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董事長的話

創造表演藝術發展、民眾親近藝文的新機會

2020年起全球遍受 COVID-19 疫情影響衝擊,2022年下半年終於有所緩和,演出節目趨於正常,各場館到訪的民眾日漸熱絡。 此刻,觀眾掌聲的響起,更是鼓舞了所有藝術家、表演團隊、劇場工作者!

經歷人類歷史從未有的疫情考驗,表演藝術領域面對的挑戰,十分艱鉅。國表藝三館一團在疫情期間,除了防疫、全力維繫 演出動能之外,更加速於投入學習、多元嘗試,希能借鏡國際、跨域專業及攜手表演藝術夥伴共同合作,因應疫情後的國際 趨勢、團隊發展和觀眾需求。

這波疫情讓全球產業環境、臺灣社會產生很大的轉變,數位科技應用和普及化,在疫情之下快速進展,對表演藝術帶來重大 影響;環境生態問題喚起永續發展意識,如何融入在演出節目製作和實踐上,已成為國際劇場共同正視的方針。而這兩個課題, 也是國表藝三館一團總監帶領經營團隊在 2022 年工作計畫上積極對應的重點,並將進一步揭示於 2023 年的努力目標上。

國家兩廳院|開發多元新客群、探索未來新樣貌

2022 年,以 35 週年的「回望歷史、想像未來」為主軸,廳院 35 · 藝術行動《2057:給 35 年後的活存演習》,邀請年輕藝術家們與兩廳院一同揣想未來可能;適逢「夏日爵士」舉辦二十週年,以爵士樂在臺灣發展蛻變的歷史出發,策劃精彩節目、紀錄片與特展;《平行劇場》的文件展、展演與論壇,以兩廳院歷史,回望臺灣過去三、四十年的文化樣貌。年底,日本的野田秀樹《Q:歌舞伎之夜》來臺演出,吸引大量、多元觀眾進入劇場看演出,拓展觀眾來源;攜手人力飛行劇團推出 5G 展演節目《向左走向右走》心電感應版,是將動態捕捉技術運用於演出節目的成功新嘗試。同時,迎向全球劇場追求永續趨勢,啟動並持續深化相關計畫,朝向永續經營、社會、環境共好的場館前進。

臺中國家歌劇院|推行綠色劇場、與全球藝起邁向永續

邁入第二個 5 年中程計畫,呼應國際永續劇場潮流,宣告開啟「綠色劇場」元年,藉由多元沉浸、體驗式的參與,開創非典型劇場的展演新型態。

透過減碳足跡與製作,攜手藝術家實踐永續創新,喚起環境保護意識。2022 年「NTT 遇見巨人」系列英國阿喀郎·汗舞團《叢林奇譚》,以精簡人力、道具在地製作的減碳巡演模式演出;經典饗宴莫札特歌劇《魔笛》,以炭筆素描動畫、攝影原理及影像翻轉手法創造新舞台空間;運用室內外的非典型劇場空間,歌劇院首創全時段展演模式,突破傳統劇場的時間與空間限制,全年策劃 4 檔「光之曲幕」、春節「虎虎戲春」、「瘋耶誕 @ 歌劇院」等全館主題活動,耶誕裝置《嬌兔三窟》再次成為熱點,全年參訪人數超過 94 萬人次,再創開館後之高峰。

衛武營國家藝術文化中心|以經典歌劇寫下新頁、讓藝術走入民眾日常

2022 年結合臺灣燈會吸引超過 200 萬人次到訪,新創多個獨家品牌,使成為民眾非到衛武營不可的理由,以拓展多元民眾溝通管道。推出全臺首次全舞台製作《諾瑪》、全臺首演《唐卡洛》,兩部歌劇經典,寫下表演藝術新頁。跨國共製旗艦歌劇《唐卡洛》與比利時列日皇家歌劇院合作,近 300 套傳統宮廷華服、千套道具配件,呈現史詩級歌劇盛典。維也納愛樂造訪,黃



2022TIFA 雲門舞集鄭宗龍《霞》 2022TIFA: *Cloud Gate Send In A Cloud* by Cheng Tsung-lung (攝影/劉振祥)

金之聲首度在衛武營音樂廳昂揚;《波麗露在高雄》讓舞蹈走入了民眾日常。「Rollo—臺灣·以色列合作線上藝術創作交流 展演計畫」,打破時空限制接力創作;「國際線上管風琴音樂節」,讓臺灣再度在國際舞台發聲。【臺灣舞蹈平台】首度連 結全球最大現代舞交流平台「杜塞道夫國際舞蹈博覽會」,促成深度交流。

國家交響樂團|活絡演出動能、灌溉新世代人才

2022 年在新任音樂總監準·馬寇爾的帶領下,持續製作實體或線上交響樂及室內樂節目、推出 OPENTIX Live 線上音樂會,並與 TaiwanPlus 平台合作播映線上音樂會,以及辦理各種推廣講座及活動,期讓音樂跨越時空限制,並保有演出質量,活 絡音樂動能。此外,以專業服務社會,優化「愛樂實驗室」計畫,並與醫院及照護據點合作、建置 APP 為輔療資源,讓音樂療癒樂齡長者、病友及陪伴者;藉由「藝脈傳承計畫—協同指揮」、「樂無界計畫——分鐘交響曲」、「青年音樂家茁壯計畫」、啟動「國家青年交響樂團」計畫,培育人才、傳承技藝,孕育新世代。

表演藝術各項演出和活動,已漸次回到民眾生活的日常;2023 年政府已將「支持文化發展」納入公司治理評鑑指標,將可帶動表演藝術發展、民眾親近藝術的新機會。期待藝術為臺灣社會帶來新風貌!

高志尚國家表演藝術中心董事長

From the Chairman

Creating New Opportunities for the Development of Performing Arts and Improving Access to Arts and Culture

The year 2020 saw the world altered by the COVID-19 pandemic. It was only in the second half of 2022 that we sensed a foreseeable return to normality for our performances and a resurgence in the popularity of our various venues. The applause from all the people in the audience encourages the artists, production teams, and theater staff!

The pandemic tested the world in a way that has never been seen before in human history, with the performing arts sector finding itself particularly challenged. During the pandemic, in addition to taking safety and preventative measures while still moving forward with performances, the three venues and the National Symphony Orchestra (NSO) of the National Performing Arts Center (NPAC) also accelerated their efforts in multiple instances of learning from international, cross-disciplinary artists and cooperating with their performing arts partners to respond to international trends, team developments, and the needs of the community.

The pandemic has brought about great changes to global industries as well as Taiwanese society. The usage and popularity of digital technology exploded during the pandemic, with a major impact on the performing arts sector. At the same time, environmental and ecological issues led to growing attention to sustainability, which makes a change to production and performance policies for many international theaters. These two issues were the focus of the NPAC's three venues and the NSO in their 2022 operations strategies and will be further addressed in 2023.

National Theater and Concert Hall | Promoting Audience Diversity and Exploring the New Face of the Future

In 2022, with its theme of "Looking Back at the Past and Imagining the Future," the National Theater and Concert Hall (NTCH) program 2057: Rehearsing ways of living, in celebration of its 35th anniversary, invited young artists to contemplate the future of the NTCH. As this year coincided with the 20th anniversary of "the NTCH Summer Jazz," the NTCH put together spectacular programs, documentaries, and special exhibitions that explored the history, development, and transformation of jazz in Taiwan. Dialectical documented the history of the NTCH through exhibitions, performances, and forums to look back on the cultural visage of Taiwan throughout the last three to four decades. To close out the year, Hideki Noda from Japan brought Q: A Night At The Kabuki to Taiwan, drawing mass and diverse audiences to the theater. The NTCH also joined hands with the Mr. Wing Theatre Company to launch the 5G performance, Turn Left, Turn Right. Love, or Regret, in a successful novel attempt to apply motion capture technology to live stage. In line with the pursuit of sustainability in global theaters, the NTCH continued to implement existing sustainability projects and launched new initiatives towards sustainable management that benefits both society and the environment.

National Taichung Theater | Promoting the Principles of "Green Theater" and International Cooperation to Achieve Artistic Sustainability

Launched its second five-year middle-term plan and echoing the trend of sustainability in international theater, the National Taichung Theater (NTT) announced its first year of "Green Theater," in which they created a new type of atypical theater performance through multiple levels of immersive and experiential participation.

In pursuit of the goal of reducing its production carbon footprint, the NTT joined hands with various artists to practice sustainability in performance and raise awareness of environmental issues. In the 2022 "NTT Fall for Great Souls", British dancer Akram Khan Company brought *Jungle Book reimagined* to the stage. In the production process, the carbon footprint was limited through streamlined manpower and local production of props. The NTT also re-imagined *Die Zauberflöte*, Mozart's classic opera, using charcoal animations, photography, and video techniques to create a new way of stage expression. The NTT pioneered an around-the-clock performance model, breaking free from the time and space constraints of traditional theater with the four T.A.P. projects, the spring festival performance, *NTT's Xmas Fiesta*, and other themed activities, including the Christmas installation *Three Little Rabbits' Burrows*, which proved to be a popular attraction that received a record of more than 940,000 visitors.

Weiwuying National Kaohsiung Center for the Arts | Writing a New Page with Classic Opera, Bringing Art into Everyday Life

In 2022, the Taiwan Lantern Festival took place at Weiwuying, attracting more than 2 million visitors from around the globe. New and exclusive brands and communication channels become the attractions for guests. The year 2022 also saw the launch of Taiwan's first full-stage production of Bellini's *Norma* and the Taiwanese debut of Verdi's *Don Carlo*, both of which are opera classics, writing a new page in Taiwanese performing arts. The multinational co-production of *Don Carlo* was created in collaboration with the Opéra royal de Wallonie in Belgium, featuring nearly 300 sets of traditional court costumes alongside thousands of props and accessories for a truly epic operatic ceremony. The Vienna Philharmonic brought the sound of the Golden Hall to Weiwuying Concert Hall for the first time. *Bolero in Kaohsiung* brought dance into people's daily lives. The "*Rollo – The Rolling Art Project: Taiwan. Israel Creative Exchange Online Exhibition*" transcends time and space to enable cooperative creation, while the "Online International Organ Music Festival" enabled Taiwan to shine once more on the international stage. The Taiwan Dance Platform connected with Internationale Tanzmesse NRW in Dusseldorf, the world's largest modern dance forum, for the first time, facilitating in-depth cross-cultural exchanges.

National Symphony Orchestra | Energizing Performance Momentum, Cultivating Talents in New Generations

In 2022, under the leadership of its new Music Director Jun Märkl, the NSO continued to produce virtual and in-person symphonies and chamber music programs. The NSO also launched OPENTIX Live online concerts, cooperated with the TaiwanPlus platform to broadcast online concerts, and organized a variety of promotional lectures and activities, with the aim of enabling music to transcend the constraints of time and space while maintaining performance quality and imparting the energy of music. In addition, the NSO continued to do its part in serving society by continuing to develop the "Music Lab" project, and cooperating with hospitals and nursing homes to build digital apps that serve as supplementary treatment resources, allowing the elderly, in-patients, and their helpers to benefit from the healing effects of music. Through the "IMEI NSO Conducting Fellowship Program," "one Minute Symphony Project," "Young Musicians Training Program," and the "National Symphony Youth Orchestra," the NSO continued to cultivate young talents and educate and nurture new generations of musicians.

The performing arts have gradually returned to daily. In 2023, the government has included "support for the development of culture and arts" on its agenda, which will further drive the development of the performing arts sector and create new opportunities for the public to grow closer to the arts. We look forward to taking this journey with you and bringing a new perspective to Taiwanese society through the arts!

Henry Kas

Chairman of the National Performing Arts Center



2022TIFA 唐美雲歌仔戲團《冥遊記一帝王之宴》 2022TIFA: Tang Mei Yun Taiwanese Opera Company *Royal Feast of the Underworld*(攝影/劉振祥)

國家表演藝術中心組織架構 **Organization of the National Performing Arts Center**

自 2014 年 4 月 2 日起,臺灣表演藝術發展邁入了全新的里 程碑。「國家表演藝術中心」(以下簡稱本中心)正式成立, 代表了一個「一法人多場館」新時代的來臨,轄下包含臺北、 臺中、高雄三個國家級藝文場館 ——「國家兩廳院」、「臺 中國家歌劇院」、「衛武營國家藝術文化中心」,以及附設 團隊「國家交響樂團」(NSO)。

本中心與三館一團四位總監 — 國家兩廳院藝術總監劉怡 汝、臺中國家歌劇院藝術總監邱瑗、衛武營國家藝術文化中 心藝術總監簡文彬以及 NSO 音樂總監準·馬寇爾,帶領所 有工作團隊共同執行本中心核心任務:辦理三場館以及 NSO 之經營管理、表演藝術文化與活動之策劃、行銷、推廣及交 流,以提升國家表演藝術水準及國際競爭力,為臺灣表演藝 術的新世紀展開文化創新工程。

2016年,臺中國家歌劇院在眾所期盼下正式開幕,為臺灣表 演藝術界注入了嶄新活力;衛武營國家藝術文化中心於 2018 年 10 月 13 日開幕; 2022 年, NSO 國家交響樂團、國家兩 廳院相繼迎接成立 35 週年。隨著北中南三個國家級專業場 館的到位,國家表演藝術中心自許扮演領航角色,持續帶動 臺灣表演藝術下一階段的發展。

April 2, 2014, was a milestone in the development of Taiwan's performing arts. On that date, the National Performing Arts Center (NPAC) was inaugurated under the unique structure of several performing arts venues operating under one entity, namely the National Theater & Concert Hall (NTCH), National Taichung Theater (NTT), and National Kaohsiung Center for the Arts (Weiwuying) located in Taipei, Taichung, and Kaohsiung respectively, plus an affiliated performance group, the National Symphony Orchestra (NSO).

The general and artistic directors of the above three venues, Ann Yi-Ruu Liu of NTCH, Joyce Chiou of NTT, CHIEN Wen-pin of Weiwuying, together with Jun Märkl Music Director of NSO, will join forces in leading their teams to manage and operate the three venues and the NSO, including the planning, promotion, marketing of performing activities, as well as cultural exchanges in the global arena to enhance the quality of Taiwan's performing arts. With three national venues working together, we look forward to a new vitality which will be brought to Taiwan's performing arts.

The highly-anticipated NTT was inaugurated in 2016. Its opening brought new vitality to the performing arts circle of Taiwan. Meanwhile, Weiwuying was inaugurated on October 13, 2018. Both the NSO and the NTCH celebrated their 35th anniversary in 2022. With three federally-sponsored professional venues joining forces under the guidance of the NPAC, we will definitely be at the forefront of the next development phase of Taiwan's performing arts.

國家表演藝術中心董監事

董事長

高志尚

李淳

林淑真

林麗娟

郭玲玲

陳沁紅

陳建甫

鄭榮興

蘇昭英

監事

陳玲玉

張敏玉

劉明津

Chairman

Board of Directors

Henry Kao

董事 (依姓氏筆畫順序排列)

Directors 于國華 Kuo-Hua Yu 那高・ト沌 **Nakaw Putun** 沈國榮 David Shen Roy Chun Lee 李靜慧 Ching-Hwi Lee 林明裕 Ming-Yu Lin

Susan Shu-Cheng Lin

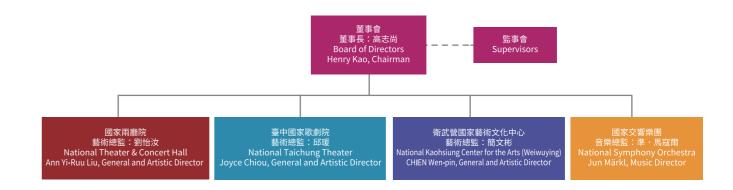
Julia Lin Ling-Ling Kuo C. Nanette Chen Jeff Chen

蔡長海 Chang-Hai Tsai Rom-Shing Cheng Zhao-Ying Su

Supervisors

楊其文(常務監事) Chyi-Wen Yang (General Supervisor)

Lindy Chern Min-Yu Chang Min-Ching Liu



國家表演藝術中心基本資料 National Performing Arts Center Info





國家兩廳院 National Theater & Concert Hall

建築師:楊卓成 占地:9.18 公頃 啟用日:1987年10月 國家音樂廳:2,022席 國家戲劇院:1,498席 演奏廳:354席

實驗劇場:138-239席

室內觀眾席總座位數:4,012-4,113 席戶外空間觀眾容量:50,000 人

243 位行政人員

Architect: Cho-Cheng Yang Campus area: 9.18 Hectares

Opening: Oct.1987 Concert Hall: 2,022 seats National Theater: 1,498 seats Recital Hall: 354 seats

Experimental Theater: 138-239 seats

Total seats: 4,012-4,113

Outdoor audience capacity: 50,000

243 Staff members

臺中國家歌劇院 National Taichung Theater

建築師:伊東豊雄 占地:5.7公頃 啟用日:2016年9月 大劇院:2,007席 中劇院:794席 小劇場:200席

室內觀眾席總座位數:3,001 席 戶外空間觀眾容量:6,000 人

184 位行政人員

Architect: Toyo Ito Campus area: 5.7 Hectares

Opening: Sep.2016 Grand Theater: 2,007 seats Playhouse: 794 seats Black Box: 200 seats Total seats: 3,001

Outdoor audience capacity: 6,000

184 Staff members



衛武營國家藝術文化中心 National Kaohsiung Center for the Arts (Weiwuying)

建築師:法蘭馨・侯班

占地:9.9 公頃 啟用日:2018 年 10 月

歌劇院: 2,236 席 音樂廳: 1,981 席 戲劇院: 1,209 席 表演廳: 434 席

室內觀眾席總座位數:5,860 席戶外空間觀眾容量:20,000 人

206 位行政人員

Architect: Francine Houben
Campus area: 9.9 Hectares
Opening: Oct.2018
Opera House: 2,236 seats
Concert Hall: 1,981 seats
Playhouse: 1,209 seats
Recital Hall: 434 seats
Total seats: 5,860

Outdoor audience capacity: 20,000

206 Staff members



國家交響樂團 National Symphony Orchestra

成立於 1986 年 據點:國家兩廳院 91 位交響樂團團員 23 位行政人員

Established in 1986 Home: NTCH

91 Orchestra musicians 23 Staff members



藝術總監的話

延續過往積累,正面迎接劇場的持續變化

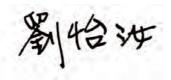
我們都在承接前人的積累,找尋接下來應該發展的方向,達到一座場館在這個世代該有的定位。雖說場館營運者有任期限制,無論是否續任,我真心認為,一座場館不該用「斷代史」的方式在思考;甚至,本來就不會有「重新」這件事情——因為兩廳院過往三十餘年的經驗並不會消失、或被抹殺,我們都在持續修正,這也是場館營運的必須。

舉例來說,售票系統、或是劇場管理系統的重建,看似全面翻新,但也是奠基於前人的步伐,接續往下走,回應現有環境的需求。或是,我於前一任期提出的「共融」,也是在兩廳院相關硬體於過去數年期間逐步完備後,除持續強化與優化,更「內化」到整個工作團隊的思維裡。這其實是理念走向實踐過程中最艱難的環節,也就是把觀念深植到每個人心中。不管是製程方式的改善、或是管理方法的改變,要做的事情乍看都是小事,但唯有累積這些小事,「永續」才有辦法成功。接下來,大概又是一個三、四年的腦袋轉換期,去面對觀念的內化。

因此,我們目前的營運規劃仍是「延續」。以「共融」來說,演進到「永續共融」,這除了呼應到整個社會的需求,同時也因為疫情強化了這樣的衝擊,讓「永續」議題拉升為世界級,於是我們也得提早接招。今年做的是「兩廳院資源面的盤點」,因為在談任何一個目標,必須先明白自己所站立的位置,才能夠進一步制定目標。特別是在這一年內,萬事萬物的變動性都非常大,所以我們都得持續討論,包含兩廳院最基本的作為可以做到哪些,又有哪些條件已經達到極限,藉此找尋所有的可能性,並切中執行的核心。像是兩廳院的電力系統已有能源公司進行檢驗,在過去十年內的更新與維護,其實已達到節能上的指標數字。這樣的盤點更凸顯的是:兩廳院過往的累積,都是有效且必須被延續的。

疫情帶來的反思,還有我們對於劇場展演形式的重新思考,觀眾可能已經改變,傳統形式不一定可以繼續滿足;因此,作為 創作內容的提供者、產出者能不能跟上這個社會的改變?這也是走過三十五年的兩廳院,必須與創作者一同思考的面向。

對我而言,有一個東西始終沒有變,就是:兩廳院作為一座劇場,對於「劇場」的定義是必須因應環境而變化的。



■ **劉怡汝**■ 國家兩廳院藝術總監



歡迎導盲犬 Guidedog Welcome

From the General and Artistic Director

Building on the Inheritance of the Past and Facing the Continuous Changes of the Theater

In fact, we are all carrying on the endeavors of our predecessors, looking for the direction for future development and striving to achieve the position that befits a venue of this era. Even though each venue operator has a fixed term limit, regardless of whether the term is renewed or not, we sincerely believe that a venue should not be considered along the lines of "chronological history"; in fact, we might venture so far as to say there is no such concept as "renewal" – because the experience of the past 30 years of the NTCH cannot vanish or be erased. Instead, we are constantly transforming based on what we have learned, which is a must for venue operations.

For example, the revamp of the ticketing system and the theater management system may seem to be a complete renovation, but it takes into account each preceding step that has led up to this point and continues to respond to the needs of the existing environment. In other words, the "inclusiveness" proposed in the previous term was "internalized" into the thinking of the team as each piece of relevant hardware of the NTCH was updated over the last few years, in addition to ongoing improvements and optimization. This is actually the most difficult step in the process of putting ideas into practice – making these ideas take root deeply in everyone's hearts first. Whether we are talking about improvements to the production process or changes in management methods, the necessary change may seem trivial at first glance, but only by accumulating these small changes can we succeed at "sustainability." We anticipate an upcoming three-to-four-year period during which the concepts we are introducing now will be internalized and take hold.

Our current operation plan is therefore still "continuation." Take "inclusiveness" as an example, the evolution of "sustainable inclusiveness" is not only a response to the needs of the entire society but also a necessary response to the pandemic, which makes the issue of "sustainability" a topic on a global scale, forcing the issue prematurely. What we focused on this year was "taking inventory of NTCH resources," because when pursuing goals, you must first understand where you stand so that you can set your goals with a larger picture in mind. This was especially true given the volatility of this past year, so we must continue our discussions of what can be done with the most basic actions of the NTCH and where we are hitting our limits, so as to examine all possible solutions and cut to the heart of the matter. For example, the electric power system of the NTCH has undergone inspection, with the results revealing that renewal and maintenance of the system over the last ten years have actually allowed us to achieve our energy-saving goals. This kind of inventory is indispensable as it confirms that the strategies we previously devised are effective and should be continued.



2022 廳院選 野田秀樹《Q:歌舞伎之夜》 NODA MAP *Q: A Night At The Kabuki* (攝影/Alex Brenner)

We are taking this time to reflect on issues brought to the forefront by the pandemic, as well as rethinking the form that theater performances may take, as audiences continually evolve and the traditional form may no longer satisfy them. As a provider and producer of creative content, can we keep up with the changes in this society? This is a question that the NTCH in its 35th year must examine together with artistic creators.

For me, one thing has never changed, that is, the NTCH, as a theater, must always revise the definition of "theater" alongside its environment.

Ann Yi-Ruu Liu

Lingi Run

General and Artistic Director, National Theater & Concert Hall

國家兩廳院組織架構與經營團隊 **Organization and Management Team** of the National Theater & Concert Hall

國家兩廳院設置藝術總監一人,由國家表演藝術中心董事長提請董事會通過後任免之,受董事會之監督,對內綜理兩廳院的 業務,對外則代表本場館。藝術總監的職掌,係負責本場館年度計畫擬定、年度預算擬訂與決算報告提出、所屬人員任免 業務執行與監督,以及其他業務計畫核定等事項。

The National Theater & Concert Hall (NTCH) has one General and Artistic Director, who is nominated by the Chairman of the Board of the National Performing Arts Center and approved by the board of directors. The General and Artistic Director is supervised by the board of directors of the National Performing Arts Center. He/she is responsible for the overall management of the NTCH and serves as its representative to the outside world. Specifically, the General and Artistic Director is in charge of approving the NTCH's annual plan, formulating the annual budget and submitting final accounting reports, hiring and dismissing staff members, and implementing and overseeing the NTCH's work.

