Award winner Sheng-hsiang Lin to write the theme song and ending song for dramas *The Story of Hsu Pang-hsing* and *Those were the Days*. These songs went on to receive much praise. The new generation singer Stanly Hsu was inspired to write a song for *Romance in Summer Time* as he acted in the drama.

The theme song *Upside Down* for the drama series *Returning to the Fold* was written by rookie musician Chen-hsin Huang, a winner at the 2009 Taiwan Original Music Awards. Chen-hsin Huang is a Hakka from Dongshih, Taichung, and has his own band. The selection of his song by Hakka TV to be the theme song of *Returning to the Fold* encouraged him so much that he released his very first album at the end of 2009.

The Story about Hatta Yoichi tells the story of construction of the Wushantou Reservoir and Jianan Canal. The ending music that was selected, *Loving You*, was composed by Yu-ting Yeh, who studies in the Department of Communication Studies at Tzu Chi University. Yu-ting Yeh is a Hakka from Jhongli, Taoyuan. She transformed homesickness for her family and hometown into her first Hakka music creation: *Loving You*. After her work was chosen by Hakka TV as an ending song, she attracted the attention of many in the media and has received much encouragement.

The lyrics and music to the title song *Fingerprint* for Hakka TV's epic drama *Far Away From Hometown* was written and sung by Chao-chi Yu, a Hakka artist who has devoted himself to Hakka music for decades. This beautiful song accurately reflects the plot and has attracted much viewer attention.

*You and I*, the ending music for *Far Away From Hometown*, was composed by Hsiao-ning Hsu, champion in the teenager's competition in Hakka Final Arena. After winning the competition, Hsiao-ning Hsu enthusiastically embarked on her own singing career by putting out an album each year. Hakka TV continued to encourage her wonderful singing by selecting another of her compositions, *Wish*, as theme song for the drama *The Aigrette Ballad*.

Our colleague in the Program Department, Jui-chun Jao, comes from a Hakka village in Hualien. He wrote his first Hakka lyrics for the song *Have You Ever...?* in the drama series *Love in Sun-Moon Lake*. Interpreted by Tsu-yun Lang, the elegance of these lyrics has moved many people.





Joy to Sing

The ending song *Hakka Wife* was composed for *Love in Sun-Moon Lake* by the famous producer Kuo-hua Chen and interpreted precisely by Chia-ni Peng. This song reminds viewers of the power of faith in love and marriage.

These lovely songs are heard by integrating them into dramas. They have greatly expanded the visibility of Hakka music.

### With Video, Even More Attractive Hakka Music

Different music styles attract different age groups. Hakka TV produced music programs of different

formats to meet the need of various age brackets. Since viewers can select a music style they like to hear, it ensures a diversity of Hakka music for all to listen to and appreciate.

Aired several times every day, the small program series, *Hakka Variety Show*, arranged traditional Hakka folk songs for their daytime senior viewers. During evening hours, *Hakka Variety Show* offers a diversity of modern performances instead. To help non-Chinese-speaking viewers enjoy and gain a better understanding of the lyrics in Hakka songs, *Hakka Variety Show* is broadcast with English subtitles. This helps extend the influence of Hakka music.



Hot Music



Hakka aesthetics is cordial and liberal.

Many artists also use Hakka to create music videos in many visual styles. At the annual Hakka Music Video Contest held by the Council for Hakka Affairs, young people are encouraged to create Hakka music videos to attract more public attention by visualizing Hakka music. These wonderful works are often aired on Hakka TV.

Hakka TV exerts all its efforts to ensure that Hakka music is heard. In the short film made to celebrate the Chinese New Year, we included a new Hakka song, *A Happy Taiwan Year*, so viewers can hear the Hakka flavor in greeting songs during the Chinese New Year. In the fundraising short film made after the flooding of Typhoon Morakot, Hakka TV integrated *Hey! Just Be Brave!*, a song composed by Yu-wei Hsieh, with images to cheer victims of the disaster.

Hakka TV looks forward to attracting more people to Hakka language and culture. In this way, all of our effort will help them to become part of the Hakka family.

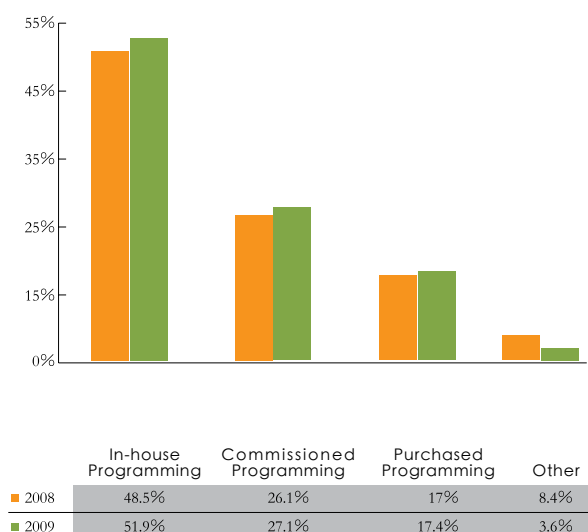
## Program Sources

To be a sustainable TV channel, Hakka TV believes it should establish a unique style by increasing the production of new programs. In 2009, Hakka TV increased the proportion of in-house and commissioned programming to 79%, a 4.4% increase from 2008.

To implement a platform attracting participation of people interested in Hakka program production, Hakka TV maintained a 25-30% rate of commissioned programming. In 2009, over 2,000 people participated by cooperating with Hakka TV. As the number of people devoted to Hakka programming increased, the proportion of commissioned programming slightly increased as well.

Hakka TV plans to continue allocating 15% of its programming to production purchase and re-producing. Our policy on production purchase is to select quality foreign TV programs that have not yet been aired in Taiwan. For example, *Hana's Helpline* is a children and youth program purchased from the United Kingdom. Fun and educational documentaries are also on our shopping list, such as *Doctorology?* These foreign purchases not only provide viewers with additional viewing choices, they are also part of Hakka TV's preparation for international cooperation.

Program Sources





# Records of Awards Received and Nominated



## Children's & Youth Programs

### ***Olympig***

Finalist for Best Youth & Children's Program & Best Presenter for Youth & Children's Programs at the Golden Bell Awards

Rated a 5-star Quality Program and recommended by Taiwan Media Watch

### ***My Camera***

Selected video work Ducks, Ducks entered as a finalist for Best Home Video by Children in the Chicago International Children's Film Festival. Selected video work Summer Night Adventure entered as a finalist for Best Taiwan TV Program in the Taiwan International Children's TV & Film Festival

### ***Angu Angu Gugugu***

Rated a 4.5-star Quality Program and recommended by Taiwan Media Watch

### ***Angu Angu (Children's Song Album)***

Finalist for Best Children's Music Album for Traditional Music at the Golden Melody Awards

### ***Hakka and Science***

Rated a 4.5-star Quality Program and recommended by Taiwan Media Watch

The episode Earthen Thresher entered as a finalist for Best Taiwan TV Program at the Taiwan International Children's TV & Film Festival

## Dramas

### ***Daughter's Wedding***

Best Drama Actress and Best Drama Scriptwriter at the Golden Bell Awards

Finalist for Best Drama, Best Drama Supporting Actress, and Best Drama Director at the Golden Bell Awards

Nominated for Best Drama Series at the Asian TV Awards

### ***Colors in My Mind***

Finalist for Best Drama Supporting Actress at the Golden Bell Awards

### ***Romance in Summer Time***

Rated a 3.5-star Quality Program and recommended by Taiwan Media Watch

### ***Easy Money***

Finalist for Best Actor for a Mini-series at the Golden Bell Awards

Best Single Drama or Telemovie Programme at the Asian TV Awards

### ***Osmanthus Sauce***

Finalist for Best Actress for a Mini-series, Best Supporting Actress for a Mini-series, Best Scriptwriter for a Mini-series, and Best Photographer at the Golden Bell Awards

Highly Commended for Best Single Drama or Telemovie Programme at the Asian TV Awards

### ***1895 in Formosa***

Best Cinematography at the Golden Bell Awards

Finalist for Best Editor at the Golden Bell Awards

Best Drama Series at the Asian TV Awards

## Music & Entertainment Programs

### ***Hakka Game Show***

Rated a 4-star Quality Program and recommended by Taiwan Media Watch

### ***Ha Fun Taiwan***

The album Adventures in the Hakka Heartland entered as a finalist for Best Crossover Music Album for Traditional Music, Best Music Album Producer, and Best Music Arrangement at the Golden Melody Awards for Traditional Music.

