

THE MASS MEDIA IN THE REPUBLIC OF CHINA: A SURVEY
OF NEWSPAPERS, BROADCASTING, TELEVISION,
FILM, AND ADVERTISING

By

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PREFACE

This study traces the history of the Chinese mass media from the ancient stage to the contemporary condition. The author's main objective is to offer a description, observation, and analysis of the mass media in the Republic of China to those readers who are interested in these fields. The study states the Chinese media's evolution, general condition, organizational construction, government policy, and the roles they play in fulfilling the cultural, educational, social, informational, political, economic, and entertainment functions in the Republic of China. Much of the information, both English and Chinese, is based on literature, magazines, newspapers, texts, and other sources from the Government Information Office. The author translated the Chinese portions into English.

The belief that such a study should be completed was encouraged by my friends, who suggested that an orderly presentation of the mass media in the Republic of China would be beneficial to them.

The author would like to express his sincere appreciation to his major adviser, Dr. Walter J. Ward, for his instruction throughout the study. Gratitude also is expressed to his committee members for their recommendations on the manuscript. The author also would like to thank his government for paying tuition and living expenses during his study at Oklahoma State University.

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CHAPTER I

INTRODUCTION

The Republic of China was founded by Dr. Sun Yat-sen on October 10, 1911. This year is the 70th anniversary of the Republic of China. In these years, the mass media in the Republic of China played a very important role and share the joys and sorrows with their country. Because the Chinese Communists took over the Chinese mainland, and after the government of the Republic of China was moved to Taiwan in 1949, most of the people seemed ignorant of the efforts and achievements of the mass media in the Republic of China. The study on this topic should be done to avoid being oblivious of the history of the mass media in the Republic of China. Owing to the significant differences between the Chinese and foreign languages and culture, many things including the mass media might be a puzzle to the foreign friends. This study will also promote mutual understanding and cultural exchanges with foreign readers.

To offer the readers a comparison of the various periods of the mass media in the Republic of China, the study will include the origin and evolution of the Chinese mass media, the initiation of modern media, the Republican mass media, the mass media in wartime China, and the contemporary mass media in Taiwan.

China is one of the oldest, biggest, and most civilized countries in the world. There are almost two thousand years from the tipao (official gazette) in Han Dynasty in ancient China in the second century to the current mass media in the Republic of China in 1981.

There were many favorable conditions for the Chinese to develop the mass media in the ancient periods. In 105 A.D. paper was invented by Tsai Lun of the eastern Han Dynasty in China when the Europeans were still writing on parchment. Movable type was first used in the Sun Dynasty in ancient China in 1045 when a blacksmith, Pi Shen, began to use the type made of plastic clay. But under the autocracy in the dynastic periods of the emperors, the old Chinese media did not change the format until the beginning of the modern press in the nineteenth century.

The initiation of modern Chinese mass media had Anglo-American origins. The Chinese had not been enlightened yet in this period. They did not know the value of the press because of their deep-rooted conservatism. They were only interested in reading literary pages, but not the news pages. The people had no concern in public affairs. In this period, the press was underdeveloped.

The Chinese did not know the value and the functions of the mass media until Dr. Sun Yat-sen's pre-revolutionary period from 1895 to 1911. During this period, the media in China played such an important role as to say that the Dr. Sun Yat-sen's founding of the Republic of China was through the persuasion of the press.

The founding of the Republic of China in 1911 offered favorable circumstances for the development of the mass media. Under the assistance of the government, the mass media in the Republic of China were gradually developing and making their ways to independent growth after the nationwide mass media--Central Daily News, Central Broadcast Station, and Central News Agency were founded from 1924 to 1928. After the Central News Agency signed the contracts with British Reuters, French Havas, American United Press, and German Trans Ocean from 1932 to 1937 to exchange news with

them, the foreign news agencies ended the manipulation of the Chinese press for more than sixty years.

Chinese film industry developed later than in the West because it was ever regarded as an "unlucky matter" by top authorities of the Manchu Dynasty. In 1904, on the 70th birthday of the Empress Dowager, the British Minister, Sir Ernest Mason Satow, projected her several English films and something unhappy occurred on this occasion.¹ In Shanghai, the center of Chinese film industry, most of the films shown were produced by foreign moviemakers. After the founding of the Republic of China in 1911, the film industry in China produced Chinese films in cooperation with Western filmmakers. (See Appendix P). Chinese film industry was gradually growing after the Ming Hsin (Star) Film Company was set up in Shanghai in 1922. The ruling party of the Republic of China, Kuomintang, founded by Dr. Sun Yat-sen, had ever made a great contribution to the Chinese film industry.

On July 7, 1937, when Japanese war lords launched an attack on the Chinese troops at the Marco Polo Bridge near Peking, the Republic of China, under the leadership of late President Chiang Kai-shek, began the eight-year, Anti-Japanese War. During the Sino-Japanese War, Chungking, the wartime capital of the Republic of China in interior province Szechwan, became the center of the mass media. The Chinese newspapermen worked in the air-raid shelters under the Japanese saturation bombings and risked their lives to cover the war news in the front line. The newspapers never missed a day to inform their news-hungry audience. The Chinese journalists played a very important role in winning through the eight-year, Anti-Japanese War from 1937 to 1945.

In 1949, the government of the Republic of China was moved to Taipei,

Taiwan, because Chinese Communists seized power on the Chinese mainland. Three government organs, Central Daily News, Central News Agency, and Broadcasting Corporation of China (Central Broadcast Station), were moved to Taipei. Since then, many new mass media have been established in Taiwan.

Those mass media left behind in the Chinese mainland were overrun and confiscated by Chinese Communists. All the broadcast stations became "People's Broadcast Stations." The Shun Pao in Shanghai became Chieh Fang Jih Pao (Liberation Daily). The Ta Kung Pao (Big Public) in Tientsin became Chin Pu Jih Pao (Progressive Daily).² According to the PICA survey in 1966, the mass media on the Chinese mainland were controlled in a high degree.³

Today, the mass media in the Republic of China on Taiwan enjoy press freedom under the protection of the Constitutional Law of the Republic of China. John C. Merrill, Carter R. Bryan, and Marvin Alisky pointed out in The Foreign Press: A Survey of the World Journalism:

Generally, however, the press of the Republic of China enjoys great freedom. The United Daily News, the largest independent paper, often criticizes the government.⁴

The press in the Republic of China follows that of the United States and mirrors the U.S. effect. Merrill, Bryan, and Alisky, writers of The Foreign Press, continued to point out:

In general, the press of Free China is much like that of the United States. For example, the program of journalism study at the National Chengchi University in Taipei, and the great amount of mass communications research being carried on in Taiwan, reflect a strong U.S. influence.⁵

In comparison with all the periods of mass media in the Republic of China, the current is the most developed period. The television industry is the new enterprise to serve the audience in the Republic of China.

Wilson P. Dizard, writer of Television: A World View, described:

The Republic of China on Taiwan enjoys the highest standard of living of any country in Asia. . . Taiwan Television Enterprises . . . attracted sufficient viewers and advertisers. . . As most other stations in the area, a large percentage of its programming consists of American film serials.⁶

John C. Merrill commented on the R.O.C.'s media in A Handbook of the Foreign Press. After all, the mass media in the Republic of China are the major non-communist voice in Southeast Asia and are believed to exert significant influence on public opinion--not only on the country--but throughout a wide area where millions of overseas Chinese look to the government of the Republic of China for guidance and hope.⁷

NOTES

¹ Jay Leyda, Dianying: An Account of Films and the Film Audience in China (Cambridge: The MIT Press, 1972), p. 8.

² Lai Kwang Lin, History of the Press and Communication in China (Taipei: San Min Book Co., October, 1978), p. 191.

³ John C. Merrill, Carter R. Bryan, and Marvin Alisky, The Foreign Press: A Survey of the World Journalism (Baton Rouge: Louisiana State University Press, 1970), p. 33.

⁴ Ibid., p. 244.

⁵ Ibid., p. 245

⁶ Wilson P. Dizard, Television: A World View (New York: Syracuse University Press, 1966), pp. 58-59.

⁷ John C. Merrill, A Handbook of the Foreign Press (Baton Rouge: Louisiana State University Press, 1959), p. 233.

CHAPTER II

MASS MEDIA IN ANCIENT CHINA (A.D. 2-1814)

The Tipao of the early Han Dynasty of the second century was regarded as the Chinese press in ancient China. The Tipao was the first newspaper in China.

The Chinese press proper, or the 'Metropolitan Gazette', was known as the tipao, which was at first a kind of private correspondence sent to provincial authorities by their accredited agents at the metropolis, somewhat in the same manner as news is sent to provincial papers in the states of America by their accredited Washington correspondents. . . . Ti, in Chinese, means the 'official residence' or mansion of some prince or governor at the capital, and the word pao means 'report'. The word was mentioned as early as in the statutes of the early Han Dynasty and was defined there as meaning 'the residence of provincial prefects for the purpose of communicating official reports.'¹

In the Kaiyuan reign (A.D. 713-741) of Tang Minghuang in Tang Dynasty a kind of Tipao--Kaiyuan Tsapao was published. The Kaiyuan Tsapao was described in "History of Printing in China":

Mr. Yang of Kiangling has a copy of Kaiyuan Tsapao in his collection, consisting of seven sheets. He says it is a woodblock printing of the Tang Dynasty. Each sheet consists of thirteen lines and each line contains fifteen words, which are the size of coins. There is a border, but no stitching in the middle of the sheet, being in 'butterfly binding' (a long sheet folded right and left successively) like the Tang manuscripts.²

In the Sung Dynasty (A.D. 960-1280), the Tipao became more popular. A famous scholar Su Tung-po wrote: "I read the tipao and gossip about old cranks; and talking in our leisurely hours . . . I think of the old drinker. . . ." ³

People were more interested in reading the newspaper when Hsiaopao (small paper) was published in Sung Dynasty.

Reading the newspapers seemed to have already developed into a general habit and there was not only one kind of paper but several, while the development of a kind of tabloid news, called hsiaopao indicated a feverish demand for up-to-date news.⁴

The news of Hsiaopao was not always accurate. Sometimes it was true and sometimes not. A memorandum by Chou Linchih who lived around 1160 A.D. read:

This is the so-called hsiaopao (literally 'small newspapers'). For instance, they often say 'So-and-so was summoned to an imperial audience to-day' or 'So-and-so was dismissed', or 'So-and-so got an appointment'. This news is often inaccurate or even a groundless fabrication, but scholars at the capital would say, on hearing such news, 'We have already seen it in the hsiaopao', and magistrates in the country would say on hearing the news, 'We have received the hsiaopao already'. Sometimes it turned out to be true and sometimes it turned out to be false.⁵

In the third year of Hsinging (1070 A.D.) of Sung Dynasty, the Privy Council was established to check the Tipao before it was published.⁶

There were several kinds of Tipaos that published at this period.

The Pienpao, or Border Press, is a paper which gathers material from the border districts and reports on the health and daily activities of the important personages on definite days, and sends it on officially sealed to the Privy Council. The Chaopao, or Morning (Court?) Post, records the important events of the day. Every day the office of the Court Chamberlain would compile this news and submit it to the editorship of the Court Secretariat, and then pass it on to the Bureau of Official Reports for general promulgation. There were, however, also private reporters like 'court reporters', 'provincial reporters', and 'yamen reporters' who were connected with the tabloid papers, and as these were often accused of leaking out official news, they concealed them under the title of hsinwen.⁷

The first censorship and official bans of journalism in China occurred in Sung Dynasty when the rebel Nung Chihkao invaded the Lingnan district. The Bureau of Official Reports was banned by edicts to give out news about the situation.

The mass media in ancient China--Tipao--was originated in Han Dynasty and became official gazettes in the Tang Dynasty. The great development

of the official gazette was in Sung Dynasty. The Chinese newspapers maintained their gazette format until the beginning of the modern press in 1815. The reason the Chinese newspaper, which was originated in an early dynasty, made no progress was that the Empire dynasty restrained the freedom of the press.

The great development of the official gazette, started in the Sung Dynasty, was continued without interruption from that period onwards through the succeeding dynasties down to the nineteenth century, until with the beginning of the modern press and methods of modern journalism. . . . Through out the Ming and Manchu dynasties the metropolitan gazettes provided the only source of official and general news for the scholars who constituted the only reading public in China.⁸

The invention of both art of printing and paper by Chinese in Han Dynasty was conducive to the printing of Chinese newspaper in the ancient period. Movable types were first employed in China in 1045.

Just as the newspaper made its initial entrance to the world through China, printing was also first invented by Chinese artisans. Movable types were first used in China in 1045, when a blacksmith named Pi Sheng began to use types made of plastic clay. . . . However, prior to use of movable types, there was printing in China already, which was usually done by wooden or stone block with characters carved on.⁹

The invention of paper made a great contribution to the evolution of world civilization and the cultural exchanges between the West and East. Below are two short stories about the invention of paper, which were written by Chinese and Western scholars.

In 105 A.D. when the Europeans were still writing on parchment, Tsai Lun of the eastern Han Dynasty, first make a kind of paper out of bark and rags. After paper making skills were passed on to Europe during the 12th century, the first European paper mill was established in Spain in 1150.¹⁰

For paper we are probably indebted to the Chinese, as we are for so many other things of the utmost. In times of which no record has been preserved, China developed a civilization and an inventiveness far beyond what was known elsewhere. There is reason to believe that the method of felting fibers into paper was known in China long before the birth of Christ, and

that paper was used there for centuries before it was understood in the western world. 11

NOTES

¹ Lin Yutang, A History of the Press and Public Opinion in China (Chicago: University of Chicago Press, 1936), p. 14.

² *Ibid.*, p. 16.

³ *Ibid.*, p. 17.

⁴ *Ibid.*

⁵ *Ibid.*, p. 18.

⁶ *Ibid.*, p. 17.

⁷ *Ibid.*

⁸ *Ibid.*, pp. 18-19.

⁹ Walter Williams, The Press Congress of the World in Hawaii (Columbia: E. W. Stephens Publishing Company, 1922), p. 200.

¹⁰ Shu Yang, "China's Role in Science," Sinorama, Vol. 6, No. 5, (Taipei: Kwang Hua Publishing Co., May, 1981), p. 10.

¹¹ "The Selection of Paper," Advertising and its Mechanical Production (New York: Thomas Y. Crowell Company, 1940), p. 354.

CHAPTER III

THE INITIATION OF THE MODERN MEDIA (1815-1936)

Anglo-American Origins

The modern Chinese media have Anglo-American and western origins. The Chinese newspapers maintained their gazette format until the Chinese Monthly Magazine was published in 1815 in Malacca (for more information about this period see Appendix A).

The first modern newspaper in China--Eastern Western Monthly Magazine founded in 1833 in Canton and edited by Robert Morrison and Charles Gutzlaff, was either missionary papers or the traditional Anglo-American sea-port newsheets. The China Mail, launched in 1845 from Hong Kong, was the most popular. In 1870, two English-language dailies and several weeklies were published in Shanghai. The first major Chinese daily, Shun Pao, was established in Shanghai in 1872 by a British merchant, Frederick Major. But from this time on, a Chinese-owned press grew swiftly. The China Coast newspapers seeded the modern Japanese press, but also kept on for a long time under western, and particularly, British leadership. For many years what the world knew about China was monopolized by Reuters and The Times.¹

The Initial Press

At the beginning of the modern period, the Chinese press was underdeveloped. There were not enough newspapers in the country to serve the

readers. Most of the newspapers at that time were not operated under modern management. The majority of newspapermen did not receive adequate training. Only a few journalists were familiar with new journalistic theory and operation. The equipment for the press was imperfect. Advertising incomes were too low to support the papers. Most of the newspapers had small circulations.

At an early stage of the modern press, the public did not understand the value of newspapers. They were not interested in the political and economic news, but only the literature pages. As K. P. Wang, associate editor, the Shun Pao, Shanghai, China, pointed out in the first Press Congress of the World in Honolulu in October-November, 1921:

The study of newspaper readers' psychology in China is a very interesting one. The majority of newspaper subscribers there do not subscribe for the papers for the news of the day, but for the so-called literary pages. The most important feature for a newspaper to have in China has been, and will continue to be for the next few years to come, these literary pages, containing not the news of the present moment, but the news happenings of years ago, pages not containing articles on current topics, but articles of literary value. Anecdotes concerning certain noted persons in the past are always more preferred than telegraphic news telling stories about the present day people who reside far away, or describing current events which happened in farther-off districts or countries.²

The Chinese still held the virtue of conservatism and tradition. They were not accustomed to reading the newspaper yet. They cared nothing about public affairs. People were not enlightened enough to know the importance of being informed. Their only concern in public affairs was to avoid taxes unjustly imposed. Hollington K. Tong of Peking, China, representative of the Peking Daily, spoke to first Press Congress of the World:

. . . what was the political condition of China? Broadly, it was this: Politics, administration, law, peace, and war were the business of the official hierarchy. The people had no concern in them . . . the only problem of politics that they

understood was the problem to meet such taxes that were justly due and to prevent the collection of taxes that were unjustly imposed.³

Radio Broadcast

Chinese radio broadcast stations also have western origins.

The first Chinese broadcast station, Radio Corporation of China, was established in 1922 by P. Osborn, an American who was sponsored by the Overseas Chinese in Japan. The station broadcast only two months for lack of receivers.

As late as 1931, Chinese commercial broadcast was underdeveloped. The following description of one of Shanghai's three broadcast stations was given by Jeremy Tunstall, the writer of The Media Are American:

China Broadcast (Ltd.) is sponsored by Reuters (Ltd.) world wide news service, and Millington (Ltd.), an established British firm of advertising agents. . . . The actual operation and management of the station is under the direction of an American. . . . The method of handling programs will be patterned after that of American chains. Reuters (Ltd.) will supply foreign news and a commercial service. . . . A band of 12 instrumentalists has been engaged to provide musical selections.⁴

News Agencies

There was no Chinese-owned news agency until the first Chung Hsin News Agency was established in Canton in 1903, but it was only on a small scale. The Far East Chapter of Reuters, organized in Shanghai in 1872 by Henry W. Collins, had monopolized the market of Chinese press for more than sixty years. During these years, the chapter became the spokesman in China, controlled the public opinions, and even distorted the news. K. P. Wang and Hing Want, the Chinese delegates of the first Press Congress of the

World in 1922, reported the critical condition for lack of international news agency in China.

. . . what the Chinese press world needs most today is the . . . international news agency. . . Any reading materials about China published in foreign papers mostly consist of short reports of insignificant events and wrong representation of political and social problems. . . It cannot be denied that some of the information furnished to the press in China is greatly distorted and wrongly interpreted for a variety of reasons. . . .⁵

Film

On 11 August 1896, the first film program was shown in Shanghai, future center of the film industry in China. The program from France featured was one "number" in the variety shown at the Hsu Gardens, including a magician, acrobats, and a juggler with fireworks. In January, 1902, Peking saw its first movies shown by a "foreigner":

. . . a program that sounds like the American Mutoscope catalog of 1897: a beautiful woman turning her head to us and smiling, women dancing like butterflies, a negro eating watermelon, a bicycle race, a house race, a horse scaling a wall and climbing a roof.⁶

Two accidents at topmost levels of the Manchu Dynasty in 1904 and 1906 affected official attitudes toward the "unlucky" films and therefore hindered the Chinese film industry from development. Jay Leyda, writer of Dianying (film), wrote:

In 1904 for the seventieth birthday of the Empress Dowager, the British Minister, Sir Ernest Mason Satow, presented her with an English projection apparatus and a program of several English films. Something unpleasant took place on this occasion, but stories vary as to its seriousness; published official records, both Chinese and British, maintain a dignified silence.⁷

Another incident proved the movie the most inauspicious. Leyda wrote;

Among the entourage of a Manchu official, Tuan Fang, sent in 1905 on a mission to Europe and America, there were adventurous aides who persuaded him to take home a film projector and some American films. By 1906 the unfortunate birthday program

of 1904 was dim enough a memory for Tuan Fang to plan another film entertainment for the Empress Dowager; to make sure that everything was safe there was a full dress rehearsal, to which Ho Tza-hua, an official gifted in languages, was invited to deliver a Chinese explanation of the film shown. The rehearsal ended abruptly with an explosion of the projector that blew off Ho's leg. The planned court presentation was cancelled.⁸

The first cinema theater in Shanghai was established by a Spaniard in 1909. The moving picture spectacle took China by storm. More and more motion pictures had been imported into China since then, including Russian movies. Regarding Russian and American motion pictures, two schools of critics arose. One asserted that the Russian movie with its serious topic, treated in a powerful style, was the height of cinematic art, while the other argued that since the films are mainly for entertainment, the American movies, with their liveliness, forwardness, and relaxation in style, were more popular in their attraction.

In 1911, near the dynasty's collapse, movies were even more popular in Shanghai. This brought about the concern of the city government. Regulations governing the films shown were promulgated. The regulation laid the cornerstone of movie censorship in China and was kept by Shanghai's city council after the founding of the Republic of China in 1911. The regulations stipulated:

. . . permits were required to open a film theater, the seats for men and women must be kept separate, immoral films were forbidden, all shows must end by midnight, and offenders would lose their permits and could expect punishment.⁹

The Chinese movie industry was greatly affected by foreign movie-makers throughout much of its history. By 1920, Chinese-owned movie industry already appeared, but in Shanghai--the center of Chinese moviedom--western businessmen had over-all monopoly of the major motion-picture theater, and American movies predominated. Many early Chinese film-producers had European or American training.¹⁰

In the four years 1928-31 the Shanghai industry made 400 feature films of which 250, and nearly all the financial successes, were 'a Chinese version of the most popular of all American film forms, the "western"'. And despite this sizeable Chinese industry, 90 percent of the films shown in China in 1929 were American made. The arrival of the talkies produced new American influences; the 1930s Chinese film industry was firmly tied to the 'star' system. In 1937, 85 percent of all films shown in China came from Hollywood. During the Japanese occupation, the Chinese film studios continued their production; many directors prominent in the post-Chinese film industry made film under Japanese tutelage --thus involving further infusions of foreign, and, indirectly, American influence.

The Growing Republic's Mass Media

Newspapers

During the pre-revolutionary period from 1895 to 1911, many newspapers were published to persuade the Manchu government to reform the political conditions (see Appendix B). Many newspapermen even risked their lives to instigate people to overthrow the Manchu Dynasty. The press at that time played such a vital role as to say through the advocacy of the newspapers that the revolution led by Dr. Sun Yat-sen was made successful. Since the Republic of China was founded October 10, 1911, more and more newspapers have been published, and the number of the media have been growing (see Appendix C).

According to the figures totaled by Shun Pao, Shanghai, the general conditions of the Chinese press in 1922 were 1134 publications; when classified: daily 550; weekly 154; monthly 303; yearly 1; semi-monthly 45; semi-yearly 1; bi-monthly 1; bi-weekly 5; bi-daily; every ten days 46; every five days 9; and every three days 9. Among them, there were 26 published by aliens in alien languages; 15 published by the British; 4 by the Americans; 4 by Japanese; and 3 by the French; 18 published

daily, 4 weekly, and 4 monthly. Many newspapers published in Chinese language were also interested in foreigners. Also there were five Chinese-owned daily papers, appearing in English language. The newspaper centers are Peking, Shanghai, Canton, Hankow, and Tientsin. In Peking, there were 92 daily papers. In Shanghai, the dailies totaled 31; and monthlies 63.¹²

From 1932 to 1935, the newspapers and the circulation were significantly increased (see Table I).

At the initial periods of the Republic of China, the educational authorities were concerned about the development of journalism. In the meantime, the courses in journalism and advertising were being offered in the Peking Union University, the Peking Government University, St. John University, the Communication University and other institutions of higher learning. At the same time, Chinese who had foreign press training, and Chinese graduates of schools of journalism in the United States were chosen as leaders by modern newspaper organizations.

Central Daily News. The Central Daily News was set up in Shanghai in 1928 and relocated in Nanking (capital of the Republic of China) in 1929. Its publication from 1929 to 1937 at Nanking was usually regarded as the heyday of its development.

Broadcast

At the early stages of the Chinese Republic, the broadcast stations were gradually growing.

The first two Chinese-owned public broadcast stations were set up by Ministry of Communication in January and September, 1927, and aired entertainment programs for seven hours every day. The first Chinese-owned private station, Hsin Hsin Co. Broadcast Station, was established in Shanghai

TABLE I
 DISTRIBUTION OF NEWSPAPERS AND NEWS AGENCIES
 IN THE 1937-1945 WAR AGAINST JAPAN

Place	News-Papers	News Agencies
Chungking (Capitol)	13	4
Kiangsu (Province)	10	2
Chekiang	65	14
Anhwei	37	1
Kiangsi	48	21
Hunan	93	---
Hupei	25	1
Kwangtung	70	19
Kwansi	35	3
Fukien	36	8
Hopei	2	---
Shantung	3	1
Honan	46	5
Shensi	23	3
Kansu	15	6
Ningsia	2	---
Chinghai	1	---
Szechwan	75	---
Sikang	77	---
Sinkiang	7	---
Suiyuan	2	---
Army	96	6

in October, 1927. Those broadcast stations were only on a small scale for lack of broadcasters and equipment.

BCC. The Broadcasting Corporation of China, the first national broadcast station, was founded in Nanking (capital of the Republic of China) August 1, 1928, under the name of Central Broadcast Station. Chinese broadcasting has begun a new era since the Central Broadcast Station enlarged the power of output in 1932 and became the most powerful broadcast station in the Far East. The broadcasts covered China except the mountain and boundary areas. The overseas broadcast programs were also clearly heard in Japan, Korea, Taiwan, Vietnam, Burma, India, Philippines, Australia, New Zealand, Hawaii, San Francisco, and Canada. The Central Broadcast Station's Management Bureau also developed six other broadcast networks in Fuchow, Hopei, Sian, Nanking, Chansha, and Shanghai.

From 1927 to 1936, there were more than one hundred broadcast stations in China. Most of them were small stations to serve the local audience except three nationwide networks--Central Broadcast Station, Chengtu Radio Station, and Hankow Radio Station. There were more than forty broadcast stations in the commercial center of Shanghai. The Ministry of Communication refused to issue the license to the new stations in Shanghai because the programs were mainly advertising and of poor quality.

Foreign News Agencies

Since the British Reuters founded its Far East chapter in Shanghai in 1872, the Havas of France, Orient News agency of Japan, and United Press of the United States also founded their chapters in Shanghai from 1914 to 1929. These foreign news agencies had their own political and economic purposes. K. P. Wang, associate editor of the Shun Pao in Shanghai, reported the

hai, reported the foreign news agencies in China to the Press Congress of the World in October-November, 1921, as follows:

In case of foreign news agencies . . . they are operated with certain definite purposes to achieve certain definite objectives. Most of them are official organs of foreign governments, and some of them are mouthpieces of big foreign financial interests. Since the policy and purpose of these agencies are so divergent one from another, it is not uncommon that the news items issued by them are contradictory. Very often, a British report about conditions in Russia appearing in today's paper has to be corrected by a Russian version tomorrow. Still very often news sent out by Japanese agencies on U.S.-Japanese relations can never be confirmed by American agencies.¹³

These kinds of news were not fit for the Chinese readers. Neither the newspapers of foreign countries nor the Chinese newspapers felt satisfied with such a service of foreign news agencies.

The foreign news agencies filled up much space in the Chinese newspapers:

. . . It is not uncommon to see on one page or at least one issue of a paper dispatches from six or eight news agencies, all dealing with the same event and all carried in full. . . . in addition to the professional services of United Press and Reuters; dispatches are available at little or no cost from the Japanese Rengo, the French Havas, the German Trans-Ocean, the Russian TASS, and a lot of other lightly camouflaged propaganda press agencies, masquerading as news associations.¹⁴

Home News Agencies

The Chinese-owned news agencies were gradually appearing after 1918. According to the statistics of the foreign and the Chinese newspapers, there were 150 news agencies in China after 1926. But these agencies were merely on a small scale and either run by certain politicians, gangs or subsidized by certain political figures. After 1936, there were 759 news agencies in China, but most of them were short-lived, except the four news agencies, such as Kuowen News Agency, Shenshi News Agency, National News Agencies and Central News Agency.

The Kuowen News Agency was found in Shanghai in 1921. It established several branches in Peking, Tientsin, Mukden, Hankow, Changsha, Chungkin, Canton, and Kweiyong. It became a leading news agency in North China after 1936.

The Shenshi News Agency was established in 1928. The agency set up many branches in Nanking, Hankow, Tientsin, and Hong Kong. It was then the largest news agency in China.

National News Agency was formed in 1929, and signed the contracts with German Trans-Ocean and the United Press of the United States to exchange foreign news.

Central News Agency. In 1924, a dozen followers and friends of Dr. Sun Yat-sen (founding father of the Republic of China) planned to set up a nationwide news gathering service for China. They contributed money and bought equipment. On April 1, 1924, the Central News Agency (CNA) was established in Canton, the capital of Kwantung province in South China. When it was founded, CNA was not the nationwide news-gathering service as its founders had planned. It had only a handful of clients. Reporters needed to be trained. More money was needed to buy better equipment. At any rate, the start was made.

In May, 1932, T.T. Hsiao was appointed CNA director. Modernization got under way. What Hsiao wanted was a nonprofit and cooperative organization jointly owned by all CNA subscribers. He wanted the best possible service for all clients. One of the first plans he undertook upon assuming office was to found a nationwide radio communication network of its own. This direct transmission system enabled CNA home bureaus to dispatch the news without going through commercial channels. It accelerated CNA's service. Its subscribers around China could lease radio receiving equip-

ment and receive CNA news. It was part of CNA's never ending endeavor to reform its service to the subscribers. Another plan Hsiao tried for CNA's service was to enlarge its news gathering network. He opened scores of internal bureaus and started stationing correspondents abroad.¹⁵ From 1932 to 1935, CNA established 11 branches in Shanghai, Hankow, Peking, Tientsin, Sian, Hong Kong, Nanking, Chansha, Chungking, Kweiyong, and Canton, collecting and relaying news for the press. Perhaps for the first time in Chinese history, the news reached the newspapers fresh and up-to-the-minute. By 1935 enough stations were established throughout the country to organize a nationwide network. CNA became a nationwide news agency. There were 33 CNA correspondents stationed in large cities in China. There were two correspondents in Tokyo and one in Geneva. In 1937, CNA released news directly to 250 newspapers in China.¹⁶

Another Hsiao effort was to sign contracts with international news services to acquire more international news coverage. CNA concluded news exchange agreements with such large-scale foreign news agencies as United Press, Reuters, Havas, Trans-Ocean, and International News Service. All foreign news dispatches were translated into Chinese by CNA and supplied to its subscribers.

In November, 1933, CNA sent a reporter to Madrid to cover an international press conference. The reporter also attended the meeting as a representative from the Republic of China. It was the first time a CNA reporter was given an international news assignment. It was also the debut for a CNA representative at an international press conference.

In June, 1936, CNA sent a special correspondent to Berlin to cover the 11th World Olympics. The reporter offered a one-man coverage that included a live radio broadcast, an unprecedented assignment in the

annals of Chinese journalism. China's first professional news agency was "off and running."

From 1933 to 1937, CNA signed contracts with British Reuters, French Havas, American United Press, and German Trans-Ocean to cancel their privileges to dispatch news directly to the Chinese press. This enabled Chinese newspapers to shake off the 60-year manipulation from foreign news agencies and to make their ways to independent development.

Motion Pictures

As to the film industry at the early years of the Chinese Republic, most of the films shown were produced by foreign moviemakers. In collaboration with the foreign film makers, there were some Chinese films made by the small scale or short-lived film companies in China (see Appendix P).

War in Wuhan was a movie picture in 1911, which was made by a well-known acrobat, Chu Lian-kui, in cooperation with the Mei Li Company. This film seemed to be the same film as The Chinese Revolution, registered for American Copyright in 1912. The Chinese Revolution, which was produced in Hong Kong by the Oriental Film Company, included the following films:

1. Boy revolutionist receiving sentence of death.
2. Fourteen-year-old boy executed outside of city.
3. Broken-hearted father viewing remains of his boy, a martyr to liberty
4. Rich mandarin attacked by group of revolutionists.
5. Taking to prison of rioting revolutionists.
6. Swift trial and judgment.
7. Revolutionaries waiting for the coming death.

8. Even women were not spared.
9. Sample of Manchu judge.
10. The bodies of the dead strewn along the ruins.
11. Basket in which daring camera man was carried.¹⁷

The Asia Film Company, founded by an American named Benjamin Polaski in Hong Kong and revived in Shanghai, recorded the campaign against Yuan Shi-kai's restoration of monarchy in Shanghai in July, 1913, when the revolutionary army assaulted the arsenal and the Woosung forts. The film was named as War in Shanghai and shown at the end of September.¹⁸

Shanghai's first Chinese production company, Huei Hsi (Dream Fairy) Film Company, was established by Chang Shih-chuan in 1916 to produce the tragedy--Wronged Ghosts in an Opium Den. Chang himself played the leading role. The scenario was:

A wealthy miser has a son who is enthusiastic about public welfare and gives money generously to relieve the poor. His father fears that the family fortune will be wasted in the son's hands and he persuades the son to start smoking opium, hoping that this will keep him idle and at home. The son resists the habit but finally succumbs, spending his days on the opium couch and growing lazy and careless in all matters. Seeing the state of his son, the father realizes that there will be no one to manage the family fortune; he dies of remorse. When the son's wife repeatedly appeals to him to give up opium and watch over the family's affairs, he treats her brutally. Their infant son finds some opium, mistakes it for candy, and poisons himself. The opium-smoker's mother is horrified by the deaths of her husband and grandson; she also dies. Meanwhile two shop assistants get their hands on the family wealth and begin to spend it. But the son continues his smoking. When the pleas of his wife are answered by beatings and curses, she drowns herself in the river. After her death the shop assistants sell the property. Plotting with a maid servant they kidnap the opium-smoker's daughter to sell her to a brothel. Then the shop assistants cheat the smoker out of his last funds. Heavily in debt he becomes a beggar, though manages to earn a little money as a rickshaw coolie. One day his prostitute daughter calls his rickshaw. When they recognize each other they weep, until the mistress of the brothel takes the girl away. He is left by the City Gate where he collapses and dies.¹⁹

A very popular film, Orphan Rescues Grandfather, was produced by the Min Hsing (Star) Film Company in Shanghai in 1922. It imitated some plots from Wronged Ghosts in an Opium Den.

A wealthy son is killed while horseback-riding and his father is left without an heir. A wicked nephew schemes to be made his heir, and invites an equally unscrupulous relative to advise him and share the comforts of the rich old man's household. This relative is attracted by the young widow of the dead son and learns that she is pregnant. The nephew recognizes this as a threat to his future and the evil partners slander her so that her father-in-law drives her from the house. She returns to her father's household and gives birth to a son. Her father dies and she raises her son in poverty and righteousness. Meanwhile, the remorseful old man, realizing the true character of the spongers living with him, moves to a school where he invests his money. Unaware of their relationship, his ten-year-old grandson attended the school and becomes a clever scholar, a favorite of the old man. When the grandfather refuses to give any more money to the evil partners, they plot to murder him. It is the little boy who saves his grandfather's life, and he and his mother are restored to their rightful place. With the young widow's share of the family wealth she also opens a free school for the children of the poor.²⁰

In 1924, the reunion of the Kuomintang, the ruling party of the Republic of China, made a great contribution to Chinese film industry. Many films about Dr. Sun Yat-sen's activities were recorded by Li Ming-wei of Min Hsin (Star) Company in Hong Kong in following newsreels:

"International Women's Festival (in March)"; "Opening of Yunnan Province School for Cadres"; "Speech by Sun Yat-sen"; "Mr. Liao Chung Kai at the Canton Arms Factory"; "Opening Young Workers' School"; "Generalissimo Sun Yat-sen Reviews Canton's Police, Army and Commercial Police" (2 reels); "Generalissimo Sun Yat-sen Visits the North East of Kwangtung Province" (2 reels); "Dr. Sun Yat-sen Leaves for the North."²¹

In 1926, the National Revolution Army, led by the late President Chiang Kai-shek, started the "Northern Expedition." The Hearst cameras covered the series of victories. Li Ming-wei produced such movies as Record of the Revolutionary Army's Battles on Land, Sea and in the Air; other film makers produced motion pictures entitled Military History of

the Revolutionary Army, History of the Great Northern Expeditionary War, and Record of the Revolutionary Army's Northern Expedition.²²

In 1921, during one of the many inflationary periods, the film industry was regarded as a profit-making business. Within nine months, 140 new film companies were registered, but by March, 1922, only twelve of these were still in business. The speculators had moved their capital to other businesses. In 1925, another revival of film investment occurred in Shanghai. Of the 175 film firms founded in China, 141 had Shanghai addresses, but most of these were no more than an address, an office with a hopeful signboard hanging outside.²³

In 1931, Japan invaded Manchuria in northeastern China. Stimulated by this unwarranted attack, Chinese nationalism rose to immense proportions. Reactions were shown in the moviedom. Movie stories made in China at that period mainly reflected the patriotic spirit of the Chinese people who resisted the enemy invasion and sought to reconstruct a strong nation.

Two movies were made at that period--The Fisherman's Song, directed by Mr. Tsai Chosheng, and The Road to Life, directed by Mr. Sung You. Both were inspired with the spirit of protest against aggression, and everywhere in the country, they were greeted with rousing welcome. They were shown continuously for two months in Shanghai and broke all boxoffice records for both Chinese and imported movies.

Government Studios. By 1933, the government of the Republic of China had also set up several motion picture companies--The Educational Film Studio, The Central Studio, and The China Film Studio. The latter became the China Motion Picture Corporation. A visual Education Committee was also set up by the Ministry of Education to further popular education through the medium of the movies.

Before the outbreak of the Sino-Japanese War in 1937, there were 375 movie houses in China, mainly located in cities along the coast. By 1936, the tendency was for the movie to move to the interior and in that one year alone, approximately 100 play houses were opened. At the same time, the Visual Education Committee of the Ministry of Education started to put the 16 mm. silent movies to extensive use. More than 200 16mm. projection units were established at cultural centers around the country. The Political Department of the Military Affairs Commission set up mobile movie units, showing motion pictures not only to the troops, but to people in towns and villages where troops were stationed.

For the production of motion pictures, the companies bought alien-made cameras, mainly from the United States. But small equipment and machines, such as printers, splicers, rewinders, and lighting equipment were sometimes produced in the studio workshops and other machine shops. In 1931, a recording machine was invented named the "tien tung", and later another recording machine came into use, called the "chung'hua tung". In both, the variable density system with the glow lamp was employed. The entire idea was to make the equipment easily portable. In 1935, an engineer in the Central Studio made equipment for developing movies. In addition to these, many factories and machine shops in some coastal cities also produced spare parts and amplifiers for sound projectors. The China Film Studio in Hankow established sound stages based on the then latest style.

Initial Advertising

Hin Wong, a Chinese delegate of the first Press Congress of the

World in Hawaii in 1921, reported that in 1920, graduates of Missouri had organized the first advertising club in China. Wong said the international trade of China was heavily affected for lack of efficient advertising: "There are cases in which first-class Chinese goods are being sold as inferior and superior articles listed as second-class because of lack of systematic watching and advertising abroad."²⁴ In 1922, the advertising department of the British-American Tobacco Company (a skillfully and intensely managed monopoly formed in China in 1902) hired William H. Jansen, an English cameraman, who was attempting to make a fortune in Shanghai, to produce the first advertising film in China.²⁵

In 1925, an American businessman founded a small broadcast station in Shanghai for advertising products, marking the initiation of commercial broadcast in the Republic of China. But Chinese-operated broadcast of advertising did not begin until the Hsin Hsin Co. Broadcast Station was set up in Shanghai in October 1927.

In 1934, the Central Broadcast Station established chapter stations in Hopei and Fuchow. Due to financial difficulties, it appealed to the central authorities of ruling party, Kuomintang, for approval of broadcasting commercials in its entertainment programs. In August, 1934, it set up the China Tiansheng (electric voice) Advertising Agency to take charge of broadcast advertising. The agency drafted regulation and began in Nanking on October 1, marking the beginning of advertising broadcasts by public-owned broadcast stations in the Republic of China. In the initial years, the time for broadcasting advertisements usually was bought up by one customer, whether it was a department store, a soap company or a cigarette company. The advertisements were run in the style of a peddler promoting his product.²⁶

NOTES

¹Jeremy Tunstall, The Media are American: Anglo-American Media in the World (London: Constable and Company Ltd., 1977), p. 192.

²Walter Williams, The Press Congress of the World in Hawaii (Columbia: E. W. Stephens Publishing Company, 1922), p. 472.

³Ibid., p. 162.

⁴Tunstall, pp. 193-194.

⁵Williams, p. 204.

⁶Jay Leyda, Dianying: An Account of Films and the Film Audience in China (Cambridge: The MIT Press, 1972), p. 7.

⁷Ibid., p. 8.

⁸Ibid.

⁹Ibid., p. 9.

¹⁰Tunstall, p. 193

¹¹Ibid.

¹²Williams, pp. 201-202.

¹³Ibid., p. 476.

¹⁴Tunstall, pp. 192-193.

¹⁵50 CNA Inc. (Taipei: Head Office, 1974), p. 12.

¹⁶H. P. Tseng, History of Chinese Journalism, Vol. 2 (Taipei: Yung Hua Printing Factory, 1966), p. 578.

¹⁷Leyda, p. 11.

¹⁸ *Ibid.*, pp. 15-16.

¹⁹ *Ibid.*, pp. 17-18.

²⁰ *Ibid.*, p. 38.

²¹ *Ibid.*, p. 41.

²² *Ibid.*, p. 48.

²³ *Ibid.*, pp. 35-36.

²⁴ Williams, p. 317.

²⁵ Leyda, p. 42.

²⁶ The Radio and Television Yearbook of the Republic of China (Taipei: National Association of Broadcasters of the R.O.C., March, 1981), p. 57.

CHAPTER IV

MEDIA FROM 1937-1945: SINO-JAPANESE WAR

Fearful lest China become too strong, Japanese warlords engineered the Mukden Incident of September, 1931, and forcibly occupied Manchuria. Further acts of Japanese aggression followed, finally culminating in the Marco Polo Bridge Incident. On July 7, 1937, Japanese soldiers launched an attack on the Chinese at Lukouchiao, in a suburb of Peking, known as Marco Polo Bridge, that resulted in an all-out war between China and Japan. Under the leadership of Generalissimo Chiang Kai-shek, the Chinese people fought to resist the foreign invader and finally won the victory. During the Sino-Japanese War, Chinese journalists wrote a glorious chapter for the history of Chinese and world press. To keep their readers informed of the war news, they risked their lives on the front line, penetrating Japanese-occupied areas, and working under the bombing of Japanese aircraft.

The Press Under Bombing

To avoid Japanese air attacks, the editorial office and printing presses of the newspapers were evacuated to the countryside and hidden under thatched roofs. Some newspapers were published in air-raid shelters. During wartime, most of the Chinese newspapers had experienced the Japanese air raids. The China at War reported in May 1943:

During the large-scale air bombings in May 1939, the Ta Kung Pao's premises were damaged. The paper's new building received a direct hit in a raid in July, 1941, suffering heavy losses

in equipment and supplies. The China Times was struck by bombs eight times in two years, 1940 and 1941. In the raid on August 21, 1940, its plant was almost completely consumed in flames. . . both the plant and the dormitory were partially leveled. The Catholic Yi Shih Pao's business and editorial offices were destroyed in the raid on August 30, 1941. The Sin Min Pao, the Communist Sin Hua Jib Pao and the Army organ Sao Tang Pao suffered heavy losses in the bombings. In the raid of August 19, the Sin Min Pao's editorial offices and plant were destroyed. The paper was altogether bombed five times . . . the Nanking Evening Paper . . . was twice bombed, and the Commercial Daily was hit eleven times.¹

Through the enemy saturation bombings, Chungking, the wartime capital of the Republic of China, had never a day without a morning newspaper. The Japanese bombings destroyed the buildings only, not the "Spirit of Chungking." A shortwave broadcast from Chungking announced:

Through all the bombings Chungking does not remember a day that passed without a morning paper on its streets to keep the news-hungry Chinese people informed on their own country's and the world's war. Papers are printed from type, lithographed, mimeographed, or handwritten; they range in function from the metropolitan Ta Kung Pao to The Battle News.²

Sources of War News

During the Sino-Japanese War, Chinese newspapers offered the sources of war news to home and the world (see Tables I and II). A total of 724 newspapers in twenty-one provinces and one municipality kept their readers informed of the news at home and abroad. Among them, ninety-six were newspapers brought out by political departments of Army units carrying out the publicity in the war zones.³

The dailies totaled fourteen in Chungking, the wartime capital of China. The figure included the communique published by Soviet Embassy and the two evening papers. The Chinese newspapers were: joint issue of the Central Daily News and Sao Tang Pao; Ta Kung Pao; Hsin Shu Pao; China Times; Sin Xua Rhbao; Kuo Min Kung Pao; Hsin Min Pao and its evening

TABLE II
 NUMBER OF WORDS IN NEWS DISPATCHES FROM CHINA
 (JANUARY, 1942 TO NOVEMBER, 1942)

Words/Month	Moscow	San Francisco	Los Angeles	Honolulu	Total
Jan., 1942	10,329	12	44,417	---	54,758
Feb., 1942	6,144	1,036	40,221	---	47,401
Mar., 1942	5,671	3,222	57,271	2,183	68,347
Apr., 1942	6,508	3,895	53,994	1,520	65,917
May, 1942	14,045	20,615	86,605	183	103,448
June, 1942	17,740	14,181	90,743	---	122,655
July, 1942	13,938	12,365	83,471	---	109,774
Aug., 1942	8,148	6,862	57,775	---	72,785
Sept., 1942	7,726	4,196	51,240	---	63,162
Oct., 1942	9,748	5,682	95,952	---	111,382
Nov., 1942	11,550	3,003	63,247	---	77,800
Grand Total	111,547	75,069	706,927	3,886	978,429

Source: China Information Committee, China At War, Vol. 10, No. 5
 (May, 1943), p. 45.

edition; The Commercial Daily News; Yi Shih Pao; Chien Tse Pao; and The Nanking Evening Paper. The National Herald, formerly the Hankow Herald, was the only English-language daily newspaper published in Chungking in wartime.⁴

The Leading Chungking Press

During Sino-Japanese War, the leading Chungking newspapers were Central Daily News, Ta Kung Pao, Sao Tang Pao, Hsin Ming Pao, Communist Sin Xua Rhbao, and Chungking Reporter.

The Central Daily News, founded in Shanghai in 1928, and relocated in Nanking in 1929, began the Chungking edition on September, 1938, after Nanking, capital of the Republic of China, was occupied by Japan.

In the raid on May 3 and 4, 1939, the Daily News was ruined by heavy Japanese bombing. The paper fought on and fully recovered from its wounds. It had the finest building with first-class equipment. Its staff of more than 100 persons was also one of the largest.

Next to Ta Kung Pao, the Central Daily News was the most popular paper in wartime China with 50,000 published daily.

One publicly recognized merit of the Central Daily News was its stress of domestic news. Most other local papers emphasized alien news.

There were six reporters to cover the city for daily news, while part-time correspondents were assigned in all large cities of the country.

The alien news of the Central Daily News came mostly from the Central News Agency, a government agency.

