

Workgroup 5: Audiences and Engagement

Paper Title:

How to Engage The Young Generation?

Exploring the Digital Transformation Strategy of Taiwan Public Television Service.

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Abstract

Innovation and youth engagement are two major challenges to PSM enterprise worldwide. Taiwan Public Television Service, during her two-decade journey marching to the next stage, is not without danger by aging audience profiling and losing contact with the youth. Due to meager resources equipped historically and complementary status assigned politically, PTS is not acquired enough strengths internally to revolutionize itself into a new media platform until there is a strong request from the top.

The Board of Directors of PTS is regularly re-nominated by almost different constituencies of the National government and Parliament each three-year term. There, a directive to pour the resource into the new vein, is rationally raised again after handover review. Based on the digital switchover project scheme, government grants are continuously delivered to the innovation purpose in a very minor part.

However, this minimal part did make things different in the long run. From practicing the transformation of TV series into game version, this new window is enlarging the scope and scheme of video production and staffing. Nurturing talent in the Project Center of PSM, the special force is a solution to introduce new voices into the service engaging the young generation. Once democratically nominated the current Board of Directors finalized in 2022, the collective efforts were paid back by a new organizational reform into a new mandate and job description. Vtuber is a direct output of policy intervention by top-down directive with colleague working experience and collaboration.

In terms of concrete implementation strategies, PTS utilizes Vtuber as a medium to engage in dialogue with the younger generation. Simultaneously, it uses this platform to cultivate digital creators among the youth demographic, consequently garnering positive support and interactive feedback from young viewers.

Keywords: Digital Transformation, Game, PSM, Vtuber, Youth

1. Research Purpose

On February 21, 2023, Chairman Hu Yuan-hui of Taiwan Public Television (PTS) announced several significant annual initiatives. He outlined two key focal points: "Transformation" and "Legislation Amendment." The term "Transformation" signifies the drive to overhaul the organizational structure, strategic resource allocation, content production, and marketing of PTS to expedite its digital transformation. "Legislation Amendment" involves lobbying government and legislative bodies. Through amendments to the "Public Television Act," the objective is to adjust the budgetary constraints imposed on PTS. In June 2023, successfully advocating for the amendment of the Public Television Act with a discourse emphasizing the provision of more audiovisual programs for children and adolescents, PTS secured an annual budget of NT. 600 million(USD.18,414,228), marking a pivotal achievement.

Since its establishment in 1997, PTS has consistently advocated for targeted services, including the development of online platforms and television channels catering to children and adolescents. On June 21, 2023, amendments to certain provisions of the "Public Television Act" in Taiwan were officially implemented, lifting the government-donation budget restrictions. Starting in 2024, the Ministry of Culture is set to expand the budget to support the production of children and youth programs. PTS is also planning to introduce online video services and television channels focusing on children and teens as a primary audience. This study endeavors to explore the digital transformation journey of PTS and its operational strategies in reaching audiences from the young demographics.

2. Literature review

The present study investigates three main dimensions, namely, "Public Service Media and the Young Generation", "The Digital Transformation of Public Service Media," and "These dimensions collectively constitute the analytical framework employed in this research.

2.1 Public Service Media and the Young Generation

According to a research report on media consumption behavior in Belgium, one-third of the current population in Belgium is unaware of the existence of the public service media organization VRT. Similarly, findings from the 2020 report "Small Screen, Big Debate" released by the UK media regulatory body Ofcom revealed that 51% of individuals aged 16 to 34 in the UK have not watched major public broadcast television channels within the past three years. Furthermore, considering that

the population born after 1996 constitutes 41% of the total UK population, it is evident that nearly half of the population no longer utilizes the television services offered by the UK public service media. This signifies that if the content provided by public media fails to attract or engage younger users, it directly impacts the justification of allocating national budget resources for public media operations and raises questions about its continued ability to fulfill its democratic functions within society. (Public Media Alliance,2022)

Japhet Asher(2022) attempts to address the decline of public broadcasting media by examining changes in media consumption habits and contemporary media forms. Asher mentions that in the early stages of interactive television development, considerable attention was devoted to the values of "active participation" and "passive viewing," establishing turning points for these two media consumption behaviors, particularly among the younger audience. This also reflects the competition for user attention between linear television and online streaming video media and gaming platforms. In fact, the media consumption behavior of younger generations has gradually shifted towards increased "active participation" and reduced time spent on "passive viewing."

This phenomenon is also evident within the context of Taiwan. According to data released by the National Communications Commission (NCC), the number of cable television subscribers in the second quarter of 2023 was 4,593,341 households, experiencing a yearly decrease of approximately 100,000 households. In addition, in 2024, Disney Group's 11 channels announced their withdrawal from the Taiwanese market, redirecting resources to its streaming video platform, Disney+. To adapt to the changing trends in consumer viewing habits, multiple cable television system operators in Taiwan have initiated a transformation. They are allocating resources to fixed broadband, smart homes, diverse viewing platforms, and aggregating on-demand content over the internet. These services have become sources of revenue for cable television system operators (Taiwan Creative Content Agency,2022).

