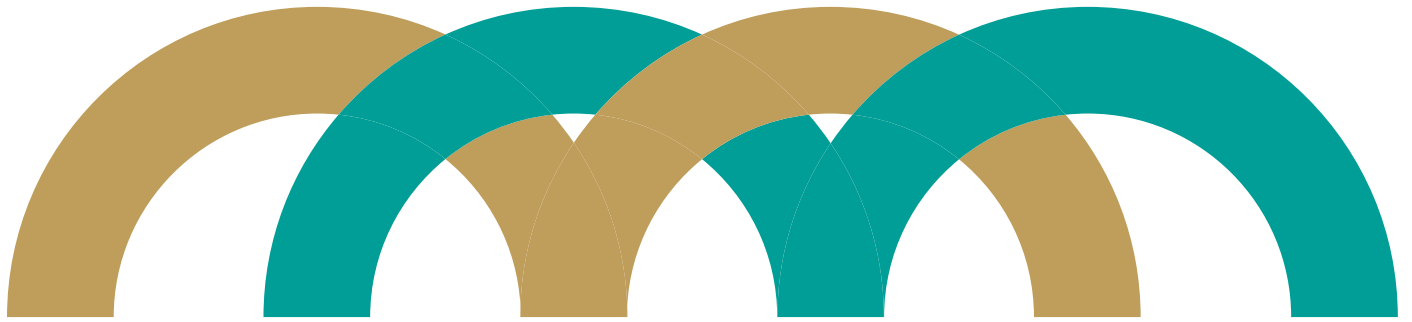




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2020

PUBLIC TELEVISION SERVICE FOUNDATION

ANNUAL REPORT



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Vision & Mission

Vision

Establish a public service media platform
Envision a better future for Taiwan

Mission Statement

1. To be prosumer-orientated and provide multi-platform dissemination
2. To drive the film and television industry through the spirit of experimental innovation
3. To provide trustworthy information, combined with quality entertainment content
4. To form a “Brand Taiwan” based on cultural diversity and voice out to the international community
5. To promote the development of civic society and provide a space for lifelong learning

3-year Target

1. Complete amendment to the Public Television Act and expand scope of budget
2. Assist CTS break even and expedite its process to become a public station
3. Finish organizational restructuring and strengthen operational efficiency
4. Complete a revision of PTS's media production process
5. Connect with public resources and establish a new brand with youth participation
6. Produce outstanding programs to promote on the international stage
7. Achieve a quarterly flagship drama and bolster arts and culture programs

(Ratified by the 8th Board of Directors, March 16, 2017)

Message from the Chairperson

Branding Taiwan: Facing the Future Fearlessly

Over a year has passed since the global outbreak of COVID-19, with the threat of the pandemic forcing events to be canceled, social distancing to be enforced, and overall disrupting the pace of life for the whole world. While we may be restricted physically, distance has never restricted communication on the internet. The heavy shroud of the pandemic has brought about the digital transformation of all industries, with online and on-demand services becoming ever more entwined with our daily lives. Bearing the responsibility of promoting media services, worldwide public media must maintain energy and vitality in the wake of this global crisis, and lead society into a new digital era.

Ever since my inauguration in September 2016, I promised to build towards the ideal goal of “Branding Taiwan” based on the concept of “Diamond Taiwan.” With a focus on revitalizing Taiwanese culture and expanding internationally, PTS has fervently put out production after production. Over the past four years, we have made Taiga dramas, period dramas, slice-of-life dramas, and original TV films, all targeting a wide range of audiences. This year our slice-of-life drama *U Motherbaker* was met with much acclaim, receiving the highest ratings in PTS history and setting a new benchmark for Taiwan’s film and TV industry. Through the unique Taiwanese charm of *U Motherbaker*, we managed to expand PTS’ brand influence, all the while touching people’s hearts.

The concept of “Diamond Taiwan” stems from Taiwan’s rich and multifaceted history. Taiwan has been through both racial and cultural evolution over the past hundreds of years, always under the backdrop of rich natural geography. In contrast to other first-world countries, the natural and cultural features of



Taiwan both show traits of “condensed space” and “condensed time”. The former relates to the dense complex ecology and biodiversity found in Taiwan’s relatively simple landscape and climate. The latter reflects the jumpstart of Taiwanese society from an agricultural society during the 19th century to a high-tech production country during the 21st century. Taiwan’s unique culture has been shaped by Western, Eastern, and Austronesian influences, not to mention the relationship with nature. All these factors contributed to brewing the Taiwanese spirit of tenacity and persistence in the face of challenge, each factor conjoined together like the shining facets of a diamond.

The concept of “Branding Taiwan” melds Taiwan’s past, present, and future to shape a whole new image through strategic planning and technological application. Nowadays, with the expansion and development of new media in response to modern viewing habits, public media must step up to the challenge and put a greater focus on its creative content than ever before. Opportunities arise in the face of challenges, so let us work together to seize this chance and create the future as we see fit.

Tchen Yu-Chiou, PTS Chairperson

A handwritten signature in black ink, appearing to read 'Tchen Yu-Chiou'.

Message from the President

Creating a Trustworthy Media Brand

Most audiences agree the shows on PTS are diverse and of good quality, many of which have won domestic and international film awards. However, some have criticized PTS' shows as being elitist, being received well critically but not performing as well commercially. This is something PTS has been trying to change these past few years. In 2020, PTS' slice-of-life drama *U Motherbaker* was wildly popular with Taiwanese viewers, receiving top ratings comparable to commercial Taiwanese dramas. In addition, *PTS Evening News* and *PTS World News* have consistently received higher ratings for the past two years, with an average 25%~35% step up from that of 2018. PTS' lifestyle programs such as *A Wonderful Word*, *See You at The Market*, *Three Piglets*, and the new season of *Guess Who* have also been well received by viewers this year.