The main function of the Central Daily News in wartime was to report and interpret government policy. The Daily News was different from foreign party organs. It did not work as the barometer of public opinion.

It seldom blamed anything or made predictions. It also refrained from criticism of any group of interest except, perhaps, an infrequent conflict with the Communists.

Hu Chien-Chung, publisher of the Central Daily News, said:

As a government organ it was hard for us to say much. We could not even reply to the wrong criticism by our allies for, if we do so, we add difficulties to work of our government.⁵

Ta Kung Pao

Literally, Ta Kung Pao means "Big Public Paper." Ta Kung Pao was established in Tientsin, a port city in Hopei Province, in 1902 by Ying Lien-chih, a progressive Manchu.

Ta Kung Pao appeared in Chungking, the wartime capital of the Republic of China, in November 1938, after the fall of Hankow to Japan.

Ta Kung Pao was the most popular newspaper during the China's War of Resistance against Japan from 1937 to 1945. It had a circulation of 91,000 and 30,000 for its morning and evening editions, respectively. A comment on Ta Kung Pao in China At War in April 1945:

'See what Ta Kung Pao says about it' is a remark frequently heard among newspaper readers in Chungking whenever important news breaks. Foreign correspondents here quote it more than any other local newspaper and usually identify it as 'the influential Ta Kung Pao.'

The Ta Kung Pao home office in Chungking was ruined by Japanese air-raids, rebuilt and destroyed again. During the intensive Japanese raids from 1939 to 1940, Ta Kung Pao evacuated its editor's office and printing press into bomb-proof shelters near the rocky hillsides of Chungking. The paper never missed a day during wartime.

In spite of all difficulties in working conditions, Ta Kung Pao

continued its front-running position and maintained the best quality of the newspapers in peace and war.

In May, 1941, Ta Kung Pao won the "Medal of Honor for Distinguished Service in Journalism" from the School of Journalism of the University of Missouri in the United States.⁷

Ta Kung Pao was famous for its editorials. There was a council of nine which met once a week to discuss editorial policy. The editorial writing of Ta Kung Pao followed three regulations according to the report by Chang Hung-tseung in China At War in April 1945: (1) Say nothing you do not understand; (2) Say nothing against reason; and (3) Say nothing injurious to public well-being.⁸

Sao Tang Pao

Sao Tang Pao, which, translated literally, means "Sweep Newspaper," was an army paper, originated in Nanchang, on June 23, 1932, by a number of young army officers, who then launched a campaign against the Chinese Communists. After the beginning of China's War of Resistance against Japan, Sao Tang Pao was taken over by the military organizations and its powerful campaign against Japan was begun.

Sao Tang Pao was the most popular military newspaper in wartime China. Army officers and workers in the arsenal were the major readers of the Sao Tang Pao. It had a combined circulation of 40,000 for the editions in Chungking and Kungming, capital of Yunnan Province. When Sao Tang Pao was published at Hankow in Hupeh Province, it had a circulation of 70,000.

Although Sao Tang Pao was a military paper in character, it did not look much different from other newspapers. It covered non-military news

just as an ordinary newspaper did. The only difference was that it gave priority and prominence to military news. The "Join-the-Army" campaign in Chungking occupied most of the columns of the papers.

A great fascination of the paper was the articles often contributed by leading strategists of the country.

For news reporting, Sao Tang Pao stationed a war correspondent in every active zone, a part-time correspondent in each large city in the country and five legmen in Chungking.

The conflict between the central government and the communist party was found in the delivery of Central Daily News, Sao Tang Pao, and Sin Xua Rhbao. Chang Hung-tseung, writer of The Chungking Press, wrote:

It is the only Chinese newspaper that has a verb for a name and newsboys are quick to make use of this fact. Leftist paper carriers would shout on the street: 'Sin Xua, Sao Tang (sweep), Chung Yang!' (The first being the communist party organ and the last the official Central Daily News.) Sympathizers should retaliate by crying: 'Chung Yang, Sao Tang, Sin Xua!'⁹

Hsin Min Pao

Hsin Min Pao literally means "New Citizen Journal." It was founded in Nanking, the capital of the Republic of China, in 1929. During the Nanking days, it was published daily. Two full-size sheets featured sports and school news. The anti-Japanese War forced Hsin Min Pao to evacuate from Nanking to Chungking, the wartime capital, and reduce the paper to its present tabloid size.

Though tabloid in size, Hsin Min Pao ranked among the most popular newspapers in wartime China. Nine out of ten Chinese newspaper readers would probably have said they most enjoyed reading Hsin Min Pao.

Hsin Min Pao was good at reporting social news, a well edited feature page, and hard news. The headlines were humorous and of human interest.

The circulation of combined morning and evening editions was about 50,000, which, however, varied largely with the importance of day's news and the weather condition.

Despite the small size, Hsin Min Pao tried to let its readers know as much as the bigger newspapers did. It ran news and reading material on all pages. Advertisements were carried on the bottom of the pages and the space between editions.

The news stories of Hsin Min Pao were clear and easier to read than those in other newspapers. The editorials of Hsin Min Pao were brief but punchy. It commented on local events more than other newspapers.

The feature page was also very popular. Brief human interest features, humor and wit, drama and movie comments appearing on this page offered a lot of entertainment.¹⁰

Sin Xua Rhbao

Sin Xua Rhbao, Chinese Communist Party organ, was founded in Hankow in Hupeh Province on January 11, 1938. It was the first Chinese Communist newspaper published in China.

In the raid on August 30, 1941, in Chungking, Sin Xua Rhbao suffered heavy losses from Japanese bombings.

It was not a popular newspaper because its political position was different from other newspapers. The circulation of Sin Xua Rhbao, mainly in Chungking, fluctuated between 10,000 and 30,000. It was boycotted by the post office. It hired its own delivery boys.¹¹

There was a board of directors to shape the policies of the newspaper. Many staff members of the paper were Communists.

It was reported that Sin Xua Rhbao also put out an edition in North

China with a boasted circulation of 200,000 which, if true, was the largest Chinese newspaper. The paper wrote the news in spoken language, while literary Chinese was still popularly used in the Chinese press.¹²

Chungking Reporter

The Chungking Reporter, an English weekly, appeared in Chungking on March 9, 1944, for the English-reading public of China's wartime capital and other cities.

The newspaper was written and edited by the students of the Central Political Institute with the guidance and assistance of the American members of the faculty. The weekly was to give the students an opportunity to do practical newspaper work.

The three American members of the faculty were: Anthony F. J. Dralle, managing editor of the Evening Tribune of Cornell, New York; Richard T. Baker, assistant editor of Methodist Church monthly magazine, World Outlook; and Floyd D. Rodgers, Jr., formerly program director of radio station WIS, Columbia, South Carolina. All were graduates of the Columbia University School of Journalism.

Harold L. Cross, former general council of the New York Herald Tribune, and member of the faculty of the Graduate School of Journalism, Columbia University, New York City, on leave to serve as dean of the School of Journalism in Chungking on October 11, 1943, pointed out in a letter to expecting subscribers that the purpose of The Chungking Reporter was twofold:

First, to give the students practical training and experience in news gathering, news writing and copy reading, and in editing and publishing a newspaper, which is produced, in so far as physical conditions, other wartime conditions and the prevailing circumstance permit, in line with the techniques and practices

of modern American journalism. Second, to give the students additional incentives and enthusiasms in their work in the school.¹³

Stress was laid on the reporting of local news of interest to foreign residents of Chungking and to English-reading Chinese. The newspaper also included special features, such as happenings in China six years ago, coming events in Chungking, a summary of the editorial opinions expressed during the week by Chinese-language newspapers, and "Say it in Chinese" column.

The establishment for student publication included the dugout, in which the printing press was operated, the school room, which was the news room for the preparation of copy, and a two-room bamboo and mud structure, used as the composing room.

The Chungking Reporter was published and circulated every Thursday. Subscription rates in national currency were: from dealers, \$5 per copy; \$20 per month, \$55 per three months; by ordinary mail, \$25 per month; \$65 per three months; by air mail, \$30 per month; \$85 per three months.

Delivery was made by courier to places where there were groups of subscribers, such as the embassies, U.S. Army Headquarters, the Press Hostel, cultural relations institutes, and government offices.¹⁴

The Army Newspapers

There were also many typed-printed Army papers published in war zones and at the front line. More than 100 Army newspapers of all types were in circulation. They served soldiers and civilians alike.

Military academies have had a tradition of printing their own newspapers, the best known being the Whampoa Daily, published by the Whampoa Military Academy. In addition to the skeleton editions and wall papers

(hand-written papers and posted on walls), issued by the different units, the Northern Expeditionary Forces under the command of Commander in Chief Chiang Kai-shek in 1926 put out a regular Army paper every day, named The Revolutionary Soldier.

The first Army paper published after the outburst of China's anti-Japanese War in 1937 was the Cheng Chung Jih Pao, or The Battle News, which made its first appearance at the Shanghai front line. This was followed by a similar paper in the northern war zone.

Political departments of other war zones soon imitated such papers, and some of the papers published were named Chien Wei Jih Pao, or The Vanguard; and Chien Hsien Jih Pao, or The Front Line Daily.

In 1942, eleven newspapers of this kind were published. Each had a daily circulation from 4,000 to 10,000. Each paper was printed from type. Two of them published four pages each and the remaining nine papers published two pages each.

There were fifty groups of Chien Pao Pan, or Flash News Corps, scattered at various front lines. It was a wartime organization comprised of several hundred young people, whose duty was to publish the Sao Tang Chien Pao, or the brief Sao Tang Pao. Although there were only five units at the beginning, the corps soon grew to fifty units; its members had been offered several month's newspaper training by the Political Training Board.

Where type-printing would involve great inconvenience or was not available, lithography or mimeography were relied on for the publication of these brief editions.

The Flash News Corps also printed booklets, cartoons, wall papers (hand-written papers and posted on walls), weeklies, and special editions,

Some of the Chinese armies published their own papers for dissemination among the soldiers and civilians in the areas in which the army was stationed.

In the battle in Southern Kwansi in December, 1939, and January, 1940, the Fifth Army published "temporary editions" of its newspaper named New Life. Chinese paper and ink, a radio receiving set, stencils, and a mimeograph were some of the important equipment in the editorial room, where the whole staff lived, ate, and worked. The headquarters of the field army kept the staff informed of the conditions. The editing work started every night when the radio operator took down the Central News Agency broadcast and the editor put the "copy" in shape, wrote the headlines, and cut the stencils. Two thousand copies were printed after midnight and delivered to all units before dawn.

News of the local front was seldom reported in this frontline paper. It was obvious the officers and men at the front were keeping close contact with the day's events. Victories in other war zones occupied prominent places in the papers. An average of one-eighth of the daily space was occupied by foreign news. The paper measured two and a quarter feet by one and three-quarter feet.

There was the Tang Chun Jih Pao, or The Revolutionary Daily published by the Central Military Academy. It was first mimeographed, but later type-printing was used. The papers were sold outside the academy too. The branch of the Central Military Academy and other military academies also published their own newspapers.

In the battle in the Chungtiao Mountain Range in Southeastern Shansi in May, 1941, two members of the Flash News Corps were slain on duty. During the Third Changsha Battle in North Hunan in December, 1941, a

correspondent of the Cheng Chung Jih Pao, or The Battle News, was killed at the front line.¹⁵

Underground Chinese Press In Japanese-Occupied Areas

Carrying a radio set and a mimeograph machine, many enthusiastic journalists penetrated the Japanese lines to keep their compatriots in Japanese-controlled areas informed of the world affairs and to act against Japanese propaganda. Some of the most fascinating journalistic stories were written by these journalists.

Almost 19 of the 35 provinces, and more than 10 metropolises in China were occupied by Japan during the Sino-Japanese War. There were many underground newspapers published by Chinese newspapermen in Japanese-occupied areas. In June, 1944, Jean Lyon, writer of China's Underground Press, reported that the Chinese newsmen in Japanese-occupied areas risked their life daily to inform the people in those areas:

From the ancient Chinese official gazettes to yesterday's guerrilla sheet 'hot' off the press in Japanese-occupied areas, there is a tenacious but unbroken link that is man's desire for news. . . . The underground newspapers whose very secrecy makes them a little-known subject . . . The men who get out the news under backbreaking strain and who die at their post, unglamorous but nonetheless heroic.¹⁶

To avoid being found and killed by Japanese, the underground Chinese newsmen sought for a private home to set up their radio equipment. They gathered the news by means of radio.

The underground newsmen also tried to establish the news networks to cover the news in their territory. They were informed of Japanese torture of their countryfolk, enemy troop movement, and Japanese actions in their area. Most of the people who worked for the newsmen were volunteers, who

worked without pay. They included clerks in Japanese and puppet institutions, workers in Japanese controlled factories, and railroad employees.

One informant of the news networks who was providing them with news of Japanese troop movement was found by a Japanese secret agent; the informant was sent to jail, along with his wife and three children.

A pretty 21-year-old girl, daughter of a puppet, would not yield to the Japanese, and many times a week she risked her life by taking the train between Nanking and Shanghai to deliver the news given to her by two of the newsmen in the Central News Agency. One had taken part in a puppet organization to get news from the Japanese. The other ran a book store to gather news from the client.

The underground newspapers in Japanese-occupied areas were named "mi-mi" papers in Chinese--the secret paper.

The Chinese journalists sent news of Japanese-occupied areas to Free China by radio, and they disseminated news of Free China to occupied China through the "mi-mi" newspapers.

The underground papers were first half-size sheets and later quarter-size sheets. The most popular one was called the Hsiao Kung Pao (meaning "Small Public Paper"), in comparison with the best paper, Ta Kung Pao ("Big Public Paper"), in Chungking. Another was called Shih-lu or "Factual Account."

The delivery of the underground papers to their readers was through various means. Sometimes newsboys camouflaged themselves as milkmen and delivered the newspapers early in the morning. Newsboys who delivered English-language papers would insert the secret newspaper into the English papers. The police--Chinese employed by the Japanese--would help the newsboys deliver the "mi-mi" papers.

Many newsboys were seized and tortured. They refused to tell where the underground newspapers were published and how the news was covered.

During the Changteh battle in the winter of 1943, it was reported that one of the underground papers had buried its printing presses. The paper was published in a mimeographed sheet every day. When alien correspondents called at the battle scene in December, local journalists were digging out the buried presses and began to print papers again.

Some underground papers were printed on yellow sheets by hand lithograph or on grayish sheets in type. Some of rough absorbent papers printed in mimeograph were published in various boundary areas and usually disseminated by the farmers and guerrilla bands in the occupied cities and towns.

Many of these papers were published in the areas which the Japanese did not completely occupy, even though they were in a district where the Japanese guarded the railroad and the city gates.

The newsmen in the Japanese-occupied areas considered it was worth risking their lives to report the news which the Japanese concealed from them. It was the best way to express their resistance against Japan's exploitation of the Chinese. The underground newspapers in Japanese-occupied areas was a very serious menace to Japan. Therefore, reporters faced arrest and death. Radio operators played a dangerous game of hide and seek with the enemy, and Chinese newsboys risked their lives to keep the news flowing and their readers informed.¹⁷

Wartime Small-Town Newspapers in China

Owing to the wartime blockade and difficulties in international communication, all the newspapers in the Republic of China in wartime were

published on a local basis. The size of the small-town newspapers varied mostly from full size to tabloid. In Fengtu, a town in east Szechwan, the Fentu Daily News was only a quarter of the ordinary size, just like the penny press of the United States in the 1830s.

As to the content, the small-town newspaper used about 50 per cent of its space to carry local news and the rest, divided half and half, to national and international news. About 10 per cent of the small town newspapers did not carry editorials. Another 10 per cent quoted editorials of major big city papers. Of the rest, almost all the editorials commented on alien war news, in the Philippines and on the Eastern Front.

The small-town newspapers were printed on local-made paper. The paper in Fukien, a province in Coast China, was smooth, white, and lasting, while some of the Szechwan newsprints were dirty and rough. Two small-town newspapers in Hochwan and Paisha, both in Szechwan Province, were printed on colored paper; the former a dark green and the latter pink. Small-town readers could not afford to be too particular about the paper quality.

Though insignificant in appearance, printed on poor-quality paper and inferior to metropolitan papers, these small-town newspapers were a useful educational medium. They offered the readers news happening in China and the world. At the same time, they mirrored local public opinion on international and national issues. The potential dynamics in the movement for democracy in wartime China was the large number of small-town newspapers published. The main topics discussed by the small-town newspapers were national and local affairs. The New Life Movement daily of Tzeliutsing, the salt center in west Szechwan, discussed one day the industrialization of China.

More than half of the small-town newspapers were published by the ruling party (Kuomintang), local units, and others by either the local Assembly, the local government or by private individuals for publicity and educational purposes rather than for profit-making. Few papers could make money in wartime China. To decrease the cost, a number of the small-town papers published joint editions, like that of Hoyang Daily.

Except for a few, the small-town papers all ran advertising. Most of the small-town newspapers offered 25 per cent of their space to advertising while about a tenth filled half the space with advertisements. The advertising rates varied from Ch \$100 per double column line to Ch \$30. The average was about Ch \$50. A standard charge of Ch \$100 was made for each item of not more than fifty words. A few of the small-town newspapers had classified ads.

The highest of the subscription rates of the small-town newspapers was Hsin Tu Jih Pao (New Capital Daily), published at Paoki, Shensi--Ch \$10 per copy and Ch \$240 per month, and the cheapest was the joint edition of the Hoyang Daily, Shang Pao, and Min Yu in Hochwan--Ch \$14 per month. Hochwan is a small town on the Chialing River about 100 kilometers north of Chungking, wartime capital of China. Most of the small-town newspapers were sold at Ch \$5 or Ch \$1 per copy, and about Ch \$150 per month.¹⁸

Wall Papers

Bi Pao, or wall paper, though not a wartime creation, became particularly popular with people in remote areas wherever lithography, mimeography or ink were not available in wartime. Wall papers were hand-written and posted on walls in the public organizations.

Many patriotic institutions made effective use of wall papers to

publicize national policy during festivals and on important occasions. The wall papers were the cheapest among various papers. Their superiority over regular newspapers in illustration and demonstration by cartoons, decorative designs, and colored drawings made wall papers even more fascinating to the news-hungry readers. Wall papers were also popular in metropolises.¹⁹

Central News Agency (CNA)

After the outbreak of the Sino-Japanese War in 1937, the Central News Agency was moved to Hankow from Nanking in 1937 and to Chungking in October, 1938.

From a mere publicity organ of the Kuomintang, the ruling party of the Republic of China, the CNA, founded in Canton in 1924, gradually became one of the world's largest and most efficient news agencies.

In wartime China, Central News Agency was the only news agency that had reached the standard of professional news gathering and dissemination. It was the only news agency that could cope with the well-organized foreign news agency in covering China's internal news, and the only Chinese news agency that stationed correspondents in the principal news centers abroad. The CNA was the life-blood of the whole Chinese press in wartime. Without it many a newspaper would stop publishing. The CNA served some 500 metropolitan and country dailies, 200 army papers, and 1,300 other rural news publications in Free China. Through indirect and sometimes detoured routes, it also tried to reach several hundred underground newspapers in Japanese-controlled territory.²⁰

Before the war, Central News Agency, through its endeavor in augmenting both its domestic and alien services, had already assumed a part of

the international service. But the anti-Japanese War put a brake on its gradual enlargement.

Central News Agency's first victims of the war were its scattered branches. The Peking branch was closed in 1937. Its bureaus in Tientsin, Shanghai, Nanchang, Canton, Hankow, Hong Kong, and Singapore by turns met the same destiny. Twice its head office was the target of the Japanese raiders, first in Nanking in 1937, and then in Chungking in 1939. It had also shared the war casualties. Many newsmen of the Central News Agency lost their lives while covering the front lines. Many others were killed during enemy air raids.

Eight years of war, however, did not interrupt the services of the Central News Agency. New radio stations replaced the disabled. New branches took over those in Japanese-occupied areas. New men substituted for the dead. With high fighting spirit, the Central News Agency continued to dispatch news.

The CNA filed on its outgoing service 15,000 words a day and received daily 30,000 words on its incoming service. It owned 3,400 regular subscribers with an unknown number of publications using material supplied by it.²¹

Unlike other news agencies, the Central News Agency transmitted its news stories over a radio network operated by its staff members. With headquarters at Chungking, it set up twenty branch bureaus in the country, all equipped with transmitters and receivers.

There were also many war correspondents stationed in the Army at the front line operating as news stations. Foreign news was supplied partly by Central News Agency correspondents abroad and partly by United Press and Reuters with which it signed contracts for the exchange of news.

To expand its foreign service, Central News Agency established an English department in Nanking in 1934. A branch was opened in Tokyo, Japan in 1936. In wartime, correspondents were stationed in Washington, New York, London, Moscow, Paris, New Delhi, Calcutta, and Geneva, as well as in main cities in China. For local news reporting, there were seven reporters who covered a city for stories.

Revenue from the subscribers was insignificant. For releases in English issued three or four times a day, the cost was Ch \$5,000, and for releases in Chinese which dispatched six times a day, a subscriber paid Ch \$5,000 per month. A yearly allowance of Ch \$40,000,000 from the government gave the Central News Agency enough to operate successfully.²²

The contribution that the Central News Agency made to Chinese press did not end with the exchange of news. It also promoted the explanation of the alien countries to the Chinese people and China to the foreigners.

Wartime Broadcasts

The development of broadcast was seriously frustrated, owing to the outbreak of the Sino-Japanese War in 1937. Most of the broadcast stations in the Japanese-occupied areas were moved or destroyed.

During the Sino-Japanese War, from 1937 to 1945, the two major broadcast stations in the Republic of China were Central Broadcast Station (XGOA) and International Broadcasting Station (XGOY).

After the capital, Nanking, was occupied by Japan in 1937, the Central Broadcast Station was moved to Chungking and continued to broadcast till March 10, 1938. The station operated on a nation-wide scale and included eight branches in Kunming, Kweichow, Fuchien, Sian, Shensi, Hunan, Gansu, Sikon, and a movable station.

International Broadcasting Station, the Voice of China, was set up in Chungking, wartime capital, in 1940, for overseas broadcast.

The programs of the International Broadcasting Station (XGOY) in Chungking in 1942, were conducted in thirteen different languages, namely: English, Japanese, Russian, Korean, Burmesem Thai, Malayan, Dutch, Spanish, French, Formosan, and Chinese (Mandarin and Cantonese). In addition to the broadcasting of news, speeches, and music, the station had maintained special services for voice transmission of messages by the general public to their friends and relatives in the United States and for feature articles by foreign correspondents in China.

The station's "mail bag" service handled a total of 3,312 messages in English. The number of broadcasts particularly directed to the United States to be relayed by American broadcasting stations was 209. The number of words in English broadcast by the station in 1942, was 1,565,000. Alien correspondents in China sent 312,000 words, while the China Information Committee transmitted 160,000 words.²³

During the summer and the winter in 1941, Japanese bombers raided the Central Broadcast Station and the International Broadcasting Station ten times. The establishment was moved to a dugout to keep broadcasting.

Wartime Film Industry

The Chinese film people were forced to leave their homes because of Japanese occupation of Shanghai at the end of 1937. In Shanghai, the Japanese seized the Ming Hsing (Star) Film Company. There were fifteen hundred people of the film industry of Shanghai, including actresses, actors, technicians, directors, producers, scenarists, and even studio hands, who joined the government studios. One of these studios, the China Film

Studio, evacuated to Hankow where it established film production units dedicated to war movies. In four months they filmed eleven features and more than forty short subjects. In 1938, the largest film studio in wartime China was established in Hankow's suburbs.

Another government studio, the Central Studio, was unlucky. In its hurried withdrawal from Wuhu to Hankow, a bunch of its equipment was left behind. So it was forced to move to Chungking where it could be secure from Japanese air-raid and settle down for restoration.

In the fall of 1938, Hankow was to fall to the enemy. The China Film Studio was moved to Chungking.

The Chinese film industry in Chungking went to dugouts during wartime. Let us see how the movies worked in the dugout. Of course, not all the work was done in the dugouts. The sound stages, for instance, were on the ground surface. The editing and storage compartments, and laboratories were constructed in the tunnels, which in some parts, were thirty feet below ground. No sooner had an air-raid alarm sounded than things began to move. Cameras, studio lights, sound equipment, even portions of studio sets and important "props" were moved to the dugout. When everything was ready, work began. Directors discussed with scenarists on scripts--actors and actresses studied and rehearsed parts--editors worked at their benches, cutting and splicing furiously to the horrible hum of nearing enemy raiders.

There were three film studios in Chungking in wartime, namely, the Central Studio, the China Film Studio, and the Educational Film Studio, all under different government departments.

The China Film employed a working staff of 700 persons. Its work was mainly connected with military training. All three film companies together made annually about eighty short subjects and training films and twenty

features. For instance, they made films such as Victory Symphony, about the famous victory at Changsha, Good Husband, about military draft, Storm Over the Border, and Anti-Tank Method. Some films were made by the United States (see Appendix P). The production of moving pictures was heavily influenced by the transportation problem because all materials for film-making were imported from the United States.²⁴

The making of small machines and spare parts for the film industry was under way in cooperation with some arsenals. They produced sprockets to supply film mobile units and lights for the studios. In 1940, one of the arsenals produced a five-plane cartoon projecting machine for the China Film Studio. There was a repair workshop in a dugout of the China Film Studio to make camera dollies and tripods. A significant achievement of this repair workshop was the reformation of an old model Bell and Howell silent camera. All the gears and the shutters of the old machine were taken away, leaving only the center axle. It became a simple noiseless sound camera.

During the wartime, the mobile movie units of the Political Department, under the Military Affairs Commission, did an excellent job to entertain the people in the remote areas. There were ten of these units. The members of each unit included a captain, two electricians, two projectionists, and four carriers. They visited a village near the front line and visited the border provinces to show motion pictures to villagers and soldiers. The generator alone weighed 150 pounds. They used alcohol, owing to the lack of gas.

According to the report by one of the captains of the mobile movie units, during a period of seven months, beginning from January, 1940, his unit toured 3,000 miles from Chungking to Inner Mongolia to show the

movies to audiences totalling one and a half million persons. Sometimes they could merely acquire two donkeys to bear the dynamo, so they, themselves, had to walk. In case they got lost in the desert, they tried to find their way out only by following the track of another caravan.

However, the ordeal and difficulties which these men passed through paid off handsomely. In Inner Mongolia, they showed motion pictures to people who had never seen films. These people were so ecstatic over the attractive show that they sang a song "Down with the Little Japs."

Despite the lack of raw films and equipment, the mobile movie units did a remarkable job. For example, the Seventh Mobile Movie Unit, stationed just behind the Japanese front, showed motion pictures to Chinese people in communities which Japanese assumed were under their occupation. A slogan posted on the wall of the China Film Studio stood for the spirit of these mobile movie units. It read: Remember--One Foot of Film Properly Used, Is as Deadly as a Bullet Fired Against the Enemy.²⁵

There were 112 theaters in wartime in contrast with the pre-war total of 375. These theaters also had their own dugout to house the projectors during Japanese bombing. Some theaters were equipped with dynamos to provide the electricity in a sudden blackout due to bombing. The dynamos employed vegetable oil and charcoal for fuel. In addition to the Chinese films, the playhouses in wartime China also showed Soviet and American motion pictures.

In wartime, from 1937 to 1945, the Chinese films were also very popular to overseas Chinese in British Malaya and Netherlands East Indies. The Chinese movies reflected both domestic and overseas standards. Jay Leyda, writer of Dianying: An Account of Film and the Film Audience in China, wrote:

. . . With war waging at home it is only natural that the people overseas should want to see Chinese pictures depicting the war. In these war pictures they expect to see . . . the atrocities and brutalities committed by the Imperial Japanese army portrayed. To maintain neutrality in the Sino-Japanese Conflict, however, the British and Netherlands . . . are forbidden to show such pictures in Malaya and in the East Indies. Chinese producers are . . . faced with a double standard: one for home consumption, and one for overseas.²⁶

Wartime Newspaper Advertising

After the outburst of the Sino-Japanese War in 1937, Chinese papers cut their editions from more than 10 pages to 4 pages. Advertising usually comprised 2 pages of the 4 ordinary-size newspaper pages.

It was obvious that the advertising contents in wartime newspapers were different from that of peacetime. During the wartime, the kinds of advertising a newspaper ran depended on the type of newspaper. Ta Kung Pao, the largest newspaper, used about one full page to run the advertising on magazines and books. In the evening edition of the Sin Min Pao, the advertising in the inside pages comprised notices of commercial concerns, various notifications and statements, and official announcements, and so on. On the backpage were the lost and found sections and the complaint column in which forlorn wives were looking for missing husbands or a newcomer tried to rent a house.

In spite of wartime, engagement and marriage notices provided Chungking newspapers with one-half of their advertising income on festivals and national holidays. A example of marriage advertising in wartime was as follows:

We, Chang-fu (Long Blessing) and Yu-lien (Jade Lily), wish to announce to our relatives and friends our marriage on October 14, 1944, in Chungking. We want to apologize that, because of wartime economy, no personal invitations will be extended.²⁷

English advertising was seen in Chungking's Chinese language newspapers such as: American wanted for English lesson. Best tea leaves for sale! A most ideal gift!²⁸

Family disputes and divorces were also found in advertising columns:

'My wife, Li, beats my son whenever I am away. I demand a divorce!', says Chang. Side by side with Chang's declaration, his wife may say, 'No, I disagree! He doesn't want to get rid of me, it's his mistress who is making trouble for us.'²⁹

In wartime, people used advertising in newspapers to contact each other. The advertising would help people to reunite their families. During the Kweichow-Kwansi withdrawal in April 1945, many families were broken up and soon lost contact with one another. The China Critic, an evening newspaper, began a free column for war escapees to contact their relatives. Similar notices were run in other newspapers in a missing-person column:

Papa; mother and I have arrived in Chungking on foot. Sister was lost on the way near Chinkiang. Please come to fetch us at Haitangchi Wharf, South Bank.³⁰

Another personal notice about missing persons read:

Li Pao-pao, my child. Eager to know whether you have refueged with school or not. Contact second uncle, 40 East Road, Kweiyang, and ask for help. Anyone who will kindly bring her here will be rewarded with Ch \$100,000.³¹

In the "Join-the-Army" campaign, notices to sons who left home to join the army concerned much of the advertising space in newspapers.

On the first day of every month, newspapers in Chungking printed more copies on lottery advertising to meet the demands of ticket buyers. People looked for the numbers of the prize-winning tickets of government in the advertising columns.

Almost two-fifths of the revenues of most of the papers in Chungking came from advertising. Newspapers that ran entertainment advertising

provided 30 percent discount. Ta Kung Pao, which was known as the most efficient and trustworthy collector of giving contributions of all kinds, allotted a large amount of its space to announcements of movements to rescue troops and refugees. It also offered a 50 percent discount to troop entertainment campaign notices.

An advertisement on the front page of papers cost about Ch \$450 per square inch at the beginning of 1945. Classified advertising cost Ch \$80 for thirty-six words.

Because of the decrease in commercial advertising and the increase of personal advertising, which did not need display, it was unnecessary for the advertising agents to help in the advertising designs. Sometimes advertising agents helped their customers, who neither wrote nor read, to write disputes or notices.

Because advertising space in papers was restricted, overcrowded advertising pages were common. Most newspapers did not need agents to solicit advertisements.

In wartime Chungking, the advertising that people disliked most was the announcement of the blackout and the shortage of water for three days.

New Journalism School

Under sponsorship of the Graduate School of Journalism at Columbia University in New York City, the new Graduate School of Journalism of the Central Political Institute started its first day of class at Press Hotel in Chungking on October 11, 1943. The school was directed by Dr. Holling K. Ton, vice-minister of Information.

For a long time, Dr. Tong had been aware of the need for more trained newsmen in China. While visiting the United States with Madame Chiang

Kai-shek in winter 1942, he discussed this problem with former classmate Carl Ackerman, dean of the Columbia School of Journalism. Dean Ackerman was greatly interested in the notion of assisting in constructing a graduate school of journalism in China. Before Dr. Tong left for Chungking, both the faculty and the finances were ready for the school. The school was being financed in part by an anonymous donation to the Trustees of Columbia University totaling \$75,000 and by additional funds made available in China.

Professor Harold L. Cross of the Columbia School was selected dean of the new institution. His assistants were Anthony F. J. Dralle of Cornell, New York; Floyd D. Rodgers of Columbia, South Carolina; and Richard T. Baker of New York City, all Columbia graduates who had several years of working experience on American newspapers, radio stations, and magazines. Three Chinese professors were chosen to teach the courses related to Chinese journalism.

Unlike any American school, the new Graduate School did not charge tuition, board, or room. The school offered extensive courses in American newspaper practices such as editing, reporting, feature writing, radio news broadcasting, and photography. Each student was allowed Ch \$1,700 a month for expenses and the exclusive use of a typewriter.

Of the 200 applicants who took the journalism examination, thirty-two were chosen for the first semester's enrollment. The twenty-six men and six women were from twenty to thirty-seven years of age. Many of them had journalistic experience but desired additional training, while others felt that a good background in journalism would be useful in future careers.

The candidate to the new school passed through tough examinations

which were held at the same time in the four main centers of Chungking, Kweiling, Kunming, and Chengtu. Each applicant had to be a college graduate with an excellent command of English. In addition, he had to be thoroughly grounded in Chinese and other general subjects, to write three papers, and pass an oral test.

In wartime, China's new school of journalism lacked many of the comfortable American "school-life" facilities. There was no beautiful campus surrounding the building; students sat on makeshift benches and studied on unpolished wooden tables. The one and only lecture hall served as banquet hall, press conference room, and movie theater.

The hardships did not discourage the young generation from entering the fourth estate. In the three universities with departments of journalism--Yenching, Fuhtan, and the Central Political Institute--there were always more candidates for courses in journalism than the department could accommodate. These young men and women knew the profession did not offer physical comfort and financial reward; however, they believed in the journalism profession. They were ready to give their best years to the journalistic careers.³²

Press Censorship

Freedom of press is guaranteed by all democratic nations as an indispensable measure of enlightening the people and expressing their sentiments and arousing their interest in public affairs. But it is important for a nation in the process of war to do its utmost in guiding its people along the right direction of public opinion. In his "Public Opinion and Popular Government," Lowell, the famous liberal political scientist, asserted that sound public opinion can flow only when the citizens

hold the common views regarding the current important problems of the nation. Therefore, the guarantee of the freedom of press, as provided for by modern constitutions, is not unconditional and unlimited; rather the doctrine of legal protection of such freedom is generally accepted to fit the contemporary situation of the nation.

Press censorship in wartime China was carried on by the Ministry of Information during the Sino-Japanese War. Although freedom of press was considerably restrained under the censorship, it seemed that nobody complained about the censorship while the nation was engaged in a life-and-death struggle. The press censorship in wartime China made a great contribution to the nation's security and the military welfare.

At the outburst of the fighting in Shanghai in 1932, due to the lack of the efficient censorship, war correspondents frequently reported the station, equipment, and the movement of the Chinese Army. Such materials were of great value to the enemy. The casualties of the Chinese Army were exceedingly heavy, owing to divulgence of military secrets to the enemy. After strict censorship was carried out, such information leaks were greatly decreased. Since then, war correspondents became more careful and voluntarily stopped reporting such military secrets.

Before the outbreak of the Sino-Japanese War in 1937, many newspapers in Shanghai used to publish immoral accounts detrimental not only to social order, but also to traditional Chinese culture. When the censorship was effectively executed, such accounts were gradually removed from the newspapers.³³

U.S. News-Freedom Crusaders Visited China

Near the end of their globe-trotting trip to promote greater press

freedom and a freer flow of news after the war, the news-freedom crusaders of the American Society of Newspaper Editors: Wilbur Forrest, editor of the New York Herald Tribune and vice-president of the A.S.N.E.; Ralph McGill, editor of the Atlanta Constitution; and Carl Ackerman, dean of the Columbia University Graduate School of Journalism, visited China's wartime capital, Chungking, from March 28 to April 2, 1945. When they left, they took with them sincere endorsement by their Chinese counterparts of the freedom-of-news campaign, wholehearted support in the maintenance of peace by free exchange of news, and guaranteed that neither censorship nor news control would occur in post-war China. A written statement drafted by the Chinese National Press Association, in accordance with a unanimous decision passed at the annual conference in November 22, 1944, promised complete support for freedom of the press.³⁴

During their six-day visit in Chungking, they talked with Chinese newsmen, government officials, visited Ta Kung Pao, the Chinese International Station (XGOY), the National Chungking and Central Universities, the Chinese National Press Association, and the Central Political Institute.

When they left, they issued a statement to express their appreciation for the cordial reception extended to them by the Chinese Republic.

NOTES

¹China Information Committee, "The Press in Wartime China," China At War, Vol. X, No. 5 (Chungking: Chinese News Service, May, 1943), pp. 46-47.

²Ibid., p. 46.

³Ibid., p. 47.

⁴Ibid., pp. 47-48.

⁵Chang Hung-tseng, "The Chungking Press--I," China At War, Vol. XIII, No. 4 (Chungking: Chinese News Service, April, 1945), p. 70.

⁶Ibid., p. 71.

⁷Ibid., p. 72

⁸Ibid.

⁹Chang Hung-tseng, "The Chungking Press--II," China At War, Vol. XIV, No. 5 (Chungking: Chinese News Service, May, 1945), p. 60.

¹⁰Ibid., pp. 62-63.

¹¹Chang, pp. 72-74.

¹²Ibid., p. 74.

¹³China Information Committee, "The Chungking Reporter," China At War, Vol. XII, No. 6 (Chungking: Chinese News Service, June, 1944), p. 46.

¹⁴Ibid., pp. 45-47.

¹⁵China Information Committee, "The Press in Wartime China," pp. 45-50.

¹⁶Jean Lyon, "China's Underground Press," China At War, Vol. XII, No. 6 (Chungking: Chinese News Services, June, 1944), p. 27.

¹⁷Ibid., pp. 27-30.

¹⁸Peter Tseng, "Small-Town Newspapers in China," China At War, Vol. XIV, No. 5 (Chungking: Chinese News Service, May, 1945), p. 66.

¹⁹Ibid.

²⁰China Information Committee, "The Central News," China At War, Vol. XII. No. 6 (Chungking: Chinese News Service, June, 1944), p. 35.

²¹Chang, pp. 63-64.

²²Ibid., p. 64.

²³China Information Committee, "Chungking World Broadcasts in 1942," China At War, Vo. X, No. 4 (Chungking: Chinese News Service, April, 1943), p. 58.

²⁴T. Y. Lo, "Motion Picture Industry in China," China At War, Vol, X, No. 1, (Chungking: Chinese News Service, January, 1943), p. 35.

²⁵Ibid., p. 36.

²⁶Jay Leyda; Dianying: An Account of Films and the Film Audience in China (Cambridge: The MIT Press, 1972), p. 121.

²⁷Ada Ying, "Newspaper Ads: From A to Z," China At War, Vol. XIII. No. 4 (Chungking: Chinese News Service, April, 1945), p. 75.

²⁸Ibid., p. 77.

²⁹Ibid., p. 76.

³⁰Ibid., p. 77.

³¹Ibid.

³²China Information Committee, "A New School for Newsmen: Chinese-American Culture Interchange," China At War, Vol. XI, No. 5 (Chungking: Chinese News Service, November, 1943), p. 42.

³³Liang Hang-tsao, "Freedom of Speech and Censorship," China At War, Vol. XI, No. 6 (Chungking: Chinese News Service, December, 1943), p. 56.

³⁴China Information Committee, "American News-Freedom Crusaders in Chungking," China At War, Vol. XIV, No. 5 (Chungking: Chinese News Service, May, 1945), p. 51.

CHAPTER V
DEVELOPMENT OF CONTEMPORARY
MASS MEDIA (1949-PRESENT)

After Communist usurpation of the Chinese mainland, the government of the Republic of China was moved to Taiwan in 1949. At present, the Republic of China on Taiwan has an area of 14,000 square miles and 18 million population.

With the rapid educational and economic development in more than thirty years in the Republic of China, there has been a matching growth of mass media. Today, there are thirty-one daily newspapers, thirty broadcasting stations, three television networks, forty-four news agencies, three major film companies, more than 530 independent movie-makers, more than 120 advertising agencies, and 1,858 publishing companies.¹

Newspapers

There are thirty-one independent daily newspapers in the Republic of China, including four in English. Fifteen are published in Taipei, fourteen in other major cities in Taiwan Province and one each in Kinmen (Quemoy) and Matsu in Fukien Province.

The total daily circulation is about 3,320,000 copies.² There has been a gradual growth in circulation because of increased per capita income, higher literacy, reformed news reporting and presentation, social and economic prosperity, and competitive circulation promotion. Apportionment is nearly 1 copy for every 5 persons.³ Many Chinese and foreign

newspapers published abroad also are sold in Taiwan. Local papers have to compete.

Since the institution of the Press Council of Taipei in 1963, the mass media have tried to carry out self-discipline. There is no censorship. In September, 1974, six primary news associations founded a National Press Council in Taipei to adjust mass communication policies, replacing the local Press Council of Taipei. Mr. Cheng Tsan-po was elected chairman.

Most newsprint is self-produced, but some is imported. Early in 1950, to reduce the imports of newsprint and to save foreign exchange, the government temporarily limited the number and size of newspapers. Each morning or afternoon newspaper was restricted to not more than one and one-half folio sheets. The size of newspapers was enlarged to two folio sheets September 1, 1958.

The size of newspaper is for the time being confined to twelve pages, with the sale price of NT \$3.50 per copy for Chinese newspapers, and NT \$6 for the English papers.

The restriction on space is in part compensated for by using a smaller type face and condensed newswriting and editing. A standard newspaper page in the Republic of China now comprises nineteen or twenty horizontal columns of nearly 1,000 words each. This adds up to two and one-half times the quantity of words of a standard newspaper page in the United States. In news content, the disparity is even higher owing to the fact that Chinese language is concise and monosyllabic.⁴

Newspapers are served by domestic and foreign wire services. Newsroom teleprinters receive news reports from the whole world via the Central News Agency, Associated Press, United Press International, Reuters,

Agence France Presse, the Kyodo News Agency of Japan, Deutsche Press-Agentur of the Federal Republic of Germany and many others.

The leading newspapers, published in Taipei, include the Central Daily News, United Daily News, China Times, Hsin Sheng Pao, and China Daily News.

The Central Daily News, established in Shanghai in 1928, was relocated in Nanking in 1929. During the Sino-Japanese War from 1937 to 1945, it was forced to move from Nanking to Changsha, capital of Hunan Province, then to Chungking, the wartime capital. It continued publication in Nanking soon after the unconditional surrender of Japan on September 9, 1945. Threatened by Chinese Communist rebels, the paper moved to Taipei in 1949.

The Central Daily News follows where the government of the Republic of China is located. The paper publishes a number of daily or weekly supplements, including news analysis, voice of reader, color pictorials, children's subjects, modern living, literature, and mainland affairs.

It was the first newspaper to deliver copies to central and southern Taiwan by air. Since 1950, the paper has issued a four-page light-weight airmail edition for circulation abroad, which is on sale in New York and other major foreign cities.

United Daily News

The United Daily News was set up in 1951, in Taipei, as a result of the combination of three newspapers: the Economic Times, the Min Tsu Pao, and the Chuan Min Jih Pao. Since 1964, it has published overseas editions in Manila and Hong Kong. On September 16, 1965, the paper became the first Chinese newspaper to employ mechanical typesetting equipment.

Under the leadership of its founder, Wang Pi-cheng, the newspaper

has now evolved into a publishing group with such affiliated newspapers and publishing enterprises as Ming Sheng Pao, Economic Daily News, World Journal (in New York), Lienking Publishing Co., and China Economic News Service. Totally privately owned and operated, the paper is now one of the largest newspaper enterprises in the Republic of China.

China Times

The China Times, originally the Cheng Hsin Hsin Wen Pao, started as a mimeographed sheet in 1950. The paper currently ranks among the top three in circulation. This daily features wide coverage of economic and financial news, market quotations, and social and political news.

The paper started using color printing in 1968, and thus brought the Chinese press into a new epoch. In October, 1975, it issued an overseas edition for overseas Chinese and students studying abroad.

Since 1978, it has published a sister paper, the Commercial Times and a weekly Sunday Times (Shih Pao Chou Kan).

Hsin Sheng Pao

The Hsin Sheng Pao, founded in Taipei, October 25, 1945, was the first newspaper to appear after the formal return of Taiwan to Chinese sovereignty on that day. It is in part owned by the Taiwan Provincial Government. Its predecessor, the Taiwan Hsimpo, was the only newspaper published just before V-J day. In 1949, the Hsin Sheng Pao began a southern edition in Kaohsiung.

On June 1, 1961, the paper was reorganized. The southern edition is now an independent newspaper and is known as the Taiwan Hsin Wen Pao.

Both papers are published under the coordination of the Taiwan Hsin Sheng Pao Press Enterprises Corporation.

China Daily News

The China Daily News represents a chain of two newspapers published under the same name in Taipei and Tainan. Its Tainan edition was founded in February, 1946, and the Taipei edition two years later.

The paper is known for its stress on sports, education, ocean transportation, and agriculture. It sponsors various athletic tournaments to encourage public interests in sports.

Other Newspapers

Some other newspapers appeal to special sections of the reading public. The Youth Warrior Daily and the Chung Cheng Pao are Armed Forces newspapers. The Mandarin Daily News is unique for its use of forty phonetic symbols alongside Chinese characters, and is provided for primary school pupils.

There are six evening papers: Great China Evening News, Min Tsu Evening News, Independence Evening Post, Cheng Kung Evening News, Chung Kou Evening News, and the English-language China News.

English-Language Newspapers

Four daily newspapers are published in English: China Post, China News, Economic News, and Express News. The China Post, a morning paper founded in September, 1952, by Nancy Yu Huang, distributes the Asia Magazine as a Sunday supplement.

The China News, first published in June, 1949, is the oldest English

language daily in Taiwan. The paper, for eleven years a mimeographed paper of fifteen or more foolscap sheets, became a printed afternoon newspaper of one folio sheet on July 1, 1960. Today, both the China Post and the China News have twelve pages.

The Economic News and the Express News are mimeographed news reports published by Central News Agency with morning and evening editions.

Overseas Chinese and Foreign Newspapers

Besides local newspapers, the following overseas Chinese and foreign newspapers are sold in the Republic of China:

From Hong Kong, in Chinese: Hong Kong Times, Wah Kiu Ya Po, Sing Tao Jih Pao, Kung Sheung Evening News, Kung Sheung Daily News; and in English: Asian Wall Street Journal, Hong Kong Standard, and South China Morning Post.

From the United States, in English: The Christian Science Monitor, the Wall Street Journal, and The New York Times.

From South Korea, in Korean: The Korean Daily News, and in English: The Korea Times.

From England, in English: The London Times.

From France, in English: International Herald Tribune.

From Japan, in English: Japan Times, and in Japanese: The World Daily News and Sankei Shimbun.

For more details about newspapers, please see Appendix S.

Radio Broadcasting

Today, there are thirty broadcasting companies with 146 radio stations and 302 transmitters having a total capacity of 5,481,045 Kilowatts.⁵

Every county and municipality has at least one station. This is probably the world's biggest concentration of radio broadcasting in terms of area and population.⁶

Of the thirty companies, twenty-one were operated by private interests, five by public enterprises, and four by military services.