However, Asher emphasizes that the key to attracting young audiences back to public service media extends beyond the dichotomy of active participation or passive viewing in media forms. It lies in whether the content possesses the characteristic of "Lean In." The term "Lean In" originates from Facebook Chief Operating Officer Sheryl Sandberg's 2013 book "Lean In," which Asher interprets as representing the interactive behaviors prevalent in contemporary social media, such as likes, voting,

commenting, sharing, and tipping. These behaviors reflect the need for public media to engage with a highly active and enthusiastic generation. Therefore, the transformation of public service media involves not only a shift in media forms from "Lean Back" to "Lean Forward" but also consideration of how to make media content drive users to "Lean In." It refers to how media formats and content are associated with specific user generations. In this context, "media formats" may refer to different types of media such as television, the internet, social media, etc., while "content" refers to the information, stories, or entertainment presented on these media. It suggests that different age groups or specific demographics may have varying preferences or reactions to specific media formats and content.

This research will transform the aforementioned industry observations and Asher's viewpoint into a quadrant chart, which will help in assessing the user demographics based on the attributes of media formats and their content. The digital native generation and their offspring born after 1980, in particular, tend to gravitate towards media content situated in Quadrant 1 and Quadrant 2.

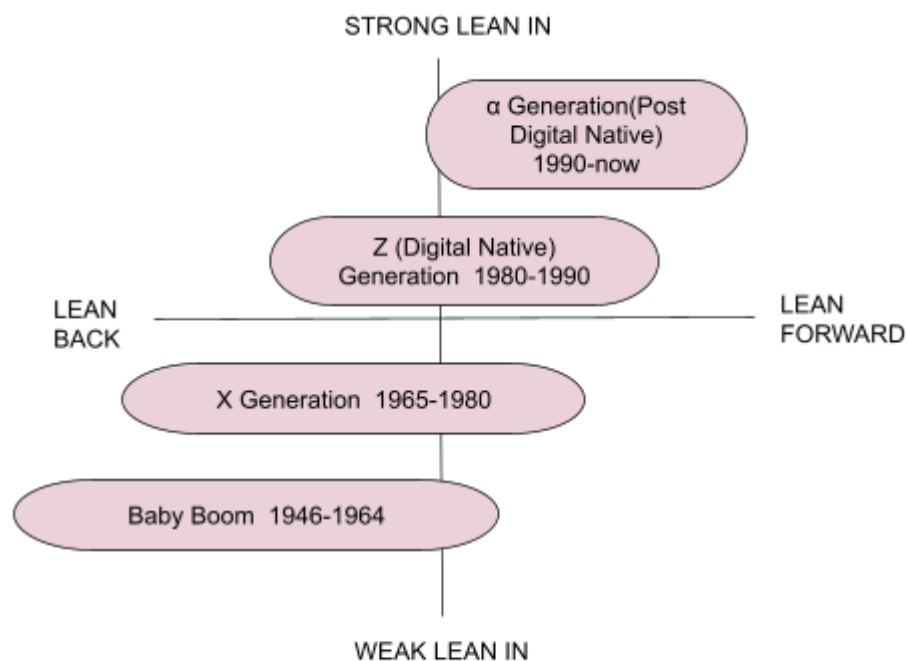


Figure 2.1 Media formats corresponding to user generations in terms of content.

This study can also use this to assess whether the content produced by public service media aligns with quadrant attributes and determine if it attracts participation from users of Generation Z ,the Digital Native Generation,and Generation Alpha (α),and the Post Digital native Generation.

2.2 Public Media and Digital Transformation: Perspectives on Organizational Change

The democratic reform brought Taiwan public broadcasting into reality after a decade of progress initiated by the lift of Marshall Law. The state-of-the-art legislation for public broadcasting is finalized by the central-right government. The conservative remit of Taiwan one is restricted to the complementary service with commercial broadcasting. The major issue of legislature reform on PSB act is a long-term negotiation with the state for its funding increase. The scale of national appropriation of PTS was greatly driven by its limited remit on educational, cultural and documentary program production. However, after 2001 a second reform on PSB legislation enlarged the remit into a completed version of PSB functioning for producing drama, sports, news, and digital technologies and platform (Lin, 2015).

The Taiwan progress on the PSB system is developed on an alternative road toward its full-fledged stage. According to Nissen (2014), the major European PSM organization shared common road taking from its monopoly to competition before the dawn of the 21st Century. The long autonomous programming culture is enjoyed least in Taiwan PSB. The short transition to competitive market led model is witnessed by a condensed period of its maturity. The classical model of PSM organization spanning one-hundred years ago is cutting half of its evolution in Taiwan. This research on the changing Taiwan PSM encountering the young generation demonstrates the particularity of reforming internal organization and production workflow for connecting media culture.

Based on the local historical thinking, this analysis adapted the European studies into a new look at the same many variables of disruptive Asia PSM by digital transformation. The useful concepts and case studies developed by Nissen (2014) and Candel (2014) respectively are driving this Asian PSMI production for the young generation against a touchstone test to enlighten the transforming path of Taiwan PTS in current mediascape.