Other than the smooth operation of PTS' main channel, we have put effort into developing our new media platforms. Due to the pandemic, many artistic and cultural activities were canceled early on this year. To fill this void, PTS+ released the curated online channel "PTS Performing Arts" to showcase some past artistic and cultural performances from PTS' content catalog. In addition, PTS' biannual Taiwan International Children's Film Festival, was held on PTS+ this year. Thanks to the addition of the before-mentioned content, PTS+ saw an exceptional spike up in subscriber numbers. Other than enhancing PTS+ online services, we have also expanded the content of our YouTube channel, in addition to increasing our reach through platforms like Instagram and Apple Podcasts. PTS will continue to produce all kinds of shows to attract online content-oriented audiences.



In a study by Reuters Institute for the Study of Journalism at Oxford University, PTS was chosen as the most trusted media brand in Taiwan for three years in a row. While this accomplishment made us proud, we also saw it as a reminder to absolutely uphold this image no matter what. After years of effort, PTS has established a close bond with our audience and we are not prepared to let them down any time soon. Each year within our annual report we showcase the fruits of our labor, which embodies the endeavors and sincerity of all our staff. We hope that with your continued support, PTS will be able to keep on producing high-quality content for all to enjoy.

Cindy Shyu, PTS Acting President

A handwritten signature in black ink, appearing to read 'Cindy Shyu', written in a fluid, cursive style.

Focus 1 : A Post-Pandemic PTS

Bridging Distances and Establishing Connections

2020 was a year of agitation and separation. While the pandemic may have distanced us, through its creative content, PTS built bridges to connect and guide society through these uncertain times.

Taking a Stand Against the Pandemic

COVID-19 has greatly changed our lives. While most news reports regarding the pandemic have been from a grownup's point of view, *Youth News@PTS* sought to speak up for children and teenagers. Holding an exclusive press conference for young kids about COVID-19, *Youth News@PTS* collected over 500 questions from elementary schools all over Taiwan and invited 11 students to question the ministers of the CDC (Centers for Disease Control) and MOE (Ministry of Education) personally and via video calls.

In April 2020, *Guess Who: Life under Lockdown* was released, consisting of five special episodes, each episode centered on a different family and how the pandemic impacted their lives. All was laid bare to the cameras, including their anxiety, fear, and helplessness, while also showing their optimism as they held ground against the pandemic. In the face of such a challenge, they endeavored to protect themselves and others, just as how PTS has promised to be a beacon of hope for Taiwan during these tough times.



A Youth News@PTS press conference on the subject of the pandemic

Connecting Public Media All Over the World

Every year PTS holds an international colloquium to discuss various topics with other public media groups. Due to the pandemic, this year the colloquium was held online with the topic of "PSM Strategy @Post-COVID-19 Era." Six sessions were spread across four days from late September to mid-October. Taking time differences into account, PTS connected with speakers via video conference from five different locations around the globe.

These speakers included representatives from Switzerland's SRF, Canada's CBC, the U.K's BBC, Japan's NHK, and Denmark's DR. Various topics were discussed, such as making public media appeal to future generations, IP application strategies, cross-platform strategies to attract

audiences in a digital era, sign language services, and applying immersive media technology to public service.



Focus 2 : Programs

Building towards a Future of Diversity and Cultural Richness

PTS is like a bridge: Belonging to neither side of a river, spanning the distance between, and providing a new central perspective. Thanks to bridges, riverbanks aren't opposites anymore, but are linked to make a new "whole." Past and present, grassroots and government, art and science, localization and globalization, fantasy and reality... Through its creative content PTS strives to encompass all these "wholes," building towards a future of diversity and cultural richness.

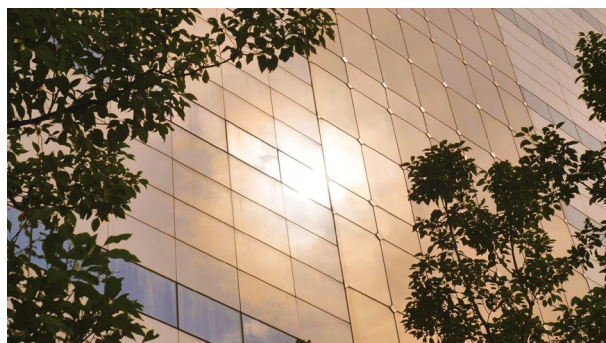
News

A news incident happens for one reason or another. Other than revealing and analyzing these reasons, *Our Island* presents news as ongoing and unfolding events, not being limited by current viewpoints and opinions. Besides our usual broadcast news reports and documentaries, this year PTS also made a series of online shorts called *How, What, Why?!* With director Jin-Yuan Ke as narrator, the series addresses environmental problems in Taiwan from a humorous angle, all the while establishing an online presence on YouTube. The series was nominated for a Taiwan Excellent Journalism Award in Best Creative News Narration.

In addition, the *Our Island* episode *Forbidden Light* was awarded Best In-depth Report. Another award-winning PTS news project was the documentary *A Cypress Forest Saga*, which received a Vivian Wu Journalism Award for Best Documentary. This year *Our Island* also debuted two special episodes, *The Pandemic Era* and *The City of Drought*, to explore the problems brought upon Taiwan by the pandemic and drought respectively. *Our Island* plans to continue bringing audiences in-depth reports, presenting and analyzing these ever-changing times.