The radio sets in use, including tape recorders equipped with a receiver and electric phonographs total some eight million, or approximately 1 set for every 2 persons. In the Republic of China, there are 470 radio sets for every 1,000 persons, far more than the requirement of 50 for every 1,000, as required by the United Nations.⁷

The stations broadcast an average of twenty hours a day; those serving twenty-four hours number ninety-one, including the Central Broadcasting Station, all stations of the Broadcasting Corporation of China, Taipei Municipal Broadcasting Station, Police Broadcasting Network, Hua Sheng Broadcasting Station, and the Taipei station of the Cheng Sheng Broadcasting Station. Totalled, the stations broadcast 1,581 hours weekdays, and 1505 hours weekends, including what is beamed to the Chinese mainland.⁸

Broadcasting programs previously featured entertaining programs and drama series. After the advent of television networks, programs have taken on a professional character. The emergence of such professional programs include those featuring news reports, agriculture, forestry, and traffic service. Songs and music also are important programs served by radio stations.

Radio stations in the Republic of China are operated under the coordination of the Government Information Office and Ministry of Communications. Programs are governed by Broadcast and Television Law, Norm of Broadcast and Television Program, and Enforcement Rules of the Broadcasting

and Television Law (see Appendix j, m, and K). The broadcasters are regulated by the Ethical Codes of Radio Broadcasters and the Rules for the Control of Broadcasting and Television Personnel (see Appendix G and L).

Stations cooperate with the Government Information Office in disseminating public health and civil defense information, and news comments. Among the popular programs are: "What has the Government Done for You?", the most popular among the GIO's sponsored programs; "Taiwan Today," "I Sing for You," "Safety Island," "Songs of Singers," "Late Night Music," "Lover's Bridge," "Dramatic Shows," "Morning in the Park," "Armed Forces Club," "Our Family," "Gay Children," "Quiz Show," "Morning," "Market of the Air," "Selected Novels," and "Club 93!".

Broadcasting Corporation of China

The Broadcasting Corporation of China (BCC) was set up in Nanking, the capital of the Republic of China, on August 1, 1928, under the name of "Central Broadcasting Station." Upon augmentation in 1947, the station adopted its current name. The BCC head office was moved to Taipei in 1949, after the Chinese Communists seized power on the Chinese mainland. BCC is the largest network.

Beginning July, 1965, with modernization of management, BCC developed an entirely independent enterprise, acquiring its main revenue from commercials, thus further helping promote the economic growth of the nation. Meanwhile, BCC has signed a contract with the government to serve as the national broadcast station engaging solely in overseas broadcasting.

On August 1, 1968, FM stations were founded in Taipei, later in Taichung, Kaohsiung, and Hualien, the first of their kind in the Republic of China. BCC also has founded an all-news station in Taipei and traffic

station in Taichung. There are three systems in BCC's service: the domestic service, the overseas service known as the Voice of Free China, and the Chinese mainland service known as the Central Broadcasting Station. BCC has ten local stations, aggregating a thirty-nine station network, with seventy-two transmitters.

BCC's domestic service is now on the air twenty-four hours a day with newscasts, music and social service as three mainstays. BCC has five domestic networks located in Taipei, Illan, Hsin-Chu, Miaoli, Taichung, Chiayi, Tainan, Kaohsiung, Hualien and Taitung. Three vernaculars --Mandarin, Amoy, and Hakka--are employed in the domestic service, which broadcasts 1,063 hours and 22 minutes daily.⁹

Voice of Free China

The overseas broadcasting of the Republic of China is under the call sign "Voice of Free China," serving as an artery for cultural flow between the Republic of China and other countries. In addition to reporting the growth of the country, it analyzes and reports on moves made by Chinese Communists.

Catering to the interests, and meeting the needs of, different listeners, BCC produces overseas programs in several languages. The languages used for overseas include: Mandarin and four Chinese dialects (Cantonese, Chaochow, Hakka, and Amoy), and nine foreign tongues (English, Japanese, French, Spanish, Korean, Thai, Indonesian, Vietnamese, and Arabic).

There are seventeen frequencies used in overseas service. Programs are beamed to such areas as Northeast Asia (Japan and Korea), Southeast Asia, Australia, the Middle East, Western Europe, North America, and

Latin America (see Figure 1). News and commentaries are allocated 50 per cent of air time, music and entertainment 40 per cent and other items 10 per cent. Total program time is 21 hours and 40 minutes daily.¹⁰

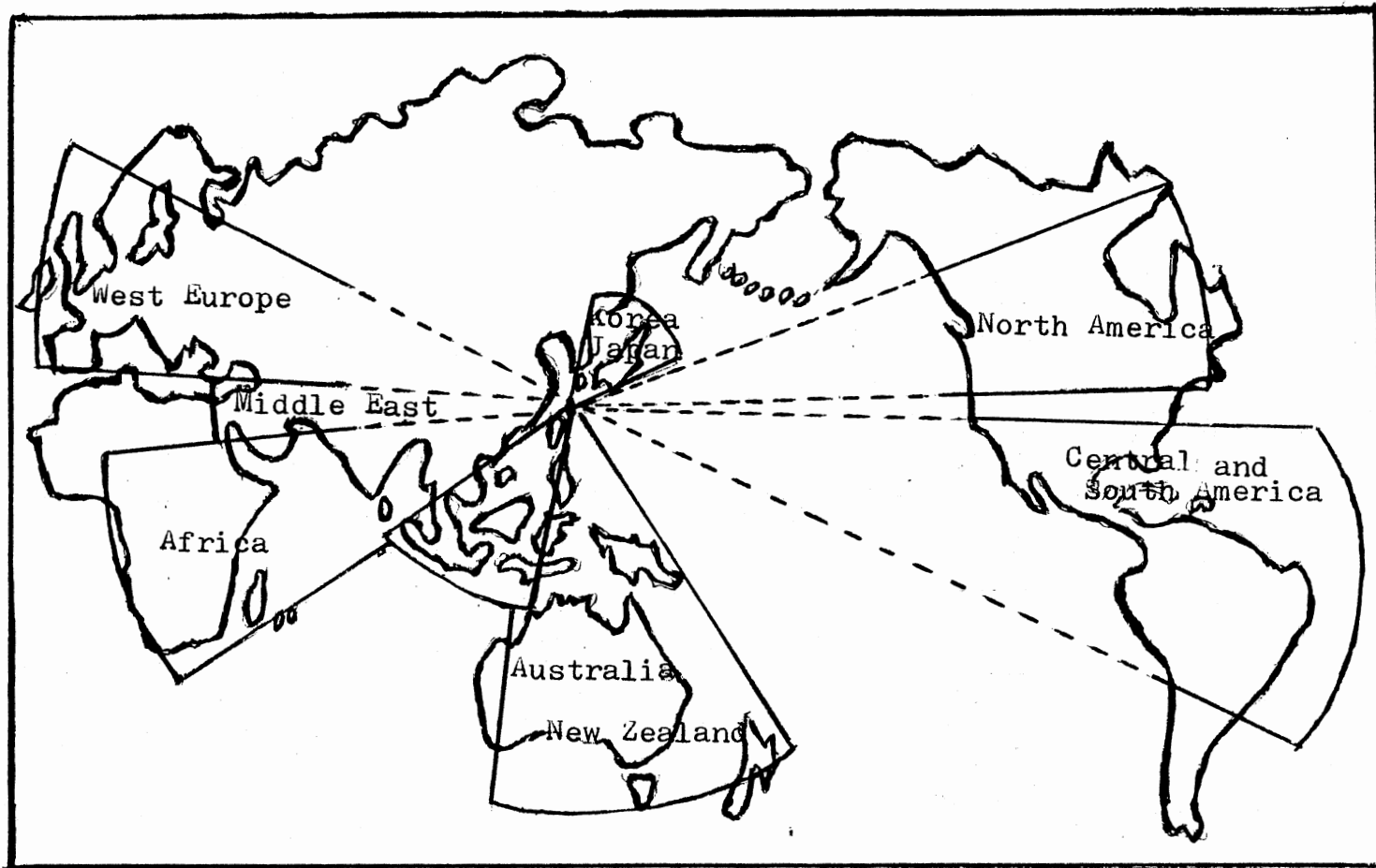
To promote cultural interflow, and to provide international mutual understanding, BCC produces a series of programs entitled "Chinese Folk Songs," "Chinese Classical Music," "Features on Chinese Culture," and "Topic from Taipei" in regular exchange with friendly stations in various countries. These programs are produced in a number of Chinese dialects and foreign languages, including Mandarin, Hakka, Cantonese, Amoy, Chao-chou, English, German, Spanish, French, Portuguese, and Thai.

Broadcasting Impacts on Chinese Mainland

Since 1949, BCC has broadcast to the Chinese mainland under the name of "Central Broadcasting Station" on seven powerful medium and eleven short-wave transmitters (see Figure 2). The biggest transmitter is of 150 kw. More than forty-five programs are beamed to the Chinese mainland daily with strong emphasis on news. Educational programs focus on the humanities and social sciences in response to thousands of letters received from the mainland. Peking bans any objective study of these disciplines.¹¹

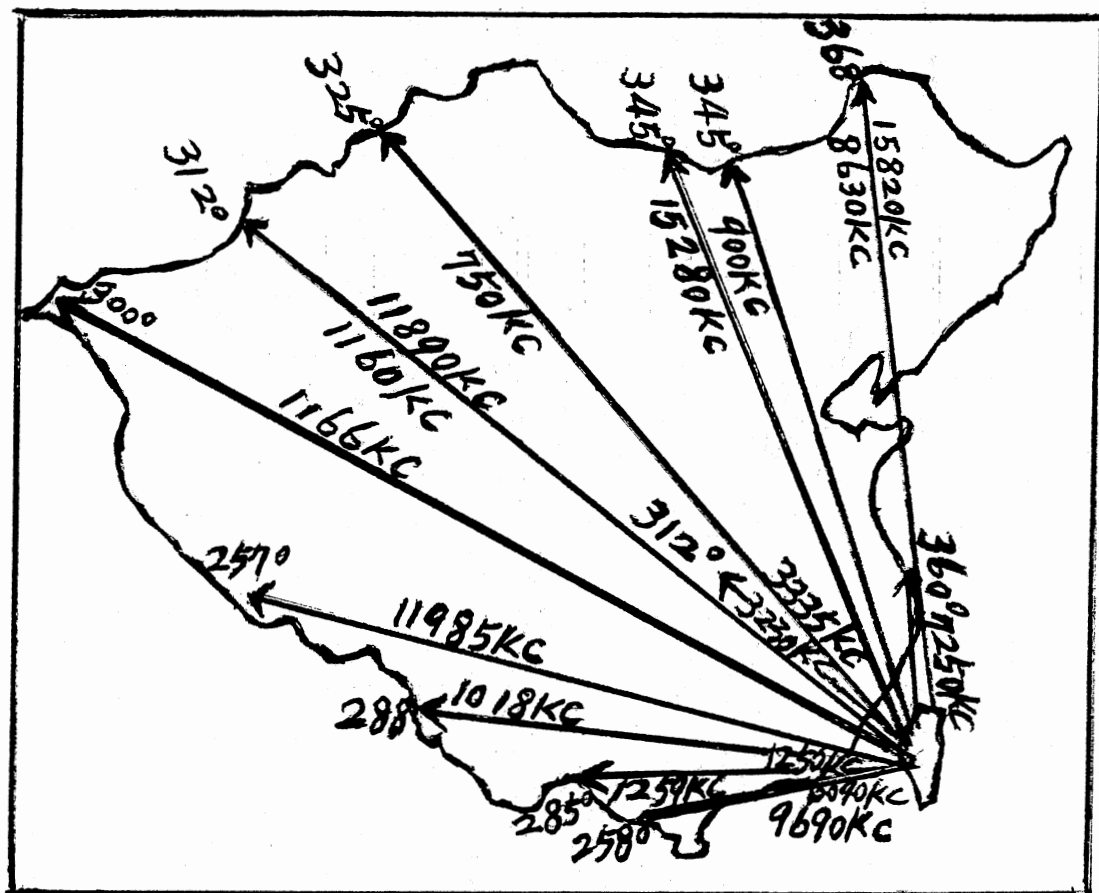
Walter B. Emery, writer on the National and International Systems of Broadcasting, describes the Voice of Free China as having a tremendous impact on the Chinese mainland:

. . . the Voice of Free China . . . can reach the whole mainland and . . . broadcasts can be picked up by ordinary sets. According to information obtained from refugees, some special groups regularly listen to the foreign broadcasts. These include: government and Party cadres responsible for monitoring programs, intelligence, defense, propaganda and foreign affairs departments, and the New China News Agency and People's Daily (monitoring for and by these groups is always carried out in the presence of more than one person); senior Party cadres such as secretaries of Party committees or propaganda directors who



Source: National Association of Broadcasters of the Republic of China, The Radio and Television Yearbook of the Republic of China (Taipei, 1978), p. 46.

Figure 1. Voice of Free China's Target Areas of Overseas Broadcasts



Source: National Association of Broadcasters of the Republic of China, The Radio and Television Year Book of the Republic of China (Taipei, 1978), p. 35.

Figure 2. CBS' Target Areas Cover the Entire Chinese Mainland

listen to keep themselves informed to counteract 'rumors' and anti-communist propaganda; Party members in charge of collective listening groups who listen to foreign broadcasts secretly although not officially permitted to do so; and certain elite groups . . . such as managers of factories and stores, technicians, physicians and other professionals.¹²

Here is an example of a letter from the mainland. In July, 1962, a radio listener in Hupeh Province disclosed in a letter to Central Broadcast Station that the suffering Chinese people there are longing for a counter-attack from the Republic of China against the Peking regime. In the name of a pseudonym "Chien," the mainland listener said he and some forty other fellow students have formed a clandestine organization to conduct anti-Communist campaigns. The anonymous students added: "Though we were denounced by the Communists as a group of backward elements, we take it as a demonstration of our progressiveness."¹³

He enclosed in his letter an anti-Communist song named "Sing for the General Line" with music scores, calling on the people on the mainland to rise up against the Communist regime. The listener also asked his addressee, Miss Ting Fang, program producer of the Central Broadcasting Station, to teach the song to mainland compatriots via broadcast.

To strengthen the service to audiences on the mainland, since September 28, 1958, all radio stations in the Republic of China have beamed a joint daily broadcast to the Communist-occupied mainland at 23:30, China Standard Time.¹⁴

The broadcasts to the Chinese mainland also have become an effective weapon of psychological warfare to encourage the Chinese Communist military to defect to their free motherland. Many anti-Communist defectors seek freedom via planes and warships. On September 15, 1961, freedom fighters, Shao Hsi-yen and Kao Yao-tsung, former Chinese Communist air force personnel, sought freedom by flying their planes, AN-2, from the

Chinese mainland to Taiwan. On March 3, 1962, Liu Cheng-szu, former Chinese Communist air force pilot, flew a MIG plane to the Republic of China. On November 11, 1965, the eve of Dr. Sun Yat-sen's birthday centennial, a Chinese Communist bomber, Russian-built Ilyushin-28, landed at an air base of the Chinese Air Force in Taiwan, the Republic of China. The flight to freedom was made by pilot Li Hsien-pin and two other crewmen: Li Tsai-wang and Lien Pao-sheng. A squadron leader of the Chinese Communist Air Force, Fan Yuan-yen, flew to freedom in the Republic of China with his MIG 19 jet fighter in the early afternoon of July 7, 1977. This marked the fourth Communist Chinese Air Force plane to defect to the Republic of China in past years. On January 9, 1966, freedom fighters Wu Wen-hsien, Wu Chen-ju, and Wu Chun-fu, sailed a Chinese Communist LCMF-131 transport ship to Matsu Island near Fuchien Province of the Chinese mainland, an offshore island of the Republic of China, and defected to the garrison command of the Chinese Army.¹⁵

Voice of Asia

To present the traditional Chinese culture, history, and scenic fascination of Taiwan, and to reinforce intercultural understanding among Asian countries, the Republic of China founded an international broadcasting station named "Voice of Asia" at the beginning of 1978. Four languages--Mandarin, English, Thai, and Malay--are broadcast to audiences, primarily Hong Kong, Singapore, Thailand, the Philippines, Malaysia, and Indonesia.

The eight and one-half hours of programs daily are chiefly divided into three kinds: news and commentary, learning Chinese, and other varieties. The news section includes items from each country to which the

programs are beamed, plus world news and news from ROC and the Chinese mainland. In the Chinese teaching section, national phonetic symbols are used, and, for variety, there are lessons on Chinese history in chronological order. The variety programs, principally including Mandarin songs of reputed vocalists in the Republic of China, have the biggest following. The programs comprise folk, ballads, classical Chinese and foreign music, and popular and campus songs.

On Sundays, special programs such as "Audience Club," Asian tourism, shots of scenic spots, and special programs such as spoken drama are broadcast. The programs on tourist spots in Asia, which feature contributions from audiences, who often provide their services as tour guides, are most popular. The "Audience Club" is designed to offer all kinds of services to listeners, not the least being a "missing persons" bureau, which makes friends out of strangers and assists family reunions. During its first year, the station received about 2,000 letters a month, and since each letter stands for some 300 audience members, it can be seen how great the station's following is in Asia. Today, the station's broadcast also reaches audiences on the Kwangsi and Kwangtung Provinces in the Chinese mainland, and in the United States, Australia, New Zealand, Japan, India, Europe, and Africa. For many Vietnamese refugees, the Voice of Asia is like a lighthouse guiding them to the free world.¹⁶

Many listeners send small gifts to show their appreciation of the programs. During visits to the Republic of China, many visit the host and hostess of each program. With the support of its listeners, the station offers many special services, ranging from presenting photographs of movie stars and singers, Chinese lunar calendars, memorial flags and insignias, to helping overseas Chinese buy tourist guides, records, folk

stories, Mandarin dictionaries, and applications to enter schools in the Republic of China. The station also mails copies of Sinorama to inform audiences of social, artistic and cultural activities in the Republic of China.

Today, the Voice of Asia has seven program hosts and hostesses, three for Mandarin, one for English, one for the Thai language, and two for Malay. All of them are college graduates or students. Members of the staff have made a great contribution to upgrading the program standards. The station broadcasts in 621 Khz Medium Wave, or 5980 Mhz Short Wave, with electric power of more than 600 kilowatts.

Other Major Broadcast Stations

Other large broadcast operations are: Armed Forces Radio Network, which has fourteen stations; the Fu Hsing Radio Network, which operates thirteen stations; Cheng Sheng Broadcasting Company, which has stations in Taipei, Chiayi, Yunlin, Taitung, and Kaohsiung; Air Forces Broadcasting System, China Youth Broadcasting System, Chung Hwa Broadcasting Corporation, Educational Broadcasting System, Min Peng Broadcasting Corporation, Taiwan Broadcasting Corporation, and Tien Nan Broadcasting Corporation. For more details about broadcasting stations, see Appendix S.

Satellite Communications

The Republic of China is a member of the International telecommunications Satellite Consortium. Ground stations link Taiwan with Pacific and Indian Ocean satellites. The Pacific Ocean satellite provides broadcast and television circuits to Japan and the United States, while the Indian Ocean link connects with Africa and Europe. Over-the-horizon

microwave sends calls to Hong Kong and the Philippines. Television programs are transmitted by microwave from a mountaintop near Taipei to repeater stations on both the west and east parts of the island.¹⁷

Two ground stations for satellite communications are operated in Taiwan. The first began operation on December 28, 1969, covering the western part of the continental United States, plus Hawaii, Japan, Hong Kong, Macao, the Philippines, and other areas. The second, which began operation on January 1, 1975, covers Singapore, Indonesia, Malaysia, and other areas.¹⁸ The two stations offer both radio and television services. A third station is being built and will be in operation soon.

Television Networks

Television was brought to the Republic of China in February, 1962, with the founding of the National Educational Television (NETV). It was merged with the China Television Service, the third commercial television station in the country, on October 31, 1971. There are now three television networks: Taiwan Television Enterprise (TTV), China Television Company (CTV), and China Television Service (CTS).

Taiwan Television Enterprise

Taiwan Television Enterprise Ltd. (TTV), the first commercial station in Taiwan, began televising on October 10, 1962. Its transmitter is atop 1,020-meter Mt. Chutze near Taipei. Programs made in the studio or from mobile units are relayed to the 10 kw transmitter by microwave.

TTV's maximum radiated power with 20 degrees of bi-directional antennas is 70 kw. Microwave relay stations are located in Miaoli and Tainan, with rebroadcasting stations at Changhua, Kaohsiung, Ilan, Hualien, and

Taitung, and satellite stations at Yangmingshan, Sun Moon Lake, and Puli. TTV programs reach nearly every corner of Taiwan. TTV began color telecasts in October, 1969. In its initial stage, TTV received technical cooperation and 20 percent of its capital from the Fuji Telecasting Co. and the Toshiba, Hitachi, and Nippon electronic companies of Japan. TTV publishes TTV weekly which carries program schedules and other information.

China Television Company

China Television Company (CTV) started broadcasting on October 31, 1969. It is a private enterprise with capitalization of NT\$100 million (US \$2.6 million). CTV telecasting is chiefly in color. It has its headquarters in Taipei and relay stations in northern, central, and southern Taiwan. It also publishes CTV weekly, carrying programming contents.

China Television Service

The China Television Service (CTS) started telecasting on October 31, 1971. CTS is an expansion of the National Educational Television Station enlarged by private investment. CTS has six transmitters stationed at Mt. Chutze, Fengming, and Chungliiao. Its five microwave relay stations are located in the northern, central, southern, and eastern parts of Taiwan proper. All three television networks are operated as private enterprises, and their revenues come from advertisements. For more detailed information about television networks, see Appendix S.

Television Programs

Programs are governed by the Broadcasting and Television Law,

Ethical Codes of Television Workers, Enforcement Rules of Broadcasting and Television Law, Norm of Broadcasting and Television Programs, and Essential Points Governing Recorded Television Programs (see Appendices J, H, K, M, and N).

The government has offered assistance to the three television networks in acquiring such equipment as line standard converters and telefilm converters to facilitate the export of television programs. Many television stations in other countries, particularly those operated by overseas Chinese communities, have increasingly imported programs from the three networks.

To improve programming quality, television practitioners set up a Television Academy of Arts and Sciences of the Republic of China on March 16, 1970. With a membership of 1,200, the Academy has contributed much to improving television programming. Its current chairman is Carl Liu.

Programming of the three networks totals nearly 200 hours weekly, mostly in color. Only educational programs and an occasional movie are telecast in black and white. In the beginning, programs principally comprised a few self-produced live shows and foreign films. Training of personnel and improved facilities have made it possible to increase home-made programs gradually.

The majority of domestic shows are live: news and commentary, drama, Chinese opera, weather, public events and service, homemaking, children's programs, comedy, sports, quizzes, dance, and vocal and instrumental. Foreign shows are mainly films and include some of the leading American series and specials, plus occasional programs of English, Korean, German, and others of European origin. Hawaii-Five-0, Love Boat, Starsky and Hutch, and The Donny & Marie Osmond Show are currently shown. Only a few

foreign films are dubbed. Most are telecast in the original language with Chinese subtitles. Moon landings and the Little League World Championship baseball series have also been aired live via the Pacific satellite.

The government rules that the television programs should abide by the Broadcasting and Television Law and regulations (see Appendices J, K, L, and N). Violation and crime are not permitted. Owing to the law and regulations, programs are chosen to meet the social needs, in most cases. Television networks live up to the laws quite well.

TTV Programs. TTV broadcasts 53 hours and 45 minutes a week. Eighty-four percent of TTV programming is live, including newscasts, women's features, educational programs, children's plays, Chinese opera, dancing, sports, and drama. TTV decreased portions of programs in order to meet the government's policy of energy saving. In the past years, some other measures in programming were also adopted to meet the social needs and to compete with the other two television networks. In viewing its programming, the general tendency is as follows:¹⁹

In late June, 1976, one of the drama series time slots (9:30 to 10:00 p.m.), the Mandarin drama series, was removed. Since then, there have been three drama series time slots: 12:00 to 12:30 p.m., 7:00 to 7:30 p.m., and 8:00 to 9:00 p.m. The noon drama series telecast alternatively in Mandarin and the Amoy dialects (one month in Mandarin and two months in Amoy). Taiwanese opera was televised occasionally at this time. The 7:00 to 7:30 p.m. time slot televised an Amoy drama series only, and the 8:00 to 9:00 p.m. time slot telecast only the Mandarin drama series.

In recent years, TTV produced more spectacular programs, mostly more

than 60 minutes long, some even 90 or 120 minutes. After removing the 9:30 to 10:00 p.m. drama series, TTV made the 90-minute program "Wednesday Night Playhouse" (Chou-san chuchang) and a 90-minute variety show, "The Glorious Days (Chin-Hsiu nien-Hwa). Since then, all evening programs after 9:30 p.m. at TTV became spectacular prime time shows of more than 60 minutes. On Monday evening there is the 60-minute "Stellar Place" (Yin-ho hsun-kung), a variety show; on Tuesday a 60-minute film series; on Wednesday the 90-minute "Wednesday Night Playhouse;" on Thursday, a 60-minute foreign film series; on Friday, a 90-minute variety show, "The Glorious Days;" on Saturday, a 90-minute "Saturday Night Playhouse;" and on Sunday, a 2-hour Sunday movie. These programs are very popular and TTV has become the front runner of three television networks.

TTV's drama series, single drama, and operas are also popular. At noon hour, TTV telecasts Taiwanese Operas, Mandarin drama, and Amoy drama series. At 7:00 to 7:30 p.m., TTV telecasts Amoy and Mandarin drama series. At 8:00 to 9:00 p.m., TTV telecasts "Happy Family" (Man Ting fang). Before cancellation of the 9:30 to 10:00 p.m. time slot in 1976, TTV televised one Mandarin drama series during this time slot, devoted to the famous historical personality Yueh-fei.

"Saturday Night Playhouse" is a program showing simply realistic, modern shows. "Wednesday Night Playhouse" is a program of shows filled with suspense. The first telecast of this program was in August, 1976. "Sunday Playhouse" (Hsin-chi Chu-yuan) is a 30-minute program praising the virtue in human nature. "Culture Theater" (Wen-hau Chu-chang) is a program illustrating the tradition of Chinese culture through a 30-minute short play. The topic of every episode is a saying from the famous sage,

Confucius. "Children's Theater" (Er-tung tien-shih-chu) is a program broadcast every Saturday to help teach the children through a 30-minute play.

The 60-minute "Classical Chinese Opera" has been telecast for many years on TTV. In the past two years, a new 20-minute program entitled "An Introduction to Classical Chinese Opera" (Kuo-chu Chieh-shao) was telecast every Saturday just before the telecast of "Classical Chinese Opera." This was designed to offer the audience a better understanding of classical Chinese opera.

Tiawanese operas are aired six days a week from Monday through Saturday in 30-minute episodes. In addition to Taiwanese and Peking operas, TTV also telecasts many operas in other Chinese dialects such as Szechuanese, Hunanese, and Fukienese. Since the government of the Republic of China was moved to Taiwan in 1949, it has become the "melting pot" of the Chinese from almost every province of the Chinese mainland.

CTV Programs. Before 1976, CTV's programs were still based on the principles drawn in 1969 at its founding. But owing to the promulgation of the Broadcasting and Television Law of the Republic of China on January 8, 1976, the urgent needs of the audience and the fierce contest among the three networks, CTV was obliged to make some significant renovations in its programming.

CTV has done a very good job in drama series. As a matter of fact, CTV was the first among the three television networks to show a drama series. But to give its audience something creative, CTV, in March, 1976, gave up several Kungfu stories, popular love stories, and some other kinds of programs and produced a very special scenario in its new drama

series. The new program described Communist tyranny on the Chinese mainland and was named "Anger in Heaven" (Tien Nu). It was a tremendous success and won both national and world awards.²⁰

CTV's "My Dreamland" (Peng-lai hsien-tao) and "Happy Holidays" (Huan-le chia-chi) are two popular seven-year-old variety shows. During the past two years, CTV made three more spectacular shows: "The Splendor" (Wan-tzu chien-hung), "You'll Love the Weekend" (Ni ai chou-mo), and "A Happy Evening With Me" (Huan-lo chin-hsiao). From its debut in May, 1977, "You'll Love the Weekend" was a great success.

CTV telecast more public service programs in the past two years. The programs included "Baby and Mother" (Ying er yu mu chin), "Healthy Classroom" (Wei-shen chiao-shih), "Use Your Brain" (Tou nao ti tsao), and "A Love Heart" (Ai-hsin). CTV also televised jointly with the other two networks three soap operas: "The Dawning Land" (Ho-shan chuen-hsiao), "Confidence Born of Storms" (Feng yu Sheng Hsin-hsin), and "Cold Front" (Han liu). The purpose of the three soap operas is to publicize the government policy and to expose the Communist tyranny on the Chinese mainland. The "Cold Front" (Han liu) is also very popular in overseas Chinese communities.

CTV programs are generally divided into two types: self-made and imported. The self-made programs include news, entertainment, educational, and public service programs. The imported programs are alien films and VTR programs. The self-made programs totaled about 80.59 percent of all the programs in recent years and the foreign programs about 19.41 percent.

The non-Mandarin programs consist of both Amoy dialect and English programs. The Mandarin programs totaled from 70.64 to 71.04 percent in

recent years, and the non-Mandarin programs totaled from 28.96 to 29.36 percent.

CTS Programs. Television has become the most popular mass medium due to its effect on the audience. Knowing this, CTS has always been scrupulous in its programming. Total weekly telecasting time of CTS is 90 hours and 20 minutes and CTS is at the top of the three networks.

The principles of CTS programming emphasize dissemination of news, knowledge, and entertainment:

1. More reports on the constructive side of the society and more reports on local improvements.
2. More reports on government policies and measures to enable the public to have a better understanding of the workings of the government.
3. Exposing as much as possible the tyranny of the Communist regime on the Chinese mainland.
4. Using all kinds of programs to inform the audiences of central, provincial, and municipal government policies.
5. Studio classroom programs based on the policies of the Ministry of Education.
6. Other educational and/or cultural programs of psychological value.
7. Public service programs which provide services in health, science, arts, etc.
8. The telecast time of films, variety shows, and drama series should be distributed evenly.
9. Variety should be very lively, aiming to make people happy and to beautify their lives.

10. The drama series should be able to glorify traditional Chinese culture and ethics, to promote social education, to advance simplicity and frugality in daily life, and to enlighten the audience on the basis of the Three Principles of the People, written by Dr. Sun Yat-sen, the founding father of the Republic of China, and instill in viewers a desire to observe the late President Chiang Kai-shek's Five Rules of Spiritual Conduct.

11. Foreign films should be educational and intelligently presented.

CTS drama series are made for the general public and have very high ratings. The ratings for CTS drama series in recent years were generally between 45 and 65 percent. The public service programs, variety shows, and films have had high ratings.

Among the programs with high ratings were Mandarin drama series, "Heroes" (Ying-hsiung), "The Sons and Daughters of Lo-yan" (Lo-cheng er-nu), and "Confidence Born of Storm" (Feng-yu shen hsin-hsin); the Amoy dialect drama series "The Governor" (Liu ming-chuan), "Five Warriors" (Wu-hu ping-hsi), "The Diary of My First Love" (Chu-lien jih-chi), and "Twelve Chivalries" (Chi-hsia wu-yi); the variety shows, "Find the Truth" (Chui-Ken Chiu-ti), "Riding Along" (Chien-li tan-chi), and "An Hour With Liu Weng-cheng" (Liu Wen-cheng shi-chien); the public service programs, "The Heartbeat" (Tiao-tung Chi-shier), "Knowing the Law" (Fa-wang); and the film series, "American Style," "World at War II," "Charlie's Angels," and "Medical Center."²¹

CTS offers college and high school courses for credit in the morning hours. It telecasts programs for adult education and in-school instruction for different levels of students in senior, technical, and commercial high schools and colleges, with a total time of 34 hours and 35

minutes weekly. Programs include language teaching in Chinese, English, French, and Spanish; such vocational courses as bookkeeping and accounting, music, and drama; social science and humanities. The commercial and administrative schools on the air at the college level were founded in 1977.

The studio classroom programs are a striking success. Most graduates passed the qualifying examinations given by the Ministry of Education. Altogether, 85.16 percent of the graduates passed the senior high school qualifying examination, and 93.6 percent passed the senior high commercial school examination. Thus, the studio classroom programs made a great contribution to upgrading the educational level of the public and training the country's human resources.

Other programs also contributed greatly. The military educational programs not only benefited the military, but also gave the public an understanding of international affairs through such programs as "Political Education" (Cheng-chi chiao-yu). Public service programs, like "Knowing the Law" and "Heartbeat," informed the public about the law and their health.

Education through entertainment has been the purpose of all CTS programs. To achieve this, CTS has adopted guidelines to promote self-governing of its programs. Before its recording, every program should be rated by an evaluative committee on the following principles:

1. Why should the program be produced?
2. Who is the audience to which the program is shown?
3. What and how can the audience benefit from the program?
4. Are the scenario and moral values adequate?

5. Will there be any side effects from, and will these effects be acceptable to CTS?

6. Do any of the following fall below CTS programming standards: subject, format, language, development of the story, settings, and clothes and comportment of the players?

Drama series are evaluated six days after being shown. Public service programs and variety shows are evaluated every two weeks or every month. Those who evaluate the programs are people involved in the production.

CTS produces variety shows with creative formats and contents and avoids indecent popular songs. The "Political Education" and "Road to Victory" (Sheng-li chi-lu) are both very useful to the proper psychological education of both servicemen and the general public. CTS also broadcasts programs to expose Chinese Communist tyranny. The ten-minute program, "Reports on Chinese Communism" (Fei-ching pao-tao), and the Amoy dialect version of the "Cold Front" were telecast under this policy.

CTS's popular programs like "Chung-hsing Playhouse" (Chung-hsing chu-chang), "A New Look on Taiwan" (Taiwan hsin-mao), and "On the Streets and in the Alleys" (Chieh-tou hsiang-wei) acquaint the public with government policies and serve as a medium of communication between the government and the public. In recent years, CTS suspended telecasting any films featuring violence. Instead, it shows some distinguished film series such as "World War II," "Love American Style," "Survival," and "The Animal World."

In 1976, the three networks adopted a bylaw requiring television performers to conduct themselves and dress adequately because their clothing and behavior are usually imitated by young people. To carry out the

bylaw, CTS dismissed violators. To upgrade the program, CTS made new programming policies as follows:

1. News reporting: to make CTS an ideal medium between the government and the public.
2. Studio classroom: to extend the present high school and college levels to include the university level.
3. Entertainment: to make programs that stress human virtues and that are psychologically helpful to the public.

Training of Television Personnel

There are two categories of television personnel training in the Republic of China: institutionalized training and non-institutionalized training. Institutionalized training is offered by universities or colleges, and non-institutionalized training is offered by the Kuanchi Program Service or the three networks.²² Training of personnel has made it possible to increase the self-made programs.

Institutionalized Training. The university and college departments that offer courses on television are Departments of Journalism of the National Chengchi University, Fu Hsing Kang College, and the College of Chinese Culture, the Department of Mass Communication of the Catholic Fu Jen University, the Department of Radio and Television Broadcasting of the World College of Journalism, and the Department of Radio and Television Broadcasting of the National Taiwan Academy of Arts.

Students in the Department of Journalism of the National Chengchi University may choose Radio and Television Broadcasting as their major. For these students, the department offers courses with 22 units related

to television. In the past two years, 130 students were graduated from the department, with 27 majoring in radio and television broadcasting. The department has ample television equipment to help students with field studies, including a film editor, a film projector, a video-tape recorder, a special-effects machine, a camera-control unit, three television cameras, and a studio. Since the department stresses both theory and application of theory, the students are required to take field studies before and after graduation.

The Department of Journalism of the Fu Hsin Kang College offers its students a major in television. For those who major in television, the department offers three television-related courses: a television workshop (6 units), writing of television news (2 units), and field studies (4 units). The Cinema and Drama Department of Fu Hsin Kang College also offers a few television-related courses such as Introduction to Television and Television Program Productions. In 1975, a Production Center for Television Education opened in the college with sophisticated facilities. There are a control room, 43 closed-circuit television sets in 43 classrooms, lighting equipment, audio equipment, two film recorders, one VTR editor, four film projectors, four color cameras, and two black-and-white cameras.

Students in the Department of Journalism of the College of Chinese Culture may choose Radio and Television Broadcasting as their major if they wish to dedicate themselves to the television profession. Of the 234 students in the department, 38 are Radio and Television Broadcasting majors. For these students, the department offers seven courses with eighteen units related to television. They are Radio and Television Broadcasting (2 units), Radio and Television Engineering (2 units), Sound

Effects and Studio Engineering (2 units), Television Program Production (4 units), News Reports on Television (2 units), Documentary Production (2 units), and Radio and Television Commercial Production (2 units). In 1977, a news library and a closed-circuit television station for news were opened to the department. The station is equipped with a control room, lighting equipment, audio equipment, three monitors, two color cameras, a sound-effects machine, and a studio. From 12:30 to 1:00 p.m. weekdays, there is a telecast of a 10-minute news feature and a 20-minute educational program or musical variety show. The programs are made by students majoring in Radio and Television Broadcasting.

There were 128 graduates from the Department of Mass Communications of the Catholic Fu Jen University in the past two years. The department offers the following courses related to the television major: Television Acting and Script Writing (4 units), Audio-Visual Education (4 units), Field Study (2 units), and Theory and Production of Television (6 units). The department now has a control room, a dark room, an audio-visual classroom, a studio, lighting equipment, audio equipment, two super-eight film cameras, a 16mm film projector, a super-eight film projector, three cameras, a video-tape recorder, a special-effects machine, a teletype, and eight monitors.

There were 564 graduates from the department of Radio and Television Broadcasting of the World College of Journalism in the past two years. Of the 62 required units that every student had to take, 14 were related to various field studies. Since Liu Chia-chuen took over the department in 1976, he has made every effort to make the department an ideal place to study for students interested in a television career. The department now owns a color and a black-and-white closed-circuit television system,

three color cameras, audio equipment, and lighting equipment. The department's television-related courses are presented in Table III.²³

There were 158 graduates from the Department of Radio and Television Broadcasting of the National Taiwan Academy of Arts in the past two years. Of the 62 required units every student has to take, 12 are related to various field studies. Since Ku Nai-chung became the department head in 1976, he has made such changes in the department as the publication of "Audio-Visual Communications," an Audio-Visual Information Center, an annual contest of student-made television programs, and telecasting of closed-circuit television. He also purchased teaching facilities. The first was a black-and-white closed-circuit television system, which included lighting equipment, three cameras, audio equipment, two 12-inch and six 9-inch monitors. In 1977, he made additional purchases of two super-eight cameras, a film projector, a 20-inch color monitor, and a V-2600 color video cassette. Television-related courses of the department are presented in Table IV.²⁴

Non-Institutional Teaching. Non-institutionalized training is offered by the Kuangchi Program Service or the television networks. The Kuangchi Program Service has contributed greatly to the training of television personnel because of fine facilities and production of quality films and television programs. The service has complete facilities for making all kinds of films and television programs, including a VTR room, a studio, a main control room, and a sub-control room with a wide variety of cameras, editors, props, video-tape recorders, audio equipment, lighting equipment, and costumes. The service produces various types of films and television programs, including television series and serials, animated films,

TABLE III
TELEVISION-RELATED COURSES OF THE
WORLD COLLEGE OF JOURNALISM

Courses	Units
Journalism	4
History of Radio and TV	2
Broadcasting	4
Theory of TV and Its Application	4
TV Engineering	4
Photography	4
Oral Communication	4
Semantics	2
Introduction to Drama	2
Introduction to Music	2
Reading of English Plays	4
Scriptwriting	4
Advertising	4
TV Program Production, Photography and Video Recording	4
TV Engineering Field Study	2
Lighting and Art Work	2
Basic Training in Acting	2
Ad Design and Sketching	2
Make-Up	2
Program Directing	4

TABLE IV
TELEVISION-RELATED COURSES OF THE
NATIONAL TAIWAN ACADEMY OF ARTS

Courses	Units
<u>Required</u>	
Journalism	2
History of Radio and TV	2
Broadcasting	4
Theory of TV and Its Application	4
TV Engineering	4
Program Directing	4
Oral Communication	4
Semantics	2
Photography	4
Introduction to Drama	2
Introduction to Music	2
Reading of English Plays	4
Scriptwriting	4
English Usage in Broadcasting	4
Advertising	4
TV Program Production, Photography and Video Recording	4
TV Engineering Field Study	2
Lighting and Art Work	2
Art Design and Sketching	2
Make-Up	2
<u>Elective</u>	
Introduction to the Arts	2
Radio or TV Station Administration	2
Educational TV	2
Social Psychology	4
News Editing and Publishing	4

commercials, documentaries, and feature films. Its productions total more than 1700.

For training television personnel, the service provides field studies for college and university students majoring in fields related to television and mass communications. Every month there are at least five in-training students working in the Television Program-Production Department, Film Department, and Broadcasting Department. It also offers a course in mass communications in the Catholic Fu Jen University. In addition to the training offered to university and college students, the Kuangchi Program Service has reinforced the competence of its staff by sending many employees abroad for advanced study.

As for training offered by the television networks, Taiwan Television Enterprises suspended training of television personnel at the end of 1974, but the China Television Company and the China Television Service maintain training for people interested in a television career.

Television Development

The television industry in the Republic of China, since its inception in January, 1962, has made a continual development, particularly in the past years. At the inception of the program, "Our Government," over the Taiwan Television Enterprise on January 19, 1964, former President C. K. Yen, then the premier, emphasized that media could only thrive in a democratic society. He continued: ". . . therefore, mass communications media are adopted to bridge the gap between the government and people . . . from any angle, the mass communication media are to be relied upon heavily in a democratic society. Public opinion and parliaments are two pillars of democracy."²⁵ Former President Yen also hoped the

people would make the best use of the mass communications media in expressing their views to the government. The leadership of the government has laid the foundation for the rapid development of the television industry in the Republic of China.

A report published by the Government Information Office viewed the development of the television industry from an historical point of view:

- a. Development in the television industry is integrally related to the economic prosperity of the nation.
- b. In the beginning, the purpose of the television industry was to enhance the spread of education.
- c. The television industry evolved from one of dependence on international cooperation to one of self-reliance.
- d. Rapid progress in service offered by the television industry.²⁶

There were four special features of the rapid development of the television industry since 1976, according to the Television Yearbook of the Republic of China in 1976-1977: meeting audience needs; dual responsibilities; development through competition; and self-made programs.

Meeting Audience Needs. The television industry in the Republic of China has rapidly developed during the past several years. From 1962 to 1975, the number of television sets in the Republic of China increased from a little more than 4,000 (all black and white) to more than 2,200,000, of which more than 25 percent were color sets. From 1975 through 1977, the number of television sets grew to more than 3,011,000, of which more than 35 percent were color sets. Therefore, on the average, 94.3 of every 100 families owned a television set.²⁷

With relay stations, television broadcasts now cover all of Taiwan, Penghu, Kinmen, and Matsu. At the end of 1979, television sets in use were estimated at 4,502,000 or an average of one for every four persons which was equivalent to 250 for every 1,000 persons. This far exceeds

the 20 per 1,000 estimated by the United Nations as the world average.²⁸ In Taipei, there is a set for virtually every family. The more affluent households are replacing black-and-white sets with color sets. Most of these sets are made or assembled in Taiwan. The 1976 export of television sets, mainly by U.S.-owned companies, exceeded 2.5 million.²⁹

Television has played a very important role in daily life. The desire for new knowledge, the understanding of national and international affairs, and the rise in the standard of living have been served by the television industry. To meet the needs of the public, the three television networks of the Republic of China have been increasing and modernizing their facilities, reforming their programming quality and broadcasting. In the past two years, money spent on the augmentation of equipment totaled more than \$26 million. In April, the television networks began employing portable ENG cameras to facilitate on-the-spot news coverage.

Ma Hsing-yeh, a senior news broadcaster, recently commented on the production of programs, quality improvements, and the value of television to education and entertainment:

The three networks have continually presented numerous programs of high standard and rich education value. These programs have broadened the intellectual horizon of the audience and satisfied their craving for knowledge and artistic satisfaction. One should not disregard the contributions television has made--contributions that have given every family both entertainment and education. It is just that the amount of entertainment overshadowed that of education.³⁰

Ma continued that many families watch television together and this could help promote happiness and harmony in the family, as well as social concord. He pointed out:

The increasing number of families who watch television together every evening is a healthful social phenomenon. Many of the ills of society can be traced to families that split up. After a hard day's work a family enjoying a hearty laugh together in

front of the television set can help prevent the breaking up of the family unit. Even greater benefits can be obtained by raising the quality of family programming. Surveys have determined that, with the increasing universality and appeal of television, social peace and stability have been two unexpected results.³¹

Dual Responsibilities. The television industry of the Republic of China has the dual responsibilities of mass communication medium and publicizing of government policies.³²

Television stations in the Republic of China are both self-supporting and private, and thus funds for operating are acquired chiefly from advertising. However, Article 16 of the Broadcast and Television Law stipulates that broadcasting and television programs are classified into news-cast and publicity of government policies and orders; educational and cultural; public service; and entertainment. This indicates that the main responsibility of television stations is to publicize the government policy and orders. In addition, they keep people well informed by broadcasting entertainment, educational, cultural, and public service programs such as studio classroom programs and military or political programs. As former President C. K. Yen asserted on the topic of "Mass Communications and Democracy," "a democratic government must have the support of mass communications media to implement its policies."³³

Over the past two years, studio classroom programs have expanded from the high school to the college level, the commercial college to the administrative college, and further enlarged to cover language and science courses, elective college courses, education for laborers, prisoner education, and the compilation of teaching materials for junior high schools. Therefore, although the television networks in Taiwan are privately owned, they have many of the characteristics of state-owned

networks. This is a special aspect of the Republic of China's television industry.

Within the past two years, the three television networks have made significant renovations in programming. The three networks telecast an average of 52 hours of programs weekly, of which more than 55 percent is devoted to news, educational, cultural, and public service programs. In other words, popular entertainment, dramas, movies, and variety programs are telecast less than 45 percent of the total programming time. If the 34 hours and 35 minutes of studio classrooms are added to the total, then entertainment programs would occupy less than 35 percent of the total programming time. This meets the requirement of Article 16 of the Broadcasting and Television Law that "the newscast shall not comprise less than 50 percent of the total weekly television time."³⁴

Development Through Competition. The foundation of development is competition. Over the past two years, owing to reasonable competition among the three networks, significant development has been made in the television industry. Program quality has greatly benefitted the society as a whole. Engineering and technical skills have developed from one of reliance on international cooperation to one of self-dependence and have kept pace with the social needs.

The three television stations frequently devote their human and financial efforts to cover feature programs. These programs, telecast at the same time, air national ceremonies and important festivals such as the Lunar New Year, New Year Festival, Lantern Festival, Dragon Boat Festival, and Mid-Autumn Festival. Also, joint broadcasts during the "golden" prime time of 9:00 to 9:30 p.m., including "Cold Front," "Dawning

Land," and "Confidence Born of Storms," have all met with great popularity with the audience. This spirit of joint service is one of the specialties of the Republic of China's television industry.