Seneral and Artistic Director 監

ty 總 Director

財務部 **Finance Department**

■ 財會組 **Finance Section**

行政管理部 Administration Department

■ 採購管理組 ■ 人力資源組 ■ 安全事務組 ■ 資訊組 Procurement Section

Human Resources Security Section

Information **Technology Section**

■ 法務 Legal Affairs

工務部

Engineering Department

■ 営建組 Construction and Maintenance Section ■ 機電組 **Electrical Engineering** Section

副總監 副總監

公共溝通部

Communication Department

■ 公關組 **Public Relations** Section

■ 行銷組 Marketing Section ■ 會員經營組 Membership Management Section ■ 藝術推廣組 Art Reach Section

顧客體驗部

Customer Experience Department

■ 顧客服務組 Customer Service Section

■ 顧客經營組 Customer Management Section ■ 統籌編輯組 Editorial Section

業務發展部

Business Development Department ■ 電商營運組

E-commerce **Development Section**

■ 電商整銷組 E-commerce Marketing Section ■ 場地管理組 Venue Management Section

Deputy l 监 Director

演出技術部

Technical Management Department

■ 統籌管理組 Technical Coordination Section

■ 技術管理組 Technical Support Section

■ 設備維護管理組 Technical Maintenance Section

Programming & International Development Department

■ 節目製作一組

■ 節目製作二組 Programming Section I Programming Section II International

■ 國際發展組 **Development Section**

20 國家表演藝術中心 年度報告

年度工作報告

自我整合與長遠規劃,國家兩廳院奠定永續劇場的基石

國家兩廳院(簡稱兩廳院)走向第三十五年,先是在過去的基礎上提出無牆與共生的營運策略,從2020年開始以兩年為規劃,以「人人」、「數位」、「有機」與「無牆」進行實踐,探索兩廳院的社會影響力與公共性。2022年可以說是「實踐」的再延續——強化兩廳院原有平台的效應,如TIFA台灣國際藝術節、新點子實驗場、兩廳院夏日爵士、秋天藝術節等,其他諸如團隊投資、培植專業人才、深化在地連結、拓展國際網路、提升文化近用等也都在過往的基礎上持續強化。並且,在總監任期的接軌上,兩廳院更藉整體的盤點來擬訂下一步規劃,回應一座劇場、或是不只是劇場,如何永續營運的可能;進一步去整合現有資源,想像兩廳院的未來,開創更多元的執行面向,以及更精準的自我定錨。

作為「延續」、「盤點」與「整合」的一年,可分從「疫情」、「在地與國際」、「議題」三個角度來思考,檢視兩廳院如何通過節目規劃與製作、營運方向與執行等策略,從「外部的具體呈現」到「內部的思維建構」,奠定一座「永續劇場」的發展基石。

支持創作與虛實共生:疫情的共存與餘波

COVID-19 疫情走到 2022 年,臺灣政府的防疫策略開始邁向「共存」,雖時有確診數的高峰波段,餘波蕩漾,但劇場也從 2020 年超過兩個月的閉門、2021 年 5 月之後的三級警戒以及降級後的節目延期與取消等狀況,逐漸趨於平緩,在疫情造成的不正常中回歸疫情下的日常。根據兩廳院統計,主合辦與外租節目因疫情因素取消與延期,從2020 年的 37 檔、2021 年的 26 檔,到 2022 年,至 9 月為止,已大幅下降至 5 檔。

2022 年,作為走向共存的過渡期,兩廳院累積這兩年面對疫情的「被動因應」與「主動出擊」後,以「紓困方案」來穩定創作團隊的營運危機與製作動能,藉此推動創作內部的轉變,來面對疫情過後的另一時代。

在「紓困方案」方面,兩廳院於 2022 年隨疫情進行滾動式調整,目前仍執行「特別方案 1.0」,以減租、票務系統減收為主;而「特別方案一同心同在」中,因疫情取消之節目,可接受觀眾申請代為處理票款為捐款給主辦單位的「兩天撐傘 3.0」,也於 5 月重啟,執行至 9 月底。作為非補助機構的場館單位,兩廳院仍致力於降低藝術家與創作團隊的負擔,藉此平穩劇場生態。更在這些方案中投注創作研發與支持,讓創作能量能在疫情期間維持、乃至於積累,並已有成果在 2022 年展現,如唐美雲歌仔戲團《冥遊記一帝王之宴》、無獨有偶工作室劇團《搞砸的那一天》等,都是在前一年度開始的計畫支持。

同時,兩廳院也從疫情間學習迎向虛實共生的新常態,如2022TIFA 台灣國際藝術節中,《戰鬥果醬 OUS》展開線上賽事整合數位直播技術,讓觀眾可以體驗到互動的臨場感;弗蘭塞斯克·薩雷維拉《拾憶》通過通訊軟體,與觀眾進行一對一的線上互動,體現疫情封城對於生命記憶的瞬間空白與人際關係斷裂;舞蹈空間與東京鷹《月球水 2.0》運用鏡頭與剪輯技術,探究線上與劇院特映的混搭影像;史蒂芬妮·雷克《群像》則是編舞家在遠端執行,由在地團隊完成作品。

這些創作都不再是疫情時代的因應之道,而是重新面對疫情時代下的觀演關係,讓創作不匡限於線上、或是實體的二選一,創造全新的劇場形式、創作方法與生態環境。更重要的是,無論觀眾是否再「走回」劇場,無論疫情是否有終結的一天,都能持續創造劇場無所不在的價值。

方法質變與能量厚植:在地與國際的重整

在防疫規定下近乎停擺的國際演出,野田秀樹《Q:歌舞伎之夜》於年末抵臺,除創下兩廳院三十五年以來最快完售紀錄,也敲響大型國際製作來臺的門鈴,替隔年的演出環境投以「回返正常」的想像;同時,更反映出劇場的觀眾還在,只是疫情過後的臺灣需要更多轉變的契機,以及產業發展的



2022 秋天藝術節 無獨有偶工作室劇團《搞砸的那一天》 2022 Artquake In Autumn: Puppet & Its Double Theater *Die on that day*(攝影/劉振祥)

必須——這些都得隨著國際趨勢、社會結構、時代因素等方 面不斷轉變。

於是,如何與國際接軌,並不能因為疫情而阻隔與中斷,反 而是得因應並產生應變,然後是從外部轉往內部的質變。

除前述提及的節目製作方式開始轉變,不管是國際藝術家的遠端作業,或是運用科技開發新型態的線上演出,都能降低旅運的碳足跡與防疫風險——這不只是疫情下不得不的作為,更是因疫情而產生「永續」的內在思維。另一方面則是在疫情時代持續拓展國際網路,建構從疫情世代到後疫情時代的國際交流方式,如今年的ACPC「亞洲連結:製作人工作坊」,整合結盟場館新加坡濱海藝術中心、韓國國際劇場、日本東京藝術劇場的資源,匯集國際製作人與民間組織等,

邀請來自臺灣、日本、澳洲、印尼、菲律賓、馬來西亞等十國的製作人同在線上參與;或是,與比利時列日劇場共同舉辦線上推介會,介紹布拉瑞揚舞團《沒有害怕太陽和下雨》、林宜瑾《吃土》、雲門舞集《毛月亮》與《霞》等作,希冀開啟疫情後的國際巡演與合作機會。

2022 下半年,各國國門逐漸開放,國際交流也走向實體,如 9 月參與韓國首爾表演藝術市集 PAMS,公開提案 Pitch單元有 FOCA 福爾摩沙馬戲團與河床劇團的《夢與陰影》、ACPC 支持作品印尼《BODYARCHIVES》兩案入選。同時,重啟與西班牙巴塞隆納花市劇院的藝術家駐館交換,編舞家林宜瑾帶著舞作《渺生》先於西班牙曼雷莎藝術節演出,緊接著與舞者劉俊德赴花市劇院駐村;而西班牙編舞家 Roser Lopez Espinosa 則於同年 11 月來臺駐館交流。



2022 廳院選 國光劇團《優伶天子》 GuoGuang Opera Company *A Tale of Royal Redemption*(國光劇團提供,攝影/劉振祥)

這些發展更根植於兩廳院多年來持續培育在地藝術家,除走向國際外,更重要的是深化在地連結,鞏固屬於臺灣的創作能量,得以在疫情趨緩後能夠帶給世界不同的劇場樣貌。如與地方政府、在地團隊合作,促成地方巡演的可能;持續籌辦藝術出走,今年是由阮劇團主創的《我是天王星》,於10月在嘉義首演後,陸續於花蓮、彰化、新竹、屏東、臺南等地巡演,最後返回臺北國家戲劇院生活廣場,運用通俗的題材、平易近人的表演形式,將藝術送到各地。另一方面,舉辦各種藝術零距離計畫,走訪中學舉辦「廳院學高中藝術入校」等活動,或是為視障朋友演出口述影像、連結青少年與熟齡人士共同觀看演出等,不只將藝術推向更多地方,也觸及更多類型的受眾,讓所有人都有接觸藝術的機會。

不只是國際復甦與在地深植,兩廳院同時也在疫情間重新檢 視創作、交流、巡演等舊有方法,通過反覆且有機的重整, 來找尋兩廳院立足於此地與世界的位置,內化成營運思維, 踏實平穩地前行於疫情後的整體環境。

永續場館與藝術功能:議題的深化與內化

從「共融」走向「永續」,是兩廳院持續推動的營運策略,也是在疫情期間逐漸形成的全球共識。作為實踐理念的起點,包含參與為期四年的歐盟 S.T.A.G.E.S 永續場館結盟計畫,計畫中共有 14 座國際結盟劇院,兩廳院為唯一受邀的亞洲場館,藉此與歐亞交流並導入永續經驗,設立《永續劇場指南》發展「永續劇場認證」;以及,於 2022 秋天藝術節引進跨國共製《寫給滅絕時代》,由英國劇場導演凱蒂·米契爾(Katie Mitchell)原創概念,由在地團隊進行本土製作,於劇場內僅使用 150 瓦電力,完成一個討論永續的劇場創作。

這並不代表未來的兩廳院製作都得以相同的方式進行,因為製作的創作過程與製作結果都在在顯示困難,《寫給滅絕時代》近乎是刻意將「節能」表現出最極致的樣貌。不過,「困難」的彰顯與干擾,更核心的價值是作為一種點醒與宣示,讓接到這樣任務的兩廳院藉此去重新盤點現有硬體設備——其實在兩廳院數年來的持續更替設備與改善製作環境下,已符合相關標準。在這樣的盤點過後,兩廳院才能更清楚界定自身於永續劇場的位置,更進一步去執行「觀念的內化」,將「永續」置入整體營運思維,從兩廳院的內部人員開始做起,逐步對外推廣與執行,而這是「永續場館」最大的挑戰,也是兩廳院對下一年度的展望。

因此,兩廳院持續建構一座場館在啟用三十五年後的存在意義,除持續往營運的永續性邁進外,也重新界定「劇場」的功能,不只在於「娛樂」,更逐步踏實地建立劇場與社會間的連結,如 2022 年秋天藝術節以「接關」為策展理念,7檔節目涵蓋社會認同、女性自我實現、身心失衡、轉型正義、公眾參與、思想解放、環境正義等 7 種議題及面向,藉由劇場作品接續每個人在這個社會的關卡。此概念不只是強化劇場藝術的功能性,更是通過議題的深化,讓藝術能夠內化到每個觀眾,存在於每個人的每日生活之中。

走入第三十五年的兩廳院,以表演藝術圖書館累積的典藏檔案,重新梳理與理念建構,策展《平行劇場——軌跡與重影的廳院 35》文件展 X 論壇 X 展演,來思辨兩廳院於臺灣劇場史的位置,更觸及整個時代,反應其影響力,更凸顯過往積累的意義。這是一個自我盤點與整合的歷程,藉此進行更長遠的規劃,打開劇場的更多可能,建立屬於兩廳院的定位。

Annual Report

Self-Integration and Long-Term Planning: the NTCH Lays the Cornerstone for Sustainable Theater

The National Theater and Concert Hall (NTCH) is entering its 35th year of operations. Since 2020, the NTCH has implemented its two-year strategy of "for everyone," "digital," "breaking down walls," and "organic" in order to explore the social influence and public image of the NTCH. The year 2022 could therefore be said a continuation of these themes – building further on the effect of the original platforms created by the NTCH, such as the Taiwan International Arts Festival (TIFA), the NTCH Ideas Lab, NTCH Summer Jazz, Artquake in Autumn, and other projects including refining team dynamics, cultivating professional talent, strengthening local connections, expanding international networks, and improving cultural accessibility. Moreover, during its director's extended tenure, the NTCH is utilizing its resources to formulate a cohesive plan for its next steps, accounting for both the possibility of the resurgence of offline performances and performances that transcend the limitations of on-site venues. In addition to the integration of existing resources, we are also picturing the future of the NTCH, in which we will create more diversity in our productions and targeted self-integration.

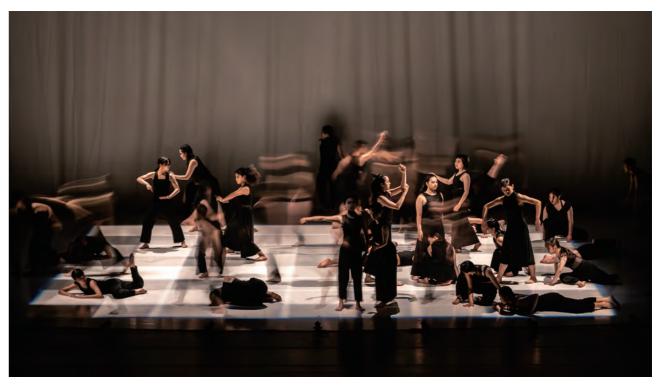
During a year in which we "continued on," "took stock," and "integrated," we could apply our approach to three areas—the "pandemic," the "local versus global," and our "agenda"—to examine how the NTCH continued to plan and produce programs, devise and put into practice operational strategies from "outward concrete presentation" to "internal reflection and construction," and lay the foundation for the development of a "sustainable theater."

Supporting Creation and Coexistence of Virtuality and Reality: Coexistence With and Aftermath of the Pandemic

As the COVID-19 pandemic continued to develop in 2022, the Taiwan government's pandemic prevention strategy has begun to move towards the phase of "coexistence." Although we have still seen occasional peaks in the number of confirmed cases, we are slowly descending into an aftermath period. However, theaters remained closed for more than two months in 2020 and again in May 2021 when the government issued the level-three alert. It was only after the alert was downgraded and the unpredictability in our postponements and cancellations of programs subsided that we returned to normalcy amidst the abnormality of our circumstances. According to the NTCH's statistics, due to the pandemic, the number of canceled or postponed programs, both cohosted by the NTCH and rented out to an external troupe, tallied to 37 in 2020 and 26 in 2021, but then dropped significantly to just five programs as of September 2022.

We took 2022 as a transitional period towards coexistence, after living through the "passive response" and "proactive strike" phases in the previous two years with regard to the pandemic. The NTCH used this period to carry out a "relief plan" intended to maintain operational instability and promote production momentum of creative teams, which in turn promoted changes to the internal structure of the creative process in order to face the post-pandemic era.

In terms of this "relief plan," the NTCH made rolling adjustments in 2022. Currently, the first part of the plan is still ongoing, mainly focusing on price reduction for venue rental and ticketing system revenue. In the



2022TIFA 史蒂芬妮·雷克《群像》 2022TIFA: Stephanie Lake Company *Colossus*(攝影/劉振祥)

"Special Initiative - On the Same Boat," a mechanism called "Rainy Day Umbrella 3.0," which enabled patrons to donate the refund of ticket fees for canceled programs during the pandemic to the organizers, returned from May to September. As a venue of a non-subsidized organization, the NTCH is committed to reducing the burden on artists and creative teams and stabilizing theater ecology. To that end, we also invest in creative R&D and support in our relief plan so that creative energy can be sustained and even amassed during the pandemic. The results of such energy appeared in 2022 productions, such as the Tang Mei Yun Taiwanese Opera Company's *Royal Feast of the Underworld*, Puppet & Its Double Theater's *Die on that day*, and other projects that began in the previous year.

At the same time, the NTCH used the experience it had gained from weathering the pandemic to embrace the new normal in which the virtual and the real coexist. For example, in the 2022 TIFA, Battle Jam: Own Your Style launched an online event that integrated digital live broadcasting technology, allowing the audience to experience the event through interactive presence; Francesc Serra Vila's Recall utilized one-on-one online interaction with the audience through communication software to reflect on the momentary blankness of life experience and the breakdown of interpersonal relationships caused by lockdowns during the pandemic; the collaboration between Dance Forum Taipei and Condors of Tokyo, Moon River 2.0, used lens and editing techniques to explore the interplay between online and theatrical screenings; and Stephanie Lake Company's



2022 廳院選 無垢舞蹈劇場《觀》 Legend Lin Dance Theatre *Song of Pensive Beholding*(無垢舞蹈劇場提供,攝影/金成財)

Colossus was designed remotely by its choreographer and performed by the local on-site team.

These creations are no longer merely a response to the pandemic era, but restructurings of the relationship between audience and performance, so that creation is not limited to a choice between the online and offline, creating a new theater form, creative method, and artistic ecosystem. Most importantly, no matter whether the audience "walks back" to the theater and whether we will see an end to the pandemic one day or not, the theater will continue to resonate with ubiquitous values.

Qualitative Changes in Methodology and Enrichment of Energy: Restructuring Locally and Internationally

As almost all of the international performances were suspended under pandemic lockdown regulations, Hideki Noda's *Q: A Night at the Kabuki* finally made it to Taiwan at the end of the year. In addition to setting a record as the fastest sold-out performance in the 35 years of the NTCH's operations, it also opened the door for further large-scale international productions to come to Taiwan. While it foreshadowed a return to normalcy for the performance environment in the upcoming year, it also shined a light on the fact that the audience is still there in the theater, though Taiwan still needs more opportunities for changes to further develop the

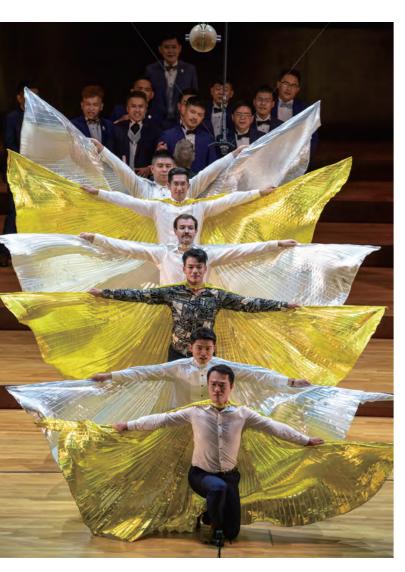
performing arts industry in the post-pandemic period, which will continue to change along with international trends, social structures, and the times themselves.

Therefore, the question of how to integrate with international standards should always remain on our minds even with the interruption of the pandemic and should be responded to and pondered until we can come up with a qualitative change from the outside inwards.

In addition to the aforementioned changes in the production process, strategies such as remote work by international artists or the use of technology to develop new types of online performances enable us to reduce the carbon footprint of travel and prevent the risk of disease transmission – this is not only a necessary way of thinking due to the pandemic, but also a new way to think about "sustainability" inspired by the pandemic. On the other hand, this line of thinking also enables us to continue expanding our international network in the era of the pandemic and build a global communications system that lasts beyond this era. For example, this year's Asia Connection: Producers Camp (ACPC), which combined resources brought to the table by Esplanade - Theatres on the Bay in Singapore, the National Theater of Korea in South Korea, and the Tokyo Metropolitan Theatre in Japan, united international producers and non-governmental organizations and invited participants from ten different countries, including Taiwan, Japan, Australia, Indonesia, the Philippines, and Malaysia, to join online. Furthermore, we also co-hosted an online promotional meeting held by the Théâtre de Liège in Belgium, introducing Bulareyaung Dance Company's Not Afraid of Sun and Rain, I-Chin Lin's Eat Dirt, Cloud Gate Dance Theater of Taiwan Lunar Halo and Send in a Cloud, with the goal of opening up opportunities for post-pandemic international tours and collaborations.

In the second half of 2022, countries were gradually opening up their borders and reopening international exchange. For example, in September, the NTCH participated in the Performing Arts Market in Seoul (PAMS) in South Korea, made contributions to the ACPC Online Proposal Meeting (Pitch), including Dreams and Shadows by Formosa Circus Art (FOCA) and Riverbed Theatre, and supported Indonesian producer Muhammad Abe's #BODYARCHIVES. At the same time, we resumed our artist-in-residence exchange with the Mercat de les Flors - DanceHouse in Barcelona. Choreographer I-Chin Lin performed the dance An Eternity Before and After at the Fira Mediterrania in Manresa, Spain, to herald her residence at the Mercat de les Flors with dancer Jun-De Liu; in exchange, Spanish choreographer Roser Lopez Espinosa came to Taiwan as our artist-in-residence in November 2022.

These developments are rooted in the continuous cultivation of local artists by the NTCH over the years. While we are expanding our scope towards the international, we recognize the importance of continuing to strengthen local connections and consolidate the creative energy of Taiwan so that they can bring unique theater experiences to the world once the pandemic recedes. For example, we have cooperated with local governments and teams to explore the possibility of local tours and continue to organize artistic odysseys. This year, Our Theatre premiered *Uranus Calling* in Chiayi in October, with successive performances in Hualien, Changhua, Hsinchu, Pingtung, Tainan, and several other cities throughout Taiwan, before finally returning to the NTCH Theater Terrace, spreading art far and wide through the use of popular themes and approachable



2022 廳院選 拉縴人男聲合唱團《重返理髮廳》 Taipei Male Choir *Back to Barbershop*(攝影/劉振祥)

performance forms. At the same time, the NTCH hosted various zero-distance artistic projects, visited middle schools and held activities such as "NTCH Open School," created closed captioning and video descriptions for visually impaired friends, and connected both the young and the old so they could watch performances together. These activities pushed arts into more areas and reached more audiences so that everyone had the opportunity to come into contact with arts.

The NTCH is not only focusing on recovery on an international scale and growing deep roots with local connections, but also taking this opportunity to reexamine the old methods of creation, communication, and touring. Through repeated and organic reorganization, we are examining the position of the NTCH based on its place in the world and internalizing our findings into operational thinking so as to move steadily forward in the post-pandemic environment.

Sustainable Venues and Artistic Functions: Deepening and Internalizing Issues

Moving from "integration" to "sustainability" is the operations strategy that the NTCH continues to promote and also a global consensus gradually agreed on during the pandemic. The starting point for putting this concept into action includes participating in the four-year Sustainable Theatre Alliance for a Green Environmental Shift (S.T.A.G.E.S.) plan co-funded by the European Union. 14 international theaters participate in this plan with the NTCH being the only Asian venue invited. The NTCH's participation in S.T.A.G.E.S. will facilitate communication with other venues and organizations throughout Europe and Asia for the purpose of introducing sustainable experiences, establishing a "Sustainable Theater Guide"

and developing a "Sustainable Theater Certification" program, and introducing the transnational coproduction, *A Play for the Living in a Time of Extinction*, at the 2022 Artquake In Autumn, featuring British director Katie Mitchell's original concept, a production by a local team with the use of only a total of 150 watts of electricity in the theater to stage this creation that discusses sustainability.

This does not mean that future productions of the NTCH must all follow the same path, particularly as the creative process and results of this piece have already shown us the challenges of such productions. A Play for the Living in a Time of Extinction almost deliberately showcases the furthest extreme of "energy saving." However, the highlighted "difficulties" that interfere with the flow of the process serve more as a wake-up call and statement for the NTCH, having taken on this task, to take this opportunity to re-evaluate its existing inventory of hardware equipment, which has been upgraded to meet relevant industry standards by continuous equipment replacement and improvement of the production environment over the last several years. After taking stock of our inventory, the NTCH can more clearly define its position as a sustainable theater and further implement the "internalization of concepts" and inject "sustainability" into our overall operational strategy, which starts with the internal personnel of the NTCH and gradually works outwards to promote and implement sustainability externally. This is the greatest challenge of the idea of "sustainable venues" and also the challenge that the NTCH will rise to over the course of the next year.

Thus, the NTCH continues to define what it means to serve as a venue 35 years after its inception. In addition to continuing to move towards sustainable operations,

it is also restructuring its function as a "theater" as more than just a location for "entertainment" and gradually building the connection between the theater and society. For example, the 2022 Artquake In Autumn took the idea of "connection with society" as its curatorial concept, with 7 themes that cover social identity, self-realization regarding femininity and womanhood, addressing physical and mental imbalance, transformational justice, public participation, ideological liberation, and environmental protection, and utilized theatrical works to discuss these issues and identities in a way that connected everyone's points of reference in this society. This concept not only strengthens the functionality of theater art, but also enables arts to become internalized in the hearts of our audience members and exist in everyone's day-to-day life through meaningful discussion and reflection on these topics.

Upon entering the 35th anniversary, the NTCH used the knowledge contained within the archives of the Performing Arts Library to reorganize and perform conceptual reconstructions to curate *Dialectical: Trajectories and Displacements of NTCH*, a simultaneous document exhibition, forum, and performance that remembered the NTCH's contributions to an entire era of Taiwan's performing arts history, reflected on its influence, and highlighted the learning experiences of the past. This is a process of self-assessment and integration that informs our long-term planning for the future, opens up more possibilities for the theater, and establishes the position of the NTCH.

年度聚焦

邁向與社會及環境共好的永續場館

SUSTAINABLE DEVELOPMENT **G**CALS



歐盟 S.T.A.G.E.S 永續場館結盟計畫宣告記者會 Press Conference of Sustainable Theatre Alliance for a Green Environmental Shift (S.T. A.G.E.S.)

兩廳院永續願景

兩廳院自 2016 年開始推行共融政策,從有形的硬體障礙先 行,建立並逐步優化無障礙硬體設施,接續發展全面性的場 館共融服務項目,從節目、前台及教育推廣面開始深化發展; 提升人人對共融的認識,消除無形的障礙。而面對全球疫情 及氣候變遷的環境挑戰,兩廳院也不斷重新審視場館與經 濟、環境及社會的互動關係,以更加彈性的態度對應世界趨 勢及社會現況的發展。疫情期間,在兩廳院與國際結盟夥伴 交流中,除了凝聚出對於永續的共識,也理解到「共融」即 為「永續」概念中的一部分。

兩廳院於 2021 年下旬啟動場館自我盤點,導入永續概念於 場館營運當中,並設定六大永續願景。藉由專業顧問的協助。 各部門盤點各自業務中可永續優化的項目,並透過跨部門組 成的「永續共融小組」,由業務部門主動擬定短、中、長期 的實踐目標,定期匯集部門意見及需求。節目部分也持續開 發綠色製作模式與工作方法,以延續作品的生命,並諮詢跨 學科顧問專家,與場館持續激盪未來劇場的各種可能性。

2022年1月兩廳院舉辦「永續場館‧共融年會」,除了將 場館共融知識系統化,逐步有效導入產業外,也宣告兩廳院 已從「人人共融」邁向與環境共生共存的「永續共融」場館。 7月,兩廳院受到歐盟所支持的「永續劇場聯盟」之邀請, 成為亞州唯一結盟場館,並持續與國際場館交流分享各國永 續經驗,並共製永續指標性製作《寫給滅絕時代》,將文本 在地化,關注臺灣少數民族及生態,完成強調低耗能、低碳 排及零差旅之跨國綠色製作。

目前,兩廳院永續行動已呼應聯合國 17 項永續發展目標 (SDGs) 的 11 項,未來也將持續深化發展,進行溫室氣體 排放盤查及揭露,並擬定量化指標,制定未來的場館永續目 標,在社會、環境及經濟面達到平衡,逐步節能減碳,並持 續關注教育、平權及社會正義,將影響力擴及利害關係人, 建立國內外劇場永續夥伴關係,邁向與社會及環境共好的永 續場館。

六大永續亮點

一、安全健康 幸福職場

提供同仁安全健康,永續成長的職場幸福環境;健全場館營 運人才培育系統。

1. 以高於市場標準之薪酬制度,吸引產業長才

提供勞健保、勞退、團保、膳食津貼、藝文旅遊補助等福利, 整體制度優於國家勞健保標準並每年評估市場薪資行情並應 變調整,2022年員工平均薪資全年度調幅4%。

2. 關懷員工身心健康

提供健康檢查、員工旅遊、結婚、有薪事病假、生育等補助 費用,並安排職醫護臨場健康服務,辦理健康管理、職業 病預防及健康促進等勞工健康保護事項。另於 2022 年提供 1,162 場按摩服務,相較前年增加 50% 場次比例,同時也創 造弱勢就業經濟效益。

3. 完善人員教育訓練

提供員工內外部教育訓練,全年辦理 118 場教育訓練,含專 業職能課程、通識課程、管理領導課程,並於2022年新增 3 場與永續相關之課程,增進員工專業知識、技術和能力, 進而提升產業競爭力。

4. 平權暨性別平等工作小組

2022 年成立國家表演藝術中心國家兩廳院平權暨性別平等 工作小組,落實運作及規劃盤點館內與性別議題相關之活動 及服務,推展場館性別平等業務,營造性別平等之友善環境。

5. 汰換有危害風險之老舊硬體設備

2022 年替換全場館約 10% 含玻璃纖維綿天花,未來將逐年 進行公共區域與辦公區域汰換工程,計劃於 2028 年全面汰 換完成。













二、多元平等 人人共融

打造多元平等、共融永續的場館服務與藝術推廣活動,系統 化場館共融經驗,以利產業相關人才培育與倡議。

1. 優化無障礙硬體設施

自 2016 年始,已完成 21 項場館共融無障礙硬體設施,並持 續優化,包括輪椅席、無障礙斜坡道、無障礙電動升降平台、 親子廁所及尿布台、性別平等廁所、無障礙電梯、後台無障 礙排練場及休息室等設施。

2. 提升無障礙觀演與導覽服務

自 2017 年始,已開發共 15 項,包括口述影像、情境字幕、 輕鬆自在場、易讀本、多語言場館導覽、無障礙導覽、演前 觸覺導聆、托嬰服務等,2022年服務累積近20,000人次。

3. 文化平權及推廣

舉辦多元藝術推廣活動。針對不同族群需求,適性開發館內 及戶外演出或教育推廣活動,結合表藝圖書館館藏資源及企 業夥伴之支持,2022 年舉辦超過 637 場,累積超過 239,055 人次。









