

TAICCA TAIWAN
CREATIVE
CONTENT
AGENCY



On November 8, 2019, the inauguration ceremony of Taiwan Creative Content Agency (TAICCA) was held at Songshan Cultural and Creative Park in Taipei.

Over 400 high-profile figures from the cultural content industry and the financial sector attended the ceremony.

President Ing-Wen Tsai (蔡英文) and the then Minister of Culture Li-Chun Cheng (鄭麗君) both gave speeches.

2019 – 2020: A New Chapter Written by TAICCA and Taiwan's Industry Players

Facilitating Industry Development

Paving the first mile: the publishing filmmaking matching events of Creative Content Development Program

349 books by ~100 publishers | 53 books by 49 filmmakers | 79 pitches by 93 screenwriters

The Creative Content Development Program was launched to pave the first mile for advancement of content development, productivity and quality. In the two book-to-screen matching events, 53 book titles were selected by 49 filmmakers, and 79 pitches were made by 93 screenwriters. A total of 349 book titles were presented by about 90 publishers.

One-stop service: Taiwan Comic Base

30,000+ visits | 211 consultation/matching service cases | 7 original works

Taiwan Comic Base was upgraded to be the venue for exhibitions, merchandising and business matching. Since its reopening, over 30 exhibitions have been held here, more than 30,000 visits made, 211 consultations and/or business matching served, and 7 original works created here.

Cultural technology and creative content

80 flagship projects | 7 IP Lab programs

For resource integration of cultural content and technology industries and also for multifaceted development of creative content in the future, 7 IP Lab programs and 80 flagship projects for the incubation of original works were launched to promote new forms of narration in the cultural content industry.



Executive Yuan Premier Tseng-Chang Su (middle), Culture Minister Yung-Te Lee (right) and TAICCA Chairperson Hsiao-Ching Ting (left) experiencing future content at TCCF.

Trend Forecasting

Branding A New Exhibition: Taiwan Creative Content Fest

trade value of NT\$960 million estimated | 2,147 hours of traded films and TV series

A new exhibition brand, Taiwan Creative Content Fest (TCCF), was launched, in which film and television, publishing, animation and new media are all encompassed. 1 international trade fair, 2 social events, 3 exhibition themes and 5 innovative shows – this is a place where the latest trends and excellent business opportunities can be found out.

This exhibition brought together 272 buyers from 22 countries, and a total of 845 business matching meetings were held. The trade value was estimated to reach NT\$960 million, and the length of traded films and TV series would reach 2,147 hours.



At TCCF International Conference, Wayne Ashley, Founder and Artistic Director of FuturePerfect, and Xander Seren shared their experiences in the fusion of performing arts and technology, and discussed the future possibilities.



At TCCF International Conference, Google Creative Lab Creative Director Tea Uglov in Australia and Taiwan's Digital Minister Audrey Tang (唐鳳) discussed about new forms of cultural content.

Finding Resources

NT\$328.75 million of private funding promoted through Cultural Content Investment Project

NT\$954.85 million of funding through TAICCA assistance

In the Cultural Content Investment Project, TAICCA deployed National Development Fund to finance startup companies like SCREENWORKS, Studio76 and Angelic-Founder, and successfully promoted NT\$328.75 million of private funding. This has laid the foundation for a forward-looking, innovative and market-orientated ecosystem of cultural content industry in Taiwan.

TAICCA has implemented a wide array of funding programs for the cultural and creative industries, such as youth entrepreneurship loans, COVID-19 relief, preferential loans, interest subsidies for loans and copyright collateral agreement. Through these programs, TAICCA facilitated cultural content enterprises to raise a total funding of NT\$954.85 million.



September 23, 2020, a press conference on youth entrepreneurship loans in the cultural and creative industries, in which the Ministry of Culture, TAICCA, Small and Medium Enterprise Credit Guarantee Fund of Taiwan and financial institutions all participated.

Flying High!

The Last Stage Fund: Taiwan's International Co-Funding Program 2 leading platforms | 14 film & TV production companies/associations subsidy up to 30% of the production budget | 15 international fairs

TAICCA initiated the Taiwan's International Co-Funding Program, in which a project meeting the requirements may be awarded up to 30% of the production budget or be assisted with international promotion and distribution. TAICCA works in partnership with 2 leading platforms and 14 film and television production companies and industry associations to promote the creation of original works and Taiwanese brands. At 15 renowned international film festivals, book fairs and licensing expos, TAICCA curated online Taiwan Hall to showcase Taiwan's original works.



TAICCA and 14 film/television production companies and industry associations announced to work in partnership.

Professional Training

Navigating commercialization of the industry: TAICCA School 157 course sessions | 119 lecturers | 1,811 students

Established for professional training, TAICCA School offers general studies of business management, advanced studies in content industry and international programs. 157 course sessions have been given by 119 lecturers from home and abroad. 1,811 students have gained insights into commercialization of the content industry.

International networking have been achieved through, for example, TAICCA Netflix Series Bible Workshop, International Copyright Management for Taiwan's Content – Pre-show Training Workshop, International Forum and Workshop for Publishing and Copyright Management and Music Management Program.



Social gathering of TAICCA School students.

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Dedicated to Further Advancement of the Industry and to More Beautiful Stories from Taiwan



Hsiao-Ching Ting (丁曉菁), Chairperson of TAICCA



Given full support of the government and strong desire of the content industry, Taiwan Creative Content Agency (TAICCA) was established in June 2019. It is hoped that TAICCA's matching and consulting services can facilitate to converge the strengths of governmental and private sectors, and help turn the "dream to create" into the foothold of start up. TAICCA strives to promote the presence of Taiwan's good stories and talented creators on the global stage, paving way for the glory of Taiwan's content industry.

Being well aware of the importance of our mission, we at TAICCA have been moving forward at full speed since the establishment of TAICCA. From the initiation of various incentive programs to the promotion of Taiwan's global presence, TAICCA has paved way for the future of Taiwan's content industry. What presented here is the first TAICCA Annual Report. As the first Chairperson of TAICCA, I am obliged, and also honored, to present our achievements.

Year 2020 is an unusual year. We overcame the challenges posed by COVID-19 pandemic and moved forward. We launched two flagship projects, Creative content development program, Immersive Content grant for international co-funding or co-productions, Taiwan's international co-funding program, etc. These have laid the foundation for a healthy ecosystem of the industry.

Moreover, TAICCA successfully employed financial incentives to encourage private investment in the industry. TAICCA assisted entrepreneurs in the application of the NT\$10 billion Youth Entrepreneurship Loans in the Cultural and Creative Industries. Many

young creators have obtained their first pot of gold for startup in time. Given the capital injection and matching services, more and more outstanding creative teams are encouraged to start up their own businesses. In turn, productivity in the industry is optimized and the content industry is booming.

For increasing the presence of Taiwan's original works on the global stage, TAICCA joined hands with corporates to participate in over ten international exhibitions. TAICCA also initiated a brand-new exhibition to present Taiwan's works of excellence – Taiwan Creative Content Fest (TCCF). Despite of the pandemic in 2020, buyers from home and abroad still actively participated in the event. The estimated transaction value doubled the number of works, exhibitors and visitors were all increased. The TCCF International Conference was also praised by the participants, bring about growing interest of international investors on Taiwan's contents.

Cultural content is the showcase of a country and its people. Taiwan's cultural content is the business card introducing Taiwan to the world. I am grateful that TAICCA team has been working strenuously together with partners from the content industry. In the past year, we have demonstrated the wisdom and tenacity of Taiwanese people, who strived to show the beauty of Taiwanese culture to the world despite of the difficulties caused by the pandemic. In the future, TAICCA will continue to nurture the content industry and to cultivate spectacular content landscape on the island.

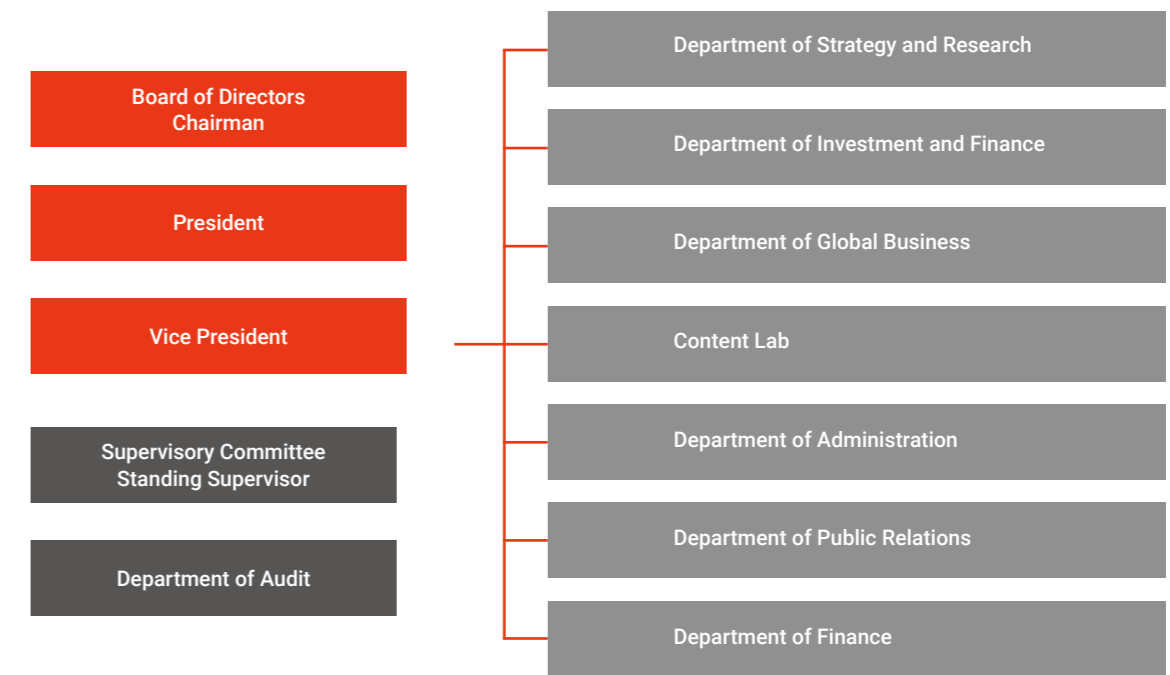
Chairperson of TAICCA

Ting, Hsiao-Ching



In order to promote the application as well as Industrialization of cultural content and the development of cultural and creative industries, the Executive Yuan passed the "Organizational Act of the Taiwan Creative Content Agency" on March 8, 2018. This act was then approved by the Legislative Yuan on December 25, 2018, promulgated by President Decree on January 9, 2019, and enforced by the Executive Yuan on February 12, 2019. The appointment of members of TAICCA's 1st Board of Directors and 1st Supervisory Committee was approved by the Executive Yuan on May 28, 2019. The first joint meeting of the 1st Board of Directors and the 1st Supervisory Committee was held on June 17, 2019. The inauguration ceremony of TAICCA was held on November 8, 2019. The establishment of TAICCA is an important milestone on the way to boost Taiwan's cultural power and cultural economy.

Organizational Structure and the List of Directors and Supervisors



Chairperson	Hsiao-Ching Ting	Vice President	Alice Chang
Directors		Department/Office Directors	
Yi-Chin Tu	Founder, Taiwan AI Labs	Department of Strategy and Research	Ipa Chiu
Ting-Chang Chou	Deputy Director-General, Tourism Bureau, Ministry of Transportation and Communications	Department of Investment and Finance	Ta-Jen Tsai
Chuan-Neng Lin	Administrative Deputy Minister, Ministry of Economic Affairs	Content Lab	Fei-Ning Bi
Minn-Tsong Lin	Deputy Minister, Ministry of Science and Technology	Department of Global Business	Cheng-Shang Li
Lily L. W. Hsu	Secretary General, Ministry of Foreign Affairs	Department of Administration	Yi-Hua Lo
Sandee Chan	Music Producer	Department of Public Relations	Jung Lo
Yei-Yi Chen	Director, Department of Cultural & Creative Development, Ministry of Culture	Department of Finance	Shu-Wei Lin
Bor-Yi Huang	Chairman of the Board, Taiwan Business Bank		
Shu-Ling Yang	Counsellor, National Development Council		
Wei-Hsiung Chan	Cultural Critic		
I-Lien Chan	Deputy Head, Department of Broadcasting and Content, National Communications Commission		
Tien-Hsiang Wen	CEO, Taipei Golden Horse Film Festival Executive Committee		
Pei-Ni Beatrice Hsieh	President, AICA Taiwan		
Supervisors			
Hao-Chi Mao	Head of Copyright Division, Intellectual Property Office, Ministry of Economic Affairs		
Fort Fu-Te Liao	Research Professor, Institutum Iurisprudentiae, Academia Sinica		
Min-Ching Liu	Director, Department of Accounting, Ministry of Culture		

Crossover Collaboration for New Content Forms and Taiwan's Works of Excellence



Alice Chang (張文櫻), Vice President of TAICCA

Given the trends in global competition, in-depth cultural content and advancement of cultural economy are the keys of industry transformation in Taiwan. I have long dedicated myself to the integration of culture, science and technology. During my tenure at the Board of Science and Technology of the Executive Yuan, I actively promoted collaboration between the government and non-governmental organizations in this regard. My transfer to TAICCA in 2020 seems to imply a shift from technology discipline to a cultural one, but in fact my missions have never changed – namely, to promote the integration of culture, science and technology; to nurture crossover collaboration; and to serve for Taiwan's professionals.

TAICCA is in its infancy, whilst it has taken over the pressing task to advance the cultural content industry. Furthermore, that this industry encompasses a wide array of sectors makes the challenge even greater. At TAICCA, we have identified the keys to repair the fractured value chain of the content industry and initiated 15 mechanisms to promote the industry; we also took the industry players to leading matching and marketing events at home and abroad. My TAICCA colleagues have been making great effort to facilitate the industry players on the way to the global stage, showcasing the beauty of Taiwan to the world.

Despite of the COVID-19 pandemic over the past year, Taiwan's content industry did not stop moving forward. TAICCA not only collaborated with industry players to curate online exhibitions in major international fairs, but also hosted the first TCCF. Through physical and online exhibitions, forums and trading events, Taiwan's booming cultural content and new content forms which are integrated with technology are presented to the world.

Culture and art are interrelated to the development of science and technology – just like how photography is related to movies and how digital technology and internet are related to animation and games. We can envisage that the application of emerging technologies will lead to further innovation of the cultural content industry and generate new opportunities. In 2020, the "Venice VR Expanded – Satellite Programme" was launched and showcased in 15 cities around the world. Taipei was one of the two Asian cities selected

for this programme. Works from Taiwan have been shortlisted for the VR section of Venice International Film Festival for four consecutive years. In 2020, works from Taiwan were selected for "Venice VR Expanded: Competition", "Venice VR Expanded: Best of VR – Out of Competition" and "Venice Gap-Financing Market". In the field of culture and technology, Taiwan is catching up and even overtaking its competitors. Moreover, TAICCA launched a mechanism for international cooperation on immersive content at the beginning of 2020. The aims are to encourage international co-funding and co-production, to increase market share, to inject dynamism into creation, and to enhance Taiwan's competitiveness in immersive content.

This annual report is the complete record of TAICCA's contribution from 2019 to 2020. It demonstrates how TAICCA has achieved the commercialization, internationalization and integration of the content industry through the mechanisms designed to assist creators, investors as well as enterprisers of the industry. Pragmatic cases are given in this report, including the incubation and systematic development of original content, solutions to resolve the fractured value chains, the launch of National Development Fund to promote private funding, international cooperation to catalyze new investment and production models, professional training at TAICCA School, and the application of Taiwan's strength in technology to new forms of future content. Reading this report, the industry players will gain confidence in the development of the industry.

Just like a professional gardener, TAICCA provides needed nutrients for Taiwan's content, so that wonderful and unique stories can sprout, grow and flourish, capturing the attention of audiences on global stage. The seeds have been sown. Industry players are all welcome to cultivate this land together with us. Working hand in hand, we could build a sustainable industry ecosystem for Taiwan and show the blossoming garden to the world.

Vice President of TAICCA

Alice Chang

Visions and Strategies

Taiwan is rich in cultural and natural diversity. In response to the rise of knowledge economy and the rapid changes in technology, Taiwan's cultural industry must keep pace with the latest trends and strive for innovation.

With strategies of Industrialization, internationalization and integration, the cultural content industry will evolve into a crucial industry of Taiwan and navigate to the world.

TAICCA's Three Arrows to Target the Global Market

Industrialization

Building a healthy business ecosystem for the content industry

Internationalization

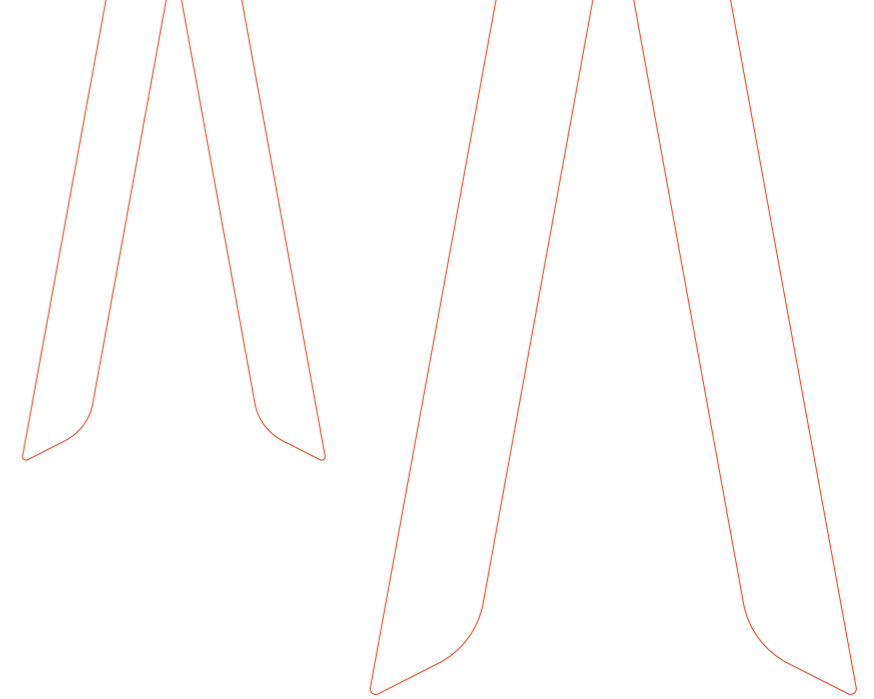
Promoting Taiwanese brands in the global market

Integration

Maximizing the value of content intellectual property

15 Mechanisms

In order to implement the strategies of Industrialization , internationalization and integration, TAICCA pulls together all kinds of resources to meet different needs and provides comprehensive mechanisms to bridge the gap between creativity and business.