### ***Hot Music***

Rated a 3.5-star Quality Program and recommended by Taiwan Media Watch

## Cultural & Educational Programs

### ***Under the Sun—Hakka Showcase***

Rated a 4.5-star Quality Program and recommended by Taiwan Media Watch

### ***Another Home of Hakka***

Rated a 4.5-star Quality Program and recommended by Taiwan Media Watch

### ***Dream Seeker***

Rated a 4.5-star Quality Program and recommended by Taiwan Media Watch

### ***1394 Documentary Selected***

Rated a 4-star Quality Program and recommended by Taiwan Media Watch

### ***Hakka Century***

The episode Sing for Me—by Huang, Siou-Man selected by the Women Make Waves Film Festival in Taiwan

## Lifestyle Programs

### ***The Morning Bliss***

Finalist for the News Report Award in Television in the Hakka Journalism Awards

### ***My Lovely Hakka Village***

Rated a 3.5-star Quality Program and recommended by Taiwan Media Watch

### ***Backpacker on the Go***

Rated a 3.5-star Quality Program and recommended by Taiwan Media Watch

## News Programs

### ***Hakka News***

Gold in News Report Award in Television in the Hakka Journalism Awards

### ***The More You Watch, the More You See report series***

Silver in News Report Award in Television in the Hakka Journalism Awards

### ***I Want to Know You report series***

Finalist for the Rotary Golden Award for News of Public Service

### ***Meeting the Hakka in Fujian Province report series***

Gold in News Coverage & Report Award for Television in the Hakka Journalism Awards

TV News Report Award in the Cross-Strait News Report Awards

### ***Focusing on West Malaysia report series***

Silver in News Coverage & Report Award for Television in the Hakka Journalism Awards

Finalist for Best International Journalism Award in the Excellent Journalism Awards

### ***Hakka Language Revival Movement Twentieth Anniversary report series***

Finalist for News Coverage & Report Award for Television in the Hakka Journalism Awards

### ***Unfinished Constructions report series***

Finalist for News Coverage & Report Award for Television in the Hakka Journalism Awards

### ***The Villagers Voice***

Rated a 3.5-star Quality Program and recommended by Taiwan Media Watch

### ***Hakka News Magazine***

Rated a 3.5-star Quality Program and recommended by Taiwan Media Watch

# Achievement Report

The mission of Hakka TV continues to be promoting the value of Hakka culture; protecting, preserving, and perpetuating the Hakka language; maintaining access rights to Hakka media; and expanding international cultural exchange. The responsibility and values of Hakka TV cannot be evaluated from a single perspective. To assess Hakka TV's performance objectively and specifically, we identified multiple indices based on the evaluation system of public values passed by the Board of Directors of the Public Television Service Foundation.

In 2009, achievements in terms of quality and quantity at Hakka TV were assessed according to three perspectives—reach, quality, and public service.

## ■ Reach

Evaluation indices include **TV ratings**, **reach rate**, and **reach rate of new platforms**. The goal is to broaden people's access to Hakka TV.

## ■ Quality

Evaluation indices include **viewer satisfaction**, **number of awards received**, and **number of entries entered as finalists**. The goal is to produce quality programs welcomed by viewers.

## ■ Public Service

Evaluation indices include **resource sharing** and **improvement in the programming environment**.

When identifying evaluation standards in 2009, Hakka TV met our goals in reach rate of the general viewers and in terms of viewer satisfaction with program quality. Hakka TV exceeded expectations in the number of online visitors, nominated award entries, number of people served, and talent cultivated. There is still much room for improvement, however, in terms of TV ratings and service exposure to Hakka areas.

## Achievement Report

Aspect	Index	Standard	2009	
			Target	Achieved
Reach	TV Ratings	Nielsen TV Ratings	0.03	0.03
		Nielsen TV Ratings (age 4-44)	0.02	0.01
		Nielsen TV Ratings (18:30-22:00)	0.06	0.05
	Reach Rate	General Viewers	35%	36.7%
		Hakka Viewers	70%	66.3%
		Nielsen Penetration Rate	76%	75.98%
	Reach Rate of New Platforms	Quarterly Online Visitors	850,000 people	914,628 people
Quality	Program Quality	Overall Viewer Satisfaction	Score: 82	Score: 82.3
		Awards Received	11	11
		Entries Entered as Finalists	24	30
		Number of People Served	125,000 people	248,881 people
Public Service	Citizen Service—Resources Sharing	Service Exposure to Hakka Areas	North 55%	52.4%
			Central 15%	16.9%
			South 20%	22.7%
			East 10%	8.1%
	Improvement of Programming Environment	Talent Training & Cooperation	700 people	2,111 people

## Responsive & Proactive



*Under the Sun—Hakka Showcase*

Hakka TV is the only public media for ethnic Hakka and the minority Hakka language. In addition to promote Hakka cultures and languages through our TV channel, we proactively promote Hakka TV by using many ways of contacting a wide range of viewers.

In 2009, Hakka TV enthusiastically developed the new media platforms. With the boundless internet, appreciating and experiencing Hakka culture is no longer limited by time or location. The Internet service of Hakka TV has genuinely become the best way for overseas Hakka to receive Hakka news and to relieve their sense of homesickness.

Viewer's opinion is the main motivation for improving Hakka TV. Through the telephone, Internet, fax, and letters, viewers can make inquiries and suggestions at any time. In 2009, Hakka TV received 1,501 suggestions. Viewers expressed satisfaction with the service provided by Hakka TV's Customer Service Department. Average satisfaction for attitude, efficiency, and problem-solving reached 91.2%. This met Hakka TV's annual goal of serving viewers with great respect. Mr. Peng, who lives in Hsinchu, called for help about his child's problem pronouncing Hakka. With the assistance

of colleagues at Hakka TV, his child won second place in a speech contest. Mr. Peng highly praised the services provided by Hakka TV and Hakka TV's efforts to ensure the Hakka language is inherited by the next generation.

To acquaint viewers with Hakka TV, we expanded our touring service in 2009. Led by colleagues from the Marketing Department, viewers visited the studio, control room, satellite antenna, and props warehouse. Hakka TV also provided forums in which we could share with viewers our experiences in TV production. Hakka TV also established a Hakka TV Exhibition Center in several cities, giving viewers more opportunities to learn about Hakka TV.

In addition to providing a channel for communication, Hakka TV actively initiates interaction with viewers. Hakka TV believes that personal visits, face-to-face contact, and attentive listening to viewers are required for promoting concepts, understanding needs, and making real improvements in programming. The staff of Hakka TV marched to Hakka towns throughout Taiwan to organize six Audience Listening Forums that generated practical suggestions and honest feedback.





Another Home of Hakka

Hakka TV ventured deeper into campuses in 2009 and took practical actions to deepen roots for Hakka language and culture. We planned Angu Angu Gugugu School-running Performance for pre-school children to win support from both students and teachers for Hakka language education. Through face-to-face conversations with elementary school students, we learned what children thought about *Olympic*, which helped improve the show. We proposed an Internship Program to recruit top college students to work with Hakka TV. These internships helped students learn from real experiences and helped Hakka TV find young talent.

In 2009 we traveled all over Taiwan. With enthusiasm and sincerity, we walked into crowds and listened to ways to serve the public. From previews of *Love in Sun-Moon Lake* in Nantou and *Returning to the Fold* in Hsinchu, the appreciation circuit performances for Hakka TV's 6th anniversary in Meinong, Kaohsiung and Hualien; to our volunteer efforts after Typhoon Morakot to help relocate Longhua Elementary School and raise resources for disaster areas in Pingtung, this personal contact helped bring Hakka TV closer to its viewers and demonstrated that Hakka TV belongs to everyone.

### Internet Service Beyond Time and Space

Hakka TV is clearly aware that the boundless Internet will soon become, after TV channels, the second type of media most relied upon by viewers. To catch up with this trend, Hakka TV updated its website in 2009 into a friendly platform providing information and services in real-time to Internet surfers around the world who care about Hakka culture.

To create a relaxed and comfortable Internet browsing experience, Hakka TV's official website has undergone large-scale revisions to become a friendlier interface. Improvements include widened page layout, increased font sizes, a simplified theme, clear information categorization, and instant messaging. The result was an average of 309,000 monthly visitors after the revision for a total of 3,700,000 visitors in 2009. This was nearly 1.2 times the amount in 2008. In addition, Hakka TV issued an electronic newsletter, The e-Zine

Hakka Weekly, every Friday, providing the latest program highlights, short film recommendations, and activity reports. Subscriptions to this newsletter have reached 17,964.

### Online Live & Video on Demand

As an online service provider, the delivery of images in addition to supplying information is very important for Hakka TV. For overseas viewers who cannot watch Hakka TV's programs through the television, Hakka TV has fulfilled their needs by providing live and on-demand programming services via the Internet.