Our Island: How, What, Why?!



Our Island : Forbidden Light



A Cypress Forest Saga

Documentaries

Viewpoint is home to many diverse documentaries. In 2020 Viewpoint debuted 3 high-profile films, including *Your Face* by renowned director Ming-Liang Tsai, contemporary young artist Yu-Xian Su's documentary on migrant workers *Hut*, and a film about local culture *Missing Home Sweet Home*. In addition, Yan-Zhong Lu, a filmmaker trained by Viewpoint, released his third documentary *The Boiling Water LAMA*, in which he visits Tibet again after 15 years to shed light on its people and religion.

PTS' long-lived Theme Night Show was revamped in 2020 into a public forum reality show. Theme Night Show invites citizens from different

areas of expertise to discuss and debate a variety of topics, with the hopes of creating a public space for independent thinking. Every episode has a designated topic and is divided into two parts. First is the screening of a documentary corresponding to the topic, and next is the public forum the invited citizens participate in. The two sections can be watched separately or from start to finish. The first episode of the new edition of Theme Night Show aired on October 30th with the topic of "How did the American presidential election affect your life," featuring the documentary *Trump Almighty* by French filmmaker, William Karel.



Chen Shi-Zhong talking about the documentary *Dallas Buyers Club*



Viewpoint : *The Boiling Water LAMA*



Monstrous Me

Dramas

Monstrous Me is PTS' first fantasy drama, telling the story of an amazing world where creatures and spirits from Taiwanese urban legends co-exist with humans. To bring this fantasy world to life, the production team went above and beyond traditional filming techniques, utilizing almost one thousand VFX shots and setting a precedent for the Taiwanese TV industry.

The story of *Ru: Taiwan Express* was a joint project between PTS and NHK, adapted from the original novel by popular Japanese author Yoshida Shuichi. The story spans three generations of Taiwanese and Japanese partnership, detailing the planning and construction process of the Taiwan High-Speed Rail from start to finish. PTS worked together with NHK to overcome many difficulties during filming, in the process sharing and gaining valuable production experience.



Ru: Taiwan Express

In 2020, PTS' original short films all made quite the impression on viewers. The four short films *The Gift of All*, *Screenwriting WTF*, *Home Sick*, and *Lucky Draw* showcased diverse topics, ranging from the moral debate surrounding the death penalty, the struggles of migrant fishermen, the challenges of screenwriters, and the dark side of internet fame.

The two PTS Original feature films in 2020, *Eclipse* and *Visitors*, were PTS' first venture into adapting online horror/fantasy novels to the small screen. The success of both films was a valuable experience for all involved, furthering the maturity of PTS' productions. Among the films PTS co-financed this year, *The Silent Forest* by Zhen-Nian Ke and *Days* by Ming-Liang Tsai were the standout films, with both films garnering awards from film festivals and in turn spreading PTS' reputation of excellence. *Days* was nominated by the Berlin Film Festival and even received a Teddy Award. Both *Days* and *The Silent Forest* were nominated for multiple categories by the Golden Horse Awards.



Screenwriting WTF



Eclipse



The Silent Forest

Art and Culture

As part of the creative industry, we never stop thinking about how to innovate our shows. Thus, we've recently revamped one of our oldest shows *Guess Who*, which has been running for ten years. In the latest season, instead of showing up for dinner per past seasons, the secret celebrity guest can now show up at any time to surprise the visited family during their daily routines. Besides this change, in the new season, every member of the family is asked, "If today was the last day of your life, what would you want to do with your family?" The production team then follows the family as they carry out their "last wills," recording the whole process.

Besides being entertaining, variety shows can also be healing. With a premise based on love, self-help, and psychology, *36 Questions* is a reality talk show hosted by Aaron Yan, Qi-Yang Tang, and Shan-Ru Wu. Each episode invites celebrities of different professions and asks them 36 tailor-made questions. In their replies, all is laid bare, as they make confessions and evade hard questions. Will they earn the trust, hate, or love of audience

members? The answer is revealed at the end of each episode.

The third season of *Inside the Arts* encompassed many important artistic topics, among which *A History of Taiwanese Modern Art (Part 1): A Quest for the Everlasting Bloom* and *A History of Taiwanese Modern Art (Part 2): Exploring the Unfinished Landscape* were screened at the Museum of National Taipei University of Education. In addition, *Inside the Arts* was invited by the Taipei Representative Office in the United Kingdom to participate in the online exhibition of the London Festival of Architecture, the largest annual architectural event in the world.

In the trendy music show *Taiwan Jian Song*, classic Taiwanese songs are adapted into different music genres along with elements of Mandopop. The second season continues this music crossover dynamic, to make young people fall in love with classic Taiwanese songs. Be it through mixing classic and new tunes or Taiwanese with other languages, *Taiwan Jian Song* continues to keep things fresh and creative.



Guess Who travels all over Taiwan and stays on a watermelon field in Yuli, Hualien

Children and Youth

Youth News@PTS presents a rich and diverse selection of social issues for discussion with teenagers. Some issues explored this season included the “White Terror”, “facing death”, and “thoughts on turning 18.” In the TV special *Youth News@PTS: Our Song*, videos from 18 to 20-year-olds around the country were collected by young Taiwanese bands, who then compiled the collected feelings into songs. To stay in touch with the lives of teenagers, *Youth News@PTS* keeps an active social media presence, with its most popular Facebook video raking up 170,000 views, and 84,000 views on YouTube. On Instagram, *Youth News@PTS* has garnered a strong following of 8,603 fans.