Industrialization

Investment — Financing — Creative Content Development Program — Taiwan's International Co-Funding Program — Industry Navigation

Internationalization

Global Markets & Festivals — Immersive Content Grant for International Co-Funding or Co-Productions — International Partnership

Integration

TCCF — Industry Research — TAICCA SCHOOL — Taiwan Comic Base — CSR for Culture — Cultural Technology & Future Content — Consultation & Social Participation

To Create a Leading Content Trade Fair in Asia TCCF: A Cross-Domain Market Where the “Taiwanese Wave” Soars

Taiwan’s cultural content power is taking off. In 2020, when the whole world faced challenges, new story power, new creative imagination and new consumption patterns are emerging. In the post-pandemic era, Taiwan not only demonstrates its success in epidemic prevention and control, but also continues to contribute strong strength of cultural content to the world.

Just after its founding anniversary, TAICCA inaugurated TCCF, as a way to generate new dynamism of the Taiwanese wave in an era of continuous change. The first TCCF was held in Taipei on November 17-22, 2020, with the theme “Human Touch – A Closer Future”. TCCF focuses on trading, crossover collaboration and Future Content.

The six-day exhibition encompassed trade fair, social events, exhibitions and shows. Domestic and overseas buyers were invited to over a hundred of online and offline matching events. 272 buyers from 22 countries, including European countries, Hong Kong, Japan, Korea, Malaysia, Singapore and the United States, completed the online registration.

TCCF has received worldwide attention. For example, Producers Guild of America, which has 6,000 members, reviewed the proposals online. CJ ENM, Asia’s leading entertainment company, representatives participated in a virtual conference for business matching.

TCCF has three main features. First, the promotion of Taiwan’s works is built upon TAICCA’s matching mechanism for content development, international co-production and venture capital. Second, TCCF is open to buyers from all over the world. The physical event and online trading platform have attracted global professionals to invest in Taiwan. Third, TCCF stays on the cutting edge. There are forums where insights into content trends are given by high-profile professionals. With ingenious curation and crossover collaboration, Taiwan’s creative contents of the year are showcased to give futuristic experiences and to promote trading.



Vice President Ching-Te Lai (middle), Vice President of Legislative Yuan Chi-Chang Tsai (second from the left) and Hsin-Lin Chung (right), the heroine of *U Motherbaker*, attended TCCF opening ceremony.

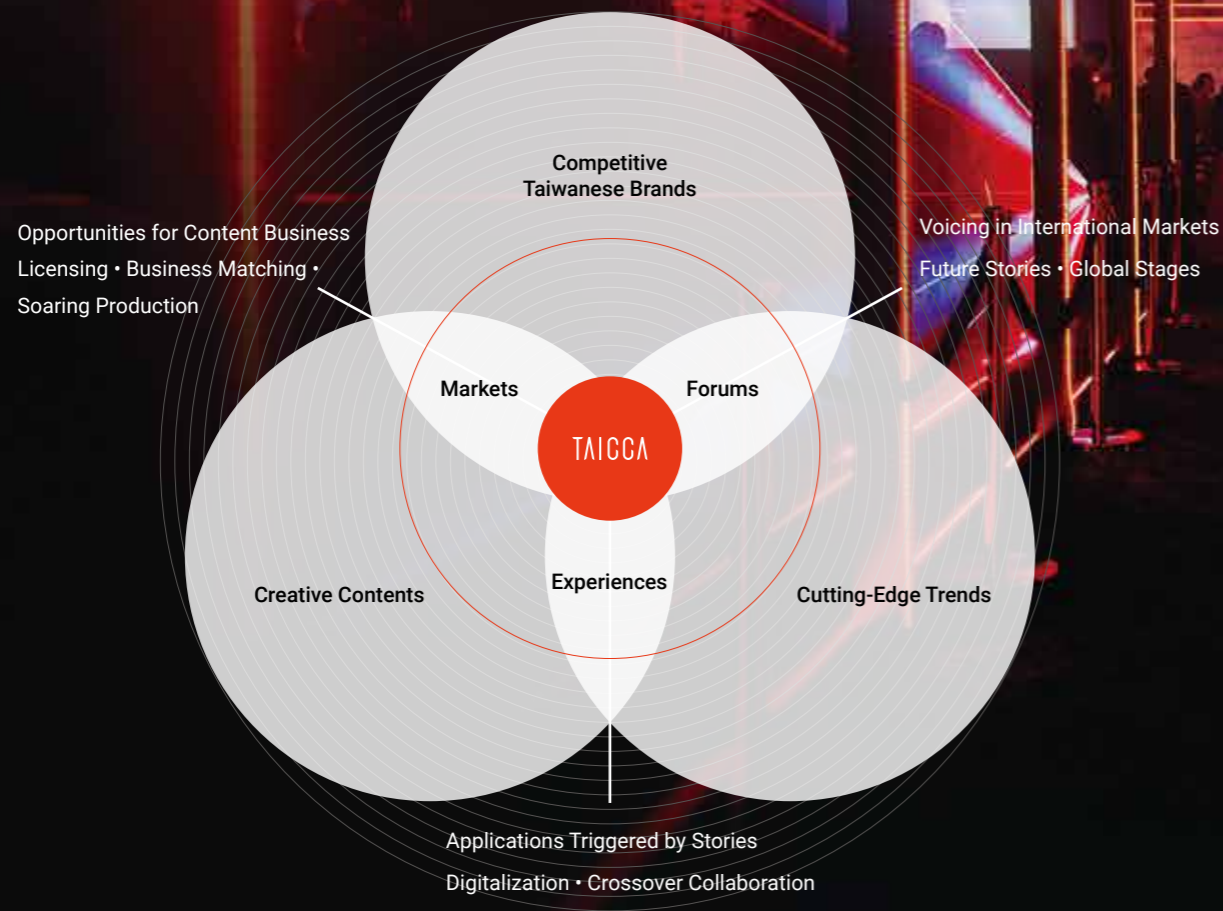


Group photo of Executive Yuan Premier Tseng-Chang Su (front middle), Culture Minister Yung-Te Lee (front third from the right) and TCCF guests at TCCF opening ceremony

TCCF, initiated by TAICCA, is a new Taiwanese exhibition brand that encompasses business matching, pitching events, social events, future content exhibitions and international forums. It aims to promote the internationalization of Taiwan's cultural content industry, to assist industry players in catching up with the latest trends, and to offer worldwide business matching opportunities. With TAICCA's effort to integrate CultureTech Next forum, Taipei International TV Market & Forum and XMediaMatch, the strengths of cutting-edge cultural technology and trade fair are drawn together. Moreover, the sensory experience of TCCF is upgraded through TAICCA's creative curation.

TAICCA Creates Business Opportunities for Content Trading in the Post-Pandemic Era

A Creative International Trade Fair Dedicated to Contents
From Promotion of Films and Dramas to Branding of Taiwanese Culture Competitive



TCCF Exhibitions & Events

Content Market TV Stations & Channels Production Companies Distribution Companies OTT / Online Platforms Publishers	International Forums	future content application, international cooperation
	Pitching Events	1. Golden Horse Film Project Promotion – Series Showcase at TCCF 2. Publishing x Filming matching event 3. Animation promotion event
	Matching Events	pre-event intelligence matching, online/offline meeting
	Social Events	The Night of TAICCA x Golden Horse Film Festival TAICCA NIGHT – Creative Taiwanese Opera
Exhibitions	Story Exchange	
	Future Content Experience Zone	
	Taiwan HYPE	

Global Buyers, Real-Time Matching Doubled Trading Volume

TCCF International Market is Taiwan's first large-scale trade fair that encompasses film and television, publishing, animation and new media. In 2020, it brought together over 272 online and offline buyers (tripled since 2019) from 22 countries; a total of 845 business meetings were held.

In order to promote Taiwan's original works in international markets, TAICCA and Golden Horse teamed up to present the "Golden Horse Film Project Promotion – Series Showcase at TCCF". In this pitching event, 11 projects were presented to high-profile buyers from all over the world, such as Producers Guild of America, CJ ENM, Netflix, Mediacorp and HBO Asia. Through TAICCA's networks, outstanding works were presented on the world stage.

In addition, the theme "The Power of Story" was curated to demonstrate how stories can be presented in cross-domain and multi-faceted way. This not only showcases Taiwan's rich cultural creativity, but also promotes content trading in a creative way.

The transaction value was estimated to grow from 16.76 million US dollars in 2019 to 32 million US dollars in 2020. The total hours of traded films and dramas reached 2,147 hours in 2020. Drama series *Here Comes Fortune Star* (廢財闖天關) and *Mother to Be* (未來媽媽) produced by Sanlih E-Television were licensed to Malaysia. Drama series *Magic Moment* (粉紅色時光) was licensed to iQiyi International.

272+ global buyers
 from **22** countries
 buyers **3x** the previous year
845 business meetings

transaction value **32** million US dollars

2,147 hours of traded films and dramas

TCCF Numbers at a Glance

	Year 2019	Year 2020
countries	20	22
global buyers	84	114 (online)
exhibitors	64	75
exhibited works	244	262
visits	4,685	6,185

Transaction Value Estimation

Year 2019: US\$ **16.76** million

Year 2020: US\$ **32** million
 (approx. NT\$960 million, nearly 2x2019)

The Future Progressive Tense of Cultural Content

Insights into Industry Trends and Business Opportunities

TCCF International Conference was held for the first time in 2020. Over 40 high-profile professionals from home and abroad were invited to the conference. The ground-breaking discussion may trigger thinking about how Taiwan's content industry players could possibly overtake their foreign competitors.

In the opening session, *Post-Pandemic Era: Human Touch – A Closer Future*, guest speakers Google Creative Lab Creative Director Tea Uglow in Sydney and Taiwan's Digital Minister Audrey Tang discussed about how emerging cultural content can create contemporary and future social, economic and cultural landscapes.

In the session *Business Model of Content in Location-Based Service*, SHOWFIELDS founder Tal Zvi Nathanel and DVgroup Head of Studio Eric Fantone demonstrated how to achieve business success through storytelling.

In *The Endless Possibilities of Digital Art* session, founder and artistic director Wayne Ashley and co-director Xander Seren of FuturePerfect highlighted what performing art and technology had done and could do when they were combined. LuxuryLogico co-founder Kun-Ying Lin (林昆穎) and digital artist Pey-Chwen Lin (林珮淳) were also invited to the panel discussion.

In *The Future is Near: VFX Revolution* session, visual effects (VFX) experts Paul Debevec and Chris Edwards, Glassbox Technologies CEO and co-founder Norman Wang, MoonShine Animation founder Chia-Chi Lin (林家齊) and NARLabs Arts Technology Computing Division Head Chia-Chen Kuo (郭嘉真) talked about how technologies like 5G, AI and big data can complement one another and bring out more vivid content.

Moreover, TAICCA, Golden Horse and Yi-Shin Taiwanese Opera Troupe co-hosted "TAICCA NIGHT – Creative Taiwanese Opera", using cultural content as the language for people from all over the world to communicate and to be inspired.



APUJAN VR fashion show at The Night of TAICCA x Golden Horse Film Festival

Yi-Shin Taiwanese Opera Troupe performing *Where is Mackie?*

"TAICCA NIGHT – Creative Taiwanese Opera" held at Taiwan Traditional Theatre Center

11/18

TOPIC **Post-Pandemic Era: Human Touch - A Closer Future**

Moderator Ching-Fang Hu (President, Taiwan Creative Content Agency)

Speaker Tea Uglow (Creative Director, Google's Creative Lab in Sydney)
Audrey Tang (Taiwan Digital Minister)

TOPIC **Business Model of Content in Location-Based Service**

Moderator Chen Xinwen (Director of Content, Shin Kong Mitsukoshi Dept. Store Co., Ltd.)

Speaker Tal Zvi Nathanel (CEO and Co-founder, Showfields)
Eric Fantone (Head of Studio, DVgroup)
Szu-Ming Liu (President of HTC VIVE ORIGINALS)
Meng-Yin Yang (Director of Kaohsiung Film Archive and Kaohsiung Film Festival)

TOPIC **Future Theatre: New Language, Tool and Audience**

Moderator Siraya Pai (Theatre Critic)

Speaker Joris Mathieu (Director, Théâtre Nouvelle Génération – Centre dramatique national de Lyon)
Yi Huang (Founder & Artistic Director of Huang Yi Studio)
Wen-Chi Su (Founder of YiLab.)

TOPIC **The Endless Possibilities of Digital Art**

Moderator Jow-Jiun Gong (Associate Professor, Doctoral Program in Art Creation and Theory, TNNUA)

Speaker Wayne Ashley (Founder and Artistic Director, FuturePerfect Studio)
Xander Seren (Co-Artistic Director, FuturePerfect Studio)
Kun-Ying Lin (LuxuryLogico Co-Founder)
Pey-Chwen Lin (Art Director of Lin Pey-Chwen Digital Arts Lab)

TOPIC **The Future is Near: VFX Revolution**

Moderator Chishan Sandra Liu (Head of Technical team, HTC VIVE ORIGINALS)

Speaker Paul Debevec (Google Research Team, Senior Staff Engineer)
Chris Edwards (CEO, THE THIRD FLOOR)
Norman Wang (CEO & Co-founder at Glassbox Technologies)
Chia-Chi Lin (Founder of MoonShine Animation)
Chia-Chen Kuo (Division Director of Arts Technology Computing Division at NARLabs NCHC)

11/19

TOPIC **Content Market- Asia-Pacific TV Industry from Global View**

Moderator Homme Tsai (NMEA Taiwan New Media and Entertainment Association Chairman)

Speaker Ricky Ow (President, WarnerMedia Entertainment Networks – Asia Pacific)
Hannah Lee (Studio Dragon Chief Producer)
Christophe Bruncher (Ici et Là Productions / EAVE Producer / Ties That Bind Head of Studies)



TOPIC **International Collaboration- Cross-border Collaboration and Choice of Distribution Channels**

Moderator Pei-Hua Yu (Director of Program Department, Public Television [PTS])

Speaker Phil Tang (General Manager, Greener Grass Production Co., Ltd.)
Ho-yu Chen (Director)
Daphne Yang (CATCHPLAY CEO)
Jay Lin (Founder & CEO of GagaOOLala)

TOPIC **Investment Opportunities- Strategies for Identifying Investment Targets**

Moderator Vivian Hsieh (International Business Dept. & Marketing PR Dept. Senior Vice President of SET TV)

Speaker Dennis Yang (Studio76 Managing Partner)
Eva Liao (Angelic-Founder CEO)
Shao-Yi Chen (Director, Content Production of Screenworks Asia)

TOPIC **International Pitching Event- The Golden Horse Film Project Promotion (FPP) Series x TCCF**

The 11 selected Golden Horse FPP Series are 29 Pawn Tickets (BETWEEN WORDS), The Order of Power (Atom Cinema), My Future Daughter (DOT CONNECT STUDIO LTD.), The Amazing Grace of Σ (Rosebud Production Co. Ltd.), ACHERON (Power of Content), I Wish You Happiness (Missmove Image Studio), Secret Weapon (Chimney Animation), Mr. Liar (Calendar Studios), Damp (YOYOU Production Co.), How to Survive from the Med School (Crystal Clear Co., Ltd.), RAINY DAY VISITORS (MacGuffin Film Production Co., Ltd.)

11/20

TOPIC **XR Immersive Experience: A Closer Universe**

Moderator Grace Lee (Head of Content, Kaohsiung VR FILM LAB)

Speaker Sandy Liu (Head of Engagement, Shape Immersive)
Kati Price (Head of Digital Media, V&A)
Celina Yeh (Acting Director, VIVE Arts)
James Jin-Wei Lee (Founder of J-reach co. ltd [TripMoment])
Jason Wang (Co-founder, VAR LIVE)

TOPIC **Inside the New Vision of the Future Sound**

Moderator Tree Chen (Director of the StreetVoice)

Speaker Benoit Carré (Artist, SKYGGE)
Tom Scalabre (Partner & Creative Director at SUPERBIEN)
Derek Barbolla (CEO/ Founder, Cercle)
Thomas Quenoil (Head of Partnership for Asia, Midem)
Fisher Tai (Executive Secretary, Taiwan AI Labs)
Chien-Chang Feng (Founder and Visual Creative Director, FREE'S)
Elsa Ke (Senior Manager, KKBOX Content Innovation Div. Content Director, KKNOW)

TOPIC **Post-Pandemic Global Audiovisual Industry Trends**

Speaker Sandy Chen (Head of YouTube Large Partnerships, GCN at Google YouTube)
Rob Chuang (Research Manager at Google Google)

Crossover Collaboration and Mass Consumption A New Horizon of Cultural Content Narration

The future possibilities of cultural content are infinite, while creativity will be the navigator. Taking account of story interpretation, future content imagination and crossover collaboration, TAIACCA set up a professional curatorial team to discourse the philosophy of storytelling.

The exploration was showcased in three exhibitions, in which Taiwan's technological strength was well used to create multiple facets of the exhibition venues. It was hoped that with creative brainstorming the infinite possibilities of cultural content could be presented; the ecosystem of cultural content industry could be explored; and the development of cultural content in Taiwan could be nurtured.

Future Content Experience Zone

Curated by Teng-Chung Wang (王騰崇), this exhibition was held at Legacy Max, Shin Kong Mitsukoshi A11. In the Future Content Experience Zone, exhibited components were interwoven to create immersive spaces and a respond to the post COVID-19 world.