Adopting the Candel's research, the article will review the programming policy of PTS engaging young generation according into its remit, organization, and performance. The remit of the above is conducted by the document study and review from the summary report of the Board of Governor and internal regulation. The organization aspect of reaching young is checked against the adopting streamline of workflow and editorial control. The more attentions should be paid to the structural

reform of organization and technology platform investing for digital transformation. And what a pro-innovative culture is motivated by top-down management is also observed by this research.

Through the much late introduction of the public television system in Taiwan, there is no such so-called monopoly era of public broadcasting. This is one special differentiation kept in mind when comparing local development with international one. Without the withhold bloc of program makers in the long run within, this research will look at the difficulties of transformation greatly shaped by personal and political perspectives.

The third aspect is directly reviewed by the performance of the one-year old digital content team here. A participation approach should be employed here by the researcher. According to D. Altheide (1974), a participant observation is adopted experimentally for this aim. The goal of this observation is trying to completely capture the working for online service for the younger generation. The themes for research purpose will be depicted including, the training and cultivation internally supported for online PSM, the budget and technical upgrade equipped by management, the reporting line and collaboration networking situated from end to end for a project the research chooses.

However, the qualitative approach is also adopted by the methodology of using the situational analysis above. According to Nelissen (2004), a new way of looking at organizational communication is recommended by action theory applied into communication research (Renckstorf, McQuail, Rosenbaum and Schaap, 2004). The main theme of the new approach is putting employees at the central unit of analysis. Thanks to this new look, the needs of seeking-information by employees and the solution to the problems achieved through the interactive dialogue without top-down assignment are the major issues to pursue. The findings of this research attempt to explore the dynamic process of employees in handling the policy and remit of one PSM and realizing the collective and individual goals without being exclusive to each other. An ideal type of organization is presumed in the first place but without ruling out the conflict, contradictory, and struggle natures of the work floor.

3. Taiwan's PTS attracts the digital native generation through Vtubers.

In December 2022, PTS initiated its seventh Board of Directors to start the digital transformation. The organization further planned a structural change, establishing the Digital Content Operations Department in January 2023. In terms of operational policies, the seventh Board of Directors also directed the PTS to adopt a digital-first and digitally creative mindset. The former entails that in

program production and planning, consideration should be given to the strategic layout on digital platforms. The latter emphasizes the design and production of content tailored for viewing by Digital Natives, the population familiar with online media consumption.

The virtual influencer trend, VTuber, originated in Japan and has gained significant popularity in Taiwan in recent years. Since 2017, there have been over a thousand VTubers debuting in Taiwan. As VTubers are predominantly active on online streaming platforms, their audience mainly consists of young individuals who enjoy anime and subcultures. Mainstream media has shown limited interest in this phenomenon. However, PTS, actively pursuing digital transformation, took a pioneering step in 2021 by introducing the experimental first-generation VTuber "MEI," becoming a trailblazer among mainstream media in creating virtual influencers.

Recognizing the potential demonstrated by MEI, PTS plans to officially develop the VTuber project in the latter half of 2022, allocating additional resources to create the second generation. The planning for the second generation emphasizes the need for originality in developing intellectual property (IP). This decision stems from the fact that the first-generation VTuber "MEI" was created using open-source tools, limiting its flexibility. Therefore, it was decided to have her depart at a certain point, providing an opportunity to introduce new characters.



Figure 3.1 The experimental first-generation VTuber "MEI," from Taiwan PTS

Recognizing the influence of VTubers on the younger demographic, PTS introduced the second-generation VTuber, "Haiyuelinlin." in 2023. Diverging from MEI's highly experimental features, this new initiative opts for outsourced production with high standards to craft a unique and distinctive style.



Figure 3.2 The second-generation VTuber, "Haiyuelinlin" from Taiwan PTS

Taiwan PTS continually announced on 22 September that the "Golden Vtuber Award", a VTuber-exclusive awards show, is open for submissions. The awards ceremony will be held online on December 31, 2023. To encourage more talented creators, PTS and KOKURA COMPUTER CO. have expanded the existing VTuber New Year's Eve Asian Vtuber Showcase into the "Golden Vtuber Award". The awards will feature five categories: Award for the Best Male VTuber, Award for the Best Female VTuber, Award for the Best Original VTuber Song, Award for the Best VTuber Project, Award for the Rising Star VTuber ([Public Media Alliance, 2023](#)).



Figure 3.3 Taiwan PTS Launches Golden Vtuber Awards

4. Research questions and Methodologies

This research investigates the support and resources extended by PTS to innovative applications of Vtuber technology. Additionally, it will assess whether the development of Vtuber applications by Taiwan's Public Television has achieved its anticipated objectives. Furthermore, the research delves into the goals set by the Digital Content Operation Department and examines how these objectives contribute to becoming a pivotal component of public television values. A comparative analysis is conducted to discern any notable differences from past practices.