No KIDding is a collection of stories from 7 to 15-year-old “cool kids” all over the world. “Cool”

doesn’t necessarily mean being perfect, it also means having faith and being courageous enough to chase after your dreams. These cool kids include a boy from a farming village who enjoys doing handyman work, a child with diabetes who faces life with optimism, a big railroad fan with moderate mental retardation who still has a dream because of trains, and a little startup owner who gives to charity by selling his “crocodile candy.” *No KIDding* tells these stories from their point of view and has garnered many international awards, even being nominated for NHK’s Japan Prize.

In the second season of *The Small Big*, each episode introduces us to an indigenous animal species and a teenager devoted to ecological preservation. In the back half of each episode, a voice actor personifies the animals, allowing them



Youth News@PTS keeps paying attention to and speaking up for the teenagers

to “tell” their story. Through simple and whimsical animation, viewers are introduced to the animals’ behavior, habitats, and survival challenges. Some memorable episodes include a look at the growth of a baby Formosan mountain goat, the “get-together party” of Formosan salamanders, and how a grass owl brings up its babies.

A 9-year-old’s wishes and a father’s love for his kids are the starting points for the journeys of *Go Around Taiwan*. Three journeys, seven pairs of parents and kids, what kind of adventure awaits them? *Go Around Taiwan* is a fantastic journey spanning 1,200 kilometers that will surpass your imagination about taking a round island family trip.

In cooperation with elementary and middle school health studies curriculum, our preschool show *Master Chef’s Scientific Kung Fu* promotes

learning science through cooking. Through original, interesting content the show aims to teach children the underlying science behind different methods of Chinese culinary art, such as steaming, boiling, stir-frying, deep-frying, and roasting.



Go around Taiwan is glad to have you along for the ride



The Small Big allows us to see the world from a microscopic point of view, incorporating 360° VR animations into the show

International Awards

★ Prix Jeunesse International

Nomination, 11-15 Years Non-Fiction	<i>Youth News@PTS : Same Difference</i>
Nomination, 11-15 Years Fiction	<i>Summer of 12</i>
Nomination, 7-10 Years Non-Fiction	<i>No KIDding : My Little World</i>
Nomination, 7-10 Years Fiction	<i>Tail End of The Year</i>
Winner, UNICEF Special Prize	<i>No KIDding : My Little World</i>
Gender Equity Prize	<i>Summer of 12</i>

★ Berlin International Film Festival

Winner, Teddy Award-Jury Award	<i>Days (Tsai Ming-Liang)</i>
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★ New York Festivals TV & Film Awards

Bronze World Medal, Entertainment Special- TV Movie	<i>The Long Goodbye</i>
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★ Tribeca Film Festival

Selection, VR	<i>Great Hoax : The Moon Landing</i>
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★ The Japan Foundation President's Prize at Japan Prize

Nomination, Primary Division	<i>No KIDding : My Never-ending Railway Dream</i>
Nomination, Youth Division	<i>Summer of 12</i>

★ INPUT (International Public TV Screening Conference)

Selection, Fiction	<i>The World Between Us</i>
Selection, Cross Media	<i>Youth News@PTS : Who Am I?</i>

★ San Diego International Kids' Film Festival

Nomination, Youth-made Film	<i>Monster in the Underground Pipeline</i>
Nomination, Youth-made Film	<i>Go Go Mask Girl</i>
Nomination, Youth-made Film	<i>Miracle Journey of Xi-Liang-Liang</i>
Nomination, Youth-made Film	<i>The Lost Adventure in a Claw Machine</i>
Nomination, Youth-made Film	<i>Mobile Folktales</i>
Nomination, Short Film	<i>No KIDding : My Little World</i>

★ Busan International Short Film Festival

Selection	<i>Tail End of The Year</i>
Nomination	<i>Summer of 12</i>

★ Sheffield Doc Fest

Nomination, Ghosts & Apparitions	<i>The Tunnel</i>
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★ Chicago International Children's Film Festival

Nomination, Live-action TV	<i>No KIDding : My Little World</i>
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★ Slamdance Film Festival

Nomination, Narrative Shorts	<i>There</i>
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No KIDding: My Little World



Focus 3 : Events

Going Beyond Limits and Realizing Public Values

With its content as the basis for realizing public values, PTS strives to bridge and break creative limitations, all the while keeping a finger on the global pulse and giving back to society.

Online International Film Festival Breaks Through Physical Limitations

From May 25th to August 9th, the 2020 Taiwan International Children's Film Festival (TICFF) screened 281 films on PTS+ and at Syntrend Creative Park. Through PTS+, the videos reached a record-breaking number of people. The opening film *Fritzi-A Revolutionary Tale* got up to 7,863 views. Overall, the total number of festival participants reached 113,889 people, including those who

participated in promotional events and campus tours. Thanks to the online streaming on PTS+, people all around Taiwan could tune in regardless of location, overcoming the limitations of a physical festival. In addition, the TICFF channel on PTS+ also added bonus content "*Kids of Courage*," which not only served as new promotional material but also had a long-term educational purpose.



Through PTS+, Taiwan International Children's Film Festival keeps offering new content



The photo of the Kids as Directors team at Syntrend

Multimedia Education For All Ages

As for the “Kids as Directors” workshop of the 2020 TICFF, eight teams were recruited from all over the country to make their films with the help of professional filmmakers. These eight short films covered a variety of topics, from traditional Taiwanese craftsmanship, parent-child relationships, interpersonal relationships, social phenomena, ecology, trauma, social networking, and so on. These films also garnered awards from international film festivals. For example, *Go Go Mask Girl* got first place in the International KidsNFilm Festival and was nominated by the San Diego International Children’s Film Festival along with *Miracle Journey of Xi-Liang-Liang*, *The Lost Adventure in a Claw Machine*, *Monster in the Underground Pipeline*, and *Mobile Folktales*.