Beginning July 1st, Hakka TV launched online live broadcasting. Expansion of this service received much positive feedback. Ms. Chung, who resides overseas, wrote through the online customer service to say, "I am very grateful to Hakka TV for its online live broadcasting service. This way, I can watch my favorite Hakka shows even when I am abroad."

Viewers told us, "The video-on-demand (VOD) center



Homepage of Hakka TV website



Hakka TV's News Department won Cross-Strait News Report Award.



on the Hakka TV website keeps available all the programs already aired, so they can be watched online with just one click. Sometimes I work late and cannot catch my favorite drama in time. Since you started providing this online viewing service, I have been able to enjoy the complete drama without missing any episodes.”

Even viewers like Mr. Liu, who lives in China but shares the same Hakka culture, wrote to state his appreciation. “I’m a Hakka from Meizhou, Guangdong. I love the Hakka culture, but I cannot watch Hakka programs from Taiwan’s Hakka TV. It’s been so wonderful to be able to watch these programs online.”

Hakka TV has bravely explored every possible way to contact viewers, including learning to conduct marketing through new Internet platforms, such as YouTube, BBS, and blogs. Hakka TV has incorporated such popular Internet tools as Internet voting, cellphones, Plurk, and Facebook to effectively increase the visibility of Hakka TV and its programs and activities. These modern ways bring Hakka languages and cultures to the younger generation of viewers.

### **Hakka TV Exhibition Center: Bringing Viewers Closer**

In 2009 we improved the quality of our touring service at our headquarters. In addition to providing professional tours that introduce our programming facilities and procedures, Hakka TV has also enhanced visitor experience by strengthening the training of tour guides, developing workshops for viewer interaction and creating interactive, fun, and educational exhibits, such as TV Knowledge Board, Imitative Theatre, and News Studio. Throughout 2009, more than 125 groups with over 7,000 people visited Hakka TV, demonstrating that visiting Hakka TV is a fun learning activity.

To allow people outside Taipei easy access to Hakka TV, the concept of a Hakka TV Exhibition Center came into being. In 2009 we cooperated with the Hakka Museum in Taipei and Taitung counties to build a Hakka TV Exhibition Center there to ensure that people can experience Hakka TV’s services nearby. The establishment of Hakka TV Exhibition Centers will

be expanded throughout Taiwan.

The Hakka TV Exhibition Center is designed to promote Hakka TV. Visitors experience the fun of being an anchor by sitting behind the news desk, reading news scripts out loud, and watching themselves on TV. Visitors can also see drama sets and try out costumes and props. This helps them feel the joys and sorrows of characters in a drama. At the Hakka TV Exhibition Center, visitors can also relax and quietly watch a diversity of programs carefully prepared by Hakka TV.

So far, hundreds of thousands of people have enjoyed a great Hakka experience through the Hakka TV Exhibition Center in Sansia (Taipei) and Chihshang (Taitung). This gives them a better understanding of Hakka TV and the infinite charm of Hakka culture and language.

### **Super Chicken Marches onto Campus**

Recommended frequently by Taiwan Media Watch, Angu Angu Gugugu is a program dedicated to kindergarteners and first- and second-graders. As the animal puppets supply entertainment to the children, they entice children to learn the Hakka language.

As an ethnic channel, it is Hakka TV’s mission and

Rich contents of Hakka TV Exhibition Center welcomes visitors.





Angu Angu Gugugu School-running Performance.

responsibility to make the mother tongue of Hakka become a part of everyday life. Since more and more children are losing the ability to speak their mother tongue as their parents are unable to teach them, Hakka TV has produced this great children's program to interact with children and plant the seeds of Hakka language and culture. Hopefully, these seeds will one day sprout, bud, and bear fruit.

In 2009 Hakka TV came up with new ways to actively inspire children to learn Hakka. We decided to ask Angu Angu Gugugu to march onto campus as a way to introduce the program and to teach Hakka. To do this, we designed a series of 40-minute lessons to teach children through rhythm, quizzes, videos, and interaction with Super Chicken. Reducing the distance between learning and playing makes the children see that learning a language can be easy and fun.

### Where There Is a Need, There Is Hakka TV

By now, there are 125 elementary schools and kindergartens with a total of 12,081 students who have participated in 189 interactive teaching activities held by the Angu Angu Gugugu School-running Performance program. Besides Taiwan's offshore islands and a few cities and counties, Hakka TV has traveled throughout Taiwan, visiting Hakka and non-Hakka areas.

Hakka TV visited many elementary schools in remote areas lacking resources. These schools include the Sinfong Elementary School (Gaoshu, Pingtung County), Rueifong Elementary School and Rueili Elementary School (Meishan, Chiayi County), Wunde Elementary School (Fenyuan, Changhua County), and Fusing Elementary School (Sinfong, Hsinchu County). School teachers are always extremely welcoming, because "This might be the only time a TV station is willing to come and hold activities for our children at this primary school!" As the activities draw to a close, children are reluctant to say goodbye, always asking Super Chicken and the other actors to return.

From the direct responses of children and adults and from our questionnaires, Hakka TV has learned about the passion children have for learning Hakka, the appreciation school teachers have for our lively teaching in mother tongues and the challenges

some schools face when teaching Hakka without the necessary resources. The influence Angu Angu Gugugu School-running Performance has on children shows us the importance of our contributions.

### Interactions Deepen Program Quality

To understand the thoughts and suggestions students and parents have for children's and youth programming, *Olympig* headed to Hakka towns in September 2009 to hold four forums. Students and parents from Shihgang in Taichung, Fonglin in Hualien, Linluo in Pengtung, and Sinwu in Taoyuan were invited to join the discussions in these forums. We also tested our programming with these students. By observing their responses and through discussions with them, we were able to ensure our productions are closer to the programs needed by children.

"These children speak Hakka before they go to elementary school. Once they start school, they start speaking Mandarin. Their grandparents are eventually forced to speak Mandarin to them. Although the children can still understand Hakka, they start losing the ability to speak." In our forums, we saw the anxiety of parents and came to understand how badly the Hakka language has eroded. Hakka TV feels extremely responsible for maintaining the heritage of this language.

"Children tell me about the things they see on TV. Sometimes, the programs teach them things we do not normally use. Then the children come home and teach us." Children learn by watching programs, and then they naturally apply the things they learn to everyday life. This affects everyone around them and is exactly the unobtrusive and imperceptible influence that Hakka TV strives to achieve. Hakka TV hopes to improve this by watching and learning through our forums and by receiving feedback from our viewers.

### Revisions Applied in Response to Opinions Received

At the Audience Listening Forums held in Yunlin, viewers expressed their opinions with great passion. "We hope the next contest of *Olympig* will be in towns speaking the Zhao'an dialect so all Zhao'an-speaking





A forum discussing children & youth's programs.



Angu Angu Gugugu School-running Performance.

students and villagers can join." "We hope this show can introduce more local towns and improve the interaction among them." To demonstrate how much we value public service and public opinion, Hakka TV reviewed its strategy and, in August 2009, produced a session *Gramma-Busy of Olympig* in Yunlin using the Zhao'an dialect.

Hakka TV exerts all its effort to do everything a broadcaster can to promote a language. The suggestions from our viewers are motivations for ways to develop Hakka TV.

### Internship Program Lights up Student Enthusiasm

Hakka TV is not just a platform for broadcasting. Because Hakka TV shoulders a heavy responsibility for maintaining various Hakka languages and cultures, it is also Hakka TV's unshirkable duty to cultivate TV programming talent.

In the past, Hakka TV provided internship opportunities to students during summer and winter vacation. These students were able to participate in TV broadcasting to acquire the concrete working experience and ethics that could not be learned in textbooks. Most students, however, applied for the internship only to gain class credit. This meant the students learned very little, thereby compromising our goal of cultivating TV's future programming talent. To better meet the purpose of our internships, in 2009, we tried recruiting only those students with ambitions for Hakka broadcasting. By providing these students with comprehensive lessons combining theory and practice, Hakka TV hopes to identify the talented students needed for future Hakka TV programming. These internships are the basis of our Internship Program.

When the Internship Program was first held, Hakka TV received invitations for recruitment orientation from nine schools. Over 700 people attended the orientations. After reviewing resumes, written tests,



Graduation ceremony for the first batch of trainees in the Internship Program.



Training classes of the Internship Program are comprehensive and solid.

and interviews, 17 out of 124 students from 39 universities were finally selected for the ten-week training course.