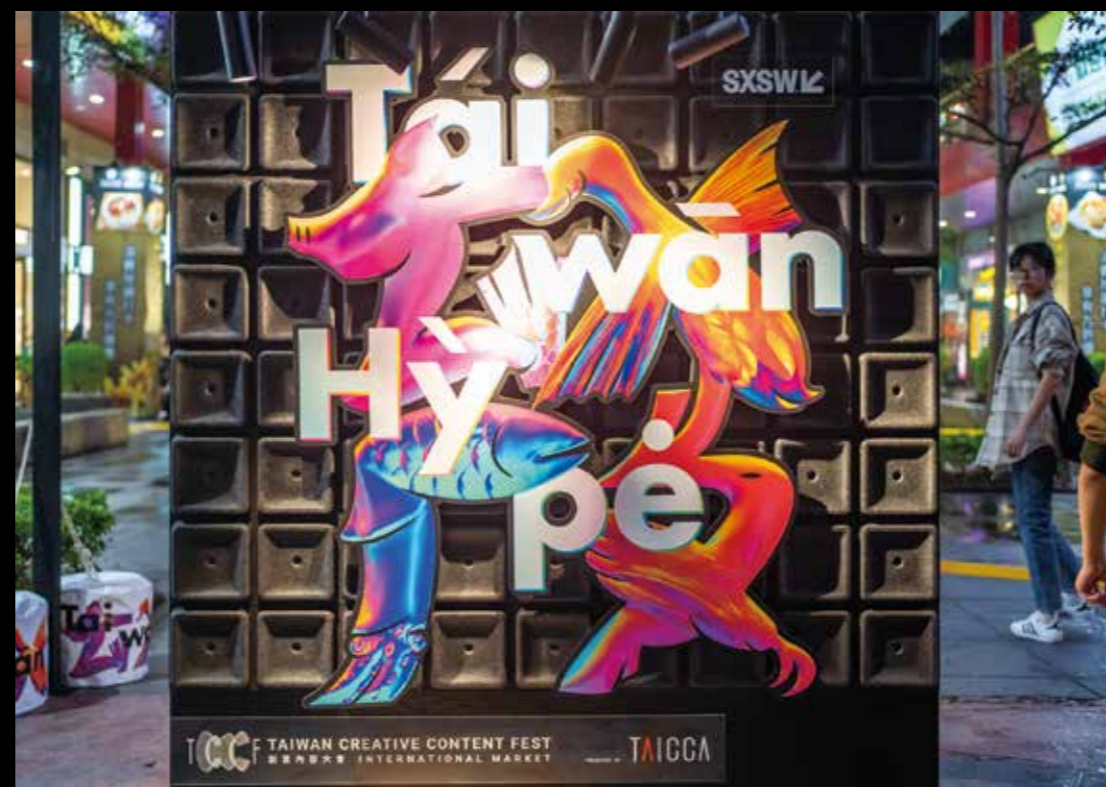
The venue was divided into four quadrants to illustrate the contemporary creative content of Taiwan. The first quadrant, Brain Field, exhibited brain activities during the process of creation. The second quadrant, Limb Area, exhibited the application of technology to realize the creation. The third quadrant, Sense Space, exhibited creative contents in immersive and crossover forms. The fourth quadrant, XR Future, exhibited new technologies applied to creative contents.

In the Future Content Experience Zone, with the application of 5G technology, visitors can experience Rhythm with U synchronously with U Theatre performing off-site. Curious Alice, a new VR experience created through the partnership between the Victoria and Albert Museum and HTC Vive Arts, invited audiences to interact with the book's famous characters. TAIACCA also collaborated with XRSPACE to plan a XR business space, where audiences can visit the "virtual TCCF" using VR devices. Visits to this exhibition reached over 20,000.

Story Exchange

Curated by Double Grass founder Frank Huang (黃偉倫), Story Exchange was held at Le Méridien Taipei.

The team of creative artists turned the venue into a Taiwanese game room, "Story Exchange". Here, visitors can use Taiwan's original contents to exchange for tokens, which are used for playing games like marbles, slot machines, claw machines and game elf consoles to win prizes. In such creative way, the concept of content trading – namely, content can make money – is demonstrated.



Taiwan HYPE

Curated by Johnason Lo (羅申駿), the Visual Director of 2020 TCCF, Taiwan HYPE was held at VIESHOW Square.

Taiwan HYPE was initially scheduled for South by Southwest in March 2020, but was moved back to Taiwan due to COVID-19 outbreak. Taiwan HYPE brought together over thirty interdisciplinary teams, encompassing experts and creators in architectural design, green technology, industrial design, performing arts, gardening, digital production, new media art, digital technology, smart farming, information technology, illustrations and music. They collaborated to explore new interpretation of Taiwan's traditional industries and to open up the dialogue between technological innovation and creative culture. Visits to this exhibition reached nearly 40,000.

Future Content Experience Zone **20,000+** visits

Story Exchange **10,000+** visits

Taiwan HYPE **~40,000** visits

a total of **~70,000** visits



Industrialization

- **Investment** p.38
- **Financing** p.46
- **Creative Content Development Program** p.52
- **Taiwan's International Co-Funding Program** p.56
- **Industry Navigation** p.37

Work Report— Industrialization

With the aims to diversify capital funding and to facilitate business matching, TAICCA set up an one-stop service desk to provide consulting services to cultural content enterprises. In order to facilitate the matching between enterprisers and investors, TAICCA deploys the National Development Fund (NDF) to co-invest in enterprises. Meanwhile, TAICCA strives to advance the financing environment for the cultural content industry, and to assist enterprises in obtaining loans from financial institutions.

TAICCA's consulting services encompass entrepreneurship, finance and taxation, legal affairs, intellectual property, business management, etc. TAICCA also offers pertinent course resources and organizes industry events, so as to help enterprises reinforce

the core values of their business plans, sharpen their business skills and advance their corporate brand images. In doing so, it is expected that the chances of successful matching will be increased and market growth of the cultural industry will be boosted.

Moreover, for the sake of a healthy ecosystem of the cultural content industry, TAICCA has conducted systematic development of the industry. TAICCA initiated mechanisms to incubate original cultural content with international market potential, to develop new business models, and to facilitate business financing. With TAICCA's transdisciplinary approach, the momentum of the cultural content industry will be increased.

1 Investment (see p. 38 for further details)

TAICCA deploys NDF to implement the "Cultural Content Investment Project". In doing so, TAICCA provides assistance to cultural content enterprises in the whole application process – from consultation, pre-application assistance, counseling to review session. TAICCA collaborates with private investors to provide investment for further development of the industry.

In response to the needs of the industry, the investment shall aim at:

- (1) Industrialization of the industry to increase productivity;
- (2) Internationalization: lining up working practices and production quality with international standards to strengthen the competitive advantage of the industry;
- (3) Maximum output value: crossover collaboration for entering international markets and diversification of content intellectual property (IP);
- (4) Branding: promotion of Taiwanese brands to drive up economic synergy of the industry.

1. The ongoing investment projects are managed within the following frameworks:

- (1) Operating Directions for the Ministry of Culture to Strengthen Investment in the Cultural and Creative Industries.
- (2) Operating Directions for Cultural Content Investment Program, Ministry of Culture.
- (3) Operating Directions for TAICCA to recommend innovative creative companies applying to be listed on the "Go Incubation Board for Startup and Acceleration Firms (GISA)". (文化內容策進院推薦具創新創意之公司申請登錄創櫃板作業要點)
(For the latest information on relevant regulations, please refer to "Regulations" on TAICCA's official website.)

2. Achievements

- (1) further promotion of investment in the cultural and

creative industries:

One project has been successfully approved by the investment review committee, with investment of NT\$30 million approved.

- (2) implementation of the "Cultural Content Investment Project": Four projects have been successfully approved by the investment review committee. The injection of NT\$275.4 million NDF has prompted NT\$298.75 million of private investment. 197 projects are currently in consultation or counseling process.
- (3) GISA listing:
TAICCA's board of directors approved the working guideline for GISA listing in December 2019. This working guideline entered into force in April 2020.

2 Financing (see p. 46 for further details)

TAICCA is committed to improving the financing environment for the cultural content industry; providing preferential measures (such as credit guarantee and interest subsidy); continuously optimizing the procedures of loan application and review process; providing consulting and application counseling services; and facilitating the communication between enterprises and financial institutions for smoother loan application process. In doing so, a virtuous circle of the development of cultural and creative industries will be promoted.

1. The ongoing financing projects are managed within the following frameworks:

- (1) Directions for Preferential Loan of Culture and Creative Industry (文化部文化創意產業優惠貸款要點)
- (2) Operating Directions for copyright collateral agreement for the cultural and creative industries (文化創意產業合約與著作權質押貸款作業要點)
- (3) Operating Directions for interest subsidies for loans in the cultural and creative industries (文化創意產業貸款利息補貼作業要點)
- (4) Operating guidelines for the Ministry of Culture to provide COVID-19 relief (文化部對受嚴重特殊傳染性肺炎影響發生營運困難產業事業紓困振興利息補貼作業須知)

- (5) Youth entrepreneurship loans in the cultural and creative industries (文化創意產業青年創業及啟動金貸款)
(For the latest information on relevant regulations, please refer to "Regulations" on TAICCA's official website.)

2. Achievements

- (1) preferential loans of cultural and creative industries:
As of December 31, 2020, there were 32 applications in total, among which 29 applications were approved. A total of NT\$317.85 million loan was approved.
- (2) copyright collateral agreement of cultural and creative industries:
According to the proclamation on March 27, 2020, the amount of loan in such kind of agreement in a single project can reach NT\$50 million. As of the end of December 2020, 3 applications were submitted and all approved. A total of NT\$37 million loan was approved.
- (3) interest subsidies for loans in the cultural and creative industries:
Within this framework, the interest subsidy is capped at 2% rate. The relevant regulations entered into force on November 8, 2019. As of the end of December 2020, 9 projects were approved, and a total of NT\$60.8 million subsidy was approved. Undertaking the interest subsidy matters (category 2, 3 and 4) on behalf of the Ministry of Culture, TAICCA approved a total of NT\$10,164,129 for the period between October 2019 and the end of December 2020 (interests paid between August 2019 and November 2020).
- (4) COVID-19 relief:
Commissioned by the Ministry of Culture, TAICCA provided interest subsidies to large cultural content enterprises which applied for loan extension, working capital loans and pandemic relief in accordance with the COVID-19 relief delivered by the Ministry of Economic Affairs. As of the end of December 2020 (interests paid by November 2020), TAICCA approved and appropriated a total of NT\$463,563 subsidy.

- (5) youth entrepreneurship loans in the cultural and creative industries:

From September 23, 2020 to the end of December 2020, TAICCA received 2,057 inquiries (including letters) and 442 applications (among which 76 disqualifications, at 17.2% rate). The total loan amounted NT\$711,198,386.

3 Creative Content Development Program (see p. 52 for further details)

4 Taiwan's International Co-Funding Program (see p. 56 for further details)

5 Industry Navigation

(see p. 96 for further details)

TAICCA systematically develops the cultural content industry; fosters original cultural content with international market potential; and actively promotes the development of long-term business models, the quality and quantity of cultural content production, and the establishment of a cultural content ecosystem.

In 2020, TAICCA conducted two rounds of "Cultural Content and Technology Application Flagship Project". In the first round, 25 applications were granted for the "Development of Cultural Content" and 24 applications for the "Content Industry Action Plan". The total subsidy amounted to NT\$153,297,480. In the second round, 16 applications were granted for the "Development of Cultural Content", with the subsidy of NT\$55,567,373; 15 applications were granted for the "Content Industry Action Plan", with the subsidy of NT\$58,665,210. Those successful applications covered a wide range of sectors, such as visual arts, performing arts, cultural assets, crafts, film and animation, games, publishing, design, architecture, digital content, pop music, comics, radio and television.

Bridging the Gap

Spurring Investments Through the National Development Fund

Increasing the Opportunities to Invest the Content Industry

Taiwan's content industry is dominated by personal studios dedicated to creation, design and production rather than financial planning, business operation and management. Moreover, Taiwanese entrepreneurs used to be less enthusiastic about investment in the cultural and creative industries. Financial supports for the industries have been provided by diversified bodies. There is an urgent need for effective integration of the financial supports.

Taiwan's strengths in cultural content creation has long been overlooked by most investors. Since its establishment, TAICCA has played an active role in bridging the gap between the industry players and investors – it deploys the NT\$10 billion National Development Fund (NDF); it implements the Cultural Content Investment Project; it transforms the funding mechanism from cooperating with certain venture capital firms to open call for investors. It motivates financial holding companies, venture capital firms, platform enterprises, distributors and production companies to invest in Taiwan's cultural content industry, thus diversifying the capital flow to this industry. It also assists visionary and innovative companies in the cultural content industry to raise funds. TAICCA makes great effort to repair the fractured value chain of the industry and to systematically build a healthy ecosystem of the industry.

In the future, TAICCA will continue to collaborate with the government and the private sector to spur investments in Taiwan's content industry. With its expertise in cultural economics, international marketing and technological applications, TAICCA will endeavor to promote Taiwan's creative production at the global market.

NDF governmental/private funding ratio

governmental

49%

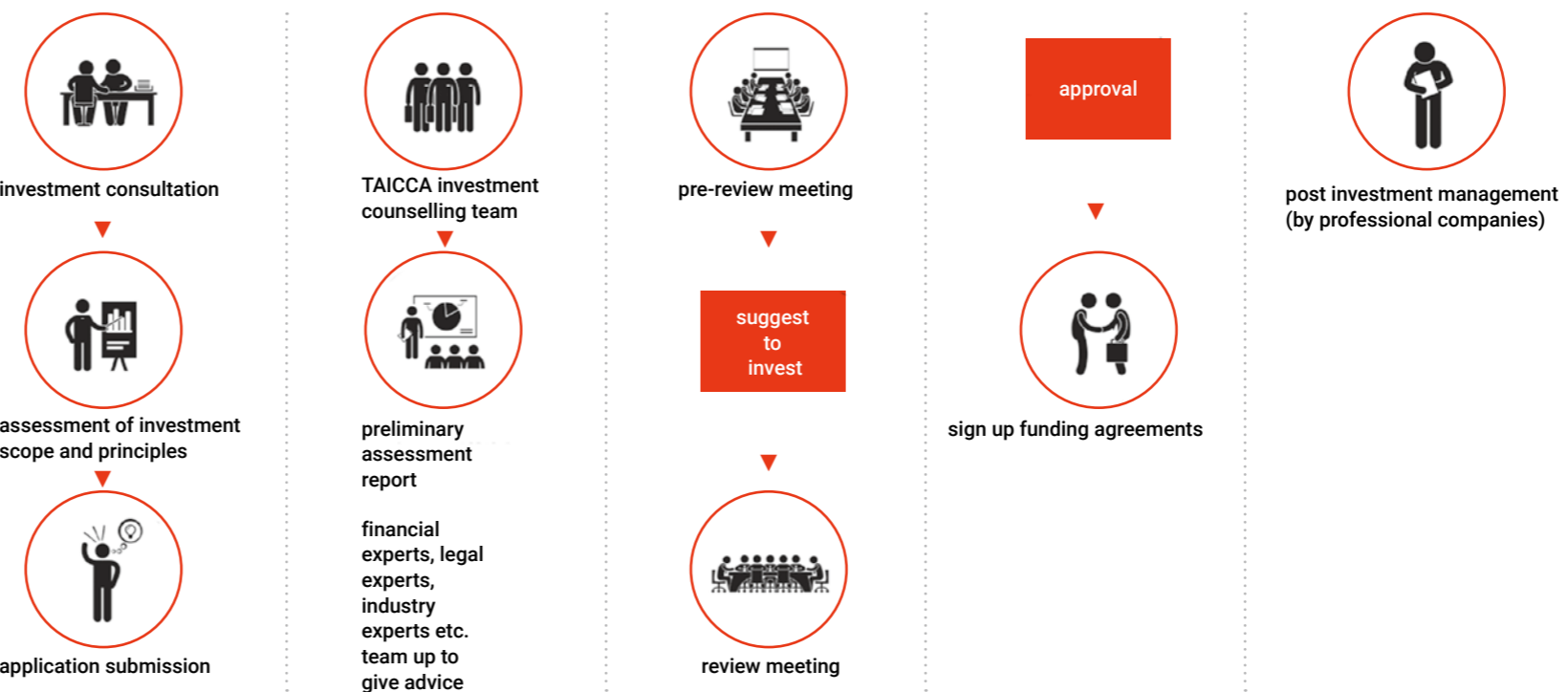
private

51%

2019-2020, **NT\$ 328.75 million** of private funding promoted

NDF Application Procedure

Pre-Application ▶ Counselling ▶ Review ▶ Funding Agreements ▶ Post Investment Management



Basic Requirements

- the investee shall be a "Company Limited by Shares"
- the investee shall have a plausible profit model
- with private investors to apply for joint venture

Investment Requirements

- public equity not exceeding 49% and not the single largest shareholder
- the investment requirements of National Development Fund consistent with private investment (including share price)

TAICCA + CATCHPLAY = SCREENWORKS

Filmmaking After Financing

A New Business Model for Film Production in Taiwan

In July 2020, TAICCA deployed the NDF to launch a joint venture in SCREENWORKS with CATCHPLAY. With CATCHPLAY's experiences in international film co-production and audiovisual platform CATCHPLAY+'s international presence, this cooperation aims to showcase quality original contents from Taiwan on the world stage.

CATCHPLAY is a multimedia company from Taiwan, which successfully integrates an array of entertainment content businesses. It has over ten years of experiences in producing and marketing films and TV programs. For example, it distributed blockbuster movies *La La Land* and *Parasite*. It also worked together with HBO and CJ E&M to bring original works from Taiwan, such as TV series *The World Between Us* (我們與惡的距離) and *The Making of an Ordinary Woman* (俗女養成記), to audiences around the world. Its streaming services, CATCHPLAY+, is the only Taiwanese streaming platform successfully expanded to the global market.

With capital injection into companies capable of international distribution and production, the production environment will thrive, the productivity will increase, and the export of Taiwanese film and TV contents will be promoted. Powered by CATCHPLAY+'s international networks, SCREENWORKS will showcase Taiwan's original films and TV series on CATCHPLAY+, highlighting Taiwanese brands on the world stage. Moreover, with the "Filmmaking After Financing" business model, which highlights international investment, presales and co-production, international resources for creation and production are brought to the enterprises in Taiwan. In turn, this will enlarge the economic scale and increase turnovers; and also lay down the foundation for Taiwan to become a powerhouse of original films and TV series.

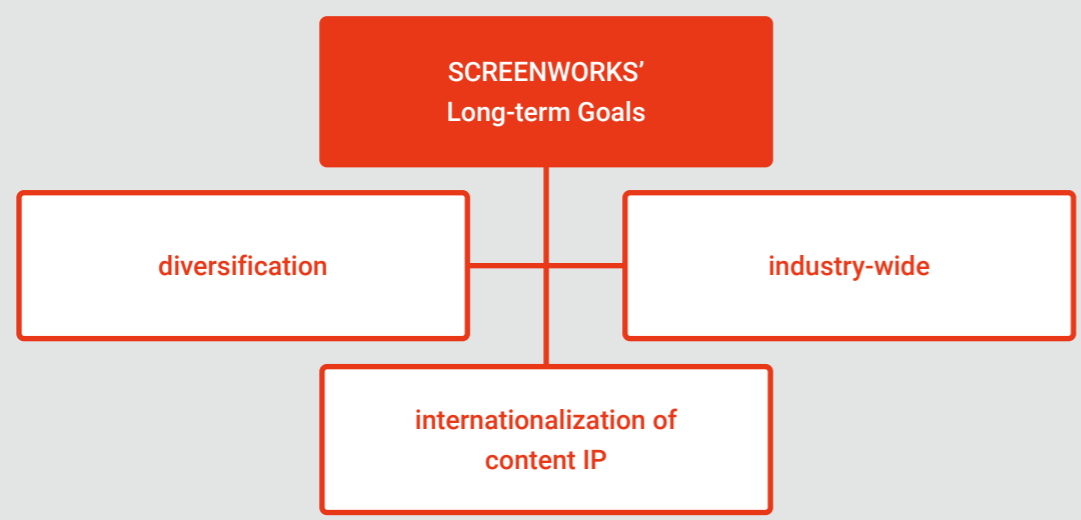


July 29, 2020, the press conference on TAICCA x CATCHPLAY collaboration for film and TV content of excellence.