The research team will interact with subjects of the department and its work. Without hypothesis before the key informants are selected, a field note will generate a clear picture of one service delivering over an internet platform to complete its mission. Under the support of Foundation of PTS, the overt research is confirmed. The study of this topic is planned to bring the information as follows to be checked later,

- 1) production skill employed
- 2) strategically thinking acceptance
- 3) the concept of young audience it served
- 4) technical gear is ready for
- 5) the feasibility for collaborating with other departments
- 6) the key value to be accomplished by mission from remit above

Finally, the research on Taiwan case will bring a temporary progress on the investigation on a young PSM transforming itself to serve digital natives as follows (using Candel's typologies):

Table 4.1. Assessing the Necessary Resource for Digital Transformation in Current Challenge to Taiwan PSM

Three Aspects for checking PSM transformation to serving digital natives	Challenge	Research
Remit	<p>Justifying its renewal for young generation service by public service mandate</p> <p>Internal ethical standard accepted by stakeholders group</p> <p>Accountability to public when the project delivered</p> <p>The new finance acquiring or allotment</p>	documents studying
Organization	<p>New Management Culture</p> <p>Innovation encouragement</p> <p>Facilitating new media task into the chains of audiovisual production line</p> <p>Standalone or Cooperation work flows</p> <p>How to build the web 3.0 within the current digital broadcasting system</p>	conceptualizing the re-engineering project

	Talent recruitment	
Performance	Resource allocation Leadership pattern Working culture Horizontal task reform New public service ethos	Participants Observation

5. The Analytical of New Service in Progress by Remit transformation

The following information is chronically collected from the proceedings of the Board of Directors, PTS. The top-down direction of policing for new media is confirmed by its directive in 2014. Constrained by the legislation of PTS Act in the analogue age, there are more than two decades of late-development aiming for broadcasting future until the overhaul of it is finalized by parliament in June 2023. (Ministry of Culture, 2023)

The Fifth Board of Directors (2013 to 2016) foresaw the rapid reshuffle of industry caused by the online world and cross platform ecosystem. The current management of public broadcast media is confined into a TV mindset and audiovisual-wise thinking. To move beyond this limit, the Board is striking with this complex by establishing a Task Force of New Media Application. The first period of the project extended the reach of the broadcast channel to the online world through the OTT system.

In 2016, the Board increased the funding to USD. 2,038,781 (from 1,545,313 in previous year) being invested in the New Media Department to expand its internet based service. For recruiting the potential production team's members, the Public Service Media Project Center (PSM Project Center) was created inside Dept. on 16th June 2017. This breakthrough of policy intervention is promoted for choosing the willing leading figures to be equipped with one alternative route to making TV programs. And this effect was realized into the second project started by a software-directed innovation. The content is created by special commission within and beyond PTS production teams independently of platform or system.

In 30th March, 2016, the Ministry of Culture cooperated with PTS to conduct an action plan named 'The Project of Ultra-High-Definition Television Demonstration Center and the Innovative Application'. One of the project purposes is to expand PTS' viewers through new technology and distribute the content to all internet based platforms. There is the first state-aid delivered for the internet-based media into the PTS remit at USD 3,048,500. Then, the Center is kicked off by this new remit and funding.

First, adopting the video game format of original TV drama, one special venture to reach younger people is debuting in 2018. Project Center reinvented the "On Children" drama into the "Kidz" game. This creative move brought the volume of attention in the new height between the young generation rising voice against their lives under parenthood dictatorship. (Taiwan Today, 2018) The 2018 Asian Academy Creative Awards held regularly in Singapore prized this work in the category "the Best Video Game". This new record won the confidence of PSM management for Center's prominence standing on the TV production chain with its future plan.

The 2019-2020 State Subsidy of Innovation Application (USD 4 million) is deployed into another new project affiliated with the new political climate. Arranged from the Fifties' incident during White Terror Period called Detention (horror video game), PTS is co-funded with Netflix built into an eight-episode TV series (Oliver, 2022). And this format is lately developed into a three-Alternate Reality Game (ARG) for gluing the fans in social media and created the volume of attention within the new generation by 10,000 visitors due to the end of year. Although the criticism of this arrangement is denounced by historical research, the venture into new media and online service is paid up.

In the mid of 2021, PTS management team proposed to set the amount of annual appropriation in future decade for amortizing USD 20 million dedicated to new media production by the strength of 17% of total operation cost. This breakdown of annual budget is greatly influenced into the following three-year period of amending PTS Act in the government legislature body.

However, there is a wake-up call came from an investigation report done by an interim student in #P Newsroom. #P, this online service was initiated by the Governing Board of Taiwan Public Television Service (PTS) decided to invest a three-year special fund to innovate the platform of journalism in 2018. Journalism Department launched the News Lab, named P# (Sharp) wrapped into a prototype of internet media and uploaded the outlet into YouTube platform. According to the four-series report by J.Z. Fang (方君竹), these articles are criticized at PTS workforce and human resource policy. The

most controversial part of his critic is attacking senior colleagues for their lack of responsibility, unaccountable job description, and seeking leisure in the workplace.