32 國家表演藝術中心 年度報告

三、綠色轉型 低碳永續

以跨部門組織持續優化場館永續營運,包括日常行政,場地 管理,節目製作等永續方法建立,未來也將發展駐館商店永 續經營模式與觀眾服務設計。

1. 成立跨部門永續共融小組

由副總監主持,每月固定追蹤場館永續相關業務,針對跨部 門計畫提供資源與人力統籌與調度。

2. 場館全年會議高度無紙化

2022 年共減少 332,623 張影印紙,相當於減少 6.21 公噸碳 排放量,減少砍伐40棵樹。

3. 《PAR 表演藝術》雜誌轉型印刷減量

2022 年減少 2,190,000 張用紙,相當於減少 41 公噸碳排放 量,減少砍伐 263 棵樹。

4. 增列永續共融相關會計科目

定期統計永續支出追蹤績效,2022年永續共融會計項目共 支出新台幣 23,326,529 元,約 600 筆件數。

5. 場館工程採用創新永續工法與材料

天花、地坪材料使用綠建材,其項目一般佔工程費用比例約 25%。

6. 發展綠色節目製作模式與永續外租管理守則

2022 年製作 5 檔永續製作,包括與歐盟 STAGES 永續劇場 聯盟共製永續指標作品《寫給滅絕時代》,並參考英國綠色 劇場手冊,組成跨域專家小組參與研發,逐步建立場館綠色 節目製作準則。





四、節能減廢 循環經濟

導入多元能源管理系統機制,持續節約場館能源使用; 並透 過回收機制與循環再利用模式,減少廢棄物產生。

1. 場館空調導入能源管理系統,智能管理提高能效

擬定節約能源改善與效能提升計畫,2022年完成冰水主機 汰換及導入 AI 人工智慧能管系統,預估 112 年用電量將減 少 1,166,428 度,碳排量預計降低 594 公噸。

2. 逐步汰換場館傳統耗能燈具

2022 年使用 LED 節能設備取代國家音樂廳及館內耗能燈具。 用電量減少 127,881 度,碳排量降低 65 公噸。

3. 場館資訊雲端化管理

將場館電腦資訊移轉至雲端空間,降低實體機房能源耗用。 111 年用電量減少 105,120 度,碳排量降低 54 公噸。

4. 優化廢棄物處理及回收機制

每日二次處理分類可回收廢棄物,清運後每月更新統計數量 表。2022年各類回收包括紙類15,033公斤、鐵罐938公斤、 鋁罐 360 公斤及塑膠 / 寶特瓶 2,477 公斤。

5. 辦公室家具重複使用

辦公室裝修重覆使用鐵櫃、公文櫃達數量約60個,再利用 率約達 90%。





五、數位轉型 創新服務

運用數位科技,持續優化與創新場館服務,營運系統與藝文 體驗形式; 進而精簡行政作業,減少資源浪費,並擴增藝文 參與度。

1. 優化場館數位智能服務

2019 年開始智能化場館服務。劇場管理系統——每年簡化約 1 千場節目演出之行政事務,減少紙本郵寄與表團親訪場館 之交通碳排; OPENTIX 售票系統——2022 年有 1,949 場演 出提供觀眾電子票服務,售出之電子票數量為 424,431 張, 佔總售出票券張數的 34.11%。

2. 擴充並整合內部作業系統

自 2009 年開始,運用數位系統,全面整合館內行政作業,包 括館內作業使用數位化公文系統、人資差勤系統及數位線上 協作系統,進行跨部門資訊整合,減少溝通成本與紙張浪費。

3. 《PAR 表演藝術》 開發線上閱讀服務

2022年1月推出「數位全閱覽」線上付費閱覽服務,瀏覽量 大幅提高65%,年度點擊率近1千2百萬次。10月起推出「電 子報」線上免費訂閱服務,讓讀者可有更即時且更環保的閱 讀方式。

4. 運用數位工具, 擴增公眾藝文參與度

2021 年開始運用 OPENTIX Live 與兩廳院自媒體平台,提供 各式線上節目與周邊活動講座,觸及人數超過10,438人次。

5. 主辦單位節目單及問卷電子化

2019年起致力落實無紙化及數位化服務,主辦節目單電子化 達到 70%,印刷選擇使用友善環境之大豆油墨物料。另外主 辦節目問卷全面電子化,至今累積近200檔節目,寄發於近 105,000 位觀眾。

6. 藝文指南針電子版

為強化藝文訊息傳遞效能及響應永續環保,2020年起藝文指 南針同步推行電子書供線上瀏覽,紙本印量近三年逐步調降, 降幅 44%。每月兩期隨 OPENTIX 電子報寄出約 75 萬份。







六、永續夥伴 價值傳遞與串聯

透過與多元利害關係人持續性的倡議與溝通,以拓展國內外 藝文產業永續夥伴;健全產業永續生態系與供應鏈,進而串 聯夥伴能量,拓展永續藝企合作。

1. 參與國際永續組織,倡議國家兩廳院永續願景

2022 年加入歐盟 STAGES 永續劇場聯盟五年計畫,於法國 亞維儂藝術節、英國愛丁堡藝穗節與歐洲劇場公會等國際藝 文活動中分享兩廳院永續經驗,觸及國際專業人士超過 300 人次。

2. 藝文產業共融服務推廣與培育

2018年始,持續深化自身永續共融經驗,並透過年會、推廣 活動與培育計畫,將場館經驗有效導入藝文產業,協助團隊 建立口述影像服務設計模式。111年參與者超過25個表演 團隊、8座藝文場館及9位縣市政府代表,總人數超過970 人次。

3. 開發永續企業贊助合作計畫

2022年開發9間認同永續理念之企業夥伴,進行藝企合作 永續轉型,佔總贊助企業數 28%。

4. 觀眾及會員永續概念倡議與推廣

2022 年共舉辦 6 場講座,5 檔展演活動,觸及觀眾 1,260 人 次;並與兩廳院會員推廣永續概念,使用電子會員卡人數達 31,653人,佔全體會員92%;420位會員取消藝文指南針 紙本之訂閱。

5. 健全場館永續供應鏈管理

2022 年建置永續供應商資料庫,自 2022 年 7 月開始,共完 成 26 筆永續採購交易,金額為 NT\$1,905,100。





Focus

Become Sustainable Venues that Harmonize with Society and the Environment

NTCH's Sustainability Vision

The National Theater & Concert Hall (NTCH) started implementing inclusive policies in 2016 by first eliminating hardware barriers and establishing and gradually optimizing accessibility facilities. We continue to develop comprehensive and inclusive venue service projects and enhance the public's understanding of inclusiveness from the aspects of the program, front desk, and educational promotion to eliminate invisible obstacles. In addition, facing environmental challenges global pandemic and climate change—we constantly re-examine our relationship with the economy, environment, and society and respond to world trends and social developments more flexibly. During the pandemic, we achieved a consensus on sustainability in communication with international partners and realized that "inclusiveness" is a part of "sustainability."

The NTCH launched a self-inspection in late 2021, introduced the concept of sustainability into our operation, and set six sustainability visions. With the assistance of professional consultants, each department examined its respective businesses that could be optimized for sustainability, and a cross-departmental "sustainable and inclusive working group" was set up. The Business Development Department is in charge of formulating short-, medium-, and long-term goals and regularly gathers comments and needs from each department. We also develop green production models and working methods to extend the life of the programs. More importantly, we consult interdisciplinary experts to stimulate the possibilities for future theaters.

In January 2022, the NTCH held the Sustainable & Inclusive Art Conference to systematize the knowledge of inclusiveness in venues and gradually introduce it into the industry effectively, which was a statement to demonstrate that the NTCH has moved forward from "inclusiveness for all" to "sustainable and inclusive" venue that co-exists with the environment. In July, the NTCH was invited by the Sustainable Theater Alliance for a Green Environmental Shift (STAGES), supported by the European Union, to become the only venue in Asia to join the new initiative. We continued to exchange and share experiences on sustainability with global venues and co-produced the sustainability index production A Play for the Living in a Time of Extinction with international partners, a global green production emphasizing low energy consumption, low carbon emissions, and zero travel which localized the text to focus on Taiwan's ethnic minorities and environment.

The NTCH has committed to 11 of the 17 United Nations Sustainable Development Goals. We will deepen development, conduct greenhouse gas emissions inventory and disclosure, and formulate quantitative indicators to map out future sustainable goals for our venues. We will strike a social, environmental, and economic balance while gradually conserving energy and reducing carbon emissions. We will also focus on education, equality, and social justice to extend our influence to stakeholders. In addition, we will establish sustainable partnerships between domestic and foreign theaters and endeavor to become sustainable venues that harmonize with society and the environment.

Six Sustainable Highlights

1. A Safe, Healthy, and Happy Workplace

Provide employees with a safe, healthy, and happy workplace, where they can learn and thrive, as well as improve the talent training system for venue operation

(1) Attract talents with a compensation system higher than market standards

We provide benefits, including labor insurance, health insurance, pension, group insurance, meal allowances, and cultural and tourism subsidies, which outperform the national labor and health insurance standards. We evaluate the average salary in the market every year and adjust it accordingly. In 2022, the annual average wage of employees was increased by 4%.

(2) Care for employees' physical and mental health

We provide subsidies for health examinations, company trips, marriage, paid sick leave, and maternity leave; arrange on-site health services; and conduct programs related to labor health, including health management, occupational disease prevention, and health promotion. In addition, we held 1,162 massage services in 2022, an increase of 50% compared to the previous year, which also created job opportunities for disadvantaged workers.

(3) Improve employee education and training

We provide employees with education and training both internally and externally and conduct 118 sessions throughout the year, including professional competency courses, general education courses, and management leadership courses. In addition, three new courses related to sustainability were added in 2022. We hope these courses can build up employees' professional knowledge, techniques, and skills and enhance the industry's competitiveness.

(4) Equality and Gender Equality Working Group

In 2022, we established the Working Group for Equity and Gender Equality of the National Theater and Concert Hall, the National Performing Arts Center, to implement, plan, and conduct inventories of activities and services related to gender equality, to promote gender equality, and to create a friendly environment for gender equality in the venues.

(5) Replace outdated hardware equipment at risk of

In 2022, about 10% of the fiberglass ceiling tiles in the venue were replaced. We will replace the ceiling tiles in public and office areas year by year, and the total replacement is scheduled to complete in 2028.











2. Diversity, Equality, and Inclusiveness for All

Create diverse, equal, inclusive, and sustainable venue services and art promotional activities, and systematically integrate experience in venues to facilitate the cultivation and advocacy of industry-related talents.

(1) Optimize accessibility facilities

Since 2016, we have completed 21 inclusive accessibility facilities. In addition, we continue to optimize wheelchair seats, barrier-free ramps, barrier-free electric lifting platforms, parent-child toilets and diaper changing tables, unisex toilets, barrier-free elevators, and barrierfree rehearsal rooms and lounges.

(2) Increase accessibility performances and guide services

Since 2017, 15 performances and guide services have been developed, including audio descriptions, Chinese captioning, relaxed performance, easy-read copies, multilingual venue guides, accessibility guides, pre-performance tactile guides, and babysitting services. In 2022, nearly 20,000 services were provided accumulatively.

(3) Cultural Equality and Promotion

We organize diverse promotional activities. In response to the needs of different groups of audiences, we develop indoor and outdoor performances or educational promotion activities combined with the collections of the NTCH Performing Arts Library and the support of corporate partners. More than 637 performances were held in 2022, with a total of 239,055 participants.









3. Green Transformation for Low Carbon Sustainability

We continue to optimize the sustainable operation of venues through cross-departmental organizations with sustainable methods of daily administration, venue management, and program production. We will also develop sustainable operation models for resident stores and audience service design.

(1) Establish a cross-department sustainable and inclusive working group

Presided over by the deputy director, the group will track the sustainable business of venues monthly and provide resources, workforce coordination, and scheduling for cross-departmental plans.

(2) Highly paperless meetings

In 2022, a total of 332,623 copier papers were reduced, equivalent to reducing 6.21 metric tons of carbon emissions and preventing 40 trees from being cut down.

(3) The transformation and printing reduction of Performing Arts Redefined

In 2022, we reduced the use of 2,190,000 sheets of paper, equivalent to reducing 41 metric tons of carbon emissions and preventing 263 trees from being cut down.

(4) Open a sustainable and inclusive related account

We regularly monitor the expenses of sustainable projects to track their performance. In 2022, the total spending of the sustainable and inclusive account was NT\$23,326,529, covering about 600 items of expenses.

(5) Adopt innovative and sustainable construction methods and materials

We use green building materials for ceilings and floors, which generally account for about 25% of the project cost.

(6) Develop green program production models and sustainable rental management regulations

In 2022, we produced five sustainable productions, including the sustainability index production A Play for the Living in a Time of Extinction, the co-production with the European Union STAGES. We also set up an interdisciplinary expert team to research and develop ways to establish green program production guidelines for venues.







(3) Cloud management for venue information

We transferred venues' information from computers to cloud space to reduce energy consumption in the Internet Data Center (IDC). In 2022, electricity consumption was reduced by 105,120 kWh, and carbon emissions were reduced by 54 metric tons.

(4) Optimize waste disposal and recycling mechanism

Sorted and recyclable waste is processed twice a day, and the statistical table of waste quantity is updated monthly after clearance. In 2022, we recycled 15,033 kilograms of paper, 938 kilograms of iron cans, 360 kilograms of aluminum cans, and 2,477 kilograms of plastic/PET bottles.

(5) Reuse office furniture

About 60 iron and document cabinets were reused for office renovation, which resulted in a high reuse rate of





(1) Introduce energy and intelligent management systems into venue air-conditioning to improve efficiency

4. Save Energy and Reduce Waste for a

Introduce a multi-energy management system to reduce

energy usage in venues and to reduce waste generation

through recycling mechanisms and models.

Circular Economy

We have mapped out a plan for energy-saving and efficiency improvement. In 2022, we replaced the chilled water system and introduced the AI energy management system. It is estimated that electricity consumption will be reduced by 1,166,428 kWh and carbon emissions will be reduced by 594 metric tons in 2023.

(2) Gradually replace traditional energy-consuming

In 2022, we replaced energy-consuming lighting with LED energy-saving equipment in the National Concert Hall. Electricity consumption was reduced by 127,881 kWh, and carbon emissions were reduced by 65 metric tons.

5. Digital Transformation for Innovative **Services**

We aim to continuously optimize and innovate venue services, operating systems, and forms of cultural experience with the help of digital technology, thereby streamlining administrative operations, reducing waste of resources, and increasing public participation in cultural events.

(1) Optimize digital intelligence services in the venue Intelligent services have been introduced to the venue since 2019. The theater management system streamlines

the administrative affairs of about 1,000 performances annually, reducing the carbon emissions of paper mailing and the transportation of performing teams visiting the venue. On the other hand, the OPENTIX ticketing system provides e-ticket services for 1,949 performances in 2022. The number of e-tickets sold was 424,431, accounting for 34.11% of the total sale.

(2) Expand and integrate internal operating systems

Since 2009, the digital system has been used to incorporate the NTCH's administrative operations, including digital official document systems, attendance systems, and digital online collaboration systems to integrate cross-departmental information and reduce communication costs and paper waste.

(3) Online reading service for *Performing Arts* Redefined

The "Digital Full Reading," launched in January 2022, is an online paid subscription service for *Performing* Arts Redefined. After launching, the views soared by 65%, with an annual click rate of nearly 12 million. A free online subscription to Newsletter was launched in October 2022, allowing readers to enjoy a more immediate and eco-friendly way of reading.

(4) Using digital tools to increase public participation in cultural events

Since 2021, OPENTIX Live and NTCH's media platforms have provided online programs and related events and lectures, reaching more than 10,438 viewers.

(5) Digitalize the playbills and questionnaires of NTCH-organized programs

Since 2019, we have been committed to implementing paperless strategies and increasing digital services. As a result, 70% of the playbills of NTCH-organized programs have been digitalized and otherwise printed with ecofriendly soy-based ink. In addition, the questionnaires for NTCH-organized programs are fully digitalized. So far, we have sent to nearly 105,000 viewers across almost 200 programs.

(6) OpenArts Compass e-book

To strengthen the efficiency of cultural information transmission and respond to the concern of sustainability and environmental protection, OpenArts Compass has come in both printed and e-book versions since 2020. The print volume has gradually decreased in the past three years, a drop of 44%. Approximately 750,000 copies are sent out twice a month with OPENTIX newsletters.









6. Transmit and Connect Values with Sustainable Partners

Through continuous advocacy and communication with multiple stakeholders, we expand relationships with sustainable partners in the cultural industry at home and abroad. In addition, we aim to build a sustainable industrial ecosystem and supply chain to connect partners' energy and strengthen sustainable artenterprise cooperation.

(1) Participate in international sustainability organizations and advocate the NTCH's sustainability vision

In 2022, the NTCH joined the five-year project of the European Union STAGES and shared our sustainable experience at international cultural events such as the Festival d'Avignon in France, the Edinburgh Fringe Festival in the UK, and the European Theater Convention, reaching more than 300 international professionals.

(2) Promotion and cultivation of inclusive services for cultural industries

Since 2018, we have continued to deepen our experience in sustainability and inclusiveness. Through annual conferences, promotional activities, and cultivation projects, we have effectively introduced our know-how



2022 秋天藝術節 兩廳院跨國共製《寫給滅絕時代》 2022 Artquake In Autumn: NTCH A Play for the Living in a Time of Extinction (攝影/張震洲)

into cultural industries and assisted teams in establishing audio description service design models. In 2022, more than 25 performance teams, eight art venues, and nine representatives from county and city governments participated in the project, with a total number of more than 970 participants.

(3) Develop sustainable corporate sponsorship and partnership programs

In 2022, we developed nine like-minded corporate partners to carry out the sustainable transformation of art-enterprise cooperation, accounting for 28% of the total number of sponsors.

(4) Advocacy and promotion of sustainable concepts for audiences and members

In 2022, six lectures and five exhibitions and performances were held, reaching 1,260 audiences. In addition, by promoting the concept of sustainability

to the NTCH members, the number of members using electronic membership cards reached 31,653, accounting for 92% of all members, and 420 members have canceled subscribing to the printed OpenArts Compass.

(5) Improve the sustainable supply chain management

In 2022, a sustainable supplier database was established. Since July 2022, a total of 26 sustainable procurement transactions have been completed, with an amount of NT\$1,905,100.







2022 廳院選 新古典舞團 劉鳳學作品 103 號《布蘭詩歌》 Neo-Classic Dance Company *Carmina Burana* (攝影/劉振祥)



2022 廳院選 明華園戲劇總團《燕雲十六州》經典翻新 Ming Hwa Yuan Arts & Cultural Group *The Sixteen Prefectures*(攝影/劉振祥)



2022 秋天藝術節 狂想劇場《非常上訴》 2022 Artquake In Autumn: Fantasy Theatre *Extraordinary Appeal*(攝影/劉振祥)

節目暨活動概況 Program & Activity Overview

回家盧康院 National Theat

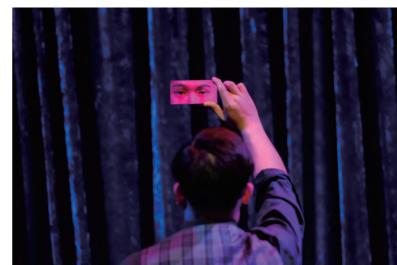
4/15-4/17	2022TIFA 雲門舞集鄭宗龍《霞》 2022TIFA: Cloud Gate Dance Theatre of Taiwan <i>Send In A Cloud</i> by Cheng Tsung-lung
4/21-4/24	2022TIFA 唐美雲歌仔戲團《冥遊記一帝王之宴》 2022TIFA: Tang Mei Yun Taiwanese Opera Company <i>Royal Feast of the Underworld</i>
4/29-4/30	2022TIFA 史蒂芬妮·雷克《群像》 2022TIFA: Stephanie Lake Company <i>Colossus</i>
5/2	2022TIFA 阿姆斯特丹劇團《易卜生之屋》(劇院特映) 2022TIFA: Internationaal Theater Amsterdam <i>Ibsen House</i>
5/3	2022TIFA 阿姆斯特丹劇團《封塵舊事》(劇院特映) 2022TIFA: Internationaal Theater Amsterdam <i>The Things That Pass</i>
8/19-8/21	2022 廳院選 無垢舞蹈劇場《觀》 Legend Lin Dance Theatre <i>Song of Pensive Beholding</i>
9/16-9/18	2022 廳院選 新古典舞團 劉鳳學作品 103 號《布蘭詩歌》 Neo-Classic Dance Company <i>Carmina Burana</i>
9/23-9/25	2022 廳院選 楊景翔演劇團《我為你押韻——情歌 Revival》 Yang's Ensemble <i>Love Song: Rhyme for you (Revival)</i>
9/30-10/2	2022 廳院選 國光劇團《優伶天子》 GuoGuang Opera Company <i>A Tale of Royal Redemption</i>
10/25-10/30	2022 廳院選 野田秀樹《Q:歌舞伎之夜》 NODA MAP <i>Q: A Night At The Kabuki</i>
11/11-11/13	2022 秋天藝術節 狂想劇場《非常上訴》 2022 Artquake In Autumn: Fantasy Theatre <i>Extraordinary Appeal</i>
11/27-12/4	2022 廳院選 幾米音樂劇《向左走向右走》心電感應版 Jimmy's Musical <i>Turn Left, Turn Right. Love, or Regret Presented</i> by Mr.Wing Theatre Company and The Digital Art Foundation
12/17-12/18	2022 廳院選 明華園戲劇總團《燕雲十六州》經典翻新 Ming Hwa Yuan Arts & Cultural Group <i>The Sixteen Prefectures</i>





2022 秋天藝術節 余彥芳《四媽俱樂部》 2022 Artquake In Autumn: Yen-Fang Yu Super Mom's Club(攝影/劉振祥)

2021 新點子實驗場 陳弘洋 x 吳子敬 x 邱柏翔《半金屬》 2021 Ideas Lab: Hong-Yang Chen x Zi-Jing Wu x Bo-Hsiang Chiu *Got Me Looking So Crazy Right Now* (攝影/劉振祥)



2021 新點子實驗場 林陸傑《Role Play》 2021 Ideas Lab: Lin Lu-chieh Role Play(攝影/劉振祥)



2022 新點子實驗場 三個人《催化效應一融·共感》 2022 Ideas Lab: 3PEOPLEMUSIC Catalysis: Fusion of Senses (攝影/劉振祥)

Experimental	實駁豦場
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3/4-3/6	2021 新點子實驗場 林陸傑《Role Play》 2021 Ideas Lab: Lin Lu-chieh <i>Role Play</i>
3/17-3/27	廳院 35·藝術行動《2057:給 35 年後的活存演習》 2057: Rehearsing ways of living
4/1-4/3	2021 新點子實驗場 陳弘洋 x 吳子敬 x 邱柏翔《半金屬》 2021 Ideas Lab: Hong-Yang Chen x Zi-Jing Wu x Bo-Hsiang Chiu <i>Got Me Looking So Crazy</i> <i>Right Now</i>
4/8-4/10	2022TIFA TAI 身體劇場 x 印尼艾可舞團《Ari-Ari》《Ita》 2022TIFA: TAI Body Theatre & EkosDance Company <i>AriAri & Ita</i>
4/15-4/17	2022TIFA 莎士比亞的妹妹們的劇團《神話學 II:人造地獄》 2022TIFA: Shakespeare's Wild Sisters Group <i>Artificial Hells</i>
4/22-4/24	2022TIFA 驫舞劇場《兩男常罩》 2022TIFA: HORSE <i>Two men, ten years later</i>
5/20-5/22	Pulima 表演新藝站 Pulima Performing Arts of Young Generation
5/27-5/29	2022 新點子實驗場 黃鼎云《操演瘋狂》 2022 Ideas Lab: Ding-Yun Huang <i>Performing Insanity</i>
6/3-6/5	2022 新點子實驗場 三個人《催化效應一融·共感》 2022 Ideas Lab: 3PEOPLEMUSIC <i>Catalysis: Fusion of Senses</i>
6/17-6/19	2022 新點子實驗場 陳履歡《困獸》 2022 Ideas Lab: Lu-Huan Chen <i>Exit</i>

6/24-6/26	2022 新點子實驗場 洪于雯《聲妖錄》
	2022 Ideas Lab: Yu-Wen Hung <i>Parallax Archeology</i>
7/8-7/10	無垢舞蹈劇場《觸身·實境》
	Legend Lin Dance Theatre Intimate Encounter
7/30-7/31	2022 青銀共創分享會:以表演藝術作為實踐的進行式
1/30-1/31	Intergenerational Seminar: Performing Arts Practices
0/10 0/11	2022 兩廳院夏日爵士《前進吧!爵士特快車》一「盜魂」鋼琴與銅管五重奏
8/10-8/11	2022 NTCH Summer Jazz: <i>Jazz on Track — A Train</i>
8/12-8/13	2022 兩廳院夏日爵士《前進吧!爵士特快車》一徐崇育「自由之徑」八重奏
0/12-0/13	2022 NTCH Summer Jazz: <i>Jazz on Track — Freedom Train</i>
8/13-8/14	2022 兩廳院夏日爵士《前進吧!爵士特快車》一「這個」爵士樂團
0/13-0/14	2022 NTCH Summer Jazz: <i>Jazz on Track — Soul Train</i>
10/14-10/16	2022 秋天藝術節 無獨有偶工作室劇團《搞砸的那一天》
10/14-10/16	2022 Artquake In Autumn: Puppet & Its Double Theater <i>Die on that day</i>
11//_11/6	2022 秋天藝術節 余彥芳《四媽俱樂部》
11/4-11/6	2022 Artquake In Autumn: Yen-Fang Yu Super Mom's Club
11/11-11/13	2022 秋天藝術節 兩廳院跨國共製《寫給滅絕時代》
	2022 Artquake In Autumn: NTCH A Play for the Living in a Time of Extinction
11/25-11/27	2022 秋天藝術節 李貞葳 x 法庫雅·佐坦《崩-無盡之下》
	2022 Artquake In Autumn: LEE\VAKULYA Burnt [the eternal long now]





2022 秋天藝術節 兩廳院製作《先行:無框的靈魂》 2022 Artquake In Autumn: NTCH Beyond: the Spirits of the Visionaries(攝影/劉振祥)

2022 中國信託新舞臺藝術節 加拿大 DJ 無尾熊小子《蚊子爵士夢》 2022 CTBC Arts Festival: KID KOALA's *The Storyville Mosquito*(攝影/劉振祥)

| 國家音樂廳

3/19	2022TIFA《狂想·不止》室內樂音樂會 2022TIFA: NTCH <i>Boundless</i> Chamber Music Concert
8/9	第四屆台北大師星秀音樂節——大師巨星音樂會 2022 TMAF <i>All-Star Concert</i>
8/14	第四屆台北大師星秀音樂節——交響音樂會 2022 TMAF <i>Orchestra Concert Tour</i>
8/19	2022 兩廳院夏日爵士 兩廳院夏日爵士節慶樂團《精釀邁爾士:Miles Brew》同步線上直播 2022 NTCH Summer Jazz Project <i>Miles Brew</i>
8/27	【廳院迷俱樂部升級回歸】音樂廳傳奇:名琴·選位·大解密 Off Stage Club: The legend of National Concert Hall
9/25	2022 廳院選 拉縴人男聲合唱團《重返理髮廳》 Taipei Male Choir <i>Back to Barbershop</i>
10/15	2022 秋天藝術節 兩廳院製作《先行:無框的靈魂》 2022 Artquake In Autumn: NTCH <i>Beyond: the Spirits of the Visionaries</i>
11/12	力晶 2022 藝文饗宴 伊格爾·列維特獨奏會《貝多芬鋼琴奏鳴曲》 Igor Levit Recital <i>Beethoven Piano Sonatas</i>
11/29	【廳院青驚喜】維也納愛樂開放彩排 Talented Card's Surprise: Open Rehearsal of the Vienna Philharmonic
11/29	【廳院青驚喜】馬友友開放彩排 Talented Card's Surprise: Open Rehearsal of Yo-Yo Ma & Kathryn Stott
12/17-12/18	2022 中國信託新舞臺藝術節 加拿大 DJ 無尾熊小子《蚊子爵士夢》 2022 CTBC Arts Festival: KID KOALA's <i>The Storyville Mosquito</i>