PTS also holds several media learning camps encompassing all ages, including the children’s favorite “PTS Children’s Animation Camp”, “PTS Teenagers’ Creative Performing Camp” where teens can present themselves and dream big, “PTS Video Creative Camp” where participants learn directly from experienced professional directors, and the appraised “PTS Seniors’ Creative Video Camp.”

To enhance the diverse values of PTS’ content for young audiences, every year we publish “play’n’learn” worksheets for children, encouraging them to explore and learn. In 2020, PTS rolled out the “scientific life” play’n’learn for *Master Chef’s Scientific Kung Fu* and the “ecologic adventure” play’n’learn for *The Small Big* to guide children to learn from culinary science experiments, and to care about indigenous species and their habitats.



PTS Seniors’ Camp participants trying out the dubbing process of *The Small Big*

An Accessible Space Connecting The Online World

Thanks to the evolution of technology, the online functions of websites have become even more diverse than before. For instance, the official website of *Listening Eye* has been updated and certified as an Online Space of Accessibility by the National Communications Commission. The website has been designed with the needs of those

with visual, audio, physical, cognitive, and neural disabilities in mind. The assistive features on the site include text-to-speech tools, screen magnifiers, custom button settings, custom keyboard settings, custom display settings, Braille IME tools, and Braille displays to allow the disabled the same ease of access to online information as anyone else.



Listening Eye

Promoting Our Dramas While Giving Back to Society

Due to the pandemic, most of PTS' dramas were promoted with online activities and media press conferences; however, this did not stop us from holding promotional events that gave back to society. For example, when *U Motherbaker* premiered on PTS and received the highest rating for a Saturday program, a special event was held at the New Taipei City Child Development Center, where children painted on pomelos and donated moon cakes to help underprivileged families.

Produced by PTS, *Who Killed the Good Man* tells the story of three high school best friends who after promising to chase their dreams, find themselves

overstressed, overworked, and in debt after graduating college. This drama was relatable to many postgraduates and got a great response from viewers. Special screenings were held to share the ideas behind the show with the audience.

Gold Leaf was produced by PTS and the Hakka Affairs Council. Set during the late 1950s in Beipu, Hsinchu, the daughter of a tea factory president decides to take upon the responsibility of running the family business and paying back their debt. In an age of little to no female merchants, she joins in the fierce "Tea Leaf War" and competes to bring their tea to the world.



The cast of *U Motherbaker* at a charity event



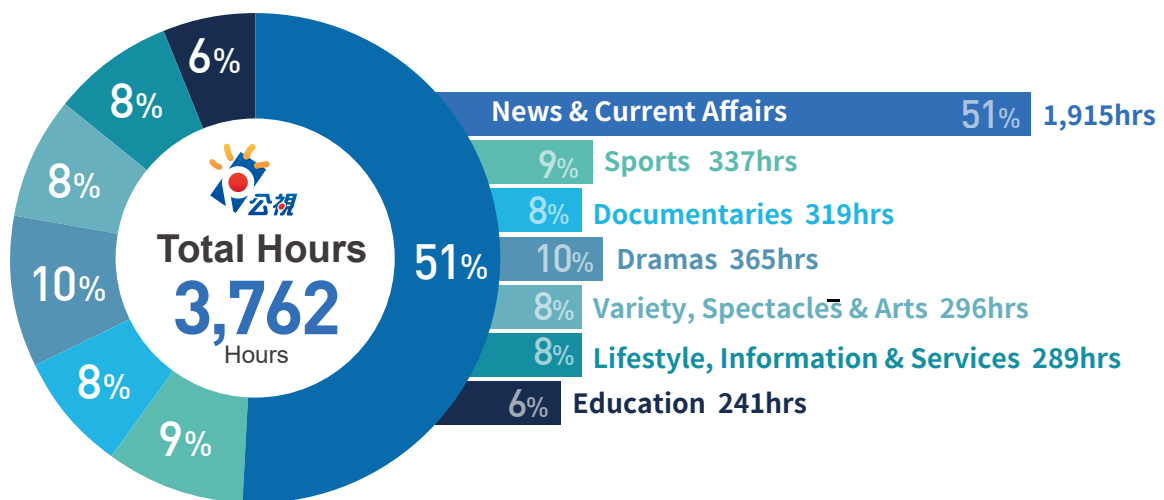
At a preview screening of *Who Killed the Good Man*