### Learning by Participating

Lessons in the Internship Program emphasized Hakka identity and media literacy, focusing on practical experience and creative thinking. Professional instructors supervised the students to learn by actually participating. These instructors included Hakka TV staff as well as guest lecturers drawn from a group of famous producers, actors, and film workers, such as Mei-shan Chen, who received best scriptwriter at the Golden Bell Awards; Chuan Wang, who received best leading actress at the Gold Bell Awards; Ya-mei Li, chief marketing director of Cape No. 7; and Chih-ju Lin, who received best director at the Golden Bell Awards.

Many students graduating from the Internship Program are currently involved in Hakka TV's programming. These students include the new host for Hakka Game Show, Wei-hsin, from National Chengchi University. She is also in the project Hakka in the 100th Year of R.O.C. Other students involved in this project are: Hsiu-jung and Hui-min from Ming Chuan University, Ho-hsin from National Chiao Tung University, and Yi-chun from National Chengchi University.

Hakka TV's Internship Program stimulated each student in a different way. Some began to perceive their Hakka identity and think about the functions and meanings of Hakka TV. Wei-hsin wrote in her final report, "Although I always wanted to work for a TV station under the Public Broadcasting System, to be honest, I thought being in Hakka TV was better than nothing—just as long as it was a TV internship. I did not realize my 20-year life experience as a Hakka would be turned inside-out during this very short two-month internship."

Hsueh-nien, who studies at the National Taipei University of Education, said, "The experiences I had at Hakka TV were very different from my other jobs. At Hakka TV, we talked and communicated in our native language. We were even asked to use Hakka during our meetings. More than self-identification, I think this

is a demonstration of Hakka unity."

Some students began to think about their goals. Yu-Fang from Tzu Chi University said, "After working with the producers and other staff, I realized that I used to think I wanted to work in a TV station, but I really had no idea which part of the work in a TV station attracted me. The work at a TV station can be divided into many parts with many categories, such as programming and administration. Since after entering Hakka TV, I have been thinking about what I like to do."

We are very happy to hear all the feedback from our student interns. This feedback also gives us a greater sense of responsibility. In the future, Hakka TA will work hard to train more talent and the Internship Program will continue to be regular part of our activities.

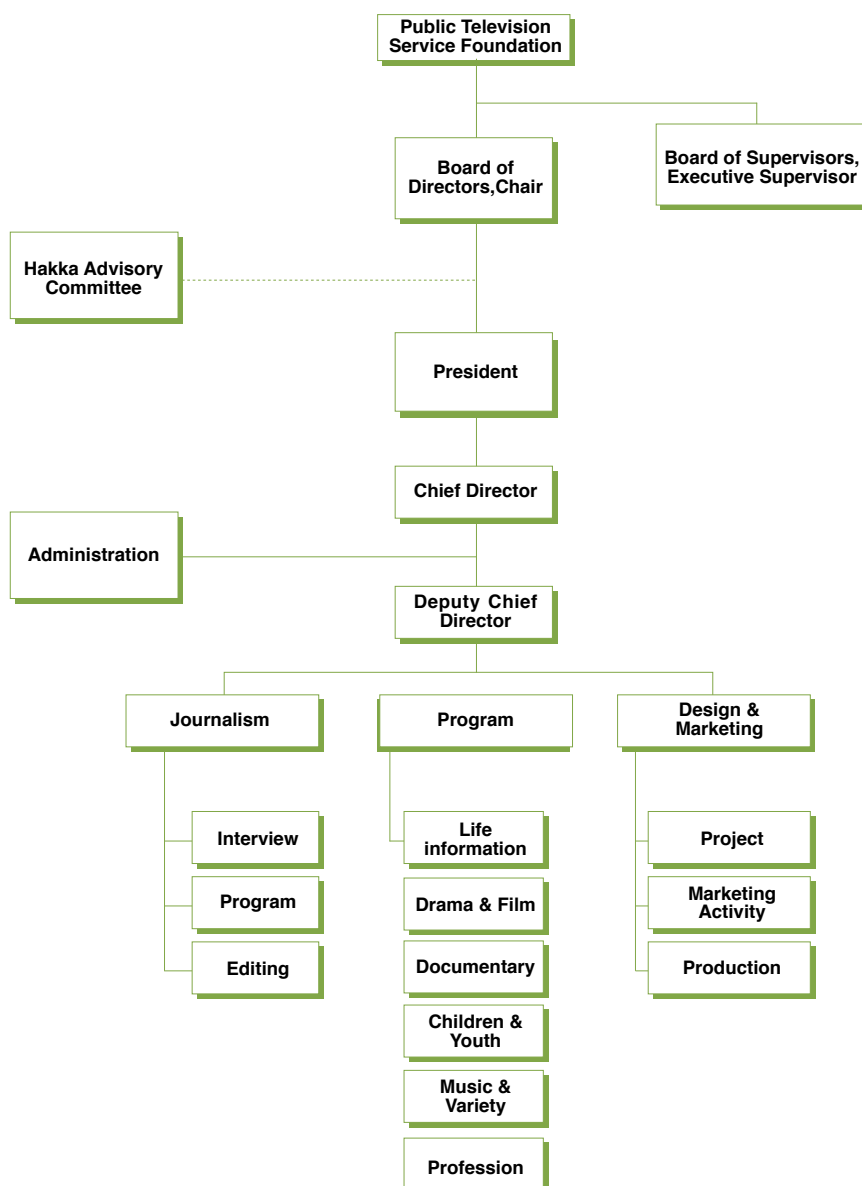


Trainees learn theories from practice.



# Organizational Structure and Hakka Advisory Committee

## Organization Chart





Hakka Traditional Opera



Hakka News Magazine



Hakka Game Show

## Hakka Television Advisory Committee (3-year term from Feb. 2008)

Conveners

**Peng Weng-jeng**

(Associate Professor and Director, National Taiwan University Graduate Institute of Journalism)

**Chen Pang-chen**

(Director, Community Empowerment Society, Taiwan R.O.C)

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 Folk Song Chorus)

**Hsu Teng-chih**

(Director, Liaohsia Cultural Workshop)

**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**

(Former Station Manager, Hsinchu Voice of Labor radio station)

**Chung Chang-jung**

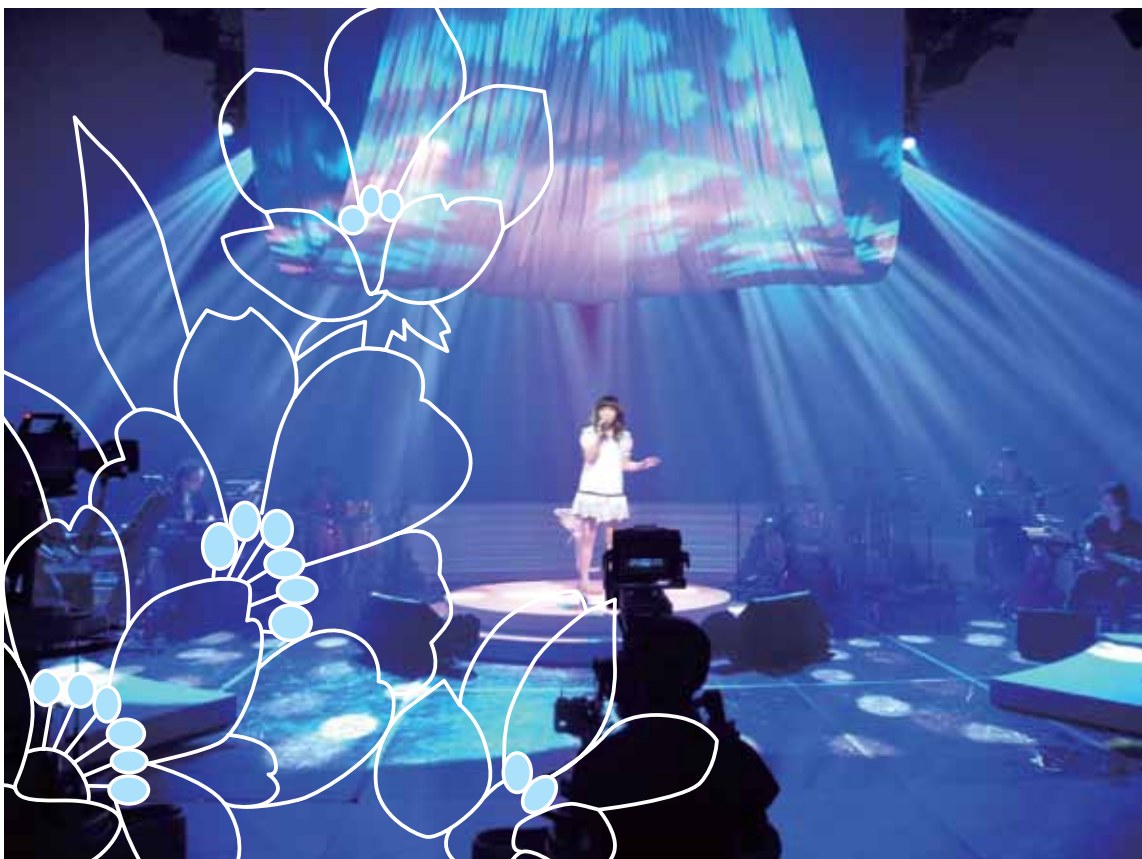
(Manager, Wan Ja Shan, Inc.)