We used to play by the rules of international content industry and strive to bring good international contents to Taiwanese audience. Now, it's time to leverage our experiences in the international market to bring Taiwan's original works to audience around the world. It's an honor that this idea gains favor with TAICCA and our capability to achieve it is perceived by TAICCA. We hope that this partnership can help Taiwanese film and television industry to build a new platform in line with the international standards.



Daphne Yang (楊麗貞)
CATCHPLAY CEO



CATCHPLAY **6.6+** million registered users

estimated **80-100** hours of original films and TV series invested and/or produced annually

A New Production Model

Startup Funds to Activate the Production Cycle of Cultural Contents

OTT Media Service to Motivate Specification Innovation and Content Creation

Nowadays, watching films and dramas online has been the daily life for most people. Over-the-top (OTT) media services are thriving. The demand for all kinds of programs is surging. The teams competent in content development and/or production are sprouting.

Perceiving this trend, TAICCA and KKBOX launched a joint venture in Studio76 in October 2019. Being dedicated to films in line with OTT specifications, Studio76 targets contents which are "lightweight" yet with "high stickiness" implications – such as creative films, short dramas and miniseries. Studio76 integrates platforms, music, marketing, copyright issues and other resources for business diversification. With its high quality contents, Studio76 is building up a value chain in the entertainment industry.

Studio76 is the first project successfully initiated by TAICCA in the framework of "Cultural Content Investment Project". The seed funding amounts about NT\$100 million, of which TAICCA accounted for 45 million; and KKBOX as the major investor. Following that, several media groups from Japan and other Asian countries becomes the shareholders.

TAICCA hopes that through the cooperation of multiple investors the total amount of funds could be increased significantly, leading to innovative development of the production process. Studio76 aims to produce 30 dramas in three years. To minimizing the investment risks, Studio76 turns to multiparty investing and sets the cost standards for content production – between NT\$ 60,000 and NT\$ 80,000 per

Three to four years ago, when Korean dramas was in full bloom, I kept wondering where the opportunity for Taiwan could be. Now, I finally see the light at the end of the tunnel! I look forward to partnering with TAICCA. We will grasp the opportunity to power the industry engine in full and to bring the film and television industry to a new horizon.



Dennis Yang (楊志光)
Studio76 CEO



Stage photo of 76 Horror Bookstore-Tin of Fear

100,000+ views of each episode premiere on myVideo
Aim: 30 dramas in **3** years

minute. In 2020, Studio76 made its "debut" – miniseries 76 Horror Bookstore (76号恐怖书店之恐懼罐頭), adapted from a popular web fiction, was released. The premiere of each episode on myVideo attracted over 100,000 views. Studio76 has successfully demonstrated how content development and film production can reflect the trend, thus making lucrative profits.



May 18, 2020, the press conference of "TAICCA x Backer-Founder Joint Venture"

Because of the intrinsic quality of cultural content industry, it is more difficult for creators to raise funds in conventional ways and many good projects often fall short of startup capital. Angelic-Founder helps creators ease their financial stress, particularly in the startup stage, through its professional services in financial audits, legal consultation and so on. The creators could therefore fully devote themselves to the process of creation, and this in turn will lead to a thriving cultural content industry.



Eva Liao (廖慧淳)
Angelic-Founder CEO

No Longer Is the Angle Afar

TAICCA Assists More Creators to Obtain Startup Capital

In the course of turning creative ideas into entrepreneurship, startup capital often holds the key to success. In order to solve such funding problem, TAICCA and the leading crowdfunding agency Backer-Founder (貝殼放大) join hands to invest in Angelic-Founder (天使放大), a financial consulting firm dedicated to serve the cultural content industry.

As TAICCA's working partner in managing NDF joint ventures, Angelic-Founder's main tasks are to provide startup funds to creators dedicated to cultural contents and to help them catch angel investors' eyes on their works. With sufficient capital injection, creative teams can achieve financial security and thus fully devote themselves to creation.

Angelic-Founder adopts revenue-based financing (RBF), a type of profit-share investment which allows investors to inject capital into a project in return for a certain percentage of ongoing business revenues, such as the royalty of published works. This method provides pivotal support to the creative teams, and considerably reduces investment risks for the investors.

Fund Raising
 +
 Profit Sharing



various TAICCA mechanisms to repair the fractured value chain of the industry and to promote film production



1	3	4
	5	6
2	7	8

- 1 76 Horror Bookstore First Series-Tin of Fear by Studio76 @Studio76
- 2 immersive work *The Great Tipsy: 1980s* @ Surprise Lab
- 3 76 Horror Bookstore First Series-Tin of Fear by Studio76 @Studio76
- 4 role-playing game *A Man Without a Country (沒有國家的人)* by Clubon @Clubon Creativity
- 5&6 *The Making of an Ordinary Woman 2* ©2021 Chinese Television System, SCREENWORKS and Variety Shows Film Production Co.
- 7 A painting and chatting reality show moderated by Lulu (畫說Lulu) funded by Angelic-Founder and myVideo @SELPICK
- 8 *The Magician on the Skywalk* by Taiwan Public Television Service @Taiwan Public Television Service

Financial Support to Prompt Private Funds Impetus Injection into the Cultural Industry

Since the establishment of TAICCA, the most frequently asked questions all concern financial needs. This means that the cultural content industry is in great need of capital injection. It is indeed promising to invest in this industry. Thus, the questions are how to help investors understand this industry and how to help them realize the investment potential.

In 2019, Flash Forward Entertainment, founded by the leading producer Patrick Huang (黃茂昌), acquired a project for international film production, while it urgently needed a huge amount of cash for filming before the investment funds were in place. In the past, filmmaking loan required real property as the pledge. Now, this is no longer the case. With TAICCA's assistance, Flash Forward Entertainment was granted credit guarantee by Small & Medium Enterprise Credit Guarantee Fund of Taiwan (Taiwan SMEG), and thus successfully received the needed cash. This is the first financing case facilitated by TAICCA since its establishment.

TAICCA strives to promote effective communication between the cultural content industry and the financial sector, hoping for a breakthrough in financing restrictions. TAICCA introduces various financing solutions, credit loans, interest subsidies and one-stop service to meet different needs. Successful implementation of these mechanisms would be of great help to diversify funding sources and could bring the creators closer to market demand. This is a win-win for both industries.

During the coronavirus pandemic, the cultural content industry has been hit hard. In addition to the NT\$1.5 billion relief provided by the Ministry of Culture, several revitalization measures are taken by TAICCA – such as interest subsidies (capped at 2% rate and NT\$30 million), preferential loans, copyright collateral agreements, one-stop service for financial consultation and professional advice. TAICCA stands by the cultural industry, giving full support to the industry to get through this hard time.

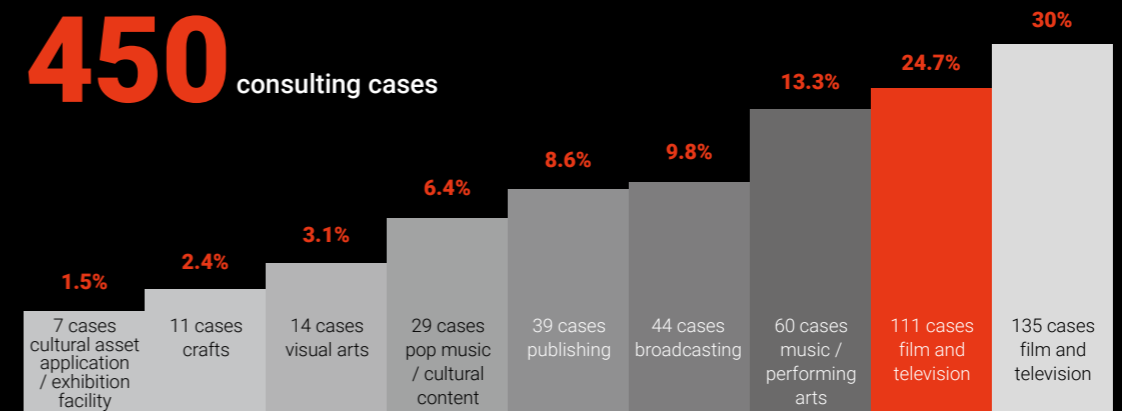
In need of the first pot of gold? youth entrepreneurship loans

Difficulty in getting a loan? preferential loans for the cultural and creative industries

In need of revolving credit? copyright collateral agreements

Further need to relieve financial stress? interest subsidies

Overview of Financing in the Cultural Content Industry



Credit Is More Valuable Than Money

10 Billion Youth Entrepreneurship Loans in the Cultural and Creative Industries

The fields encompassed in the cultural industry is fairly extensive and diversified. This makes it difficult for conventional financial sector to understand this industry. As a result, it is not easy for young people intending to start businesses to obtain financial support. A startup company often takes quite considerable time to reach profitability. If the company gets a loan, it would need to pay for the monthly principle and interest – which is financially stressful.

In order to boost the cultural industry and to encourage more creative youths to start businesses, TAICCA collaborates with ten banks and launches a NT\$10 billion Youth Entrepreneurship Loans in the Cultural and Creative Industries. Any company representative aged 20~45 can apply for a startup loan up to NT\$1 million without the need to submit a business proposal, provided that the company is in operation less than five years and holds certificates of cultural and creative training. YouTubers and Podcasters can make the application as well. Given this loan policy, the problems mentioned above, faced by banks and entrepreneurs are solved.

In 2020, TAICCA held twenty promotional events in Taiwan, in which the application guidelines and on-site counselling were given. Successful entrepreneurs were invited to the events to share their experiences of starting businesses in the cultural and creative industries, so as to encourage young people aspiring to enter into the industries to make good use of available resources.

For the operation of credit guarantee schemes and the implementation of preferential measures to encourage private investment, TAICCA acts as the contact point for the cultural content industry – providing assistance to applicants in the application process, so as to raise the possibility of successful application; also providing interest subsidies to relieve applicants' stress in fund raising.



September 23, 2020, a press conference on Youth Entrepreneurship Loans in the Cultural and Creative Industries

Enquiry for the Youth Entrepreneurship Loan: An Overview of Statistics		
sectors	numbers	percentage
cultural asset application / exhibition facility	12	0.7%
broadcasting	86	4.9%
pop music / cultural content	97	5.6%
visual arts	99	5.7%
film	101	5.8%
publishing	102	5.8%
music / performing arts	134	7.7%
crafts	155	8.9%
others	959	55.0%

1,745 in total

Clear-cut Application Procedure for Youth Entrepreneurship Loans in the Cultural and Creative Industries

- ✓ Collateral free
up to 10% guarantee coverage provided by the Taiwanese government
- ✓ Interest free
paid interests to be subsidized up to 5 years
- ✓ Business proposal free
application form to replace business proposal
- ✓ No need for long waiting
reviews completed within 7 days

TAICCA Is Here to Help! Startup Is Hassle-free!

- ✓ Assistance
help check the application eligibility
- ✓ Communication
help sharpen applicants' skills to communicate with financial institutions
- ✓ Subsidy
NT\$18 million loan with full interest subsidy (included in the interest subsidy for cultural and creative industries loans)
- ✓ Application
Performing arts groups registered for less than 5 years are eligible to apply

Developing Quality Works to Increase Global Market Share

For more than a decade, Korean Wave has swept the world with Korean dramas, variety shows and K-pop. Taiwanese produce many original works of excellence as well. What needed for Taiwanese works is the navigation towards more stages on which they can perform and capture audience's attention.

In 2020, TAICCA launched the "Creative Content Development Program: Book-to-Screen Adaptation Plan". Funds are provided to creators, and a matching platform where publishers, screenwriters and producers are all present is built. Producers are invited to this platform to make their own choices; they no longer need to wait for expert reviews for guidance. This would help speed up the development process and amplify the power of good stories.

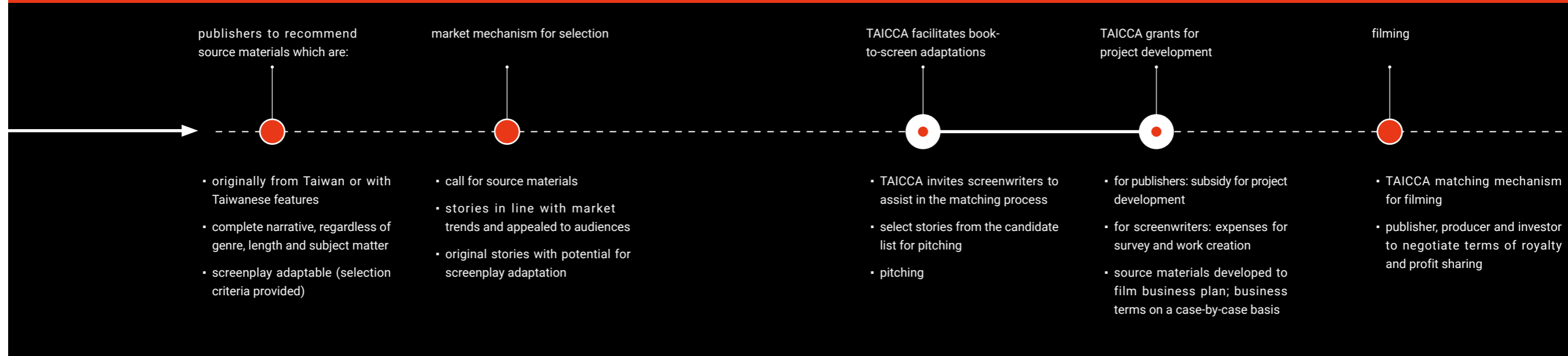
Moreover, TAICCA introduces "option agreement" to the film and television industry. In the past, profits could not be made in the early stage of film production when story adaptation is in progress. This development phase used to take about six months; and now, in the digital era, it could take one to two years. Prolongation of this initial phase

might be accompanied with unexpected changes leading projects to be stillborn. In response, a foreign practice is that a potential filmmaker would make a payment to the author of source material, usually about 10% to 20% of the loyalty, to obtain the exclusive rights for development at the initial phase. The pre-production work, including scripting, casting and fundraising, will then be carried out within the contract term. Once the preliminary work is done, then come the formal authorization and filming. Such practice can minimize the risks for both the publisher and filmmaker.

With incorporation of such option agreement into TAICCA's matching services, progress of the initial phase could be speeded up. It would also be more efficient to develop a story outline appealed to investors or to draft a script.

Good stories hold the key to box office. It is not surprising that filmmakers around the world always seize opportunities to acquire good stories. In addition to the Creative Content Development Program (CCDP), TAICCA launched Taiwan's International Co-funding Program (TICP), which aims to encourage good Taiwanese stories to be adapted for international co-production, to increase the revenue received from merchandise in the global market, and to increase production value, productivity and international market share.

TAICCA Speeds Up the Process of Content Development



Paving the First Mile

Matching Publishing and Filmmaking to Increase the Productivity of Original Works

A key issue concerning Taiwan's cultural content industry is whether good stories could be portrayed in various ways. In July 2020, TAICCA launched the "First Mile program", also known as the Creative Content Development Program. The aims are: to promote collaboration between the publishing industry and the film and television industry; to assist the publishing industry to understand the language and selection criteria used by the film and television industry; to help formulate advanced marketing strategies; to amplify the power of stories; and to develop profit opportunities for both industries.

In order to be in tandem with the market move, TAICCA establishes a matching procedure which is linked to the market mechanism, and distinguishes the stages of content development – collection of stories by categories in the first and calls for pitches in the second. Resources are pulled into script development phase, allowing stories to be well interpreted and polished up; in turn, these stories would become more appealing to domestic and foreign buyers. In doing so, TAICCA attempts to promote collaboration among creators, screenwriters and investors.

Through its publishing and filming matching mechanism, TAICCA asked publishers to recommend stories with market potential. 49 domestic filmmakers from television stations, film and television production companies, telecommunications companies and OTT platforms were

invited to review the recommendations. 23 books were selected in the first round and 30 books in the second round. The themes of the selected works were comprehensive, including social issues, workplaces, love stories and comedies. The range of themes shows the richness of Taiwan's content creation and Taiwanese acceptance of broad film genres.

In 2020 Taiwan Creative Content Fest (TCCF), TAICCA for the first time hosted a matching event for the publishing industry and the film and television industry. The 23 selected books were presented in the matching event, and renowned film critics were invited to make recommendations to investors, screenwriters, producers, distributors, etc. It is hoped that great stories can be turned into successful screenplays.

TAICCA hopes that with capital injection and merged strengths of the publishing industry and the film and television industry, more films and dramas can be produced; more facets of the creative industry can be developed; and the market potential for the creative industry can be further explored. In the future, TAICCA will launch an incubation mechanism for the cultural content industry, aiming to maximize the power of contents in developing more facets of the industry.

TAICCA Matching Program: Business Matching for Publishers, Screenwriters and Filmmakers

TAICCA Matching Program



Matching Publishing and Filmmaking: Call for pitches, 2020 **37** books selected **79** pitches **93** screenwriters



November 18, 2020, the first "Publishing x Filmmaking Matching Event", in which 23 books were recommended to filmmakers and screenwriters.