Self-Made Programs. The percentage of programs made by the three stations is probably the highest of any country in the world. Eighty-six percent of all programs broadcast daily is made by the networks. If CTS's Studio Classroom Programs are counted, the percentage of programs produced by the networks increased to more than 90 percent. This figure is far beyond the requirement of Article 19 of the Broadcasting and Television Law that "Self-produced programs shall not be less than 70 percent of all broadcasting and television programs."³⁵

A great number of these network-made programs have been exported. A total of 13,341 episodes totaling 6,675 hours and 30 minutes of telecast time have been exported in past years to such areas as the United States (including New York, Miami, Hawaii, Sacramento, San Francisco, and Los Angeles), Guam, Norway, Canada, Thailand, the Philippines, Singapore, and Hong Kong.³⁶

In the export of news-oriented programs, the three networks made a feature on the July 7, 1977 defection of former Chinese Communist Mig-19 pilot Fan Yuan-yen to freedom in the Republic of China. This program was very popular with foreign viewers.

The Golden Bell Award

To promote the development of the broadcasting and television industries, the government presents The Golden Bell Awards to the broadcasters of both radio and television who have contributed to publicizing government policies, promoting traditional Chinese culture, providing social

services, and introducing new art designs and engineering techniques. The awards are offered each March 26, which is Broadcasting Day in the Republic of China. Recognition is given to personnel, programs, and contributions to society.³⁷

During the past decades, the broadcasting and television industries have made a great contribution to the audience. At the ceremony of the 1981 Golden Bell Awards, James Soong, Director-General of the Government Information Office, commended the broadcasters for their distinguished services to people and society:

. . . the annual event is designed to reward the endeavors and achievements of broadcasters. . . . radio and television have brought about closer relations among the people of the nation, and that programs have upgraded enormously the people's quality of life and helped accelerate social progress.³⁸

At the 1981 ceremony of the Golden Bell Awards, several foreign television stars from the United States, South Korea, Singapore, and Hong Kong were invited to take part in the ceremony and play for the audience. A total of 49 awards were offered to winners at the ceremony. Li Lih-chun of the China Television Service won the award for Best Television Actor, while the award for Best Television Actress went to Hsiao Fang-fang of the Taiwan Television Enterprise. Lillian Chao, 83 years old, who has been teaching English on television and radio for more than 30 years, received a Special Award. The foreign stars were each presented with a "Memorial Award" by James Soong.

On June 11, 1981, Hsin Fu-chuan, a reader of the Central Daily News, commented on a topic, "From the Golden Bell Awards to Television Programs of the Republic of China," that some of the programs and the 1981 Golden Awards did not fully present the characteristics of traditional Chinese culture because the programs and the performers in the Awards were mostly

from foreign countries. Hsin also pointed out the languages and scenarios of some programs concerning the ancient Chinese culture were occasionally not the cultural background in the ancient time. Moreover, there is also a "Sixty-Minute" program in the Republic of China's television which follows the format in the American television program. Therefore, he suggested the playwrights, directors, and the authorities pay more attention to these problems so as to produce the perfect television programs for the audience.³⁹

News Agencies

In 1945, there was only one news agency in Taiwan, a chapter office of the Central News Agency of Nanking. Alongwith the development of mass media, news agencies increased to 28 by 1950. In 1980, there were 44 news agencies, of which 34 are in Taipei, serving the mass media.

Central News Agency (CNA)

The largest and oldest is the Central News Agency, Inc., founded in 1924 in Canton, capitol of Kwangtung Privince, as a propaganda organ of the ruling Kuomintang. When the late President Chiang Kai-shek unified China in 1927, the CNA moved its head office to Nanking, the capital of the Republic of China. It began to resemble a truly nationwide news-gathering service. However, it was not until 1932 when it took a giant step forward toward offering better service to all media in China. Just when the CNA was making rapid progress in its service, war broke out. A shot fired by the Japanese Army at the Chinese Army at Marco Polo Bridge in a suburb of Peking on July 7, 1937, touched off an eight-year war of resistance against Japan. It was a long ordeal. The head office had to

be moved twice before it settled down in the wartime capitol of Chungking. It moved from Nanking to Hankow and Changsha and then Chungking. On August 15, 1945, Japan surrendered. China's long war of resistance came to an end. The CNA head office moved back to Nanking from the wartime capitol of Chungking. When the Chinese Communists overran the mainland, the CNA moved its office to Taipei in 1949. CNA's growth after 1950 had been fast.

On April 1, 1964, the late President Chiang Kai-shek congratulated the CNA on its 40th anniversary and urged it to study further the conditions on the Chinese mainland and report the progress made in the Republic of China. He pointed out this would contribute greatly toward combatting international Communist propaganda.⁴⁰ It is obviously the current function of the CNA.

Among the Chinese and foreign leaders who extended their congratulations to the news agency was former Philippine Ambassador Narciso Ramos. He said:

The CNA has become universally known not only for its accurate and comprehensive coverage of world news, particularly of developments affecting the Republic of China and the Chinese people at home and abroad, but also for its effectiveness in combatting international Communist propaganda which is a matter of great interest to us.⁴¹

The CNA was incorporated in 1973 as a privately-owned company under the present name, and it serves both domestic and foreign media. All 31 newspapers, 30 broadcasting companies, and 3 television networks in the Republic of China are clients. Most Chinese-language newspapers in Southeast Asia are also subscribers, as are Chinese-language newspaper in Canada, the United States, and elsewhere. Domestic clients acquire five kinds of service from the CNA. Mimeographed news stories in Chinese are offered to its clients as CNA's city service, which average 60,000

characters daily. The CNP service, an island wide page-fax newscast, averages 60,000 characters daily. The COP is a condensed news service averaging 1,500 characters daily, and is sent by means of Morse code to newspapers in outlying districts on both sides of the Taiwan Strait. A daily teletype service of 35,000 to 50,000 words is offered to newspapers of Taipei and some other cities outside Taipei, Penghu, Kinmen, and Matsu.⁴² A daily broadcast of 4,000 to 5,000 words at dictation speed is addressed to guerrilla units on the Chinese mainland. Daily casts by facsimile offer CNA bureaus in Hong Kong, Bangkok, and Manila with 25,000 words for overseas Chinese newspapers. Another cast provided 4,500 to 8,000 words for Chinese-language newspapers in the United States, Latin America, and Canada.⁴³

To gather news for both domestic and international consumption, CNA stations correspondents throughout the world. On Taiwan it has two regional bureaus. One is at Chung Hsin New Village in Central Taiwan, where the Taiwan Provincial Government has its seat. The other is at Kaohsiung, a burgeoning port city some 180 miles south of Taipei. Correspondents are also stationed in Keelung, Taichung, and Hualien on Taiwan. There is a correspondent in Makung, the largest city on the Penghu Islands (Pescadores). The CNA also has correspondents on Kinmen and Matsu, the Republic of China's frontline island.

The CNA now operates a worldwide network, with bureaus, staff correspondents, and stringers in major cities of the world: New York, Washington, Los Angeles, Tokyo, Seoul, Hong Kong, Manila, Bangkok, Singapore, Jakarta, Canberra, Johannesburg, Ottawa, Lima, Panama, Sao Paulo, Asuncion, London, Paris, Bonn, Rome, Madrid, Vienna, Brussels, Athens, and Amman.

To provide its clients with better and wider foreign news services, the CNA has signed exchange agreements and contracts with more than a dozen international news agencies. Among them are the Associated Press (AP) and the United Press International (UPI) of the United States; Pacific News Service of Japan, Orient Press and Hapdong News Agency of Korea, Agencia ANI of Portugal, Agencia Cifra EFE of Spain, ANSA News Agency of Italy, Deutsche Press Agency of Germany, Agence France Press of France, Reuters of England, and Far East News Agency, Inc. of America.

There is a daily teleprinter service of more than 7,000 words in English for CNA bureaus and several foreign news agencies in Asia, Europe, and the United States. In cooperation with various news services, this English-language cast is translated into Spanish and German for use by mass media in some Latin American and European countries. Another teleprinter service of 6,000 words daily in Japanese serves subscribers in Tokyo.

On the basis of accuracy, objectivity, and speed, CNA's services are popular with domestic and foreign mass media:

CNA's motto is speed and accuracy. However, accuracy is deemed more important. When accuracy cannot be insured, speed becomes secondary. . . . CNA also observes fair and objective principles in coverage of news. And these principles have always been strictly followed by its staff of over 200.⁴⁴

Other News Agencies

Most other news agencies are mainly domestic operations. The principal ones are:

1. Military Information Service, specializing in military news with correspondents stationed on armed forces bases in Taiwan and on other offshore islands.

2. China Youth News Agency and the Cultural News Agency, emphasizing youth activities and educational and cultural reports.

3. Overseas Chinese News Services and Overseas Chinese News Agency, servicing overseas Chinese newspapers in all parts of the world with mail and photo services.

4. Chung Hsing News Agency, supplying news from the mainland and claiming contact with underground sources.

5. Press Photo Services include the Chiao Kwang Photo Service, the China News Photo Service, and the Tatung News Service.

6. China Economic News Service, specializing in economic news.
For additional details about news agencies, see Appendix S.

Foreign Correspondents

Many correspondents and photographers from foreign mass media are stationed in the Republic of China, and others visit this country every year. Like their Chinese counterparts, foreign newspapermen enjoy press freedom in gathering and transmitting news dispatches and news films.

In the process of application, foreign correspondents are required to submit their credentials to the Government Information Office, which, after examining the papers and the record, approves their registration as foreign correspondents. They are not permitted to do anything harmful to the interests of the Republic of China. The Government Information Office offers services to accredited foreign correspondents in application for visas and other services related to news coverage, and requires them to report under objective and fair principles.

At the end of 1979, major foreign mass media which have correspondents in the Republic of China include: the Associated Press (AP),

United Press International (UPI), Reuters, Agence Fresse, Pan-Asia Newspaper Alliance News (Japan), East Asia News (Japan), Hapdong News Agency (Korea), Modern Asia, Time Magazine, The Philippine Examiner, National Catholic News, Tages Anzeiger (Switzerland), To the Point, Travel News Asia, London Daily Telegraph, The Korea Times, Sankei Shimbun, Newsweek, Pacific Stars & Stripes, New York Times, Asia Wall Street Journal, ABC, CBS TV, NBC, and AFNT.⁴⁵ (See Appendix S.)

There is a case in which the AP was charged with violating accurate and truthful reporting. The AP did not correct the errors until after it was accused of offending truth and accuracy. On March 25, 1980, the China Post (Taiwan, the Republic of China) commented on "Faithful Reporting is Essential to Journalism":

Due to the untruthful reporting by AP of a female defendant Ms. Lu Hsiu-lien on March 19, 1980, at a sedition court martial in Taiwan, the Republic of China, Mr. James Soong, Director-General of the Government Information Office, lodged a protest and barred the AP's reporter from covering the trial.⁴⁶ Lu is one of the eight defendants being tried here before a court martial on charges of sedition and inciting an anti-government riot in the southern city of Kaohsiung, December 10, 1979.⁴⁷

On March 23, 1980, the AP admitted to the mistakes it had made and corrected it in a release, and the director of its Hong Kong branch, Mr. Robert Liu, has taken a trip expressly to apologize to Mr. Soong. The GIO has agreed to allow the reporters of AP to resume their reporting in the court.⁴⁸

The AP rectified its erroneous reporting as follows:

Taipei, March 23 (AP), the Associated Press erroneously reported March 19 that a female defendant at a sedition court martial here said investigators threatened to strip her naked to get her to sign a confession. A recheck of the testimony of defendant Lu Hsiu-lien, 35, showed she said the investigators used a metaphor about being stripped. She testified she was told by the investigators: [When you] come to the Bureau of Investigation for questioning, to use an ungraceful metaphor, you must take off your clothes and let us see through you thoroughly. . . . In the same story, the AP also erroneously reported that Lu said: Investigators used obscene language during their interrogation when, in fact, she said they had used sarcastic and mocking language. She was forced to stand for two days during her

interrogation. This allegation was made by the defense attorney, rather than by the defendant, and was denied by the prosecutor. She was denied food for a whole day. She had testified she did not eat from after breakfast until 9 p.m. and this charge is under investigation.⁴⁹

Motion Pictures

Film industries in the Republic of China suffered a severe frustration because of the Chinese Communist usurpation of the Chinese mainland in 1949. The rehabilitation period in Taiwan and Hong Kong started in 1952, and continued for about five years. Production of moving pictures was resumed and films were exported to the markets of Malaysia and Singapore. The film-makers gradually had their confidence restored. Public enterprises played an important role in this period.

Low admission prices have made movies the most popular form of entertainment. Foreign films are being challenged by Chinese motion pictures from the Republic of China and Hong Kong. Taiwan rivals Hong Kong as a center of Chinese film production.

However, the appearance of television in 1962 has actually put the movie in Amoy dialect (often called Taiwanese and widely spoken in Taiwan) on the screens. Small town exhibitors featured in these films have had to close their doors. Films in Peking dialect (Mandarin, the national spoken language of China) have the superiority of overseas markets and are beginning to make a comeback against television competition. The number of playhouses was 425 in 1976, down from 740 at the beginning of the television era. Another 400 or so operate in rural areas during the slack farming season of winter.⁵⁰

Film Studios and Organization

Three major film studios and more than 530 independent producers in the Republic of China are making motion pictures, features, newsreels, and documentaries for Taiwan and overseas Chinese communities.⁵¹ The major film studios are: the Central Motion Picture Corporation, the China Film Studio, and the Taiwan Film Studio.

In 1954, the publicly owned Taiwan Motion Picture Corporation and Agricultural Education Motion Picture Corporation were incorporated as the Central Motion Picture Corporation. This corporation, owned by the ruling Kuomintang (National), is the leading film-maker in the Republic of China. Its studio at Shihlin is equipped with facilities for making both black and white and color motion pictures. It operates about a dozen theaters in Taipei and owns the Chinese Culture and Movie Center for filming Chinese movies on the background of ancient times. The center offers the opportunity to savor Chinese life as it was.

The China Film Studio, founded in 1951, is affiliated with the General Political Warfare Department of the Ministry of National Defense, specializing in documentaries and newsreels. It also makes a few full-length features.

The Taiwan Film Studio, set up in 1945, belongs to the Taiwan Provincial Government. The studio administers a program for exchange of newsreels and documentaries with the United States, Mexico, Korea, Japan, and Columbia.

Leading independent film producers are Shaw Brothers (Taiwan), a chapter of Shaw Brothers in Hong Kong, and the Grand Motion Picture Co. Ltd. Many smaller film-makers specialize in film in the Amoy dialect.

There are more than 530 independent film-makers. They usually hire the studio facilities of CMPC or TFS.

The China Film Business Association, set up in 1957, is an organization of film distributors and exhibitors. It has more than 700 members. The Taiwan Film Producers Association was founded in July, 1963. It has more than 160 members representing independent producing units and movie studios.

Film Making

Private film producers also did well. From 1952, Hong Kong movie-makers began combining with Taiwan and cooperated with local film-makers. The studios of the publicly-owned companies were shared. From 1955, many motion pictures dubbed in the Amoy dialect to attract a wider audience. Moving pictures in the Amoy dialect were produced for only a few years because of the advent of television, but it helped to lay a strong foundation for high quality production in the Peking dialect. The first Taiwan privately-owned company turning out Mandarin films was the Kuo Lien Film Company, a joint enterprise of Hong Kong and Taiwan entrepreneurs. These films centered on war themes and literature originally, then turned to zealously-received Kungfu and action series. Film-making gradually grew, quality was upgraded, and investment was put into establishment of studios.

During the reconstruction period, both public and private film industries were doing well. They worked together closely in the exchange of talented performers and facilities. They both grew at the same speed. In 1957, the film enterprises began a stage of significant growth. The first 35mm feature motion picture in color made in the Republic of China

was Liang Hung Yu, the story of a heroine of the ancient Sung Dynasty. In 1957, Hua Mu Lan, another heroine, became the Republic of China's first entry in an international film festival. This film won an award at the Third International Festival of Special Films in Rome.⁵²

By 1961, moving pictures in color were made on a regular basis and were doing very well at the box office. To promote the production of moving pictures in the Republic of China and Hong Kong, the Government Information Office began in 1958 to present awards to top movie pictures and their producers. By 1962, this had become the Chinese Mandarin Film Festival. Since 1967, the festival has been sponsored by the Culture Bureau, under the Ministry of Education.

Film producers from Hong Kong often came to the Republic of China for the location of filming. Actors, actresses, and technology were made in exchange. Mandarin screenplays tended to do well. The movie pictures made in the Republic of China were greatly popular with moviegoers in Southeast Asia and Hong Kong.

In 1963, the film enterprise of the Republic of China was host to the 11th Asian Film Festival. Oyster Girl, a wide-screen color production of the Central Motion Picture Corporation, won the best picture award.⁵³ In 1967, the Republic of China participated in the 15th Asian Film Festival in the Philippines with five features and four documentaries.

The motion picture industry became a stage of prosperity in 1967. The government offered assistance and encouragement to assure the production of the best Mandarin moving pictures. Golden Horse awards are offered annually to the best Mandarin films. The entertainment tax for home viewing is decreased for Mandarin movies. Custom duties are discounted

on overseas Chinese motion pictures to correspond with domestic exports. Import quotas for foreign films are offered to those who produce good movies at home.

These stimuli helped to draw Hong Kong film producers to the Republic of China. Between 150 and 200 Mandarin movies are produced in the Republic of China each year and distributed in Europe, America, Southeast Asia, and Hong Kong, bringing about great development for film industries in the Republic of China.

Jay Leyda, the writer of Dianying (movie), commented on the film industry in the Republic of China:

Each year thousands of filmgoers in Southeast Asia crowd cinemas to see Taiwan-made motion pictures. . . . The Nationalist government . . . since it considers itself still at war with the mainland, even movie-making must be bent to the ultimate purpose of defeating the communists and retaking the mainland.⁵⁴

It is one of the main functions of the Republic of China's film industry to expose the tyrannical Chinese Communists. The film-makers in the Republic of China utilize the living conditions in the Chinese mainland as the scenarios of the moving pictures. Before the movies are made, the playwrights and directors consult with the experts and refugees from the mainland and study details so as to reflect accurately the conditions on the mainland.

For many years, the Central Motion Picture Corporation's most eager goal has been to make a realistic and objective movie on the situation on the Chinese mainland under Communist rule. In March, 1981, a very successful movie, The Coldest Winter in Peking, made by the Central Motion Picture Corporation, appeared. The movie was forbidden in Hong Kong under pressure from the Chinese Communists.

The story covers the time span from the Cultural Revolution through the criticism of the Gang of Four and Four Modernizations, with the changing of personnel at the National Academy of Science on the mainland as a backdrop. It portrays the violent struggle and the process of change in the mind of youth--ranging through hope to despair--that were characteristic of this period. . . . Immediately on its release, The Coldest Winter in Peking earned a warm round of applause from all quarters. Most movie-goers said that the absence of slogans and doctrine are the main reasons why the movie has touched their hearts so persuasively.⁵⁵

For more information about movies and film companies, see Appendices P and S.

Advertising

The rapid development of the advertising business during the past 20 years provides support for the development of mass communication enterprises. At night, the streets are brilliantly displayed with neon signs. Professional publications in the field are available in most bookshops. Commercial movies offer new prospects and lend a dynamic dimension to advertising business.

Generally, a large-scale advertising agency owns experts in control of evaluating the effects of commercial films, conducting market surveys, art design and script writing, and holds regular seminars to discuss and analyze the advantages and disadvantages of advertising. Some advertising agencies gain inspiration from traditional Chinese artifacts and architecture, including primitive ox carts. These, together with posters to advance public welfare, are elaborate works.

The 31 newspapers, 30 broadcasting companies, 3 television networks, and 1,772-odd magazines in the Republic of China, except for a few state-owned, are mostly supported by advertising earnings. While advertising supports the development of the mass media, the mass media also offer an

ideal environment for the growth of advertising. The close relationship between the development of mass media and advertising has encouraged rapid development of the economy in the Republic of China during the past 20 years. Today, the rapid development of the advertising business has assisted upgrading of local cultural industries and has permitted ambitious young men to demonstrate their capabilities.

Three Periods of Advertising

Generally, the development of advertising in the Republic of China can be divided into three periods: a system of individual representatives from 1945 to 1954, small agents from 1954 to 1960, and agencies on a large scale after 1960.⁵⁶

When the government was moved to Taiwan in 1949, due to the Chinese Communists' seizure of power on the Chinese mainland, there were only a few advertising agencies making signboards for movies and businesses. Newspapers and radio advertisements were pushed solely by salesmen who depended on personal relations and eloquence. As businessmen were suspicious of the value of advertising, they were unwilling to invest capital in the field. Account executives sometimes had to prepare advertising themselves. No art design work was employed.

After 1954, the account executives started to feel the necessity to invite specialists to do the art design, and advertising agencies were established to meet this need. An even more important advance was made when business and industrial leaders began to understand the significance of advertising. Jeremy Turnstall, the writer of The Media are American, described Chinese advertising:

Many of the people prominent in the Chinese media after 1948 must have been quite familiar with certain basic approaches of radio advertising--simplicity, emotional appeal, repetition--approaches which after 1948 were again used, although with different messages.⁵⁷

Weng Chun-hsiung, board chairman of the Orient Advertising Agency, recalled how he established the first "panoramic" advertising agency in the Republic of China:

In 1956, I was running a detergent powder factory. Improved techniques enabled me to produce a large quantity of products, which, however, did not sell well. Then I realized that only an impressive campaign would enable me to reach consumers. After consulting foreign magazines, I began to doubt if an account executive was capable of choosing the right media and designing a satisfactory product to develop fully the potential of advertising. So I invited specialists in my advertising agency to take charge of finance, selection of media, art design and other specifics.⁵⁸

When the second session of the Asian Advertising Conference was held in October, 1960, in Japan, many business and local media owners were invited to attend, and both greatly benefited. The media owners were assured that a systematically organized advertising agency is more practical than a single account executive, while the business owners learned to realize to respect specialists and realize the significance of a well-organized sales system. As a result, well-organized and large-scale advertising agencies started to set up in the 1960s.

At this time, economic models were product-oriented; i.e., consumers bought whatever the businessman had to sell. Therefore, emphasis was placed on informing consumers of new products. During this period, the advertising business had an apparent division of designers, copy writers, and account executives. In general, before 1966, the relation between advertising agencies and their clients was not balanced. Businessmen monopolized agencies in making decisions on design, content, budget, and planning of advertising.

The introduction of the television medium to the Republic of China from 1962 to 1971 offered new dynamics for the development of advertising agencies. Realizing the influence of this new medium, business and industrial leaders began to invest capital in television commercials. The new and more complex medium demanded more professional admen to do design and production.

The elevation of education and the economic miracle in the 1970s merged to grow a second generation of entrepreneurs. Understanding that the commercial is a necessary joint in the selling process, they treated practitioners in the field with more respect. The advertising agencies, in turn, improved their quality and services to attract new clients. Consumers also started to depend on advertising for information to buy products.

The advertising agencies have tried their best to meet the requirements of their clients. For example, during the energy crisis of 1974, many manufacturers suffered great losses because they were unprepared for changing prices, changes in consumer psychology and the market structure. At that time, a new effort was put forth in market surveys on such topics as future market prospects, packaging and quality, reaction to names and trade marks, and consumer habits. After classifying and analysis, data were employed by companies in designing advertising and selecting the adequate media. By this time, teamwork and scientific management had replaced individual business efforts.

Lai Tong-ming, general manager of Lien Kuang Company, specified that today a qualified adman must first be able to point out a product's virtues, then mark them in the consumers' minds. To reach this goal, he must conduct preparatory polls and analyze when to make a decision on the

target market and subject of an advertisement. According to these data, artists and script writers apply their skills to a creative product, which must be approved by the advertising clients before it is placed in the proper mass media. Afterwards, another survey is carried out to decide the influence of the advertising, which will determine future designs.

It is obvious that effective advertising can simply be made by a group of versatile people utilizing an organized system. Today, advertisers have market analysis ability and first-hand market data. Many corporations seek them out for consultation services.

Advertising Agencies

Today, there are three types of advertising agencies in the Republic of China: the panoramic agencies mentioned above (see Appendix S), television and film commercial production companies, and real estate advertising agencies.⁵⁹

Of some 100 panoramic agencies, merely 20 or so have complete organization and are wide in scope. They have made a great contribution to the rapid development of local industry and business. The Lien Kuang Company, for example, with 136 employees, turned over NT\$400 million in 1980. These agencies have major enterprises as their clients, and even make television films as a sideline.

The 20-odd television and movie commercial production companies produce commercials for the panoramic agencies, and are often referred to as their subsidiaries. The real estate advertising agencies appeared recently to provide references for house purchases. As more and more people have come to live in the metropolis, this type of advertising agency

has been making profits. Sometimes, large-scale enterprises set up their own advertising departments to sell their products.

Training of Admen

To insure the full development of the advertising business in the Republic of China, more qualified people in media, sales, marketing, and planning are needed. At present, departments of commercial design have been established in the Republic of China. Statistics show that more than 80 percent of the admen are college graduates.

Most corporations offer employees pre-job or on-the-job training. Foreign experts are frequently invited to hold seminars to keep admen abreast of the latest growth in the field.⁶⁰ Sometimes, these companies publish their own periodicals to cover information on admen's working experience or to present new information. Professional publications in the field are available in most newsstands and bookshops. To foster more versatile admen, advertising agencies also offer scholarships to promising students. For example, Lien Kuang Company presents scholarships to MBA candidates of the National Chengchi University or to students of the Economics Department of Soochow University to study advertising.

Statistics show that total investment capital in the Republic of China has grown about 4.56 times to achieve NT\$8,061 million a year in the past ten years, and advertising expense has increased to the equivalent of about NT\$460 a year per capita, an increase of 3.66 times.⁶¹ These statistics show apparently the expansion of the local advertising business. Chien Chun-tung, general manager of the United Daily News, one of the largest circulation papers, said:

The best examples of advertising in the Republic of China have won high acclaim in exhibitions sponsored by the Asian Advertisement Conference. Over the past two years, an increase in the number of colored advertisements has put the Republic of China ahead of other Asian nations. These ads can be found in newspapers, and TV commercials are all in color.⁶²

To praise advertising agencies in their efforts, mass media enterprises have established awards and prizes for outstanding art work. The "Golden Bridge Prize" of the United Daily, "Times Ad Design Prize" of the China Times, the "Golden Tower Prize" awarded by Taiwan Television Enterprises are but a few examples.

Public Welfare

Although the advertising business has achieved its greatest development at the beginning of the 1980s, admen are not satisfied with their achievements. As well as succeeding in business, they would like to play a part in social welfare. Making July 7 on the lunar calendar a Chinese Valentine's Day is an example of this trend. Kuo Hua Advertising Company offered financial resources and manpower to sponsor this activity. The public has now accepted this day as a Chinese Valentine's Day since 1980, and Kuo Hua Company has won many more clients.

Negative Factors

Although advertising companies in the Republic of China have made significant progress in the past ten years, some demerits still exist. Since no college or university in the Republic of China has a department of advertising science, practitioners in the field seem to lack the professional knowledge and spirit. It is hoped that such a department will be established soon to resolve this problem.⁶³ Moreover, some small agencies run sensational advertisements or quote unreasonably low rates

to attract clients and then produce low-quality advertisements. While such problems are not being ignored in the process of development, it is obvious that more progressive admen must invest time and energy to correct the condition. It is believed that in an open society, more young men and women will devote efforts to bring a prosperous future to the advertising business in the Republic of China.

Publishing Enterprise

The art of printing is regarded as one of the most important Chinese contributions to human civilizations. The invention of the moveable type printing in the Sun Dynasty in ancient China in 1045 marked the initiation of the Chinese publishing enterprise.

For the past several decades, although affected by internal and external impacts, the Republic of China publishers and printers have been trying their best to maintain the tradition of their ancestors, on the basis of the principle that merely through more publications can experience and knowledge prevail. Since the government moved its seat to Taiwan in 1949, due to Chinese Communist usurpation of the Chinese mainland, it has spared no efforts to construct a democratic, free, and prosperous country. The publishing enterprise has made a great contribution to the goals of democracy, freedom, and prosperity. The printing industry has achieved an unprecedented growth and is still growing. It offers "spiritual food" to a great many readers, and also leads the nation toward a new horizon.

Great innovations in printing have been made in the past years. To meet the needs, approximately 2,000 printing shops have been updating their equipment. Many shops are now wholly automated. Some of the

larger printing shops have decreased the printing time and increased production by using new lines of machines, such as proof printing and letter-casting equipment, photogravure cameras, high speed automatic, four-color printing presses, IBM computer typewriters, and electronic color separation equipment. Through mass production, the printing expenses have decreased, enabling the printing industry to provide more printed materials with greater categories and, most significantly, popular prices. Some of the larger printing shops even use closed-circuit television to keep abreast of what is going on in their operations. For quality control, they are employing electronic precision density meters to guarantee that all printed materials are up to standard. For book binding, they have such stream-lined machines as thread-book sewing, backbinding, glueing, ridge binding, sheet sorting machines, and automatic folders.

Book Publishing

As the ancient Chinese proverb goes: "By studying, one can obtain a golden house and a beautiful wife in the books." This means that you might have everything you might want by becoming a scholar and studying hard. With the changing times, this sort of philosophy may no longer stand firm. But we can assure that study can bring forth knowledge and knowledge is power. To arm an individual with knowledge enables him to deal with the challenging world. The Chinese believe that study is a traditional Chinese virtue that no adequate expression can exactly describe. According to this cultural background, it seems, no doubt, that bookstores, book centers, and even sidewalk bookstands are filled with readers at any time. Some people even cultivate a habit of "rambling

in bookstores" as entertainment during their free time. Love of studying and learning is a glorious tradition and the dynamic responsible for rapid development of the publishing industry in the Republic of China. With close collaboration between printing and publishing, and wholehearted support for each other, educational and cultural circles of the Republic of China look forward to a bright future. It also can be predicted that the publishers will print more and better books for the knowledge-hungry readers.

Economic prosperity also has led to rapid development of the publishing industry in the Republic of China. According to the report of the China Yearbook, 1980, there are 1,858 book publishers in the Republic of China with an annual production of more than 10,000 items. These include such categories as political science, law, music, fine arts, sanitation, medicine, sports, sculpture, cooking, fiction, essays, poetry, motion pictures, finance, revenue, economy, drama, history, biography, and philosophy.

Publishing Companies. The leading publishing companies include Cheng Chun Book Co., Li Ming Culture Enterprise Co., Taiwan Kaiming Book Co., the Commercial Press, Taiwan Book Co., Far East Book Co., Hua Hsin Culture and Publications Center, Crown Publishing Co., Mei Ya Publications Inc., Cheng Wen Book Co., Youth Cultural Enterprise Co., World Book Co., and San Ming Book Co. (see Appendix S).

Book Association. The Book Publisher's Association, a national organization, has been established recently to promote Chinese culture, unite the book companies, and coordinate the publishing business. Its membership includes publishers or representatives of publishing houses.

Periodicals

Periodicals are flourishing in the Republic of China. According to the China Yearbook, 1980, a total of 1,772 magazines were published, including 1,315 in Taipei, 388 in Taiwan province, 67 in Kaohsiung, and 2 in Fukien province. Many are house publications of various institutions. The periodicals are issued weekly, at ten-day intervals, bi-weekly, monthly, bi-monthly, quarterly, and annually. Most governmental offices and schools also issue printed matter for private circulation. According to the report of Sinorama in September, 1977, in the Republic of China, there is about one magazine for each 8,000 persons. This compares with one magazine for each 12,000 persons in England, and with one magazine for each 40,000 persons in Korea.

Chinese Magazines. Among the periodicals, Reader's Digest, Chinese edition, has the largest circulation with some 130,000 copies per issue. Major popular magazines include Crown, The Woman, Time Digest, Sunday Times, Biographical Literature, Echo, Lion of Art, and Harvest. Harvest, a semi-monthly providing agricultural information, has a large circulation in the countryside.⁶⁴

Crown, founded in 1954, has increased its readership every year. Circulation in Southeast Asia started eight years ago and in the United States four years ago. Some 100,000 copies are sold monthly. Much of the credit must go to the untiring endeavors of its publisher, Ping Hsin-tao, who has turned the monthly into a chain enterprise including movie-making, sales, publication, and printing industry. In 1976, the film company belonging to Crown produced its first moving picture, I Wander

Like a Cloud. Since then, seven of the novels published by Crown have been filmed and have drawn large audiences.⁶⁵

The Woman. The Woman magazine has built up a solid following by high quality content, art design, and printing since it was founded in 1968. It has some 40,000 copies monthly. J. F. Chang, publisher of The Woman, has established his magazine through dedication and firm conviction. The Woman deals with subjects like status, problems, and achievements of women. Its popularity has grown until today it draws more advertisements than any other magazine in the Republic of China. In fact, in-depth analysis of a problem from various viewpoints is a particular feature of the magazine. Lively news stories are also covered to attract reader interest. Many graduates use Woman as a guideline for carrying out research into social conditions.⁶⁶

Over the past 12 years, many magazines have come and gone, but Woman has survived. At present, Chang is trying to fulfill one ambition--to publish a magazine for journalists. J. F. Chang, a graduate from the Journalism Department of Fudan University, worked at the Central News Agency for 19 years before starting his career on the magazine. Perhaps in the future, Chang's ability, perseverance, and judgment will enable him to issue the Republic of China's first high-quality news magazine.

Echo. The Chinese edition of Echo was started in 1978. Special issues on Chinese photographic art, children's toys and games, the formative art of the Chinese people, and the scenic spots in Taiwan were included in the subject matter. Besides working hard to put out a magazine with equal stress on editorial and photographic content, Echo magazine sometimes holds exhibitions--such as the one on making documentary films on children's toys--to offer an intelligent and sophisticated discourse

on Chinese culture and way of life on an international basis. Because of the need to ensure that the magazine is of the highest quality, the bi-monthly Chinese edition of Echo sometimes does not publish on time. The circulation of the Chinese edition of Echo of Things Chinese has grown from 5,000 to 20,000 in the past two years. With a more commercially-oriented management, Linda Wu, editor of Echo, hopes she will be able to improve its financial conditions and continue to serve more and more readers in the country and throughout the world.⁶⁷

Lion of Art. In March, 1971, the first issue of the Lion of Art Monthly appeared. Today, it is one of the leading art magazines in the Republic of China. Its high standards of art design, contents, paper, and printing have borne witness to national development in modern art in the past ten years. The magazine has grown through continual cultivation and dedication to make a great contribution to the growth of art in the Republic of China. The magazine has enjoyed continuous growth. The number of editors has increased from two to more than a dozen, and circulation has grown from 200 to more than 20,000. Lee, the editor, said that economic prosperity, the mushrooming of art classes and galleries, and the public's growing awareness of art education have emerged to contribute to the magazine's success.⁶⁸

The Lion of Art has published a series of 80 or so books dealing with Chinese art, photography, architecture, artists' folklore, and other topics. Since 1977, the magazine has sponsored an annual competition to encourage young artists. A children's painting class has also been established.

In addition, other popular magazines are: Trade World, Commercial World, Economic World, Women's World, and Modern Home and Fashion. They

are all monthlies and each published some 40,000 copies. The following magazines are also popular: International Affairs Weekly, Newsdom, Rambler, Taiwan Pictorial, Continent China Critic, Chen Kuang, Scooper Monthly, Youth, Literary Review, and Chung Wai Literary Monthly. There are magazines with a large circulation for children, such as the Little Readers, Modern Youth, Pintung Kids, Scientific Pictorial of Chinese Children, and the Prince. For more details, see Appendix S.

English Periodicals. Periodicals in English include the Free China Review, Asia Outlook, Industry of Free China, West and East, Importer and Exporter, Taiwan Trade Monthly, Taiwan Industrial Panorama, The Chinese Culture Quarterly, Vista, Echo, Student English Review, Trade Winds, Economic News, and Business and Industry. For more details, see Appendix S.

The English edition of Echo magazine was published in 1971. During the past nine years, the magazine has introduced Chinese culture, festivals, folk beliefs and customs, performing arts, martial arts, fine arts, crafts, history, philosophy, medicine, natural history, gods, science, old machines, travel, food, fames and fashions, and traditional trades to the world. With its high standards of writing, photography, printing, and layout, Echo's English edition has been read by subscribers from 35 countries around the world. The Gulbenkian Museum of Oriental Art of the University of Durham in England sponsored a three-month exhibit featuring Echo magazine. As a result, many people were persuaded to visit the Republic of China, most of them eager to become acquainted with the staff of Echo. However, due to the lack of human and financial resources, and to smooth the production of the Chinese version, the English edition of Echo has been suspended for more than a year.

As the cost of quality paper and printing is high, Echo also runs other related enterprises. For instance, the company publishes Vista in five languages for the Government Information Office, and works as an advertising agency for private companies. The difficulties of Echo also indicate that it is hard for a magazine to maintain survival under the intensive competition in the magazine industry. As Linda Wu, editor of Echo, points out:

In fact, we have difficulty finding suitable staff. Only those who are willing to give complete dedication, and regard Echo as part of their life, instead of just work, are needed in our crew, because staff members frequently work 15 hours a day.⁶⁹

Foreign Magazines. Several internationally-known magazines also are sold in book stores in the Republic of China and have wide readership. They include U.S. News and World Report, Time, The Economist, International Reader's Digest, Newsweek, Harpers, Fortune, and Atlantic. Many Japanese magazines are also sold.

Overseas Chinese Periodicals. According to the China Year Book, 1980, in 1979, 89 periodicals published by overseas Chinese were sold in the Republic of China, of which 13 were newspapers. Altogether 59,803 titles of publications with 26,335,096 copies were imported to this country. The local publications exported 77,239 titles totaling 39,916,415 copies.⁷⁰ The local publications should improve the quality and contents to meet the challenges from the foreign and overseas press.

The Republic of China is not a signatory of the Universal Copyright Convention but has forbidden export of foreign books reprinted in Taiwan without authorization. The ban also applies to foreign phonograph records and tapes.⁷¹

Magazine Association. The Magazine Industry Association was founded September 1, 1951, under the name of Magazine Industries Association of Taiwan Province. On July 1, 1965, it was reorganized and changed to its current name to promote development of the magazine industry. Its president is Wu Cheh.

Phonograph Records

The phonograph record industry of the Republic of China has developed significantly owing to the high level of living standards and economic prosperity. The quality of records had achieved the highest standards, and the design of sleeves has been attractive to buyers.

Record Companies. According to the China Year Book, 1980, as of December 31, 1979, there were 278 record companies in the Republic of China, of which 178 were opened in Taipei. Major companies included Taiwan Pong Musical Co., Li Ko Record Co., Ssu Hai Record Co., Hai Shan Record Co., and First Record Co.⁷²

Process of Development. The phonographic record industry in the Republic of China was started in 1950, when a few record companies on a small scale were opened. Record factories then employed manual equipment to cut the sound tracks on a wax plate for change to a sort of delicate disc made of insect gum. The songs were mostly pirated from foreign countries. The sale of locally-made records was very limited because people could not afford the record player. Profits were so small that it was difficult to upgrade the quality. Sleeves were dull and unattractive to buyers.

In 1954, the first disc was made in Taiwan, a recording of the National Anthem of the Republic of China played by the military band of the Ministry of Defense. Mass manufacture of records did not begin until 1961.

Another tremendous impact on record development was the motivation among people intending to learn Mandarin. When the government of the Republic of China was moved to Taiwan in 1949, few people in Taiwan could speak standard Mandarin, and people who came from the Chinese mainland also wanted to correct their native accents.

At first, all the records were sold in internal markets. Exports began in 1965, when record-makers took part in a trade fair in Southeast Asia, and found that the overseas Chinese there wanted Chinese music and language records to teach their children. When they discovered the large market abroad, the record producers began to invest in the record industry. Since then, Chinese popular songs have become very popular throughout Southeast Asia, and annual exports of records have reached 800,000 sheets.⁷³

In addition to popular songs, native dramas from various Chinese provinces were also recorded and exported, thereby preserving and disseminating a vital part of traditional Chinese culture. Although the money these records made was not as great as for other products, the Chinese songs were a solace for people of Chinese descendents and reminded them of their roots.

In the early 1970s, young people started to create their own ballads and music because they tired of popular music. After a number of performances, the reputation of "modern ballads" was gradually built. Since most composers of "modern ballads" were college students, and the content

of their songs was based on their ideas and experiences, these songs became more popular than those composed by popular musicians. Sales of tapes and records featuring the ballad were increased significantly as audiences were attracted by the melodies. Before long, they were sold in Hong Kong and other countries in Southeast Asia, and even found their way to the Chinese mainland. It is reported that most brides in the mainland wanted for their dowries a tape of songs by Ten Li-chun, a popular songstress from the Republic of China.⁷⁴ Melinda Liu, a reporter for News-week, wrote on May 25, 1981, that Taiwan pop songs shot to the top of Peking's Top Ten list.⁷⁵

As the sale of records soared, the record-producers began to purchase sophisticated equipment to make records. Improved skills and ample supplies of raw materials attracted alien companies to sign contracts with record-makers in the Republic of China. The sleeves are now designed by famous artists and printed by renowned companies. The designers are so elaborate that the design of a sleeve often requires more "takes" than making a record.

The Government has also contributed to upgrading the recording industry. The Government Information Office presents a prize to five outstanding record producers and three composers or lyric writers. To meet the demands of an enlarging market, cottage-style recording companies have merged with large corporations. Despite these measures, the Republic of China's exporting of records has gradually declined. The reason is there are too many companies in Southeast Asia pirating products. Domestic pirates also are serious, because fines are too small to stop them. The Government has invited experts and scholars to discuss an amendment to the royalty to deter the pirates.⁷⁶

The Record Industry Association. Companies have also organized themselves into a Taiwan Record Maker's Association and the Republic of China's Association of Audio-Industry to protect their benefits. The former, founded in 1960, has a membership of more than 150, which shares their techniques and experiences in a cooperative endeavor to improve the quality of records. The audio-industry association was organized to protect the royalties of the tapes and records, and plan the course for growth of the industry. Its members are not restricted to tape and record producers.

Press Organization

The press organizations in the Republic of China include the National Press Council of the Republic of China, the Newspaper Enterprises Association, the Taipei Journalists' Association, the News Editor's Association, and the National News Agencies Association.

National Press Council

The Press Council of the Republic of China, founded by six major news associations in September, 1974, to replace the Press Council of Taipei, is a self-disciplinary organization of newspapers, news agencies, broadcast and television stations in the Republic of China. With its purpose to promote ethical standards of the press by enhancing the principles of press freedom and social responsibility, the Council functions under its constitution, as well as under the Ethical Codes of Chinese Journalists (see Appendices D and F).

Any individual concerned with press practices, such as misleading and false reports, may file his complaints directly to the council (see

Appendix E). The National Press Council coordinates the mass media policy. There is no censorship either before or after publication. Since the founding of the Press Council of Taipei in 1963, the Fourth Estate has attempted to practice self-discipline.⁷⁷

The National Press Council is formed by nine veteran newsmen and outstanding citizens. The current members are: Cheng Tsang-po (chairman), Chang Jen-fei (severtary general), Li Chan (advisor), Hsu Chia-shui, Chang Chien-peng, Shen Chung-lin, Juan I-cheng, Chian Hsueh-chu, Tseng Shupai, Lin Chi-tung, and Lian Hsu-jung.

Newspaper Enterprises Association

The Association, founded August 16, 1975, is a nationwide organization of the newspaper industry. Its membership includes publishers, both at home and some in overseas Chinese communities. The Taipei Newspaper Publishers' Association is its most active member.

Taipei Journalists' Association

The Association is a professional organization whose membership comprises editorial employees and principal business executives of newspapers, broadcast and television stations, and newsreel studios. It has established a publication committee to publish a series of books. It published on September 1, 1971, Press Milestones of the Republic of China.

News Editors' Association

This association is another professional newsmen's organization. It was formed in November, 1952. The Association aims at promotion of

professional standards, journalism research, and promotion of friendship among members.

News Agencies Association

The National News Agencies Association was established in 1963. The Association fosters unity and mutual cooperation among news agencies and journalistic researchers. Its membership consists of publishers of all the news agencies in the Republic of China.

Journalism Education

Several institutions in the Republic of China set up schools of journalism, including National Chengchi University, Fu Hsin Kang College, National Taiwan Normal University, World College of Journalism, and College of Chinese Culture.

The Graduate School of Journalism of the National Chengchi University in Taipei offers a master of arts degree to students who have completed two years of resident studies in journalism and submitted an approved thesis. Many graduates have made significant contributions to research in journalism.

The undergraduate Department of Journalism of the above university offers the degree of bachelor of arts to students who have finished four years of study with 125 to 139 credits. Some of the students are overseas Chinese from a number of countries. Courses include editing, management, photography, journalistic English, publications, public opinion, and radio and television.

The Journalism Department of the Fu Hsin Kang College of the Ministry of National Defense was founded in 1951 to train information officers

for the armed forces. In 1960, the training period was extended from two to four years. Students receive military training before beginning their journalism. The department has the best practice radio station among all colleges in the country.

The National Taiwan Normal University founded a journalism section under its Department of Social Education in 1955. At present the department has approximately 250 graduates.

The World College of Journalism, originally a vocational school, was formed in 1954. It has a well-equipped radio station, print shop, and other facilities.

The College of Chinese Culture has a Department of Journalism in its day school and two departments related to this field in its evening school--the Department of Journalism and the Department of Mass Communications.

Government Public Relations Organizations

Government public relations in the Republic of China promotes mutual understanding and cooperation between the government and the people, publicizes government orders and policies, coordinates operations of all cultural and information agencies, and assists the sound growth of the mass media. It also aims to promote international understanding and cooperation.

The public relations organizations and functions in the Government at various levels are as follows: at the central government level, there are the Government Information Office and spokesmen for ministries, committees, and bureau; at the provincial and special municipality level is the Department of Information; at the county and city levels is the

information section. All of these dispatch news releases for the government at various levels, gather information on public opinions, handle the journalistic affairs, and coordinate interflow of opinions between the government and people.⁷⁸

Public Relations Agencies

The major government public relations agencies of the Republic of China include the Government Information Office, the Information Department of Ministry of Foreign Affairs, the Military Spokesman's Office of the Ministry of National Defense, the Information Department of the Taiwan Provincial Government, and the Information Office of the Taipei Special Municipality⁷⁹ (see Appendix S).

The Government Information Office (GIO) takes charge of national public relations affairs. It has a close relationship with the mass media in the Republic of China. The GIO is headed by a director-general, assisted by two deputies. It has six departments: domestic operations, overseas operations, translations, compilation and distribution, motion pictures, publications, and broadcasting and television. There are also other offices such as public relations, audio-visual, etc.

The domestic operations department has charge of official releases and press conferences, contact with the local press, and domestic publicity. The overseas operations department of the GIO is in charge of international publicity. It coordinates the activities of information offices and press counselors, contacts abroad, deals with visitors exchange programs, and offers background information for foreign mass media. The translation, compilation, and distribution department gathers and analyzes domestic and alien publications, translates and issues articles from the

alien mass media for use of government agencies and disseminates information data both at home and abroad. The publications department is responsible for the supervision of publication and recording industries according to the Publication Law and the Essential Points Governing Recorded Television Programs (see Appendices O and N).