2022TIFA 鍾玉鳳《擺度之外》 2022TIFA: Chung Yufeng *Pendulum*(攝影/劉振祥)

| | 演奏廳 | Recital Hall

2022TIFA 鍾玉鳳《擺度之外》 2022TIFA: Chung Yufeng <i>Pendulum</i>
2022 國家兩廳院 X 台北大師星秀音樂節 模擬樂團甄選活動 2022 NTCH X TMAF Orchestra Mock Audition
第四屆台北大師星秀音樂節——紐愛首席弦樂四重奏 New York Philharmonic String Quartet-Taiwan Debut
玉山文教基金會輕鬆自在場一兩廳院夏日爵士《爵對好時光》 2022 NTCH Summer Jazz: It's a good time for Jazz!
第二屆 TC 國際室內樂節系列《德奧狂野》《沙龍裡的光影》 The Unbound Spirit and <i>Un Rendez-vous musicale</i>
拉縴人男聲合唱團《自在理髮廳》輕鬆自在場 Taipei Male Choir <i>Back to Barbershop</i> Relaxed Performance

藝文廣場 Main Plaza

8/20	台新 30 週年鉅獻 兩廳院夏日爵士戶外派對 2022 NTCH Summer Jazz Outdoor Party
9/17	國泰雲門隨行吧 2022 雲門舞集戶外公演《霞》 Cathay & Cloud Gate Bar <i>Send In A Cloud</i>

Domestic To	国户处海

10/1

10/9

10/16

ours

NTCH Performing Arts Library

10/22	2022 兩廳院藝術出走《我是天王星》新竹縣 2022 FormosART <i>Uranus Calling</i> Hsinchu County
10/29	2022 兩廳院藝術出走《我是天王星》屏東縣 2022 FormosART <i>Uranus Callin</i> g Pingtung County
11/19	2022 兩廳院藝術出走《我是天王星》臺南市 2022 FormosART <i>Uranus Calling</i> Tainan City
11/27	2022 兩廳院藝術出走《我是天王星》臺北市 2022 FormosART <i>Uranus Calling</i> Taipei City
1/5-2/13	進劇場吧!探索劇場藝術共融的秘密
2/18-4/30	Access Matters! Inclusive Theatre Exhibition 劇場雙人舞一從劇場作品窺見音樂的世界 Pas de Deux in Theatre: The Music World in Theatrical Works
3/1	【廳院青專屬 青現場】廳院青不要睡:神秘說書人的試煉 Sleeples Night in NTCH
4/9-4/24	《莫札特先生,您好!》親子說故事 <i>Hello,Wolfgang Amadeus Mozart!</i> Story Time for Kids
4/15-5/1	《青銀有約》看戲特別企劃 Together, You and Me
5/18-6/29	《跨世代記憶》青銀共創書寫工作坊 NTCH Intergenerational Program - Writing Workshop
7/9-8/31	《100 種不一樣》 Let's Talk about Diversity
9/3-9/25	玉山輕鬆自在場《舒曼夫婦 [,] 您好!》親子說故事 <i>Hello, Mr. and Mrs. Schumann!</i> Story Time for Kids
10/22-10/30	兩廳院X親子天下《我是黑天鵝》親子說故事 NTCH / am a Black Swan Story Time for Kids
12/3-12/18	《韓德爾先生,您好!》親子說故事 <i>Hello, Mr. Handel!</i> Story Time for Kids

2022 兩廳院藝術出走《我是天王星》嘉義縣

2022 兩廳院藝術出走《我是天王星》花蓮縣

2022 兩廳院藝術出走《我是天王星》彰化縣

2022 兩廳院藝術出走《我是天王星》新竹縣

2022 FormosART *Uranus Calling* Chiayi County

2022 FormosART *Uranus Calling* Hualien County

2022 FormosART *Uranus Calling* Changhua County

其他 Miscellaneous

1/20-23,	2021 新點子實驗場 周翊誠《百年之囚》
1/25-29	2021 Ideas Lab: Yi-Cheng Chou <i>A Century's Dark Journey</i>
1/20-1/21	2022 國家兩廳院「永續場館·共融年會」 2022 NTCH Sustainable & Inclusive Arts Conference
3/10	【兩廳院會員專屬付費課程】掌中戲體驗工作坊 【NTCH-Member Only】Glove puppetry show
3/22-4/5	2022TIFA 弗蘭塞斯克·薩雷維拉《記憶劇場》展覽 2022 TIFA: Francesc Serra <i>Vila Memory Theatre Exhibition</i>
4/6-5/14	《聲音旅人-我的未來不是夢》青銀共創聲音工作坊 NTCH Intergenerational Program - Voice Workshop
4/14	【兩廳院會員專屬課程】氣味 X 身體實驗室 【NTCH-Member Only】Scent and Body Lab
4/15-4/17	2022TIFA TTTF 阮劇團 X 楊輝《釣蝦場的十日談》 2022TIFA TTTF: Our Theatre ft. Yeung Fai <i>The Prawning Decameron</i>
4/16	王佩瑤《浮光流影》音樂會巡演 Pei-Yao Wang <i>Luminous Shadow</i>
4/18-4/22	舞蹈構作工作坊 Dance Dramaturgy Workshop
4/23-7/16	《一直打開的玩劇實驗場》創作計畫 Story Weavers' Playground
1/24	【演後來家聊】冥遊記前會雙唐 【NTCH-Member Only】Talk after <i>Royal Feast of the Underworld</i>
1/26-5/24	《陪伴者的戲劇百寶箱》青銀共創戲劇工作坊 NTCH Intergenerational Program - Drama Workshop
5/1-5/3	《和你跳一支雙人舞》青銀共創舞蹈工作坊 NTCH Intergenerational Program - Dance Workshop
6/24	Ideas Lab R&D 階段呈現甄選 李慈湄《勞動的身體、感官的幻肢:無根音敘事》 Ideas Lab R&D: Tzi-Mei Li <i>Laboring Bodies, Phantom Perception: A Rootless Polyphony</i>
6/26	Ideas Lab R&D 階段呈現甄選 李奧森《警察學院 Police Academy》 Ideas Lab R&D: <i>Val Lee Police Academy</i>
5/26	Ideas Lab R&D 階段呈現甄選 陳冠霖 X 賴奇霞《Cosmos Project: In Your Timespace》 Ideas Lab R&D: Guan-Lin Chen & Chi-Hsia Lai <i>Cosmos Project: In Your Timespace</i>
7/11-7/30	2022 身體微旅行 X 兩廳院青銀共創 Body Detour X NTCH Intergenerational program
7/23-7/31	- 2022 館館手牽手: 兩廳院《禮物》親子工作坊 Let's Talk about Diversity — NTCH Parent-Child Workshop

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8/8	Ideas Lab R&D 階段呈現甄選 施懿珊《賽博劇場:記憶游擊》 Ideas Lab R&D: Yi Shan Shih <i>Cyber Theatre: Guerrillas of Memory</i>
8/26-8/27	2022 兩廳院夏日爵士《Jazz in da House》 2022 NTCH Summer Jazz <i>Jazz in da House</i>
9/1	2022 台積心築藝術季-鍾玉鳳《擺度之外》 2022 TSMC Hsin-Chu Arts Festival: Chung Yufeng <i>Pendulum</i>
9/13	Artist Talk 愛國東小聚場「從劇場到影視,為你準備的跨界打怪指南」 Artist Talk by Zhan Jie
10/13-11/13	《平行劇場——軌跡與重影的廳院 35 》文件展X論壇X展演 Dialectical: Trajectories and Displacements of NTCH
10/28	【廳院迷俱樂部】非常法庭:編劇工具箱 Off Stage Club: How to Create a Courtroom Drama
10/29, 11/5	《寫給滅絕時代》周邊活動:《寫給滅絕時代》的希望走讀 Side Events of <i>A Play for the Living in a Time of Extinction</i> "Reading Tour: Hope for <i>A Play</i> for the Living in a Time of Extinction"
10/30	會員專屬【演後會客室】野田秀樹拍照會 【NTCH-Member Only】Let's take photos with Hideki Noda
11/12	力晶美學藝堂《鋼琴家伊格爾·列維特×鴻鴻一音樂家與當代社會》講座 Musician and the Contemporary Society
11/14-11/18	身體風景/近地動作、搭檔組合與創作工具工作坊 Research Lab: Physical landscapes / Floor-work, Partnering & Creation Tools
11/21-12/20	《There Is No Embassy》田調研究工作坊 There Is No Embassy R&D Workshop
11/24	會員專屬【藝術學不停】重建/重見身心連結身體工作坊 【NTCH-Member Only】Nice To See Me Again
11/27	【廳院青專屬】青現場×大甜 Make Some Noise—「聲體」之探索 Talented Card Only: Make Some Noise - explore your voice
11/29	2023TIFA 台灣國際藝術節宣告記者會一會員專屬會後分享會 【NTCH-Member Only】Sharing Session of 2023TIFA
12/3-12/4	2022 開放工作室「What's Inside ?」——駐館藝術家 & Gap Year 2022 NTCH Art Base Program: Artists in Residence & Gap Year Open Studio
12/18	會員專屬【演後會客室】明華園拍照會 【NTCH-Member Only】 Let's take photos with Ming Hwa Yuan Arts & Cultural Group

Online

1/9	《融身之處》線上共融肢體藝術工作坊 Inclusive Dance Workshop
2/18	2022TIFA 迪米特里·帕派約安努《NOWHERE》導演剪輯版 (線上特映) 2022TIFA: <i>NOWHERE</i> Director's Cut by Dimitris Papaioannou
3/8-3/13	2022TIFA 弗蘭塞斯克·薩雷維拉《拾憶》(線上互動) 2022TIFA: Francesc Serra Vila <i>Recall</i>
3/25-27	2022TIFA 舞蹈空間 X 東京 鷹《月球水 2.0》線上與劇院特映 2022TIFA: Dance Forum Taipei X Condors <i>Moon River 2.0</i>
3/26	《拾憶》周邊活動《空間瓦解與重建一弗蘭塞斯克·薩雷維拉線上座談》 Online Talk: "Reconstructing Spaces by Francesc Serra Vila"
4/28-5/15	2022TIFA 惡童劇團《福爾摩斯辦案:國會殺人事件》(線上互動) 2022TIFA: Les Enfants Terribles <i>Sherlock Holmes: An Online Adventure</i>
5/5	「阿姆斯特丹劇團現場:數位劇場製作篇」線上講座 Online Talk "Behind-the-scenes: ITA Live Production Sharing"
5/6	「阿姆斯特丹劇團現場:數位劇場拍攝篇」線上講座 Online Talk "Secrets Revealed of ITA Live Shooting"
6/21	【廳院青專屬 青現場】線上聲響實驗室 【Talented Card Only】 Sound Lab in Cloud
7/14	【廳院青專屬 青現場】線上大腦實驗室一迷因與都市傳說:那些使你「??!!」的瞬間 【Talented Card Only】Brainstorming Online: Memes & Urban Legends
7/28	【廳院青專屬 青現場】發限動還是寫評論:表演藝術評論重要嗎? (魏琬容/吳孟軒) 【Talented Card Only】 Let's Talk About Performing Arts Review
7/30-7/31	2022 青銀共創分享會:以表演藝術作為實踐的進行式 Intergenerational Seminar: Performing Arts Practices
8/19	2022 兩廳院夏日爵士兩廳院夏日爵士節慶樂團《精釀邁爾士: Miles Brew》同步線上直播 2022 NTCH Summer Jazz Project <i>Miles Brew</i>
8/30-9/22	亞洲連結:製作人工作坊 Asia Connection: Producers Camp
11/7	《寫給滅絕時代》周邊活動:「永續場館的經驗與挑戰」國際直播講座 Side Events of <i>A Play for the Living in a Time of Extinction</i> "Experiences and Challenges of Sustainable Venues" Online Talk
11/9-11/27	2022 秋天藝術節 溯流劇團《理想之城》(線上互動) 2022 Artquake In Autumn: Re:Current Theatre <i>New Societies Online</i>
11/21	《寫給滅絕時代》周邊活動:「永續製作的接力與回應——在地化與綠色串聯」國際直播講座 Side Events of <i>A Play for the Living in a Time of Extinction</i> "Continuity of and Response to Sustainable Productions—— Localization and Green Connection" Online Talk
12/2	「NT Live 與 NT at Home 拍攝規劃及製作策略」線上講座 Online Talk "Film Planning and Production Strategy of NT Live and NT at Home"

節目統計概況 **Annual Statistics**



室內場地演出場次/人次 Performances and Attendances

907 場 Performances

473,233 人次 Attendance

主合辦/外租節目 Performances and Percentages by Presenter

※主合辦節目檔次包含四廳 (含非典型場地) 及售票且有實際觀眾進場之節目。 The grades of programs by the NTCH organizing and co-organizing include have been held in the NTCH (including atypical venues) and programs that sell tickets and offline.



■主合辦節目 **Performances by Presenter** Organizing and Co-organizing

44 檔 Programs

188 場 Performances

■外和節目 Performances by Hiring

529檔Programs

643 場 Performances

■ NSO 節目 Performances by

42 檔 Programs

44 場 Performances

■主合辦活動 Activity by **Presenter Organizing and** Co-organizing

23 檔 Programs

32 場 Performances

全年度節目總計 Total

638 檔 Programs

907 場 Performances

藝術專業活動 **Promotion Experience of the Arts**

87 場 Performances

11,704 人次 Attendance

主合辦節目(國內/國際) Performances by Presenter Organizing and Co-organizing



※全年演出場次:於兩廳院(含四廳及非典型空間)演出共44檔188場。於非兩廳院場地· 兩廳院戶外演出和線上展演之「國內節目」共計13 檔13 場、「國外節目」共計4 檔345 場 於兩廳院(含四廳、非典型空間及戶外)、非兩廳院場地演出和線上展演共計61檔546場。 The number of performances in 2022: 44 programs (188 performances) in NTCH

(including 4 halls and atypical spaces). 13 Domestic programs (13 performances) and 4 International programs (345 performances) in non-NTCH, NTCH outdoor and online performances. Total 61 programs (546 performances) in NTCH, non-NTCH and online performances in all year.

■國內 Domestic

37檔Programs

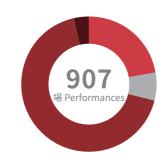
154 場 Performances

■國際 International

7檔 Programs

34 場 Performances

各類型表演藝術演出 Performances by Category



■戲劇 Drama

202 場 Performances

■舞蹈 Dance

62 場 Performances

■音樂 Music

611 場 Performances

■活動 Activity

32 場 Performances

總場次 Total

907 場 Performances



藝文推廣體驗活動 Spreading Enjoyment of the Arts

263,015 人次 Attendance



34,534 人 People

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贊助及感謝名單(低中文筆畫排列) Sponsor and Partnership

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兆豐銀行文教基金會

格蘭父子洋酒股份有限公司

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聚陽實業股份有限公司

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財團法人余紀忠文教基金會

財團法人勇源教育發展基金會

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藝術總監的話

歌劇院的關鍵時刻

2022 年是第二個五年中程計畫 (民國 111 到 115 年) 的開始,像是要脫離懵懂幼兒園階段的 6 歲孩子,奮力揹起書包上小學,這也正是歌劇院的關鍵時刻。

原本我對歌劇院未來的規劃,僅比第一任期多了一年到 2023 年底,更遠處只提出一個想像中美好的藍圖,但從準備交棒到意外連任,責任不一樣了,原本模糊的概念必須很快梳理成能夠執行的策略;就在此時,國內原本平穩的疫情,也在 4 月開始再次進入高峰,變種病毒一波未平一波又起,同仁們再度分流上班,國外節目隨時可能有變卦,國內節目不時面臨換角、延期、甚至停演。

2022 年春天的「歌劇院台灣國際藝術節 NTT-TIFA」,因疫情持續邊境管制,原訂 3 檔國際演出取消,調整為羅伯·勒帕吉與機器神的《在月球的彼端》20 週年重製版劇場特映,讓觀眾透過影像一睹大師作品風采,並國際連線舉辦映後座談;法國 M&B 雙人組《大潮》則調整為劇場放映及 AR/VR 展覽。在「夏日放/ FUN 時光」我們精選適合大小朋友的節目,從售票推廣中可以感受到家長帶孩子進劇場的疑慮,原本完售的達康.come《欸!恐不恐怖?》也在演出前「落馬」宣告延期至年底。 秋冬「遇見巨人」系列同樣面臨國外劇團取消來臺的情況,歌劇院製作的歌劇《唐懷瑟》、《魔笛》都在完售的票房下,受疫情干擾不得不緊急調整部分演出人員或形式。

這一年,歌劇院的同仁不只做手上的事,還要卯起來規劃未來的事;有時早上醒來,都忘記自己人身在哪裡?哪年幾月幾日? 新舊交際,一年像過了三年。劇場的考驗結束了嗎?我不確定,但從場館營運來看,10 月起已經恢復疫情前的節奏,訪客回 歸「正常年月」的平均值 12 萬人次,營收也逐步恢復平均水準。對未來「永續場館」的期許則是按部就班地前進,繼上年度 綠建築獲得再續認證,2022 年依計畫取得能源管理系統 (ISO50001) 及資訊安全管理系統 (ISO27001) 的國際認證,以及建築 防火標章、室內空氣品質優良級標章,向「綠色場館」的目標更往前走了一步。

12月,英國阿喀郎·汗舞團順利演完《叢林奇譚》,成為臺灣開放國門後,第一個登臺的國際舞團;與日本東京新國立劇院 合作的莫札特歌劇《魔笛》,演出前2個月票房售罄,迎來許久不見、連續4場大劇院滿座的盛況,新國立劇院專程派人來 臺交流,希望邀請歌劇迷到東京欣賞演出;臺中市長盧秀燕、副市長黃國榮也定心示範成為座上賓。從國內到國外、政府到 民間,大家在心情上都逐漸回到平常心,與疫情共存。

劇場是把大家聚在一起的地方,疫情這兩年許多事情都改變了,時代有新的風向,我們不能忽視。2023 年,我們從全新系列「NTT Arts NOVA 藝想春天」出發,希望大家能更勇敢、去擁抱新的事物!

WW.

邱 瑗 臺中國家歌劇院藝術總監



2022 NTT 遇見巨人一阿喀郎·汗舞團《叢林奇譚》 2022 NTT Fall for Great Souls — Akram Khan Company *Jungle Book reimagined*(攝影/李佳曄)

From the General and Artistic Director

A Key Moment for the NTT

The year 2022 marked the beginning of the second mid-term plan (2022–26) for the National Taichung Theater (NTT). In many ways, the NTT is like a 6-year-old child, who has left the befuddling years of kindergarten and is now eager to carry a schoolbag to start elementary school. This is also a key moment for the NTT.

My initial plan for the NTT only extended through the end of the calendar year 2023, projecting one year beyond the first term of my appointment. Farther ahead, I offered only a creative blueprint for a wonderful future, as I didn't anticipate being appointed for a second term, while preparing to hand over the baton to the next Director. Consequently, my duty has been adjusted accordingly. Earlier vague concepts for the NTT had to be developed quickly into strategies ready for implementation. At the same time, the COVID epidemic, at one point stabilized, entered a critical phase in April as multiple variants followed one after another, necessitating our colleagues to alternate their work schedules according to the health safety guidelines. In addition, programs from abroad were exposed to last-minute alterations, while domestic productions encountered emergency cast changes, postponements, and even cancellations.

The 2022 NTT-TIFA in the spring was affected by the ongoing epidemic and border restrictions, and thus three international programs could not take place. A theater screening was programmed as a replacement: Robert Lepage × Yves Jacques × Ex Machina's *The Far Side of The Moon*, a reproduction in celebration of the 20th anniversary of the groundbreaking show that unveiled Lepage's genius, which was followed by a live-streamed discussion with Mr. Lepage in Québec. Adrien M & Claire B's *Acqua Alta* from France was also repackaged as a theater screening accompanied by an AR/VR exhibition. During NTT Summer Fun Time, we took special care in selecting programs suitable for an audience of all ages. By analyzing ticket sales and marketing, we became aware of how parents were wary of bringing their kids into the theater under the circumstance. The sold-out Dacon.come Laugh Live Show *Creepy or Happy?* had to be shifted at the eleventh-hour to year-end. During the final months of the year, NTT Fall for Great Souls also faced problems of international troupes cancelling their visits to Taiwan. For our own sold-out productions of *Tannhäuser* and *Die Zauberflöte*, the COVID epidemic also forced us to adjust the cast lineup or presentation format.

During this year, NTT staff not only dealt with matters at hand, but also needed to plan for the future. Sometimes, when waking up in the morning, you forgot where you were or what date it was! Because of so many changes, one year felt like three. Are these challenging trials now over? I'm not sure, but from the NTT's point of view, our venue operations returned to pre-COVID normality as of October, with aggregate visitors numbering 120,000 just like pre-pandemic days, and our income also gradually returned to typical levels. We continued to take solid steps in transforming the NTT into a "sustainable theater." Following last year's trajectory, we made further progress in qualifying as a "Green Building." In implementing our plans, we received international recognition in the categories of Energy Management System (ISO50001) and Information Security Management System (ISO27001), as well as certifications in Fire Safety and Excellent Air Quality, moving closer to our goal of Green Theater.



2022 NTT 遇見巨人一台積電經典饗宴 莫札特歌劇《魔笛》 2022 NTT Fall for Great Souls — TSMC Title Sponsored *Die Zauberflöte* by W.A. Mozart (攝影/林峻永)

In December, Akram Khan Company completed their run of *Jungle Book reimagined*, becoming the first dance company from abroad to return after Taiwan reopened its borders. Our co-production of Mozart's *Die Zauberflöte* with the New National Theatre, Tokyo, was completely sold-out two months before the performances, engendering for us the tremendous, long-anticipated scenario of four consecutive full-house shows. Among the audience were Taichung Mayor Shiow-Yen Lu and Deputy Mayor Kuo-Jung Huang. The New National Theatre, Tokyo, also sent over representatives to Taiwan, hoping to invite opera fans to their productions in Tokyo. From travels within the country to arrivals from abroad and from government institutions to civil society, we seem to have freed ourselves from the bondage of the epidemic, perhaps preparing ourselves for COVID to be endemic in our lives.

The theater is a place where everyone meets. The epidemic in the past two years has changed many of our circumstances. Recently, new winds have blown in different directions that we cannot ignore. In 2023, we launch a brand-new NTT Arts NOVA in hopes of embracing changes with renewed courage!

Joyce Chiou

General and Artistic Director, National Taichung Theater

臺中國家歌劇院組織架構與經營團隊 **Organization and Management Team of** the National Taichung Theater

臺中國家歌劇院設置藝術總監一人,由國家表演藝術中心董事長提請董事會通過後任免之,受董事會之監督,對內綜理歌劇 院的業務,對外代表本場館。藝術總監的職掌,係負責本場館年度計畫擬定、年度預算擬訂與決算報告提出、所屬人員任免、 業務執行與監督,以及其他業務計畫核定等事項。

The National Taichung Theater (NTT) has one General and Artistic Director, who is nominated by the Chairman of the Board of the National Performing Arts Center and approved by the board of directors. The General and Artistic Director is supervised by the board of directors of the National Performing Arts Center. He/she is responsible for the overall management of the NTT and serves as its representative to the outside world. Specifically, the General and Artistic Director is in charge of approving the NTT's annual plan, formulating the annual budget and submitting final accounting reports, hiring and dismissing staff members, and implementing and overseeing the NTT's work.

eneral and Artistic Director 監 ut 總 Dire

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年度工作報告

與全球藝起邁向永續, 臺中國家歌劇院朝綠色劇場前進

2022年,臺中國家歌劇院滿6歲了!

臺中國家歌劇院以「一座藝術與生活的劇場」為目標,為藝術創作者與工作者打造跨域創作、實驗、實踐與展演平台,以藝術陪伴融入民眾生活,並建構雲端數位文化體驗生活圈,藉由多元沉浸、體驗式的參與,翻新中臺灣的藝文生活。邁向第二個5年中程目標,這座非典型場館將繼續朝向「綠色劇場」(Green Theater),與全球藝起邁向永續!