This special feature dichotomized the labour into senior and younger groups. And it is directly forced the Management Group of PTS reply to his questioning for lack of accountability and self-control. This impetus has driven PTS into settling the plan for early-retirement of its senior staff. Nevertheless, the finance for employment of PTS is not dramatically changed due to the protection of working conditions by the Labour Standard Act and Public TV Act. Then, the extra fund for PTS production is continuously delivered by the government special grant compensated with the decreased value of fixed annual appropriation. (see the Table 5.1)

Table 5.1. Government Grant for PTS by Ministry of Culture

Time	Appropriation	Social Develop Project	Hi-Tech Project	Forward Looking Project	Total
2018	26,000	4,900	-	13,000	47,900
2019	26,000	14,000	-	17,200	61,200
2020	26,000	14,100	-	12,200	56,300
2021	26,000	14,100	-	3,300	47,400
2022	26,000	15,000	1,200	3,300	49,600
Unit: USD (1,000)					

(Source: Control Yuan, ROC, 2023)

Therefore, under the scrutiny of state organizations and public groups, PTS is engaging the young generation talent and introducing upskilling senior staff for digital transformation. (Ministry of Culture, 2022) This strategy is enforced by the newly-elected Board of Directors in May 2022. The Government Grant above is distributed the cost of PTS Content Production and Application Project

within the amount of Social Development Project Fund. This increasing subsidy for the new era of PTS transforming into PSM is paid by new leadership and new organizational structure.

Following May 20, 2022 of its inception, the new Board launched a reorganization for future PSM. The landmark work is organizing Digital Content Operation Department partially by regrouping the previous staffs in New Media Dept. and Public Service & Marketing one. Here, PTS is mandating internet based service at Interactive Media Section. Under the Regulation of Organization, it is clearly imprinted a Virtual YouTuber, also named Vtuber, hatching plan and its promotion & execution.

The Vtuber, as a new production line, is straightly leveled onto the top businesses with many items including YouTube, OTT, social media platforms. On behalf of governance and vision, this product is a response to the Mission Statement (PTS, 2023) of new Board at,

- 1.To promote sustainable innovation that facilitates development in the audiovisual and music Industry.

To realize the goal, the Board of Director announced its two of six critical success factors as follows,

- 2.Mold a learning organization, encouraging a risk-taking, failure-tolerant organizational culture that stimulates innovation
3. Respond to the organizational design and resource allocation requirements for digital transformation and innovative services

The idea of Vtuber production in PTS is inherited from the concept and approach of the same work for the “Kidz “ and “Detention” ACG game version.

6.Facilitating innovation in PTS through organizational change: A Case of PTS Vtuber Teams

This study examines the formation process of Vtuber teams, the operational methods of Vtuber management teams, and their operational effectiveness in response to research questions. The analysis is as follows:

6.1 Formation Process of PTS Vtuber Teams

The Vtuber working team consists of three members, all of whom are formal employees of Taiwan PTS. The average age ranges from 33 years old, with an average tenure of approximately 7 years. In contrast, the average age of employees across Taiwan Public Television is 46-55 years old, with an

average tenure of 15 years. Comparatively, the workforce attributes of the Vtuber team skew younger and less experienced. In this study, the three team members are referred to as A, B, and C. Prior to joining the Vtuber team, their summarized qualifications and backgrounds are as follows:

Table 6.1. Working Experience of Vtuber Team

Staff of Vtuebr Team	Work Experince
A as Supervisor	<ul style="list-style-type: none"> ● Online Live Streaming Program Production ● Video Game Planning ● Cross-Media Narrative Application ● Social Media Management ● Web Traffic Analysis
B as Vtuber Agent	<ul style="list-style-type: none"> ● Video Game Planning ● Cross-Media Narrative Application ● Social Media Management
C as Content Producer	<ul style="list-style-type: none"> ● YouTube Channel Management ● Online Live Streaming Program Production

(Source: compiled by researcher)

Both A and B are core members of the production team for the video mobile games "KIDZ", "Find Me", and "On Marriage". Meanwhile, C was involved in the production planning of the early-stage Vtuber, MEI. The work undertaken by the three individuals within Taiwan Public Television did not pertain to traditional television business activities. Their respective projects, managed by them, were experimental in nature until before 2023, not formally included in departmental projects, nor allocated regular budgets.

6.1.1 Motivation and Strategies for Vtuber Development

In the fourth quarter of 2022, Taiwan PTS initiated internal organizational transformation preparations, culminating in the establishment of the Digital Content Operation Department in the first quarter of 2023. Under this department, the Interactive Media Section was established, responsible for two main products: the PTS+ streaming platform and Vtuber incubation. The aforementioned trio became key members of the Vtuber incubation project in 2023.

The core management team for Vtuber consists of three individuals: Content Supervisor, Vtuber manager, and Executive Producer. Additionally, the team includes three project assistants responsible for planning and live streaming technology tasks. These assistants are employed on a contract basis and are not formal employees of Taiwan Public Television. The formal title of this initiative is the "Vtuber Incubation Project," which aims not only to incubate PTS's own Vtubers but also to foster digital creators of Vtubers in Taiwan, thus bolstering Taiwan's digital content industry.

Based on the viewership analysis report released by Taiwan PTS in the fourth quarter of 2023, the average age of users for its television channels is over 55 years old. However, the primary age group for viewership on its streaming video platform is between 45-54 years old, followed by the 35-44 age group. Drawing from the experimental experiences and outcomes, the working team has observed that users consuming ACG-related content mostly belong to the demographic born after 1990. From a strategic perspective, establishing connections with this demographic presents an opportunity for Taiwan Public Television to potentially serve users under the age of 34.