The motion picture department supervises and directs motion picture enterprises to encourage their sound development and social education. It censors films on the basis of the Motion Pictures Censorship Law, Regulations for the Guidance and Management of the Motion Picture Industry and Film Actors and Actresses, and Major Point Governing the Offer of Import Quotas for Encouragement of Domestic Production of Mandarin Films, By-Laws of Law of Movie Censorship, and Criteria of Movie Censorship (see Appendices Q, R, U, V, and W).

The broadcasting and television department directs and supervises broadcasting and television industries according to the Broadcasting and Television Law and the Enforcement Rule of the Broadcasting and Television Law, the Ethical Codes of Television Workers, the Ethical Codes of Radio Broadcasters, the Rules for the Control of Broadcasting and Television Personnel, and the Norm of Broadcasting and Television Programs (see Appendices G, H, J, K, L, and M). It screens all programs other than news.

The public relations office provides services and facilities for foreign journalists and guests of the Government, and maintains contacts with alien correspondents in the Republic of China. The Audio-Visual office makes newsreels, sound tapes, black and white pictures, documentary films, and color transparencies for use both at home and abroad.

The Information Department of the Ministry of Foreign Affairs answers press queries concerning the views of the Government on affairs of international interest and disseminates news on the basis of reports from diplomatic and consular missions abroad. The director of the Information Department is the spokesman for the Foreign Ministry and meets the press under the sponsorship of the GIO.

The Military Spokesman's Office of the Ministry of National Defense provides information on the armed forces and the military condition of the country, keeps contact with the representatives of the mass media, answers questions of military aspects, dispatches news, bulletins, and communiques of all branches of the armed forces, processes requests by newsmen for visiting military bases and offshore islands, and provides escort officers.

The Information Department of the Taiwan Provincial Government directs public relations at the provincial level, handles registration of newspapers and magazines issued in the province, carries out the Publication Law (see Appendix 0) and offers assistance and guidance to public relations agencies at local levels. It also compiles and issues the monthly illustrated periodical Taiwan, dispatches reports on the work of provincial government, and manages the Taiwan Film Studio, which makes documentaries, newsreels, and some feature films.

The Taipei Special Municipality has an Information Office with functions similar to those of the Information Department of the Taiwan Provincial Government.

Constitutional Guarantees of Press Freedom

Freedom of the press in the Republic of China is under the guarantee

of the Constitution, which was promulgated by the National Government on January 1, 1947. Article 11 of the Constitution stipulates: "The people shall have freedom of speech, teaching, writing and publication."⁸⁰ This provision, however, is subject to modification by Article 23 of the Constitution:

All the freedoms and rights enumerated in the preceding Articles shall not be restricted by law except by such as may be necessary to prevent infringement upon the freedoms of other persons, to avert an imminent crisis, to maintain social order or to advance public welfare.⁸¹

Esther Kuo, author of My Country, stated that the newsmen in the Republic of China enjoy press freedom:

. . . journalists in the Republic of China are as free to gather the news as their counterparts anywhere else in the free world. As a matter of fact, the reporters here have too much freedom, because they sometimes invade people's privacy.⁸²

Joe Gendron, PB editor, wrote in The Free Press in Free China, that the press in the Republic of China is really free. The editorials criticize the Government freely as long as the criticism is constructive.

Because of government control through rationing of newsprint and licensing of newspapers, we questioned representatives of the Chinese print media whether the press in China is really free? In their view, it is. They are free, they said, to editorially criticize the government as long as that criticism is constructive. Their policy against publishing Communist propaganda is one of self-censorship that is in the national interest, they said. In spite of government regulation, Taiwan is obviously a much more open society than many other so-called free countries.⁸³

J. Bruce Jacobs, who has studied the press in the Republic of China, concluded there is no censorship but some restrictions:

Government statements denying the existence of censorship are technically correct; no censor must approve copy before it is printed. . . . Taiwan's press does operate within certain constraints. . . . Yet Taiwan's press does possess more independence than is typical in most "developing" or communist countries.⁸⁴

In Mass Communications--A World View, Alan Wells made more drastic remarks on the Republic of China's press freedom. He commented:

Restrictions of press freedom on Taiwan are not subtle. There, a Publication Law of 1958 is still on the books, giving the government, by administrative action, the right to revoke a paper's license to publish. Another reason critics doubt the press freedom of Taiwan is that the government still subsidizes 80 percent of the chief news agency's operations. Chinese on Taiwan reply that the island must maintain some press laws because of the semi-state of war that exists with Communist China.⁸⁵

The foregoing statements are not the same as the current situation. The present Publication Law (see Appendix 0) was revised on July 31, 1973, and was promulgated on August 10, 1973. According to the current policy, the government adopts a policy of guidance instead of providing subsidies for mass media.

It is true that Chinese Communists never give up their attempts to attack the Republic of China. The Communists even clamored "bloody liberation of Taiwan." The Republic of China must have laws to protect national security and press freedom.

. . . a new Communist 'constitution' was drawn up calling for the invasion and seizure of Taiwan. The Communists have established under their 'state council' a 'Taiwan office' charged with infiltration of the island. Li Hsien-nien, Chinese Communist 'vice premier,' told foreign reporters on March 27 and again on October 2, 1977, that 'since there are so many reactionaries in Taiwan, the use of armed force cannot be avoided' and that 'without a struggle, the Taiwan gang of reactionaries cannot be suppressed.'⁸⁶

Sedition Cases

The Chinese Communists have been employing various means to infiltrate and undermine Taiwan, Penghu, Kinmen, and Matsu, and at the same time, to divide and subvert the government of the Republic of China. They have even infiltrated the press in Taiwan. There were two press

cases involving Communist infiltration. One was Free China Fortnightly on September 4, 1960. The other was Formosa magazine on December 10, 1979. Both of them were closed because of collaboration with the Chinese Communists. According to the first item of Article 41 of the Publication Law, the Government Information Office may revoke the registration of a publication if it should "be found guilty in law in serious cases of sedition or treason or of instigating others to sedition or treason."⁸⁷

The Free China Case. The Free China Fortnightly was founded in July, 1950. Its original publisher was Hu Shih, a venerable Chinese intellectual. After March, 1959, Lei Cheng became the publisher. It even published drastic comments on the possibility that the government would perhaps not be returning to the mainland. Then in the spring of 1960, Lei and other liberal mainlanders attempted to form a strong political party. Their proposed China Democratic Party demanded "expression of freedom." Lei was found guilty of sedition and Free China was closed down.⁸⁸

On September 4, 1960, Lei and three of his associates from Free China (who were also involved with the China Democratic Party) were arrested and later tried by a five-man military court on charges of sedition. It was charged that Lei had served as a cover for a Communist agent (allegedly, he had failed to report an ex-Communist member of his magazine staff). After a one-day trial, Lei was sentenced to 10 years in prison, and the Free China was closed down. His associates were given prison terms of varying lengths.⁸⁹

The Formosa Case. The Formosa magazine was established August 15, 1979, with Legislative Yuan member Huan Hsin-chieh as publisher and Hsu Hsin-liang, who had been suspended from office as magistrate of Taoyuan County, as director. Other key figures were Lu Hsiu-lien and Huan Tien-fu, deputy directors; Chang Chung-hung, chief editor; and Shi Ming-teh, general manager. Formosa was banned from publication after only four

issues because it was identified with the Taiwan independence. About 350 demonstrators, instigated by Formosa magazine, attacked security forces on December 10, 1979. This was known as the "Kaohsiung incident." Juan De La Gueriviere, a special correspondent for the Le Monde of Paris, reported the case, "Taiwan Faces Reality" in World Press Review, in October, 1980. He wrote:

Following violent clashes last December in the coastal city of Kaohsiung, where the political opposition had organized a rally to celebrate International Human Rights Day, leaders of the anti-Government press were arrested and their publications banned. The publishers of Formosa . . . were sentenced to long terms in prison.⁹⁰

The Formosa was banned due to violation of national policy. Melinda Liu, reporter for Newsweek, covered the case on "Taiwan: Battering the Opposition" on January 21, 1980: "Since . . . rally turned into a riot last month, injuring nearly 200 policemen . . . by Western standards, the opposition was hardly inflammatory. Its planks included the right to form a new party . . . and an end to martial law."⁹¹

According to the report of the Cosmorama in Hong Kong in May, 1980, the military court of Taiwan Garrison Command, the Republic of China, in April sentenced the eight ring leaders of Formosa riot in Kaohsiung on December 10, 1979, to jail terms ranging from 12 years to life on the charge of sedition:

Receiving maximum sentence was Shih Ming-teh, general manager of the now defunct Formosa magazine, Huang Hsin-chieh, a legislator and the magazine's publisher, 14 years. The rest all 12 years. They were all charged with sedition. . . . The verdict also pointed out Huang Hsing-chieh's collaboration with the Chinese Communists.⁹²

In the past few years, newspapers and publications in some countries have fabricated malicious stories to the effect that the Republic of China persecutes "political prisoners" and infringes upon human rights.

The government announced its position toward sedition trials recently:

We must make it clear, however, that the "Martial Law" enacted in accordance with constitutional procedures is applicable only in cases concerned with national security. Ordinary criminal and civil cases are still under the jurisdiction of the civil courts. In enforcing "Martial Law," the government has not suspended the Constitution, dissolved the parliament, abridged the human rights set forth in the Constitution or imposed military control.⁹³

It is obvious the Free China and Formosa magazines endangered the national and social security. The Constitution cannot guarantee press freedom to such irresponsible press. The government was obliged to act to protect the national interest and the people's welfare as a whole. It is not accurate to accuse the government of infringing upon freedom of the press and speech while protecting national and social security.

It is apparent that freedom is being restrained in one way or another in the Republic of China while the nation is now undertaking a life-and-death struggle against the Communists. Hsieh Ying-chou, former President of the Supreme Court, spoke on "Guarantees for the Freedom of the People Under the Chinese Constitution" under the auspices of the Chinese Association for the United Nations at its 65 Forum on March 4, 1953. He stated:

. . . freedom of the people is highly respected and guaranteed in all its essential aspects under the Constitution of the Republic of China, which is one of the most perfect of its kind the world has ever known. We are now engaged in a life-and-death struggle against the Communists. Freedom is, therefore, being restricted in one way or another. But such restrictions are in the best interests of our country as a whole. Only by sacrificing some of our freedoms for the time being can we win complete and permanent freedom.⁹⁴

NOTES

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- ⁵China Publishing Co., p. 295.
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- ⁷China Publishing Co., p. 295.
- ⁸Ibid.
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- ¹⁰China Publishing Co., Mass Media (Taipei, 1978), p. 10.
- ¹¹Chung Hua Information Service, p. 74.
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- ¹³The United Nations Association of the Republic of China, News Letter (Taipei, July, 1962), p. 12.
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- ¹⁶Chi Yu, "Voice of Asia," Sinorama, Vol. 5, No. 1 (Taipei: Kwang Hua Publishing Co., January, 1980), p. 39.

¹⁷ Esther Kuo, My Country (Taipei: Kwang Hua Publishing Co., February, 1980), p. 51.

¹⁸ China Publishing Co., p. 297.

¹⁹ China Publishing Co., Television Yearbook of the Republic of China (Taipei, 1978), pp. 8-9.

²⁰ *Ibid.*, p. 10.

²¹ *Ibid.*, p. 11.

²² *Ibid.*, p. 129.

²³ *Ibid.*, p. 130.

²⁴ *Ibid.*

²⁵ United Publishing Center, "TV Programs to Keep People Well Informed," China Today, Vol. 7, No. 1 (Taipei: The Institute for Advanced Chinese Studies, January, 1964), p. 19.

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²⁷ *Ibid.*

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²⁹ Chung Hua Information Service, p. 75.

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³¹ *Ibid.*, pp. 6-7.

³² *Ibid.*, p. 7.

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³⁵ *Ibid.*

³⁶ TV Yearbook, p. 7.

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- ³⁹Hsin Fu-chuan, "From the Golden Bell Awards to TV Programs of the Republic of China," Central Daily News (Taipei, June 11, 1981), p. 4.
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- ⁴⁴50 CNA Inc., p. 29.
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- ⁴⁶China Post (Taiwan, Republic of China, March 23, 1980), p. 4.
- ⁴⁷ibid., March 24, 1980, p. 12.
- ⁴⁸ibid., March 25, 1980, p. 4.
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- ⁵⁰Chung Hua Information Service, p. 75.
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CHAPTER VI

SUMMARY AND CONCLUSION

At the beginning of this thesis, the author discussed the origin of the mass media in ancient China and the initiation and evolution of the Chinese mass media. The beginning of the modern Chinese media in the nineteenth century had Western and Anglo-American origins. The foreign mass media made a great impact on the Chinese mass media. During Dr. Sun Yat-sen's pre-revolutionary period from 1895 to 1911, the mass media played a very important role in initiating the revolution. After the founding of the Republic of China in 1911, the mass media were gradually making their way to independent growth. During the Sino-Japanese War, the Chinese mass media were under Japanese attack. The newsmen worked in the dugouts and never failed to inform their audience, thus demonstrating the spirit and responsibility of the Chinese newsmen. In 1949, the government of the Republic of China was moved to Taiwan, because of the Chinese Communist occupation of the Chinese mainland. The mass media left behind on the Chinese mainland had absolutely no freedom of the press. After 1949, many new mass media in the Republic of China, such as television, film, advertising, and record industries, were founded and are enjoying high growth under the democratic system.

Mass Media Impact on Life

Before 1960, life in the Republic of China was simple and slow.

Customs and styles changed with seeming reluctance. Worldiness was often accompanied with savageness. Today, the cities are prosperous and the people of the countryside are experiencing a high standard of living. The consequences are apparently not all good but such changes are an unavoidable consequence of industrialization.

The mass media have played a vital role, not only in the process of modernization, but in assisting progress within the bounds of Chinese culture and tradition. Television, for example, became the most popular entertainment for the audience. Newspapers have offered editorial guidance to readers. Magazines have engaged in extended analysis of problems which have accompanied a faster-paced way of life. Transistor radios keep people in the paddy fields informed about world events at the height of rice planting time. Advertising promotes rapid development of the economy.

Recommendations

Although the mass media in the Republic of China have made a great contribution to the public, there are still great needs for improving the quality of television programs and contents of newspapers. According to an editorial in the Central Daily News on April 13, 1981 (International edition), Chang Chun, former Secretary General, recently complained the local news was full of crime, sex, and violence. Ma Hsin-yeh, senior journalist, also pointed out the pollution of the mass media in the Republic of China in the Central Daily News on May 24, 1981. He indicated the general defects of the mass media on "The Great Impacts of Mass Communication on Human Life":¹

Violence and sex: the coverage of some newspapers and television programs are full of violence, sex, and even deceit.

Make profit and ignore education: the newspapers enlarge spaces for advertising but limit the news spaces. Advertising usually occupies three and a half pages in newspapers of twelve pages and its content involves sensationalism and sex. Television commercials tend to overrun educational programs.

News-making: some advertisements are carried as news, such as the introduction of a restaurant or expensive cosmetics.

Favoritism: the mass media often speak for a few rich people and ignore the "forgotten majority" who want to speak out.

News imbalance: news coverage is not balanced. The public cannot understand other sides of news stories.

These phenomena probably result from economic prosperity and social stability in the past thirty years after the government moved to Taiwan in 1949. At present, the problem calls for responsibility in upgrading the quality of the mass media. According to William L. Rivers and Wilbur Schramm, co-authors of Responsibility in Mass Communication, the government, mass media, and the public share the responsibility for quality performance:

Society has three great instruments which can encourage or prod the mass media to responsible performance: government, the media themselves, and the general public. If we ask which has the responsibility for promoting change, then quite clearly the answer is that they all share it. And although these instruments are armed with varying degrees of power to promote change, none can accomplish it alone. But of the three instruments which can promote change--government, the media, and the public--government should be the third.²

Since the media, the public, and the government are three major

factors which would contribute to the upgrading of media fare, the following recommendations are offered.

The chief responsibility of mass communicators is to produce the highest-quality media. Only the media can offer good service to the audience. The media have the chief responsibility to upgrade its quality. Therefore, I eagerly recommend the mass media in the Republic of China try to present media fare that is higher quality despite a profit loss. Rivers and Schramm assert: "The basic responsibility of mass communication is to turn out the highest-quality product it can, which requires that it develop an awareness of the depth and breadth of the public's needs and interests."³

Self-regulation and professionalization indicate a sense of responsibility in mass communication. The Creed of Chinese Journalists, the Ethical Codes of Journalists, the Ethical Codes of Radio Broadcasters, and the Ethical Codes of Television Workers offer the criterion of self-regulation to the newsmen (see Appendices F, G, H, and I). The Creed of Chinese Journalists also provides the professional spirit and standard for newsmen.

Louis Lyons, former curator of the Nieman Foundation for Journalism at Harvard University, pointed out "profession" means responsibility. He explains:

I don't know that we can prove that journalism is a profession. But the important thing is that the men in it act as if it were. The professional attitude is simply the feeling of responsibility toward the news, the obligation to the readers that the reader is their client.⁴

The five ideals of the Commission on Freedom of the Press are the highest goal of the mass media to serve the public. Therefore, I sincerely recommend the mass media in the Republic of China adopt the five

ideals to serve their audiences. The five ideals require:

1. A truthful, comprehensive, and intelligent account of the day's events in context which gives the meaning.
2. A forum for the exchange of comment and criticism.
3. Projections of representative picture of the constituent groups in the society.
4. Presentation and clarification of goals and values of the society.
5. Full access to the day's intelligence.⁵

The public's responsibility is to be an active and discerning audience. Public reaction will affect the operation of mass media. The listening, viewing, and reading public cannot underestimate its power. The old Chinese proverb that silence is golden does not apply. The public should speak out:

One hundred letters to a network will bring a review of policy; a few letters to a station will bring a review of policy; a few letters to a station will bring a review of a program or of a program structure. One visit of a serious committee to a newspaper editor will lead him to consider changes, even though he will probably be crusty about making promises to the committee. The motion picture industry has always feared boycotts more than censorship. In short, the audience calls the tune.⁶

Because no college or university in the Republic of China has a department of advertising science, practitioners in the field seem to lack the professional knowledge and spirit. The public is responsible for assistance in establishing a department of advertising in universities or colleges for promising young admen so as to upgrade advertisements in the mass media.

The government is responsible for the operation of the media when the media and the public are irresponsible. Rivers and Schramm have pointed out that if the media are irresponsible and the public is ineffective, the government will step in to act. However, the government is the residual legatee. They emphasized:

The point to remember is that government always tends to do the work that other units of society don't do for themselves.

. . . Government, for good or ill, is the residual legatee, and it is essential that the other forces restrict government action to a minimum.⁷

The government of the Republic of China should assume the responsibility for the operation of the mass media under Article 162 of the Constitution, which stipulates: "All public and private educational and cultural institutions in the country shall, in accordance with law, be subject to State supervision."⁸

The author sincerely hopes that the mass media in the Republic of China will be free and responsible in cooperation with the public and the government.

NOTES

¹Ma Hsin-yeh, "The Great Impacts of Mass Communication on Human Life," Central Daily News (Taipei, May 24, 1981), p. 1.

²William L. Rivers and Wilbur Schramm, Responsibility in Mass Communication (New York: Harper and Row Publishers, 1969), pp. 234, 236.

³Ibid., p. 238.

⁴W. R. Steng, Syllabus of Responsibility in Mass Communication (Spring, 1981), p. 10.

⁵The Commission on Freedom of the Press, A Free and Responsible Press (Chicago: University of Chicago Press, 1947), p. xi.

⁶Rivers and Schramm, p. 249.

⁷Ibid., p. 238.

⁸China Publishing Co., China Year Book (Taipei, 1980), p. 609.

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APPENDICES

APPENDIX A

IMPORTANT PERIODICALS OF INITIAL MODERN MEDIA

(1815-1895)

Name	Year	Place	Remarks
The Chinese Monthly Magazine or a Monthly Record of Social Manners	1815-1821	Malacca	Edited by William Milne and for brief periods also by Medhurst, Morrison, and Liang A-fa. 7 vols; 573 pp.
The Monthly Magazine or a Monthly Record of Important Selections	1823-1826	Batavia	4 vols., containing reports on current events, history, religion, and miscellanies
Universal Gazette	1828-1829	Malacca	Edited by Medhurst, printed by movable type
Eastern-Western Monthly Magazine	1833-1837	Canton, later Singapore	Founded and edited by Gutzlaff; first periodical published in China
Chinese Serial	1853-1836	Canton	Monthly, successively edited by Medhurst, Hillier
The Chinese and Foreign Gazette	1854-1860	Ningpo	Fortnightly; from 1856 monthly; edited by Daniel Jerome MacGowan
Shanghai Serial	F. 1857	Shanghai	Monthly edited by Alexander Wylie
Chung Ngoi San Pao (Chunwai Hsinpao)	F. 1858	Hong Kong	First Chinese daily paper; being a Chinese edition of <u>China Mail</u>
Shanghai Hsin Pao	F. 1862	Shanghai	Chinese issue of <u>North-China Daily News</u>
Hong Kong News	F. 1861	Hong Kong	Commercial supplement to the <u>China Mail</u> , 8 vols.
Shanghai Miscellany	1862-1868	Shanghai	Monthly edited by John McGowan

Name	Year	Place	Remarks
Wa Tze Yah Pao (Huatse Jihpao)	F. 1864	Hong Kong	Chinese editions of Hong Kong Daily Press; Oldest existing Chinese paper
Chunghsi Chiaohui Pao	F. 1868	Shanghai	Edited by Allen; a weekly but later changed to a monthly
Chinese and Foreign Weekly News	F. 1856	Canton	Edited by Chalmers
The Shun Pao	F. 1872	Shanghai	Founded by F. Major
The Chunghsi Wen-chienlu	F. 1872	Peking	More devoted to science; in 1876, changed to The Chinese Scientific Magazine and transferred to Shanghai; discontinued in 1980
Chaowen Hsinpao	F. 1873	Hankow	First Chinese-owned short-lived daily
Tsun Wan Yat Po (Hsunhuan Jihpao)	F. 1874	Hong Kong	Daily started by Wang Tao, with a monthly supplement in 1875
Huei Pao	1874-1875	Shanghai	Started by Yung Wing, first Chinese returned student
Chinese Globe Magazine or Wankuo kung-pao	1875-1904	Shanghai	Edited by Allen; in 1876 was added the supplement, A Miscellany of Useful Knowledge
The Child's Paper	F. 1875	Shanghai	Illus. monthly, edited by J. M. W. Farnham
Hsin Pao	F. 1876	Shanghai	First appeared as bilingual daily
Kwang Pao	F. 1876	Canton	Edited by Kwang Chichao
Yiwenlu	F. 1878	Shanghai	First a fortnightly, then a weekly; a Catholic paper; merged with a scientific magazine in 1898; in 1808, a scientific fortnightly was added; the oldest missionary paper under changing titles
Chinese Illustrated News	1880-1912	Shanghai	Beautifully illus. monthly

Name	Year	Place	Remarks
Hupao	F. 1883	Shanghai	Chinese edition of <u>North-China Daily News</u>
Tiensihtsai Huapao	F. 1883	Shanghai	Well-printed, interesting pictorial periodical, printed by lithography; published by same proprietor as <u>Shun Pao</u>
Shih Pao	F. 1886	Tientsin	Contained Timothy Richard's editorials
Yiwen Yuehpao	F. 1887	Hankow	Monthly, chiefly scientific in character
Sin Wan Pao	F. 1893	Shanghai	First started as a Sino-foreign concern; later owned by Buchheister & Co. (American); in 1899, bought by John C. Ferguson; in 1906, chartered at Hong Kong as a British company; in 1915, transferred to an American company registered at Delaware; from 1929, under purely Chinese ownership

Source: Lin Yutang, A History of the Press and Public Opinion in China, 1936, pp. 91-93.

APPENDIX B

PRE-REVOLUTIONARY PRESS (1895-1911)

Name	Year	Place	Remarks
Chungwai Chiwen	1895	Peking	Organ of the "Society for National Strength Through Learning," sponsored by prominent officials at the Manchu Court
Chianghsuehpao	1895	Shanghai	Publication of the Shanghai Branch of the above
Shihwupao	1896	Shanghai	Successor to the above after its banning; printed by lithograph; promoted by Chang Chihtung; in 1898, changed into official paper called <u>Shihwu Kuanpao</u>
Chihhsinpao	1897	Macao	First published every five days, later every ten days; printed on good Chinese paper; discontinued in 1898; also an important and influential member of the reform press
Hsianghsueh Hsinpao (called in brief Hsiang Hsuehpao)	1897	Changsha	Published every ten days; a rather learned magazine devoted to the new learning; organ of the Changsha Chiao-ching College, an important reformist center
Chingshihpao	1897	Hangchow	Edited by Chang Taiyen, with translations from English and French papers
Shihhsuehpao	1897	Shanghai	Contained many serials of books which were never finished
Yupao	1897	Chungking	Published every ten days and printed from woodblocks; ran to 16 issues

Name	Year	Place	Remarks
Nunghsuehpao	1897	Shanghai	Fortnightly, devoted to agriculture; published every ten days from 1898 and running to 315 numbers
Tunghsuehpao	1897	Shanghai	Published every ten days and from 1899 every month; a magazine for students of English and Esperanto
Hsinhsuehpao	1897	Shanghai	A mathematical magazine
Supao	1897	Shanghai	Registered with the Japanese Consulate-General under the name of the Japanese wife of the publisher; edited by Wu Chih-hwei; persecuted by the Manchu Court because of its inflammatory articles against the Manchus; in 1903, the paper was banned and its editors, Tsou Yung and Chang Taiyen, were sentenced to imprisonment, creating a great sensation
Kuowenpao	1897	Tientsin	Started by Yen Fu, with a ten-day supplement, <u>Kuowen Leipao</u>
Shihwu Jihpao	1898	Shanghai	Daily edition of the Shihwupao; when the latter was made an official paper, the daily changed its title to Chungwei Jihpao
Changyenpao	1898	Shanghai	Successor to <u>Shihwupao</u> , when the latter was changed into an official paper
Chingyipao	1898	Yokohama	Published every ten days; organ of Liang Chichao
Shuhsuehpao	1898	Chengtu	Published every ten days and printed from woodblocks
Tungyapao	1898	Shanghai	Published every ten days
Kochih Hsinwen	1898	Shanghai	A missionary magazine devoted to nature science
Wusih Paihuapao	1898	Wusih	The first magazine in the vernacular; edited by Chiu Yufang, the first woman journalist in China

Name	Year	Place	Remarks
Chiuwopao	1898	Shanghai	A lithographed fortnightly for children
Shangwupao	1899	Shanghai	Published every ten days; a magazine devoted to commerce
Chungkuo Jihpao	1899	Hong Kong	One of the first anti-Manchu revolutionary dailies
Hsinmin Tsungpao	1891	Yokohama	Published fortnightly; ran to 72 numbers; very important and influential magazine of Liang Chich-chao
The Eastern Miscellany (Tung Fang Tsachih)	1901	Shanghai	Probably the oldest surviving Chinese periodical and still enjoying the biggest circulation among Chinese magazines; at first a monthly, later a fortnightly; published by the Commercial Press
Yilin	1901	Shanghai	A magazine devoted to translations, edited by a group of Foochow scholars, Lin Shu, Lin Changmin, and Nei Yi
Putung Hsuehpao	1901	Shanghai?	Monthly devoted to science
Waichaopao	1901	Shanghai	A fortnightly devoted to foreign affairs and running to 132 numbers
Chiaoyu Shihchieh	1901	Shanghai	At first published every ten days, later fortnightly; a magazine of education
Luchiangpao	1902	Amony	Published every ten days and ran to 86 issues
Chengyi Tungpao	1902	Shanghai	A mathematical magazine published monthly, running to over 20 issues
Talu	1903	Shanghai	A general magazine published monthly by Japanese-returned students and ran to 34 numbers
Chekiang Chao	1903	Tokyo	Published by Chekiang students in Japan; a monthly running to 12 numbers; this and the following two are mentioned here as represent-

Name	Year	Place	Remarks
			ing the most important of scores of magazines published by Chinese students in Tokyo between 1903 and 1911
Hupei Hsueh-sengchieh	1903	Tokyo	A short-lived monthly published by a group of Hupei students
Kiangsu	1903	Tokyo	A monthly published by a group of Kiangsu students running to 8 numbers
Kuomin Jihjihpao	1903	Shanghai	Successor to <u>Supao</u> , registered with a foreigner, A. Somoll, as publisher; virulent in its exposure of official corruption and banned by imperial edict
The Eastern Times	1904	Shanghai	The most progressive daily in the decade preceding the revolution and rival of <u>Shun Pao</u> ; edited by Ti Chuching; now degenerated into a cheap, popular paper
Jihwo Chanchi	1904	Shanghai	A magazine started by the Commercial Press to record the progress of the Russo-Japanese war
Kuotsui Hsuehpao	1904	Shanghai	An important monthly for the preservation of Chinese heritage, run by the scholars Chang Taiyen and Liu Shihpei, running to 82 numbers
Chingchun Jihpao	1905	Shanghai	Successor to Woshih Chingwen, organized by Tsai Yuanpei; also violently revolutionary; order was issued for the arrest of the editors and manager who escaped
Fupao	1905-1906	Tokyo	Important anti-Manchu daily, edited by Liu Shihpei
Minpao	1905-1906	Tokyo	Another very influential anti-Manchu daily edited by Chang Chi with trenchant articles by Wang Ching-wei and Hu Hanmin; containing a clearly socialistic-revolutionary program

Name	Year	Place	Remarks
Chingpao	1906	Peking	A daily started by Wang Kangnien, also influential; discontinued in 1911
Kuowenpao	1906	Tsinan	A magazine devoted to ancient Chinese scholarship; later called <u>Shantung Kuowenpao</u> , running to 28 numbers
Chenglun	1907	Shanghai	A monthly organ of Liang Chichao's group, the Chengwensheh
Nungkung Shanpao	1907	Canton	A magazine of agriculture and industry published every ten days; discontinued in 1910
Kuofengpao	1909	Shanghai	Published every ten days and running to 53 numbers; also a revolutionary organ of Liang Chichao
Minghupao	1909	Shanghai	This and the following two represent a group of influential revolutionary dailies edited by Yu Yujen, a Kuomintang veteran; ran for 93 days
Minghsupao	1909	Shanghai	Ran under the auspices of Yu and was banned owing to the pressure of the Japanese Consul at Shanghai on account of its anti-Japanese character; ran for 42 days
Minlipao	1910	Shanghai	Probably the most influential and best edited revolutionary paper on the eve of the 1911 Revolution; discontinued in 1915; containing the writings of the revolutionary hero Sung Chiaojen, said to have been assassinated by Yuan Shihkai; enjoying a circulation of 20,000 because of its high quality
Tihseh Tsachih	1910	Peking	Geological journal published monthly and discontinued in 1919

Name	Year	Place	Remarks
Pao Kuotsui Hsunpao	1910	Canton	A magazine devoted to ancient Chinese scholarship, running only to 6 issues
The Short Story Magazine	1910	Shanghai	Widely read literary magazine, published by the Commercial Press
Shupao	1910	Chengtu	Published fortnightly and running to 12 numbers
Facheng Tsachih	1911	Shanghai	A journal of law and political science published monthly; discontinued in 1915

Source: Lin Yutang, A History of the Press and Public Opinion in China, 1936, pp. 107-113.

APPENDIX C

THE PRESS OF THE INITIAL REPUBLIC (1912-1925)

Name	Year	Place	Remarks
Tuli Choupao	1912	Shanghai	Edited by Chang Hsingyen, a weekly
Yungyen	1912	Tientsin	A fortnightly edited by Liang Chichao
Pujen	1913	Shanghai	A Confucianist monthly edited by Kang Yuwei
Kuomin	1913	Shanghai	Kuomintang organ, a monthly started by Sun Yatsen
Yayen	1913	Shanghai	A pro-Yuan Shihkai paper
Chiayin	1914	Tokyo	A monthly edited by Chang Hsingyen; appeared in 1925 as a weekly
Tachunghua	1915	Shanghai	A progressive monthly edited by Liang Chichao
Science	1915	Shanghai	A monthly published by the China Science Society, consisting of American-returned students
La Jeunese	1915	Shanghai	A monthly originally edited by Chen Tuhsiu; later became important organ of the literary revolution of 1917
Mintu	1916	Tokyo	At first a quarterly and later a monthly published by the Chinese Academic Club and edited by Li Shihchen
The Pacific Magazine	1917	Shanghai	A monthly published by English and French-returned students
The Renaissance	1917	Peking	Published by students of the Peking National University; also an organ of the Renaissance
The New Education	1919	Shanghai	Originally edited by Chiang Molin
Hsuehyi	1919	Tokyo	At first a quarterly, later a monthly published by the Chinese Learning and Art Club

Name	Year	Place	Remarks
The Reconstruction	1919	Shanghai	Kuomintang monthly started by Sun Yatsen
Hsingchi Pinglun	1919	Shanghai	Weekly edited by Tai Chitao
The Creative	1922	Shanghai	First a quarterly, later a monthly, published by the Creative Society; literary in character
The Endeavour	1922	Peking	Political weekly edited by Hu Shih, with important book supplement
The Guide	1922	Canton	Communist weekly, edited by Chen Tuhsiu
Hsuehheng	1922	Shanghai	Monthly edited by Wu Mi, opposed to the use of the vernacular language
Social Science Magazine	1922	Shanghai	A sociological journal
Social Science Quarterly	1922	Peking	Published by Peking University professors
Sinological Quarterly	1923	Peking	Published by the Sinological Institute of Peking National University
Kuohsueh Tsungkan	1923	Shanghai	Like the above, devoted to sinology; published by professors of the Southeastern University in Nanking
Huakuo	1923	Shanghai	Edited by Chang Taiyen, a strictly scholarly magazine
The Contemporary Review	1924	Peking	A weekly published by one group of professors of Peking National University
Yusse	1925	Peking	A very lively weekly with wide influence by a group of writers led by Chou Tsojen

Source: Lin Yutang, A History of the Press and Public Opinion in China, 1936, pp. 128-130.

APPENDIX D

THE CONSTITUTION OF THE NATIONAL PRESS COUNCIL OF THE REPUBLIC OF CHINA¹

Chapter I: General Rules

Article 1. This organization shall be officially known as the National Press Council of the Republic of China (henceforth referred to as the Council).

Article 2. The primary objective of the Council is to protect freedom of the press, promote self-discipline on the part of journalists, elevate the standard of journalistic ethics, and develop newspaper enterprises.

Article 3. The headquarters of the Council shall be located where the Central Government of the Republic of China is.

Chapter II: Organization and Funds

Article 4. This Council is organized in accordance with a by law adopted specially for this purpose by the Newspaper Publishers Association of Taipei, the News Editors Association of the Republic of China, the Newspaper Publishers Association of Taiwan, the News Agencies Association of the Republic of China, the Radio Broadcasters Association of the Republic of China, the Television Academy of Arts and Sciences of the Republic of China, and the Newspapermen's Association of Taipei (henceforth referred to as the Associations). The Council shall be composed of eleven (11) members, selected and appointed by the Associations from among retired senior newspapermen, experts on journalism, legal experts, and prominent public figures. The office of Council member is honorary, with the exception of payment of monthly transportation allowances, and its tenure shall be three (3) years. Council members shall be reappointed after their tenure of office expires. Any vacancy in the Council

¹Approved at a joint session of six mass-media associations on August 13, 1974, and amended and approved at a joint session of seven mass-media associations on February 18, 1975, becoming effective on November 1, 1975.

shall be filled by a new member selected and appointed by the Associations, whose tenure of office shall last until the expiration of the term of the vacated member. No fewer than two shall be selected and appointed from each of the aforementioned constituent groups as Council members. No one who is currently engaged in governmental administrative or journalistic work shall be appointed to the Council.

Article 5. The chairman of the Council shall be elected by Council members, who shall continue in office if selected. The chairman shall represent the Council and take charge of all Council matters.

Article 6. Under the Council a secretariat shall be set up, staffed with salaried personnel, including one secretary-general, two secretaries, and several employees. The secretary-general shall be appointed by the Council at the recommendation of its chairman. He shall handle daily matters under the direction of the Council chairman. Under the secretariat, there shall be set up several research groups, undertaking studies on problems involving newspapers, radio broadcasts, television stations, and news agencies which the Council shall be responsible for, and submitting their study reports to the Council.

Article 7. The monthly expenditures of the Council shall be shared among the Associations. The secretariat shall submit its working plan and budget each year on the basis of needs and appropriations of the Associations, which will become effective after approval by the Council.

Chapter III: The Scope of Office

Article 8. The main office of the Council is as follows: (a) To conduct an investigation and a hearing upon receipt of a complaint lodged against any news reports, commentaries, radio or television programs, or advertisements, or charges against the same by the public, and to make resolutions. (b) To deliberate on cases submitted by any Council member or the secretariat involving any news reports, commentaries, radio or television programs or advertisements which violate the journalistic codes, and to conduct an investigation and a hearing when necessary. (c) To draw conclusions from special reports submitted by the secretariat (or other research groups or institutes assigned) on how to elevate the journalistic ethical standard, or from a public forum held for the same purpose, and to decide whether these conclusions should be submitted for study among the Associations and their members.

Article 9. The Council shall take the "Creed of Chinese Journalists," "The Ethical Codes of Journalists of the Republic of China," "The Ethical Codes of Radio Broadcasters of the Republic of China," and "The Ethical Codes of Television Workers of the Republic of China" as the basis for its deliberations and resolutions on cases submitted.

Chapter IV: Meetings and Obligations

Article 10. The Council shall meet once each month in principle. The chairman shall call a special meeting when necessary or at the request of more than three Council members.

Article 11. Members of the Council shall attend all the meetings in person. Meetings shall be held only when one-half of the Council members attend. Any resolution of complaints or charges shall be made upon the approval of more than one-half of the entire body of the Council.

Article 12. When any resolutions are made by the Council on complaints or charges, the opposing views of the minority of the Council shall be appended in full to these resolutions.

Article 13. The Associations and their respective members shall fulfill the following obligations: (a) To accept the investigation conducted by the Council within its office, and to reply to the Council within fifteen (15) days after receipt of the Council's investigative letter. (b) To exert no influence upon the Council when it undertakes a special study or makes resolutions on news reports, commentaries, radio or television programs or advertisements. (c) To comply with the resolutions made by the Council. (d) To request the Council to reconsider within fifteen (15) days after the resolutions are made on the special study undertaken, or on news reports, commentaries, radio, or television programs, or advertisements if opinions that differ from the resolutions are submitted, and to make no further requests in case the Council upholds its resolutions after redeliberation. (e) To publish or broadcast any resolutions made public by the Council on cases involving news reports, commentaries, radio or television programs, or advertisements.

Chapter V: Supplementary

Article 14. The Council shall lay down separately the procedures for the acceptance of complaints or charges.

Article 15. The Newspaper Publishers Association of Taipei shall preside over meetings and submit to the Council the results of meetings on matters pertaining to or connected with the Council which are to be decided upon at a joint session of the Associations.

Article 16. This constitution shall become effective after approval by the Associations. Any amendments to it shall undergo the same procedure.

²Source: The National Press Council of The Republic of China.

APPENDIX E

PROCEDURES ON HANDLING COMPLAINTS OR CHARGES

BY THE NATIONAL PRESS COUNCIL

OF THE REPUBLIC OF CHINA¹

The procedures on handling complaints or charges by the Council are as follows:

1. With the exception of cases investigated by the Council itself, all cases involving news reports, commentaries, radio or television programs, or advertisements shall be handled in accordance with these procedures.

2. Individuals who suffer damage or indignity from news reports, commentaries, radio or television programs, or advertisements are entitled to file complaints with the Council; individuals or civic bodies that suffer damage from news reports, etc. against public order or decency are also entitled to file charges with the Council. A complaint or charge shall be submitted to the Council within one hundred and twenty (120) days after the publication of such news reports, etc., exceeding which period the Council shall not accept.

3. After receiving a complaint or charge, the Council shall direct its secretariat to investigate to see whether there is any ground for such a charge and whether material of evidence is in order before submitting to the chairman for decision. When evidence is incomplete, and the cannot reach the complainant, the Council shall refuse to accept the case.

4. The Council shall meet to decide whether to accept a complaint or charge. When accepted, the Council shall designate one to three members to conduct an investigation. If not accepted, the Council shall send a letter to the complainant, stating the reason for its refusal to accept.

5. After the investigation is completed, the Council shall meet to decide whether to hold a hearing. When a hearing is held, the members

¹Approved at the seventh session of the first National Press Council on March 3, 1975, and amended and approved at the ninth session on March 22 of the same year.

who have conducted the investigation shall draft a verdict and submit it to the Council. If the case does not require further investigation or a hearing, the secretariat shall draft its final verdict.

6. After a resolution is made on a complaint or charge, the secretariat shall get its verdict printed and distributed within seven (7) days. If both parties of the case fail to ask for reconsideration within fifteen (15) days after receipt of the verdict, the Council shall see to it that the verdict be made public.

7. If the verdict is upheld after reconsideration, the Council shall make public its verdict along with the requests for reconsideration.

8. An individual who files a complaint or charge with the Council retains the right to file the case with the court. The Council shall meet to decide whether it will go on its deliberation when the case is pending at the court.

APPENDIX F

THE ETHICAL CODES OF JOURNALISTS OF THE REPUBLIC OF CHINA¹

Preamble

Free newspaper enterprises are the bulwark of a free society, the noblesse oblige of which lies in elevation of the cultural standard, realization of democratic principles, protection of the people's rights, promotion of public well-being, and preservation of world peace.

Freedom of the press is the quintessence and also the special right of free newspaper enterprises. It embodies freedom of publication, freedom of news gathering, freedom of communication, freedom of news reporting, and freedom of criticism, all of which are essential to democracy and should, therefore, be protected. In view of the speed in news dissemination and the impact upon the public, caution should be taken in the exercise of such rights.

In order to fulfill to the fullest extent the responsibility toward the community on the part of working newspapermen and at the same time to safeguard freedom of the press, this Council sets up a code of rules governing the seven departments of the press to be followed by all journalists.

News Gathering

1. News gathering shall be conducted in the most appropriate way, and to gather news through intimidation or temptation by monetary means is prohibited.

2. News gathering shall be conducted in all fairness and integrity. Any attempt on the part of newspapermen to curry favor, to engage in

¹Approved at the tenth session of the second Press Council of Taipei on June 29, 1974, amended and approved at the first session of the first session of the first National Press Council of the Republic of China on November 1, 1974.

adulation, to seek reward, or to attain other questionable purpose is prohibited.

3. Newspapermen covering major criminal cases shall not interfere with the investigation by the authorities concerned.

4. Newspapermen covering news at a hospital shall get permission before entering into the scene, and shall not adversely affect the treatment of the person or persons in serious illness or for emergency aid.

5. Order shall be maintained when covering commemoration ceremonies, weddings, funerals, meetings, factories, or community organizations.

News Reporting

1. The primary principles of news reporting are accuracy, objectivity, and fairness. Reports shall be withheld until facts are fully known. Exaggerations, distortions, intentional misrepresentation, or personal opinions are prohibited.

2. News reports shall not be published if they flout public decency, endanger peace and order, debase one's reputation, or affect personal rights and interests.

3. Unless public interest is involved, no news about a person's private life shall be reported.

4. In reporting, exposing, or charging irregularities of a person or an organization, the newspaper shall first conduct an investigation and possess evidence. Such reports can be published only when public interest is involved.

5. Corrections shall be made if news reports prove untrue. In the case of libel, the newspaper shall provide sufficient space for the aggrieved party to defend itself or to present its case.

6. Newspapermen shall not accept any bribery or gift intended to influence news treatment.

7. All news reports shall be written in a sincere, truthful, and dignified manner, and not in a frivolous or satirical style.

8. Headlines shall be in accord with the news reports without exaggeration or distortion.

9. Nonidentification of news sources is the special right of a reporter, but any agreement relating to news "not for publication" or "held for release" shall be observed.

10. In order to promote cultural interflow and international understanding and to preserve world peace, the newspaper shall give a balanced view of world affairs in the spirit of good will.

11. Respect shall be given to the "chiefs of state" of friendly nations.

Coverage of Crime News

1. To reduce criminal impulses, details of a criminal act, especially those concerning sexual crimes, shall not be given.
2. All defendants shall be considered innocent unless found guilty by a court.
3. Names, addresses, or pictures of juvenile delinquents shall be withheld for publication.
4. Sexual assaults or rapes shall as a rule be shielded from the public. Even in case of extreme offense that seriously affect public security, names and addresses of the victims shall be kept from the public.
5. Unless explanations are absolutely necessary in cases connected with major crimes, suicides, attempted suicides, and methods of suicides shall be withheld for publication.
6. In the case of kidnappings, the safety of the victims is the primary consideration of news reporters. The rule of thumb normally forbids publication of such news unless and until the victims have been freed from the kidnappers.

News Commentaries

1. Editorials and commentaries are published on the basis of good faith of the newspapers and the writers toward the public and their knowledge of public affairs. They shall speak for the interest of the largest number of the community.
2. Editorials and commentaries shall be fair and constructive, avoiding in every possible way bias or arbitrariness.
3. No commentaries shall be published on cases pending court proceedings.
4. No commentaries shall be made on the private life of a person which has no connection with public interest.

Readers' Opinions

1. The newspaper shall provide its readers with sufficient space for publication of letters which reflect public opinions.

2. The newspaper shall leave space for publication of opinions that differ from or contradict its own, thus making it a public forum.

News Photos

1. News photos shall present facts as they really are, and no suggestions or insinuations shall be made.

2. News about cold-blooded murders or natural calamities shall not be accompanied by photos which may cause unwarranted alarm to readers.

3. News or advertisements shall not be accompanied by nude or obscene pictures.

4. Forged or touched-up pictures shall be prohibited from publication.

Advertisements

1. Newspaper advertisements shall be truthful and responsible, causing no harm to the community.

2. Newspaper advertisements shall not take the form of news reports, recommendations of new products, official records of meetings, testimonials, or readers' letters.

3. Newspapers are entitled to refuse to sell space for objectionable advertising which includes false, misleading, fraudulent, deceptive, exaggerated, illegal statements, statements superstitious, unscientific, or contrary to common sense, and statements offensive to public decency.

4. Advertising for medicines or medical cures shall be approved by authorities concerned.

5. Investigations shall be conducted before advertising for marital partners is published.

6. News editors, commentators, and reporters shall not engage in selling publication space to advertisers.

Supplementary

The National Press Council of the Republic of China shall undertake to resolve any question arising out of the aforementioned codes.

APPENDIX G

THE ETHICAL CODES OF RADIO BROADCASTERS OF THE REPUBLIC OF CHINA¹

Preamble

As modern journalism employing every means of mass communications strives to develop itself and broaden its effect upon the public, the radio industry today is not only facing serious challenges to keep abreast of other industries of similar nature, but also has to develop its own potential in order to render better service to the community, workers on the air, apart from studying how to make use of their techniques, should also use their talent to improve upon their programs in the spirit of service. To realize these ideals, codes of ethics are deemed necessary. The following are codes governing seven types of radio programs to be observed by all workers on the air.