在聯合國的 17 項核心「2030 永續發展目標」(Sustainable Development Goals, SDGs)中,歌劇院聚焦其中 6 大標的:「優質教育、性別平權、產業創新與基礎建設、永續城市與社區、負責任的消費與生產、氣候行動。」包括推廣全齡、高品質的終身學習,攜手表藝夥伴在不同領域建構產業鏈;優化場館建置節水、節電設施、監控設備,取得多項國家標章及國際認證,邁向「綠建築智能場館」。從 2018 至 2022年以來,減省 25% 辦公紙張耗量,文宣品減印量達 37%,導入用電節能措施,共減少約 600 噸碳排放量。

劇場作為反映、回應社會的場域,「生態覺醒」早已自歌劇院啟動,近年製作節目的方向,為透過洽談國外劇院作品授權,運用臺灣資源於本地重製,減少作品於國際間移轉的碳足跡;2022年「NTT 遇見巨人」系列邀演的英國阿喀郎·汗舞團《叢林奇譚》,便是以精簡人力、舞台實景的減碳模式世界巡演,透過動畫及投影打造舞台上的末日場景,講述全球面臨的氣候危機議題。

持續扶植國內節目新創的「新藝計畫」,2022年即以「綠色創意、永續實踐」為徵件主題,期待創作者從作品發想及製作過程中,思考並創作永續性的作品;入選作品《在消逝之前,能不能喜歡我?》,創作團隊與國立中興大學材料與工程學系合作設計「發電地板」裝置,以全程零碳排、身體造電的綠能參與式演出,供應整場演出的電量,於2023年5月首演,回應國際永續劇場浪潮。

劇場升級部分,2022年完成小劇場觀眾席入口處照明優化,

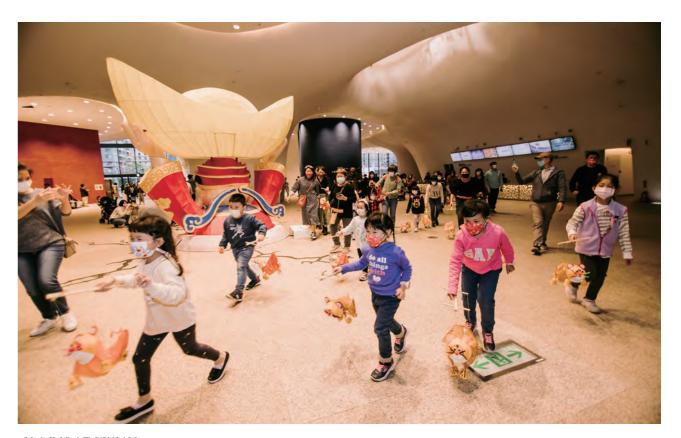
改為可調光式 LED 燈具,節能減碳外亦可改善照明控制功能,觀眾進出更加安全。「小劇場電動升降觀眾席」改善案 也完成優化,未來可大量減少拆裝所需人力、時間與能源的 耗費。

歌劇院藝術總監邱瑗於 2022 年 4 月展開第二任期,與擅長 資源整合、跨部門協調的原任副總監汪虹,與跨文化協作、 策展、國際交流經驗豐富的新任副總監鄢繼嬪成為「女力鐵 三角」,攜手打造人與藝術共生的劇場。

科技、生活與經典交織的藝術饗宴

歌劇院 2022 年的 3 大系列節目持續以科技跨域、闔家同歡、經典重繹為主軸,4 月至 5 月的「NTT-TIFA 歌劇院台灣國際藝術節」從科技出發,探索藝術更多的未知與趣味,然而因疫情持續邊境管制,3 檔國際演出取消。丹麥技術團隊及演出者終於克服疫情隔離限制來臺,與狠劇場再現《光年紀事:臺北一哥本哈根》4D Box 智慧舞台浮空投影。第二屆(2019-20)駐館藝術家王連晟延續前作《無光風景》,以《客廳》重回歌劇院,運用凸凸廳特殊空間,結合 AI 人工智慧、實驗聲響與科技影像,由程式演算即時生成客廳場景,探究AI 與人類未來共存的生活樣貌。編舞家蘇威嘉 2020 年以《看見你的自由步》讓歌劇院觀眾透過擴增實境 AR 技術與舞者互動;歷時一年多,他與技術團隊再突破技術限制,以「特色肢體佐生活中的迷人風景」打造 2.0 版。本系列共計 6 檔37 場演出、4 檔展覽及 2 檔劇場特映活動。

6月至8月的「NTT夏日放/FUN時光」特選9檔52場適合大小朋友的節目,包括歷經疫情延期、前後打磨4年的第二屆(2019-20)駐館藝術家林孟寰音樂劇《熱帶天使》,票房售罄並獲得臺中一中校友會專場支持。「新藝計畫」二律悖反協作體《睡前故事》徵選臺中不同年齡層親子組合共創、共演,舉辦工作坊深化在地連結。《糖果屋》為歌劇院全自製歌劇,邀請臺中在地導演Ballboss賦予經典童話全新樣貌,並由歌劇院技術部同仁擔任技術統籌、燈光設計及道具設計。



《虎虎戲春》來歌劇院迎新春! The NTT was an active partner with the public in celebrating the Luner New Year (攝影/李建霖)

第三屆(2021-22) 駐館藝術家鄭伊里(音樂)、楊乃璇(舞蹈)、 問曼農(跨領域),在兩年駐館期孵育、發酵、打磨後,推 出風格迥異的製作。鄭伊里打造出獨特的多層次電聲裝置系 統,以作品《感質》探究生命感知及多元個體的覺察。周曼 農的《偵探學》及楊乃璇的《Je suis en forme》我的老派, 我的派對,不約而同徹底運用大劇院及中劇院的劇場與觀眾 席。《偵探學》開箱了大劇院,結合裝置物件、舞台機械、 影像、聲光及現場表演,建構出十幾個虛構的偵探「房間」 展演;《Je suis en forme》我的老派,我的派對更將中劇 院變身為非典型派對空間,打破舞台與觀眾席間的界線,觀 眾的參與亦成為周曼農及楊乃璇作品的一部分。

10 月至 12 月的「NTT 遇見巨人」系列共 12 檔 32 場演出,邀請鋼琴家劉孟捷為歌劇院設計 3 天 3 套不同曲目,演繹生命、愛與死亡;「新藝計畫」真雲林閣掌中劇團與香港浪人

劇場共創的《千年幻戀》改編《聊齋志異》,開啟當代布袋戲新美學。歌劇院自製歌劇《唐懷瑟》好評再度搬演,年度歌劇製作《魔笛》為南非當代藝術巨擘威廉·肯特里奇執導的首齣歌劇,共舉辦4場講座、1場主題工作坊、1場紀錄片放映會、2場舞台導覽,讓觀眾深入親炙大師作品。連辦4年的歲末音樂會,2022年首度以《來狂歡吧!超復古爵士趴》主題連辦2晚,帶領觀眾回到爵士樂黃金年代。

在生活中學習,在藝術裡茁壯

專業藝術人才培育方面,歌劇院也持續推動各項專案計畫。 LAB X 藝術跨域實驗平台以「科技」與「表演藝術」兩大主 軸並行,提供年輕創作者實驗探索、創意交流的環境,前二 屆學員成績斐然,結業之後持續創作,在不同的藝術領域發 光發熱;2022 年首度邀請國際知名藝術家梅田宏明擔任舞



視障口述影像導覽 Audio Description Tour for visually impaired visitors (攝影/李建霖)

蹈跨域類導師,並由飛人集社劇團團長石佩玉與實踐大學媒 體傳達設計學系助理教授蔡遵弘擔任物件跨域類導師,從旁 協助創作者。

2022 年「音樂劇平台」計畫,辦理音樂劇產業論壇,以「永續發展:臺灣音樂劇產業生態鏈」為主題,邀請臺灣音樂劇產、官、學界專業工作者一起參與,串聯各方資源、以永續為目標,逐步建構音樂劇產業鏈。

「音樂劇人才培育工程」以創作解育為目標,系統化提供劇本創作經費、邀請臺韓業界師資指導劇本修改、媒合國內專業團隊進行讀劇呈現、支援演出製作的整體環境;2022 年共有《三胞胎的我在完成夢想之前死掉了(還好我有兩個兄弟)》、《遺憾計畫:Project R》兩齣音樂劇正式演出;「音樂劇線上一新起之秀」則透過臺美師資規劃戲劇、歌唱及百老匯舞蹈專業課程,使更多舞蹈、戲劇專業人才,或有意投入音樂劇產業的表演者從基礎扎根,共36人參加。

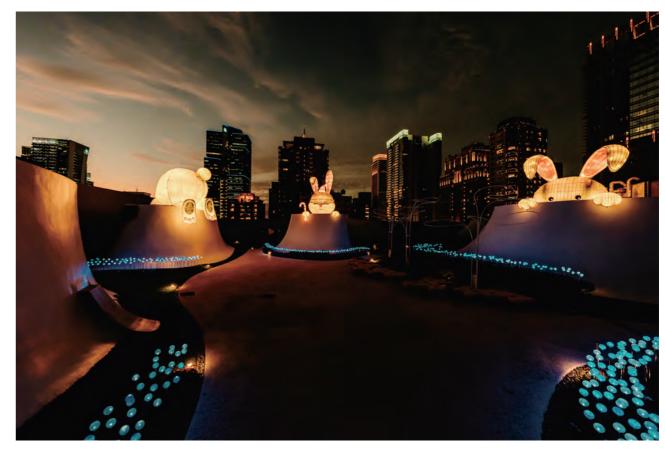
歌劇院 2022 年度接棒舉辦的「創意熟成平台」,串聯場館 資源,於 2 天活動中介紹國內 37 件作品給國內策展人及各 場館節目策劃單位,為具潛力發展或巡演的作品,媒合未來 演出機會。

劇場人才培育部分,延續了公開招生的「初階技術劇場研習 營」,原本的「中階技術劇場研習營」則轉型為「NTT 學苑 劇場研究班」,從業界設計師工作者觀點出發,以燈光、舞 台、影像與文本 4 個領域開設通識課程,認識劇場作品生成的過程。另外也舉辦「劇場音響系統調校與運用課程」、「舞監助理訓練」、「基礎音響課」、「鋼琴知識教育訓練」、「幕後黑衣人生態論」、「舞台課一吊桿軌道裝設」等課程,共計 729 人參與課程。

藝術教育必須從小扎根,歌劇院透過「內用」和「直送」雙向並進,與中部各級學校連結。「藝起進劇場」戲曲篇和興傳奇青年劇場合作,安排京劇工作坊先協助教師了解京劇發展歷史,再邀請國小至國中師生進館欣賞與學習京劇藝術。「藝術進校」則推出新版的「科技藝術」及「劇場技術」主題課程,擴展至中部地區國高中校園。

另依照不同的受眾屬性、年齡分布、專業區分,推出「NTT 放映室 – 春節特映」、「NTT 充電夜」、「後青年工作坊」、 「玩・劇場 – 青少年創意工坊」、「開門計畫」、「優遊 臺中學」等各項專案計畫,總計舉辦實體活動 209 場,將近 1 萬人次參與。

「數位學苑 NTT Online」全新企劃「表演,chill 什麼?」 舞蹈篇 2 及「WOW 挖藝術 -Master Class」王安祈、榮念曾 與林璟如系列影片。Podcast 節目《WOW 挖藝術》自 2020 年 10 月開播以來已達 131 集,累積近 45 萬次下載。2022 年推出全新系列〈NTT 聊天室〉、〈幕後咖啡館〉、〈NTT 國際藝聞雙週報〉、〈生活即藝術〉及特別集〈當情歌響 起……〉、解鎖《魔笛》宇宙等,共推出 58 集,下載近 27 萬次。



空中花園耶誕裝置《嬌兔三窟》 The Sky Garden featuring an illuminated *Three Little Rabbits' Burrows* installation(攝影/林峻永)

歌劇院為各大社群媒體平台打造專屬內容,精準分眾溝通,並即時結合社群趨勢、靈活變化發布內容吸引粉絲追蹤與互動,有效提升歌劇院自媒體平台聲量。2022 年 Facebook 粉絲專頁追蹤人數近 14 萬人,追蹤者成長 15%、按讚追蹤數成長 12%;Instagram 追蹤人數已超過 2 萬人,追蹤人數成長 34%;YouTube 年度觀看數超過 54.6 萬次,達 6.3 萬小時,訂閱人數 22,596 人,年度成長率達 28%;Twitter 平均每月推文數達 28 則,粉絲追蹤成長 94.3%,透過外語即時推文,向國際網路使用者傳遞歌劇院最新動態。

打造 refresh 空間,隨時進來充飽電、再出發

歌劇院 2022 年共舉辦 15 場無障礙導覽活動,帶領視障、聽障、肢障和心智障礙民眾,欣賞歌劇院的建築空間、植栽導覽、光之曲幕、手作活動、展演節目與節慶活動,讓每個人都有機會能自在悠遊於當代劇場中,體驗表演藝術的迷人魅力!

歌劇院 2 樓公共空間的沉浸式投影展覽「光之曲幕 T.A.P. Project」,2022 年先後推出 4 檔節目:《舞戀·絮語》透過舞蹈詮釋愛情酸甜苦辣,探討戀人們的情感互動;《RE: CAVE》挑戰將有機、非均質化的空間轉化為沉浸包覆式環境,讓曲牆投影升級為音像沉浸實驗場。《柑仔店夢劇場》透過懷舊的柑仔店,創造出連結各世代童年回憶的趣味互動及五感體驗;《如幻似真一人造時代》邀請 3 組國際新媒體藝術家,重新思考自然、科技及崇高的美學概念。

歌劇院也陪伴民眾歡喜過節,在農曆新年推出「虎虎戲春」系列活動,與無獨有偶工作室劇團合作舉辦利澤戲偶來走春展覽、手作懸絲虎偶工作坊、以及舞獅表演和布袋戲演出; 12月「瘋耶誕@歌劇院」,除了耶誕市集、耶誕導覽和耶誕傳佳音在週末輪流上場,空中花園耶誕裝置《嬌兔三窟》 更引發媒體關注,成為民眾拍照、打卡熱點。全年參訪人數達94萬人次。

Annual Report

Keeping Abreast with the Global Sustainability Movement, the NTT Moves Forward as a "Green Theater"

The National Taichung Theater (NTT) celebrated its sixth birthday in 2022!

As "a Theater for Art and Life," the NTT aims to be the platform for artists and arts practitioners to create, experiment, implement, and present crossover works and for the arts to integrate into people's lives. It also hosts a digital channel and living circle containing a diverse collection of immersive, experiential projects involving audience participation aimed at renewing the artistic and cultural life of central Taiwan. As the NTT enters its second five-year term, this unconventional venue moves forward to becoming a "Green Theater" that keeps abreast with global sustainability.

Among the 17 core goals of the United Nation's 2030 Sustainable Development Goals (SDGs), the NTT sets its sights on six: Quality Education; Gender Equality; Industry, Innovation and Infrastructure; Sustainable Cities and Communities; Responsible Consumption and Production, and Climate Action. Corresponding programs include high-quality lifelong learning for all ages and collaborating with performing arts partners in developing full-fledged performing arts ecology. As it makes its strides in becoming a "Green Building, Smart Venue," the NTT continues to improve water- and energy-saving apparatus and environmental monitors, and its efforts have received national accreditation and international certification. From 2018 to 2022, the NTT decreased office paper consumption by 25 percent, lowered the volume of printed leaflets by 37 percent and implemented energy-saving policies, reducing carbon emissions by around 600 tons.

The theater is a space that reflects on and responds to society, and the NTT has long advocated "ecological

awareness." Recently, program offerings have shifted toward acquiring performance rights from theaters abroad while using Taiwan's domestic resources to create stage reproduction, thus reducing the carbon footprint of international touring. Akram Khan Company's *Jungle Book reimagined*, which appeared at the 2022 NTT Fall for Great Souls, was a fine example of how a world tour could take place while minimizing touring members and physical sets. The production used animation and projections to simulate the apocalypse, apropos in addressing today's global climate crisis.

In 2022, the Emerging Artists Project supporting new domestic projects solicited proposals under the theme of "green innovation, sustainable practice," encouraging artists to ponder the process from conception to production in making ecological works. For the winning selection, *Before Fading Away*, members of the creative team worked closely with the Department of Materials Science & Engineering of National Chung Hsing University to devise a floor that can generate electricity. In this zero-carbon installation, participants' body movements produce green energy. *Before Fading Away* will premiere in May 2023, a fitting response to the international movement of sustainable theater.

The NTT endeavors to upgrade its facilities constantly. In 2022, illumination was improved at the Black Box entrance with the original lights being replaced by dimmable LED bulbs. Apart from saving energy and reducing carbon emissions, the more amenable and flexible lighting ensures better safety as the audience comes and goes. A "Black Box Retractable Audience Seating System" has also been completed. In the future, this automatic system will save significant human effort, time, and energy in setting up and dismantling seating.

General and Artistic Director Joyce Chiou embarked on her second term at the helm of the NTT in April 2022, working closely with Deputy Director Grace Wang—an expert in streamlining and maximizing resources and coordination among different departments—and newly appointed Deputy Director Chi-Ping Yen—a veteran administrator in arts and cultural collaboration, curation, and international exchange. Together they comprise a "power trio of women" to jointly create a theater where people and art coexist.

An Artistic Feast Where Technology, Lifestyle, and the Classics Entwine

The NTT's three major series continued their core themes of technological crossover, family fun, and reinterpreting the classics in 2022. From April to May, NTT-TIFA started with technology to chart unknown artistic territories and discover new interests. However, the COVID epidemic and border controls led to the cancellation of three international productions. Fortunately, the artistic and technical team of Culture Yard and performer Kasper Daugård Poulsen from Denmark had undergone quarantine and successfully entered Taiwan. They collaborated with Very Theatre in the revival of Chronicle of Light Year: Taipei-Copenhagen harnessing technological wizardry in a 4D Box hologram. Among the NTT Artists-in-Residence (2019-20), Lien-Cheng Wang followed his earlier trajectory of *The Scenery of* Little Light and returned to the NTT with Living Room, combining Artificial Intelligence (AI), experimental sounds, and computer images. Wang used algorithms to create living-room settings in the Tutu Gallery, projecting a future where AI and humankind coexist. In 2020, choreographer Wei-Chia Su presented his FreeSteps AR Yours, inviting the public to interact with dancers in an



藝術進校-劇場技術 Arts in School - stage technology(攝影/李建霖)



禮物集市 NTT Gift Fair (攝影/林峻永)

AR (Augmented Reality) setting. After working closely with his technical team for more than a year, they made further breakthroughs, generating a 2.0 version that crafted "unique physical movements in virtual intimate spaces and mesmerizing landscape." In total, NTT-TIFA presented six productions in 37 performances, four exhibitions, and two special theater screenings.

Between June and August, NTT Summer Fun Time offered nine productions totaling 52 performances suitable for audiences young and old, including the belated premiere of the musical *Tropical Angels* by Meng-Huan Lin, NTT Artists-in-Residence (2019-20). This production, which took four years from incubation to production because of the epidemic, played to sold-out houses including a special performance sponsored by the alumni association of the Taichung Municipal Taichung First Senior High School. The NTT Emerging Artists Project presented *Bedtime Story*, a production

spearheaded by Antinomy Company enrolling parent-child teams from different age groups to co-create and take part in the performance, in addition to hosting workshops to deepen local connections. The NTT was the sole producer of the opera *Hänsel und Gretel*, inviting Taichung stage director Ballboss to add a new face to this classic fairytale and work with NTT's in-house departments for technical production, lighting, and props design.

NTT Artists-in-Residence (2021–22), I-Lly Cheng (music), Sunny Nai-Hsuan Yang (dance), and Man-Nung Chou (interdisciplinary), developed their projects after two years of nurture, gestation, progress, and refinement, each presenting unique results. I-Lly Cheng designed a multi-level electronic sound installation in *Qualia* examining life and multi-individuation. By coincidence, Man-Nung Chou's *Detective Deduction* and Sunny Nai-Hsuan Yang's *Je suis en forme* made the most use of

the stages and audience areas in the Grand Theater and Playhouse respectively. *Detective Deduction* combined installations, stage machinery, projected images, sound design, and live performance, creating more than ten "rooms" and engaging the audience in search of a missing detective. *Je suis en forme* transformed the Playhouse into an unconventional party space, breaking down barriers between the stage and audience. Active audience participation remained an important element in both works.

During the NTT Fall for Great Souls series between October and December, 12 productions received a total of 32 performances. Pianist Meng-Chieh LIU devised different programs for three consecutive nights examining crucial themes of life, love, and death. The NTT Emerging Artists Project selected Love & Samsara by Zhen Yun Lin Ge Puppet Theater \times Theatre Ronin (H.K.), an adaptation of the classic Strange Tales from a Chinese Studio, unveiling new aesthetics for Taiwanese contemporary puppetry. The NTT's own highly-praised production of *Tannhäuser* returned for a second year, and the annual opera production featured Die Zauberflöte, the first opera directed by internationally acclaimed artist William Kentridge from South Africa, supplemented by four talks, a thematic workshop, a documentary screening, and two backstage tours to introduce this master artist and his masterpiece to the public. At the end of 2022, Let's Party Back-To-Back!, the NTT's fourth consecutive New Year's Eve Concert, ran for two successive nights, bringing the audience back to the golden age of jazz.

Learning from Everyday Life, Growing with the Arts

The NTT has continued to organize various programs for grooming arts professionals. The LAB \mathcal{X} Cross Discipline Platform is founded on two core principles—technology and the performing arts—providing young creator with a fitting environment where they are able to discover and exchange experimental and innovative ideas. Graduates

of the previous two LAB X Cross Discipline Platforms have continued their creative pursuits and achieved fine results. In 2022, internationally-renowned artist Hiroaki Umeda was invited to be the first foreign mentor on crossover dance. Pei-Yu Shih, director of the Flying Group Theatre, and Tsun-Hung Tsai, assistant professor of the Department of Communications Design of Shih Chien University, were mentors of the group of object theater.

The 2022 Musical Orchard: Research & Exchange program hosted an industry symposium entitled "Sustainable Development: The Ecology of Taiwan's Musical Theater," inviting professionals, government representatives, and academic researchers, gathering resources to different quarters, and setting sustainability as the goal in building a full-fledged musical theater ecology.

Musical Professionals in Concept Development is a program founded to systematically offer financial support for script development, to engage experts from Taiwan and South Korea in guiding script revisions, to pair up Taiwan's own professional performing groups in presenting readings, and to provide an overall environment for productions and performances. In 2022, two musicals were officially brought to the stage: The Triplets and Project R. Up-and-coming performing talents attended professional courses designed by instructors from Taiwan and the United States in drama, singing, and Broadway-style choreography, which enabled more dance and theater professional talents or those keen to join the musical theater scene to solidify their foundational training. A total of 36 participants took such courses.

The NTT carried the baton of hosting the Creative Evolution Platform this year, devoting the venue's resources to presenting a two-day event, in which 37 works were introduced to performing arts presenters and programming staff from venues around the country. This was a fine way of enhancing these works' potential to develop and tour, boosting their chances for the future.

In fostering theater professionals on the technical front, the NTT continues to open its doors to interested members of the public. Apart from the Basic Theater Technique Workshop, the NTT Academy Advanced Theater Professionals Program (formerly the Technical Theater Intermediate Course) comprised four general education modules covering lighting, staging, projection, and script from the viewpoint of professional designers and practitioners. Through these courses, participants gained an understanding of how a theater production comes into being. Other courses included the design and implementation of sound systems, the training of stage assistants, basic sound design, piano maintenance, and even such topics as the function of the black-clad stage personnel as well as flybar and tracking for the stage. A total of 729 participants enrolled in these course offerings.

Arts education must begin at a young age to establish a strong foundation for future development. The NTT designed programs both within and without: some took place on-site while others ventured out, reaching students at all levels in central Taiwan. Let's Go to the Theater offered a traditional opera program with Hsing Legend Theatre, arranging a Peking opera workshop for teachers to understand the genre's development and then inviting students and teachers from elementary and middle schools to experience Peking opera firsthand. Arts in School unveiled newly updated courses on "art and technology" and "stage technology" benefitting junior and senior high school students in central Taiwan.

Additional programs targeting different communities included such highlights as NTT Cinema (Spring Festival Special Screenings), NTT Power Night, Creative Aging Workshop, Play Theater – Youth Creative Workshop, Arts Sharing Project, and Interactive Taichungology, with an aggregate of 209 events, attracting almost 10 thousand participants.

NTT Online devised some entirely new content: a second edition "Chill Out with Arts" on dance and "WOW-Master

Class" featuring playwright Anqi Wang, theater director Danny Yung, and costume designer Ching-Ru Lin. Since October 2020, the WOW podcast series have already presented 131 episodes with nearly 450,000 downloads. With such new programs as NTT Chatroom, Backstage Café, NTT International Arts News Biweekly, Living is Art, and special episodes such as "Love Songs Begin..." and "Decoding *Die Zauberflöte*'s Universe," 58 episodes have been downloaded nearly 270,000 times.

The NTT has created specific content for all major social media platforms, targeting and appealing to different readerships, flexibly following social media trends, adapting posts to attract and interact with as many fans as possible, and thus elevating and amplifying the NTT's own media platforms. In 2022, the NTT official Facebook page boasted almost 140,000 followers, with a growth of 15 percent and a total number of likes increasing by 12 percent. The NTT Instagram account had a following of more than 20,000 with a 34-percent growth. The NTT YouTube channel clocked more than 546,000 views, totaling 63,000 viewing hours with 22,596 subscribers, thus enjoying a 28-percent growth. On average, the NTT posted 28 English-language tweets per month, with a 94.3-percent increase in followers, making this an important window to inform the world of current NTT

Creating a Refreshing Space, Welcoming You Anytime to Recharge and Start Your Journey Anew

The NTT hosted a total of 15 barrier-free guided tours in 2022, catering to members of the public with disabilities (visual, hearing, physical and mental) so that they could enjoy the NTT's venue spaces, flora and fauna, T.A.P. Project, handicraft workshops, as well as performances and festive activities, ensuring that everyone had a chance to roam freely and enjoy the enticing appeal of the performing arts!

The Theater Foyer of the NTT is the site of the immersive



劇場導覽《Q2Q》NTT Behind the Scenes Q2Q(攝影/林峻永)

T.A.P. Project, where four shows were presented in 2022. The first, *Murmure d'amour*, reinterpreted many flavors—sweet, sour, bitter and spicy—of love, examining romantic interaction. The second, *RE:CAVE*, challenged how an organic, heterogeneous space could be transformed into an immersive, all-embracing yet complex environment, upgrading the curved walls into part of a sound and image immersive experience. *Kámá-tiàm Fragments* took visitors on a nostalgic tour in an old-fashioned grocery store, engaging all five senses and creating heartwarming childhood memories for all generations. *The Era of Human-made* invited three teams of international multimedia artists to rethink nature, technology, and the sublimity of aesthetic concepts.

The NTT was also an active partner with the public in celebrating annual festivals. During the Lunar New

Year period celebrating the Year of the Tiger, the NTT collaborated with Puppet & Its Double Theater in presenting not only a New Year-themed exhibition, but also string puppetry workshops as well as lion dance and puppet shows. In December, NTT's Xmas Fiesta hosted not only a Christmas market, docent tours and carol singing throughout the weekends, but also the Sky Garden featuring an illuminated *Three Little Rabbits' Burrows* installation that captured the public imagination, becoming a photogenic spot for social media. In total, the NTT received 940,000 visitors for the entire year.

年度聚焦

追求永續的進步:以表演藝術推動城市文化

于國華

國立臺北藝術大學研發長

2016 年 8 月的《淨·水》儀式,迎接臺中國家歌劇院新生。這座城市中的精品劇院,它的獨特性格來自創建身世、建築設計、城市經驗、節目和活動事件的設計,以及指向綠色劇院的未來。

臺中需要大型表演中心,1990年代初期即著手規劃。2005年12月,國際競圖選出日本建築師伊東豊雄的設計案,為歌劇院帶來美好前景。但是,經歷2004年古根漢美術館計畫終止的衝擊,興建歌劇院究竟好大喜功或市民所需?加上複雜艱難的工程,當時瀰漫在社會的期待氣氛,似乎並非全然樂觀。

更出乎意料是,歌劇院由臺中市政府送給文化部。這一變卦,導致「一法人多館所」的出現,造就如今三館一團的「國家表演藝術中心」。

2016年啟用初期的歌劇院,曾經被迫在專業治理和地方政治之間擺盪,進退失據。寧可相信《淨·水》發揮了民俗信仰的功效,爾後歌劇院風生水起,節目規劃、建築品味和親民舉措都接上地氣,成為臺中市民熱絡往來的鄰居。

「國家表演藝術中心」大傘之下,三所場館各自形成特色。臺北國家兩廳院是臺灣表演藝術和國際連結的橋樑,也是國內外傑出節目的櫥窗。高雄衛武營國家藝術文化中心撐開世界最大的劇場屋頂,除了演藝中心功能,更與公園融為一體。臺中國家歌劇院採行中庸策略,它向國際伸展、但不比兩廳院的寬廣;融入城市、向市民開放,也不像衛武營成為眾人的公園。歌劇院是臺中豪宅群之中,一個能夠自由出入的藝術客廳。

集中資源舉辦大型活動,曾是臺中市彰顯「文化城」形象的藝文策略。畢竟大型活動難以高頻率的持續,反而歌劇院落成後,像是埋下一顆放射源,藝文演出成為持續向城市幅射的能量,影響著城市的演化。臺中獨特的生活風格,揉合著創新精神、傳統精髓、庶民性格的文青情調,也穿透了歌劇院。在這棟建築裡,藝術與小資並存,它華貴尊顯、但也自在雍容。

由開放的經營理念主導,歌劇院的節目不只在舞台,也不只有表演。五樓「image3 非常圖像空間」的展覽和講座,為白色劇場增添了繪畫和色彩。「光之曲幕 T.A.P. Project」在巨大孔柱結構間投射光影,創造奇幻的曲面印象。感官接觸之外,「NTT+藝術教育」系列課程包含從興趣養成到專業能力各階段需求,是歌劇院落實扎根在地的藝術社群培力。音樂劇平台和「LAB X藝術跨域實驗平台」等計畫,著眼於藝術人才培力,以及串接起尚未完備的產業價值鏈。

生活化的「NTT+不藏私講堂」在「角落沙龍」舉辦,從時尚、歷史談到綠色生活,打開同溫層的隔閡。沙龍命名「角落」似乎成為召喚,吸引低調但有主見的藝文生活愛好者,如同「角落生物」一般前來抱團群聚。

駐館藝術家制度並非新鮮事,但人選和目的是關鍵。2022 年三位駐館藝術家周曼農、楊乃璇、鄭伊里,為歌劇院帶來新視野, 成就了藝術家能力增益和場館內容創新的共好。

臺中國家歌劇院的建築設計,已經賦予了基本的綠建築體格;2022 年歌劇院自許「綠色劇場」,進一步宣示將永續精神作為劇場營運的核心價值。但「永續」並非僅節能減碳,而是環境、社會和經濟的和諧共生、價值共創。「永續」也不是口號,



2022《LAB X 青年創作工作室》 2022 LAB X the young artist atelier (攝影/林峻永)

而是劇場經營的新限制與新挑戰。歌劇院作為國內的「綠色劇場」先鋒,應該積極向外連結國際、向內與相關產業合作,累 積執行經驗和方法,協助綠色劇場在臺灣更廣泛的推動落實。

現代城市中的藝術中心,必須和城市建立更緊密的關係。如同引擎帶動汽車奔馳,藝文場館就是城市的引擎,提供城市風格 演進和文化創新的動力。歌劇院的專業經營對象目標,既在劇場內,也在劇場外。

歌劇院因應臺中而生,必須和城市共生共榮。整體而言,2022 年歌劇院從舞台節目、場域事件、空間環境三方面入手,關照了市民需求,同時兼顧自我風格的建立。期許歌劇院持續融入臺中,提供以表演藝術為核心內涵的空間體驗,人們無論是否因為藝術欣賞而來,都能帶著被美感體驗滿足的愉悅心情歸去。

Focus

In Pursuit of Sustainable Progress: Promote Urban Culture With the Performing Arts

Kuo-hua Yu

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In August 2016, the *Blessed Prana: Rite of Vital Purification in the Action of Arts* ushered in the newborn National Taichung Theater (NTT), an exquisite facility in the middle of the city marked by its unique concept, architectural design, urban setting, curated programs, and planned events, as well as its course toward a green future.