Program Statistics

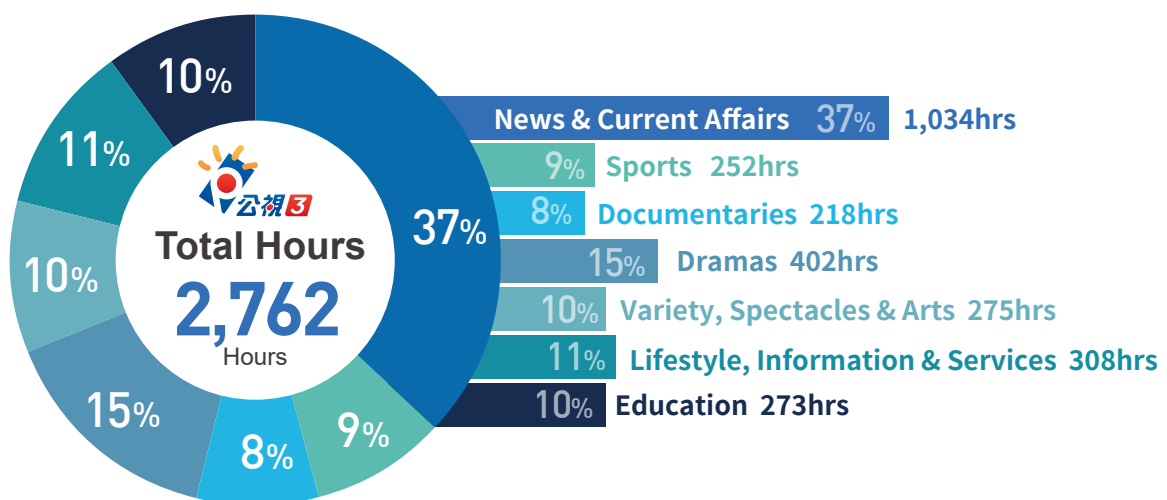
In 2020, PTS Channel broadcasts a total number of 8,728hours, of which new programs accounted for 3,762hours - a proportion of 43%. PTS3 broadcasts a total number of 7,443 hours, of which new programs accounted for 2,762 hours - a proportion of 37%.

The categories of new programs for each channel are listed below:

Types & Hours of the 2020 New Programs on PTS Channel



Types & Hours of the 2020 New Programs on PTS3 Channel



Financial Statement

Revenue Analysis

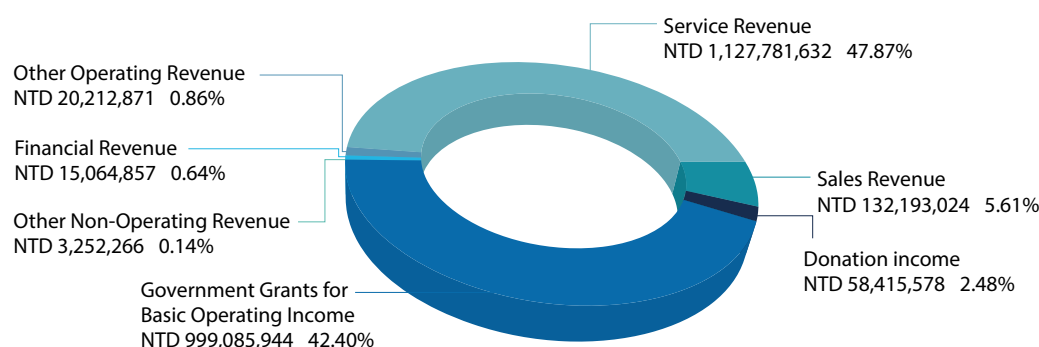
Revenue for the year totaled NTD 2,356,006,172 (USD 85,061,849). Revenue includes service revenue, sales revenue, donation income, government grants for basic operating income, other operating revenue, financial revenue, and other non-operating revenue. See revenue diagram below:

The largest source of PTS revenue comes from service revenue, including several government-commissioned projects, such as running the newly-established PTS Taiwanese-language Channel, Hakka TV Channel, broadcasting service

of parliament channel, further developing UHD content and so on. Government grants include an appropriated annual budget of NTD 900,000,000 (USD28,755,000) in accordance with the Public Television Act; also a 30% of a special fund set up by the central authorities as stipulated in Article 45 of the Cable Broadcasting and Television Act, in which system operators must set aside 1% of annual turnover - in 2020 the Cable Radio and Television Development Fund donated NTD 99,085,944 (USD3,578,428).

Revenue Breakdown

*Total Revenue in 2020: NTD 2,356,006,172 (USD 85,061,849)
(including PTS, PTS Taiwanese-language Channel and Hakka TV)



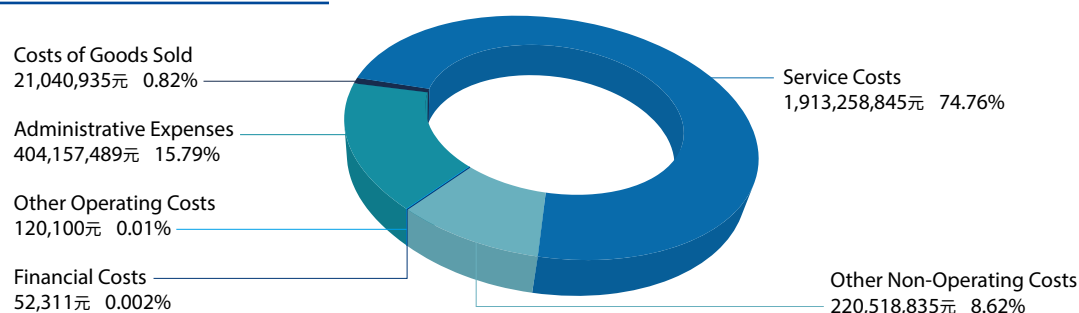
Expenditure Analysis

Expenditure for 2020 totaled NTD 2,559,148,515 (USD 92,429,743). Operating expenditure totaled NTD 2,338,577,369 (USD84,463,290) – this included service costs, costs of goods sold, administrative expenses, and other operating costs; Non-operating costs are investment losses

recognized under equity methods totaled NTD 220,571,146 (USD7,966,452). Labor costs totaled NTD 1,913,258,845 (USD69,101,899), which amounts to 74.76% of total expenditure, also as the most major one. See expenditure diagram below:

Expenditure Breakdown

*Total Expenditure in 2020: 2,559,148,515 (USD 92,429,743)