**Chung Pao-chu**

(Director, Taiwan Environment Protection Union, Hualien Chapter)

**Lo Neng-ping**

(Director, Taiwanese Hakka Association of the World)





*Under the Sun—Hakka Showcase*



*My Lovely Hakka Village*



*Joy to Sing*

## 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

- Article 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 Service (hereinafter referred to as “HTS”) programs in consideration of respecting the views of the Hakka people and establishing communication channels.
- Article 2** The Taiwan Hakka Television Advisory Committee administers the following affairs:
1. Preliminary reviews of the operational plans and direction of HTS for the resolution of the Board of Directors.
  2. Supervision of HTS operations and receiving reports from the Director on a regular basis.
  3. Deliberation and evaluation of candidates for deputy director and senior executives of HTS, and reporting to the Board of Directors for appointment.
  4. Deliberation on the management and relevant operational regulations of HTS, and subsequent submission to the Board of Directors for resolution.
  5. Promotion of HTS services to Hakka communities.
  6. Other missions resolved by the Board of Directors.
- Article 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.
- Article 4** Issues pertaining to the organization of the Hakka Television Service Advisory Committee are as follow:
- The Board of Directors shall nominate two members to participate in the Hakka Television Service 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.
- Article 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.
- Article 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.
- Article 7** Candidates for the HTS 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.
- Article 8** Advisory Committee membership is a pro bono public service position. However, members may receive compensation for meeting attendance, travel, research or review expenses.
- Article 9** These Guidelines shall take effect upon promulgation by the Board of the Directors, as shall subsequent revisions.

## Budget Performance Table

©2009.01.01~2009.12.31

Item	Amount	Percentage
<b>Income</b>		
Produce, Broadcast	399,379,181	99.81%
Program Production	81,580	0.02%
Rent	62,500	0.02%
Others	622,124	0.16%
<b>Total Income</b>	400,145,385	100.00%
<b>Expense</b>		
Administrative Expenses	19,231,922	4.81%
News Production	66,978,200	16.76%
General Production	267,072,265	66.82%
Marketing, promotion	24,762,945	6.20%
Engineering Maintenance	13,713,300	3.43%
Information Technology	7,955,000	1.99%
<b>Total Expense</b>	399,713,632	100.00%
<b>Balance</b>	431,753	





# 2009

Public Television  
Service Foundation

## Chinese Television System Annual Report

## CTS's Corporate Positioning

In order to take into account the dual goals of public value and sole responsibility for profits and losses, the corporate positioning of the Chinese Television System (CTS) in the public interest is as follows:

- 1.CTS shall act as a public platform for Taiwan's film and TV industry resources.
- 2.CTS shall act as a company for Taiwan's high-quality audio and video productions.
- 3.CTS shall act as an operator for Taiwan's public broadcasting system entertainment channels.
- 4.CTS shall act as an operator for Taiwan's public broadcasting system educational learning channels.
- 5.CTS shall act as a facilitator for the international marketing of Taiwan's audio and video contents.

CTS, established in 1972, joined the Taiwan Broadcasting System (TBS) on July 1st, 2006, regarding the government policy on public media and officially went public on April 1st the same year;

Due to the purpose of taking sole responsibility for its profits and losses after becoming public, the television programming, news reporting and broadcasting, and broadcast advertising of a general commercial TV station remain as the primary business of the enterprise. The main scheme for the practice of creating value for the public seeks to establish a Taiwan film and TV industry production base, produce and broadcast CTS culture and educational channels, and produce and broadcast diverse, high-quality programs for the public benefit; moreover, it banishes product placement and religious or political programming which are found at most general commercial TV stations.

On June 19, 2009, when the Government Information Office (GIO) announced the purchase price of CTS shares owned by non-government shareholders offered by CTS, the process of buying shares launched accordingly. By the end of 2009, the main corporate shareholders are as shown in the table.

Name of Major Corporate Shareholders	Number of Shares Held	Proportion of Shareholdings(%)
Taiwan Public Television Service Foundation	140,722,244	83.24
Sampo Corporation	7,581,314	4.48
CTS Cultural Education Foundation	7,480,352	4.42
Chung Shing Textile Co., Ltd.	2,500,000	1.48
Formosa Chemicals & Fiber Corporation	2,376,202	1.41
Formosa Plastics Corporation	1,769,212	1.05
Nan Ya Plastics Corporation	1,769,212	1.05
Rich Empire Investments Limited	1,000,000	0.59

### 19th Board of CTS Directors and Supervisors in the 19th Board (taking office on March 28, 2008)

**Chairman:** Tung-Liao Cheng

**President and General Manager:** Cheng-Jan Chen

#### **Directors:**

Juju C. S. Wang, Tai-hsiang Chu, H. T. Cho, Shiow-Ming Wu (resigned on March 20, 2009), Robert C. Y. Wu, Ta-chuan Sun (resigned on September 10, 2009), Ting-peng Liang (resigned on April 20, 2009), Pang-Chen Chen, Dennis Weng-Jeng Peng, Shih-hsin Huang, Ming-chuan Huang, Jack Huang, Kang-ping Yu, Chien-ling Su, Felice Chen (resigned on May 6, 2009), John Chungming Lu, Tai-Chiun Bao, Hsiao-Wen Deng, Chuan-Chiang Sung, Andy Pa, Li-Hua Chou, Fei-yi Lu (took office on June 22, 2009), Samuel Chou (took office on June 22, 2009)

**Managing Supervisor:** Yun Lin

**Supervisors:** Ping-Hung Chen, Ken. k. Tsai (took office on July 31, 2008)

\*This information is based on that of December 31, 2009.

# Positive Transformation, Pursuing Growth in Time of Adversity

Since CTS became public in 2006, it has promptly complied with the operational spirit of public television and cooperated with the operations of the Taiwan Broadcasting System (TBS; which includes PTS, CTS, Taiwan Indigenous TV, Hakka TV, Taiwan Macroview TV, CTS Education and Culture Channel) for the purpose of broadcasting diverse, high-quality programs for the public benefit, as well as to guard the benefits for children, women, seniors, disabled people, certain tribes, and lifelong learning goals.

However, the positioning of CTS in its operation is distinct from other TV stations in TBS. Besides complying with regulations on program production and the broadcast of public terrestrial television stations, CTS still must watch over the needs of public entertainment and business models.

As a matter of fact, at the time when the government permitted CTS to become public, it also stipulated that CTS transform from a purely commercial media into a media undertaken with public values involving commercial mechanisms, taking full responsibility for its profits and losses.

This innovative scheme not only opened a new page in the history of Taiwan's television networks, it also harmonized with the trend of amplifying financial resources, of which most international public television stations adopt as their business operational model.

Therefore, besides reinforcing the system and the scope of services of TBS, CTS is also capable of creating independent financial resources for TBS and providing high-grade services of production and broadcast for the nation.

However, the situation at CTS has declined as a result of the terrestrial television advertisement market as a whole before it became public; there have been operational losses since 2004. And at the time when shifting into a public status was put into effect, a NT\$660 million of debit was resulted according to Article 9 of "Statute Regarding the Disposition of Government Shareholdings in the Terrestrial Television Industry" for the settlement of non-retention employees and the seniorities. This accumulated a debt of over one billion NTD for the new management team, and made the public transforming process even harsher.

For two years, the operation of CTS has been swaying between the areas of public values and commercial profits, and it has lacked the support of "Burden Enclosed Donations" from public departments due to the incompleteness of the processes of private shares purchase and public status

transformation. CTS, though, still persists in embracing the spirit of serving and the making of history, for it is re-positioning itself as "a channel in combination of recreation and education" and "a public platform for Taiwan film and TV industry", while actualizing a "four-year bailout plan" to solve its financial crisis step by step. In the meantime, it has stimulated the ability to produce high-quality programs, implement new digital technology, reconstruct the operational system and environment, and help colleagues obtain new skills. CTS looks forward to becoming the most competitive media in Taiwan in an era of digital convergence.