The city of Taichung needed a large-scale performing arts center, and proposals were already underway in the early 1990s. In December 2005, an international competition selected Japanese architect Toyo Ito's design, promising a beautiful outlook for the NTT. However, after the cancellation of the Guggenheim Museum in 2004, the NTT project raised the question of whether the facility was a vanity project or if it would satisfy citizens' needs. With the social mood compounded by a tortuous construction process, there was little optimism in the air.

A greater surprise came to the fore when the Taichung City Government offered the entire venture to the Ministry of Culture. This change led to the premise of several performing arts venues operating under one entity, heralding the founding of the National Performing Arts Center (NPAC) overseeing three venues and an affiliated performing group.

The initial period after its 2016 opening found the NTT caught between a rock and a hard place, beset with controversial local politics and professional management. Perhaps we should have faith in the folk beliefs embedded in *Blessed Prana* because the NTT later thrived and prospered with the wind and water.

Be it program planning, architectural aesthetics, or populist appeal, the NTT became a friendly neighbor to Taichung residents.

Each of the three performing arts centers under the auspices of the NPAC is a unique being. Taipei's National Theater & Concert Hall (NTCH) is the window opening Taiwan to outstanding international and domestic programs and the bridge connecting Taiwan's performing arts with the rest of the world. The National Kaohsiung Center for the Arts (Weiwuying) is the world's largest performance venue under one roof. Apart from presenting the performing arts, its grounds are integrated with a large public park. The NTT, on the other hand, employs a more moderate approach. Although it extends its arms to the international world, NTT's embrace is not as wide as the NTCH and nor as open as Weiwuying. The NTT is situated in an upscale residential neighborhood, an artistic salon welcoming the public as they come and go.

As a "City of Culture," Taichung used to apportion resources in hosting large-scale events as its artistic strategy. In light of the difficulties involved in presenting multiple mega-shows in quick succession, the NTT's founding plants a radioactive seed, from which the performing arts constantly transform into energy sustaining and refracting the city's brilliance, thus shaping its evolution. Taichung's unique lifestyle fuses together the spirit of innovation, the essence of tradition, and the youthful intellectual sentiment of its people, all of which permeate the NTT. Within this architecture, the arts and the bourgeoisie coexist: it is elegant and poised, as well as carefree and graceful.

Guided by the principle of open-minded management, the NTT's offerings are not restricted merely to the stage or conventional shows. On the fifth floor is "image3 a Visual Language Space," catering to exhibitions and talks, adding imagery and color to a venue dominated by white. Mapping projections of the T.A.P. Project on the NTT's famed 19-meter-high curved walls create imaginative visuals for visitors. Apart from exciting our senses, the NTT+ educational series encompass general arts appreciation to enhancement of professional skills as the venue builds a solid foundation in nurturing the local arts community. Other projects such as Musical Orchard: Research & Exchange and LAB X Cross Discipline Platform are organized to strengthen artistic talents as well as link up the as-yet-nascent performing arts ecology.

Closely connected with everyday life, the Art of Living takes place in the Corner Salon, covering such wideranged topics as fashionable lifestyle, history, and green living, filling in the gaps and connecting different interest groups. The Corner Salon is a way of attracting cultured arts lovers, a place where many "Sumikko Gurashi" gather.

Although Artists-in-Residence programs are commonplace, the NTT differs in both its goals and artistic choices. In 2022, three Artists-in-Residence—Man-Nung Chou, Sunny Nai-Hsuan Yang, I-Lly Cheng—brought new vistas to the NTT, creating a win-win situation in boosting artistic energy and the venue's innovative content.

NTT's architectural design has already bestowed the

facility's basic frame as a "Green Building." In 2022, the NTT designated itself as a "Green Theater," furthering its core mission of sustainable theater management. But "sustainability" isn't just about reducing carbon footprints but existing harmoniously within the environment, society, and economy, creating value that can be shared. Also, "sustainability" isn't just a slogan, but tackling new limitations and new challenges in theater management. As a pioneering "Green Theater" in Taiwan, the NTT should proactively reach out to connect with the international scene and at the same time collaborate with related enterprises in the country to accumulate experience and means of implementation and help foster and promote more Green Theaters in Taiwan.

A performing arts center in a modern city must establish close relationships with the city itself. Just like a motor propelling a car, a cultural and arts venue is the engine of a city, providing the power for stylistic evolution and cultural innovation. The NTT's professional management sets its sights not only within the theater but among the community at large.

Being borne of Taichung, the NTT must grow and thrive with the city. Overall, the NTT bases its efforts on three fronts in 2022—stage performances, venue events, and spatial settings—to address citizens' needs and at the same time establish its own identity and style. NTT has been committed to rooting in Taichung, providing an integrated environment with performing arts as its core content. No matter whether people visit the NTT to appreciate the arts, they can return home having taken pleasure in a full-filling aesthetic experience.



2022 遇見巨人一唐美雲歌仔戲團《冥遊記一帝王之宴》 2022 NTT Fall for Great Souls — Tang Mei Yun Taiwanese Opera Company *Royal Feast of the Underworld* (攝影/柯炳輝)



2022 歲末音樂會《來狂歡吧! 超復古爵士趴》 2022 New Year's Eve Concert - *Let's Party Back-To-Back!* (攝影/林峻永、李建霖)



2022 NTT 夏日放/FUN 時光-歌劇院駐館藝術家周曼農《偵探學》 2022 NTT Summer Fun Time — NTT Artists-in-Residence Man-Nung Chou *Detective* Deduction(攝影/林峻永)

節目暨活動概況 Program & Activity Overview

大劇院 大劇院

3/5-3/6	臺灣豫劇團一青春豫劇《蘭若寺》 Taiwan BangZi Opera Company — <i>At Aranya Temple</i>
4/30-5/1	2022 NTT-TIFA一雲門舞集 鄭宗龍《霞》 2022 NTT-TIFA — Cloud Gate <i>Send in a Cloud</i> by CHENG Tsung-lung
8/3-8/7	2022 夏日放/FUN 時光一歌劇院駐館藝術家周曼農《偵探學》 2022 NTT Summer Fun Time — NTT Artists-in-Residence — Man-Nung Chou <i>Detective Deduction</i>
8/12	2022 大師星秀音樂節交響音樂會 Taipei Music Academy & Festival — 2022 TMAF Orchestra Concert
8/20-8/21	2022 夏日放/FUN 時光一音樂時代劇場《四月望雨》 2022 NTT Summer Fun Time — All Music Theatre <i>April Rain</i>
8/27-8/28	2022 夏日放/FUN 時光一楊景翔演劇團《我為你押韻-情歌 Revival》 2022 NTT Summer Fun Time — Yang's Ensemble <i>Love Song: Rhyme for you (Revival)</i>
9/2	2022 TC 音樂節《TC 室內樂團巡演 一向巨人致敬》 2022 TC Chamber Orchestra Concerts - <i>To the Giants</i>
10/15-10/16	2022 遇見巨人一無垢舞蹈劇場《觀》 2022 NTT Fall for Great Souls — Legand Lin Dance Theatre <i>Song of Pensive Beholding</i>
11/5-11/6	2022 遇見巨人一明華園戲劇總團《八仙傳奇系列—韓湘子》 2022 NTT Fall for Great Souls — Ming Hwa Yuan Arts & Cultural Group <i>Han Xiang Zi</i>
11/19-11/20	2022 遇見巨人一新古典舞團《布蘭詩歌》 2022 NTT Fall for Great Souls — Neo-Classic Dance Company <i>Carmina Burana</i>
11/26-11/27	2022 遇見巨人一唐美雲歌仔戲團《冥遊記—帝王之宴》 2022 NTT Fall for Great Souls — Tang Mei Yun Taiwanese Opera Company <i>Royal Feast of the Underworld</i>
12/15-12/18	2022 遇見巨人一台積電經典饗宴 莫札特歌劇《魔笛》 2022 NTT Fall for Great Souls — TSMC Title Sponsored <i>Die Zauberflöte</i> by W.A. Mozart
12/30-12/31	2022 歲末音樂會《來狂歡吧!超復古爵士趴》 2022 New Year's Eve Concert — <i>Let's Party Back-To-Back!</i>

4/8-4/10	2022 NTT-TIFA 一狠劇場《光年紀事:臺北一哥本哈根》 2022 NTT-TIFA — Very Theatre <i>Chronicle of Light Year: Taipei-Copenhagen</i>
4/16-4/17	【20 週年重製版劇場特映】2022 NTT-TIFA —羅伯·勒帕吉×伊夫·雅克×機器神《在月球的彼端》 2022 NTT-TIFA — Robert Lepage × Ex Machina Theatre Screening: <i>The Far Side of The Moon</i>
4/29-5/1	【劇場特映暨展覽】2022 NTT-TIFA — M&B 雙人組《大潮》 2022 NTT-TIFA — Adrien M & Claire B Theatre Screening and AR/VR Exhibition: <i>Acqua Alta</i>
5/14-5/15	2022 NTT-TIFA一歌劇院駐館藝術家鄭伊里《感質》 2022 NTT-TIFA — NTT Artists-in-Residence — I-Lly Cheng <i>Qualia</i>
6/11-6/12	2022 夏日放/FUN 時光一歌劇院駐館藝術家林孟寰音樂劇《熱帶天使》 2022 NTT Summer Fun Time — NTT Artists-in-Residence — Meng-Huan Lin <i>Tropical Angels</i>
7/8-7/10	2022 夏日放/FUN 時光—王安琪×簡莉穎×四把椅子劇團×大慕可可《愛在年老色衰前 2.0》 2022 NTT Summer Fun Time — Angie Wang × Li-Ying Chien × 4 CHAIRS THEATRE × KOKO ENTERTAINMENT <i>Before Outdated</i>
8/6-8/7	2022 夏日放/FUN 時光一雲門劇場家庭音樂會 Trio Zilia 三重奏《動物醫生的煩惱》 2022 NTT Summer Fun Time — Cloud Gate Theater Family Concert <i>Worries of an Animal Doctor</i> by Trio Zilia
8/12-8/14	2022 夏日放/ FUN 時光一洪伯定克歌劇《糖果屋》 2022 NTT Summer Fun Time — <i>Hänsel und Gretel</i> by Humperdinck
9/10-9/11	勇源 X TC 國際室內樂系列《德奧狂野》&《沙龍裡的光影》 2022 TC International Chamber Music Series – <i>The Unbound Spirit</i> & <i>Un Rendez-vous musicale</i>
9/23-9/25	2022 歌劇院駐館藝術家楊乃璇《Je suis en forme》我的老派,我的派對 NTT Artists-in-Residence — Sunny Nai-Husan Yang <i>Je suis en forme</i>
10/21, 10/23	2022 遇見巨人一華格納歌劇《唐懷瑟》 2022 NTT Fall for Great Souls — <i>Tannhäuser</i> by Richard Wagner
11/4-11/6	2022 遇見巨人一劉孟捷鋼琴獨奏會 2022 NTT Fall for Great Souls — Meng-Chieh LIU Piano Recital
11/12-11/13	2022 遇見巨人一阮劇團×楊輝《釣蝦場的十日談》 2022 NTT Fall for Great Souls — Our Theatre ft. YEUNG Fai <i>The Prawning Decameron</i>
12/2-12/4	2022 遇見巨人一阿喀郎·汗舞團《叢林奇譚》 2022 NTT Fall for Great Souls — Akram Khan Company <i>Jungle Book reimagined</i>
12/30-12/31	達康 .come 笑現場《欸!恐不恐怖?》 Dacon.come <i>Creepy or Happy?</i>



2022 遇見巨人一劉孟捷鋼琴獨奏會 2022 NTT Fall for Great Souls — Meng-Chieh LIU Piano Recital (攝影/李建霖)



2022 歌劇院駐館藝術家楊乃璇 《Je suis en forme》 我的老派,我的派對 NTT Artists-in-Residence Sunny Nai-Husan Yang *Je suis en forme* (攝影/林峻永)

4/4, 4/11,	
4/18, 4/25	NTT Salon — <i>Talk about Dance</i>
4/29, 5/1	
	2022 NTT-TIFA — Adrien M & Claire B Theatre Screening and AR/VR Exhibition: <i>Acqua Alta</i>
5/14-5/15,	
5/21-5/22	2022 NTT-TIFA — M.O.V.E. Theatre <i>Dear John</i> (Performance)
5/17-5/20	2022 NTT-TIFA—動見体《凱吉一歲》親子版(展覽)
	2022 NTT-TIFA — M.O.V.E. Theatre <i>Dear John</i> (Exhibition)
6/4-6/5	14 th 新人新視野
	14 th Young Stars New Vision
6/6,6/13,6/27,	NTT+ 歌劇院沙龍一《焦元溥瘋歌劇》
7/4,7/11,7/18	NTT Salon — Fun Opera
7/29-7/31,	Change》
8/3-8/7	2022 NTT Summer Fun Time — Activa Production - Off-Broadway Musical / Love You,
	You're Perfect, Now Change
9/19, 9/26,	NTT+ 歌劇院沙龍一《鄭嘉音談偶戲》
10/17, 10/24	NTT Salon — The Art of Puppetry
11/5-11/6	2022 遇見巨人一曉劇場《戰士,乾杯!》
	2022 NTT Fall for Great Souls — Shinehouse Theatre <i>To the Warriors!</i>
	NTT+×中國信託—音樂劇人才培育工程—《三胞胎的我在完成夢想之前死掉了 (還好我有兩個
11/12-11/13	兄弟)》
	NTT+ & CTBC - Musical Playwright Incubation <i>The Triplets</i>
11/19-11/20	2022 遇見巨人一臺北木偶劇團《水鬼請戲》
	2022 NTT Fall for Great Souls — Taipei Puppet Theater Water Ghosts' Theatre
11/26-11/27	2022 遇見巨人一真雲林閣掌中劇團/浪人劇場 (香港)《千年幻戀》
	2022 NTT Fall for Great Souls − Zhen Yun Lin Ge Puppet Theater × Theatre Ronin(H.K)
	Love & Samsara
12/10-12/11	NTT+×中國信託一音樂劇人才培育工程一《遺憾計畫: Project R》
	NTT+ & CTBC - Musical Playwright Incubation <i>Project R</i>





【劇場特映暨展覽】 2022 NTT-TIFA M&B 雙人組《大潮》 2022 NTT-TIFA — Adrien M & Claire B Theatre Screening and AR/VR Exhibition: *Acqua Alta* (攝影/林峻永)

2022 遇見巨人—真雲林閣掌中劇團×浪人劇場 (香港)《千年幻戀》 2022 NTT Fall for Great Souls — Zhen Yun Lin Ge Puppet Theater Theatre Ronin (H.K) *Love & Samsara* (攝影/李建霖)



NTT+×中國信託一音樂劇人才培育工程《遺憾計畫:Project R》 NTT+&CTBC - Musical Playwright Incubation *Project R*(攝影/陳建豪)

> 2022 NTT-TIFA 歌劇院駐館藝術家鄭伊里《感質》 2022 NTT-TIFA — NTT Artists-in-Residence I-Lly Cheng *Qualia* (攝影/陳建豪)



凸凸廳 Tutu Gallery

4/2-5/22022 NTT-TIFA—王連晟《客廳》(展覽)
2022 NTT-TIFA—Lien-Cheng Wang Living Room (Exhibition)4/9-4/10,2022 NTT-TIFA—王連晟《客廳》4/30-5/12022 NTT-TIFA—Lien-Cheng Wang Living Room (Performance)5/21-5/22,2022 NTT-TIFA—新藝計畫 純白舍 Dance Lab《平行視探》5/28-5/292022 NTT-TIFA—Emerging Artists Project: Dance Lab See8/20-8/212022 夏日放 / FUN 時光—新藝計畫 二律悖反協作體《睡前故事》
2022 NTT Summer Fun Time — Antinomy Company Bedtime Story

悠然廳 Serenity Corner

4/16-5/22

2022 NTT-TIFA — 顯舞劇場《看見你的自由步 2.0》

2022 NTT-TIFA — HORSE FreeSteps AR Yours 2.0 (Exhibition)

角落沙龍 角落沙龍

2/26-2/28 《舞蹈風景》

Dance en Scene

12/17-12/18

刺點創作工坊《跑跑殭丙仁》全本讀劇音樂會 Punctum Creative Zombie Run



光之曲幕 T.A.P. Project 2022 《如幻似真—人造時代》 T.A.P. Project *The Era of Human-made*(攝影/林峻永)

節目統計概況 **Annual Statistics**



室內場地演出場次/人次 Performances and Attendances

502 場 Performances

189,213 人次 Attendance



主合辦/外租節目 Performances and Percentages by Presenter

■主合辦節目

Performances by Presenter Organizing and Co-organizing

40 檔 Programs

160 場 Performances

■外租節目 Performances by Hiring

195 檔 Programs

342 場 Performances

全年度節目總計 Total

235 檔 Programs

502 場 Performances



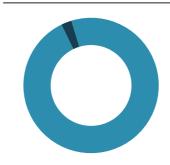
藝術專業活動 **Promotion Experience of the Arts**

90場 Performances

1,930 人次 Attendance



主合辦節目(國內/國際) Performances by Presenter Organizing and Co-organizing



* 檔次為現場演出,不含展覽 Not including exhibitions.

國內 Domestic

39檔Programs

157 場 Performances

國際 International

1 檔 Programs

3場 Performances



各類型表演藝術演出 **Performances by Category**



■戲劇 Drama

含音樂劇、歌劇 Including musical, opera

146 場 Performances

■舞蹈 Dance

56場 Performances

■音樂 Music

195 場 Performances

■ 戲曲 Traditional Drama

13 場 Performances

■其他 Others

92 場 Performances

總場次 Total

502 場 Performances



藝文推廣體驗活動 Spreading Enjoyment of the Arts

In addition, the online film Dance en Scene was broadcast 42,091 times.

67,804 人次 Attendance



會員人數 **Number of Members**

20,704 人People

2022 遇見巨人—無垢舞蹈劇場《觀》 2022 NTT Fall for Great Souls — Legand Lin Dance Theatre Song of Pensive Beholding(攝影/林峻永)

贊助及感謝名單(依中文筆畫排列) Sponsor and Partnership

贊助單位

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合作夥伴

特別感謝 NTT 藝友會

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藝術總監的話

衛武營 4.0 突破疫情重圍走出國際 打造南臺灣藝文時尚新指標

位於南臺灣的衛武營國家藝術文化中心,坐落於高雄衛武營都會公園東北角,在地理上與自然生態極為接近,並擁有完全不同客群及能量。創造在地連結、縮短表演藝術與生活的距離,是衛武營不斷努力的事。

過去兩年受疫情影響,衛武營致力發展多元藝術展演型態,並提高對國內團隊的新創作品支持;今年疫情趨緩,藝文生態也逐步回到疫情前的狀態。今年適逢 2022 台灣燈會,衛武營提出「時尚衛武營」的新思維,不但落實在節目與活動的策展,也進一步希望讓民眾來衛武營這件事變成一種習慣,甚至是一種時尚。

今年2月燈會期間共有超過200萬人造訪衛武營,創造了繼場館開幕以來最大的人潮盛況。4月起衛武營推出為期兩個月的《波麗露在高雄》,年輕舞者們走出廳院,在高雄各地起舞,完成了28場與民眾近距離互動的演出。

隨著國境逐步開放,今年下半年無論是在花露露的童樂節、週年慶 4.0、臺灣舞蹈平台,或衛武營馬戲平台等系列活動中,都可以看到國外藝術家與策展人的身影,而國內團隊自疫情後累積至今的創作能量,也大舉綻放,展現衛武營「緊扣在地、連 結國際」的精神。

拓展藝文人口、提倡劇場美學的「學習推廣計畫」活動,今年也逐步恢復實體辦理,除了增加更多工作坊種類,媒合更多機構、學校外,考量到此計畫日趨成熟,應投入更多關注及資源,衛武營也將於明年1月正式成立學習推廣部門;另一方面,衛武營與多所大學簽署五年合作計畫,雙方將就校園美感教育、人才培育、藝術展演推廣宣傳等面向深度合作,讓藝術教育能持續向下扎根。

衛武營即將邁入第五年營運,我們將回頭審視過去的成績,並繼續站在參訪/欣賞、創作/表演、在地/國際的不同角度思考高雄需要什麼、臺灣需要什麼,乃至亞洲需要什麼。期許疫後能透過全新營運模式,串聯起人們生活的破口,為藝文產業帶來不同的面貌。

702M

■ 簡文彬 衛武營國家藝術文化中心藝術總監



【2022 衛武營新春燈會系列】 大玩樂家《羅大佑 X 簡文彬 X 彭佳慧 跨樂衛武營音樂會》

【2022 Weiwuying New Year & Lantern Festival Series】 Masters Play - Beyond the Music Boundary @WEIWUYING(攝影/林峻永)

From the General and Artistic Director

Weiwuying's Fourth Year Forges Ahead Despite Covid, Goes Global, and Initiates New Norms for Arts in Southern Taiwan

Located in the northeastern corner of Kaohsiung's Weiwuying Metropolitan Park in southern Taiwan, the National Kaohsiung Center for the Arts (Weiwuying) is geographically close to nature, attracting all kinds of people and full of various forms of energy. Weiwuying is always working to create local connections and close the gap between the performing arts and daily life.

Over the past two years with Covid, we have worked hard on developing new modes of exhibitions and performances and giving local groups more support in creating new works. As Covid has come under control this year, the art ecology is gradually returning to its pre-pandemic state. For the 2022 Weiwuying New Year and Lantern Festival Series, we proposed the idea of making Weiwuying "fashionable": that is, not only organizing excellent programs and events but also inspiring people to make a habit of coming to Weiwuying as a fashionable trend.

During the series, over two million people visited Weiwuying, the greatest number of visitors for an event since Weiwuying's opening. The two-month project *Bolero in Kaohsiung* began in April, through which young dancers brought the performing arts to different localities in Kaohsiung 28 times, performing up close to and interacting with audiences.

As Taiwan's border restrictions relaxed, overseas artists and curators came to Weiwuying, as seen with the Weiwuying Children's Festival, Weiwuying Anniversary 4.0, Taiwan Dance Platform, and Weiwuying Circus Platform. Meanwhile, the creative energy stored up by local groups since the outbreak of Covid was finally allowed to burst forth. Weiwuying has clearly held to the spirit of being grounded in its locality while connecting with the world.

Our Learning and Participation programs, aiming to expand the population of artists and advocate theater aesthetics, gradually returned to the offline format. In addition to adding new workshop types and bringing together more organizations and schools, we realized that as these programs become more fully developed, we should put more effort and resources into them. As a result, in January 2023, we will establish a Learning and Participation Department. Furthermore, we have signed five-year collaboration agreements with several universities in the fields of aesthetic education, personnel training, and exhibition/performance promotion and publicity to strengthen the roots of art education.



劇場藝術體驗教育計畫一讀劇發表會:巴楠花部落中小學 Theater Arts and Education Project - Stage Reading Course (攝影/陳建豪)

Weiwuying is embarking on its fifth year of operations. We will look at what we've accomplished so far and continue to consider, from both local and international viewpoints, what Kaohsiung needs, what Taiwan needs, and even what Asia needs in the aspects of visiting, viewing, creation, and performance. We look forward to our post-Covid mode of operation linking people's lives and giving a new look to the art and culture industry.

CHIEN Wen-pin

General and Artistic Director,

National Kaohsiung Center for the Arts (Weiwuying)

衛武營國家藝術文化中心組織架構與經營團隊 **Organization and Management Team of** the National Kaohsiung Center for the Arts (Weiwuying)

衛武營國家藝術文化中心設置藝術總監一人,由國家表演藝術中心董事長提請董事會通過後任免之,受董事會之監督,對內 綜理衛武營的業務,對外代表本場館。藝術總監的職掌,係負責本場館年度計畫擬定、年度預算擬訂與決算報告提出、所屬 人員任免、業務執行與監督,以及其他業務計畫核定等事項。

The National Kaohsiung Center for the Arts (Weiwuying) has one General and Artistic Director, who is nominated by the Chairman of the Board of the National Performing Arts Center and approved by the board of directors. The General and Artistic Director is supervised by the board of directors of the National Performing Arts Center. He/she is responsible for the overall management of the Weiwuying and serves as its representative to the outside world. Specifically, the General and Artistic Director is in charge of approving the Weiwuying's annual plan, formulating the annual budget and submitting final accounting reports, hiring and dismissing staff members, and implementing and overseeing the Weiwuying's work.