2020 Balance Sheet

Assets	31 December 2020		31 December 2019	
	Amount	%	Amount	%
Current Assets				
Cash & cash equivalents	\$ 679,767,108	9	\$ 598,359,060	7
Other financial assets - current	1,532,597,384	19	1,622,032,082	20
Notes receivable	4,751	-	1,742	-
Accounts receivable	97,894,206	1	138,593,657	2
Other accounts receivable	238,573,524	3	58,754,452	1
Other accounts receivable-related parties	219,528	-	170,929	-
Advance payments	569,948,858	7	384,320,134	5
Advance payments-related parties	273,049	-	269,759	-
Other current assets	1,616,418	-	2,301,522	-
Subtotal	3,121,696,197	39	2,804,803,337	35
Fixed Assets				
Long-term investments at equity	3,120,421,978	39	3,340,147,518	41
Land, Buildings & Facilities	-	-	50,000,000	1
Refundable Deposits	1,694,384,323	22	1,823,669,438	23
Other financial assets - non current	2,767,158	-	5,067,230	-
Other non-current assets	3,109,986	-	3,456,250	-
Subtotal	4,820,683,445	61	5,222,340,436	65
Total Assets	\$ 7,942,379,642	100	\$ 8,027,143,773	100
Liabilities, Funds, & Equity	Amount		Amount	
	Amount	%	Amount	%
Current Liabilities				
Notes Payable	\$ 77,622	-	\$103,577	-
Accounts Payable	574,863	-	619,192	-
Lease payable - current	503,058	-	488,817	-
Accrued Expenses	224,211,926	3	262,685,128	3
Accrued Expenses- related parties	174,605	-	221,254	-
Other Payables	20,031,141	-	62,792,521	1
Provisions - current	15,360,844	-	12,393,765	-
Advance receipt	145,908,409	2	83,085,698	1
Other Current Liabilities	14,882,564	-	14,918,684	-
Subtotal	425,534,556	5	441,118,160	5
Non-current Liabilities				
Lease payable – non-current	1,050,506	-	1,553,564	-
Deferred Government Funding	590,956,081	7	487,570,804	6
Deposits Received	36,150,085	1	42,366,240	1
Subtotal	628,156,672	8	531,490,608	7
Total Liabilities	1,053,691,228	13	972,608,768	12
Net Wroth				
Funds	5,605,499,191	71	5,568,996,734	69
Donated Surplus	4,327,722,168	55	4,327,722,168	54
Accumulated Equity	(5,146,746,424)	(65)	(4,944,397,376)	(61)
Other Items of Net Worth				
Unrealized revaluation increments	2,102,213,479	26	2,102,213,479	26
subtotal	6,888,688,414	87	7,054,535,005	88
Total Liabilities and Net Worth	\$7,942,379,642	100	\$8,027,143,773	100

Board of Directors and Supervisors

The 6th Board of Directors and Supervisors took office on September 26, 2016, and is currently in operation.