In response to the policy of revitalization in the development of the content industry of film and television, and to the responsibility of being a public service platform, CTS will play the roles of a "CTS media park" and the operator of a "educational and recreational channel" in the future, with an aim to provide high-quality software and hardware resources to Taiwan's film and television as well as digital content industries. Furthermore, it will act as a "public services platform" to attract preeminent audio-visual teams, foreign and domestic, and to cooperate with domestic institutions and university training centers to foster the "clustering effect", to stimulus the development of Taiwan's film and content industries.



President and General Manager  
**Cheng-jan Chen**

# Constructing Taiwan's Film & TV Base

## Promoting Industry and School Cooperation

"CTS Media Park" was established to serve the purposes of achieving the missions of upholding public status, increasing the competitive power of Taiwan's film and television as well as content industries, providing high-quality production resources, and promoting industry clusters in pursuance of fulfilling the public-value plan. The park was officially opened for business on April 6, 2009, with a crucial vision to have CTS as a public operation becoming Taiwan's film and television content production base.

The geographical scope of the park is composed of the CTS Building, Kwan Fu Building, CTS Studio Building, Culture & Education Building, and an exclusive parking garage. It occupies 19,272 square meters in the Zhongxiao-Xinyi business district, and the availability of total floor area exceeds 943,371 square meters. It is a rare business park complex in Taiwan combining audio and video media, digital services, finance technology, and recreation. Currently the use of most office space, rental stores, large-scale meeting rooms, and venues are on a par with international first-class commercial buildings, offering an unparalleled choice for industries seeking rental services.

At present, there are more than 15 prime companies, varying from television networks, Internet media, and digital technology to music production, foreign and domestic, stationed in the park, including CTS, PTS, Taiwan Indigenous TV, Hakka TV, Taiwan Macroview TV, FTV, Phoenix Satellite TV, Star TV (Star Chinese Channel, Star Movies, Star Sports, Channel V), ESPN, National Geographic, ONTV, Azio TV, Next

TV, Fashion Guide, Formosa Weekly, Fun Music Studio, and the CTS Training Center Foundation. In the future, "CTS Media Park" will be able to provide more diverse digital content production resource services to shorten the time in constructing industrial multi-purpose services and become the most well established Chinese audio and video production center in Asia.

In order to help each media and enterprise partner acquire up-to-date technology in an era of digital convergence, the CTS media park has signed up for an industry-school cooperation alliance with Lunghwa University of Science and Technology in September of 2009. Both parties have gradually begun the implementation of actual practices in light of TV channel animation images and weather broadcasting graphic programs. After six months of cooperating with each other, a great deal of innovative experimental technology has been displayed on television, for such achievement delivers a revolutionary page for Taiwan's audio-video images.

In December of 2009, the park and College of Hakka Studies of National Chiao Tung University have jointly establishing the first "digital media center" in Taiwan's academic circles. By virtue of the establishment of a "virtual studio," "digital broadcasting station," "digital media workshop," and "multimedia interactive E-paper," the implementation of industry-school cooperation containing the ideal of industry-leading and academic support was taken into account. We are looking forward to boosting the development of relevant industries and introduce initiatives to nurture creative talents for the consolidation of the ability in Taiwan's creative culture and the promotion of national competitiveness.

## Main Events of 2009

0101

Signed news co-op agreement with Phoenix TV

0115

Completed eastern area single-channel digital system  
With the construction of Net CH34, CTS starts an entire single channel on digital.

0406

The opening ceremony of CTS Media Park

0103

Initiated the BOSS project, transforming the COBOL Information Management System into web platform.

0225

Launched the news cooperation with UDN.

0415

Implemented an ERP system



# Produce and Broadcast Programs Suitable for All People; Enhance Interactive News Program Services

CTS has adopted the idea of "seeing the expressions of life in Taiwan" as its keynote, and thus produces and broadcasts drama and variety programs suitable for all audiences, showing the edutainment character of TBS.

## Variety and Social Educational Programs

By producing diverse variety and educational and cultural programs, revealing the needs and problems of the disadvantaged, and by reporting the bright side of the heartwarming stories, CTS broadcasted more than ten programs, varying from school talents and humorous variety theater concerning law to family weekend games, including *Happy Sunday*, *Happy Citizen Go Better*, *Genius Go Go Go*, *Power Sunday*, and *Variety Shows from All Nations*, gaining a great deal of attention from audiences.

Educational and cultural programs containing the concept of social education include *"Dream to Be a Giant," "Light up My Life,"* and the nominee for a Golden Bell Award, *"Life Backward,"* is doubtlessly revealing.

## Newscasts

CTS News praises itself to be an honest, righteous, and objective leading media in a progressive society. The Government Information Office commissioned production containing first-hand information. *"The Story of Taiwan's Industry Clusters"* has participated in the 42nd "WorldFest--

Houston International Film Festival." In keen competition with over 4,500 participating films, it stunningly won the "Platinum Award," the greatest honor, in the "Customer--Sales and Marketing" documentary category.

Rich in content, CTS News is broadcasted in the morning, afternoon, evening, and at night with Taiwanese language, providing quick and accurate news for the audiences. Since joining the Taiwan Broadcasting System, CTS and PTS have produced and broadcasted news programs via distribution platform methods, enabling both parties to share equipment and resources, but each still standing for its own distinguished character.

CTS news is also advanced the news image technology. By using its self-invented "I-Mouse" system, the technology and interaction for CTS news programs have been tremendously improved. For the production and broadcasting of works, 3D virtual and TOUCH interactive technologies were introduced and adopted, making a breakthrough in traditional news production and broadcasting.

Regarding cooperative relationships with new media and platforms, CTS is working with Chunghwa Telecom MOD on the broadcast of 55 news channels. With Phoenix Satellite TV and Xiamen Satellite TV, the news agenda is mainly focused on issues dealing with both sides of the Taiwan Strait.

## Drama Programs

The contents of evening prime-time drama programs mostly

0426

Documentary *The Story of Taiwan's Industry Clusters* commissioned by the GIO won the Platinum Award in the 42nd Annual WorldFest-Houston International Film Festival in the "Customer-Sales and Marketing" documentary category.

0501

Worked with "World Outlook Organization" to send support to Honduras; CTS was the only TV station from Taiwan.

0619

The Government Information Office announced CTS purchase shareholder non-public

0610

Accomplished the ATM system of optical-fiber link services in Taipei; Tien-Tsu-Hu Station, Sanyi Hou-Yen-Shan Station and Taichung Feng-Ming Station.

1102

Launched the news cooperation with Xiamen Satellite TV.





The donation to "Deal or No Deal"



Light up My Life

adopts current Taiwan society as the background, which enables the audience to discover expressions concerning life in Taiwan, such as *"Kaifeng Judge Pao Ching Tien"* and *"The Genius Girls at Hotel No. 18"*. With these dramas featuring everyday life scenario, emotions are relieved and pacified.

Trendy dramas on Sunday night at 10, such as *"Knock Knock Loving You"* and *"Sweet Heart in Shanghai Style,"* are particularly aimed at young audiences as their target group. Subject matter of the story plots mainly focuses on love, familial affection, and friendship. These dramas not only satisfying the audience's romantic fantasy but are also inspiring and encouraging in themes.

### Education & Culture Channel

CTS's education and culture channel is the only all-educational and cultural one in Taiwan. Since the beginning of telecasting, CTS has spared no effort in constructing a platform for lifelong education and adult education. Besides producing and broadcasting "Open College", "Open University," and various cultural arts programs in the pursuit of further education for the public at present, in recent years the channel has made great efforts to fulfill the duty as a public media by producing and broadcasting skills learning courses for laborers to help both unemployed and employed workers increase their competencies in the workplace.

*"Word of the Day"* and *"Phrase of the Day"* have been produced and broadcasted for many years, drawn a great deal of contribution in the recognition and reading of Chinese characters. Over the past few years, CTS has been producing special programs exclusively for new immigrants to strengthening their communication skills.

### Produce and Broadcast Technology

In an era of digital convergence and diverse Internet development, we must ponder on how to create a pluralistic society and a more accessible environment for the public using existing resources to gain the maximum benefit for TBS. Microwave transmission is replaced by optical fibers in paving the way for western Taiwan links within a year. Started on July 1, 2009, from Taipei to the Dian Zi Hu Station, Hou Yen Shan Station, and Fongming Station in Nantou County, and the Taichung New Center, these four stations were connected using optical fiber lines, and the ring-like network structure was completed as well. CTS became the only one terrestrial TV stations using optical fibers for transmission to the western region. The construction of a new type of satellite transmitter system was also completed by the end of 2009, and we adopted H.264 compression and DVB-S2 modulation technology to increase the quality and effectiveness of SNG signal transmission.