Deputy Deputy

營運部 **Business Development**

■ 租借服務組 Venue Hire

■ 商業服務組 **Business Service** ■ 前台服務組 Front House

■ 顧客服務組 **Customer Service**

行銷部

Marketing and Communications

■ 行銷策略組 Strategic Marketing

■ 公共關係組 **Public Relations**

學推部

Learning and Participation

■ 藝術推廣組 Arts Participation ■ 創意學習組 Creative Learning

節目部 Artistic Planning

■ 音樂企劃組 Music Program ■ 戲劇歌劇組 Theater and Opera ■ 舞蹈馬戲組 Dance and Circus

■ 藝術事務組 Artistic Services

技術部

Technical Management

■ 製作統籌組 Production Coordination ■ 技術協調組 Technical Coordination

■ 舞台技術組 ■ 燈光技術組 Stage & Rigging Lighting

■ 視聽技術組 Audio & Video

總務部

Facility Management

■ 營建事務組 **Building Services**

■ 機電事務組 Electrical and

■ 安全事務組

■ 空調事務組 Venue Safety Services Air-Conditioning

Management

行政部

Human Resources and Administration

■ 人力資源組 **Human Resources** ■ 採購管理組 Procurement & General Affairs

Mechanical Services

■ 法務行政組 Legal Affairs & Secretariat

財務室 Finance Office

資訊室 IT Office

年度工作報告

點亮你的藝文日常一衛武營

2022 年是光照進衛武營的一年,一道道匯聚了希望與努力成果的光芒照亮了整個衛武營。象徵場館面對過去一整年的挑戰,依舊不畏挑戰,破霧前行,嶄露大無畏的職人精神。 回顧第四年的衛武營,我們勇於迎接各種新的嘗試與挑戰,始終心繫深植南方藝文的精神,要將這份驕傲歸於眾人。

跨界藝文融合-開創別具意義的品牌節目

2022 台灣燈會在高雄,衛武營作為主燈區之一,也迎接了一個精彩的 2 月。回顧新春燈會系列活動,不僅與高雄市政府攜手合作,展演大型燈影區「《武營晚點名》島嶼記憶・光舟劇場」榮獲法國 NOVUM DESIGN AWARD(簡稱 NDA)數位藝術和平面設計類 (Digital Art and Graphic Design Category) 銀獎殊榮。

另外,也在戶外劇場首演《船愛》虛實光影歌仔音樂劇,動員超過 600 人的編制,融合歌仔戲、台客搖滾、原住民古調等元素,大氣重現大航海時代四百年以來關於這片土地、這座島嶼的記憶,加上其它各項新春演出,總計超過 220 萬人次參與。

而在品牌節目的經營上更是勇於突破,融合跨界元素與創新 展演型態一直是衛武營開拓新型態節目的要素之一,不只 為了突破傳統展演型態的既有框架,更是站在已奠定的基礎 下,加入新的元素撞擊出新的可能性,且具素養教育意義, 橫向層次上,也深化屬於南方的藝文生態。

新春燈會系列推出跨界結合的《大玩樂家——羅大佑 X 簡文 彬 X 彭佳慧 跨樂衛武營音樂會》,將資深流行音樂家羅大佑 經典復刻的流行歌曲,運用古典樂器元素加入完整交響樂團 編制與演出手法,老派復古加入新元素共演,並邀請金曲歌 后彭佳慧演唱 12 首改編之作。以及首創全臺最狂古典音樂 派對《瘋迷 24 舒伯特》,集結 343 位頂尖音樂家,挑戰 24 小時馬拉松式音樂盛宴,接力演出全本九首交響曲與第五號 彌撒曲,讓眾人都能認識歌曲之王舒伯特畢生的音樂精華,更首次開放民眾夜宿衛武營,點亮眾人與衛武營一個精彩的 2 月。

原定於春季推出的【2022 衛武營管風琴音樂節】因疫情影響改為線上節目形式,邀請世界頂尖管風琴家克利斯蒂安·舒密特精心策劃三場型態風格迥異的管風琴音樂欣賞,包括《德國管風琴大師克利斯蒂安·舒密特》、《簧之狂響-簡文彬與高雄市國樂團音樂會》以及《艾森巴赫、舒密特與班貝格交響樂團-管風琴音樂會》。

於 2019 年啟動的【當代音樂平台】於 2022 年擴大為【衛武營國際音樂節】,首屆音樂節邀請當代知名作曲家陳銀淑擔任策展人,與其他國際知名表演者,讓最現代的東西方音樂與古典音樂展開對話,匯集當代與經典的展演能量,尋找跨越兩世紀的文化連結,將海頓與盧托斯瓦夫斯基作對比,讓小提琴家魏靖儀演奏魏本及布拉姆斯,使臺灣作曲家林佳瑩與史特拉汶斯基產生交流,加上藝文與科技的跨界融合,推出源自美國芝加哥交響樂團的多媒體音樂會「Beyond the Score®」,著重「視、聽交響」的《展覽會之畫》,透過極簡與極繁的聲響設計,為本次音樂節帶來一場精彩的音樂盛宴。融合不同時期的樂音對話,與跨域性的撞擊產生了新的火花賦予了首屆音樂節獨特的意義。

藝術跨域性一連結眾人的渠道

藝術文化的美好與感染力,並非只存在於遙不可及的藝術殿堂,而這也是衛武營開館以來秉持的信念,並不斷致力於不同領域、不同形式的跨領域結合,讓藝文就像每天呼吸一般的本能,更加親近眾人的生活圈,成為讓眾人感受正能量的渠道。於今年1月底啟用的時光迴廊虛擬實境互動導覽,透過 VR 虛擬實境技術的運用,打造與民眾互動的場域,更於燈會期間創下7萬人次參與互動、1萬棵共創藝術榕樹的體驗。而透過表演藝術展演的通透性,讓藝文融入生活,成為一種美學意識也是重要的一環。

4月的《波麗露在高雄》由衛武營駐地藝術家周書毅策劃, 這個「舞蹈旅行計畫」靈感來自於他 2010 年在英國沙德勒 之井劇院獲獎的作品《1875·拉威爾與波麗露》首次在板橋 火車站的演出。2022 年再度出發,帶著一群來高雄跳舞的



貝里尼歌劇《諾瑪》 V. BELLINI - Norma(攝影/林峻永)

獨立舞者們與左營高中舞蹈班,走出國家級場館的定義,跳出衛武營;隨著波麗露的樂曲,在都會區、新興文化場域、歷史人文地景、深入小城小巷內,用舞蹈拜訪高雄 14 個行政區,巡演 28 場,讓表演與觀眾之間相互靠近,讓觀看本身產生了新的意義,引領民眾進到作品裡的想像,在高雄感受舞蹈旅行的美好。

不只是歌劇一衛武營年度旗艦歌劇

製作年度歌劇對衛武營來說,不只是體現具時代意義的藝術作品,更是面對幕後製作的挑戰,為了籌備製作而邁進的每一步,都是深植於文化軌跡中的一大步。

衛武營在1月推出貝里尼歌劇《諾瑪》,《諾瑪》曾是藝術 總監簡文彬 17 年前擔任 NSO 音樂總監時,作為 NSO 年度 歌劇的精選作品,當時邀請導演黎煥雄合作搬演,採用的「時 空跳躍」概念、揉合眾多時代的呈現,受到極大關注與好評。 2022年,簡文彬與黎煥雄兩位老戰友繼《杜蘭朵》後再次 合作,設計從原先半舞台形式進化為正規歌劇形式演出,再 現義式美聲顛峰之作。

衛武營不斷以跨國共製為磨練,實現全自製歌劇為目標,並於10月底與比利時皇家列日歌劇院跨國共製威爾第歌劇《唐卡洛》義語四幕版,籌備期歷經三年遠距密切工作,不僅是《唐卡洛》首度在臺呈現,更是國內難得一見的全古裝實景歌劇,全劇於2020年由列日皇家歌劇院藝術總監馬佐尼斯親自執導並於比利時首演,為了重現古代情景,劇組考究16、17世紀時代的服裝、宮廷、乃至花園等細節,龐大的全古裝製作規格,在後疫情時代實在難能可貴,也成為衛武營落成以來最大規模的一齣歌劇。而為培養臺灣在地歌劇人才,針對歌劇製作、導演、指揮至演出面向,皆開設了歌劇大師班,透過具實戰經驗的導師跟課程引導,讓學員對歌劇製作有更深入的掌握。



【2022 衛武營馬戲平台】 魔人神手製造所《人類狂想曲》 【2022 Weiwuying Circus Platform】 La Main de l'Homme - *Humanoptère* (攝影/林峻永)

島嶼連結,身體上線-2022臺灣舞蹈平台

兩年一會的臺灣舞蹈平台今年邁入第四屆,由衛武營駐地藝術家周書毅擔任策展人,歷時一年半的策劃,以「島嶼連結,身體上線」為題,不僅是來自於疫情期間的省思,也是希望在跨國移動都停頓的狀態下,人與人之間的接觸能夠如何不中斷?舞蹈還能如何有力量的與人接觸?無論是線上或線下、真實或虛擬,都在重新尋找創作與製作的方式。「島嶼連結:身體上線」匯聚這兩年的省思,透過身體影像聲音展、國際論壇、現場展演及身體工作坊,來反映身體未止的動能,而這股源源不絕、發自內在的能量,撞擊創造出生命的未來之身!

燃燒生命幻化成眾人眼底炙熱的光芒— 衛武營馬戲平台

12月的衛武營第七屆馬戲平台以「非常世界,非常遊戲」為 策展主題,凸顯馬戲無所不包的特性,並邀請衛武營戲劇顧 問耿一偉擔任策展人,將衛武營的樹洞,改造成象徵馬戲帳 篷的樣貌,邀請觀眾進入歡樂的魔幻世界。在為期一週的平 台活動中,不僅可以見到來自國內外的厲害馬戲表演,展現 力與美平衡的極致能量,也設計了好幾個創意遊戲空間,讓 每一個人都有機會在這裡見證世界的不平凡。自 2016 年馬 戲平台創立以來,一直秉持著結合專業交流與大眾演出的兩 個面向,本屆專業交流上,為了不斷強化未來國內馬戲的節 目企劃,也規劃了法國國立馬戲學校的新魔術工作坊,以及 馬戲創意製作人工作坊。



雲門舞集鄭宗龍《霞》 Cloud Gate Dance Theatre of Taiwan - Send In A Cloud (攝影/林峻永)

深化藝術美感教育、提升文化近用

為鼓勵年輕學子親近表演藝術,落實藝術人文偕同美感的教學方式,在6月底與9月分別與國立高雄第一科技大學、樹德科技大學簽署合作備忘錄,展開為期五年的合作計畫。合作內容針對教學屬性,規劃了不同導向,透過「微學分」的通識課程為課程設計導向,雙方合作跨域創新實踐課程,規劃衛武營管風琴導覽、歌劇、舞蹈單元等相關創意課程設計,讓不同年齡層皆能參與劇場文化體驗。另外,針對專業職能導向也合作講座課程、包含營運服務、藝術管理、節目行銷、藝文推廣等,讓學生接軌表演藝術產業與美感藝術學習的雙向通道。透過運用場館充沛的藝術專業與資源,為學生傾注藝文養分,提升美學素養,也讓表演藝術向「校」扎根。

活在當下,展望下一年不設限

10月份的衛武營週年慶 4.0 以「釋放無限」為題,概念來自 2022 年世界經歷了疫情的阻隔與無情戰火的摧毀,以無限 大的符號象徵藝術的包容性,為眾人帶來勇氣與無畏精神, 同時也是回顧與收割成果的時刻,做為南方藝文大樹,我們 將持續以無限亦不設限的精神,為表演藝術續能,讓茂盛的 樹枝不斷擴散,以更深化又親和的形式與眾人共生、與在地 共融。展望 2023 我們希望在追求藝術呈現的航道上,能夠 繼續乘風破浪,不斷調整來向前邁進。我們將帶著在地經營 所累積蓄存的藝文能量,準備在五週年之慶時,能夠劃下一個代表南方藝文時代的符號,從在地航線出發,締結國際。

Annual Report

Illuminating Arts at Weiwuying

In 2022, Weiwuying was illuminated with beam after beam of hope and the fruits of hard work. We were faced with challenges all year but defied the odds and made our way out of the fog by means of our industrious, unbreakable spirit. During this fourth year of ours, we forged ahead and experimented in the face of new challenges while holding fast to the artistic spirit of southern Taiwan. And such glory could not have been achieved without Weiwuying staff and guests alike!

Crossover in Arts— Unique Weiwuying Programs

The 2022 Taiwan Lantern Festival was held in Kaohsiung, and Weiwuying initiated a brilliant February as one of the main venues. The Weiwuying New Year and Lantern Festival series of events, held with the support of the Kaohsiung City Government, showcased the massive projection show, *Weiwuying Lights Up: The Island of Memories*, which won a silver Novum Design Award in the Digital Art and Graphic Design Category.

We also saw the debut of another outdoor piece, *Maritime Glow*, a musical that integrated the real and the virtual and took over 600 people to create. Elements of traditional Taiwanese opera, *taike* rock, and traditional indigenous music were blended in portraying memories of this island that go as far back as the Age of Exploration. Coupled with other Lunar New Year programs, Weiwuying saw over 2.2 million guests during this period. We made major breakthroughs with in-house productions by incorporating crossover elements and innovative forms of presentation, which have always been keys to our program expansion. We not only look to break out of traditional frameworks but also to create new possibilities by integrating new elements

into established foundations and making pieces that incorporate different aspects of art to enhance people's cultural sense and enrich the art ecology in southern Taiwan.

Another crossover program, *Masters Play—Beyond the Music Boundary*, gave 12 of Ta-You Lo's iconic Taiwanese pop songs a classical orchestra interpretation with accompanying vocals by Golden Melody Awardwinner Julia Peng. *24 Hours Schubert*, a first-of-its-kind program in Taiwan, brought together 343 exceptional musicians in performing a 24-hour non-stop marathon of nine symphonies and Mass No. 5 by Schubert, who was known in his time as the "King of Lieder." A highlight of the February programs, it marked the first time Weiwuying allowed guests to stay overnight.

The 2022 Weiwuying Organ Festival, originally slated for live performances in the spring, was changed to an online format because of Covid. World-renowned organist Christian Schmitt played for three programs of varying styles: International gefragt an der Orgel: Der saarländische Organist Christian Schmitt; Rhapsody of Free Reed - CHIEN Wen-Pin & Kaohsiung Chinese Orchestra; and Christoph Eschenbach conducts Mozart, Poulenc, and Saint-Saëns — With Christian Schmitt, Bamberg Symphony.

The Contemporary Music Platform series of events, launched in 2019, evolved into the Weiwuying International Music Festival in 2022. It was curated by reputed contemporary composer Unsuk Chin, and with outstanding musicians from around the world, a dialogue between the most contemporary music and classical music of both East and West was initiated. By bringing together the energy of the contemporary and

the classical, a link between the cultures of the two eras was found. Through the juxtaposition of Haydn with Lutoslawski, William Wei's performances of music by Webern and Brahms, an exchange between Taiwanese composer Chia-Ying Lin and Stravinsky, and a blending of art and technology in Beyond the Score® (the Chicago Symphony Orchestra's multimedia production that blends sight and sound), the festival, extremely simple yet highly complex, created a musical feast for the senses. By bringing different eras into dialogue and pulling very different elements together to produce new creative sparks, the festival was unparalleled.

Connecting People to Arts with Crossover Pieces

Ever since its opening, Weiwuying has strongly believed that the beauty and influence of arts should not be relegated to designated venues. We always work to integrate different fields and formats to make art as much a part of people's lives as breathing by bringing it to them and serving as a channel of positive energy. The Time Corridor VR Interactive Experience, which opened in late January, saw 70,000 guests create 10,000 digital banyan trees during the New Year and Lantern Festival Series. With the untraditionally up-close performances, we brought art deeper into people's lives and helped them gain greater aesthetic awareness.

Bolero in Kaohsiung was a program in April curated by Weiwuying resident artist Shu-Yi Chou. Part of the Dance-Travel Project, it was inspired by Chou's 1875 Ravel and Bolero, which won an award in a global contest held by Sadler's Wells Theatre in London and had its Taiwan debut in 2010 at the Banqiao Train Station in Taipei. In 2022, Chou led a group of dancers consisting of



【2022 衛武營新春燈會系列】《瘋迷 24 舒伯特》 【2022 Weiwuying New Year & Lantern Festival Series】 24 Hours Schubert (攝影/陳建豪)



《波麗露在高雄》 Bolero in Kaohsiung (攝影/Kito)

Kaohsiung locals and students from the dance class at Tsoying Senior High School in bringing 28 performances of the piece to everyday places in 14 districts of Kaohsiung. In this way, we brought members of the public closer to art so that they could feel they were part of it and experience anew the wonder of dance.

More than Just Operas— Weiwuying's Annual Flagship Productions

Weiwuying's flagship opera productions are significant to the times but a major challenge for those behind the scenes. Each step taken in the production process goes deep into the culture.

In January, we put on our opera, Belli's *Norma*, which Weiwuying artistic director CHIEN Wen-pin put on 17 years ago when he was the music director of Taiwan's National Symphony Orchestra with Director Huan-Hsiung Li. For that production, they "leaped through

time" by incorporating elements from different eras, and the response from viewers and critics alike could not have been better. In 2022, the two came together for a third time (they had also collaborated on Weiwuying's 2020 production of *Turandot*), changing *Norma* from the original semi-staged format to that of a formal opera to fully present this masterpiece of Italian singing.

We are devoted to productions with overseas organizations as a means of sharpening our skills to ensure the quality of our solo productions. We worked with the Opéra Royal de Wallonie-Liège in bringing Taiwan Verdi's four-act Italian version of *Don Carlo* in late October. After three years of work with our partner halfway across the world, we not only brought Taiwan its debut performance of the piece but also gave audiences the rare treat of a full array of costumes and scenery from an era long ago. Opéra Royal de Wallonie-Liège director Stefano Mazzonis di Pralafera directed the piece, and the crew made sure that every detail in the costumes and scenery properly reflected the

fashion of the 16th and 17th centuries. Such a massive task (this production being Weiwuying's biggest ever) is a rarity in these Covid-burdened times. Also, to foster local Taiwanese opera workers, workshops related to production, directing, conducting, and performing were held by highly experienced professionals, giving attendees a greater understanding of opera production.

2022 Taiwan Dance Platform— Island Connection: Body Online

2022 saw the fourth edition of the biennial Taiwan Dance Platform, curated by Shu-Yi Chou, who spent one and a half years planning it. The theme of "Island Connection: Body Online" was inspired not only by the emergence of Covid but the contemplation of how people could remain connected to each other and to dance as well while the international movement was restricted. In both online and offline aspects, the event searched for new means of artistic creation and production. With audio and visual exhibitions, international forums, live performances, and workshops, the platform served as a gathering place of thoughts birthed over the past two years, reflecting how the body has continued to move and how the impact of Covid has produced a new future.

Radiant Passion for Life— Weiwuying Circus Platform

The seventh Weiwuying Circus Platform, held in December 2022 with the theme of "Extraordinary World, Extraordinary Games," highlighted the inclusiveness of the circus arts. Curated by Weiwuying theater consultant Yi-Wei Keng, the Weiwuying Wonderland was turned into a veritable circus tent where guests enjoyed fun and fantasy. The week-long event saw shows exhibiting a balance of extreme beauty and power by outstanding local and overseas performers. Coupled with fun games/ activities, the platform opened people's eyes to some extraordinary things the world has to offer. Since the initiation of the platform in 2016, it has been a place of integration for professional exchanges and public

performance. So to enhance Taiwan's future circus programs, this year we put on the Workshop for Creative Producers in Circus, and France's National Center for Circus Arts put on the New Magic Masterclass.

Furthering Art Education and Boosting Access to Culture

To bring the younger generation closer to the performing arts, we started a related education program by signing five-year collaborative program MOUs with the National Kaohsiung University of Science and Technology (First Campus) and Shu-Te University respectively in June and September. The programs have different orientations and offer micro-credits in general education. These innovative courses include a tour of the Weiwuying pipe organ and instruction to opera and dance in the aspects of operations/services, artistic management, program marketing, and art promotion so that students may gain an understanding of the performing arts industry and aesthetics via Weiwuying's abundant knowledge and resources.

Seize the Day: No Bounds in 2023

The theme of Weiwuying Anniversary 4.0 was "Infinite Release." With Covid and the cruelty of war characterizing 2022, we chose infinity as a symbol of tolerance and the spirit of boldness and fearlessness while considering the year's accomplishments. As a mainstay of arts in southern Taiwan, Weiwuying will keep contributing energy to the performing arts without limits so that the branches of art may flourish. We will continue to foster our relationship with the public and incorporate the local culture into our art. In 2023, as we pursue artistic excellence, we will make adjustments when necessary to maintain the forward momentum we have accumulated through hard work. As we enter our fifth year of operations, southern Taiwanese arts will stand brilliantly out and be linked to the world.

年度聚焦

讓藝文成為生命的養分

受訪者:藝術總監 簡文彬

採訪者:黃瑋琳

在地藝文扎根與藝文人口培育使命

從開館至今,衛武營投入了相當多的努力推動在地藝文連結 與深化,藝文推廣需兼具深度與廣度,因此嘗試各種角度來 觸及不同類型的觀眾群,不只拉近藝術與民眾的距離,也破 除藝文是高不可攀的嗜好的既定印象。然而藝術創作源自於 對生活的感知,與社會氛圍、脈動緊緊相依。如 2022 台灣 燈會,衛武營做為其中一個主燈區,我們融合表演藝術與燈 會節慶儀式感,讓民眾賞燈的同時,也能欣賞節目,雖然進 場館這件事,不是生活必須,但我們竭盡所能將藝文帶入民 眾的日常,也期許民眾欣賞演出後,內心感到更加充實並產 生共鳴。同時,將參與藝文活動、欣賞演出打造成一種時尚, 如同流行文化一樣容易與人連結。以衛武營有容乃大的建築 載體,相對於藝術容納性也是無所不包,以《大玩樂家》的 概念出發,經典與流行這兩個要素做為指標,而最能代表古 典樂的形式,就是交響樂團,以交響樂編制重現流行復刻的 回憶,用實際行動來致敬流行音樂大師,讓大家理解音樂不 是只有你聽不懂的那種,指揮家也能指揮流行樂。另有源自 於法國音樂祭的熱狂之日概念,推出《瘋迷 24 舒伯特》, 除了這個概念很酷之外,無非就是想讓大家在燈會期間玩久 一點,也讓古典樂迷愛好者一次享受個夠。

在藝術文化領域裡,每一種養分都重要,讓藝文自然融入民眾生活的一部分,在地的藝文連結與扎根便成為重要的一環,回顧今年4月的《波麗露在高雄》,是一個很好的例子。衛武營的舞蹈節目除了有【臺灣舞蹈平台】,提供專業交流的平台,也有聘請專業老師,適合大眾參與的【武營來跳舞】,目的就是希望任何年齡層都可以參與。《波麗露在高雄》是衛武營第一個藝術出走計畫,經過了三年的營運與各方面的經驗累積,我們覺得可以將藝術帶到各個地方去,聚焦藝術的公共性與社會性來互相撞擊出不同的火花,而節目藝術性的評選方式,乍看下會認為最不可能結合、也是大家最難理解的,就是當代現代舞。我們偏偏要將它帶出去高雄市每個行政區,讓現代舞舞出場館,深入大街小巷、名勝古蹟,為的就是深入民眾活動的生活圈,這對藝術家跟民眾來說都是一種刺激、挑戰與學習,也證明藝術其實跟你很接近,觀看

視角也產生了新的意義,希望藉由近距離的觀賞,在誰的身上、誰的心裡種下一個種子,時機到了,自然而然就成為進來場館的契機,讓舞蹈不只是舞蹈,而是別具意義的作品。

串聯在地藝文資源連結之餘,培育在地藝文人才及體驗藝術文化的美感教育也是刻不容緩的,因此今年我們分別也與國立高雄科技大學、樹德科技大學簽署了合作備忘錄,推動藝術的跨領域創新課程,希望培養年輕學子對藝文產生興趣,提升在地藝文資源的共享性與落實藝文扎根教育,而我們在學習推廣的場域,也有針對不同廣度設計的學習推廣計畫,例如衛武營藝企學、劇場藝術體驗教育計畫、學齡前的衛武營親子日、甚至後青春工作坊……等,進而選擇加深與學校合作,簽署五年合作交流計畫,也是針對年輕學子的藝文扎根與即將進入職場的學生提前做準備,深化美感教育,推出藝術文化領域創新課程,同時也能跟場館的就業領航實習生計畫做連結,替未來三十年後的藝文人口打下基礎。

而在 2023 年 1 月正式成立的學習推廣部門,也是為了藝文人口培育而做努力。另一方面,其實場館早在 2019 年 3 月就推出七大學習計畫,也因先前場館學習推廣的推動由三個部門共同執行;學習推廣組之前是隸屬於行銷部,各種導覽活動歸屬於營運部,而國內外表演團隊的學習推廣活動為節目部範疇,經過三年的成果累積,為了給藝術推廣與學習創新更多的資源,於營運副總監的努力與推動下,將資源集中整合,期望能發揮更大的戰力,滋養與啟發更多需要養分的種子們。

淺談衛武營的設定與眾人的關係

從在地藝文發展的面向談起,不免回溯起衛武營初衷的設計概念,有如此大的占地,並不是為了要將藝術殿堂化,我們是與眾人共存的關係,這件事就像銅板的正反面,之所以稱為眾人的藝術文化中心,就是云云眾生都可以來這裡,而不是廟堂讓大家進來膜拜的地方,進來還有限制,但衛武營沒有限制,是為所有人而開放,幫助眾人也幫助自己找到來衛武營的理由,讓大家都能在這裡找到自己想要做的事情,不

是有音樂會偶爾進來聽一下,更希望能成為大家的文化客廳。 而藝術如何融入常民的生活、與民眾共存,這件事就像任何 宗教都會招攬信徒,藝術無所不在,我們也想方設法讓民眾 來接觸、參與藝文,很多事情要做一百次才會養成習慣。這 也呼應前面提到的《大玩樂家》、《波麗露在高雄》、《瘋 迷24舒伯特》這類的節目跟活動比較能夠跟大家產生連結性, 深入民眾生活場域,不管疫情前後,藝文欣賞的風氣在歐美 國家較盛行,也佔了大多數人口,而這般的文化底蘊來自從 小家庭教育的氛圍養成,這也來自不變的定律,好比學習新 技能不是學一兩次就會、可能學一百次才熟稔。就跟臺灣夜 市文化一樣,可能隔幾個禮拜想到就去逛,這是一樣的事情。

論教育的重要性自然不言而喻,而衛武營做為行政法人單位,無法取代學校教育功能,只能補足社會教育這塊,這也是為什麼要早一步更深入發展學習推廣計畫,學校如果擁有較完善的教學資源,學習推廣相對也比較好推動,但這不是抗生素,做一次就有效,必須年復一年的長期耕耘,才會看到效果。

而銅板的反面是在號召、呼籲大家,衛武營不是藝術總監以 及帶領的兩百名員工所創造的,而是眾人共同打造的,需要 源源不絕的欣賞者、投資者、表演者、創作者,甚至批評者, 才能讓衛武營變得完整,也是鼓勵大家一起來盡一份心力。

談藝文與眾人的共生型態— 疫情中可歌可泣的毅力

雖然過去兩年多來,全球遭受疫情的影響,部分產業生態受到破壞,不少產業進行重整與結構轉型的改革,不過危機即轉機,疫情期間其實也是一個很好的機會,給大家一個內省、重新審視現下的契機。面對疫情的侵蝕,對表演藝術界帶來嚴峻的挑戰,從營運的根本問題上,動搖了場館存在的必要性,不只其他兩館,衛武營這兩年來也做了各種努力與調整,來證明世界仍需要藝文的正向能量。我們配合政府紓困方案,響應藝文不停歇,優先讓團隊進來做排練、錄音、場租費用減免,還有像【高雄雄厲害】徵件計畫,前期資助團隊

來完成製作計畫,以上都是在政府設置許可與法規裡,盡量 去維持團隊的命脈所做的努力,也證明場館硬體並不是沒有 用處,持續以更大的的力量陪伴表演團體。

另個層面上,在還沒有提高至三級警戒時,我們也持續讓表演藝術的能量擴散下去,像【武營來跳舞】這系列也沒有停過,把雙人舞改成單人舞,以及與「PQ 布拉格劇場設計四年展」(Prague Quadrennial of Performance Design and Space) 合作的《EUREKA! 2.0 發現衛武營》計畫,在2020年5月疫情的衝擊下還是盡全力完成。另外,也轉換線上形式,在2020年4月發起的「衛武營接力聯演《音樂的奉獻》」,以「音樂之父」巴赫經典作品《音樂的奉獻》(Musical Offering, BWV1079)為主題,邀請多位音樂家參與,用同一段旋律做不同變化的接力賽,以網路延續藝術的感染力,不因疫情而中斷,替眾人凝聚正能量,艱難時刻也看見了熱愛藝文可歌可泣的毅力。

在疫情的影響下,我們也思索如何將節目轉型成線上劇場的型態,在 2020 年第一波疫情下催生出了【衛武營第六劇場】,這原本是臨時搭起鷹架的因應措施,後來因 2021 年5 月第二波疫情拉高至三級警戒,才開始更嚴謹研究製播這件事,也同步將學習推廣計畫轉為線上製播,如藝企學、線上讀劇課程、青少年戲劇營,包含後來錄製 13 集的 Mini Masterclass,讓大家一窺各領域大師不為人知的小祕密。這些都是在疫情間被刺激出來的,把臺灣為什麼需要衛武營用各種方式去證明,避免民眾忘了衛武營,衛武營並沒有消失,唯一在疫情間消失的只有公共鋼琴。

不管疫情前後,線上或實體表演,這些都是藝文融入生活的例子,藝術其實無所不在,並不需要刻意尋找。藝術創造美好的生活氛圍,而生活的點滴則刻畫了成就藝術創作的養分,這兩者是互相成長的。衛武營的存在不只是在南方文化建設軌跡上留下一筆,更像是培育藝文大樹的土壤一樣,源源不絕的孕育在地幼苗,提供動能與正面的刺激。我們時時刻刻都為了打造優質的南方藝文生態而耕耘著,也創造給每個人無形抑或有形的生命養分,與眾人共存。

Focus

Turning Arts into Nourishment for Everyday Life

An interview with Weiwuying artistic director CHIEN Wen-pin by Agnes Huang

Mission: Being Rooted in Local Creativity and Helping More People Get into Arts

Since its opening, Weiwuying has worked hard to promote and intensify the public's connection to arts in southern Taiwan. Promoting arts (in the sense of bringing arts into people's everyday lives) requires both the aspects of breadth and depth, so we have attempted to reach all kinds of people via different angles, not only closing the distance between arts and the public but also chipping away at the established idea that art is so elevated that only the "highly cultured" can partake in it. Art comes from perceptions of life and is closely linked to the atmosphere and trends of society. For instance, during the 2022 Taiwan Lantern Festival, as one of the sites where lanterns were on display, Weiwuying incorporated performing arts into the tradition of people going out to look at lanterns. Though going to performing arts centers is not a must in life, we do all we can to bring arts into people's lives. Perhaps those Lantern Festival performances last year gave visitors a more enriching experience and resonated with them. We are also trying to make attending art events a trend and make it as easy to connect with as people relate to pop culture. Weiwuying's vast grounds are much like the all-encompassing inclusiveness of arts. During the Lantern Festival program called *Masters Play*, we blended classical and pop music. The most obvious form of classical music is the symphony orchestra, which we used for reinterpreting pop songs from the past in homage to a pop legend. It also showed people that classical music is not relegated to pieces that are hard to understand and that classical music conductors can direct pop music just as well. Besides that, we had the

program 24 Hours Schubert, whose inspiration came from the La Folle Journée, a music festival in France. Aside from being a cool idea, it was also meant to get people to stay a bit longer during the Lantern Festival and to give classical music lovers a full 24 hours of unending bliss.