The first booklist of "Creative Content Development Program: Book-to-Screen Adaptation Plan"

Title	Author	Publisher
War of the Office	Infinity	Showwe Information
Working for a Crime Group as a Scriptwriter	Steven Lin	Cite E-Printing Co., Ltd.
The Vicious Case Files: Invisible Kills	Shann-Jiun You	Showwe Information
Fall in Love With You in Another Universe	Shuka	Showwe Information
The Skybridge	Po-Hsin Tsai	PSYGARDEN PUBLISHING COMPANY
Hello, I'm the Housing Agency of Haunted Houses : Here Is a Cheap Haunted House	Yi-Fu Wen	TAIWAN TOHAN Co., Ltd.
Ghost Lottery	Yen-Yu Chen	StarQ
40% Concentration: the Detective Bartender 1	Tang Mo	Chiu ko Publishing Co., Ltd.
Biohazard Cleanup & Disinfection Services : We Can Clean Blood Stains and Maggots, but We CANNOT Clean People's Minds	Number One Professional Cleaning Services Ltd.	TAIWAN TOHAN Co., Ltd.
CHOPSTICKS : Cross-Border Narrative Solitaire Project	Mitsuda Shinzo, Xerses, JeTauZi, Xiao Xiang Shen, Ho-Kei Chan	APEX Press
The Last Accompanying	Chia Lung Jiang	Star East Press
"Dads' Cheat Sheets," in Stories of Warmth and Love	Chung-Wei Liu	UNITAS Publishing Co., Ltd.
Stand By You	Handy Chiu	Locus Publishing Company
The Mermaid's Tale	Wei-Jing Lee	Thinkingdom Media Group Ltd.
Where the Anesthesiologist's Soul Belongs	Aorta	Linking Publishing Co., Ltd.
The Lamb of Judicature Ceremony	Muh Torng	Showwe Information
Mephisto Waltz	Aris (Hsin-Ya Cho)	
A Trip to Asylum	Pam Pam Liu	Slowork Publishing Ltd.
The Distance Runner	Ying-Min Chang	Chiu ko Publishing Co., Ltd.
ONCE UPON A TIME IN HONG KONG 2	Ka-Fai Ma	Thinkingdom Media Group Ltd.
The Fabulous 1985 of Shiao-Yue, Du	Jill Tang	Banner Publishing
The Hidden Love	Po-Ching Lee	Sharp Point Press
Anonymous Exorcist	Hsin Liang	HaReading Multimedia Co., Ltd.



The second booklist of "Creative Content Development Program: Book-to-Screen Adaptation Plan"

Oasis and the Ocean	Houseau3	Abook Studio
Play Like Life	Houseau3	Abook Studio
The Right Way to See Shooting Stars	Min-Ruei Jhong	Chiu ko Publishing Co., Ltd.
The Riddle of Life and Death : A Different Way of Looking at Life's End	Sheng-Jean Huang	Locus Publishing Company
Chasers of Light	Man-Chiu Lin	Global Kids Books, a member of Commonwealth Publishing Group
Fantastic Tales of Splendid Blossoms	Shuang-Tzu Yang	TAIWAN TOHAN Co., Ltd.
Victor	Monica & Shaballe	INK
Criminal	Kim	Sharp Point Press
Deep Down the Truth	Infinity	Sharp Point Press
Youth Without Colors	Chuan-Fen Chang	FLANEUR CULTURE LAB
The Office Down Memory Lane	Hassengo	Showwe Information
Guilty : The Humanity Behind Eight Summons	Hsiang-Chuan Den	ChinaTimes Publishing Company
Green Monkey Syndrome	Andrew Yeh	ChinaTimes Publishing Company
Saltimbocca	Kuo-Li Chang	ChinaTimes Publishing Company
Tracing the Unknown Novelist	Li Tung	Mandarin Daily News
The Goddess Buffet "Dreaming on the Train"	Jill Liu	Comma Books
Phototropism: A Novel	Ping-Yao Lee	Comma Books
Poor God	Yaming	Gaeabooks
I'm Breathing Fire!	Lai Ma	CommonWealth Education Media and Publishing Co., Ltd.
Wash	Yu-siang Hao	UNITAS Publishing Co., Ltd.
Follow the Precious	Chun-Ming Huang	UNITAS Publishing Co., Ltd.
Duck Spring Feast	Li Ang	UNITAS Publishing Co., Ltd.
The Old Man and the Lottery	Hsiu-He Lin	UNITAS Publishing Co., Ltd.
The Glamorous Taxi Company	Jun-Wen Chen	UNITAS Publishing Co., Ltd.
New God	Chang-Ting Chiou	Linking Publishing Co., Ltd.
Flight Line	Byron Ko	Linking Publishing Co., Ltd.
The River Darkens	Ping Lu	Linking Publishing Co., Ltd.
The Strength Within: A Counseling Psychologist's Note	Hu-Chan Kao	Linking Publishing Co., Ltd.
Let's Grow Old Together	Hsin-Yi Chu	Aquarius Publishing Co., Ltd.
Let Me Take Care of You	Ming-Jen Yeh	Showwe Information

Backing You to Be in the Limelight On the Global Stage Expansion into the Global Market with the Last Stage Fund

Film production companies at home and abroad are all constantly looking for appealing themes for films and dramas. After paving the first mile for the industry, TAICCA takes the next step – to bring exceptional original works from Taiwan to audience around the world.

TAICCA initiates the "Taiwan's International Co-Funding Program: The Last Stage Fund" to further promote Taiwan's outstanding pitches. Projects meeting the following conditions may be awarded up to 30% of the production budget or be assisted with international promotion and distribution: developed in partnership with TAICCA; with Taiwan elements; in collaboration with international platform which operates in at least two countries. This increases the opportunities for works to be present in the global market and to attract international investors.

From the Creative Content Development Program to the Taiwan's International Co-Funding Program, TAICCA has given strong support to the industry. With its networking and matching services, TAICCA has helped to boost the power of Taiwan's good stories. TAICCA has initiated several incentive programs which encourage creative teams to acquire the discourse of power and to embed Taiwanese features in the works right from the start of film production, and thereby promote the presence of Taiwan's works on the global stage.

Furthermore, TAICCA has collaborated with more than ten organizations and enterprises in the industry – including the Golden Horse Film Project

Promotion (a Taiwanese international film and television platform), GagaOOLaLa (Taiwan's first global OTT platform focusing on BL Stories), Greener Grass Production, JTV, DaMou Entertainment, MandarinVision, Green Film Production, Mirror Fiction, Flash Forward Entertainment, JointMovies, Each Other Films, Machi Xcelsior Studios, October Films, Public Television Service, Indigenous Peoples Cultural Foundation, and Animation and Visual Effects Association – to promote further development of original works and to brand the Taiwanese Wave.



November 16-17, 2020, "2020 GOL SUMMIT x GPS" pitching event co-hosted by TAICCA and GaGaoLaLa

Co-Production Requirements

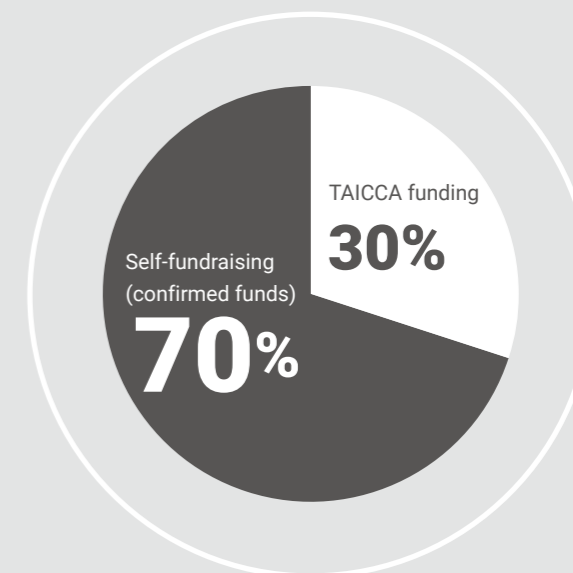
Funding Requirements

1. Taiwan Elements
2. International Co-Funding/ Co-Production
3. International Distribution Platforms



MOU Partnership Requirements (meeting one of the following requirements)

1. Capable of developing, producing or funding a certain amount of high-quality audiovisual projects (feature films, series, animation movies) per year.
2. Capable of reaching international distribution channels/platforms with credible selection process.
3. Capable of enhancing production value and international exposure of Taiwanese cultural content.



The series *My Future Daughter* (我的意外女兒) has received many offers from international buyers after winning an award at the Golden Horse Film Project Promotion and being pitched in TAICCA's matching event. This feels like Cinderella being chased by the prince after the ball. TAICCA makes it possible to bring original works into market view in the early stage, where funding is very crucial. TAICCA, thank you for bringing investors to us.



Chen-Lin Lai (賴珍琳)
Producer of *My Future Daughter*, Executive Producer of Dot Connect Studio



November 19, 2020, "Golden Horse Film Project Promotion Series x TCCF" matching event.



Internationalization

- **Global Markets & Festivals** p.64
- **Immersive Content Grant for International Co-Funding or Co-Productions** p.74
- **International Partnership** p.61

Work Report— Internationalization

TAICCA endeavors to brand Taiwan's cultural content industry and to promote the presence of Taiwanese brands in the international market. At leading international fairs, TAICCA facilitates business matching; promotes joint ventures and co-production in cultural content; and networks with international partners for potential cooperation.

TAICCA also designs marketing strategies pertinent to various distribution channels, so as to keep up with the latest information and trends in the international market of cultural content; to gain insight into the ecosystem of content industry; to brand the "Taiwanese team"; and to promote the "Taiwanese Wave".

1 Global Markets & Festivals

(see p. 64 for further details)

TAICCA brought works of excellence from Taiwan to leading fairs around the world. It integrated resources across various sectors and promoted international co-production. It also facilitated the formation of international strategic alliances in content IP and assisted Taiwanese enterprises as well as creators to take part in various fairs. In doing so, the world is turning its eyes towards Taiwan.

- **Shanghai | China International Licensing Expo:** In 2009, TAICCA introduced Taiwanese distributors, toy manufacturers, baby care manufacturers, retailers to the exhibitors, and invited China Toy & Juvenile Products Association, VIP department store purchasing groups, Vantron Capital (凡創集團), Kidswant Children Products, Sanrio, Character Brand Licensing Association and Character Databank to the Taiwan Pavilion, so as to promote Taiwan's featured characters. During the expo, TAICCA met the representatives of Licensing International Greater China & Southeast Asia for cross-industry alliance. TAICCA attended the 2020 Expo both online and offline, enlisted 47 character brands, which have been developing in China market and had local trademark registration, for an online catalogue exhibition, and livestreamed "TAICCA IP Show", drawing more than 5,000 local bidders to watch online.
- **Singapore | Asia TV Forum & Market:** Lolita Ching-Fang Hu, the then TAICCA President, led a team to Singapore to attend Asia TV Forum in 2019, and discussed future cooperation plans with agencies and governmental organizations from Singapore, New Zealand and other countries. In 2020, TAICCA collaborated with 37 enterprises to present 95 works at the online exhibition, with 11 works shown in a 2-hour strip program on the exhibition website, so as to promote Taiwan's original content.
- **Germany | Berlin International Film Festival & European Film Market:** TAICCA, commissioned by Bureau of Audiovisual and Music Industry Development, Ministry of Culture, curated the Taiwan Pavilion in Berlin International Film Festival and

European Film Market. TAICCA offered advisory service, compiled latest films and film proposals into a film brochure, and held Taiwan Cinema Night. Furthermore, TAICCA hosted an international matching event at the Festival venue, and invited film production teams shortlisted in TAICCA Select to present their works to international film production companies, venture capital firms and the Festival organizer. The renowned film director Ming-Liang Tsai was invited to give a lecture promoting Taiwan's films to the world.

- **France | Annecy International Animation Film Festival and its Market (Mifa):** TAICCA assisted 15 companies and 21 works to attend this fair, and produced the showreel of the year, electronic handbook and online directory. TAICCA also made advertisements on the Festival homepage and the cover as well as inside pages of Ecran Total magazine (the designated media of the Festival). Besides, the event of "Meet the Publishers" was first participated this year, with a total of 10 companies and 44 image works involved. TAICCA arranged TAICCA School courses before the Festival, invited experts from related industries to share experience, and offered venues and translation services during the Festival.
- **France | Cannes Film Market:** More than 80 Taiwanese works applied for this exhibition. TAICCA curated the virtual Taiwan Pavilion and took part in "Shoot the Book!", a matching event for publishers and film producers. Moreover, TAICCA and the exhibition organizer co-hosted an online forum on XR to discuss "How to Build an Ecosystem for XR? Taiwan as an example". Taiwanese experts and teams with XR expertise were invited by TAICCA to share their experiences.
- **Italy | Far East Film Festival:** TAICCA assisted in the marketing activities at Far East Film Festival, such as to place TAICCA messages in the festival directory, program list and trailers. The Festival organizer listed TAICCA as one of the donors and promoted Taiwan's works in news and marketing activities.
- **Shanghai | Shanghai International Film Festival:** The online Festival has attracted 19 companies and 24 works from Taiwan. With the promotion of Taiwan Cinema, released on more than three video platforms in mainland China, TAICCA hopes to influence

producers' film purchases by audience expectation.

- **Beijing | Beijing International Film Festival:** A total of 18 companies and 21 works has attended the online Festival. A second series of Taiwan Cinema followed after its successful launch of Taiwan Cinema in Shanghai International Film Festival, in which the first one has won millions of likes in social platforms in mainland China.
- **Hong Kong | Hong Kong International Film & TV Market:** A total of 50 companies and 108 works from Taiwan has attended the online Festival. TAICCA provided assistance in the design of Taiwan Pavilion, of which the visual design is themed with the Formosa 1867 (斯卡羅), an epic masterpiece produced by Public Television Service. Three short films were shown on the Festival website to feature popular Taiwanese TV series, publication and films.
- **Germany | Frankfurt Book Fair:** The Fair has attracted 52 publishers and 312 works from Taiwan. TAICCA curated the online Taiwan Pavilion and produced the digital directory for Taiwanese exhibitors. At THE ARTS+, TAICCA hosted an online panel discussion on "Little Stories, Big Economics: Taiwanese Stories Growing into All Forms". At BOOKFEST Digital, TAICCA presented "Theatre of Voice: Four Stories from Taiwan" in Mandarin, Taiwanese dialect, French and German to demonstrate the charm of transmedia storytelling. TAICCA also hosted "TAIWAN Night!" to promote "Books from Taiwan". Furthermore, TAICCA cooperated with Goo Shun Wang, an independent animation director, to produce an animated commercial, and presented it on international media and online Taiwan Pavilion.
- **Japan | LICENSING JAPAN:** LICENSING JAPAN 2020, the first exhibition simultaneously held online and offline in Taiwan and Japan, took place in both Taipei and Tokyo, with more than five interpreters work remotely in two places. The event helped matching brand-owners in Taiwan and buyers from Japan. On the first day of the Exhibition, 60 million Japanese yens were made in licensing trading.
- **Korea | Asian Content & Film Market:** A total of 40 television and film producers and 10 Entertainment Intellectual Property (E-IP) works attended the event. TAICCA curated the online Taiwan Pavilion to feature

Taiwan Cinema and E-IP Market. Pre-recorded E-IP online programs were shown on the event website to promote works from Taiwan.

- **US | American Film Market:** TAICCA led 61 works from Taiwan, including television feature films, short films, VRs and animations, to the American Film Market, and curated the virtual Taiwan Pavilion.
- **Mexico | Guadalajara International Book Fair:** TAICCA and Taipei Book Fair Foundation collaborated to assist the registration of 54 exhibitors and 176 book titles on the Fair platform. TAICCA built a virtual Taiwan Pavilion in Spanish and produced a trailer demonstrating book-to-film adaptations, so as to promote the original content from Taiwan.

2 Immersive Content Grant for International Co-Funding or Co-Productions (see p. 74 for further details)

TAICCA launched "Immersive Content Grant for International Co-Funding or Co-Productions", a three-year grant program with "Prototype Development" and "Production" categories. This program focuses on creative content and encourages creators and producers to explore new mediums and ways for storytelling. A qualified "Prototype Development" project can be granted up to NT\$1 million, and NT\$3.5 million for a "Production" project.

Ten reviewers from home and abroad in the fields of culture and arts selected five projects from 34 applications for the grant, with NT\$3.5 million for each. The total reached NT\$17.5 million.

3 International Partnership

In order to promote TAICCA worldwide and to create more opportunities for international cooperation, TAICCA puts focus on international metropolitan areas in Europe, Asia and America, selecting Paris, Tokyo and North America as the three locations for overseas offices, with the mission to promote Taiwan's cultural content.

International travel for site inspection was hampered due to the COVID-19 pandemic in 2020. TAICCA has undergone pre-review and preliminary works, and signed MOUs with organizers of New Images Festival and Character Brand Licensing Association.

Active in International Exhibitions

International Networking to Increase the Output Value of Taiwanese Works

Taiwan's multicultural society has nurtured its unique and rich cultural contents and also powerful creativity. In order to further promote Taiwanese brands and to make their original contents in the spotlight on global stage, TAICCA strives to integrate Taiwan's strengths across various sectors and to help the cultural content industry succeed in the global market.

Since its establishment, TAICCA has led Taiwanese teams to present works of excellence at major international fairs and forums. With TAICCA's efforts, crossover collaboration is promoted; the industry can catch up with the latest trends; international co-funding and co-production are promoted. TAICCA will continue to lead Taiwanese teams to about 20 top international fairs every year, including film festivals, film and animation exhibitions, book fairs and licensing trade shows.

In order to grasp updated market information, to catch up with the latest trends in the cultural content industry and to gain insights into the industry's ecosystem, TAICCA has developed effective strategies for digital marketing. This will in turn strengthen the competitiveness of Taiwanese brands and the power of "Taiwanese Wave".

Berlin International Film Festival & European Film Market

~100 professionals to Taiwan's matching event

China International Licensing Expo

5,000+ buyers to "TAICCA IP Show"

Asian Content & Film Market

40 exhibitors, **10** works

Frankfurt Book Fair

52 publishers, **312** titles

Online Taiwan Halls at **15** international fairs were curated in line with the features of each fair to optimize the effectiveness of marketing strategies.



scan QR code for further details

Year 2020, TAICCA Debut at Berlin International Film Festival Taiwanese Teams Marched to European Markets

TAICCA attempts to amplify Taiwan's strength to get original works of excellence into the limelight on the global stage. The 70th Berlin International Film Festival is TAICCA's debut at international film exhibitions. TAICCA led the Taiwanese team to this festival, and curated Taiwan Pavilion and Taiwan Cinema Night at the European Film Market.

On February 23, TAICCA hosted Taiwan Cinema Night in Berlin, which is a networking event to promote Taiwan's works. On February 24, Taiwan IP Showcase, a business matching event, was held at Gropius Mirror Pavilion, the official venue of Berlinale 2020. The teams awarded TAICCA Select were invited to pitch at this matching event. This could be seen as the first step to enter the international distribution networks.

It is praised that the film *Days* (日子), directed by Ming-Liang Tsai (蔡明亮), was shortlisted for the main competition and was the only Chinese film shortlisted at Berlinale 2020. TAICCA invited Tsai to give a talk about his philosophy of filmmaking during the festival period, showing global audiences the beauty of Taiwan through films.



Director Ming-Liang Tsai spoke about "Hand-crafted Films: In the Age of Film Industrialization" in Berlin.



LICENSING JAPAN 2020, TAIWAN CONTENT ISLAND curated by TAICCA

TAICCA Led Taiwanese Brands to Asia's Major Licensing Trade Shows to Maximize the Value of Image IP and to Reach a New Peak of Licensing Revenues

Due to the coronavirus pandemic, many international fairs hold online exhibitions. TAICCA spares no effort to help domestic industry players to cope with such trends. For example, at China International Licensing Expo 2020, TAICCA joined hands with emerging character brands – including Mantou Family, KURORO, MEIMEI, PeaQuin, SHIBUDI, Gacha Chicken, Dream DODO Zoo, ONEMAJI, Yameme and ChimoZ – to participate in this expo. This gave Taiwanese brands more business opportunities.