## 2009

1201

Built and checks a brand-new virtual studio for news

1223

Conference with the Republic of China Open Education Committee—Learning without boundaries-Shorten the Digital Divide

1231

Built new format of H.264 & DVB-S2 satellite transmission system

1205

Broadcasted the ballots counting and announcing for the Tri-election campaign with six platforms simultaneously: CTS, PTV, Phoenix TV, MOD, Xiamen Satellite TV and CTS web

1227

Built the first virtual studio in Taiwan with red ray sensor



Genius Go Go Go



## Striving for Best Customer Service Promoting Public Welfare Activities

To improve the basic quality of public services in the process of opinion transmission and multi-person operations, and to reduce the inbound missing call, we have accomplished the updating of the internal IP digital-audio sharing devices and the initial integration of customer complaints elimination technology with PTS. In the future, CTS and PTS will be able to implement comprehensive and refined customer service processes by sharing each other's databases.

The quantity of links between the CTS network and other social groups in 2009: A total of 16 social group media with 811,129 links. In response to the rise of social media in recent years, CTS website has employed Plurk and Facebook to send news. This resulted to an obvious increase in the news linkage to the CTS website in 2009.

### Broad Levels of Public Welfare Activities

©To fulfill the seriously ill children's dream of visiting the home of "Doraemon," the special *"CTS Good News"* and Taiwan Fund for Children and Families together obtained permission from Shogakukan in Japan to hold the activity "Dreams Come True". Via the activity, people from all circles of the society were once again reminded how these seriously ill children lacked sufficient health care and concern.

©Aiming at law education, *Happy Citizens Go Better* makes law easy to comprehend for viewers. The program has received speech invitations from dozens of public and private high schools. A play related to law was made and released for teenagers and school groups for the popularization the basic knowledge on laws.

©For the disaster of the August 8 Flood in 2009, CTS, PTS, Taiwan Indigenous TV, and Hakka TV arranged a fundraising for "The August 8 Floods." CTS staff members have taken the lead by donating one-day's salary, and at the end they raised a total of 100 million NT dollars. In addition, CTS has worked with the Ministry of National Defense and The Frontier Foundation, Taiwan, distributed "Spiritual Reconstruction after Disaster" handbooks to help victims of the floods acquire strength from sorrow and bravely face the disaster.

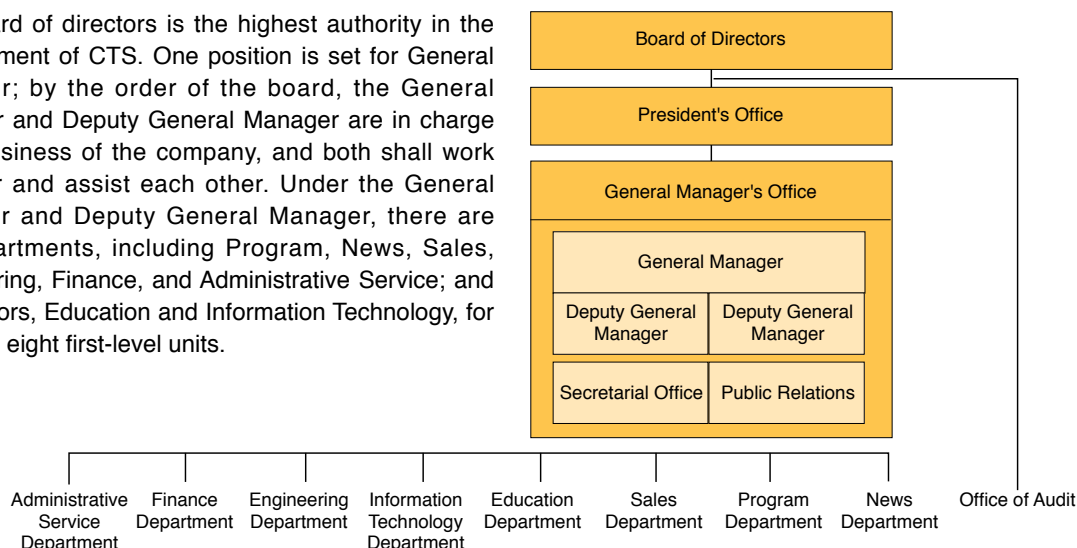
© In order to resist the ecological damage caused by global warming, CTS cooperated with environmental protection organizations throughout the world during the summer vacation to advocate "Light off in Summer Solstice". The Taichung City Government was invited by CTS to hold the "Summer Unplug" concert, which kept Taiwan up to date with global environmental issues.

©In cooperation with the series caring for foreign laborers, "Healthy Taiwan, Happy Laborers" proposed by Council of Labor Affairs, CTS traveled to Vietnam to shoot a short film about representative excellent foreign laborers of the year. It hopes all the people on this land can live in harmony regardless of race and move towards a diverse and happy union.

©Other activities for public welfare co-sponsored by CTS included "Aboriginals--To Love Charitable Donation," "World Animals' Day," and "No Meat on Monday Platform." In addition, various non-governmental and non-profit organizations, such as the Artistry of Disabled Persons Association, National Association for Disaster Relief, and Care for Artists Foundation are company partner groups, which have been supportive for pro bono activities organized by CTS.

# CTS 2009 Organizational Chart

The board of directors is the highest authority in the management of CTS. One position is set for General Manager; by the order of the board, the General Manager and Deputy General Manager are in charge of all business of the company, and both shall work together and assist each other. Under the General Manager and Deputy General Manager, there are six departments, including Program, News, Sales, Engineering, Finance, and Administrative Service; and two sectors, Education and Information Technology, for a total of eight first-level units.



## Promoting the BOSS Plan, Strengthening Organizational Effectiveness

In response to the challenges caused by new media networks, CTS initiated a BOSS plan to encounter challenges and create a winning situation. The overall purpose is to construct a competitive infrastructure and introduce organizational learning. Furthermore, it is to make use of new technology for organizational reforms, and to establish a predict ability for future business operations. In the meantime, it adopts the effectiveness as an indicator in enterprise workflow preparation to enhance enterprise performance, adopting the benefits as an indicator to activate enterprise resources and strengthen profitability.

BOSS plan was officially launched in 2009, it has proved its effectiveness in increasing CTS's digital literacy and the ability of information applications. The ERP implementation was successfully completed, continuously to promote the optimization of operations:

1. Introduced the use of electronic processes for each authorized assignment.
2. Updated the management system for salaries, inspection applications, and assets.
3. Updated the financial and accounting systems, with links between cross-system operations.

Furthermore, in response to the introduction of BOSS and ERP, CTS has arranged numerous training programs for talents. Training activities including seminars in new media business trends, corporate management regulations related to training and regular testing, journalist professional skills training, digital content of programs and broadcast technology, skills in multi-channel advertisement sales and marketing, digital transmission engineering and information technology, digital equipment operation and maintenance, digital film archiving storage technology, seminars conducted by experts and scholars, Caoshan Treasure Hunting Activity, and the training program for developing the leadership of reserve staff. To satisfy different training needs, e-Learning is also introduced.



# Financial Statements

As the economic downturn remains vulnerable and domestic consumption stays weak due to the global economic crisis, revenues from advertisement and leasing business were less than expected, and the annual operating income was reduced from the figure anticipated. Even though the revenue has not reached the goal due to the economic downturn, by adopting the strategies of a "four-year bailout plan", costs were well adjusted, and expenses and revenues of opening up new media were seemingly in good hands. As a result, we have achieved the annual goals for what we have promised to the board for two years, and we are moving forward steadily and strongly to the goal of bailing ourselves out in four years.

As determined by an accounting investigation, there was a pre-tax loss of 189,477 (thousand NTD) for 2009. Compared to the pre-tax loss of 332,024 (thousand NTD) for 2008, it resulted in a reduction of losses of 142,547 (thousand NTD).

<b>Income Statement</b>				(Unit: thousand NTD)
Items	2009	2008	Increase (decrease)	%
Operating Revenue	1,415,080	1,547,929	-132,849	-8.58%
Operating Costs	1,193,730	1,537,710	-343,980	-22.37%
Gross Profit	221,350	10,219	+211,131	
Operating Expenses	406,883	313,592	+93,291	+29.75%
Net Loss	(185,533)	(303,373)	+117,840	
net non-operating expenditure	(3,944)	(28,651)	+24,707	+86.23%
Pre-Tax Net Loss	(189,477)	(332,024)	+142,547	
income tax (or expense) benefit	(5,697)	4,359	-10,056	-230.70%
After-Tax Net Loss	(195,174)	(327,665)	+132,491	

# 2009 Survey for Public Value of the Taiwan Broadcasting System

\* This article is extracted from the abstract of 2009 Survey for Public Value of the Taiwan Broadcasting System (TBS) conducted by Trend Spotting Marketing Research Co. Ltd. as an impartial third entity. Due to limited space, this article only reviews the survey background, purposes, items, methodologies, and conclusions. The official report will be released to public on the PTS website.