Standards and Practices in General

1. Radio broadcasting is not only an enterprise but also a public service. Radio workers should give primary importance to the interest of the public rather than that of individuals or organizations. Furthermore, they should not treat subjects of race, religion, sex, the crippled, and the like as objects of mockery and sarcasm.

2. Radio workers should increasingly enlarge their scope of knowledge and improve their technique of broadcasting; they should be encouraged to make studies and research on various subjects from time to time so that they can better serve their listeners.

3. Radio programming must be well-balanced; workers on the air should strive to give news reports, commentaries, educational and entertainment programs their proper perspective.

¹Approved at the tenth session of the second Press Council of Taipei on June 29, 1974, and amended and approved at the first session of the first National Press Council of the Republic of China on November 1, 1974.

4. Caution shall be taken in radio programs which involve such specialized knowledge as law, medicine, science, and technology.

5. The theme of radio programs shall conform with Chinese traditional ethics. Programs shall help encourage the radio listeners to aspire for things noble and great. Those running counter to cardinal human relationships and normal business transactions and dealing with perversion and superstition shall be prohibited.

Newscasting

1. News reports on radio shall be accurate, prompt, and in detail in order to develop fully the special advantages of radio broadcasting.

2. Radio stations, aside from regular news broadcasts, shall devote at least two longer-duration programs a day to detailed reports and background information of domestic and international events.

3. Radio stations shall not broadcast any news event yet to be confirmed or commentaries which may have adverse effects on social stability or public decency.

4. News broadcasts are a public service provided by radio stations at their own expense. Such public-service programs shall not be interrupted by commercials or influenced by advertisers so that they can be objective and independent.

5. News broadcasts shall avoid reporting a person's private affairs or damaging a person's reputation.

6. Radio newscasters shall have a complete and balanced presentation regarding controversial issues or conflicting opinions.

7. Nonidentification of news sources is the special right of a reporter. Agreements made on news "not for publication" or "held for release" shall be observed.

Educational Programs

1. Educational programs are one of the most meaningful contributions that radio stations can give to the community. Such programs, including the teaching of regular courses, the formation of good habits, the attainment of virtuous living, the importing of technological knowledge, the study of languages, the acquisition of new information, and educational programs for the children as well, aim at personal accomplishments and social progress.

2. To produce educational programs, radio stations shall engage specialists or learned and well-experienced persons.

3. Educational programs for children shall lay stress on the development of the body and mind of the intended listeners. The programmer shall try to avoid any description of mean, violent, atrocious, wicked, on the abnormal acts or deeds of grown-ups.

4. The subjects of educational programs shall meet the special or general needs of the audience; broadcasting shall be timed for the convenience of listeners.

5. All good programs are instructive in one way or another, especially educational programs, and therefore producers of such programs shall strive to elevate the standards of their programs.

Music and Drama

1. Education in decorum and music is the spirit of Chinese culture. Radio stations shall make full use of musical programs to attain their educational purpose through entertainment.

2. Good music, foreign and Chinese, is a potent instrument in the cultivation of personality, the development of the mind, and the beautification of life. Therefore, music remains one of the most important roles in radio programs.

3. Balance shall be kept in the programming of classic and popular music. Any undue emphasis on either of the two shall be avoided. Radio stations shall never play "Lydian airs" or musical noted prohibited by law.

4. Radio plays have a special appeal to the public. They not only have instructive and entertaining functions but also reflect different aspects of life and give rise to emotions of listeners, and therefore they must have healthy themes.

5. Radio plays shall not place emphasis on abnormal mentality or behavior such as greed, obscenity, atrocity, and decadence; they shall stress the development of the goodness in human nature and the spirit of mutual help and cooperation.

Entertainment Programs in General

1. The main purpose of radio entertainment programs in general lies in imparting pleasure, promoting a sense of humor, removing tension in life and work, but they shall not be reduced to the level of frivolity and vulgarity.

2. In case the aged, the young, the crippled, and the sick are required to be on the air, radio stations shall take into consideration their health and length of working time for the sake of humanitarianism.

3. Newscasters and performers shall not use radio for the purpose of advertising, or confuse regular programs with commercials.

4. Peiping opera, drum-songs, comic monologues, and other provincial plays worth preserving as cultural heritages shall be placed as regular programs on radio.

Advertising

1. Radio shall not be misused as a medium for advertising. If any doubt arises on products advertised on radio, investigations shall be conducted. Radio stations shall refuse to give time to commercials which are exaggerated or fraudulent, especially those medical in nature.

2. Background music and sound effects play an important role in radio commercials. Announcers shall not yell, nor use vulgar words or indecent scripts.

3. Radio commercials shall be reasonably scheduled. A program that lasts less than half an hour shall not be intervened by any commercials.

Public-Service Programs

1. Because of punctuality and length of time required in broadcasting, radio shall be well utilized as one of the most important media for public service.

2. Radio stations shall regularly provide such public service as news broadcasts, weather forecasts, traffic situations, information on missing persons or things wanted, and suggestions as to what to wear during weather changes.

3. Radio stations shall make the fullest use of their distinctive role as public service media by transmitting emergency administrative orders, directing extensions of emergency relief to victims, and providing communications for persons involved in an accident.

4. Radio workers shall strive to help the public to resolve their problems, help the government, local or national, clarify administrative orders and civil codes, and provide information on job opportunities as acts of public service.

5. Radio stations shall promote mutual help and harmonious relationships among men by launching fraternal and social relations promotion campaigns.

6. Radio stations shall not broadcast commercials in the name of public service.

Supplementary

The national Press Council of the Republic of China shall undertake to resolve any question arising out of the aforementioned codes.

APPENDIX H

THE ETHICAL CODES OF TELEVISION WORKERS OF THE REPUBLIC OF CHINA¹

Preamble

Television became the mass-communications medium in the latter half of the twentieth century. As an industry, it has the responsibilities in uplifting the national cultural standard, promoting social education, realizing democratic ideals, promoting public well-being, and providing high-level entertainment.

Through electromagnetic waves, television brings the world into every home in visual form and sound. The programs cover social customs, moral standards, and the rise and fall of a nation. In view of these features, this Council, to fulfill its responsibility toward the community, lays down the following ethical codes to be strictly followed by all television workers in a spirit of self-discipline.

Television Workers

1. To develop their own industry, television workers should regard national interest and public welfare as of paramount importance.

2. As an industry, television differs from others in that all workers should realize that television has a mission to spread "sweetness and light." As it brings programs into every home, with people of all professions, male and female, old and young, as the audience, television exerts great influence upon the community as a whole. Therefore, all programs put on television shall be based upon instructiveness and good taste.

3. In the belief that all mass media have their historical backgrounds, television workers unforgetful of the present state of the nation shall use their wisdom to boost the morale and unify the people through their programs, thus contributing fully to the national task of recovering the lost mainland.

¹Approved at the tenth session of the second Press Council of Taipei on June 29, 1974, and amended and approved at the first session of the first National Press Council of the Republic of China on November 1, 1974.

4. The future of the nation lies in the preservation of its cultural tradition and principles on which the Republic was founded. Television workers in their programming shall give serious consideration to traditional ethical standards.

5. Television as a modern wonder of electronics is an ever-developing enterprise. Television workers shall keep abreast of the times by devoting themselves to a study of new developments in the field of television.

6. Television workers, especially performers, shall be neatly dressed and respectable in manners. They shall cultivate their own character and abide by laws so as to leave a good impression on the audience.

Rules on Programming

1. Except for imported and localized programs, all others shall employ the standard national language.

2. Balance shall be kept in the programming of news reporting, education, art, entertainment, and public service.

3. Different television programs shall be put on the screen in accordance with the leisure time of the different kinds of audience intended.

News Reporting

1. Apart from novelty, promptness, accuracy, and simplicity as basic principles, news reporting shall also be conducted on the basis of fairness and objectivity.

2. Balance shall be kept in reporting local, national, and international events so that the audience can keep abreast of what is happening in the domestic and international fields.

3. In television news events, distortion and bias are prohibited so as not to confuse the audience.

4. Extreme caution shall be taken in the treatment of cases involving crimes of public morals. Whether in words or through pictures, no descriptions of how the crimes are committed shall be televised. Violence and obscenity shall be avoided.

5. News events of great importance, both domestic and international, shall be analyzed and commented on. They shall be broadcast when they attract the largest number of audience.

6. News analysis and commentaries shall be separated from news reports because the former are subjective and the latter objective.

7. In order not to distract the attention of the audience, no commercials are permitted to intervene in news reporting or news commentaries.

8. Television stations should provide time for government officials above the level of ministers to clarify to the public major policies or state affairs. The government will consider compensation if the stations involved are privately owned.

9. In major events with which the public is concerned, television stations shall assure that specialists on these subjects are invited to hold discussions, thus reflecting views from all sides.

10. No comments shall be made on cases pending court trial. Any attempt to influence court judgment is prohibited by law.

11. Corrections should be made as soon as errors in news reports and commentaries are found. If damage to personal reputation is involved, television stations shall promptly provide the same length of time for the aggrieved party to defend itself or to present its case.

12. To publicize any particular industry or its products through news reporting for reaping commercial profits is prohibited.

13. Weather reports shall be accompanied with appropriate charts or pictures, and interpreted in technical terms easily understood by the public. Sources for such data shall also be given.

Educational Programs

1. Educational programs shall place emphasis on promotion of democratic principles, elevation of ethical standards, and what is more important, imparting of new, scientific knowledge, so that the public can keep abreast of the times and keep the nation strong, prosperous, and happy.

2. Educational programs for children shall particularly emphasize the growth of their intellect and cultivation of good habits, with the fullest development of their health in body and mind as the goal.

3. Educational programs for youth shall stress cultivation of the national spirit and the correct way of life so as to instill in them a healthy philosophy of life.

4. Educational programs for women shall emphasize promotion of domestic happiness and shall meet their requirements in daily life.

5. Programs offering school courses shall be planned and produced by persons well-experienced in audio-visual education, and shall be directed to their intended audience in order to attain good results.

6. Programs for vocational education shall emphasize modern technological aspects of arts and crafts, presided over by specialists.

7. Television stations shall promote athletics and various sports events, aimed at promoting physical fitness of the citizens.

Entertainment Programs

1. The main purpose of entertainment programs lies in cultivation of character and promotion of happiness. Therefore, the themes of such programs shall be in accordance with ethical standards and shall be instructive in nature.

2. Entertainment programs shall deal mainly with national arts, especially choreography, music, opera, and popular acrobatics, so as to make life meaningful and resourceful.

3. Entertainment programs shall not deal with themes superstitious or anti-scientific in nature.

4. Entertainment programs shall contain no discrimination against any race, region, religion, or sex.

5. No cruelty against animals shall appear on the screen.

6. Sing-song programs shall be produced in accordance with good taste.

7. Programs featuring quizzes and prizes aim at testing contestants' intellectual faculties. Certain limitations shall be imposed upon the cost of awards given to winners so as to prevent the public from taking too much interest in games of chance.

8. Each teleplay shall have a proper and correct theme, encouraging good but discouraging bad human traits.

9. Teleplays shall avoid such themes as divorce, children running away from home, and the use of violence as a means of settling disputes. Themes related to incest, sex perversion, etc. shall be prohibited.

10. Teleplays shall in every possible way avoid depiction of violence, drug addiction, obscenity, etc.

Public-Service Programs

1. Special events such as national celebrations and memorial services shall be put on the screen in full as "remote" programs.

2. Health or medical programs of time value shall be produced and directed by experts.

3. Programs for promotion of agriculture and the improvement of agricultural products shall be designed and guided by experts, and broadcasts of such programs shall be timed for the convenience of the rural populace.

4. Special service programs for commerce and industry aim at introducing new business management and modern marketing techniques. Such programs shall not take the form of advertisements for certain traders or manufacturers.

5. Religion is a kind of spiritual nourishment. Religious programs shall be broadcast in a most solemn way and shall not be intervened by commercials.

Advertisement

1. Television commercials shall be strictly distinguished from other programs. They shall not take the form of other programs or be broadcast in the name of public service or special service for businessmen and manufacturers.

2. All commercials shall be factual and there shall be no exaggeration.

3. Medical commercials shall not contain such obviously exaggerated phrases as "Healing or cure guaranteed."

4. The voice of the broadcaster of commercials on the screen shall be pleasing to the ear of the audience, causing no disturbance in homes.

5. Advertisers shall not undervalue or discredit products or services of competitors in the same line.

6. Medical commercials shall be accompanied by certificates issued by health authorities. When broadcasting, there shall be no depiction of ailing patients, causing fear and worry in the mind of the public.

7. Commercials shall not appear on the screen along with pictures of nudity or obscenity.

8. No advertisements for fortune-tellers, sorcerers, or those connected with superstitions shall appear on the screen.

9. No obituaries or notices of funerals in the form of advertisements shall appear on television.

10. Commercials involving gambling shall not be broadcast.

11. Commercials having any adverse effect upon the minds of children and youths shall be prohibited

12. Foreign commercials shall be broadcast in full accordance with Chinese traditional, cultural, and ethical standards.

Supplementary

The National Press Council of the Republic of China shall undertake to resolve any question arising out of the aforementioned codes.

APPENDIX I

CREED OF CHINESE JOURNALISTS¹

1. We firmly believe that China's independence and world peace are our basic interests which transcend everything else in importance and that we will not work for the interests of an individual, a class, a clique, or a region, or write anything that may hamper the progress of the nation as a whole.

2. We firmly believe that the people's rights in the government shall be fully established; that we must strive to develop the mind and virtues of the people, guide them in their views, and give expression to their sentiment; and that we will make known China's national policy and fulfill our responsibility toward the government as an organ of public opinion.

3. We firmly believe that betterment of the people's livelihood and promotion of their welfare are matters of great urgency, and that to that effect we will go to the masses, find out their suffering, teach them principles of production and reconstruction, encourage them to participate in social services, and provide reading matters to villages, factories, schools, and border regions.

4. We firmly believe that accuracy is the prerequisite of news reporting and that a careless choice of word or a false quotation, whether it be deliberate exaggeration or a slip, is inexcusable; and that clear observation, speedy news gathering, and plain description are all indispensable elements of news reporting.

5. We firmly believe that in commenting on current events, justice and fairness shall be our first consideration; that we should discern good from evil or right from wrong all out of a pure motive, as the result of calm and careful consideration, and on the basis of solid and unimpeachable evidence; and that we should be kind, considerate, and tolerant towards others while being brave and independent in maintaining our own stand.

6. We firmly believe that in the publication of literary supplements, photos, and pictures we shall aim at the wholesome education of our readers and elevation of their taste for arts; and that all writings advocating obscenity, lawlessness, fantasticism, brutality, dissipation, and degeneration shall be excluded.

¹Source: Government Information Office.

7. We firmly believe that newspapers should be held responsible for the advertisements they publish, whether they are true or false or whether the readers will be benefited or harmed thereby; and that the newspapers shall not think of mercenary gains at the expense of the interest of their readers, good customs, and the reputation of the papers concerned.

8. We firmly believe that journalism is a most sacred profession, that those engaged in this profession should have a high moral standing, with positive opposition to the acceptance of bribery, resort to extortion, cringe, exploitation of the unfortunate, seeking revenge for personal grudge, and exposing strictly private affairs, and should refuse to write anything against the dictates of their own conscience.

9. We firmly believe that newspaper workers should be discreet and orderly in their own mode of living, reducing to the minimum their material requirements and getting rid of any bad habits; and that in order that their will may not be shaken by poverty, their belief violated by power and wealth, and their dignity, cowed by force, they should cut themselves from all private relations that may compromise their professional integrity.

10. We firmly believe that as journalism plays a leading role in public affairs, newspaper workers should have full understanding and comprehensive knowledge of things concerning the public; and that in order to catch up with the march of time they should keep on improving themselves through constant study.

11. We firmly believe that in view of the strenuous nature of their calling, newspaper workers need a healthy body and a sound mind; and that they should train themselves to be painstaking, optimistic and progressive, strong-willed, and immensely sympathetic.

12. We firmly believe that, as journalism is a lifelong calling, those practicing it should devote their whole life to it; and that, determined to work for the development of journalism in China and the benefit of our people and mankind, we will under no circumstances flinch from difficulty or leave our posts but make sustained efforts to fulfill our duties.

APPENDIX J

BROADCASTING AND TELEVISION LAW¹

Chapter I. General Provisions

Article 1. This law is enacted to administer and assist radio broadcasting and television enterprises to achieve the purpose of making known national policies and government orders, reporting news, making commentaries, promoting social education, developing Chinese culture, providing decent recreation, and enhancing public welfare.

Article 2. The terms used in this law are defined as follows:

- a. Broadcasting means transmission of sound through radio or wire for direct public listening.
- b. Television means transmission of image and sound through radio or wire for direct public viewing and listening.
- c. Broadcasting and television stations are those authorized according to law (hereinafter referred to as stations).
- d. Broadcasting and television enterprises are the enterprises which operate broadcasting and television stations.
- e. Frequencies indicate the frequencies used by radio broadcasting and television stations for radio wave transmission.
- f. Call signs mean the letters and numbers used by stations as identification.
- g. Power means the strength of radio wave transmitted by the stations, to be indicated by voltage multiplying electric current.
- h. Programs means systematic broadcasting of sound and/or images with a theme that are transmitted by the stations, excluding advertisements.

¹Promulgated by the President on January 8, 1976. In case of any discrepancy between this translation and the Chinese version, the Chinese version governs.

- i. Advertisements mean the part of broadcasting and television contents used by the stations for promoting the sale of merchandise of services, for which remuneration is paid.

Article 3. The regulatory agency of broadcasting and television enterprises is the Government Information Office under the executive Yuan (hereinafter referred to as GIO).

Examination and approval of the principal facilities of the stations and their engineering technique, control of radio waves, use and change of frequencies, call signs and power, and the issuance and change of licenses for the stations shall be in the jurisdiction of the Ministry of Communications.

The principal facilities referred to in the immediately preceding paragraph shall be decided by the Ministry of Communications.

Article 4. The frequencies used by the stations shall be owned by the state and shall be planned and controlled by the Ministry of Communications in conjunction with the GIO.

The frequencies shall not be leased or transferred.

Article 5. The stations established by governmental agencies are public stations, while those established by companies limited by shares and foundations are private stations. They may be jointly managed if necessary.

Article 6. The methods of transmission, frequencies, and call signs used by military stations shall be decided by the Ministry of National Defense in conjunction with the Ministry of Communications.

This law shall apply mutatis mutandis to the administration of the programs of military stations.

Article 7. In case of a natural disaster or emergency, the regulatory agency may demand the stations to suspend transmission, broadcast specified programs, or take other necessary measures in the interest of public security and well-being.

Chapter II. Establishment of Stations

Article 8. The distribution of stations shall be made as balanced and widespread as possible in accordance with the frequencies allocated; their numbers and localities shall be decided by the GIO in conjunction with the Ministry of Communications.

Article 9. Appropriate frequencies shall be reserved for the use of air school and international broadcasting designed to propagate national policy and enhance cultural levels. Such frequencies shall be decided by the GIO in conjunction with the Ministry of Communications.

Article 10. Applications for installation of stations shall be filed with the Ministry of Communications through the G10 for issuance of permits. Upon completion of installations, applications shall be filed with the Ministry for inspection and issuance of station licenses and with the G10 for issuance of broadcasting or television licenses. This also shall apply to the establishment of sub-stations and relaying stations.

Article 11. Measures for the installation of boosters, converters, and common antennas shall be formulated by the G10 in conjunction with the Ministry of Communications.

Article 12. A broadcasting or television license shall be valid for two years. Upon expiration, application shall be made for its renewal.

Article 13. The organization of broadcasting and television enterprises and the qualifications of their responsible personnel shall meet the requirements of the G10 stipulations.

Article 14. The broadcasting and television enterprises shall have the approval of the G10 for suspension of operations, transfer of stocks, changes of names or appointment of their responsible personnel.

In case a suspension of operations is for more than three months, the frequencies allocated shall be withdrawn by the Ministry of Communications, provided that such suspension is not caused by force majeure.

Article 15. The standards of facilities of the stations and the qualifications of engineering personnel of the broadcasting and television enterprises shall meet the requirements of the stipulations of the Ministry of Communications.

Chapter III. Program Control

Article 16. Broadcasting and television programs are classified into the following categories:

- a. Newscast and publicity of government policies and orders.
- b. Education and culture.
- c. Public service.
- d. Entertainment.

Article 17. The time of the a and b programs of the foregoing article shall not be less than 45 percent of the total weekly broadcasting time in broadcasting stations and 50 percent of the total weekly television time in television stations.

Entertainment programs shall be aimed at promoting Chinese culture as well as ethics, democracy, and science, and shall be educational.

The standards of contents and the distribution of time of these programs shall be stipulated by the G10.

Article 18. The distribution of programs for specialized stations and those with special missions shall be made by the G10 in conjunction with other government agencies concerned.

Article 19. Self-produced programs shall not be less than 70 percent of all broadcasting and television programs. Foreign-language programs shall be presented with Chinese subtitles or with Mandarin narration. If necessary, the G10 may ask to dub the programs in Chinese.

Article 20. The stations shall mainly use Mandarin in domestic broadcasts and shall decrease gradually the use of dialects. The proportion between the Mandarin and the dialects shall be decided by the G10 according to actual requirements.

Article 21. No contents of broadcasting and television programs shall be allowed to:

- a. Be detrimental to national interests or national dignity.
- b. Contravene the national policy of anti-Communism and mainland recovery, and the Government's laws and regulations.
- c. Instigate people to commit crimes or disobey laws and orders.
- d. Be detrimental to the mental and physical health of children.
- e. Impair public order and customs.
- f. Spread rumors and heresies and mislead the people.

Article 22. No program shall be allowed to comment on legal actions under investigation or trial, on judicial personnel handling the cases or the parties involved. No program shall report the debate of law suits whose publicity is prohibited.

Article 23. The stations shall make corrections of errors in the same program or at the same time of the original program within seven days upon receipt of requests from the interested parties, and the correction must be made within fifteen days from the day of broadcast. Otherwise, the stations shall reply in writing to inform the complainants of their justifications of the reports in question.

If the mistaken reports have caused damages to the rights and interests of the parties concerned, the stations, their responsible officials and employees concerned shall be liable civilly or criminally.

Article 24. If broadcasting and television commentaries involve other people or agencies or organizations and are detrimental to their

rights and interests, the stations concerned shall not refuse any request from the parties mentioned for an equal chance of defense.

Article 25. All programs other than news shall be subject to review by the G10. The procedure of such review shall be established by the G10.

Article 26. The G10 may designate all public and private stations to make joint or separate broadcasting of such programs as news and publicity of governmental orders and policies.

Article 27. The stations shall submit to the G10 beforehand the timetable of programs for knowledge. This shall apply to change of programs.

Article 28. The import or export of any kind of broadcasting and television programs shall be authorized by the G10.

Article 29. Broadcasting of any foreign program through the relaying facilities of international telecommunications or relaying of domestic programs for foreign use shall be authorized by the G10.

Chapter IV. Advertising Control

Article 30. Private commercial stations may broadcast advertising. Such broadcasting by all other stations shall be authorized by the G10.

Article 31. The time allotted for broadcasting of advertisements shall not exceed 15 percent of the total broadcast time.

The broadcasting methods and contents of such programs as news and publicity of governmental orders shall not be provided by the contracted firms.

Advertisements shall appear only before or after programs, unless a program is longer than half an hour, when advertisements may appear once or twice within it.

The broadcasting methods for advertising and the number of advertisements broadcast during each time segment shall be decided by the G10.

Article 32. Article 21 shall apply to the broadcasting of advertisement.

Article 33. The advertisement broadcast shall be clearly separated from the programs. The contents of advertisements shall be reviewed by the G10; upon approval, the voices and pictures of advertisements shall not be changed.

The standards for review of advertising contents shall be established by the G10.

Article 34. If the advertisements involve medicines, foods, cosmetics, medical facilities, medical skills, and medical undertakings, they shall be presented to responsible health agencies for approval and certification.

Article 35. The responsible persons or other staff members shall not entrust the whole or any part of the facilities of the stations to advertisers for direct use.

Chapter V. Rewards and Assistance

Article 36. Broadcasting and television enterprises shall be rewarded for:

- a. Great achievements in propagating national policy or promoting Chinese culture.
- b. Achievements in maintaining national or social security.
- c. Significant contributions to cultural interflow in handling international relaying of programs.
- d. Remarkable achievements in promoting social education or public service.
- e. Participating in national or international contents and thereby obtaining trophies or honors.
- f. Remarkable achievements in operating broadcasting and television for remote, poor, or special areas.
- g. Significant contributions to the broadcasting and television sciences or inventions in broadcasting and television techniques.

The above mentioned stipulations shall apply to responsible persons and staff members of broadcasting and television enterprises and to program supplying enterprises.

Article 37. The rewards, if not otherwise awarded under other laws, shall be made by the GIO in accordance with Article 36 by issuing medals, citations, or cash.

Article 38. The agencies concerned shall give convenience to the stations in their gathering of news and information related to their operations.

Article 39. The state-operated communication agencies shall give priority, if necessary, to demands by the stations for transmission of news or radio signals.

Article 40. Local authorities may be requested to restrict construction in the areas surrounding the antennas of transmitters of stations if this is in the interest of the country.

Chapter VI. Penalties

Article 41. The following penalties may be meted out by the G10 to broadcasting and television enterprises which violate this law according to their offenses:

- a. Warning.
- b. Fine.
- c. Suspension of broadcasting or telecasting.
- d. Withdrawal of license.

Article 42. Broadcasting and television enterprises shall be warned for:

- a. Violation of Articles 13 through 15, 17, 19, 20, or 31.
- b. Violation of the first clause of Articles 23, 24, or 25.

Article 43. Broadcasting and television enterprises which commit the following acts shall be fined no less than 5,000 yuan and no more than 50,000 yuan:

- a. No correction is made after, or offense of Article 42 is repeated within one year.
- b. Broadcasting of program or advertisements violates any one of the clauses from c to f, inclusive, in Article 21.
- c. Violation of Articles 22, 27, 28, 29, the first clause of Articles 33 or 34.

Article 44. Broadcasting and television enterprises with any of the following offenses shall be fined no less than 30,000 yuan and no more than 100,000 yuan. They may also be subject to suspension of their license for no less than three days and no more than three months:

- a. Violation of any clause of Articles 42 and 43 after being punished twice within one year.
- b. Broadcasting of programs or advertisements which commit or instigate others to commit the crimes of interference with public functions, obstructing balloting, impairing public order, blaspheming sacrificial ceremonies, and undermining social decency. Punishments shall be made after verdicts have been established.
- c. Broadcasting of programs or advertisements which violate a and b of Article 21.
- d. Broadcasting of programs or advertisements which seriously violate any one of c through f of Article 21.

- e. Broadcasting of advertisements in violation of Article 30.
- f. Violation of Article 35.

Article 45. Broadcasting and television enterprises which commit the following shall have their licenses suspended:

- a. Broadcasting of programs or advertisements which commit or instigate others to commit the crimes of sedition, treason, or the crimes listed in the Statutes for Penalties Against Rebellion. The suspension of licenses shall be effected after verdicts have been established.
- b. Broadcasting of programs or advertisements which seriously violate a or b of Article 21.
- c. Violation of b of Article 4.
- d. Violation of stipulations made by responsible authorities in accordance with Articles 6 or 26.
- e. Broadcasting of programs or advertisements during the period of suspended operation enforced by the GIO.
- f. Violation of this law within the period of one year during which the broadcasting or television enterprise had its operations suspended twice.

In case of violation of a of this Article, the GIO may suspend the operation of the offending enterprise with the Executive Yuan approval, pending the establishment of a verdict.

Article 46. Whenever a broadcasting or television license is withdrawn, the station license shall be withdrawn by the Ministry of Communications.

Article 47. In case of default in paying fine, the case shall be referred to a law court for compulsory execution.

Article 48. In case of disobedience of suspension of operations or withdrawal of license, local police shall be asked to assist in enforcement.

Article 49. Articles 42 or 43 shall apply in cases of violation of this Law or stipulations made in accordance with this law by responsible personnel and staff members of broadcasting and television enterprises and program supply enterprises.

If the persons are involved in criminal liability, the related law shall govern.

Chapter VII. Supplementary Provisions

Article 50. The Enforcement Rules of this Law, the Rules Regulating Enterprises Supplying Broadcasting and Television Programs, and Rules Regulating Responsible Personnel and Staff Members of Broadcasting and Television Enterprises shall be ordained by the GIO.

The Rules of Regulating Engineering Personnel of Broadcasting and Television Enterprises and the standards of facilities of the stations shall be established by the Ministry of Communications.

Article 51. This Law shall become effective on the day of its promulgation.

APPENDIX K

ENFORCEMENT RULES OF THE BROADCASTING
AND TELEVISION LAW¹

Article 1. These Rules are formulated in accordance with Article 50 of the Broadcasting and Television Law (hereinafter referred to as this Law).

Article 2. The procedures of application for establishment of a broadcasting and television station are as follows:

- a. Public stations: An agency which desires to establish a station shall file an application with a cover letter with the Government Information Office of the Executive Yuan (hereinafter referred to as the GIO) for approval. Upon approval, the responsible personnel of the station shall file an application with the Ministry of Communications through the GIO for an installation permit.
- b. Private stations:
 - (1) Application for approval of establishment--The initiation of a private station shall file an application with the GIO with organic regulations of the station attached.
 - (2) The establishment of a radio or television broadcasting enterprise--The initiator shall file an application for registration of a corporation limited by shares or foundation within the period of three months from the data of the GIO approval.
 - (3) Application for installation license--The corporation limited by shares or foundation shall file an application with the Ministry of Communications through the GIO for issuing an installation license.

Article 3. The application for establishment of a station stated in the foregoing Article shall include the following items:

¹Approved as per Executive Yuan letter Tai (65) Wen No. 10933 dated December 24, 1976. Promulgated as per the Government Information Office Directive (65) Chu Mou Po I No. 12954 dated December 30, 1976.

- a. Name, educational background, and experience of the head of the governmental radio agency which plans to establish a public station and its address; names, educational backgrounds, experiences, and addresses of initiations and responsible personnel in the case of a private station.
- b. Name and call letters of the station.
- c. Classification, character, and purpose of the station.
- d. Location and map of service area.
- e. Organization of the station.
- f. Source of funds or capitalization.
- g. Prospectus for programs and engineering projects.

The application for an installation license stated in the foregoing Article should include the following items:

- a. Name and call letters of the station.
- b. Classification, character, and purposes of the station.
- c. Detailed address, building area, and plane map of the station.
- d. Power and make of the transmitter, its installation locality, and circuit diagram and sketches of the service area.
- e. Facilities and locations of broadcasting room, video (or audio) tape recording room, and re-transmitting facilities.
- f. A name list of responsible personnel and important staff members, including their educational backgrounds and experiences.
- g. Operational plans for the first two years.

Article 4. The application stated in Articles 10 and 14 of this Law shall be examined by the GIO in conjunction with the Ministry of Communications. The GIO shall notify the applicant to make corrections and/or supplementary statements as required by laws and regulations.

If the applicant fails to make corrections and/or supplementary statements within one month from the date of the GIO notification, the application shall be invited. Under the circumstances, the stipulated procedures shall be followed if a new application is made.

Article 5. The applicant for establishment of a station shall have a capital of:

- a. No less than NT\$30,000,000 for a television enterprise.
- b. No less than NT\$2,000,000 for a broadcasting enterprise.

The application for establishment of a public station shall state the amount of capital approved and the serial number of the official letter indicating such approval.

Article 6. The term of validity of a broadcasting or television license prescribed in Article 12 shall be from July 1 of the year of issuance to June 30 of the third year following issuance. If the first license is issued prior to June 30, its term of validity shall be from the date of issuance to June 30 of the following year.

An application for renewal shall be filed with the GIO one month before the date of expiration of the license. Otherwise, the station shall stop its broadcasting after its license expires.

Article 7. The organization of a broadcasting or television enterprise prescribed in Article 13 shall be as follows:

- a. The broadcasting enterprise shall have program, engineering, and management departments. News, education, business, and specialized broadcasting and other departments shall be added in keeping with the character of the enterprise. The size of its staff shall be determined by the enterprise itself.
- b. A television enterprise shall have news, program, engineering, and management departments. Education, business, and other departments may be established in accordance with the character of the enterprise. The size of its staff shall be determined by the enterprise itself.

Article 8. An application for renewal of a broadcasting or telecasting license shall be accompanied by operational plans for the next two years. In case any of the following conditions exist, the enterprise concerned shall be held responsible for making the corrections within a time limit before the license is renewed. No license shall be renewed if corrections are impossible or not made within the prescribed time limit.

- a. The station is operated in a way inconsistent with its original purpose set forth in the application.
- b. The organization of the station does not conform to the stipulation of Article 7.
- c. The responsible personnel of a radio station or the staff members of a television broadcasting station cannot abide by the rules governing the workers of broadcasting and television enterprises.
- d. Locations of transmitters or antennas are changed without approval.
- e. Facilities and techniques of the station do not agree with the rules.

- f. Personnel of the broadcasting or television enterprise are hazardous to the broadcasting or television safety.
- g. The financial structure of the broadcasting or television enterprise is unsound and requires improvement according to law.

A temporary license shall be issued for the period of correction and shall be valid no longer than three months.

Article 9. In case of loss or impairment of a broadcasting or television license, an advertisement shall be put in a newspaper for its cancellation and an application shall be filed for another license. In case of change of contents, a new license shall be issued upon approval of the changed contents.

The term of validity of the new license issued in accordance with the preceding paragraph shall be the same as the lost or impaired license.

Article 10. The applicant shall pay license fees no matter whether the license is first issued, renewed, or to replace an impaired or lost one.

Article 11. Each broadcasting and television enterprise shall submit the following documents to the GIO within its prescribed time limit:

- a. Annual program report.
- b. Annual financial report.
- c. List of broadcasting facilities.
- d. A detailed roster of the boards of directors and supervisors, employees, and workers of the broadcasting or telecasting enterprises.

Article 12. The percentages of time distribution for broadcasting and television programs in a weekly total broadcasting time stated in the third paragraph of Article 17 of these Rules shall be as follows:

- a. Newscasts and programs for publicity of government policies and orders: No less than 15 percent of the weekly total broadcasting time for a radio broadcasting station and no less than 20 percent of the weekly total time for a television broadcasting station.
- b. Educational and cultural programs: No less than 20 percent of the weekly total broadcasting time for both radio broadcasting and television broadcasting stations.
- c. Public service programs: No less than 10 percent of the weekly total broadcasting time for both radio broadcasting and television broadcasting stations.

- d. Entertainment programs: No more than 55 percent of the weekly total broadcasting time for a radio station and no more than 50 percent of the weekly total telecasting time for a television station.

Additional broadcasting and telecasting time required in performing Government-assigned tasks shall not be subject to the restrictions set forth in the preceding paragraph.

Article 13. The percentage of domestic broadcasts using Mandarin shall be no less than 55 percent in the case of a radio broadcasting station and no less than 70 percent in the case of a television broadcasting station. The use of dialects shall be reduced gradually. The proportion of the use of dialects shall be decided by the GIO upon reviewing the actual situations.

Article 14. The time used for specialized or specific programs by specialized stations and those with special missions shall be no less than 60 percent of the total broadcast time. The time for other programs and the proportion between the use of Mandarin and the dialects shall be decided by the stations themselves and reported with their detailed justifications and the duration of implementation to the GIO for approval.

Article 15. Except for newscasts, the programs and scripts that are required to be censored by the GIO in compliance with Article 25 of these Rules shall be submitted by the stations or the suppliers of the programs or scripts in question to the GIO for examination, in accordance with the following procedures:

- a. An application form together with the sound tape, video tape, or film concerned shall be submitted beforehand for review. No broadcasting or screening shall be allowed without a certificate of GIO authorization.
- b. An application form together with the scripts of drama programs and/or other inserted skits shall be submitted beforehand for review. No broadcasting or screening shall be allowed without GIO approval. In the case of objection to the decision of the GIO review, the concerned station may file a written application for another review.

For programs not requiring GIO censorship under these Rules, the stations shall be responsible for reviewing them before broadcasting. The sound tape, video tape, file, scripts, and other data related to each program shall be kept for 15 days for reference.

Article 16. A station shall submit the timetable of its program to the GIO for approval ten days before broadcasting. Upon approval, the timetable shall not be changed except under any of the following conditions:

- a. The changed timetable of programs is submitted for approval three days before broadcasting.

- b. Special reasons warrant the last-minute change and an inserted announcement or immediate explanation of the change is made.

In the case of a timetable change necessitated by clause b, the reasons for change and contents of the changed program shall be reported to the G10 for reference within 24 hours after broadcasting.

Article 17. Procedures for importing foreign radio and/or television programs shall be as follows:

- a. Application for a certificate of delivery from the Customs shall be accompanied by an arrival notice, and a simultaneous application for censorship of the program shall be made. If the imported program is a film or video tape, the application shall pay the censorship fee.
- b. Upon delivery, the imported program shall be immediately submitted to the G10 for censorship. Broadcasting of the program may be made upon obtaining G10 certification.
- c. In case broadcasting of an imported program is prohibited, it shall be dispatched to the sender immediately.

Article 18. Procedures for exporting of a radio or television broadcasting program shall be as follows:

- a. An application form shall be filled out and filed with the G10 for an export certificate. If the program is a film or video tape, the applicant shall pay the censorship fee.
- b. The applicant shall complete the export formalities on the strength of the export certificate.
- c. When an imported foreign program is to be shipped abroad, an application accompanied by the certificate of broadcasting shall be filed for an export certificate.

Article 19. Procedures for applying for the use of relaying facilities of international tele-communications in accordance with Article 29 of these Rules shall be as follows:

- a. An application shall be filed with the G10.
- b. On the strength of a G10 certificate, the applicant may file an application with the Chinese Government Radio Administration of the Ministry of Communications for lease of a channel.
- c. An application shall be filed with the G10 for censoring all domestic programs which are to be played abroad, except for newscasts, which shall be handled in accordance with other relevant rules. If the program to be relayed is a film or video tape, the applicant shall pay the censorship fee.

If a foreign program is to be relayed to the Republic of China, the station concerned shall be required to make an audio or video recording for censorship, when necessary, before it is broadcast.

Article 20. If a foreign performer is invited to take part in a domestic television program, the station shall handle the matter in accordance with the regulations concerned, report the detailed contents of the performance, and provide biographical details and photo of the performer to the GIO for approval.

Article 21. The stations shall keep a daily program diary containing names or titles of all programs, language uses, names of masters of ceremony, beginning and ending times of programs, producing units, and brief contents of the programs and advertisements.

The form of the diary may be determined by the stations themselves. It shall be preserved for two years.

Article 22. A radio broadcasting station shall announce its name, call letters, and frequency at the beginning, ending, and change of programs. A brief announcement shall be made once every ten minutes during a program, if the situation so warrants, to facilitate identification.

Television and radio stations with special missions may proceed in accordance with the foregoing provisions.

Article 23. The broadcasting methods for advertising and the number of advertisements allotted for each time segment shall be as follows:

- a. One or two advertising inserts may be included in a program lasting 30 minutes; no more than three shall be included in a program lasting 60 minutes.
- b. The total time of advertisements appearing before, after, and during a program shall not total more than five minutes during a program of 30 minutes. The time of advertisements shall not total more than nine minutes in two sequential programs of 60 minutes.

A station required to use additional broadcasting time for performing Government-assigned mission may increase its advertising time proportionately upon GIO approval.

Article 24. For those advertisements which must be censored, an application, together with the advertising film and censorship fee, shall be filed with the GIO by the station, advertising clients, or advertising producer for authorization. No broadcasting of an advertisement shall be allowed without a GIO certificate.

The above mentioned certificate shall be effective for one year if not otherwise provided or if its term of validity is not shortened in consideration of the item and contents of the advertisement. Upon its expiration, the validity of the certificate may be extended upon application.

For those advertisements which are not required to be concerned, the stations shall be responsible for examination before broadcasting. The audio and video tapes and the concerned advertising script shall be kept for 15 days for reference.

Article 25. In case the programs, scripts and/or advertisements, which are not censored in accordance with the third clause of Article 15 or the third clause of Article 24 of these Rules, violate regulations, punishment shall be meted out in accordance with Article 42 or Article 43 of these Rules.

Article 26. The amounts of license fees and the censorship fees provided in these Rules shall be determined by the GIO.

Article 27. The levy and expenditure of fees provided by these Rules shall be handled in accordance with budget procedures.

Article 28. These Enforcement Rules shall become effective on the day of its promulgation.

APPENDIX L

RULES FOR THE CONTROL OF BROADCASTING
AND TELEVISION PERSONNEL

Article 1. These Rules are formulated in accordance with Articles 13 and 50 of the Broadcasting and Television Law.

Article 2. The term of broadcasting and television personnel used in these Rules is defined as the responsible personnel of radio broadcasting and television enterprises and their subordinate staff.

The responsible personnel of radio broadcasting and television enterprises are those who have registered with the Government Information Office (hereinafter referred to as the GIO) in accordance with the Law.

Managers and chiefs of stations (including sub-stations) of radio broadcasting and television enterprises shall be full-time workers and shall be considered as the responsible personnel within the spheres of their functions.

Article 3. The following persons shall not work as broadcasting and television personnel:

- a. Those who have committed or have instigated others to commit the crimes of sedition and treason and the crimes prescribed in the Statute for Penalties Against Rebellion and/or the Statute Governing Information on and Liquidation of Chinese Communist Agents During the Period of Communist Rebellion and verdicts have been established thereupon.
- b. Interdicted persons whose interdictions have not yet been withdrawn.
- c. Those who had been deprived of civil rights which have not yet been reinstated.
- d. Mentally unqualified persons.
- e. Those who have no domiciles in this country.

¹Approved as per Executive Yuan Letter Tai (66) Wen No. 6386 dated July 30, 1977). Promulgated as per Government Information Office Letter (66) Te Po No. 08737 dated August 6, 1977.

- f. Those who, during their previous period of employment with broadcasting or television enterprises, have committed crimes, thus causing the licenses of their broadcasting or television stations to be withdrawn in accordance with Article 45 of the Broadcasting and Television Law.
- g. Those who have committed crimes by taking advantage of their capacity as broadcasting and television personnel or as journalists and have been sentenced to terms of imprisonment.

Article 4. With the exception of chairmen and members of boards of directors of private stations who do not execute operations directly, the responsible personnel of broadcasting and television enterprises shall have one of the following qualifications:

- a. Having been responsible personnel of broadcasting or television enterprises or publishers of journals.
- b. Having been chiefs of departments of broadcasting or television enterprises or journals for three years or more.
- c. Having been public functionaries with the Recommended Appointment rank or equivalent rank or higher rank for seven years or more.
- d. With the qualification of professorship approved by the Ministry of Education and having been professors teaching related subjects.
- e. Graduates of domestic or foreign universities, colleges, or junior colleges recognized by the Ministry of Education, majoring in related subjects, who have had work experience in broadcasting or television for ten years or more.

Article 5. Chiefs of journalistic departments of broadcasting and television enterprises shall have one of the following qualifications:

- a. Having been chiefs of journalistic departments of broadcasting or television enterprises.
- b. Graduates of domestic or foreign universities, colleges, or junior colleges recognized by the Ministry of Education, majoring in related subjects, or having passed the Higher Examination for the Civil Service who have had work experience in journalism or broadcasting or television for four years or more.
- c. With the qualification of associate professorship approved by the Ministry of Education or higher qualifications and having taught subjects related to journalism.
- d. Having been public functionaries doing work related to journalism with the Recommended Appointment rank or equivalent or higher rank.

- e. Having had work experience in broadcasting or television journalism for seven years or more.

Article 6. Chiefs of program departments of broadcasting and television enterprises shall have one of the following qualifications:

- a. Having been chiefs of journalistic, educational, or program departments of broadcasting or television enterprises.
- b. Graduates of domestic or foreign universities, colleges, or junior colleges recognized by the Ministry of Education, majoring in related subjects or having passed the Higher Examination for the Civil Service, who have had work experience in broadcasting, television, journalism, or other related occupations for four years or more.
- c. With the qualification of association professorship approved by the Ministry of Education or higher qualifications.
- d. Having been public functionaries doing related work with the Recommended Appointment rank or equivalent rank or higher ranks.
- e. Having work experience of editing and reporting with newspapers or other journalistic entities or with broadcasting and television enterprises for seven years or more.

Article 7. Articles 5 and 6 shall apply mutatis mutandis to the qualifications of chiefs of educational and other special program departments of broadcasting and television enterprises. They should be specialists in principle.

Article 8. Chiefs of management or operations departments of broadcasting and television enterprises shall have one of the following qualifications:

- a. One of the qualifications prescribed in Article 5 or Article 6.
- b. Graduates of domestic or foreign universities, colleges, or junior colleges recognized by the Ministry of Education, majoring in related subjects, or having passed the Higher Examination for the Civil Service.
- c. Having work experience in broadcasting, television, or journalism for five years or more.

Article 9. Program producers, hosts or hostesses, program designers and program directors of broadcasting and television enterprises shall be graduates of universities, colleges, or junior colleges or those who have worked as assistants in related fields for four years or more with fine achievements.

Article 10. Reporters and translators of broadcasting and television enterprises shall be graduates of universities, colleges, or junior colleges or have passed the Higher Examination for the Civil Service.

Article 11. Engineering personnel of broadcasting and television enterprises shall have the qualification prescribed in the Rules governing Engineering Techniques of Broadcasting and Television Radio Stations.

Article 12. Broadcasting and television personnel shall not do harm to the reputation of broadcasting and television enterprises.

Article 13. Broadcasting and television personnel shall undergo specialized training or attend lectures sponsored by the regulatory agency.

Article 14. Rewards and penalties shall be meted out to broadcasting and television personnel in accordance with the Broadcasting and Television Law.

Article 15. Articles 3, 12, 13, and 14 shall apply mutatis mutandis to freelance and contracted performers of broadcasting and television enterprises.

Article 16. These Rules shall become effective on the day of their promulgation.

APPENDIX M

NORMS OF BROADCASTING AND TELEVISION PROGRAMS¹

1. The production and standards of contents of broadcasting and television programs, which shall be in accordance with the Broadcasting and Television Law and its Enforcement Rules, shall also conform to these Norms.

2. The themes and contents of broadcasting and television programs shall conform to the following principles:

- a. To promote traditional Chinese culture as well as loyalty, filial piety, benevolence, and love.
- b. To conduct social education and uphold diligence, frugality, and simplicity.
- c. To adhere to the established political principles and uphold democracy, freedom, and equality.
- d. To live up to the spirit of doing one's duty, abiding by the law, keeping one's promise, being punctual, and keeping secret classified information.

3. The newscast and publicity of government policies and orders termed in Article 16a of the Broadcasting and Television Law mean news reports, features, interviews, symposia, comments, live broadcasts or telecasts, and introduction of government administrative measures and achievements. They shall conform to the following standards:

- a. Reports shall be objective, factual, and complete.
- b. Comments shall be just.
- c. News reports and commentaries shall not include spots or anything in the nature of an advertisement.