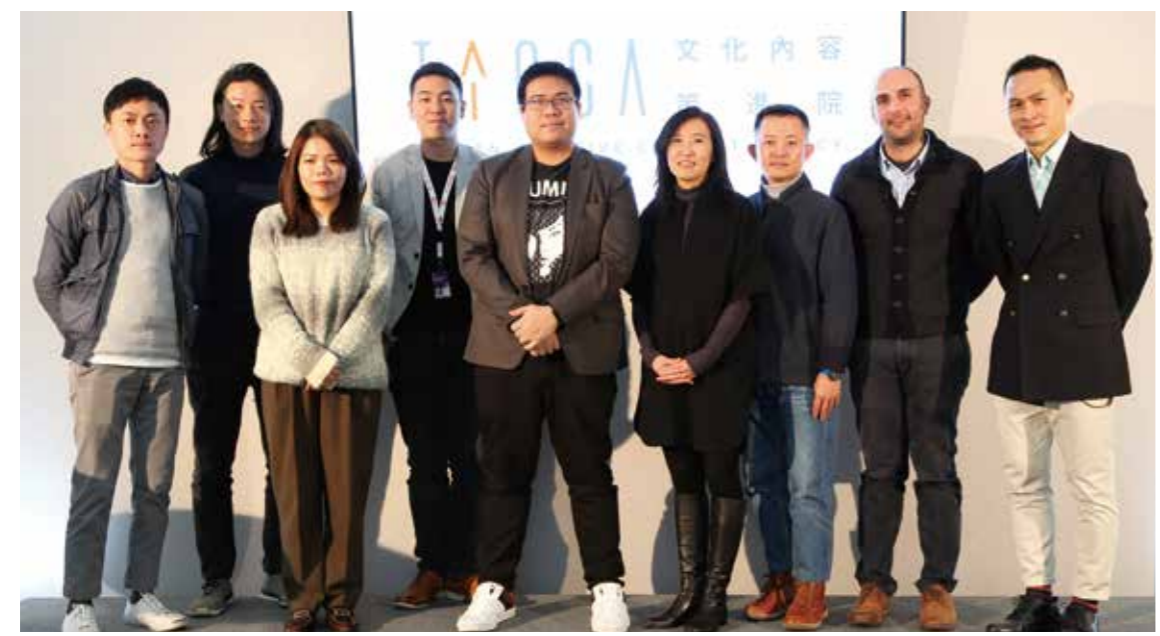
China International Licensing Expo is Asia's largest trade fair dedicated to licensing. It is widely recognized as an effective meeting place for manufacturers and retailers to learn the most popular licensing projects and to gain insights into the licensing market.



In this expo, TAICCA for the first time planned a broadcast project – "TAICCA IP Show" (台咖 IP 點讚秀) live stream. Over 5,000 local buyers watched the live stream. The online directory attracted 47 character brands which have registered trademarks in China and have already entered the Chinese market. This made the array of brands presented in Taiwan Hall even more impressive. Although the expo was affected by the pandemic this year, Taiwanese brands still captured great attention and business potential might exceed NT\$300 million.

LICENSING JAPAN 2020 was held both online and offline, and concurrently in Taipei and Tokyo. On-site interpreters also assisted exhibitors to communicate with buyers online, facilitating the business negotiation. The business potential may reach NT\$500 million.

TAICCA led Taiwanese brands to China International Licensing Expo 2020.



70th Berlin International Film Festival, nearly 100 international professionals to joint Taiwan's matching event organized by TAICCA

The “Double Features” Strategy Taiwan’s Outstanding Works in the Spotlight at Asian Content & Film Market



Taiwan Pavilion at ACFM 2020

In recent years, Taiwan’s film and drama production have gathered strong momentum, and the works have impressed the world. Asian Content & Film Market (ACFM) is one of the major international exhibitions which Taiwan’s film industry players attend. ACFM encompasses trade fair, Entertainment Intellectual Property (E-IP) Market, Asian Project Market (APM) and Asian Contents Awards; TV series section was introduced in 2020.

TAICCA implemented the “Double Features” strategy this time – Taiwan Cinema and E-IP Market as the two features of online Taiwan Pavilion. On the website, posters of the films and TV series were used to capture visitors’ attention on the latest top films and TV series from Taiwan. The film *My Missing Valentine* (消失的情人節) was the top recommendation for Taiwan Cinema. It’s refreshing tonal and sweet love story captured the attention of global audience. For E-IP Market, TV series *The Magician on the Skywalk* (天橋上的魔術師) was highly recommended. In this TV series, the glory of Chunghua Market Bazaar (a Taipei landmark decades ago) is made virtual using 3D digital modelling. With new technology, the unsophisticated mindset of people at that time is brought to life and the magical ambience is sensed.

Moreover, TAICCA filmed an interview with 10 teams of story creation and presented it in the E-IP Market. The insights into their works were given in the interviews. Given fascinating stories and well-developed marketing strategies, Taiwanese exhibitors listed in the E-IP Market received attention from several large Korean production companies and investors, such as CJ ENM, MEGABOX and SHOWBOX. On average, the publishers at E-IP Market had about 10 business meetings in three days.

The inclusion of television series into ACFM created a new content market for Taiwanese TV series. In the past, the major stages to showcase Taiwanese TV series were Hong Kong International Film and TV Market and Asia TV Forum & Market in Singapore. In 2020, with TAICCA’s efforts, two more stages were added – MIPCOM (Marché International des Programmes de Communication) in Cannes and ACFM in Busan. It is hoped that Taiwan’s quality entertainment content can reach wider audience.

Frankfurt Book Fair Online Animated Storytelling to Turn on the Charm of Taiwanese Publications



Books selected for animated commercials

Frankfurt Book Fair (Frankfurter Buchmesse) is the world’s leading trade fair for books. Authors, media, cultural practitioners, publishers all participate in the events. Visitors take the opportunity to obtain information about the publishing market, to network, and to do business.

Due to the pandemic, Frankfurt Book Fair 2020 was held online. TAICCA curated the online Taiwan Pavilion with the theme “Small is Big!” to present the island’s 52 publishers and 312 titles. Moreover, TAICCA produced various online programs and a digital directory for Taiwanese exhibitors.

At THE ARTS+, a gateway focusing on trading in creative IP, TAICCA hosted an online panel discussion, entitled “Little Stories, Big Economics: Taiwanese Stories Growing into All Forms”. At BOOKFEST Digital, TAICCA presented “Theatre of Voice: Four Stories from Taiwan”. Four exciting stories are told by four voice actors (Shih-Chien King, Chih-Heng Su, Gwennaël Gaffric and Thilo Diefenbach) in four languages (Mandarin, Taiwanese dialect, French and German). This demonstrated the achievement of transmedia storytelling in Taiwan.

To engage with international professionals, TAICCA invited writer Ta-Wei Chi (紀大偉), writer and music/film critic Sin Mah (馬欣) and literary agent Gray Tan (譚光磊) to a talk entitled “TAIWAN Night!”. Moderated by TAICCA President Lolita Ching-Fang Hu, the guest speakers talked about works listed in TAICCA’s “Books from Taiwan” initiative.

Furthermore, TAICCA cooperated with Goo-Shun Wang (王谷神), an independent animation director, to produce animated commercials. The themes were selected from six books – *Meeting Little Flower* (遇見花小香:來自深海的親善大使), *The Mermaid's Tale* (人魚紀), *Herstory of Sex* (性意思史), *Green Monkey Syndrome* (綠猴劫), *Cloud Mountain* (雲山) and *Abi-Sword Prequel (Vol. 1): A Seal Reopened* (阿鼻劍前傳:封印重啟). In the animated commercials, stories were told with wonderful visual effects. The commercials were promoted in international media and online Taiwan Pavilion.



Taiwan Pavilion at Frankfurt Book Fair 2020

TAICCA Pulls Resources Together To Promote Development and International Presence of Cultural Content Industry

Berlin International Film Festival & European Film Market with upgraded marketing strategies, TAICCA hosted Taiwan Cinema Night, an international business matching event and a talk by director Ming-Liang Tsai to showcase Taiwan through movies.

Cannes XR TAICCA and the organizer of Cannes Film Festival co-hosted an online forum on "How to Build an Ecosystem for XR? Taiwan as an example", aiming to promote Taiwan's future content in international market.

Venice International Film Festival "Venice VR Expanded – Satellite Programme" was launched in 2020. Thirty-two 360° interactive VR works shortlisted this year were showcased in Taipei, one of the two Asian cities selected for this programme.

American Film Market TAICCA curated the virtual Taiwan Pavilion to showcase 61 works, including feature films, short films, VR works and animations.

Guadalajara International Book Fair TAICCA launched Facebook ads in Spanish for the first time. The trailers promoting Taiwanese publishers' image and book-to-film adaptations were viewed over 16 million times.

Frankfurt Book Fair with the theme "Small is Big!", TAICCA selected 6 book titles to produce animated commercials for promotion; At THE ARTS+, TAICCA hosted an online panel discussion; TAICCA also presented "Theatre of Voice: Four Stories from Taiwan" in Mandarin, Taiwanese dialect, French and German to demonstrate Taiwan's achievement in transmedia storytelling.

EU's VR Roundtable (Building Proximity Through Immersive Content: A Role for European Creators and Companies)
The then TAICCA President Hu shared Taiwan's experience.

Asian Content & Film Market Taiwan Cinema and E-IP Market were the two features of online Taiwan Pavilion. TAICCA filmed an in-depth interview with the exhibiting teams and presented it in the E-IP Market. With successful marketing strategy, Taiwanese exhibitors received attention from several large Korean production companies and investors. Over a hundred of business meetings were held during the 3-day exhibition.

LICENSING JAPAN 2020 was held both online and offline, and concurrently in Taipei and Tokyo. On-site interpreters assisted exhibitors to negotiate with buyers online. The business potential may reach NT\$500 million.

China International Licensing Expo "TAICCA IP Show" live stream attracted over 5,000 local buyers. The online directory attracted 47 character brands which have registered trademarks in China. Despite of the pandemic this year, Taiwanese brands still captured great attention and business potential might exceed NT\$300 million.

The Post-Pandemic Creativity for Publishers: Taiwan's Perspective co-hosted by TAICCA, ASEAN Book Publishers Association and Taipei Book Fair Foundation, this online forum was held to discuss current development of publishing industry in Taiwan and ASEAN and to promote Taiwan's quality works in Thailand and Southeast Asia.

Asia TV Forum & Market together with 37 enterprises, TAICCA presented 95 pieces of works at this fair in 2020. With a "storytelling" approach, the original works from Taiwan were concatenated into a 2-hour program. This program was presented online to promote Taiwanese works of excellence.

The Emerging Industry

International Cooperation to Build Taiwan A XR Powerhouse

Be it the glorious urban scene of a century ago or a foreign village afar, all scenes can be brought to life and captivate the audience using extended reality (XR) technology. With the advent of 5G era, high speed data transmission brings to us XR, which includes VR, augmented reality (AR) and mixed reality (MR). The application of new technology opens up complex forms of contents and creates new experiences for the audience.

“Content development first, technological application followed” – this is the gist for future content development. TAICCA strives to promote the application of technology in cultural contents. There has been a fairly integrated VR ecosystem in Taiwan. Being an island of science and technology, Taiwan is proud of its well-developed technology and a vast array of talents. The government also continuously makes favourable policies for advancement of the industry. With the integration of content creation and technological advancement, Taiwan’s cultural content business will be expanded internationally.

In 2017, the Venice International Film Festival announced the first-ever competition for VR films. In 2019, TAICCA led Taiwan’s VR content team to Venice and presented Taiwan’s VR content development at an event co-hosted by TAICCA and HTC VIVE ORIGINALS. The keys to the success of Taiwan’s VR content are that the island enjoys great freedom in creation and that there are many outstanding contemporary visual artists, technological artists and film directors. These artists and film directors have great passion and rich creativity for new medium, new technology, new forms of narrative and new ways of interaction with the audience.

In the 76th Venice International Film Festival in 2019, a total of eight Taiwanese films were selected for Venice Virtual Reality and Venice Gap-Financing Market. The number of films nominated was the third highest in the world. Thanks to the efforts made by creators, production companies and technological developers in recent years, Taiwan’s immersive contents have been in the limelight of international audience and occupied the world’s leading position.

Since the establishment of VIVE ORIGINALS, we have dedicated to the development of VR nonlinear narrative, to shaping new value chain with virtual technology and crossover collaboration, and to the establishment of online blockchain licensing platform and offline theater system. Now, we and our theater partners join hands to commercialize VR theater. This not only means that the VR value chain has taken shape, but also demonstrates the potential of new technologies in innovative arts and in business.



Szu-Ming Liu (劉思銘)
President of HTC VIVE ORIGINALS



Taiwan’s works nominated at Venice International Film Festival for **4** consecutive years

2019 Venice VR: Taiwan ranked the **3rd** in the world in terms of nomination numbers

Taiwan's XR Creation Captures International Attention

The Only Asian Representative at A EU's VR Roundtable

Due to the COVID-19 pandemic, nearly all international exhibitions are suspended. However, Taiwan's creativity is not put on hold. TAICCA continues to promote Taiwan's cultural contents to overseas audience. For example, TAICCA actively participates online forums of Cannes XR and Venice Production Bridge to showcase the strength of Taiwan's XR sector.

Cannes Film Festival

The 73th Cannes Film Festival was held online, June 22-26, 2020. At Cannes XR, the organizer of Cannes Film Festival and TAICCA jointly hosted an online forum, entitled "How to Build an Ecosystem for XR? Taiwan as an example". TAICCA invited Taiwan's creative teams with experiences in international co-production of XR content and experts long devoted themselves in the industry to share their experiences and their observations on the industry's ecosystem in Taiwan.

Venice International Film Festival

Following the achievement in 2019 Venice VR, three works from Taiwan were selected in 2020 – director John Hsu's (徐漢強) *Great Hoax: The Moon Landing* (星際大騙局之登月計畫) in "Venice VR Expanded: Competition",

director Chih-Yen Hsu's (許智彥) *Home* (舊家) in "Venice VR Expanded: Best of VR – Out of Competition", and director Chi-Chung Tang's (唐治中) *The Sick Rose* (病玫瑰) in Venice Gap-Financing Market. The Sick Rose also received 2020 TAICCA subsidy for the development of cultural content and the application of technological innovation.

In 2020, the 77th Venice International Film Festival was also held online. TAICCA hosted a live stream forum at Venice Production Bridge to discuss "What Will Drive the Future of Cultural Content?". Three film directors were invited to share their experiences, and to have discussion with curator Liz Rosenthal. From the perspective as a curator, Liz praised that the Taiwanese works selected in 2020 not only demonstrate diversified forms of VR creation, but the content also embrace both depth and breadth.

Also a result of the global pandemic in 2020, the "Venice VR Expanded – Satellite Programme" was launched. Taipei was one of the two Asian cities selected for this programme. It was held at Ambassador Theatres of the Spring Center in Taipei, September 2-12, 2020. The audience experienced thirty-two 360° interactive and immersive videos shortlisted at this year's Venice International Film Festival.



"TAICCA x 2020 Cannes XR Online Conference" to promote Taiwan's future content



September 2, 2019, "Taiwan VR Content: International Meeting" organized by TAICCA and HTC VIVE ORIGINALS



2020 Venice Production Bridge, curator Liz Rosenthal spoke at the live stream forum

EU's VR Roundtable

(Building Proximity Through Immersive Content: A Role for European Creators and Companies)

On September 4, 2020, the European Commission hosted a panel discussion on immersive content industry. TAICCA was the only non-EU representative invited to this meeting. Lolita Ching-Fang Hu, the then TAICCA President, shared TAICCA's experiences in international co-funding and marketing, and invited the meeting participants to build cooperation with Taiwan's industry players. This has demonstrated Taiwan's growing power in the immersive content sector.

Participation of International Jury

Five Immersive Projects Awarded for International Co-Production

The power of Taiwan's VR content creation is stunning! Over the past three years, Taiwan's works have frequently won awards at international film festivals. Taiwan has become one of the world's leading player, not only that the number of original works has hit a record high, but also that the island's cooperation with Argentina, France, Japan, the United States and many other countries has sparked many creative ideas.

In March 2020, TAICCA launched the Immersive Content Grant for International Co-Funding or Co-Productions to help Taiwan evolve into a global powerhouse for innovative XR content. Over a 3 year period, a maximum of NT\$3.5 million is awarded to teams utilizing immersive technology to create innovative narratives. A total of 34 projects were submitted by teams from France, Japan, Taiwan, the United Kingdom and the United States. The jury is composed of 10 international experts coming from the fields of XR and cultural arts. After 5 hour online deliberation, 5 projects were selected (see chart on the right).

Five projects awarded 2020 TAICCA Immersive Content Grant for International Co-Funding or Co-Productions

Lucid Realities | France
The Starry Sand Beach
 A joint proposal with Oready Innovation Lab from Taiwan. To be shot in Qimei (七美), Penghu County (澎湖) and Kenting National Park (墾丁國家公園), it departs from Taiwan to explore the beauty of marine ecology.

Oiffy LLP | UK
 title TBA
 A game project developed in partnership with Playerium, a Taipei-based studio providing technical and creative support for game developers.

ET@T Lab | Taiwan
Anthem to the Fading Flowers VR (花神祭, Anthem to the Fading Flowers XR Theater Project, Phase One)
 A VR film co-developed by The Walkers Films, Legend Lin Dance Theatre and Caspian Films. In line with the narrative of the anthem, animated scenes and VR somatosensory interaction are added.

Serendipity Films | Taiwan
Missing Pictures (大師狂想曲)
 A project in collaboration with ATLAS V, the French company producing the award-winning VR film Gloomy Eyes. With immersive technology, it intends to take the audience into the director's then unfinished story.