VTuber is establishing a cultural and creative industry based on fan economy. Taiwan PTS would plan to cultivate a fan culture surrounding VTubers, which implies a greater opportunity to reach a younger audience, enhance its brand image, and also encourage digital creators to join the Taiwan VTuber cultural industry, thereby developing a "Taiwanese-style VTuber culture". This concept was proposed during the preparation phase of the Digital Content Operations Department and was adopted, formally integrating into the department's scope of business.

6.1.2 Execution Strategy

Fan culture reflects users' taste for specific cultural symbols. Therefore, the strategy of creating a Taiwan PTS' VTuber group involves gradually introducing different VTubers at different times to enhance content production speed and duration. In 2023, PTS first launched the VTuber "Haiyue Linlin," an original virtual anchor associated primarily with the PTS brand. In the first quarter of 2024, PTS signed a management contract with the well-known Taiwanese VTuber "Akira Yakushiji." Additionally, in the third quarter of 2024, PTS plans to introduce the third original VTuber "PoPo," along with "Kevin" as the VTuber manager, aiming to establish a virtual anchor team for Public Television.

Due to the predominant content of VTuber programs, which often involve chatting, singing, and game play, PTS actively collaborates with existing Taiwanese VTubers to produce online programs. The team adopts the concept of commissioning program production, with PTS providing funding for program production costs. They invite various VTubers to propose program concepts to encourage young creators. For example, in the latter half of 2024, they invited the Taiwanese VTuber "Dr. R1" to produce a live streaming focusing on educating about major diseases. Furthermore, PTS leverages its existing media resources to integrate VTubers with traditional television channel programs, allowing VTubers to transit from online community platforms to mainstream media, thus exposing more audiences to VTuber cultural content.

Taiwan's VTuber industry has been booming in recent years, with over 100 new VTubers debuting each year. To encourage more talented creators, PTS and KOKURA COMPUTER CO. have expanded the existing VTuber New Year's Eve Asian Vtuber Showcase into the "Golden Vtuber Award". The awards will feature five categories: Award for the Best Male VTuber, Award for the Best Female VTuber, Award for the Best Original VTuber Song, Award for the Best VTuber Project and Award for the Rising Star VTuber. PTS hopes that the awards will help to raise awareness of VTubers and their appeal to a wider audience. It targets empowering VTubers to gradually transition from niche markets to mainstream audiences, becoming significant cultural phenomena.

6.2 Working Flow and Performance

This section will outline the working flow of the Vtuber team and compare it with the traditional television channel's working model then highlighting the differences. It will also elucidate the overall operational effectiveness.

6.2.1 Working flow of the Vtuber team

The objective of the Vtuber team is to cultivate a fan culture around. To achieve this goal, four main business operations have been developed, including (1) Vtuber talent management, (2) program planning and production, as well as the (3)Golden Vtuber Awards submission and award ceremony. These are overseen by three colleagues, with some tasks outsourced to external companies for services such as 2D animation, 3D motion capture, and music composition.

The Vtuber team does not utilize traditional television channel resources, such as studios or editing rooms. In the case of the 2023 Golden Vtuber Awards, Taiwan PTS confirmed the organization of the inaugural ceremony on December 31st. The Vtuber team independently formulated submission guidelines, contacted judges, and established a selection committee, resulting in a total of 223 submissions within less than one month.

On December 31st, the Golden Vtuber Awards ceremony took place, with the team conducting rehearsals at 3D motion capture studio on December 30th in Kaohsiung city . The live broadcast lasted for a total of 4.5 hours, spanning from 9:00 PM on December 31st to 1:30 AM on January 1st. The event achieved a peak concurrent viewership of 1720 people. This case marks the first instance since the establishment of PTS that seamlessly integrates the development of Vtuber IP, award submissions, online award ceremony planning, and streaming.



Figure 6.1 Live streaming scene of Golden Vtuber Award

In addition to their Vtuber-related responsibilities, the three colleagues also concurrently hold roles as department heads, chief editors of entertainment news, and YouTube community editors. Following the success of the Vtuber team in 2024, they were promptly recommended by the department and received company commendations along with incentive bonuses.

From a positive perspective, the experimental projects undertaken by the Vtuber team from 2018 to 2022 have accumulated insights and skills in cross-media storytelling among its members. This accumulation enabled them to become a capable force in 2023, executing Vtuber incubation projects efficiently and yielding results in a short timeframe. Regarding organizational transformation, the long-term investment in experimental projects of minimal scale has facilitated the accumulation of innovative momentum. While immediate results may not be apparent, this approach effectively nurtures young talent beyond core business areas (such as traditional television). Consequently, when the organization undergoes formal restructuring and establishes new business ventures, there is already a pool of skilled professionals readily available.

6.2.2 Operating Performance

According to the user profiles of the "Haiyue Linlin" and "Akira Yakushiji" YouTube channels, as indicated by the "Viewing Frequency(%)," it is evident that the audience of Haiyue Linlin's channel tends to have an average age range concentrated between 25 and 34 years old, whereas the viewers of Akira Yakushiji's channel are predominantly within the age range of 18 to 24 years old.