## Background & Purposes

To assess the public value of PTS, in 2006, PTS organized a research team to establish a public value assessment system. The research team identified 25 indices in five dimensions of public value measure framework: reach, audience appreciation of program quality, impact, public service, and efficiency of financial and business operations. When TBS was established in 2007, public value of the four TV stations in TBS: PTS, Chinese Television System (CTS), Hakka TV, and Taiwan Indigenous Television (TITV), was evaluated using these five dimensions.

The Trend Spotting Marketing Research Co. Ltd. was entrusted as an impartial third entity to conduct the '2009 Survey for Public Value of the Taiwan Broadcasting System'. This assessment was conducted from January to May 2010. Two of the main purposes for this survey:

1) Gather results evaluating TBS from four groups, including viewing audience, representatives of non-profit organizations (NPO), experts and scholars, and TBS employees. These results are integrated with TBS operational data provided by the four stations of TBS to determine public value of TBS in five dimensions. This provides a baseline for management of TBS' objectives and measurement of TBS performance.

2) Use test results from the four above groups to identify inadequacies in TBS practices as a public media reflecting on and creating public value and to provide an orientation for TBS' plans for future developments.

## Survey Items & Methodologies

Survey items include assessments of performance of TBS' s four TV stations using five dimensions of public value as evaluated by four groups of people: viewing audience, representatives of non-profit organizations (NPO), experts and scholars, and TBS employees. Five assessment dimensions contain 24 indices in 2009 Survey. These dimensions and their data sources are summarized as follows:

1) **Reach** is evaluated from three indices: reach rate, viewing hours, and reach rates of new platforms. Data sources tested are viewer surveys and website click statistics.

2) **Satisfaction** with program quality is evaluated from five indices: number of programs entering as finalists in competitions, program diversity, program creativity, program profundity, and program fairness. Data sources tested are programming information provided by TV stations and evaluations of program satisfaction by viewers, NPO representatives, and experts and scholars.

3) **Influence** is evaluated from five indices: ability to form a civil society, social influence, credibility, demands, and international visibility. Data sources tested are information provided by TV stations and evaluations of TV station influence by viewers, NPO representatives, and experts and scholars.

4) **Public service** is evaluated from seven indices: resource sharing, improvement of broadcasting environment, viewing share, digital development, promotion of ethnic group communication rights,

exaltation of ethnic languages and cultures, and audience preferences. Data sources tested are information provided by TV stations and evaluations of each TV station's public service by viewers, NPO representatives, and experts and scholars.

**5) Efficiency of financial and business operations** is evaluated from four indices: operation transparency, efficient use and development of resources, increasing flexibility and specialty of human resources, and fair working conditions. Data sources tested are operating information provided by TV stations and questionnaires completed by employees.

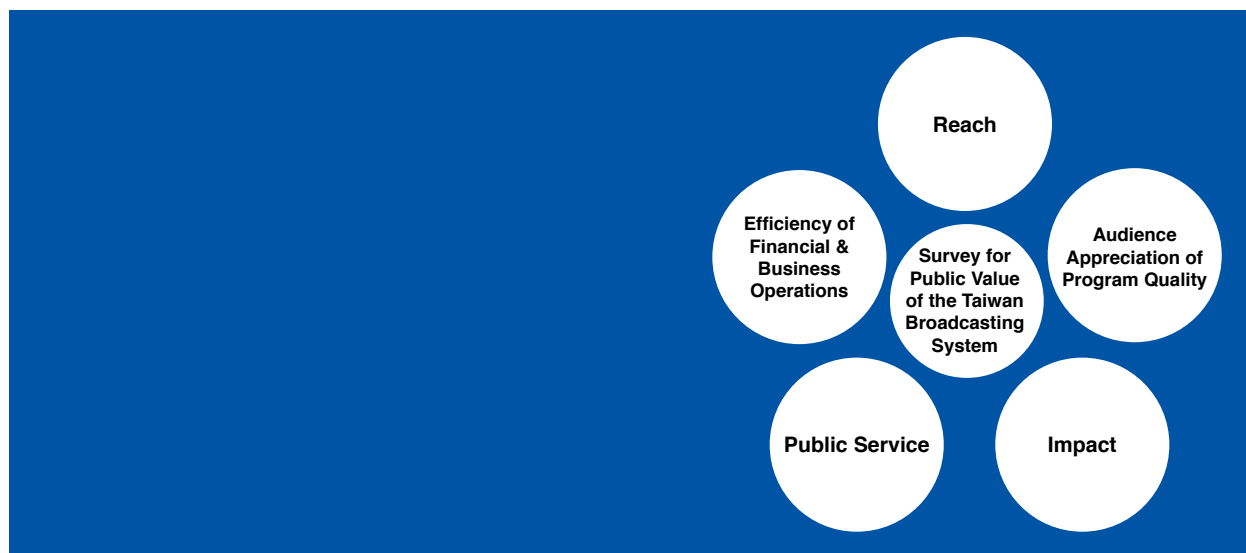
## Methodologies

Methods for data collection include: questionnaires, focus group discussion, face-to-face in-depth interviews, and analysis of archival data provided by four TV stations. Viewer assessments were conducted by telephone interviews with randomly selected viewers above age 10. Valid interviews were received from 3,433 people, including 1,109 PTS viewers, 1,416 CTS viewers, and 8 participants in a focus group discussion. Assessment by NPO representatives was collected through two forums: one targeting PTS and CTS and the other targeting Hakka TV and TITV. A total of 16 NPO representatives were interviewed. Assessment by experts and scholars was conducted via face-to-face or telephone interviews. Three experts or scholars were interviewed for each TV station, making a total of 12 interviews. Employee surveys were completed via a self-administered questionnaire issued to all 1,467 staff members of TBS. A total of 1,054 surveys were collected, making a 71.8% total recovery rate. Recovery rates for each station were 58.2% for PTS, 88.5% for CTS, and 63.7% for Hakka and 55.8% for TITV.

## Remarks

When interpreting these data, opinions from viewers should not be compared with or generalized with data obtained from NPO representatives or experts and scholars. This is because the background and initiative of latter two groups are very different from that of ordinary viewers.

Assessments by NPO representatives should be considered in light of the specific interests that they represent. Assessments by experts and scholars are based mostly on professional and academic considerations. Because these two groups usually have levels of expectation greater than that of ordinary viewers and because they are usually anxious to offer constructive criticisms, their evaluations typically appear more negative than positive. Experts, scholars, and NPO representatives usually mention the good things of a TV station in a general way, focusing their interviews on fervent recommendations for improvement. In contrast, most viewers lacked the analytical ability of NPO representatives and experts and scholars. Viewer opinions tended to originate spontaneously from their hearts. Since the nature of viewer opinions is completely different from that of NPO representatives or experts and scholars, the research team considers it natural that there are discrepancies in assessments.



## Conclusions

Based on 2009 Survey, the research team offers the following recommendations to help TBS pursue its mission of becoming a better public media by accomplishing public appreciation:

### 1.Reach

As digital technologies converge, TBS should consider ways to use internet and digital media to promote programs. TBS should especially explore ways to attract internet users who do not generally watch TV.

### 2.Audience Appreciation of Program Quality

To maintain program diversity, TBS should consider ways to balance diversity and profundity, especially concentrating on ways to balance the needs of various viewing groups.

To maintain program creativity, TBS should consider ways to ensure the strategy and orientation of innovation that does not deviate from TBS missions, specifically when exploring innovative ways to integrate digital media and internet platforms.

To maintain program profundity, TBS should consider ways to surpass commercial orientations and focus on ways to strengthen current TV programming.

To maintain program fairness, TBS should consider ways to balance impartiality and perspectives, specifically concentrating on ways to interpret news without being restricted by perceived fairness.

### 3.Impact

TBS should consider ways to work with non-profit organizations to produce programs discussing public affairs, specifically ways to produce new types of public forums.

### 4.Public Service

TBS should consider ways to solicit opinions from the public to improve public services, specifically ways to enhance media access by all ethnic groups.

### 5.Efficiency of Financial & Business Operations

TBS should consider ways to integrate resources from the four TV stations, specifically ways to build a collaborative platform that enables sharing of resources and staff in the face of limited funding and resources. This includes improving communication among organizations, refurbishing the organizational culture within each TV stations, and cultivating a new atmosphere in the working environment.



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