

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.



© Story Works

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.

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 Chunghua 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