4. Programs concerning education and culture as prescribed in Article 16b of the Broadcasting and Television Law shall be aimed at promoting Chinese culture, developing social education, supplementing school

¹Promulgated as per Government Information Office Letter (66) Te Po No. 10631 dated September 20, 1977.

education, and developing children's intelligence. The programs shall conform to the following standards:

- a. To enhance the people's knowledge in keeping with social needs.
- b. To propagate new scientific knowledge and guide in vocational skills.
- c. To introduce knowledge of personality cultivation, public morality, athletics, sanitation, and home economics, and propagate the concept of rule of law, courteousness, and public spiritedness to help realize life-standard and ethical education.
- d. To enrich people's historical and geographical knowledge, promote traditional culture, and inspire the national spirit and national consciousness.
- e. To introduce and comment on literature, music, fine arts, drama, and dancing to mold people's sentiments and promote their appreciative ability.
- f. To produce supplementary education or air school program in accordance with educational laws and orders.

5. The so-called public service in Article 16c means weather reports, time reports, emergency notices, public security, and other matters related to social services. They shall conform to the following standards:

- a. To provide voluntary service in principle and give satisfactory answers to questions raised by the audience.
- b. To provide weather and time reports at least once every four hours during broadcasting and telecasting, based on information provided by the competent agencies.

6. The so-called entertainment in Article 16d includes singing, music, drama, movie film, novel, story, comedy, quiz, dancing, acrobatics, variety shows, and professional athletic performances. The programs shall conform to the following standards:

- a. To select educational contents in keeping with seasons and festivals to attain education during entertainment.
- b. To provide a humorous, interesting, elegant, and lively plot based on the spirit of optimism, struggle, positiveness, and progressiveness in the interest of high-class entertainment.
- c. To avoid negativeness, decadence, cruelty, avariciousness, killing, fighting, terror, mythical kungfu, bad taste and vulgarity, superstition, heresy, and making fun of the disabled.
- d. Plots that may lead to degeneration or provide such a bad example as to make others imitate crimes are prohibited.

- e. Contents of programs shall not be harmful to the mental health of children, teenagers, and youths, and shall not contradict good customs.
 - f. Songs, music, drama, novels, pictorials, movie films, phonograph records, and sound and video tapes that have been banned shall not be used.
 - g. Entertainment of broadcasting and television enterprises should be mindful of maintaining elegant and refined manners, utterances and appearance, as well as graceful, neat and clean dress, and shall avoid body exposure and performances that have sexual connotations.
 - h. Contests in any program should be based on skills and should not rely on chance. Prizes and rewards shall not be deceptive and shall not involve an act of gambling; no medicine shall be a prize or donation.
7. Name of a broadcasting or television program should be consistent with its contents; both the name and contents shall not involve any commercial matter.
8. Broadcasting and television programs in the nature of singing and variety shows shall conform to the following rules:
- a. To select carefully the lyrics and tunes of songs so as to improve the mores and boost public sentiments and morale.
 - b. To give attention to the balance and arrangement of songs and avoid repetition.
 - c. To maintain the integrity of programs and avoid announcing the name and address of anyone in the audience who requests a special piece of music or the person for whom he requests it.
9. Broadcasting and television programs in the nature of drama shall conform to the following rules:
- a. To give attention to the integrity of programs, limit the number of continuous episodes in a series and develop toward a single program or separate episodes in a series.
 - b. To give attention to plot development of drama series. Each episode should have a complete plot. The number of episodes of any television drama series shall not exceed sixty; the number of episodes of any broadcasting drama series shall not exceed ninety in principle. Only one television drama program in a day can last 60 minutes and other shall not last longer than 30 minutes; broadcasting dramas shall not last longer than 120 minutes.
-

- c. To select carefully the theme and plot of a drama program to enhance the audience's understanding of the living environment and their solutions to problems and avoid adverse effects which might set a bad example. Descriptions of a negative side shall not exceed one-fourth of the program time.
 - d. In a drama, the heroes may not be frequently disparaged and villains may not be too numerous. If not required by the plot, emphasis on contradictory characters and their characteristics should be avoided.
 - e. Historical drama and plots involving important historical figures shall not be contrary to the historical facts.
 - f. Famous novels and stories involving well-known figures should not be so composed into drama as to contradict the original story.
 - g. To avoid emphasis on conflicts and boundaries among races, social strata, and different generations.
 - h. To avoid emphasis on extremely radical thought, abnormal social phenomena, and the idea of admiring everything of Western origin.
 - i. To avoid emphasis on any behavior and bad habits that run counter to social and ethical concepts and the Code of Citizen's Conduct, and denounce them.
10. Programs of television films shall be telecast in accordance with the "Standard Rules for Screening Movie Films" and paragraphs c through i of the previous article. In addition, they shall observe the following rules:
- a. Detective and fighting films shall be telecast in the evening after 9:30.
 - b. The ratio of scientific, technological, and children's educational films and those that enhance wisdom shall be more than 50 percent of all television films.
11. Mandarin programs shall not contain any dialect; the songs in these programs shall be Mandarin unless otherwise approved.
12. These Norms will be revised if necessary.

APPENDIX N

ESSENTIAL POINTS GOVERNING RECORDED
TELEVISION PROGRAMS¹

1. Recorded television programs shall be governed by these Essential Points as well as the Film Censorship Law and its Rules of Enforcement.

2. Television programs recorded on video tape or film produced in Taiwan or overseas shall be sent to the Government Information Office (GIO) for review in accordance with these Essential Points. Upon approving the programs, the GIO will issue a certificate. Recorded programs used by television stations shall be handled in accordance with the Broadcasting and Television Law. Those used solely for educational purposes will be considered instructional aids subject to approval by the Ministry of Education. These Provisions do not apply to privately recorded films or tapes intended for family viewing, provided they are not shown in public.

3. In accordance with Article 4 of the Film Censorship Law, recorded television programs shall not contain anything:

- a. detrimental to the interests or national dignity of the Republic of China;
- b. threatening public order;
- c. impairing social morality;
- d. advocating superstition or heresy.

The standards for review are the same as those in the Film Censorship Law.

4. Distribution and exhibition of recorded television programs will be prohibited if in violation of a, b, c, or d above, and tapes or films will be retained by the authorities. If the violation is trivial and can be easily corrected, the applicant may be instructed to modify the

¹Approved as per Executive Yuan Tai (67) Wen No. 11002 dated December 8, 1978. Promulgated as per Government Information Office Public Notice (68) Te Po No. 0095 dated January 5, 1979, for enforcement as of January 16, 1979.

program thereof in conformity with these Essential Points. Certification may then be granted.

5. Certificates issued by the GIO may restrict the distribution, depending on the contents, plot, nature, and purpose of the recorded television programs.

6. Imported television recordings shall be released by the Customs after approval by the GIO under related laws and orders, and endorsement by the Borad of Foreign Trade of the Ministry of Economic Affairs.

Except for those which are used exclusively for professional or educational purposes, imported programs made in foreign countries or in foreign languages shall not be reproduced and distributed. They may, however, be used solely for family viewing.

7. Approved recordings may be withdrawn by the GIO and subjected to further consideration if, as a result of changed circumstances, they are found in violation of a, b, c, or d above.

8. An applicant for GIO certification of recorded television programs shall pay a review fee of 60 yuan (NT\$180) for every 30 minutes of running time.

9. Recorded television programs for family use shall not be shown in any public place or business establishment.

Except for those in educational and professional categories, other programs may be shown after certificates are examined by local police in accordance with Article 14 of the Film Censorship Law and Orders.

10. Violation of these Essential Points shall be subject to penalties in accordance with Articles 16 through 23 of the Film Censorship Law, in addition to penalties assessed by local police.

11. These Essential Points are effective from the day of their promulgation.

APPENDIX 0

THE PUBLICATION LAW OF THE REPUBLIC OF CHINA¹

Article 1. The term "publication" as used in this Law shall mean those literary works, pictures, and photographs, either printed or prepared by mechanical press or through chemical process for sale or free distribution. Sound discs or tape records shall also be regarded as publications.

Article 2. Publications shall be classified into the following categories:

a. Journals

(1) Newspapers--those which bear specific titles and published daily or at regular intervals of six (6) or less than six (6) days.

(2) Magazines--those which bear specific titles and are published at regular intervals of not less than seven (7) days but not more than three (3) months.

b. Books--those which are published in bound volumes other than magazines.

c. Other publications--those which do not fall under either of the categories described under sub-paragraphs a and b of this article.

Article 3. The term "publishers" as used in this Law shall mean a person who has obtained publishing rights for, and who sponsors and is in charge of, a certain publication. If a newspaper, magazine, or other publication is organized and managed by a company or partnership, the publishing rights shall be the property of the legally established company or as provided for in the partnership contract.

Article 4. The term "author" as used in this Law shall mean the author of a literary work, picture or photograph, sound disc or tape record.

¹Enacted and promulgated in 1930 and revised in 1937, 1952, and 1958. The present law was revised on July 31, 1973, and promulgated on August 10, 1973.

In the case of notes taken at a speech or lecture and made public through a publication, the note-taker shall be considered as the author. However, when such notes are approved by the speaker, the latter shall share the responsibilities as borne by the author.

The compiler of a literary work shall be considered as the author. However, when the compilation is approved by the original author or authors, the latter shall share the responsibilities as borne by the author.

The translator of a literary work shall be considered as the author.

The representative of a school, corporation, association, or other organization in whose name a publication is published shall be considered as the author.

The advertiser of an advertisement published by a publication shall be the author. In case the advertiser is unknown or is incapable of bearing civil liabilities, the publisher of the publication in which the advertisement appears shall be the author.

Article 5. The term "editor" as used in this Law shall mean the person in charge of the editing of a publication.

Article 6. The term "printer" as used in this Law shall mean the person in charge of the printing of a publication.

Article 7. The term "authorities" as used in this Law shall mean the Government Information Office at the national level and the provincial or special municipal, and hsien or municipal government at the local level.

Article 8. Foreign nationals may apply for publishing rights in accordance with the provisions of this Law, and shall abide by all laws and regulations of the Republic of China governing publications. However, the privileges granted under this Law shall be denied those foreign nationals the publication laws of whose countries discriminate against citizens of the Republic of China.

Article 9. The publisher of a newspaper or magazine shall submit application forms prior to its first issues to the special municipal government in whose area the publishing establishment is to be located, or to the hsien or municipal government for forwarding to the provincial government concerned. Should the special municipal or provincial government concerned after screening the application, find all the information therein to conform with prescribed criteria, it shall recommend approval to the Government Information Office for issuance of the registration certificate. The processing of the said application at each level of the governmental offices concerned shall be completed gratis within ten (10) days after acceptance of the application.

The application for registration shall contain the following information:

- a. Title of publications;
- b. Purpose of publications;
- c. Frequency of issue;
- d. Organization of the publishing establishment;
- e. Amount of capital;
- f. Names and locations of the publishing establishments;
- g. Publishers' and editors' personal data including name, sex, age, place of birth, academic and professional background, as well as place of residence.

Article 10. In case a change or changes should occur on any datum or data itemized in the preceding Article, the publisher shall apply, within seven (7) days after the occurrence of the change or changes, for alteration of registration in accordance with the procedure by which the original application was made.

Should the alteration of registration be necessitated by change of the title or of the publisher of the newspaper or magazine, or of the location of the publishing establishment involving change of jurisdiction from one locality to another, the original registration certificate shall be surrendered prior to the change or changes and application for registration shall be made and in accordance with the procedure provided in the preceding Article.

Article 11. No person shall be the publisher or editor of a newspaper or magazine if he should:

- a. Have no definite place of residence in this country;
- b. Have been interdicted;
- c. Have been sentenced to imprisonment for a period longer than two (2) months and is currently serving the sentence; or
- d. Have been disfranchised and such disfranchisement has not yet been lifted.

Article 12. In case a newspaper or a magazine ceases publication, the original publisher shall apply for cancellation of registration through the same procedure by which the application for registration was made.

A newspaper or magazine which, after three (3) full months following the issuance of registration certificate by governmental authorities, still has not been published, or whose publication has been interrupted and after three (3) months in the case of newspapers and six (6) months in the case of magazines, still has not resumed publication, its authorized registration shall be cancelled.

The time limit provided in the preceding paragraph may be extended upon request if the delay or interruption is due to force majeure or other justifiable reasons.

Article 13. The name of the publisher, number of registration certificate, date of publication, and names and locations of the publishing and printing establishments shall appear in the newspaper or magazine concerned.

Article 14. The publisher of a newspaper or magazine shall submit one copy of each of its issues, as soon as it is published, to the Government Information Office, local authorities, the Ministry of Interior, and the National Central Library.

Article 15. In case the person(s) or organization(s) involved in a certain article appearing in a newspaper or magazine should demand corrections or publication of rebuttals, the daily newspaper concerned shall make the corrections accordingly or publish the rebuttals within three (3) days after the demands are received; the newspaper which is not published daily or the magazine so concerned shall do the same in its next issue immediately following the receipt of the demands. However, the newspaper or magazine shall not be bound to make corrections or publish rebuttals if the contents of the said corrections or rebuttals should obviously violate current law or ordinances, if the person or persons making the demands fail to indicate their names and addresses, or if the demand or demands are made after six months from the date the article in question is published.

The papers or magazines, upon receipt of the demand for correction or rebuttal, shall publish it on the same page where the article in question originally appeared.

Article 16. Publishers of books or other publications shall apply for registration with the government in accordance with the provisions of Paragraphs a and b of Article 9.

The application for registration shall contain the following information:

- a. Name, organization, and location of the publishing company or bookstore;
- b. Amount of capital;
- c. Name and location of printing establishment;
- d. Categories of books and other publications to be published; and
- e. Publishers' and editors' personal data, including name, sex, age, place of birth, academic and professional background, as well as place of residence.

Article 17. The provisions of Article 10 shall apply mutatis mutandis to applications for alteration or alteration to be made by publishers of books or other publications.

Article 18. The provisions of Article 11 shall apply mutatis mutandis to publishers and editors of books or other publications.

Article 19. The provisions of Articles 16, 17, and 18 shall not apply to governmental agencies, schools, organizations, and authors or their heirs or agents who are publishers of books or other publications.

Article 20. The names and addresses of the author and publisher, date of publication, number of edition, as well as names and locations of the publishing or printing establishments shall appear in all books or other publications.

Article 21. Publications intended as textbooks or audio-visual training aids for use in schools and for adult-education purpose shall first be submitted to the Ministry of Education for approval prior to manufacturing and circulation thereof.

Article 22. The publisher of books or other publications shall submit one copy of each of its books or publications, as soon as such are published, to the Government Information Office and the National Central Library. The same shall apply to new editions of formerly published publications in which revisions, additions, or deletions have been made. However, publications in the form of sound discs or tapes need not be submitted to the National Central Library.

Article 23. Awards or subsidies shall be given to any publishing enterprise or publication that:

- a. Falls under the provision of Sub-Paragraph c, Article 167 of the Constitution;
- b. Contributes substantially towards educational and cultural developments of the nation;
- c. Contributes substantially in publicizing national policies;
- d. Issues publications in border regions, overseas, or in under-developed areas, thereby contributing substantially to the local communities; or
- e. Prints or circulates specialized works of high academic value or textbooks for use in border regions or overseas areas or for use by vocational schools.

The awards and subsidies referred to in the preceding Paragraph shall be prescribed by a separate law.

Article 24. Newspapers, magazines, and textbooks, and those specialized works of high academic value awarded or subsidized by the Government may be exempted from payment of the business tax.

Article 25. Favorable postage or freight rates may be granted to publications carried by government-owned transportation and communication facilities.

Article 26. Governmental agencies shall facilitate newspapers or magazines in coverage of news or collection of material.

The provision of the preceding Article shall apply mutatis mutandis to the transmission of news and material referred to in the preceding Paragraph.

Article 27. Printing paper and other materials necessary for publications may be supplied by the authorities according to plans based on demands.

Article 28. In the event the work of publishing agencies or publishers, authors, editors, or printers meets with any infringement or hindrance, the Government shall take effective measures immediately for protection of their business.

Article 29. No retroactive measure shall be taken against violation of the prohibitions and restrictions stipulated in Articles 32 through 35, inclusive, made by newspapers or magazines if three (3) months have elapsed after the occurrence of such violations.

Article 30. In case an appeal should be filed by a publication against the administrative measure imposed upon it in accordance with this Law, the governmental agency to which the appeal is addressed shall rule on the case within the period of one (1) month after the acceptance of the appeal. If an administrative suit should be filed by the appellant in accordance with law, the Administrative Court shall pass the judgment on the case within one (1) month after the acceptance of the case.

Article 31. If a governmental agency should be held legally responsible for mishandling of a certain case of administrative measure, the matter shall be dealt with in accordance with related laws and statutes.

Article 32. No publication shall contain any item that:

- a. Commits or instigates others to commit sedition or treason;
- b. Commits or instigates others to commit offenses of interference with the lawful exercise of public functions or with voting, or offenses against public order; or
- c. Commits or instigates others to commit offenses against religion and the dead or against public morals.

Article 33. No publication shall make comment on a lawsuit currently under investigation or pending judgment, or on the judicial personnel handling the case, or on the parties concerned; nor shall it publish details of debates of a lawsuit closed to the public.

Article 34. In time of war, during a national crisis, or when emergency measures are taken in accordance with the Constitution, publications may be subject to prohibitions or restrictions in the publishing of political, military, or diplomatic secrets, or items considered detrimental to law and order in a local community.

Article 35. Corrections, rebuttals, advertisements, etc. to appear in publications shall be subjected to the restrictions provided in Articles 32, 33, and 34, inclusive.

Article 36. If a publication violates the provisions stipulated in this Law, the administrative authorities may take one of the following administrative measures against the violator:

- a. Give a warning;
- b. Impose a fine;
- c. Prohibit the sale, distribution, or importation of the publication in question or to seize or confiscate the publication;
- d. Suspend the publication for a specified period of time; or
- e. Revoke the registration of the publication.

Article 37. A warning may be given the publisher of a publication in case of minor violations against the provisions of Sub-Paragraph c of Article 32, and of Article 33.

Article 38. A fine may be imposed upon the publisher of a publication if he should:

- a. Fail to conform with the provision of Article 14 or 22 in submitting copies to the governmental agencies in spite of notices given to that effect, in which case a fine of not more than one hundred (100) silver dollars may be imposed;
- b. Fail to conform with the provision of Article 15 in making the corrections, or if the corrections or rebuttals as published are not in accordance with demands by the persons or organizations concerned and the fact is reported by the parties involved and confirmed by the administrative authorities, in which case a fine of not more than five hundred (500) silver dollars may be imposed.

Article 39. The sale and distribution of a publication may be prohibited, and if and when necessary, the publication may also be seized if it should:

- a. Distribute a publication without first applying for approval of registration in accordance with the provisions of Articles 9 through 16;
- b. Violate the provision of Article 21;

- c. Violate the provision of Sub-Paragraphs b and c, Article 32 in its contents;
- d. Seriously violate the provision of Article 33 in its contents; or
- e. Violate the provisions of Article 34 in its contents.

Upon the request of the publisher, the publication seized in accordance with the provision of the preceding Paragraph may be released after deletions have been made of the passages under prohibition or restriction or after the prohibitions or restrictions have been removed.

Article 40. A publication may be suspended for a specified period of time if it should:

- a. Be published after having made false statements to the application;
- b. Be published under conditions different from what are originally registered without applying for alternation of registration provided for in Articles 10 and 17;
- c. Violate the provision of Sub-Paragraph a, Article 32, in its contents;
- d. Seriously violate the provisions of Sub-Paragraphs b and c, Article 32, in its contents;
- e. Seriously violate the provision of Article 34 in its contents; or
- f. Disregard three successive warnings issued in accordance with the provision of Article 37.

The administrative measure of suspension for a specified period of time referred to in the preceding Paragraph shall not be enforced without prior approval of the Government Information Office and the period of suspension shall not exceed one year.

A publication committing an act specified in Sub-Paragraph 3 of the preceding Paragraph may be seized at the same time.

Article 41. The Government Information Office may revoke the registration of a publication if it should:

- a. Be found guilty in law in serious cases of sedition or treason, or of instigating others to sedition or treason; or
- b. Continue to publish as its essential contents indecent articles, which are offensive against public morals or to incite others to commit offenses against public morals, after having been subjected to suspension for a specified period of time thrice.

Article 42. A publication may be confiscated if it should continue to publish after being subjected to cancellation or revocation of registration or during the time it is under suspension for a specified period of time in accordance with law.

Article 43. The importation of foreign publications to which Articles 37, 39, 40, and 41 are applicable may be prohibited by the Government Information Office.

The provincial or special municipal government may seize such publications referred to in the preceding Paragraph if they should be illegally imported.

Article 44. In addition to penalties provided in Articles 37 through 43, inclusive, violators of this Law shall also be subjected to those provided by other laws in regard to other offenses.

Article 45. The regulations for the Enforcement of this Law shall be prescribed by the Government Information Office.

Article 46. This Law shall become effective on the date of promulgation.

APPENDIX P

IMPORTANT CHINESE MOVING PICTURES

(FROM 1897 TO 1981)

1897

Views photographed by James Ricalton for the Edison Company:

Shanghai Police
Shanghai Street Scene
Chinese Procession
Canton River Scene
Canton Steamboat Landing Chinese Passengers
Landing Wharf at Canton
Parade of Chinese
Street Scene in Hong Kong
Sheik (Sikh) Artillery, Hong Kong
Hong Kong Regiment
Government House at Hong Kong
Hong Kong, Wharf-Scene
River Scene at Macao, China

1900

Nankin Road, Shanghai (74 ft); photographed by Joseph Rosenthal for Warwick, London.

1901

Views photographed for the American Mutoscope & Biograph Company, New York; produced in January, 1901, by Ackerman:

Assault South Gate of Peking, China (six U.S. Cavalry assaulting South Gate of Peking; a thrilling picture; copyright as 6th Cavalry Assaulting South Gate of Peking).

An Oriental Highway (street scene on the Taku Road, Tien Tsin, China; copyright as Street Scene, Tientsin).

Li Hung Chang (taken at Palace of Roses, his summer home in Peking; copyright as Forbidden City, Peking).

Produced in September, 1901, by Bonine:

The Chien-men Gate, Peking, China (showing native vehicle, thoroughly characteristic of China; copyright as The Chien-men Gate, Peking).

Arrival of Tonkin Train (showing arrival of Chinese passenger train at station, Tien-Tsin; copyright as Arrival of Train, Tientsin).

The above descriptions appear in Biograph Bulletins, reproduced by Kemp Niver (1971). Also, the following titles were registered for copyright by the American Mutoscope & Biograph Company in 1902:

Returning to China
General Chaffee in Peking (views of Peking filmed by Oscar Depue)
Bund, Shanghai
Sampans Racing to Aid Liner.

1904

Execution of the Hung-hu; filmed in Manchuria by P. Kobtsov for Pathe Freres, Paris.

1905

Russo-Japanese War; photographed in Manchuria by Joseph Rosenthal for Chinese Urban, London.

1907

Homework and Street Scene in China (392 ft).

Naval Life in China (412 ft); photographed by Felix Mesguich (?) for Pathe Freres, Paris.

In China--A Trip on the Imperial Canal (395 ft).

1908

Shanghai's First Tramway; Imperial Funeral Procession, Peking; photographed by Enrico Lauro.

Tingchum Mountain (Chinese characters, 1 reel); filmed by Lin Ten-lun for the Feng Tai Photo Shop, Peking; three scenes from the Peking opera, with Tan Hsin-pei (as General Huang-Chung).

1909

Modern China (456 ft); filmed by (?) for Charles Urban, London.

Peking et ses environs (304 ft); filmed by (?) for Pathe Freres, Paris.

Film for the Asia Film Company (Benjamin Polaski), Hong Kong: Widowed Empress (Hsi Tai Hou); Unlucky Fellow (or, Unfilial Son?); Revealed by the Pot; Stealing the Cooked Ducks.

Lovely views in Shanghai concessions; filmed by Enrico Lauro.

1910

Movies produced by Roberto Omega for Ambrosio, Rome:

In China; produced by (?) for Imperium Film (a branch of Pathe) Funerali cinesi; Shanghai; usi e costumi dei cinesi.

1911

War in Wuhan; produced by Mei Li Co., Hankow; film by Chu Lian-kuei (see 1912).

Cutting Pigtaails by Force; filmed by Enrico Lauro.

1912

The Chinese Revolution; produced by Asia Film Co., Hong Kong; Dir.: Benjamin Polaski.

1913

War in Shanghai; produced by Asia Film Co.; photographed by Essler.

Chuang-tze Tests His Wife (2 reels); Producer: Hua Mei Co., Hong Kong; Scen. & Dir.: Li Ming-wei; Ph.: Lou Yung-shan, Yen San-san.

The Difficult Couple (or, Wedding Night); Producer: Asia Film Co.; Scen.: Cheng Chen-chiu; Dir.: Chang Shih-chuan, Cheng Chen-shiu; Ph.: Essler.

1916

Wronged Ghosts in Opium Den; Producer: Hwei Hsi Co., based on a new play; Dir.: Kuan Hai-feng, Chang Shih-chuan; Ph.: Enrico Lauro; with Chang Shih-chuan, Hsu Han-mei, and Chia Tien-yin.

1917

Movies filmed (probably in 1916) by Dr. Dorsey for Pat Powers; distribution Universal (arranged in order of copyright registration):

Behind the Great Wall of China (13 Jan.)
In North China (18 Jan.)
Joys and Tears of China (20 Jan.)
Drama of the Orient (5 Feb.)
Foreign Legations in China (3 Mar.)
Artistic China and Japan (9 Mar.)

In the Heart of China (18 Apr.)
Industrial China (28 Apr.)
Navigation in China (14 May)
Perils of the Yangtze (19 May)
Superstitious China (26 May)
China at Work and at Play (2 June)
China's Wonderland (9 June)
In the Land of Many Temples (18 June)
Such is Life in China (22 June, used as a Hy Mayer Trave laugh)
China Awakened (26 June, used as a Hy Mayer Trave laugh)

1919

Gambling to Death (1800 ft); Producer: Commercial Press; Scen.: Cheng Chun-tsun; Dir.: Ren Pun-yen; Ph.: Liao Un-so; with Chang Shun-wu, Bao Guei-yun.

1920

Heavenly Maiden Strews (1 reel); Spring Fragrance Disturbs the Study (2 reels); Scen.: based on plays; Dir.: Mei Lan-fang; Ph.: Liao Un-so, Li Shou-san.

1921

Sea Oath (6 reels); Producer: Shanghai Film Co.; Dir. and Ph.: Tan Du-yu; with Ying Ming-chu, Tan Erh-chun, Cheng Bao-chi.

Yen Rei-sun (10 reels); Producer: China Film Research Society; Scen.: based on a new play by Yang Hsiao-chung; Dir.: Ren Pun-yen; Ph.: Liao Un-so; with Chun Tso-tze, Wang Tsi-yun.

1922

Story of an Ideal Woman (8 reels); Producer: Commercial; Scen.: (based on "Coral" by Pu Sung-ling); Cheng Chun-tsun; Dir.: Ren Pun-yen; Ph.: Liao Un-so; with Wang Fu-chin.

Fool; Producer: Great Wall; Scen. and Dir.: Harry Grogin (and others); with Zeuling L. Loo, Margaret Yung.

Romance of a Fruit Peddler (3 reels); Producer: Ming Hsing; Scen.: Cheng Chen-chiu; Dir.: Chang Shi-chuan; Ph.: Chang Wei-tao; with Chung Jih-gu, Cheng Chen-chu, and Yu Yin.

King of Comedy Visits China (3 reels); Producer: Ming Hsin; Scen.: Cheng Chen-chiu; Dir.: Chang Shi-chuan; Ph. (Brit.): Go-dai-ya; with Richard Bell (as Chaplin), Cheng Chen-chiu.

Beauties and Skeletons (12 reels); Producer: New Asia Co. (Eng. title: Vampire's Prey); Scen. and Dir.: Kuan Hai-feng; Ph.: Liao Un-so; with Chen Gen-yin, Wang Gui-lin, Hung Chin-lin.

1923

Orphan Rescues Grandfather (10 reels); Producer: Ming Hsing; Scen.: Cheng Chen-chiu; Dir.: Chang Shih-chuan; Ph.: Chang Wei-tao; with Chung Jih-gu, Cheng Hsiao-chiu, and Wang Han-lun.

1924

Opening of the Yunnan Province School of Cadres; speech by Dr. Sun Yat-sen (founding father of the Republic of China, 1 reel); Producer: Min Hsin, Canton; Ph.: Li Ming-wei.

Divorcee; Producer: Great Wall; Scen.: Hou Yao (from his play); Dir.: Li Tze-yuan, Hou Yao; Ph.: Chung Pei-lin; with Wang Han-lun.

Five Scenes from Peking Opera; Producer: North China, Peking; Ph.: Li Ming-wei.

1925

Young Master Feng (9 reels); Producer: Ming Hsing; Scen. and Dir.: Hung Shen; Ph.: Dong Keh-i; with Tseng Hsiao-chu.

Willow Three and Butterfly Marriage (Eng. title: Legend of the Willow Pattern Plate); Producer: British-American Tobacco; Dir.: William H. Jansen.

May 30 Tide in Shanghai; Producer: Yu Lien Co.; Ph.: Liu Lian-tsan; Title: Hsu Bi-ho.

Rouge (8 reels); Producer: Min Hsin, Hong Kong; Scen. (from story by Pu Sung-ling): Li Pei-hai; Dir.: Li Ming-wei.

Unbearable to Look Back (8 reels); Producer: Sheng Chou Co.; Scen.: Chun Tsuei-yun; Dir.: Chiu Tse-san; Ph.: Wang Shu-chang.

Drunkard's Remorse (10 reels); Producer: Commercial Press; Scen., Dir., and Ph.: Yang Hsiao-tsun.

Civil War in China; Producer: Proletkino, Moscow; Dir.: Vladimir Schneiderov; Ph.: Georgi Blum.

1926

Tragic History of Lian Shan-po and Chu Ying-tai (12 reels); Producer: Tien Yi Co.; Scen.: Tung Shuei-shuei (after play); Dir.: Hsiao Tsui-wun; Ph.: Hsu Hsiao-yu, Hu Tieh, and Ching Yu-ru.

After Three Years (12 reels); Producer: Min Hsin; Scen. and Dir.: Ouyang Yu-chien; Ph.: Lian Lin-guan, Yang Yi-yi, and Fan Hsin.

1927

Western Chamber (European title: La Rose de Pu-Shui); Producer: Ming Hsin; Scen. and Dir.: Hou Yao (based on Tale of the Western Chamber); Ph.: Lian Lin-guan and Lin Tzu-tzu.

Four Champions of the Wang Family (10 reels); Producer: Ta Zhung Hua and Bai Ho; Scen. and Dir.: Shih Tung-shan; Ph.: Chou Shih-mu.

Shanghai Document (1700 m); Producer: Soyuzkino, Moscow; released in 1928; Dir.: Yakov Bliokh; Ph.: V. Stepanov.

1928

Strange Girl (9 reels); Producer: Nai-mei; Scen.: Chung Ing-shih; Dir.: Shih Tung-shan; Asst.: Tsai Chu-sheng; Ph.: Shi Shi-pan.

Young Lady's Fan (9 reels); Producer: Ming Hsing; Scen. (from Wilde's Windermere's Fan): Hung Shen; Dir.: Chang Shih-chuan and Hung Shen; Ph.: Dong Keh-i, Hsuen Ching-ling, and Yang Nai-mei.

Burning of Red Lotus Temple (11 reels, the first of 18 parts); Producer: Ming Hsing; Scen. (from serial novel by Shang Kai-jan): Cheng Chen-chiu; Dir.: Chang Shih-chuan; Ph.: Dong Keh-i, Cheng Hsiao-chu, and Hsia Pei-tsun.

1929

Papa Loves Mama (10 reels); Producer: Ming Hsing; Scen.: Hung Sheng; Dir.: Cheng Bu-kao; Ph.: Chou Ko.

1930

Sing-Song Girl Red Peony (9 reels); Producer: Ming Hsing; Scen.: Hung Sheng; Dir.: Chang Shih-chuan; Asst.: Cheng Bu-kao; Ph.: Dong Keh-i, Hu Tieh (Butterfly Wu), and Hsia Pei-tsun.

Spring Dream in the Old Capital (10 reels); Producer: Lien Hua; Scen.: Chu Shih-lin and Lo Ming-yu; Dir.: Sun Yu; Ph.: Huang Saho-feng, Lin Tzu-tzu, and Ruan Ling-yu.

1931

Old Prosperous Peking (12 reels); Producer: Ming Hsing; Scen.: Hung Shen; Dir.: Chang Shih-chuan; Asst.: Cheng Bu-kao; Ph.: Dong Keh-i, Wei Lan-sun, Jack Smith, Hung Sheng, and Cheng Hsiao-tzun.

Peace Blossom Weeps Tears of Blood (10 reels); Producer: Lien Hua; Scen. and Dir.: Pu Wan-chang; Ph.: Huang Shao-fen, Ching Yien, and Ruan Ling-yu.

After Rain, Clear Sky (12 reels); Producer: Hua Guan and Ji Nan; Scen.: Hsieh Shih-guan; Dir.: Hsia Shih-fen; Ph.: K. Henry, Tsang Tze-tze, Liu I-hsing, Huang Nai-sun, Ling Ru-hsing, Chen Chu-feng.

Heng Nien (7 reels); Scen. (from Tale of the Western Chamber): Chu Shih-ling; Dir.: Shih Tung-shan; Ph.: Chou Ko, Tan Tien-hsu, and Tzu Fei.

Promenade en Chine. Dir.: Titayna; Ph.: Robert Lugeon.

1932

Le Giornate di Fuoco a Shanghai; Producer: L.U.C.E., Rome; Dir.: Alessandro Sardi; Ph.: Mario Craveri.

War at Shanghai (9 reels); Producer: Ming Hsing; Scen. and Dir.: Cheng Bu-kao; Ph.: Dong Keh-i.

Georges of Giants (2 reels, in series: Magic Carpet of Movietone); Producer: Fox, NYC; Ph.: Bonney Powell.

Blood Debt (9 reels, censored, unreleased); Producer: Ming Hsing; Scen.: unknown; Dir.: Hsu Hsin-fu; Ph.: Chou Shih-mu, Wang Chen-hsin, and Hsia Pei-tsun.

1933

Year of Plenty (9 reels, not released until May, 1934, as Golden Valley); Producer: Ming Hsing; Scen.: Ah Ying; Dir.: Li Pin-chian; Ph.: Yen Ping-hung, Ai Hsi, and Mei Hsi.

Twin Sisters (11 reels); Producer: Ming Hsing; Scen. (from opera by Cheng Chen-chin) and Dir.: Cheng Bu-kao; Asst.: Shen Hsi-ling; Ph.: Dong Keh-i, Cheng Hsiao-tzun, and Hu Tieh (Butterfly Wu).

24 Hours of Shanghai (9 reels, not released until December, 1934); Producer: Ming Hsing; Scen.: Hsia Yen; Dir.: Shen Hsin-ling; Ph.: Chou Shih-mu and Gu Lan-chun.

Outcry of Women (8 reels); Producer: Ming Hsing; Scen.: Hsia Yen and Shen Hsi-ling; Dir.: Sheng Hsi-ling; Ph.: Wang Shih-jun, Wang Jieh-ting, and Wang Yin.

Dawn Over the Metropolis; Producer: Lien Hua; Scen. and Dir.: Tsia Chu-sheng; Ph.: Chou Ko, Wang Guei-lin, and Wang Ren-mei.

Angry Tide of China's Seas (10 reels, not released until February, 1934); Producer: Yi Hua; Scen.: Yang Han-sheng; Dir.: Yueh Feng; Ph.: Chung Yung-shih, Wang Yin, and Hsia Rueh-leng.

1934

Bible for Girls (16 reels); Producer: Ming Hsing; Scen.: Cheng Bo-chi, Cheng Chen-chiu; Dir.: Chang Shih-chuan, Yao Su-feng, and Cheng Bu-kao; Ph.: Chen Chen, Yen Ping-hung, and Dong Keh-i.

1935

Boatmatman's Daughter (11 reels); Producer: Ming Hsing; Scen. and Dir.: Sheng Hsi-ling; Ph.: Chou Shih-mu, Sueng Ming, and Hsu Lai.

1936

Ching Ming Festival (10 reels); Producer: Ming Hsing; Scen. (from story by Yao Sin-nung) and Dir.: Ouyang Yu-chien; Ph.: Yen Ping and Li Ming-hui.

On the Suiyan-Mongol Front (2 reels); Producer: Northwest, Chengtu.

The Birth of New China (6 reels); Producer: Film & Photo League, New York City.

1937-1945

The following films concern the Sino-Japanese War:

Chungking Rises Again (1 reel; silent; 16 mm; Harmon Foundation, Inc., 140 Nassau St., New York). Chungking under bombardment, showing the city's ability to go on rebuilding after each Japanese air raid. Includes pictures of Madame Chiang Kai-shek with war orphans, as well as scenes in dugouts and bombings.

Western Front (2 reels; sound; 16 mm; United China Relief, 1790 Broadway, New York). A picture which emphasizes the importance of China to the United States' war efforts, and includes shots of China's armies, the Burma Road, Chungking bombing, etc.

China Invaded (1 reel; silent; 16 mm; Harmon Foundation, Inc., 140 Nassau St., New York). Documentary film on the rape of Nanking taken by a number of Nanking Safety Zone Committees during the Japanese occupation of China's capital in 1937. Shows the results of Japanese atrocities perpetrated against Chinese civilians.

The Good Earth Runs Red (1 reel; silent; available in both 35 mm and 16 mm; Chinese News Service, 1250 Sixth Ave., New York). Nanking before and after invasion.

The 400,000,000 (6 reels; sound; 16 mm; Brandon Films, 1600 Broadway, New York). Documentary screen story of China's resistance as seen by an American. Taken in 1937-1938 in China by Joris Ivens and John Ferne. Narration by Frederic March.

Fight to the Last (7 reels; sound with dialogue in Chinese; 16 mm; Brandon Films, 1600 Broadway, New York). A feature film, partly enacted and partly showing actual battle scenes. Made in China by the China Motion Picture Corporation.

China Strikes Back (3 reels; silent; 16 mm; Brandon Films, 1600 Broadway, New York). A frontier film, taken in 1937 in North China.

War in China (1 reel; sound or silent; 16 mm, Brandon Films, 1600 Broadway, New York). Newsreel showing bombing of an attack on Shanghai by the Japanese in 1937.

Thunder Over the Orient (2 reels; sound; 35 or 16 mm; Pictorial Films, 1270 Sixth Ave., New York). Compilation of newsreel material which traces history of Japan's aggression through the last 50 years. Made in 1938.

The Burma Road (3 reels; silent; 16 mm; Harmon Foundation, Inc., 140 Nassau St., New York). A picture of the road which engineers "couldn't be built," showing the terrain over which it winds, the people who live there, the work of modern health services, the supplies moving over the road, and the method of maintenance.

For the Wound of China (1 reel; silent; 16 mm; Harmon Foundation, Inc., 140 Nassau St., New York). Relief work for civilians in wartime China. Pictures of refugees and destruction caused by invaders.

Smile With the Children of China (1 reel; silent; 16 mm; Harmon Foundation, Inc., 140 Nassau St., New York). Chinese school children receive wartime education in Free China.

A Nation Rebuilds (1 reel; 16 mm; Indusco, 425 Fourth Ave., New York). Picture of the blanket-making industrial cooperative in Free China.

Red Cross in Action (2 reels; silent; 16 mm; American Bureau for Medical Aid to China, 1790 Broadway, New York). Pictures taken in China by the Chinese Red Cross, showing the training of Red Cross workers, rescue squads, preparation of bandages, etc.

China Our Neighbor (8 reels; silent; 16mm; Harmon Foundation, Inc., 140 Nassau St., New York). Background on Chinese life and culture. Reel titles: (1) "China and American," (2) "China's Home Life," (3) "How China Makes a Living," (4) "China's Children," (5) "Education in China," (6) "The Three Great Religions," (7) "The Arts of China," (8) "Mr. Chang Takes a Chance."

China's Gifts to the West--the Everyday Things (2 reels; silent; 16mm; Harmon Foundation, Inc., 140 Nassau St., New York). China's influence on Western culture. Film made in cooperation with the Institute of Pacific Relations.

Glimpses of Modern China (2 reels; silent; 16mm; Harmon Foundation, Inc., 140 Nassau St., New York). A swift tour of Shanghai, Peiping, Nanking, Canton, Hangchow, and West China. Film taken by Dr. Chih Meng, Director of the China Institute in America, Inc., early in 1937 just before the outbreak of the war.

This is China (3 reels; silent; 16mm; Commonwealth Picture Corp., 729 Seventh Ave., New York). Description of Chinese people and customs, with some war scenes taken in the southern provinces. Commentary by Alois Havrilla.

People of Western China (1 reel; 16 or 35 mm; produced by Erpi Classroom Films, Inc., 1841 Broadway, New York; sold only to educational institutions.) The life of the people in Western China, showing farmers, silversmiths, shopkeepers, and other village artisans and tradesmen at work. Taken in Free China in 1940.

Children of China (1 reel; 16 or 35 mm; produced by Erpi Classroom Films, Inc., 1841 Broadway, New York). The life of children in wartime China. Taken in Free China in 1940.

Boy Scouts of China (1 reel; silent; 16 mm; Harmon Foundation, Inc., 140 Nassau St., New York). Pre-war film of the activities of Chinese boy scouts. Chinese titles with English script.

Ancient Chinese Paintings in America (1 reel; 16mm; Harmon Foundation, Inc., 140 Nassau St., New York). Art from important Chinese collections in the United States.

How to Paint in the Chinese Way (1 reel; 16mm; Harmon Foundation, Inc., 140 Nassau St., New York). Pictures showing Chinese painting technique.

Grains of Sweat (1 reel; silent; 16mm; Harmon Foundation, Inc., 140 Nassau St., New York). The rice farmer in wartime China. An epic of the soil in the spirit of the old Chinese poem.

Chinese Wood Oil (1 reel; silent; 16mm; Universal Trading Corporation, 630 Fifth Ave., New York). The story of tung (wood) oil, from the gathering of the nuts to the shipping of the grade oil.

Sericulture (2 reels; silent; 16mm; Harmon Foundation, Inc., 140 Nassau St., New York). Pre-war film on the cultivation of China's most ancient export product. The picture emphasizes modern techniques and standards that have been introduced.

Young China (9 reels); China MP, Chungking; Scen.: Yang Han-sheng; Dir.: Su Yi; Ph.: Wang Shi-chun.

1949-1981

An Unseen Triggerman. Presented jointly by Central Motion Picture Corp., Motion Picture and General Investment Co. Ltd., and assisted

by Taiwan Film Studio. Starring Chang Mei-yao, Tang Ching, Kao Hsin-chih, and Ke Hsiang-ting. Screen play: Wang Liu-chao; Dir.: Lee Chia; Producer: Henry Kung; Supervisor: Hu Chien-chung and Choo Kok-leong.

Lady With the Red Duster. Presented jointly by Taiwan Film Studio and Grand Motion Picture Co. Starring Chang Mei-Yao, Yang Chun, Hung Po, Chao Lei, and Li Mei. Screen play: Tang Shou-hua; Dir.: Li Han-hsiang; Producer: Yang Chiao; Supervisor: Chow Tien-kou.

Hsi Shih. Presented jointly by Taiwan Film Studio and Grand Motion Picture Co. A magnificent widescreen picture with Oriental flavor in Eastman color. Starring Chiang Ching and Chao Lai. Screen play: Tang Shou-hwa; Dir.: Li Han-hsiang; Producer: Yang Chiao; Supervisor: Chow Tien-kou.

Four Loves. Another CMPC magnificent feature film that tells a thrilling love story in the early years of the Republic, which is based on Chung Yao's popular story, Over the Rainbow. Cast: Hai Fung, Pao-yun Tan, Lin-lin Hsieh, Ming Chiang, Li Yen, Lung Wang, Chia Yu, and Ko Pa. Screen play: Hsu-chiang Chow; Producer: Henry Kung; Supervisor: Chien-chung Hu; Cameraman: Cheng-ying Lai.

Hsia Nu (A Touch of Zen). Script: King Hu, based on "The Magnanimous Girl" by Pu Sung-ling. Dir.: King Hu; Ph.: Hua Hui-ying; Players: Hsu Feng, Shi Chun, Pai Ying, and Tien Peng. For Union Film Company; 180 mins.

Kui Mah Sueng Sing (Games Gamblers Play). Script: Michael Hui; Dir.: Hui; Players: Betty Ting Pei, Michael Hui, and Roy Chiao. Producer: Raymond Chow. For Hui's Production Company/Golden Harvest; 100 mins.

Chung Lieh Tu (The Valiant Ones). Script and Dir.: King Hu; Players: Pai Ying, Hsu Feng, and Chiao Hung. For King Hu Film Productions.

Ying Chun Ko Chih Feng-Po (The Fate of Lee Khan). Script and Dir.: King Hu; Players: Li Li-hua, Hsu Feng, Hu Chin, and Tien Feng. For King Hu Film Productions.

Pa Kuo Lien-Chun (Boxer Rebellion). Script: I Kuang; Dir.: Chang Cheh; Asst. Dir.: Wu Ma; Players: Fu Sheng, Li Li-hua, Hu Chin, and Chi Kuan-chun. For Chang's Film Company.

Hung Hai-Erh (The Fantastic Magic Baby). Dir.: Chang Cheh; Players: Ting Hua-chung, Hu Chin, and Liu Chung-chun. For Chang's Film Company.

Hung Chuan Hsiao Tzu (Disciples of Shaolin). Script: I Kung; Dir.: Chang Cheh; Players: Fu Sheng, Chi Kuan-chun. For Chang's Film Company.

Ma-Ko Po-Lo (Marco Polo). Script: I Kung; Dir.: Chang Cheh; Players: Shih Szu, Chi Kuan-chun, and Richard Harrison. For Chang's Film Company.

Ying Tai Chi Hsueh (The Last Tempest). Script: Li Han-hsiang, from the play Ching Kun Yuan (Sorrows of the Forbidden City) by Yao Ko. Dir.: Li Han-hsiang; Asst. Dir.: Hsia Tsu-hui; Players: Ti Lung, Lisa Lu, and Ou-yang Suo-fei; Ph.: Lin Chao; Art Dir.: Chen Chin-sen; Editor: Chian Hsing-lung. For Shaw Brothers; 118 mins.

Pan-Chin Pa-Liang (The Private Eyes). Script and Dir.: Michael Hui; Players: Michael Hui, Mamuel Hui, and Chu Mu; Producer: Raymond Cho; Ph.: Chang Yao-tsu. For Golden Harvest; 100 mins.

Liu-Hsing, Hu-Tieh, Chien (Killer Clans). Script: Ni Kuang, from the novel by Ku Lung; Dir.: Chu Yuan; Players: Yueh Hua, Ku Feng, and Tsung Hua; Producer: Run-me Shaw (Shao Jen-me); Ph.: Huang Chieh. For Shaw Brothers; 104 mins.

Pao-Piao (China Armed Escort). Script: Wei Hsin; Producer: Chien Yao-tung; Players: Chang Ling, Yi Ming, and Kao Hsing-chih; Dir.: Chen Ming-hua; Ph.: color, scope. For Skylite Film Co.; 98 mins.