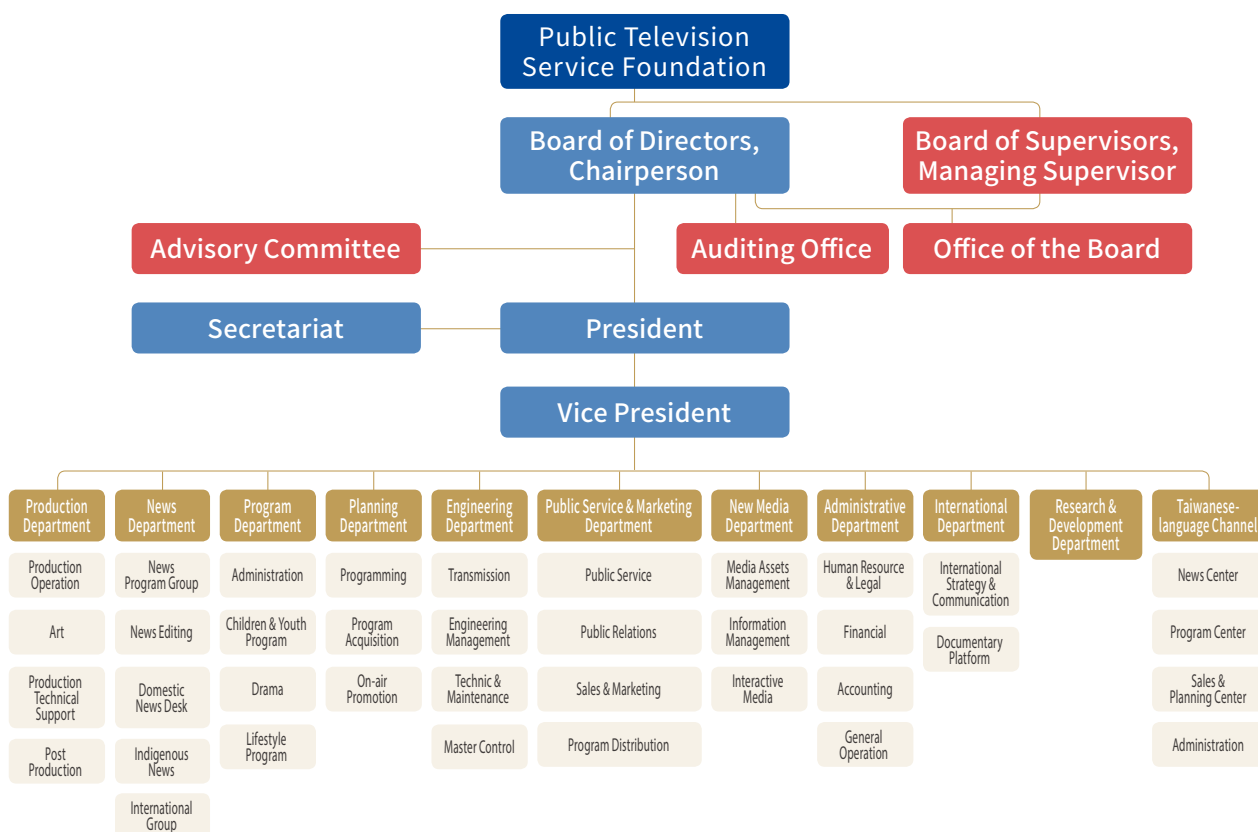
Chair of the Board | Tchen Yu-Chiou

Director | Wu Ma-li, Chiu Tsai-Hsin, Eve Chiu, Stan Shih, Hsu Jen-Shiu, Karen Jui-Hsi Hsu, Tang Mei-Yun, Terry Chang, Chang Yu-Pei, Chen Shun-Hsiao, Feng Hsiao-Fei, Suming-Rupi, Cheng Tzu-Leong, Futuru C.L. Tsai, Tsai Tsung-Lung, Lu Yen-Fen, Lo Hui-Wen

Managing Supervisor | Liu Chi-Chun

Supervisor | Hu Yung-Fen, Huang Ming-Hui

Organizational Chart



Milestone—From PTS to TBS

- **1980**
Premier Sun Yun-suan proposes the establishment of a public broadcasting service.
- **1983**
The Government Information Office proposes a draft plan for a center for producing public TV programs.
- **1984**
The Public TV Program Production and Broadcasting Team is established under the Government Information Office. Programs are broadcast on time slots requisitioned from the existing three terrestrial networks.
- **1986**
Program production is given to the Public TV Program Production and Broadcasting Team under the Broadcasting Development Foundation.
- **1991**
Under the Executive Yuan's guidelines, the Public Television Preparatory Committee begins operation. Seven specialists and scholars are enlisted to formulate draft legislations for the Public Television Act.
- **1996**
Activists from the cultural community form the Public Media Lobbying Alliance.
- **1997**
● **May 31**
The Public Television Act passes the third reading in the Legislative Yuan.
- **1998**
The first Board of Directors is established under the Public Television Act with 18 directors and supervisors.
● **July 1**
The Public Television Service Foundation is established and the first program aired on PTS.
- **2003**
● **December 9**
The Legislative Yuan passes amendments to the Broadcasting and Television Act, the Cable, Radio & Television Act, and the Satellite Broadcasting Act, which prohibit government and political parties from investing in the broadcasting and television industries.
- **2006**
● **January 3**
The Legislative Yuan passes the Divestment of Shares in Terrestrial Television Act, paving the road for Taiwan Broadcasting System.
● **January 16**
Liming Foundation donates CTS shares to the PTS Foundation.
● **July 1**
Taiwan Broadcasting System (TBS) is formed.
- **2007**
● **January 1**
Taiwan Indigenous Television (TITV), Hakka TV, and Taiwan Macroview Television (MACTV) join Taiwan Broadcasting System.
- **2009**
● **September 16**
The Government Information Office transacts purchase of non-government-owned Chinese Television System (CTS) shareholdings under the Divestment of Shares in Terrestrial Television Act. With a price audited by a commission of the Executive Yuan, CTS completes the purchase from non-government shareholders.
● **September 28**
Indigenous Peoples Cultural Foundation is established, equipped with media autonomy to plan and popularize Taiwan Indigenous Television.
- **2014**
● **January 1, New Year's Day**
Taiwan Indigenous Television (TITV) breaks away from the Taiwan Broadcasting System (TBS) to be run independently by the Indigenous Peoples Cultural Foundation.
- **2017**
● **December 31**
Due to the drastic change in ways of program broadcasting, the service of Taiwan Macroview TV, a satellite television funded by the Overseas Community Affairs Council and operated by the PTS since 2000, has been officially terminated.
- **2019**
● **July 6**
On December 25, 2018, the Development of National Languages Act was passed by the Legislative Yuan. In accordance with this law, PTS established "Taiwanese-language Channel" on July 6, 2019.

TBS Channels



Hakka Television

Founded in year 2003, Tel: +886-2-2633-8200

Hakka TV is a channel comprehensively dedicated to Hakka culture. As the world's only Hakka-language television station, its primary objective is the promotion of Hakka culture and language. In 2007, pursuant to the Divestment of Shares in Terrestrial Television Act, the operation of Hakka TV was transferred to the PTS Foundation, officially making it a member of the Taiwan Broadcasting System (TBS).



Chinese Television System (CTS)

Founded in 1971 Tel: 0800-069-789

Founded in 1971 major shareholders of Chinese Television System (CTS) were Ministry of Education, Ministry of National Defense, and business circles.

CTS operates the CTS Main Channel as well as other terrestrial television channels including CTS News, CTS Entertainment, and CTS Education & Culture. CTS officially joined the Taiwan Broadcasting System (TBS) on July 1, 2006 basing upon "Divestment of Shares in Terrestrial Television Act", still remains the only station in TBS that receives no government appropriations.

Contact Us :



Tel: +886-2-2633-2000*9 Fax: +886-2-2633-8124

No.50, Lane 75, Sec. 3, Kang Ning Rd., Taipei 114, Taiwan, R.O.C.



Tel: +886-2-8752-1600*9

Fax: +886-2-2633-1544



Tel: +886-2-2633-8200

Fax: +886-2-2630-2080



Tel: +886-2-2775-6789

Fax: +886-2-2775-6626