Table 6.2 User Profiling Of PTS Vtuber channel

User Profiling of Haiyuelinlin's YouTube Channel				
Audience Age	Viewing Frequency(%)	Average Viewing Time	Average Viewing Ratio(%)	Viewing Time (hours)(%)
13 - 17	1.49	0:03:11	3.73	0.63
18 - 24	30.68	0:05:33	5.8	22.62
25 - 34	47.91	0:08:29	7.65	53.94
35 - 44	16.57	0:09:22	7.55	20.6
45 - 54	2.58	0:04:10	3.52	1.43
55 - 64	0.38	0:07:48	5.28	0.4
>65	0.39	0:07:24	5.1	0.38
User Profiling of Akira Yakushiji's YouTube Channel				

Audience Age	Viewing Frequency(%)	Average Viewing Time	Average Viewing Ratio(%)	Viewing Time (hours)(%)
13 - 17	2.73	0:05:38	7.3	2.06
18 - 24	42.36	0:06:55	7.24	39.27
25 - 34	35.26	0:10:00	9.3	47.23
35 - 44	13.08	0:05:52	9.68	10.29
45 - 54	2.85	0:01:37	4.72	0.62
55 - 64	2.08	0:00:57	5.88	0.27
>65	1.64	0:01:10	5.26	0.26

Source:Self Compilation (YouTube data of Haiyuelinlin and Akira Yakushiji , 2024)

Both Vtubers' YouTube channels are enabled for ad revenue, donations, and paid memberships. Comparing their revenue sources, Super Chats emerge as the primary income stream for both Vtubers. Following this, revenue from Memberships Granted by other members constitutes the next significant source. Super Chats predominantly originate from viewer donations during live broadcasts by Vtubers. Memberships Granted, on the other hand, represent the income generated when paid members purchase memberships and gift them to other non-paying members. This behavior reflects the audience's identification with the Vtubers and is manifested in their actions of donation and subscribing to paid memberships.

Table 6.3 Revenue Sources Of PTS Vtubers

Revenue Sources	Akira Yakushiji 2024.Q1 Revenue (USD)	Haiyuelinlin 2024.Q1收益(USD)
Super Chats	1,435	387
Memberships Granted	782	132
Channel Memberships	584	91
Watch Page Ads	17	13
YouTube Premium	12	12
Shorts Dynamic Ads	0.5	0.9

Source:Self Compilation (YouTube data of Haiyuelinlin and Akira Yakushiji , 2024)

Both Vtubers maintain community media accounts on Discord and X (Twitter) in addition to their YouTube channels. Apart from routine comments and interactions, fans of both Vtubers often engage in secondary creative output, actively constructing personal stories, interactive scenarios, or worldviews for the Vtubers. This phenomenon of fan creation demonstrates a high level of investment and interest in virtual streamers among their fanbases. The production of such creative content implies that these fans are not merely passively consuming content but actively participating in and reinterpreting it in their own ways, aligning with the notion of "high lean in/lean forward" media usage behavior as described by Japhet Asher in existing literature.