Virtual & Physical Media Integration Association of Taiwan | Taiwan
Through the Body (穿越身體)
 Led by artist Hsin-Chien Huang and in collaboration with Science VR, the project aims to upgrade the development of content creation and broadcast technology.



a scene at the theatre showing *Through the body*

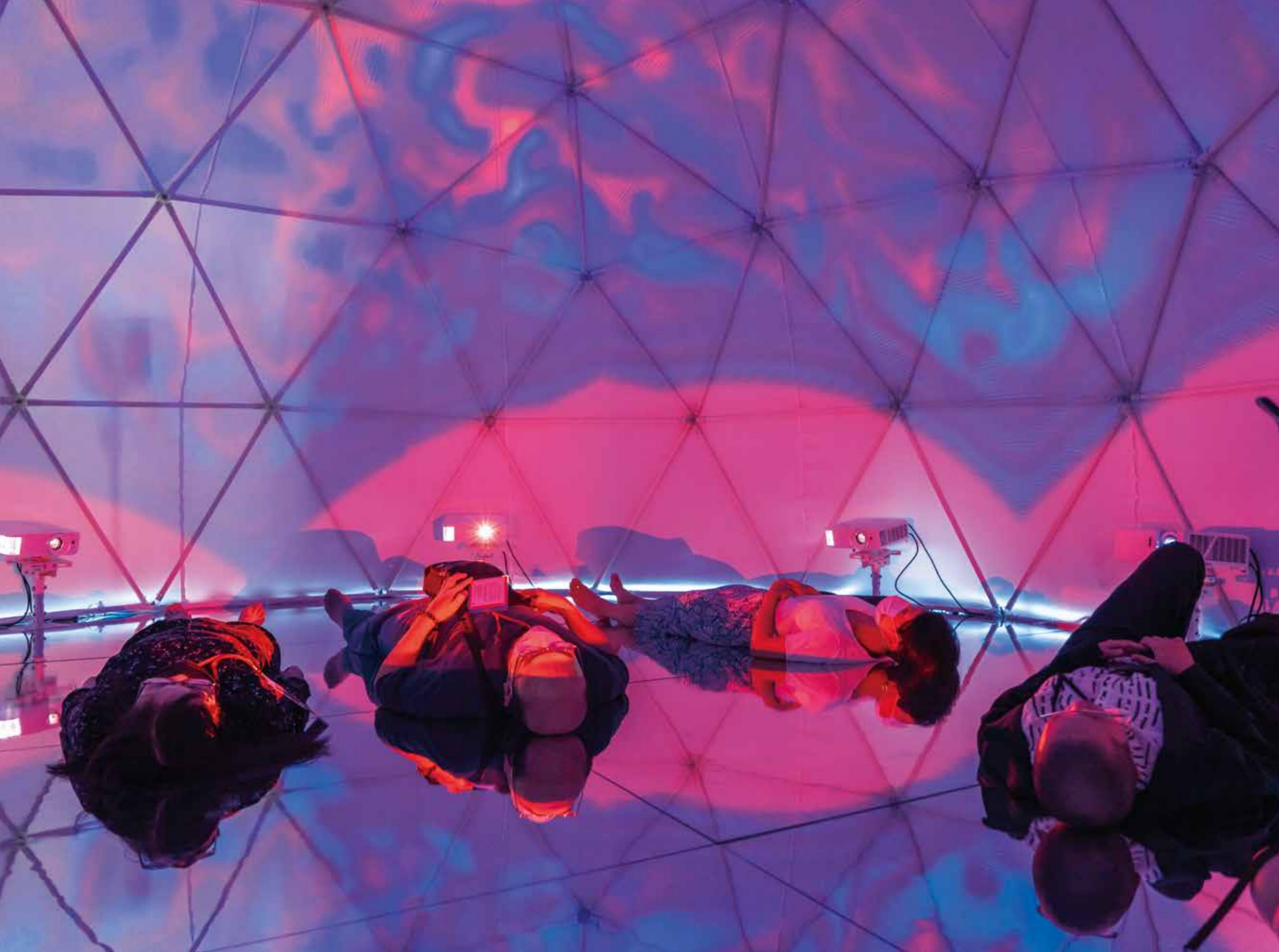


June 22, 2020, press conference on Immersive Content Grant for International Co-Funding or Co-Productions to announce the five awarded projects

Overview of Immersive Content Grant for International Co-Funding or Co-Productions

Project Categories

- Prototype Development
 - innovative prototype to phase in production up to **NT\$ 1 million** each project
- Production
 - immersive content in production process up to **NT\$ 3.5 million** each project



November 2020, TCCF
The Technology Media Platform,
a fully immersive audio-visual space,
created by Taiwan Contemporary
Culture Lab.



Integration

- **TCCF** p.20
- **Industry Research** p.80
- **TAICCA SCHOOL** p.84
- **Taiwan Comic Base** p.90
- **CSR for Culture** p.81
- **Cultural Technology & Future Content** p.98
- **Consultation & Social Participation** p.81

Work Report— Integration

TAICCA follows closely on business information about the cultural content industry, including industry surveys, case studies, forums and exhibition trends, data collection and analysis of global market dynamics. In order to facilitate the development of cultural content industry, TAICCA works with domestic and foreign agencies, think tanks, institutes and leading media to undertake in-depth studies and coverage, and to build an industry database.

I TCCF (see p. 20 for further details)

2 Industry Research

This includes industry statistics and development, and the establishment as well as management of industry database.

1. Industry Survey

The surveys cover four fields: original comics; films, TV series and animations; pop music; games and e-sports. In addition, an annual report on the cultural and creative industries were filed. A report on impact of the COVID-19 pandemic on different fields has been filed in October 2020, with a full industry report expected early 2021.

2. Report on the Output of Future Content Industry

A report on the output of the future content industry and the correlation map has been delivered. It covers the forecast of industry output in Taiwan and the world, the outlook of industry development, and the correlation map of nine cultural sectors. A case study of key creative industries in the future is also provided.

3. Big Data of Taiwanese Wave Merchandise

TAICCA collaborates with Commerce Development Research Institute to study the merchandise of Taiwanese Wave that have been popular abroad. Reasons for their popularity have been analyzed.

4. Cultural Data Action Plan

We aim to deliver a white paper on the application of cultural content data, so that a cultural data action plan can be formulated to earn support of national digital development policy and budget. In turn, our capability in analyzing cultural data will be strengthened.

5. Strategic Planning for Expanding the Film and TV market in Southeast Asia

TAICCA conducts in-depth research on the markets targeted in government's "New Southbound Policy", so as to provide useful and real-time business information to Taiwanese enterprises. With insights into the preferences of local consumers, innovative and feasible marketing strategies can then be formulated.

6. Survey on Consumption of Cultural Content

In order to gain insights into the consumption of cultural content in Taiwan and the impact of the COVID-19 pandemic in this regard, a survey was conducted in 2020. Through online surveys and analysis of share of voice (SOV), the overall picture of how Taiwanese consumed cultural content and the extent that various contents were hit by the pandemic is depicted.

3 TAICCA SCHOOL (see p. 84 for further details)

In April–June 2020, due to the COVID-19 pandemic, all courses were held online, with 233 attendants for "A to Z Copyrights in the Cultural Content Industry" and 251 for "A Compulsory Course for Entrepreneurship: General Study of Financial Accounting". From October to December, 1,037 students took the weekly recurring online courses, "A Compulsory Course for Entrepreneurship: General Study of Financial Accounting – The Starting Point and Funding for Entrepreneurship" and "The Role of Patent and Trademark in the Cultural Content Industry".

In July and August 2020, a total of 15 students attended "Taiwan Comic Base Creation Camp: A Transdisciplinary Approach for Original Comic". At Taiwan Comic Base, practical training courses were offered, including "Protection of Comic IP and Opening Up New Horizons for Taiwan's Comics", "The Superpower of Social Networks – The Essential Marketing Skills" and "Successful Cases of Content IP – The Challenges In Comic Book Adaptations".

In September 2020, advanced programs were offered. 13 lecturers from home and abroad instructed 40 students "Image IP Licensing: The Pragmatic Training". 26 lecturers from home and abroad taught 15 industry elites "Music Management Program". 45 professionals from the publishing sector attended "International Copyright Management for Taiwan's Content: Pre-show Training Workshop". The "International Forum and Workshop for Publishing and Copyright Management" were held in November, with over 100 of participants.

In the "Pitching Class" in September 2020, several international professionals were invited to teach skills in fundraising and marketing. Over 100 of students attended this Class. In the second phase, one-on-one workshops were offered. According to many students, they benefited a lot from this course and thus were able to capture the attention of international buyers at TCCF in November.

Furthermore, TAICCA School was established to provide professional courses in management, covering legal issues concerning intellectual property, accounting and financial management of cultural content enterprises. This is a place where talents in the cultural content industry gather together.

"TAICCA Netflix Series Bible Workshop" – the first of its kind in Taiwan – was held in October, attracting many experienced practitioners from Taiwan's film and TV sector. TAICCA also discussed further cooperation with Netflix to bring more cultural content from Taiwan to international platforms.

4 Taiwan Comic Base (see p. 90 for details)

5 CSR for Culture

For increasing the productivity of content with IP, upgrading the production and promoting corporate social responsibility (CSR) in the cultural content industry (e.g. through sponsorship in financing, consumption and business resources), TAICCA encourages enterprises to incorporate cultural content in innovating business models; to apply diversified content mediums to enrich activities of social participation; and to use cultural content as a medium to launch CSR or directly nurture the arts and cultural industries.

For bringing CSR into the cultural content industry, repairing the fractured value chain of the industry and facilitating cultural and creative entrepreneurs to obtain resources concerning CSR benchmarks, TAICCA launched "CSR for Culture" website in August 2020. With focus on "Learning and Creating Together", "Cultural Highlights" and "A Sustainable Tomorrow", this website provides successful cases in Taiwan and abroad to demonstrate how to achieve CSR in the cultural industry. As part of the revitalization measures to mitigate COVID-19 impact, a bulletin board for arts and cultural activities is accessible to enterprises. They could then announce activities on, and collaborate with each other through, the board.

6 Cultural Technology & Future Content (see p. 98 for details)

7 Consultation & Social Participation

Prior to its policy planning, TAICCA always hold meetings for social participation, so as to solicit the general

public for views on the given topics and to implement participatory governance and public accountability mechanisms.

For the Creative Content Development Program, 3 meetings as such were held, with a total of 32 attendants. For publishing issues, 5 meetings were held, with a total of 63 attendants. As to performing arts, 2 meetings were held, with a total of 21 attendants. Furthermore, there are meetings on film and television OTT, variety shows, image characters, publishing, pop music and games; a total of 72 people attended these meetings. A total of 190 people attended the meetings. Their opinions were taken into account in TAICCA's decision-making process. The achievements were fruitful. Firstly, in the field of performing arts, TAICCA then promotes inter-industry cooperation and crossover collaboration; encourages industrial transformation; and introduces Online-Merge-Offline to diversify income sources and risks. Take Line TV as an example. In September 2020, it launched the "Art Performance Hall". Several popular plays produced by Story Works were livestreamed, allowing audience to enjoy the performances online at any time – particularly at the time when public gathering was discouraged due to the pandemic. In the meanwhile, online art performance has been made possible, demonstrating the power of cooperation and the potential of crossover collaboration.

Also benefiting from the social participation, TAICCA collaborated with various organizations in holding pitching and matching events. For example, TAICCA and Taiwan Animation & Visual Effects Association co-hosted an animation promotion event at the TCCF. A total of 8 Taiwanese animation companies specializing in original IP content pitched at this event, and about 60 domestic and foreign buyers participated this event online/offline. In this way, original animation is brought from Taiwan to the world.

For implementing TAICCA's funding programs and keeping close contact with the cultural and creative industries, 20 events were held between December 2019 and December 2020, including 14 briefings for funding in the cultural industry, 1 symposium for tips in writing investment appraisal report, 1 symposium for tips in writing business plan, 1 business matching event, and 3 social events. A total of 455 companies and 557 representatives participated these events.

To Accelerate Strength Enhancement of the Cultural Content Industry TAICCA School Is Your Strongest Backing

Currently in Taiwan, greater attention in training content professionals is paid to vertical skills, such as filming, production and design, rather than lateral skills that cut across specialist categories. Therefore, TAICCA establishes TAICCA School to complement the current training system and to equip the professionals with needed business skills.

TAICCA School provides general studies of business management, advanced studies in content industry and international programs for practitioners from all levels, being they front-line staff, managers or enterprisers

With international partnerships and experienced teachers, TAICCA School acts not only as a knowledge provider, but also a promoter of networking in the cultural content industry and crossover collaboration. Furthermore, the School assists industry professionals to enter international markets, and provides a strong impetus to increase the productivity and to enhance the brand power of Taiwan's cultural industry.

In the short term, TAICCA School aims to increase the productivity of cultural content, to establish a support system for the industry, and to build a policy-making mechanism. For the long-term development, it is dedicated to promote global presence of the industry and internationalization of Taiwan's content brands.

With TAICCA's assistance, Taiwan's cultural content professionals can build a solid foundation and effectively collaborate across various disciplines. They are on the way to the global stage.

	2 Strategies	4 Values	Curriculum
TAICCA School	to train professionals	general studies to lay the foundation	<ul style="list-style-type: none"> • A to Z Copyrights in the Cultural Content Industry • A Compulsory Course for Entrepreneurship: General Study of Financial Accounting • The Role of Patent and Trademark in the Cultural Content Industry • The Keys to Success in Cultural and Creative Entrepreneurship: Operating Model and Profit Model Side-by-Side
			<ul style="list-style-type: none"> • Image IP Licensing: The Pragmatic Training • Music Management Program • The Superpower of Social Networks – The Essential Marketing Skills • Pitching Class
	to catalyze the creation of cultural content	to accelerate the process of content development	<ul style="list-style-type: none"> • Protection of Comic IP and Opening Up New Horizons for Taiwan's Comics • Original Comic Creation Camp
			international programs



1,811 Students
102 Taiwanese Lecturers

157 Course Sessions
17 Foreign Lecturers

A Trump Card in Your Hands— Be Friends with Capital TAICCA School Facilitates Risk Reduction and Startup

How to commercialize cultural content? The key lies in the foothold of sound financial and legal knowledge. Therefore, TAICCA School pulls professional resources together to provide comprehensive courses in business management, which cover IP law, finance and taxation, fundraising, etc. Both general knowledge and practical experience are provided to help industry professionals enrich the relevant knowledge, reduce business risks and fully commit themselves to content development.

For the general studies, the courses include "Copyrights in the Cultural Content Industry", "A Compulsory Course for Entrepreneurship: General Study of Financial Accounting", "The Keys to Success in Cultural and Creative Entrepreneurship: Operating Model and Profit Model Side-by-Side", and "The Role of Patent and Trademark in the Cultural Content Industry". TAICCA School invites experts to lecture copyright law related to the cultural content industry, the protection and application of patent and trademark, how to establish a company and raise funds, and how to monitor business operations and company's financial performance.

With profound insights into the industry, cultural content startup companies will be able to set sail and thrive.

Before the end of 2021, the original animation content produced by my team had the opportunity to be online. At that time, I have completed "Image IP Licensing: The Pragmatic Training" at TAICCA School. This injected great momentum into our company, and thus we can soar into the sky.



Chun-Chien Lien (連俊傑)
Dottodot Director, taking "Image IP
Licensing: The Pragmatic Training"



Students actively attended "Image IP Licensing: The Pragmatic Training"

The Management and Production Strengths for Value Creation The Best Curriculum to Train Cultural and Creative Professionals

In the cultural content industry, in addition to outstanding creators, managers and producers with market insights and business thinking are definitely the keys for greater value creation. In response, TAICCA School invites experienced experts to offer practical courses. The aims are to expand the professionals' horizons in digital technology and international markets, to help creators increase output value, and to develop the practitioners' competitive advantages.

The practical courses provided by TAICCA School include "2020 TAICCA School: Music Management Program", "Image IP Licensing: The Pragmatic Training" and "2020 International Forum and Workshop for Publishing and Copyright Management".

Take Music Management Program as an example. The program is built on the current development and future vision of the industry in Taiwan and also on overseas experiences. The curriculum encompasses lessons on six subjects – Artists and Repertoire (A&R), Self-management and Business Management, Music Publishing and Legal Issues, New Media and Technology for Marketing, Tour Planning and Market Analysis, and Crossover Collaboration. TAICCA School also organizes briefing sessions and social events, and networks with the International Music Managers Forum (IMMF), LUCfest Music Festival (the

Although the courses at TAICCA School are offered for the first time, they are very comprehensive – for example, industry trends and brand management are all covered. This is a rare opportunity in Taiwan, where the extent of labour specialization is on the way to catch up with countries like the US and Japan. With the lecturers' experience sharing and encouragement, I am determined to become a music manager.



Guo-Rui Guo (郭國瑞)
KKBOX Content Strategist, taking
"Music Management Program"

first showcase festival in Taiwan), several other leading music venues and professionals. Upon completion of the course, students may be invited to related projects through TAICCA's matching mechanism.



October 7, 2020, successful completion of the first Music Management Program

The Fast Track to Deliver Vivid Creativity from Taiwan to the World

High-Profile Mentor Teaches You How to Win

In recent years, the creativity of Taiwan's cultural content has shown its astonishing strength. The next step is to meet international norms and to amplify such strength. Therefore, TAICCA designs international programs to establish partnerships with leading international organizations. Through a content creation mechanism, the global competitiveness of Taiwan's professionals and their original works will be enhanced, and international co-production and co-funding will be boosted.

In 2020, TAICCA School and Netflix jointly held "The Netflix Series Bible Workshop". Netflix is the world's leading streaming service provider. It is a great partner in bringing Taiwanese film and television productions to the global stage. In this workshop, Christopher Mack, Netflix Creative Talent Director and former Workshop Leader at Warner Bros., shared his experiences in creation through video call. He talked about how to ask the right questions, how to collect and record ideas, how to arrange characters and their motivations in a plot, how to review scripts and how to write a pitch bible, so as to create a remarkable character-oriented drama.

Moreover, Greener Grass Production shared its experience of cooperating with Netflix in the workshop. Greener Grass is a Taiwanese film production company. It collaborated with Netflix in the production of an original screenplay *The Victims' Game* (誰是被害者). With fruitful discussion in the workshop, it is hoped that more content production teams from Taiwan will be encouraged to present their works on the global stage.



"TAICCA x Netflix Series Bible Workshop" class scene



Greener Grass Executive Producer Han-Hsien Tseng (曾瀚賢)(right) and Producer Sheng-Rong Tang (湯昇榮) (left) shared their experiences working with Netflix.

This is an era of streaming media. Netflix strongly supports Taiwan's screenwriters. It helps them to reach their extraordinary creativity and potential through the creation of stories as distinct from the past. We have seen the success of *Nowhere Man* (罪夢者) and *The Victims' Game*. We look forward to further cooperation with Taiwan's creative industries in the future and present more stories appealed to Netflix members all over the world.



Jerry Zhang (張晨)
Netflix Content Purchasing Manager



"TAICCA x Netflix Series Bible Workshop" participants

Establishing the Value Chain for Image Economy Talents, Creativity and Value – An All-inclusive Platform

In the cultural and creative industries, the benefits of One Source Multi Use (OSMU) have been evident, and comic creation is one of the best instruments to achieve OSMU. Marvel Cinematic Universe, DC Extended Universe and Japanese animation industry have all demonstrated phenomenal consumption power and influence of the industry. Thereby, this has become an important symbol of a country's soft power.