Hsiao-Cheng Ku-Shih (The Story of a Small Town). Script: Chang Yung-hsiang; Dir.: Li Hsing; Players: Chung Cheng-tao, Lin Feng-chiao, and Ou Ti; Producer: Chen Ju-lin; Ph.: color, scope; Art Dir.: Tsai Chen-pin. For Tachung Film Co.; 97 mins.

Yuan-Hsiang Jen (My Native Land). Script: Chang Yung-hsiang; Dir.: Li Hsing; Players: Chin Han, Ling Feng-chiao, Chiang Ming, and Li Lieh; Ph.: color, scope. For Tzu Li and Kuo Tai Companies.

Yuan (The Pioneers). Script: Chang Yung-hsiang, Chang Yi; Dir.: Chen Yao-chi; Players: Wang Tao, Hsu Feng, John Philip Law, and Shi Chun. For Central Motion Picture Co.

The Coldest Winter in Peking. Script and Dir.: Pai Ching-jui. Players: Ming Ming, Liu Yeng-feng, and Patricia Hu. The director objectively depicts the suffering of 900 million mainland Chinese. For Central Motion Picture Co.

Sources

Jay Leyda, Dianying: An Account of Films and the Film Audience in China, 1972, pp. 392-401.

China Information Committee, "Film About China," China at War, Vol. 9 No. 4 (October, 1942); Vol. 10, No. 5 (November, 1942).

The Institute for Advanced Chinese Studies, "Cover Stories," China Today, Vol. 7, No. 12 (December, 1964); Vol. 7, No. 1 (January, 1965); Vol. 8, No. 3 (March, 1965).

International Film Guide, 1976, pp. 216-218; 1977, pp. 177-178; 1978, p. 182; 1979, p. 182; 1980, pp. 164-166.

Cinema in the Republic of China 1980 Yearbook, pp. 37-43.

Sinorama, Vol. 6, No. 4 (April, 1981), p. 67.

APPENDIX Q

REGULATIONS FOR THE GUIDANCE AND MANAGEMENT OF THE MOTION PICTURE INDUSTRY AND FILM ACTORS AND ACTRESSES

Chapter I. General Provisions

Article 1. These regulations are laid down for the guidance and management of the motion picture industry and for helping film actors and actresses to fulfill the functions of developing social education and promoting Chinese culture.

Article 2. The motion picture industry referred to in the regulations includes the following:

- a. Film production enterprises established for the purpose of producing films.
- b. Film distribution enterprises: commercial enterprises engaged in film transactions or rental of films.
- c. Film projection enterprises primarily engaged in selling tickets for and showing of motion pictures.

Article 3. The film actors and actresses mentioned in the regulations refer to those who play roles in motion pictures and have registration cards, as required by the regulations.

Article 4. The agencies in charge of the guidance and management of the motion picture industry and film actors and actresses are the Government Information Office at the central level, the provincial or special municipality government at the provincial and municipal levels, and the county or city government at the county and city levels.

Chapter II. Film Production Enterprises

Article 5. The paid-up capital for any film production enterprises shall not be less than NT\$8 million.

Article 6. Before registering, a film production enterprise is

required to apply for a license to the competent agency at the central level with the following supporting documents:

- a. Documents showing the capitalization.
- b. Roster of regular actors, actresses, and other staff members.
- c. Location of the studio and an inventory of its facilities. If the studio is rented, the lease must be presented at the same time.

If necessary, the competent agency at the central level may inspect the studio and facilities mentioned in the third clause.

Article 7. The proprietors of production enterprises shall be graduates of senior high or higher schools. But this provision does not apply to those who can prove that they have been engaged in film production for more than three years before the regulations are promulgated and enforced.

Those falling under either of the following categories are not qualified for being the proprietor of a film production enterprise:

- a. Those who have been sentenced to prison terms for violating the laws governing the production, distribution, and projection of motion pictures, and the terms have been served less than two years ago.
- b. Those who have violated any of the provisions listed in Article 30 of the Company Law.

Article 8. Beginning from the second year after registration, a film production enterprise shall produce at least one motion picture annually and present it for censorship. Its license may be revoked if the company fails to meet this requirement before the deadline and if it still does not submit any film for censorship six months after receiving a written notice from the competent agency at the central level.

In addition to the necessary papers which shall be presented together with the films submitted for censorship, the registration numbers of the actors and actresses in the cast shall also be provided.

Chapter III. Film Distribution Enterprises

Article 9. The paid-up capital for any film distribution enterprise shall not be less than NT\$1 million.

Article 10. Before registering, film distribution enterprises are required to apply to the competent agency at the central level with the following supporting documents:

- a. Documents showing capitalization.

- b. Papers showing business location and facilities for the storage of films.

If necessary, the competent agency at the central level may inspect the location and facilities as mentioned in the second clause.

Article 11. Beginning from the day of registration, a film distribution enterprise shall release at least one motion picture annually. Licenses of companies falling short of this standard may be revoked.

Article 12. Proprietors of film distribution enterprises are required to be graduates of senior high or higher schools, except for those who can prove that they have engaged in film distribution for more than three years before the regulations are promulgated and enforced.

The second clause of Article 7 also applies mutatis mutandis to proprietors of film distribution enterprises.

Chapter IV. Film Projection Enterprises

Article 13. Film projection enterprises shall be established in accordance with the statutes and regulations concerned.

The competent agencies at the provincial, special municipality, city, and county levels shall submit a report every six months on the approved establishment of film distribution enterprises to the competent agency at the central level for reference.

Article 14. When the film distribution enterprises show motion pictures, such problems as related to education, culture, public order, security, fire control, and hygiene are under the direct jurisdiction of the competent authorities of the provincial, special municipality, city, and county levels.

Chapter V. Film Actors and Actresses

Article 15. Film actors and actresses applying for registration cards shall present the following papers to the competent agency at the central level for screening and approval before the issuance of such cards.

- a. Diplomas or other papers showing graduation from junior high or higher schools.
- b. Documents proving that the applicant has undergone more than three months of training in movie-acting.
- c. Those under age 20 shall submit written consent given by their legal guardians.

Film actors and actresses of the following categories are not subject to the above-mentioned three provisions when they apply for registration cards:

- a. Those under age 15, but they are still required to present written consent from their legal guardians.
- b. Those who have played in more than two motion pictures before the regulations are promulgated and enforced provided that they can present supporting documents. Such persons, however, are required to apply for registration cards within three months after the enforcement of the regulations. After this deadline, they come under the above-mentioned three provisions.

Without registration cards, film actors and actresses are not allowed to play in any motion picture.

Article 16. Film actresses who have indulged in practice detrimental to the state or the motion picture industry are subject to the following penalties:

- a. Warning.
- b. Prohibition from acting for a definite period.
- c. Revocation of registration cards.

Chapter VI. Guidance and Encouragement

Article 17. Film production enterprises which produce good Mandarin motion pictures may be encouraged in the following ways:

- a. Awarding of citations of merit, bounties, or statuettes.
- b. Allotment of quota points allowing them to import foreign films.
- c. Provision of guidance to participate in international film festivals.

Article 18. Film distribution enterprises opening overseas markets for Mandarin motion pictures or releasing foreign motion pictures with a wholesome or instructive theme may be encouraged in the following ways:

- a. Awarding of merit or medals.
- b. Allotment of quota points allowing them to import foreign films.

Article 19. Film projection enterprises, which have made contributions to publicizing government policies and measures or have shown instructive motion pictures, may be encouraged with citations of merit, medals, or by other means.

Article 20. Film actors and actresses who have made their contributions to the promotion of social education or have had other outstanding and exemplary performances may be awarded with:

- a. Citations of merit or statuettes.
- b. Bounties.

Article 21. To cultivate talent for the motion picture industry and train film actors and actresses, the competent agency at the central level may organize workshops and provide funds for observation of study tours.

Chapter VII. Supplementary Provisions

Article 22. Companies engaged in both film production and distribution shall meet the conditions of both categories. The capital of such a company must be to standard for a production enterprise.

Article 23. After the establishment of a film production or distribution enterprise, any change in name, address, proprietorship, operation, and capitalization shall be reported to the competent agency at the central level for approval within 15 days after the change.

Article 24. Film production and distribution enterprises established before the promulgation and enforcement of the regulations are required to register again in accordance with the provisions within one year after the enforcement if the capitalizations of the enterprises and qualifications of their proprietors are not consistent with the regulations. Those who fail to do so within the deadline will be prohibited from continuing their business.

Article 25. Applicants shall pay fees for the registration cards and the licenses received under these regulations, the amounts of which are to be determined by the government agency in charge at the central level.

The fees mentioned above shall be collected according to budgetary procedures of the government.

Article 26. The regulations are effective from the day of promulgation (June 2, 1980).

APPENDIX R

MAJOR POINTS GOVERNING THE OFFER OF IMPORT

QUOTAS FOR ENCOURAGEMENT OF DOMESTIC

PRODUCTION OF MANDARIN FILMS¹

1. These major points are outlined by the Government Information Office (hereafter referred to as GIO) for the offer of assistance to the domestic film enterprises in encouragement of their production of Mandarin feature films.

2. The number of foreign films in terms of import quotas, as required for implementation of these major points, shall be determined by the GIO in view of actual requirement after consulting other government agencies concerned in accordance with Article 4 of the Regulations Governing the Import of Foreign Motion Pictures.

3. Any film production enterprise in this country, meeting the qualifications set forth under Chapter II of the Regulations for the Guidance and Management of the Motion Picture Industry and Film Actors and Actresses, which has in a fiscal year (July 1 to June 30) produced a 35 mm Mandarin feature film and obtained a license from the GIO for commercial exhibition of its first print, is entitled to apply for acquirement of import quotas as referred to under these major points, except the enterprise is one:

- a. That of its capitalization the share invested by a public enterprise or other public entity accounts for more than 50 percent of the total, or that it is invested and run by civic bodies; or
- b. That the motion picture produced by this enterprise has been photographed with imported negative film footages, with application for deferred payment of duty made in the name of a foreign film producer.

4. Import quotas approved for a fiscal year shall be shared by all qualified film production enterprises as mentioned above. Distribution is made by merit points earned by these enterprises, which are calculated in this manner:

¹Announced by the Government Information Office on July 7, 1980, as approved by the Executive Yuan on June 30, 1980.

- a. One merit point for any motion picture produced with foreign investment provided the local share is more than 50 percent of the total.
- b. One merit point for any motion picture produced in this way that the producer, in making the picture, has cooperated with an enterprise falling under the disqualified category (a) of the preceding point, but the investment made by the producer is more than 50 percent of the total.
- c. Two merit points for any motion picture produced with own investment.

Six merit points are the ceiling for any single enterprise to be received in a year even if it is entitled to receive more by the calculation mentioned above.

5. In application for acquirement of import quotas, film production enterprises shall produce the following papers:

- a. Copy of license as a qualified film producer.
- b. Copy of license as a registered company.
- c. Copy of registration as a profit-seeking enterprise.
- d. Copy of license for commercial exhibition of its motion picture(s) produced.

6. The right for acquirement of import quotas given to a qualified film production enterprise may be revoked if documents submitted are found to be counterfeit.

7. The GIO shall issue a certificate of merit points each to all qualified film production enterprises who, by the number of merit points required in import of a foreign motion picture, may apply for the import alone or in cooperation with other merit-point earners. The enterprises, however, shall complete the import within the assigned period and submit the imported film(s) for censorship according to regulations. Any failure shall be considered as a waiver of right.

8. All foreign motion pictures are permissible for import by qualified enterprises along or in cooperation with others, except those produced in the countries from which imports have been banned by the government.

9. A qualified enterprise may apply for import of another motion picture as a replacement to the one that has been prohibited from commercial exhibition by censorship. The replacement, however, shall be imported by the enterprise itself, not by any other enterprises if it is qualified.

APPENDIX S

INFORMATION ON THE MASS MEDIA

The Press

Dailies in Taipei

Central Daily News: 83 Chung Hsiao West Rd., Section 1; f. 1928; morning; official Kuomintang paper; Publ., Yao Peng; Editor, Hsueh Hsin-jung; circ. 530,000.

China Daily News (Northern Edition): 131 Jungkian Rd.; morning; f. 1946; Publ., Chien Chen; Pres., Yen Hai-chiu; Editor-in-Chief, Chen Huai-chieh; circ. 180,000.

China News: 277 Hsinyi Rd., Section 2; f. 1949; afternoon; English; Publ., S Lo; Dir., Ting Wei-tung; circ. 20,000.

China Post: 8 Fu Shun St.; f. 1952; morning; English; Publ., Nancy Yu Huang; Editor, Huang Chih-hsiang; circ. 30,000.

China Time: 132 Da Li St.; f. 1950; morning; general and financial; Chair., Yu Chi-chung; Publ., Tzu Ching-chih; Editor, Tsang Yuan-hou; circ. 610,000.

Chung Cheng Pao: 34-2, 12 Chang Rd., Shing-den; f. 1948; morning; armed forces; Publ., Huang Wei; Editor, Liu En-hsiang; circ. 6,000.

Commercial Times: 132 Tali St.; f. 1978; Publ., Yu Chi-chung; Editor-in-Chief, Juan Teng-fa; circ. 120,000.

Economic Daily News: 550 Chung Hsiao E. Rd., Section 4; f. 1967; morning; Publ., Wang Pi-ly; Editor, Yin Cheng-kuo; circ. 110,000.

Independent Evening Post: 15 China Rd., Section 2; f. 1947; afternoon; Publ., Wu San-lien; Editor-in-Chief, Wu Feng-shan; circ. 60,000.

Mandarin Daily News: 10 Fuchow St.; f. 1948; morning; Publ., Hsia Cheng-ying; Editor, Yang Ru Der; circ. 120,000.

Ming Sheng Pao: 555 Chung Hsiao E. Rd., Section 4; f. 1978; Publ., Wang Hsiao-tan; Editor, Shih Min; circ. 70,000.

Ming Tsu Evening News: 235 Kunming St.; f. 1950; afternoon; Chinese; Publ., Wang Cheng-yung; Editor, Yu Lin-chu; circ. 60,000.

Ta Hua (Great China) Evening News: 61 Chiu Chuen St.; f. 1950; afternoon; Publ., Keng Hsiu-yeh; Editor, Tuan Shou-yu; circ. 60,000.

Taiwan Shin Sheng Pao: 127 Yenping S. Rd.; f. 1945; morning; Publ., Stone K. Shih; Editor, Hsu Chang; circ. 180,000.

United Daily News: 555 Chung Hsiao East Rd., Section 4; f. 1951; morning; Publ., Wang Pi-cheng; Editor, Chang Tso-ching; circ. 650,000.

Youth Warrior Daily: 3 Hsin Yi Rd., Section 1; f. 1952; morning; armed forces; Publ., Chang Chi-heh; Editor, Lo Cho-chun; circ. 60,000.

Provincial Dailies

Cheng Kung Evening News: 233 Chung Chen Rd., Hsiao Kang Li, Kaohsiung; f. 1956; afternoon; Publ., Yen Hai-chiu; Dir., Sun Wu-nan; circ. 13,000.

Chien Kuo Daily News: 36 Min Sheng Rd., Makung, Chen, Penghu; f. 1949; morning; Publ., Hwang Tsai-hsing; Editor, Chang Yen-hsiu; circ. 5,000.

Daily Free Press: 409-12, Peitun Rd., Taichung; f. 1978; morning; Publ., Wu E-m; Editor, Tsai Hsin-chang; circ. 20,000.

China Daily News (South Edition): 2 Cheng Kung Rd., Tainan; f. 1946; morning; Publ., Chien Chen; Editor, Chiang Chen; circ. 160,000.

Chung Kuo Daily News: 1, Lane 45, Shuang Shi Rd., Section 2, Taichung; f. 1965; morning; Publ., Cheng Shen-chi; Editor, Chang Yu-chi; circ. 5,000.

Chung Kuo Evening News: 38 Chung Cheng Rd., Kaohsiung; f. 1955; afternoon; Publ., Liu Heng-hsiu; Editor, Chen Cheng-chang; circ. 20,000.

Keng Sheng Daily News: 36 Wuchuan St., Hualien; f. 1947; morning; Publ., Hsien Ying-yi; Editor, Chen Hsing; circ. 5,000.

Kimen Daily News: Chengyi Village, Kimen; f. 1965; morning; Publ., Chao Hsin-hua; Editor, Lee Yen-po; circ. 5,000.

Matsu Daily News: Matsu; f. 1957; morning; Publ., Wang Shu-min; Editor, Lu Ching-huan; circ. 3,000.

Min Chung Daily News: 410 Chung Shan 2 Rd., Kaohsiung; f. 1950; morning; Publ., Lee Shui-piao; Editor, Yao Chih-hai; circ. 30,000.

Min Sheng Daily News: 406 Fu-shing Rd., Section 1, Taichung; f. 1946; morning; Publ., Hsu Chang-chou; Editor, Chiu Wei-huang; circ. 20,000.

Shang Kung Daily News: 218 Kuo Hua St., Chayi; f. 1953; morning; Publ., Lin Fu-ti; Editor, Liu Kuei-nan; circ. 20,000.

Taiwan Shin Wen Pao Daily News: 249 Chung Cheng 4 Rd., Kaohsiung; f. 1949; morning; Publ., Shen Yueh; Editor, Yeh Yen-i; circ. 20,000.

Taiwan Times: 167 Chung Cheng 4 Rd., Fengshan, Kaohsiung; f. 1971; Publ., Wu Chi-fu; Editor, Su Teng-chi; circ. 60,000.

Selected Periodicals

Agri-Week: 27 Lane 106, I-tung St., Taipei; f. 1975; weekly; Publ., Robert C. T. Lee; Editor, Ned Liang; circ. 20,000.

The Artist: 129-1 Wenchow St., Taipei; Publ., Ho Cheng-kwang.

Biographical Literature: 4th Floor, 230 Hsinyi Rd., Section 2, Taipei; Publ., Liu Tsung-hsiang.

Chung Hua Magazine: 3-2 31 St., Tienmou 1 Rd., Taipei; Publ., Hu Chiu-yuan.

Continent Magazine: 5-2 Roosevelt Rd., Section 2, Taipei; f. 1950; archaeology, history and literature; fortnightly; Publ., Hsu Kou-piao.

Crown: 52 Lane 120, Tun Hua N. Rd., Taipei; Publ., Pin Sin-tao.

Free China Review: 3 Chung Hsiao E. Rd., Section 1, Taipei; illus.; English; monthly; Publ., Sung Tsu-li; Man. Editor, S. C. Chen.

Free China Weekly: 3 Chung Hsiao E. Rd., Section 1, Taipei; news review; English; Publ., Sung Tzu-li; Editor, Yin Lai.

The Gleaner: Kaohsiung Refinery, P.O. Box 25-12, Tsoying, Kaohsiung; Publ., Chin Kai-yin.

Harvest Farm Magazine: 14 Wenchow St., Taipei; f. 1951; fortnightly; Publ., Robert Chung-tao Lee; Editor, Chu Yung-chuan; circ. 40,000.

The Kaleidoscope Monthly: 7-2 Hsin Sheng S. Rd., Section 3, Taipei; Publ., Wang Cheng-sheng.

Music & Audiophile: 3rd Floor, 3 Hangchow S. Rd., Section 2, Taipei; f. 1973; Publ., Adam Chang; circ. 18,500.

National Palace Museum Quarterly: Wai Shuang Hsi, Shih Lin, Taipei; Dir., Chiang Fu-tsung.

Reader's Digest (Chinese Edition): Taipei; monthly; circ. 130,000.

Sinorama: 3 Chung Hsiao E. Rd., Section 1, Taipei; cultural; English; monthly; Publ., Sung Tsu-li.

Taiwan Pictorial: 150 Tzyou Rd., Section 1, Taichung; f. 1951; general illus.; fortnightly; Chinese; Publ., Chung Chen-hung; Editor-in-Chief, Wang Hsiao; circ. 70,000.

News Agencies

Central News Agency (CNA): 137 Nanking E. Rd., Section 2, Taipei 104; f. 1924; Pres., Frank C. C. Lin; Editor-in-Chief, Willie K. Chu.

Chiao Kwang News Photo Service: 6th Floor, 3 Lane 1, Ta-an St., Taipei; Dir., Lo Pin.

China Youth News Agency: 131 Teng Hua N. Rd., Taipei 105; Dir., Li Pen-hsien.

Foreign Bureaus

ABC 6, Lane 188, Sungkiang Rd., Taipei.

Agence France-Presse (AFP): 48 Lane 369, Tunghua S. Rd., Taipei; Correspondent, Calix Chu.

Associated Press (AP) (USA): 209 Sungkiang Rd., Taipei; Correspondent, Willy Ma.

CBS Television: 117, 3rd Floor, Chungshan N. Rd., Section 2, Taipei; Dennis Chin.

The Korean Times: 38, 2nd Floor, Wuchang St., Section 2, Taipei; Kim Yon-chan.

London Daily Telegraph: 5-1 Lane 46, Shuang Chen St., Taipei; L. Smith.

NBC-TV News: 13-2, Sublane 52, Lane 188, Hoping E. Rd., Section 2, Taipei; Eddie Tan.

New York Times: 3rd Floor, 71-93, Ho kang Li, Shihlin District.

United Press International (UPI) (USA): 137 Nanking E. Rd., Taipei; Bureau Chief, Shullen Shaw.

Press Organizations

National Press Council of the Republic of China: 4, Lane 9, 3rd Floor, Nanchang Rd., Section 1, Taipei, Taiwan, Republic of China.

Taipei Journalists Association: 83 Chung Hsiao W. Rd., Section 1, Taipei; 27,999 members representing editorial and business executives of newspapers and broadcasting stations.

Radio and Television

Radio

Broadcasting Corporation of China: 53 Jen Ai Rd., Section 3, Taipei 106; f. 1928; Domestic (4 networks) and Overseas services (all AM); FM and stereo production; 39 stations, 72 transmitters; 18 languages and dialects; total power output 2,225.2 KW.

Cheng Sheng Broadcasting Corporation: 7-8th Floors, 66-1 Chungking S. Rd., Section 1, Taipei; f. 1950; 7 stations; Chair., Lee Lien; Gen. Mgr., Tu Hsin-shih.

Fu Hsing Broadcasting Corporation: P.O. Box 799, Taipei; 27 stations; Dir., Ho Muh-chao. In 1978, there were 12,000,000 licensed radio receivers.

Television

China Television Company Ltd.: 53 Jen-Ai Rd., Section 3, Taipei; f. 1969; Chair., Tsu Sung-chiu; Pres., Mei Chang-ling; publ. CTV (weekly).

Chinese Television Service Ltd.: 100 Kuang Fu S. Rd., Taipei; f. 1971; cultural and educational; Chair., Yee Chien-chiu; Pres., Wu Bao-hwa; publ. CTS (weekly). In 1979, there were 4,502,076 licensed television sets.

Taiwan Television Enterprise Ltd.: 10 Pa Te Rd., Section 3, Taipei; f. 1962; Chair., Hsu Ching-teh; Pres., Carl Liu; publ. TTV (weekly), Families (monthly).

Publishers

Art Book Company: 4th Floor, 18 Lane 283, Roosevelt Rd., Section 3, Taipei; Publ., Ho Kung-shang.

Cheng Chung Book Co.: 20 Hengyang Rd., Taipei; humanities, social sciences, medicine, fine arts; Gen. Mgr., Li Yuan-yu.

Chung Hwa Book Co., Ltd.: 94, Chungking S. Rd., Section 1, Taipei; humanities, social science, medicine, fine arts, school books; Gen. Mgr., Hsiung Dun-seng.

Far East Book Co.: 66-1 Chungking S. Rd., Section 1, 10th Floor, Taipei; art, education, history, physics, mathematics, literature, dictionaries; Chair., George C. L. Pu.

Globe International Corporation: 2nd Floor, 60 Chungking S. Rd., Section 3, Taipei; Publ., Tsai Hung-ta.

Ho Chi Book Co.: 249 Wuhsiung St., Taipei; Publ., Wu Fu-chang.

Hua Hsin Culture and Publications Center: 4th Floor, 86 Ning-Po St. W., Taipei.

Hua Kuo Publishing Co.: 218 Chin San St., Taipei; f. 1950; Publ., Yeh Yo-mo.

International Cultural Enterprises: 6th Floor, 25 Po-Ai Rd., Taipei; Publ., Hu Tze-dan.

Li-Ming Cultural Enterprise Co.: 56 Chang-an East Rd., Section 1, Taipei; Gen. Mgr., Chang Chi-hei.

Mei Ya Publications Inc.: 6th Floor, 192 Hoping East Rd., Section 1, Taipei; f. 1965; copyrighted Taiwan reprints; Chair., Sueling Li.

San Min Book Co.: 61 Chungking S. Rd., Section 1, Taipei; f. 1955; literature, history, philosophy, social sciences; Gen. Mgr., Liu Chen-chiang.

Taiwan Kaiming Book Co.: 77 Chung Shan N. Rd., Section 1, Taipei; Gen. Mgr., Fan Shou-kang.

The World Book Co.: 99 Chungking S. Rd., Section 1, Taipei; f. 1921; Chair., Chen Sheh-woo; Gen. Mgr., Shaw Tsung-mou.

Youth Cultural Enterprise Co.: 51 Hanchung St., Taipei; Gen. Mgr., Hu Kuel.

Film Companies

Central Motion Picture Corporation: P.O. Box 475, Taipei; 116 Hun Chung St., Taipei.

China Motion Picture Studio: 400 Chung Yang Pei Rd, Section 2, Pei-tou, Taipei.

Taiwan Film Studio: 14 Chungking S. Rd., Section 2, Taipei.

Shaw Brothers (Taiwan) Ltd. Co.: 17 Lane 96 Kunming St., Taipei.

Advertising Agencies

Allied Artists Advertising Agencies, Ltd.: 35 Shanghai Rd., Section 1, Taipei.

Epoch Publicity Agency: P.O. Box 1642, Taipei. Cable: Epoch, Taipei.

Ocean Advertising Co., Ltd.: 34, Section 2, Chung Hsia W. Rd., Taipei; Pres., C. H. Yang; billings: US \$1,600,000; print, 29%; radio, 2%; television, 55%; cinema, 1%; outdoors, 10%.

Taipei Advertising Association: 47-3 Chang An E. Rd., Section 2, Taipei.

Government Organizations

Government Information Office: 3 Chung Hsiao E. Rd., Section 1, Taipei; Dir. Gen., Dr. James Soong.

Department of Information, Ministry of Foreign Affairs, 2 Cheich Shou Rd., Taipei.

Ministry of Communication: 2 Section 1, Chang Sha St., Taipei; a government authority responsible for determining power, frequency, and supervising operation of all government and private radio and television stations.

Military Spokesman's Office of the Ministry of National Defense: P.O. Box 8261, Taipei; Dir., Col. Wang Miao.

Source: Government Information Office.

Press Foundation of Asia, The 1974 Asia Press and Media Directory, pp. 243-250.

Cinema in the Republic of China 1980 Yearbook, pp. 108-109.

APPENDIX T

THE CHINESE PRESS IN TABULAR FORM (1932 TO 1935)

The Chinese Year Book (1935) totaled the figures for Chinese newspapers (see Table V), based on statements of the Ministry of the Interior in 1935. The Quarterly of Journalism, published by the Shenshih News Agency, totaled the figures of overseas Chinese dailies (see Table VI).

The Shun Pao Year Book (1933) totals are: 2 papers have a circulation of over 100,000, 13 papers have a circulation of over 10,000, and 17 papers have a circulation of over 5,000 (see Table VII).

The Ko's History of Chinese Journalism totaled papers delivered by the post office from 1922 to 1924. The 1935 Chinese Yearbook totaled the figures of newspapers delivered from 1932 to 1934, which indicated progress in that period (see Table VIII).

The Newspaper Directory of China (1935) supplied the following figures with regard to the distribution of circulation (see Table IX).

Source: Lin Yutang, A History of The Press and Public Opinion in China, 1936, pp. 144-148.

TABLE V
TOTAL OF CHINESE NEWSPAPERS IN 1935

Location	Total	Location	Total
Nanking	38	Shansi	10
Peiping	92	Hopei	15
Kiansu	237	Hupeh	16
Anhwei	43	Kwangtung	20
Shantung	39	Fukien	28
Honan	36	Kansu	7
Hunan	94	Shensi	9
Yunnan	15	Kwangsi	8
Kweichow	3	Ningsia	1
Suiyuan	9	Chinghai	1
Szechuen	29	Chahar	5
Shanghai	41	Hankow	37
Tsingtao	15	Canton	17
Kiangsi	20	Tientsin	25
Total = 910			

TABLE VI
TOTAL OF OVERSEAS CHINESE DAILIES

Location	Total	Location	Total
Hong Kong	20	Singapore	7
Honolulu	2	Manila	3
Cuba	3	Annam	3
San Francisco	4	Saigon	1
Sydney	4	Soerabaya	3
New York	2	Siam	4
Chicago	1	Sumatta	2
London	1	Molitze	1
Jamaica	1	Batavia	3
Canada	4	Rangoon	2
South Africa	1	Penang	1
Peru	2	Keelung	1
Panama	1		

TABLE VII
CIRCULATION TOTALS OF CHINESE NEWSPAPERS
IN VARIOUS LOCATIONS

Location	Circ.
<u>Circ. Over 100,000</u>	
Shun Pao, Shanghai	150,000
Sin Wan Pao, Shanghai	150,000
<u>Circ. Over 10,000</u>	
Ta Kung Pao (L'Impartial), Tientsin	35,000
Shih Pao (Eastern Times), Shanghai	35,000
Yishihpao, Tientsin	35,000
Wupao, Tientsin	25,000
Kungpingpao (Canton)	20,000
Minkuo Jihpao (Shanghai, discontinued)	20,000
Kuohuapao (Canton)	20,000
Chungyang Jihpao (Nanking)	15,000
Kwangchow Minkuo Jihpao (Canton)	15,000
Yungpao (Tientsin)	15,000
Tachunghuapao (Canton)	12,000
Kwangchow 72-Hong Shangpao (Canton)	10,000
<u>Circ. Over 5,000</u>	
Yishihpao (Tientsin)	9,000
Chunghua Wanpao (Shanghai)	9,000
Hsinpao (Tientsin)	9,000
Shangyeh Jihpao (Peiping)	8,700
Shihchien Jihpao (Peiping)	8,500
Peiping Chuanmin Jihpao (Peiping)	8,000
Chingpao (Peiping)	7,300
Peiping Chenpao (Peiping)	7,000
Huapei Hsinwen (Tientsin)	7,000
Hsinhsiangpao (Canton)	7,000
Wuhan Jihpao (Hankow)	7,000
Hankow Chunghsipao	7,000
Yuehhuapao (Canton)	7,000
Huapei Jihpao (Peiping)	6,000
Kunghopo (Canton)	5,000
Hangchow Minkuo Jihpao (Hangchow)	5,000
Honan Minpao (Kaifeng)	5,000

TABLE VIII
 NUMBER OF CHINESE NEWSPAPERS PASSING THROUGH
 THE POST OFFICE IN 1922-24, 1932-34

Year	Ordinary and Special Mark Newspapers	Bulk Newspapers	Total
1922	43,024,700	29,764,400	72,789,100
1931-32 ¹	129,828,300	56,659,000	186,487,300
1923	45,375,525	35,344,801	80,720,326
1932-33	125,065,800	55,593,700	180,659,500
1924	50,009,074	46,890,300	96,899,374
1933-34	140,287,500	56,380,300	196,667,800

¹Fiscal year.

TABLE IX
DISTRIBUTION OF CIRCULATION IN CHINA

Location	Dailies Circulated	Pop. in Millions	Circ. per 10,000 Pop.	Shun Pao Circ.
Anhwei	23,532	19.832	11	12,400
Chekiang	103,242	22.043	46	14,300
Dairen	120,050	.300	4000	---
Fukien	50,395	13.157	45	3,050
Honan	36,120	30.831	11	6,800
Hong Kong	276,700	.513	5393	---
Hopei	520,400	34.186	152	1,550
Hunan	52,300	28.443	18	1,450
Hupei	114,600	27.167	41	6,050
Kansu	2,945	5.927	4	160
Kiangse	37,000	24.466	15	8,650
Kiangsu	1,139,080	33.786	337	91,000
Kwangsi	14,100	12.258	11	400
Kwangtun	260,800	37.167	70	2,100
Kweichow	3,400	11.114	3	100
Macao	11,200	.078	140	---
Manchuria	118,100	20.000	95	---
Shansi	23,100	11.030	20	300
Shantung	122,500	30.803	39	6,250
Shensi	27,700	9.465	29	220
Suiyuan	5,600	11.900	29	75
Szechuan	97,700	49.782	19	260
Yunnan	82,200	9.839	84	200
Total	3,242,764	434.987	Average 70	
			Chahar	80
			Sikong	65
			Ningsia	42
			Hsingkiang	38
			Chinghai	24
			Thibet	16
			Mongolia	10
			Abroad	310
			Total	155,900

APPENDIX U

MOVIE CENSORSHIP LAW¹

Article 1. All movies, produced either at home or abroad, shall not be screened before being censored and licensed in accordance with this Law.

Article 2. Censorship and ban of movies shall be implemented by the Movie Inspection Bureau of the Government Information Office. Organization of the Bureau shall be stipulated separately.

Article 3. Holders of movies shall apply for censorship by the censorship organization before screening.

Article 4. A film involving any of the following situations shall be subject to revision, cutting, or ban:

- a. Impairing the national interest or dignity of the Republic of China.
- b. Disrupting public order.
- c. Violating good taste.
- d. Advocating superstition and heresy.

The Government Information Office of the Executive Yuan will stipulate censorship criteria to define the above mentioned clauses. These criteria shall be approved by the Executive Yuan before implementation.

Article 5. License will be issued for a film that is not found violating any of the clauses of Article 4.

Article 6. A license is valid for three years. After three years re-censorship will be applied if screening of the film is to continue.

¹Amended and approved at the 32nd meeting of the 14th session of the first Legislative Yuan on January 11, 1955. Promulgated for implementation by the President on January 22, 1955. Articles 9 and 24 were amended and promulgated by the President on January 10, 1956. Article 13 was amended and promulgated by the President on July 21, 1958.

Article 7. Re-censorship shall be applied if a film is changed in title and plot.

Article 8. Every copy of a licensed film shall carry a duplicate of the license.

Article 9. Screening of a film with special contents may be restricted to specified districts, and screening of physical hygiene films may be restricted to certain places. All these shall be specified in the license.

Article 10. Children under 12 years of age may be banned from viewing a film that is regarded during censorship as harmful to children's psychology. This shall be specified in the license and in advertisements and shall be announced at conspicuous places before screening.

Article 11. If domestic or external circumstances have so changed as to involve a licensed film in the clauses of Article 4, the film may be recalled for re-censorship.

Article 12. The holder of a revised, cut, or banned film may apply for re-censorship if the cause or causes of the revision, cutting, or ban no longer exist.

Article 13. In applying for censorship, the holder of the film shall pay a censorship fee of 60 silver dollars (NT\$180) for every 500 feet. If the footage is shorter than 500 feet, the fee shall be calculated as 500 feet. The fee shall be doubled for re-censorship under Articles 6, 7, and 12.

Article 14. The holder of the license is required to submit it to local government agencies for inspection before screening. No additional fee shall be collected. During screening, if the film is found to have exceeded the criteria specified in the license, the local government may stop the screening and retain the film temporarily pending reporting to the Movie Inspection Bureau of the Government Information Office and awaiting its decision.

Article 15. The Movie Inspection Bureau of the Government Information Office may send its employees, holding credentials, to the locality of screening for inspection.

Article 16. If a film is screened without a license obtained in accordance with Article 3, it shall be detained. The holder of the film shall be fined more than 1,000 (NT\$3,000) and less than 3,000 (NT\$9,000) silver dollars. The exhibitor of the film shall be fined more than 1,000 silver dollars and less than 3,000 silver dollars. Or, the theatre in question may be ordered to suspend its business for more than one and less than three days. The film shall be retained in addition to the fine if the film is found violating the stipulations of Article 4. If it is verified that the film has not violated the stipulations of Article 4, the holder of the film may pay the fine and apply for the return of the film.

Article 17. If a film that has not been re-censored as required under Article 6 is screened or if a copy that does not carry a duplicate license as required under Article 8 is screened, the holder of the film is subject to a fine of more than five (NT\$1,500) and less than one thousand silver dollars (NT\$3,000) and the exhibitor will be subject to a fine of the equal amount or to suspension of business for one or two days. The holder may apply for re-censorship or for a duplicate license after having paid the penalty.

Article 18. If a film that has not been re-censored under Article 7 is screened, the responsible person is subject to a fine of more than one thousand (NT\$3,000) and less than two thousand silver dollars (NT\$6,000). If the responsibility lies with the exhibitor, he shall be ordered to suspend his business for more than one day and less than three days in addition to the fine. After paying the penalty the holder of the film may apply to the censoring organization for the return of the detained film.

Article 19. One who screens a film not in accordance with the stipulations of Articles 9 and 10 is subject to a fine of more than five hundred (NT\$1,500) and less than one thousand silver dollars (NT\$3,000) or the suspension of business for less than two days.

Article 20. One who forges or illegally changes the contents of a license shall be fined more than one thousand (NT\$3,000) and less than three thousand silver dollars (NT\$9,000). If the responsibility lies with the exhibitor, he shall be ordered to suspend business for three days. The film shall be detained. If the detained film is found to have violated the stipulations of Article 4, it shall be withheld after the penalty; otherwise, it may be returned if approved.

Article 21. If one screens a film that is not revised or cut in accordance with the instruction of the censorship organization, the film shall be detained and the responsible person shall be fined more than one thousand (NT\$3,000) and less than three thousand silver dollars (NT\$9,000). If the responsibility lies with the exhibitor, he shall be ordered to suspend his business for three days.

Article 22. For screening a banned film, the holder of the film shall be fined four thousand silver dollars (NT\$12,000), the exhibitor shall be fined two thousand silver dollars (NT\$6,000) and ordered to suspend business for more than three days, and the film shall be detained. The detained film shall be returned if censored and approved after the penalty is fulfilled.

Article 23. If one screens a film without submitting in advance, the license to the local authorities for inspection as required by Article 14, he shall be ordered to suspend business for more than one day and less than three days. This punishment shall be enforced by the local government.

Article 24. The administrative penalty and the fines mentioned in Articles 16 through 22 shall be approved and implemented by the Movie Inspection Bureau of the Government Information Office, the Executive Yuan.

Article 25. The by-laws of this Law will be formulated by the Government Information Office.

Article 26. This Law comes into force on the day of its promulgation.

APPENDIX V

THE BY-LAWS OF THE LAW OF MOVIE CENSORSHIP¹

Article 1. These by-laws are formulated in accordance with the stipulation of Article 25 of the Movie Censorship Law.

Article 2. The films referred to in the Movie Censorship Law include commercial and non-commercial films of different types and widths, preview films, sample films, and various short films. However, they do not include films purely for family recreation and those for test runs by the holders. Persons attending test runs shall be limited to the holders and other required personnel.

Article 3. The holder referred to in the Movie Censorship Law shall be the producer, distributor, or other persons who have obtained by legal means the ownership or copyright of the film. The exhibitor mentioned in the Law refers to the Manager, the responsible person of the locality where the film is screened, and the person who is in charge of the screening.

Article 4. In addition to application form and censorship fee, the following documents shall be presented to the Movie Inspection Bureau:

- a. Certificate of endorsement and certificate of customs payment.
- b. Certificate of copyright or distribution right.
- c. Four copies of detailed synopsis. For a foreign language film, four copies of the original synopsis are required. If necessary, a dialogue transcript is required.
- d. If a foreign language film does not have Chinese sub-titles, two copies of Chinese sub-title slides are required.
- e. Other documents which may be required by law and statutes.

The forms for applications, synopses, and sub-title slides are to

¹Approved at the 405th meeting of the Executive Yuan (Cabinet) on June 9, 1955. Promulgated for implementation by the Government Information Office on June 16, 1955. Amended and approved at the 1017th meeting of the Executive Yuan on May 4, 1967. Promulgated for implementation by the Government Information Office on May 18, 1967.

The forms for applications, synopses, and sub-title slides are to be stipulated and printed by the Movie Inspection Bureau.

Article 5. Domestic newsreels made by governmental organizations for publicity may be submitted for inspection immediately after screening in view of the time urgency.

Article 6. Censorship of films will be made in the order of application. Films for entertaining the armed forces, for entering international exhibitions, and for other purposes required by government policy may receive earlier censorship. This may be done with approval of the Government Information Office.

Two holders are permitted to exchange orders of censorship of their films.

Article 7. The license shall be issued within three days after the film has passed the censorship. If the applicant does not come to get the license in 15 days, he is not permitted to change the title of the film unless he makes the change in accordance with the stipulations of Article 7 of the Movie Censorship Law.

If a film is ordered revised, cut, or banned, the applicant shall be informed within three days after the decision. If the applicant does not wish to have his film revised or cut, the screening of the film shall be banned. This rule does not apply to an irrelevant film spliced to a main film, nor shall it apply to subtitles.

Article 8. If the title of a foreign film or the translated title of a foreign film is not consistent with the plot of the film, or if the film has other irregularities, the Movie Inspection Bureau may order the applicant to make revisions.

If two films use the same title and if the applicants cannot reach an agreement to solve the problem, the first applicant will be given the right of use.

Article 9. If the Movie Inspection Bureau has any doubt regarding a film or if the holder of the film raises objections to the Bureau's decision on his film, the case shall be submitted to the Government Information Office for a decision.

In reviewing a controversial film, concerned organizations and experts may be invited to serve as juries. If necessary, the holder of the film may be requested to make explanations. Notwithstanding, the power for final decision shall be held by the Government Information Office.

Article 10. All advertisements and posters, including literature and leaflets, shall be submitted, before screening, to the responsible agency of the local government for approval, which will be made in accordance with the Censorship Criteria, the approved synopsis and the inscriptions in the license. Otherwise, the screening shall be banned. If the

advertising contains pornographic pictures or obscene writings, severe punishment shall be made in accordance with police regulation. If an advertisement violates other laws, these laws shall be applied in the punishment.

Article 11. When the license of a film expires and the holder of the film applies for a new license, he shall submit the certificate of the new copyright or distribution right.

Article 12. If the copyright, distribution right, or title of a film has been changed, the holder of this film shall turn in the old license and apply for a new one.

Article 13. If a license is lost, the holder shall announce it in a local newspaper for three days. He is permitted to apply for a new license after ten days.

Article 14. Before a film is screened, the exhibitor shall send the license to the responsible agency of the local government for inspection, as required by Article 14 of the Movie Censorship Law.

If the responsible agency finds that the license is overdue, forged, or altered, it shall stop the screening, detain the license and film, and report the case to the Movie Inspection Bureau for a decision.

Article 15. As soon as the responsible agency of the local government has inspected a license and found it correct, it shall approve of the screening. No further censorship shall be made, nor shall any additional fee be collected.

Article 16. When the responsible agency of a local government discovers a film is being screened without a license, it shall immediately stop the screening, detain the film, and report the case to the Movie Inspection Bureau for a decision.

Article 17. The responsible agency of a local government shall send officials, two at most, to the screening place for inspection. These officials must carry necessary credentials.

When the Movie Inspection Bureau sends officials to inspect a screening in accordance with Article 15 of the Movie Censorship Law, the responsible agency of the local government shall assist them. If any of the following situations is discovered, the screening of the film shall be stopped immediately and the film and license shall be detained for a decision by the Movie Inspection Bureau:

- a. The title and plot of the film are inconsistent with the license and the synopsis.
- b. The film is not revised or cut in accordance with the directions inscribed in the license.
- c. A portion or the whole of any other film is spliced to the licensed film.

The responsible person or any other employees of the place where the film is screened are not permitted to interfere in any way with the inspectors. If any are interfered with, directly or indirectly, and if the film to be detained is concealed and not surrendered, the Movie Inspection Bureau shall punish, on the basis of the report made by the inspectors, the holder of the film in accordance with the stipulations of Articles 16 through 23.

Article 18. If any other organization finds that a film banned in accordance with the law is screened, this organization shall send the film to the Movie Inspection Bureau for submission to the Government Information Office for a decision.

Article 19. If a foreign film which has been cut by the censorship authorities is to be shipped out of the country for screening, the holder of the film shall surrender the license before he may request the return of the cut portion of the film.

If the main film is brought back to this country, the holder shall surrender the cut portion of the film and apply for the return of the original license. In cases when the cut portions of films have been held for one year without request for return, and in cases when films are held pending payment of fines and the fines have not been paid within the stipulated periods, such films will be listed by the Movie Inspection Bureau and reported to the Government Information Office for destruction.

Article 20. The Movie Inspection Bureau shall file a weekly report on the censorship and the approval of films to the Government Information Office for reference.

Article 21. The Movie Censorship Bureau shall report every case of illegal screening to the Government Information Office for reference and record.

Article 22. These by-laws are to be implemented from the day of promulgation.

APPENDIX W

CRITERIA OF MOVIE CENSORSHIP¹

Article 1. These criteria are formulated in accordance with Article 4 of the Movie Censorship Law.

Article 2. A film that involves any one of the following counts shall be revised, cut, or banned:

- a. Impairing the interest and dignity of the Republic of China:
- (1) Attempting to violate the Constitution of the Republic of China.
 - (2) Violating the anti-Communist and anti-Soviet national policy or instigating the violation of the country's laws.
 - (3) Containing the ideology of Communism and praising the Communists.
 - (4) Praising the political and social state of the Union of Soviet Socialist Republics or its satellite countries.
 - (5) Damaging the civilian and military morale during wartime.
 - (6) Driving wedges among domestic national groups and between people at home and abroad.
 - (7) Insulting the Chief of State.
 - (8) Damaging the relationship with a friendly country through unfavorable depiction.
 - (9) Distorting the domestic political, military, cultural, or social situation or distorting national history.
 - (10) Depicting the Chinese people as stupid or backward through queer costumes and vulgar behavior.

¹Approved by the Executive Yuan on June 25, 1946. Reference No. Tai (45) Chiao No. 3433. Promulgated by the Government Information Office on June 26, 1956. Reference No.: (45) Chu Chung First No. 1075.

b. Breaking public order:

- (1) Encouraging the breaking of law by showing a serious crime that is not punished by law and is not censured morally.
- (2) Depicting the deeds of bandits and hoodlums that may be imitated by viewers.
- (3) Portraying the realization of an aspiration by such illegal method as mob violence.

c. Violating good tastes and customs:

- (1) Presenting obscenity with views of the full-naked body or figures wearing transparent garments.
- (2) Presenting obscenity with words and gestures.
- (3) Exposing reproductive organs without justifiable education.
- (4) Demonstrating rape, abortion, or other acts of immorality.
- (5) Showing the use of anesthetic drugs or hypnotism for immoral purposes.
- (6) Portraying gambling, prostitution, and use of narcotics in such a manner that might lead people into immorality.
- (7) Instigating the violation of traditional moral values.
- (8) Depicting meaningless suicide that may be imitated by viewers.
- (9) Introducing meaningless juvenile delinquency.

d. Promoting superstition:

- (1) Depicting ghosts and spirits that may spread superstition.
- (2) Spreading groundless heresy that may affect the moral sense of people.

Article 3. These Criteria are to be implemented from the day of promulgation with the approval of the Executive Yuan.

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