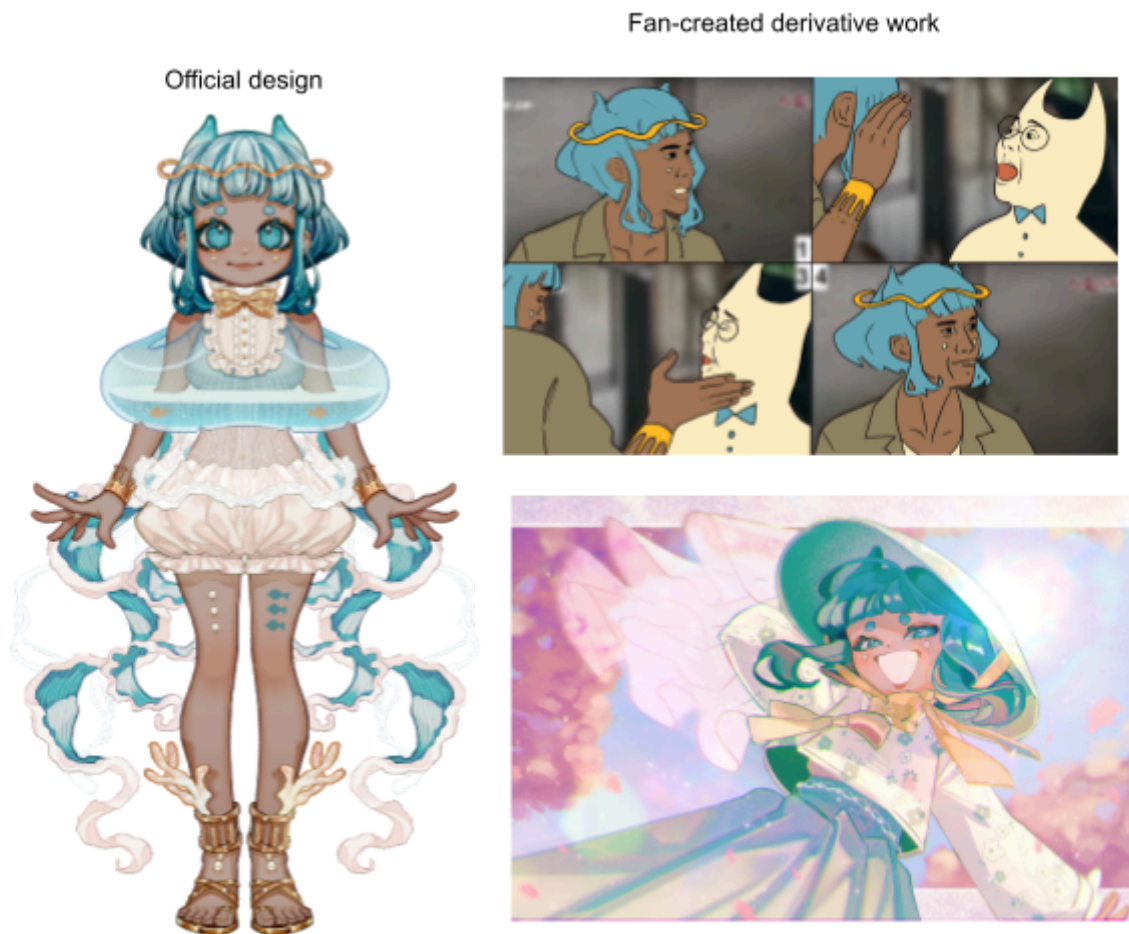


Figure 6.2 Fan-created derivative work of Vtuber

7. Conclusion

The Taiwan PSM is gradually evolving into its new contour. Built on its 20-year legacy, it is not an entire reshuffle job for its transformation due to the status of a late-comer in PSB world. However, the meager resource it acquired during the short period and the incumbent labour of the audiovisual industry made its internal reorganization difficult. It is natural to launch the critical move to engagement with the young generation or new media by top-down re-engineering.

This research, in the first-part review demonstrated by the inception of new media in web 2.0, PTS is greatly powered by its new course set by the directive of the Board of Directors. Despite the lack of incentive for internal restructuring, PTS is used to set the agenda of new media as an alternative option to interact with the general public.

Drawing on the experience of PTS, young professionals embarked on experimental endeavors in innovative new media content from 2018 onwards. Through these experiments, they sought to

understand the media consumption behaviors and preferences of the younger generation in the digital age, laying the groundwork for initiatives that culminated in 2023 with the adoption of Vtuber as a focal point for engaging with the youth demographic. Building upon past efforts by PTS to nurture emerging television program creators, this initiative also marked the inception of efforts to cultivate digital creators in the multimedia storytelling domain.

The maturity of one engagement with the young generation as a general is witnessed by multi-year projects in generating the video version of internet service from the original TV one of series drama window. This nevertheless short or isolated case in nature but paved the way to form a potential teamwork in the future. The new leadership was established politically once three-four years for the PSM organization and now gained the momentum for a new chapter for PTS engaging with youth and digital native.

The discourse also aligns with past lobbying strategies employed by PTS to acquire governmental resources. It remains a forward-looking approach grounded in technological advancements, including 2D and 3D motion capture, as well as artificial intelligence-driven automation techniques, to propel the development of the domestic digital media industry. It follows the trajectory of previous policy legacies and garners recognition and support within the framework of new organizational restructuring.

Reviewing the performance of the Vtuber team from 2023 to 2024, it has indeed catered to a youthful user base and garnered recognition from the board of directors at this stage. However, its risks still stem from the attitude of the next board of directors. Therefore, the operational strategy of the Vtuber team needs to align more closely with the evolving cultural and technological policy directions of the Taiwanese government, enabling Vtubers to expand into mainstream culture and serve a wider young demographic.

In concluding remark, the following table shows this research obtained the current picture of transforming PSM for engaging younger generation through the changing remit, organizational renewal, and streamlining the performance.

Table 7.1 The Making of Taiwan PSM Engaging Young Generation through Vtuber Development

Three Aspects for checking PSM transformation to serving digital natives	Challenge to be tasked	Research
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<p>Remit</p>	<p>Task Force of New Media Application (2014) experiment</p> <p>PSM Project Center (2016)—Team established</p> <p>UHDTV and Innovative Application project delivered budget (Government Grant)</p> <p>Exploit drama into game version (On Children to Kidz)</p> <p>Transform drama into Alternate Reality Game “Detention”</p> <p>2021 FY of PTS propose 17% of total cost at New Media (The Act for annual appropriation is passed by June 2023)</p> <p>The PTS subsidized the first early-retirement package in 2022 and introducing upskilling senior staff for digital transformation.</p> <p>Reorganized structure and New Mission Statement is out by the Seventh Board of Directors in 2023</p>	<p>documents analysis</p>
<p>Organization</p>	<p>Establishing a new department , Department of Digital Content Operations, through organizational restructuring.</p> <p>To institutionalize the goal of digital transformation and make it a performance target for the Department of Digital Content Operations, while allocating sufficient budget and manpower to achieve the aforementioned objective</p>	<p>conceptualizing the re-engineering project</p>

Performance	<p>Creating a team responsible for Vtuber business operations to reach and serve the young generations.</p> <p>Vtuber successfully establishes positive connections with users who enjoy anime culture, such as through audience views, tips, and secondary creative activities.</p>	Participants Observation
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