Demon Slayer: Kimetsu no Yaiba, a Japanese manga series, has been a breakout hit recently. Not only is the anime adaptation a blockbuster but also the merchandise becomes the best seller – estimated economic benefit over NT\$54.96 billion.

Taking over Taiwan Comic Base (TCB) and *Creative Comic Collection* (CCC) magazine in 2020, TAICCA is dedicated to networking and resource integration to promote collaboration between creators and producers. TCB serves to converge the strengths of creation and relevant resources, so as to facilitate the commercialization of creative works. As to the CCC, the aim is to attract greater attention to Taiwan's comics.

TAICCA also actively supports the creation of original contents and strives to restore Taiwan's fractured Anime, Comic and Games (ACG) industries. In partnership with Bahamut, TAICCA establishes new awards in Bahamut ACG Creative Competition to draw more young talents into the industries. The award winners will gain access to TAICCA's matching system.

For bringing image works from Taiwan to the world, TAICCA has curated several events at international tradeshows, such as the Annecy International Animation Film Festival and its Market (Mifa) and the Angoulême International Comics Festival. Moreover, TAICCA has showcased image works of excellence at film festivals, licensing fairs and other matching events. TAICCA endeavors to pave the way for delivering Taiwan's image works to the world.



TAICCA Revitalizes TCB One-Stop Service and All-Round Support for Comic Storytelling



TCB exhibition featuring scenes and memorabilia from pro-democracy protests in Hong Kong



"Romantic Lolita", Lolita Fashion Exhibition at TCB

We would firstly understand enterprise needs, then search for talents in our database, and finally recommend suitable candidates to companies. Such customized approach greatly increases successful matches.



Jing-Fen Lu (呂靜芬)
TCB Industry Manager

TCB One-stop Service to Boost Comic Development in Taiwan

Consultation

Home for Artists

Contests

Sponsorship

Exclusive Access

Matching Events

International Showcase

Many outstanding creators only have a slim chance to show their talent, because they either have limited business connections and less experiences, or are not well-known yet. Taiwan does have many creative talents, but without assistance they struggle to carry on.

In order to boost comic development in Taiwan, the Ministry of Culture grants Comic Counselorships (漫畫輔導金) and Golden Comic Award (金漫獎) to comic artists. Since 2018, when Comic Counselorships was granted for the first time, 250 comic books have been produced. In 2020, TAICCA took over TCB, which serves as a place exclusive for comic lovers and the home for comic artists. As an incubator for Taiwan's comics, the Taiwan Comic Base is certainly a meaningful existence.

TCB's two missions are talent development and business networking. At TCB, lectures, training courses, creative camps and competitions are held to tap and develop creative talents. A mechanism is then employed to match the needs of creators as well as enterprises. High matching hit rates and follow-up function are also integrated into this mechanism. In the future, matching events curated with specific themes for the industries will also be held.

Furthermore, TCB also offers customized one-on-one consulting services. Experienced consultants specializing in the comic sector are here to assist creators in a wide range of issues. Since March 2020, TCB has served 30 consulting requests and 11 business matching requests. One match was successfully developed further – the virtual reality (VR) work *Mechanical Souls* (譚宴機器人) being adapted into a comic book and published on the CCC. TCB has also helped publishers recruit 7 or 8 illustrators, who now regularly produce illustrations for those publishers' magazines and picture books.

TCB makes effort to develop comic talents and to facilitate marketing of the creative works. Given the one-stop assistance, quality works will be in the limelight.



May 28, 2020, exhibition in TCB reopening

CCC Transformation and Upgrading Building A Digital Platform for Taiwan's Comics

Born in 2009, CCC is a comic magazine dedicated to themes concerning Taiwanese culture. Initially, it was published as a quarterly, with a release of twenty issues in total. Over 100,000 copies were sold, and 180 stories were told. CCC can be regarded as the incubator of Taiwanese comics, nurturing many outstanding cartoonists. Many of these cartoonists have won a total of over 20 domestic and international awards, including the Golden Comic Award and Japan International MANGA Award; others were internationally recognised and were invited to exhibit their works in Japan and France.

By late 2015, CCC was about to cease publication. Yet, the renaissance was brought about by the Ministry of Culture. In 2018, it was reissued as a monthly. TAICCA took over the CCC in 2020, carrying on content development, creator training and new media applications. Given the power of the borderless internet world, TAICCA builds a digital publishing platform, on which Taiwanese comics could be presented to more people.

For young creators, CCC digital platform is where they can sharpen their skills and to make debut. The conventional peer-review process is replaced with the ranking of works on the platform, where views and messages are open to the public. The ranking is an important reference for industry players from all over the world.

TAICCA also assists Taiwan's comic publishers and comic creators to market works on other digital platforms, so as to promote the presence of Taiwanese comics in the world and to increase Taiwan's market share globally. In 2020, for example, the online exhibition "Comic Tour of Taiwan: When Location Becomes the Story Stage" was hosted by Hong Kong Kwang Hwa Information and Culture Center. In this exhibition, Taiwan's outstanding comic artists and their works were vividly presented in a way to "tour around Taiwan", giving visitors unique experience in this two-dimensional cultural tour of Taiwan. Another exhibition is "Taiwan Manga Night Market", organized by TAICCA and Taipei Economic and Cultural Representative Office in Japan. This exhibition was held both physically (in Japan) and online (on a website and YouTube), giving the Japanese public various ways to experience Taiwan's comics. The fusion of Taiwanese culture and comics has captured Japanese publishers' attention.



"Taiwan Manga Night Market" to promote Taiwanese original comics in the Japanese market



CCC webpage



Not a Good Love Consultant: All My Friend's Relationship Issues (無能戀愛諮詢中心)



Dear My Idol Classmate: The Eye of Aurora (被我推坑的偶像同學)



Survivor (殤杏)



Plant Collectors' Notebook (採集人的野帳)



Tan-Tsui-Niu (守娘)



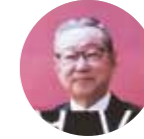
Mechanical Souls

Pivoting on The Economy of Character Networking ACG Industries to Strengthen the Value Chains



October 21, 2020, LICENSING JAPAN Taipei-Tokyo online press conference, in which 12 original images from Taiwan were presented

The development of cultural content industry in the world has arrived at a very mature stage. As to Taiwan, the development is rather unique – there are both high-profile works and creative talents. Such achievement should be contributed to the hard work of the Ministry of Culture and TAICCA. I hope that this cooperation will lead to more cultural exchanges, information sharing and business cooperation between Taiwan and Japan.



Andy Yasushi Toyama,
Managing Director of Character
Brand Licensing Association,
President and CEO of Sanrio Far
East Company

In Taiwan, the size of ACG's target audience is quite large, but the industry players used to go it alone rather than to collaborate with each other, leading to a fractured value chain. In order to create greater synergy, TAICCA actively builds connections among various platforms and integrate domestic resources.

In November 2020, TAICCA signed a memorandum with Character Brand Licensing Association for cooperation in information exchange, joint courses, industry events, professional consulting services and local market promotion. The memorandum is expected to foster Taiwan-Japan bilateral cooperation in brand licensing business.

In order to discover and encourage talents in the industries, and to promote the creation of cutting-edge ACG contents, TAICCA will partner with Bahamut, the largest gaming social network in Taiwan, to launch "TAICCA Special Award" in 2021 Bahamut ACG Creative Competition. Furthermore, the Animation & Visual Effects Association and TAICCA co-hosted an animation promotion event, in which domestic buyers and investors and those from Europe, America and Asia were all invited. Nearly 60 buyers participated online or came to the Taiwan Creative Content Fest (TCCF) in person to hunt for quality works.

Last November, co-hosting the 2020 Taiwan Art Toy Award with Monster Taipei, TAICCA established the "TAICCA Award" to discover toy characters with great potential. This year, the two parties will join hands again to promote the development of content industry. At 2021 Taipei Toy Festival, the selection of promising works will also include graphic illustration, which will then be transformed into various forms.

Crises might remain in the post-pandemic era, but opportunities may arise as well. TAICCA is dedicated to all kinds of networking and promotion of international cooperation. It aims to be the driving force for the content industry and to bring Taiwan's ACG industry to the world.



November 20, 2020, press conference for ACG Ecosystem

The Combined Strengths of Content and Technology Injecting Impetus to Promote Crossover Collaboration and Industrial Upgrading

Taiwan's booming telecommunications industry has always enjoyed a competitive advantage in the global market. How to build on its strength and to apply digital technology for storytelling are very crucial for upgrading of the content industry.

"Content development first, technological application followed"—this has been the gist for future content development since the establishment of TAICCA. TAICCA not only implements the government's Cultural Content and Technology Application Flagship Project, but also initiates Immersive Content Grant for International Co-Funding and Co-Productions. The former aims to encourage the inclusion of cultural elements in content creation and to upgrade productivity, while the latter aims to promote collaboration between the content industry and the technology industry.

Based on the core value of cultural content, the Cultural Content and Technology Application Flagship Project attempts to build for the cultural industry an innovative system which is injected with technological momentum. Due to the COVID-19 pandemic, the number of applications in 2020 reached 531. After an open selection, 80 projects were selected for the subsidy, with a total amount of NT\$267.53 million.

TAICCA attempts to systematically advance the quality of Taiwan's cultural content and to develop new business model. TAICCA also seeks to build networks among diversified industries at international level and to create cultural and economic synergy, so as to set up a healthy ecosystem for the content industry. In addition, TAICCA acts as a professional agency to promote cooperation between the government and private sectors, and assists innovation in the industry through new technology, new forms and new methods.

As the development of science and technology accelerates, culture and technology are blended at a faster pace. TAICCA will continue to act as the locomotive driving Taiwan's content industry to a new realm. It promotes the application of new technology in cultural contents and the fusion of arts and technology. In turn, new business model for Taiwan's cultural content industry could be developed.

In the cultural and creative industries, many projects are full of creative ideas, but relatively weak in terms of business models and financing. Those who are less acquainted with business operation and financing can utilize TAICCA's consulting services. Given the subsidies and consulting services, Taiwan's industry players will be able to grasp the opportunities for new markets.



Hong-Zhi Zhan (詹宏志)
writer, entrepreneur and the jury of
Cultural Content and Technology
Application Flagship Project

Cultural Content and Technology Application Flagship Project

Development of Cultural Content	to ignite the creators' momentum and to find out effective working methods and teams needed for upgrading content production	development of original contents transformation of original contents incubation of original stories
Content Industry Action Plan	to solve key problems of the fractured value chain, paving the way for healthy development of the entire content industry	including (but not limited to) film, arts, pop music, animation and publishing industries

531 applications in 2020

80 projects subsidy

a total of NT **\$267.53** million

Fusion of Dance and Technology A New Business Model for Immersive Theater

With his groundbreaking work *HUANG YI & KUKA*, Yi Huang(黃翊) has captivated global audience. This internationally renowned choreographer was named by Dance Magazine as one of the 2010 "25 to Watch". Yi Huang's latest work, *Little Ant & Robot Café*, is an immersive repertory theatre which symphonizes dance, technology, gourmet food and entrepreneurship.

In the performance, he led his team to dance with robots. Actors and robots will be incarnated as waiters, and harmonized sounds of cooking will turn into beautiful dance music. The performers will approach and interact with the audience, creating a theatrical experience like no other. The audience will be immersed in a dreamlike surreal ambience.

The conception phase of *Little Ant & Robot Café* took over three years. Given the grant from the Ministry of Culture, the work development has been successfully completed. This project was then handed over to TAICCA and moved on to marketing phase. The performance is scheduled to premiere at Songshan Cultural and Creative Park in Taipei in May 2021. This is a performance showing the fascinating fusion of arts and technology.



a scene of *Little Ant & Robot Café* © Huang Yi Studio+

The Magician on the Skywalk—Film Set VR Exhibition The déjà vu of Chunghua Market Bazaar



A scene of "The Magician on the Skywalk - Film Set VR Exhibition"
© Funique VR and Public Television Service

New technology makes it possible to reproduce scenes which no longer exist and to recall our memory. *The Magician on the Skywalk*, a TV series produced by Public Television Service, is an adaption of the same title by author Ming-Yi Wu (吳明益). In order to present the main scenes during the filming, the production company ATOM Cinema rebuilt the scenes of Chunghua Market Bazaar, one of Asia's largest bazaar in the 1980s. The memory of Taiwanese of that generation is recalled.

For preserving the classic scenes after the wrap of this TV series in 2020, Public Television Service and Funique VR recorded the film set in 360° panoramas and 3D scanned the four main shops and residences before the set was demolished. Subsidized by TAICCA, "The Magician on the Skywalk - Film Set VR Exhibition" was curated. Through VR

and immersive interaction, visitors of the exhibition experienced a déjà vu of the demolished buildings. This exhibition was a fusion of Funique VR's interactive technology, ATOM Cinema's live scene, Taiwan Mobile's 5G technology and Public Television Service's content IP. Their crossover collaboration in VR application has brought new experiences to users.

Taiwan's First Interactive Play Using LINE Bot Audience Votes on the Spot to Determine the Play's Ending

"No parent in the world would spend twenty years raising a murderer!" – an actress's line in *The World Between Us*, which deeply touched the hearts of audience in Taiwan.

The World Between Us is a 2019 Taiwanese TV series narrating social realism, produced jointly by Public Television Service, CATCHPLAY and HBO Asia. In 2020, the book-to-stage adaptation of this series was licensed to Story Works, a troupe which has made several successful adaptations like *The Long Goodbye* (小兒子). Then, the first experiment combining LINE Bot and play in Taiwan, *The World Between Us - A "Referendum" on the Play*, was produced.

During the performance, the audiences can comment on specific parts of the play and vote on each of two major turning points of the plot. The voting results determine the fate of the characters, leading to four different endings. This play was granted TAICCA subsidy. In 2020, there were 22 performances in Taiwan, with a total of over 25,000 audiences and 93% of average voter turnout. The application of technology to create innovative performance is clearly very appealing to audience.



© Story Works

Nanguaq New Music Program Injecting the Cultures of Taiwanese Indigenous Peoples into Pop Music

Five major languages spoken by Taiwanese indigenous peoples have been listed as the "endangered languages" by UNESCO. Recently, the new generation of indigenous music artists have been actively writing songs in their mother tongues, and promote indigenous music through online communities.

Music artist Abao (阿爆), a Paiwanese from Taitung, has enjoyed great fame in the independent music sector. Being devoted to the market development of indigenous music for a long time, she established Nanguaq company and initiated a project to collect ancient rhymes of Taiwanese tribes. From 2015 onwards, she has been preserving ancient rhymes of various ethnic groups and discovering new indigenous singers.



The album cover of *Mother Tongue* (kinakaian 母親的舌頭), Abao's Paiwan album which was awarded the Golden Melody Awards © Nanguaq

Monster Fruit School— A Successful Story of International Networking Collaboration to Develop Nintendo Switch Game: Taiwan Monster Fruit



Monster Fruit School at TCCF gaming area
© WOWWOW TECHNOLOGY CO.

Monster Fruit School (妖果小學堂) is a 4K animation developed from a well-known children's program of Public Television Service. In 2020, WOWWOW Lab cooperated with the production team of this animation to develop the somatosensory interactive game *Taiwan Monster Fruit: Prologue*. This game successfully entered Nintendo Switch's international market, bringing the over 400 years of Taiwan's monster culture to the world.

WOWWOW Lab has the expertise in applying IoT/AI/XR/Switch to develop original games. It wishes that its experience in the development and distribution of this Nintendo Switch game could be a role model of cooperation between domestic animation creators and international game developers, and could be used to develop a new business model for international marketing of original works from Taiwan.

The Young Man Who Left Home; Jia Jiang Street Dance; One, after Another Taiwan's First 4DViews Studio to Create New Visual Experience

Nowadays, how to utilize the latest technology to create unique sensation is the aspiration of every content creator. TAICCA's 4DViews studio is the first virtual studio in Taiwan. Hebe Tien's (田馥甄) MV *One, after Another* (一一) and Ta-You Lo's (羅大佑) concert opening MV were both produced in the studio, creating visual feasts which blend virtual and real environments.

In 2020, TAICCA took over the Ministry of Culture's the IP Lab, which equipped with Asia's second and the world's sixth 4DViews' volumetric video capture system. This facilitates the use of the latest technology to produce more original contents from Taiwan.

Since TAICCA took over the IP Lab from the Ministry of Culture, it has strived to combine Taiwan's cultural and technological strengths to expand the horizons of the cultural content industry.

the 4DViews studio is equipped with **32** high-definition cameras

360° real-time HDR can be achieved



scan QR code for
further details

IP Lab 2020 Winner List

B'IN LIVE	In signer Ta-You Lo's MV <i>The Young Man Who Left Home</i> (當年離家的年輕人), 4DViews technology is employed to narrate his many years of music career in depth.
Pili International Multimedia	In MV <i>Going Far Away From Home</i> (遠走他鄉), 4DViews technology is used to create surreal images which interweave animated puppet show and actor performance.
Commonwealth Education Media and Publishing	In the MV <i>LITTLE STAR LET'S FLY TOGETHER</i> (小行星), 3D modelling is used to create a virtual universe and 4DViews technology is used for filming, so as to fully present the dance performance.
Future-Action Interactive Art	The AR interactive theatre <i>FIX YOU</i> (尋找蕭練), Based On <i>THE RESTORER AND HER SWORD</i> (劍魂如初), is created to give audience a brand-new experience of the story.
MoonShine Animation	The 3D digital models of Chungwa Market Bazaar collected in Taiwan Digital Asset Library are used in combination with 4DViews filming to create VR scenes showing the bustling streets of that time.
Dept. of Digital Media Design, Ming Chuan University	The two protagonists of pop-up book <i>The Doors</i> (兩扇門) are performed virtually with the application of AR. A new way for reading picture book is created.
Dept. of Digital Multimedia Design, China University of Technology	In the VR dance performance <i>Jia Jiang Street Dance</i> (將 Fusion), the fusion of traditional culture and street dance demonstrates how technology can be used to preserve intangible cultural assets.



MV *Little Star Let's Fly Together* (小行星) filming scene and the work result ©Commonwealth Education Media and Publishing



Jia Jiang Street Dance (將 Fusion) filming scene and the work result © Dept. of Digital Multimedia Design, China University of Technology



photographed on February 5, 2021, the last day of TAICCA office at Songshan Cultural and Creative Park

TAICCA will continue to nurture the industry for more beautiful stories from Taiwan. **TAICCA**

Taiwan Creative Content Agency

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