In the art sector, all types of nourishment are important. Becoming connected to and rooted in local art is an important link in bringing arts into the everyday lives of people. Besides the Taiwan Dance Platform (a platform for professional exchanges), Weiwuying's dance repertoire also included Weiwuying 365+ Dance, a program for which we hired professionals to encourage people of all ages to come and dance. Bolero in Kaohsiung, held in April, was another great example of connecting with the public. It is the first show that Weiwuying brought off its grounds. After three years of operations and related experiences, we decided that we were ready to bring arts to various locales, in turn creating new sparks by making art more public and social. Among all forms of art, the artistry of contemporary dance seemed the most impossible and the most difficult to understand. But we were set on bringing that very form of art to all kinds of everyday places in Kaohsiung, focusing on just exposing people to it. It was quite a shock, challenge, and learning experience for both the audiences and artists alike, but became a testament to how close people can get to arts and how the difference in perspectives from which art is viewed can create different meanings. Through such a close-up of arts, we looked to plant seeds in people, and over time, those seeds may grow to the point that the people will come to Weiwuying to see more shows.

In this way, the meaning of dance went far beyond just being something to look at.

Fostering local talents and educating the public on arts are also urgent tasks. That is why we signed collaborative MOUs with the National Kaohsiung University of Science and Technology (First Campus) and Shu-Te University to hold innovative courses. We look to stimulate students' interest in arts, promote the sharing of local art resources, and conduct art-related education. At Weiwuying, too, we offer a variety of programs aimed at education and promotion, such as *Learning Arts* Together, the Theater Arts and Education Project, Weiwuying Family Day, and Post-youth Workshops. The MOUs for the five-year collaborations mentioned above are meant to help us root art into the lives of students and those getting ready to enter the workforce via innovative education on art. They are also a link to our Employment Explore Supporting Program for the Youth. Through these means, we are already establishing a solid foundation for the distant future of the art sector.

Our Learning and Participation Department, established in January 2023, is about fostering new talents and bringing arts into people's lives. In fact, we initiated seven major learning and promotion programs in March 2019. The tasks handled by this department were originally handled by three departments: The original learning and promotion team was part of our Marketing Department, guided-tour events were handled by the Operations Department, and learning and promotion events held by local and overseas performance groups were handled by the Program Department. After three years of experience, to give more resources to art

promotion and educational innovation, the deputy director of the Operations Department decided to lump these resources together and create the new department in the hope of achieving even more and providing more nourishment and inspiration to potential talent.

Overview of Weiwuying's Relationship with the Public

When speaking of local art development, our concept is made clear by looking at the layout of our grounds. Such a large space is by no means aimed at keeping art inside traditional frameworks. We are in a symbiotic relationship with the public, like the two sides of a coin. Weiwuying is known as a place that seeks to make art and culture accessible to all, not just a place for people to come "worship" art from a distance. We erect no barriers; the space is open to all, encouraging people to come and find things that will interest them. We don't want people to just come to the occasional concerts. Instead, we want them to feel like this is a "cultural living room" where they can come anytime. How to make art become a part of people's everyday lives is much like the mission religions have in soliciting followers. Art is everywhere, and we are looking for any and all ways to get people to make contact with and participate in it. Some things have to be done a hundred times before they become a habit. Such programs as Masters Play, Bolero in Kaohsiung, and 24 Hours Schubert are good at making this connection, as they reach into people's lives. Whether it is before or after Covid, art thrives much more in the West, touching a greater proportion of the population. This is a result of people's appreciation for art being cultivated at home from a young age, and

the unchanging truth that learning a new skill requires repeated practice as opposed to just one or two tries. Or look at it from the angle of Taiwanese night markets: locals go there once several weeks, not just once or twice in their lifetime.

The importance of education is self-evident. Weiwuying can't replace schools in the realm of academics, but it offers instruction in culture, which is why we are working on learning and promotion programs so much. If schools had more comprehensive educational resources, such learning and promotion would be easier to implement, but it's not like an antibiotic: you can't just use it one time and then hope everything is set. It must be implemented over many years before you see any major effects.

The other side of the coin is all the people who are involved. What we accomplish isn't just the products of my work and the works of the other nearly 200 employees here; it is what it is also because of what the public puts into it. We need audiences, investors, performers, creators, and critics to make it even better. We want everyone to do what they can to help us in this endeavor.

Symbiosis of Arts and the Public: The Bittersweet Effects of Covid

Though some industries around the world were rocked hard by Covid over the last couple of years and forced to be restructured or reformed, a crisis is an opportunity for changes, and Covid has been no exception as a chance for people to reflect on what they can do differently. The pandemic posed major challenges to the performing arts sector, beginning with the basic aspect of operations

and then causing people to question the very need for art establishments. Just like Taiwan's other national performing arts centers (the National Theater & Concert Hall and the National Taichung Theater), Weiwuying worked hard and made many adjustments during this period to prove that the world in fact needs the positive energy of arts. With the support of the government, we allowed groups to come and rehearse and record for free or at discounted prices. Also, we held the Kaohsiung Local Hi Program, which recruited submissions and sponsored groups to make productions. All of these efforts were aimed at helping artists survive and were a testament to the fact that instead of becoming useless when public performances were restricted, Weiwuying was a driving force behind the survival of performing arts groups.

Before the Level 3 health alert went into effect in Taiwan in May 2021, we were still able to keep the energy of the performing arts pulsing, such as with our Weiwuying 365+ Dance, which we simply changed from dancing in doubles to singles, and our EUREKA! Theatermakers Lab 2.0 (a collaboration with the Prague Quadrennial of Performance Design and Space) that we worked hard to complete in May despite pandemic-induced challenges. We also went online in response to the pandemic. For Musical Offering Weiwuying, launched in April 2020, we invited many performers to play BACH's *The Musical* Offering, BWV1079, in different ways, make recordings of their performances, and upload them to the event webpage. In this way, Covid couldn't stop us from bringing people together and providing for those who love art.

Covid also forced us to figure out how to bring live performances online. During the first Covid wave in 2020,



【2022 衛武營新春燈會系列】《船愛》主燈,是一場戲。虛實光影歌仔音樂劇 【2022 Weiwuying New Year & Lantern Festival Series】 *Maritime Glow The Main Lantern is a Play* - a Musical of Taiwanese Opera (攝影/林峻永)

Weiwuying Theater 6 was born. Though it was meant to be a provisional measure, when the Level 3 alert was issued in May 2021, we really started to more intensively study how to produce programs for online broadcast and transition our learning and promotion programs to an online format, including Learning Arts Together, stage reading classes, the Teens in Theater, and 13 Mini Masterclass videos (through which audiences could learn industry secrets from experts in a number of fields). These efforts kept Weiwuying in people's hearts; in fact, the only thing we lost during Covid was the Public Piano.

Whether it is pre- or post-Covid, online or offline performance, everything Weiwuying has done is a testament to how we have gotten into the everyday lives of people. Art is everywhere; you don't have to go somewhere specific to find it. Art adds color to

the atmosphere of life, and all the little details of life are what nourish art. These two aspects feed off each other. Weiwuying isn't just making a mark on southern Taiwanese arts; it's preparing the soil for the growth of massive trees in the world of arts and fostering the growth of local saplings by providing momentum and positive stimulation. We are always working to enhance the ecology of southern Taiwanese arts and to produce tangible and intangible nourishment in our symbiotic relationship with the public.

節目暨活動概況 Program & Activity Overview



威爾第歌劇《唐卡洛》G. VERDI Don Carlo(攝影/陳建豪)

Opera	歌劇院
House	

1/7, 1/9	貝里尼歌劇《諾瑪》 V. BELLINI - <i>Norma</i>
2/12, 2/13	【2022 衛武營新春燈會系列】大玩樂家 - 《羅大佑 x 簡文彬 x 彭佳慧 跨樂衛武營音樂會》 【2022 Weiwuying New Year & Lantern Festival Series】 <i>Masters Play - Beyond the Music Boundary @WEIWUYING</i>
2/26, 2/27	【2022 衛武營新春燈會系列】春美歌劇團 X 金枝演社《雨中戲臺》 【2022 Weiwuying New Year & Lantern Festival Series】Chun-Mei Taiwanese Opera Troupe X Golden Bough Theatre <i>Matinee in the Rain</i>
4/16, 4/17	明華園總團《海賊之王一鄭芝龍傳奇》 Ming Hwa Yuan Arts & Cultural Group <i>Zheng ZhiLong, The Pirate King of Formosa</i>
4/16	【2022 衛武營國際音樂節】王佩瑤《浮光流影》音樂會 【2022 Weiwuying International Music Festival】 Pei-Yao Wang: <i>Luminous Shadow</i>
5/7, 5/8	雲門舞集 鄭宗龍《霞》 Cloud Gate Dance Theatre of Taiwan - <i>Send In A Cloud</i>
6/5	台北歌劇劇場《50 年回顧展演》 Taipei Opera Theater 50 Anniversary Concert



【衛武營週年慶 4.0】五樓創意《Bonfire 你怕黑嗎?》 【Weiwuying Anniversary 4.0】5F Studio Production *Bonfire - Absence of Darkness*(攝影/陳建豪)

9/17, 9/18	無垢舞蹈劇場《觀》 Legend Lin Dance Theatre <i>Song of Pensive Beholding / Chants de la Destinée</i>
	Eegend Entradice Theadersong of Tensive Benotating Charles de la Destinee
9/24, 9/25	唐美雲歌仔戲團《冥遊記-帝王之宴》
	Tang Mei Yun Taiwanese Opera Company Royal Feast of the Underworld
10/1 10/2	新古典舞團《布蘭詩歌》
10/1, 10/2	Neo-Classic Dance Company Carmina Burana
10/7, 10/8,	【衛武營週年慶 4.0】五樓創意《Bonfire —你怕黑嗎?》
10/9	[Weiwuying Anniversary 4.0] 5F Studio Production Bonfire - Absence of Darkness
10/10	【衛武營週年慶 4.0】臺灣豫劇團《盜銀壺》
10/10	[Weiwuying Anniversary 4.0] Taiwan Bangzi Opera Company Stealing the Silver Pot
10/14, 10/15,	
10/16	Greenray Theatre Farewell Beitou 2.0 REVIVAL
10/27, 10/28,	
10/29, 10/30	G. VERDI: Don Carlo
11/13	【2022 臺灣舞蹈平台】驫舞劇場《自由步一搖擺歲月》
	[2022 Taiwan Dance Platform] HORSE FreeSteps — Swinging Years



《戀戀 35 -陳明章現場作品三十五年》 Ming-Chang Chen - Dust In the Wind 35th Anniversary Concert (攝影/林峻永)

)	音樂
	廳

1/2	《葡萄園裡的 Bossa Nova》 Bossa Nova in the Vineyard
2/19	【2022 衛武營新春燈會系列】瘋迷 24 舒伯特 【2022 Weiwuying New Year & Lantern Festival Series】 24 Hours Schubert
4/8	【2022 衛武營國際音樂節】開幕音樂會《跨越兩世紀的音樂》 【2022 Weiwuying International Music Festival】Opening Concert — <i>Music Across Two Centuries</i>
4/9	【2022 衛武營國際音樂節】《極致·純粹一魏靖儀與王佩瑤》 【2022 Weiwuying International Music Festival】 <i>William Wei and Pei-Yao Wang</i>
4/13	【2022 衛武營國際音樂節】衛武營當代樂團《憤怒狗》 【2022 Weiwuying International Music Festival】Weiwuying Contemporary Music Ensemble - Mad Dog
4/15	【2022 衛武營國際音樂節】《音樂揭秘:展覽會之 What ?》 【2022 Weiwuying International Music Festival】 Beyond the Score® <i>Pictures at an Exhibition — Pictures of What?</i>
4/17	【2022 衛武營國際音樂節】閉幕音樂會《天方夜譚一神話交響詩》 【2022 Weiwuying International Music Festival】Closing Concert - Scheherazade: The Mythic Symphonic Poem
6/11	《戀戀 35 -陳明章現場作品三十五年》 Ming-Chang Chen - Dust In the Wind 35th Anniversary Concert

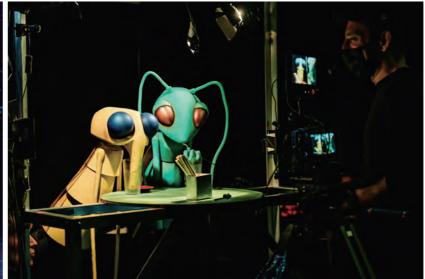
9/2	NSO 國家交響樂團《世代對話一魏德曼之夜》 National Symphony Orchestra <i>Jörg & Carolin Widmann</i>
9/17	法國巴黎銀行財富管理音樂巡禮《琴炫蘇格蘭》 Jun Märkl, Paul Huang & NSO
10/8	【衛武營週年慶 4.0】管風琴綺響《布穀鳥與夜鶯》 【Weiwuying Anniversary 4.0】 <i>The Splendor of Organ</i> - CHIEN Wen-pin & Felix Hell & KSO
10/9	【衛武營週年慶 4.0】《幻想賦格》菲利克斯·黑爾管風琴獨奏會 【Weiwuying Anniversary 4.0】Felix Hell Organ Recital: <i>Classic Fugues</i>
10/10	【衛武營週年慶 4.0】菲利克斯·黑爾管風琴獨奏會 【Weiwuying Anniversary 4.0】Felix Hell Organ Recital
10/28	原聲巴洛克樂團《樂遊國境-音符聆國界》 Essential Sound Baroque Ensemble <i>Traveling through the Baroque Wonderland</i>
10/29	《維也納愛樂在衛武營》 Vienna Philharmonic in Weiwuying
11/13	伊格爾·列維特鋼琴獨奏會 Igor Levit Piano Recital
12/3	林肯中心室內樂協會《歐陸的古典與浪漫》 The Chamber Music Society of Lincoln Center (CMS) – <i>Classicism and Romanticism of Continental Europe</i>
12/24	NSO 國家交響樂團《音樂的聖誕魔法共遊》 National Symphony Orchestra <i>Fantasia</i> - Family Concert

| 戲劇院 |Playhouse

2/26, 2/27	【2022 衛武營新春燈會系列】黃翊工作室 +《小螞蟻與機器人:遊牧咖啡館》 【2022 Weiwuying New Year & Lantern Festival Series】HUANG YI STUDIO + <i>Little Ant & Robot: A Nomad Café</i>
3/12, 3/13	臺灣豫劇團《蘭若寺》 Taiwan Bangzi Opera Company - <i>At Aranya Temple</i>
4/2, 4/3	《星圖》古名伸X李小平 Doppler Effect
4/9, 4/10	四喜坊劇集《沒有臉的娃娃》 FourFun Theatre <i>Broken Doll the Musical</i>
5/28, 5/29	臺北木偶劇團《水鬼請戲》 Taipei Puppet Theater <i>Water Ghosts' Theatre</i>







音樂說故事劇場《湖底之鬼》 Storytelling Concert - *Deep Lake Man* (攝影/李建霖)

古名伸 X 李小平 星圖 KU & Dancers - *Doppler Effect*(攝影/吳依純 Yi-Chun Wu)

加拿大 DJ 無尾熊小子《蚊子爵士夢》 Kid Koala - *The Storyville Mosquito*(攝影/林峻永)

6/18, 6/19	何曉玫 MeimageDance《默島新樂園》 MeimageDance New Paradise of Silent Island
7/9	【2022 花露露的童樂節】飛人集社劇團《天堂動物園:珍珠奶茶事件》 【2022 Weiwuying Children's Festival】 Flying Group Theatre <i>UTOPIAZOO: The Bubbletea Incident</i>
7/10	【2022 花露露的童樂節】雲門劇場家庭音樂會 Trio Zilia 三重奏《動物醫生的煩惱》 【2022 Weiwuying Children's Festival】 Cloud Gate Theater Family Concert <i>Worries of an Animal Doctor</i> by Trio Zilia
8/12, 8/13,	- 台南人劇團《仲夏夜汁夢》
8/14	Tainaner Ensemble A Mid-Summer Night's EROTIC Dream
8/13	台北大師星秀音樂節 2022 大師星秀音樂節交響音樂會 2022 TMAF Orchestra Concert
9/10, 9/11	音樂說故事劇場《湖底之鬼》 Storytelling Concert <i>Deep Lake Man</i>
9/28	【衛武營小時光】阿嘟之夜 【Weiwuying Showtime】 <i>The Adju Night</i>
10/8, 10/9	愛樂劇工廠一武俠音樂劇《小羊晚點名》披著狼皮的羊 Taipei Philharmonic Theatre - A Lamb Roll-Call: Wolf in Disguise

10/10	【衛武營週年慶 4.0】創造焦點《三鴕大變》 【Weiwuying Anniversary 4.0】Eye Catching Circus <i>The Three Ostriches</i>
11/5, 11/6	阮劇團×楊輝《釣蝦場的十日談》 Our Theatre ft. Fai Yeung - <i>The Prawning Decameron</i>
11/11, 11/12	【2022 臺灣舞蹈平台】田孝慈×李世揚×戴孜嬣《連篇歌曲》 【2022 Taiwan Dance Platform】Hsiao-Tzu Tien × Shih-Yang Lee × Zih-Ning Tai - <i>Liederzyklus</i>
11/11, 11/12	【2022 臺灣舞蹈平台】蘇品文《少女須知》 【2022 Taiwan Dance Platform】 Pin-Wen Su - <i>Girl's Notes</i>
11/18, 11/19, 11/20	奔放樂集 布瑞頓歌劇《碧廬冤孽》 BenFeng Music Productions: Benjamin BRITTEN - <i>The Turn of the Screw</i>
12/3	生祥樂隊《我庄三部曲》演唱會 Sheng Xiang & Band - <i>I-Village Trilogy</i>
12/17, 12/18	【2022 衛武營馬戲平台】魔人神手製造所《人類狂想曲》 【2022 Weiwuying Circus Platform】La Main de l'Homme <i>Humanoptère</i>
12/24, 12/25	加拿大 DJ 無尾熊小子《蚊子爵士夢》 Kid Koala <i>The Storyville Mosquito</i>

1/5	【衛武營小時光】《人生·如戲》 【Weiwuying Showtime】Life's a Stage				
2/25	【2022 衛武營新春燈會系列】9m88《暫時集合》 【2022 Weiwuying New Year & Lantern Festival Series】9m88 <i>This Temporary Ensemble</i>				
3/16	【衛武營小時光】呂聖斐 X 梅若穎《Our Showtime》 【Weiwuying Showtime】 Sheng-Fei Lu X May Mei <i>Our Showtime</i>				
3/30	【衛武營小時光】阮劇團 feat.7 頭音仔《莫泊桑親子丼》 【Weiwuying Showtime】Our Theatre feat. 7PM - <i>Maupassant Oyakodon</i>				
4/14	【2022 衛武營國際音樂節】衛武營當代樂團《時空之旅》 【2022 Weiwuying International Music Festival】Weiwuying Contemporary Music Ensemble - Time and Space Voyage				
4/20	【衛武營小時光】萬芳 X 黃韻玲《關於我們的那些年 – 與音樂同行的時光》 【Weiwuying Showtime】Wan Fang X Kay Huang- <i>The Years: A Musical Journey</i>				
5/4	【衛武營小時光】卡米地喜劇俱樂部《笑正回歸》 【Weiwuying Showtime】Live Comedy Club Taipei - <i>Laugh Revision</i>				
5/11	【衛武營小時光】尋人啟事《阿卡貝拉劇場版》 【Weiwuying Showtime】The Wanted - <i>Acapella for the Theater</i>				
6/8	【衛武營小時光】楊肅浩《噶瑪蘭的風吹》 【Weiwuying Showtime】Su-Hao Yang - <i>Kavalan Kites</i>				
6/29	【衛武營小時光】達康 .come 笑現場《消暑就是要笑暑》 【Weiwuying Showtime】 Dacon.come Live Comedy - <i>Cool Off the Summer Heat with Laughter</i>				
7/13	【衛武營小時光】陳建寧 + 阿沁《美麗的創作》 【Weiwuying Showtime】 Ian Chen + Real <i>Life Lydia</i>				
8/10	【衛武營小時光】宇宙人《小宇宙時光》 【Weiwuying Showtime】Cosmospeople <i>Cosmic Time Machine</i>				
9/3	NSO 國家交響樂團《魏德曼綺想》 National Symphony Orchestra <i>WIDMANN with Friends</i>				
9/8, 9/9	勇源 × TC 國際室內樂系列《德奧狂野》、《沙龍裡的光影》 TC International Chamber Music Series <i>The Unbound Spirit & Un Rendez-vous Musicale</i>				
9/14	【衛武營小時光】炎亞綸 + 黃韻玲《音樂轉人生-那些精華的片段》 【Weiwuying Showtime】Aaron Yan + Kay Huang <i>Music for Life - A Highlight Reel</i>				
10/1	上帝與家園的浪漫一陳泗治逝世三十周年紀念音樂會 Love for God and Homeland - Su-Ti Chen Memorial Concert				

10/10	【衛武營週年慶 4.0】武營歐普拉 【Weiwuying Anniversary 4.0】Let's Opera			
10/12	【衛武營小時光】郎祖筠 + 林俊逸《唱作俱佳》 【Weiwuying Showtime】Ann Lang + Sean Lin <i>Versatile</i>			
10/26	【衛武營小時光】嚎哮排演《啞侍改成脫口秀一十年磨一劍,千軍萬馬來相見》 【Weiwuying Showtime】HaoxHsiao Troupe <i>The Dumb Waiter Change the Play into Talk Show</i>			
11/9	【衛武營小時光】關韶文 + 蔡黃汝《職業訪談一歌手的天份》 【Weiwuying Showtime】 Ethan Kuan + FLO A Singer's Tal ent: An Interview			
11/30	【衛武營小時光】《日本傳統表演藝術-落語》 【Weiwuying Showtime】Traditional Storytelling Japanese Performance - Rakugo			
12/10	【高雄雄厲害】《但是又何奈》讀劇演出 【Kaohsiung Local Hi】 <i>Singing All The Night</i>			
12/14	【衛武營小時光】林美秀 + 黃韻玲《國民媽媽的悅樂人生》 【Weiwuying Showtime】Mei-Hsiu Lin + Kay Hunag - <i>Heart's Desire</i>			

戶外劇場 Outdoor Theater

01/01	- 2022 維也納愛樂新年音樂會一全球衛星直播 Vienna Philharmonic New Year's Concert Live Broadcast				
2/1-2/28	【2022 衛武營新春燈會系列】《武營晚點名》-島嶼記憶·光舟劇場 【2022 Weiwuying New Year & Lantern Festival Series】Weiwuying Lights Up <i>The Island of Memories</i>				
2/18, 2/19, 2/20	【2022 衛武營新春燈會系列】《船愛》主燈,是一場戲。虚實光影歌仔音樂劇 【2022 Weiwuying New Year & Lantern Festival Series】Maritime Glow: <i>The Main Lantern is a Play</i> - a Musical of Taiwanese Opera				
2/27	高雄春藝《我們心中的那一道光》二二八草地音樂會 228 Memorial Concert				
10/10	【衛武營週年慶 4.0】眾人的搖擺 【Weiwuying Anniversary 4.0】 <i>Swing Party</i>				
10/29	《維也納愛樂在衛武營》戶外同步轉播 Vienna Philharmonic in Weiwuying Outdoor Live Broadcast				



【2022 衛武營馬戲平台】法爾劇團《成住壞空》 【2022 Weiwuying Circus Platform】 Phare the Cambodian Circus - *Influence*(攝影/林峻永)



【2022 花露露的童樂節】 無獨有偶工作室劇團《自私的巨人》 【2022 Children's Festival】 Puppet & Its Double - *The Selfish Giant*(攝影/林峻永)

Crown Hal

亞歷山大·李維 音樂互動裝置藝術 Alexandre Lévy <i>Vibration Forest</i>				
【2022 臺灣舞蹈平台】《身體上線-即刻拍攝》 【2022 Taiwan Dance Platform】Body Online - Dance Livestream				
【2022 臺灣舞蹈平台】王宇光 x Danang Pamungkas《去你的島》 【2022 Taiwan Dance Platform】 Yeu-Kwn Wang × Danang Pamungkas - <i>A Quest for Relationship: Island of</i>				
【2022 臺灣舞蹈平台】翃舞製作《羽人》 【2022 Taiwan Dance Platform】Hung Dance - <i>Birdy</i>				
【2022 臺灣舞蹈平台】秋杉所在《採身》 【2022 Taiwan Dance Platform】Autumn Cedar Sóo-Tsāi - <i>Picking the Corpus</i>				

| Exhibition Hall

3/5-3/20

9/2-10/10

2022《舞蹈風景-亞洲舞蹈影像共製計劃展》 2022 Dance en Scene - An Initiative of Commissioning New Dance Films in Asia 《上帝與家園的浪漫 - 臺灣音樂家陳泗治逝世三十周年紀念特展》 Love for God and Homeland - A Memorial Exhibition of Taiwan Musician Su-Ti Chen

| Paint Sho

5/28, 5/29	國藝會《14th 新人新視野》 14th YOUNG STARS NEW VISION
7/9, 7/10	【2022 花露露的童樂節】影響·新劇場《老皮箱》 【2022 Weiwuying Children's Festival】New Visions New Voices Theatre Company <i>The Old Suitcase</i>
7/16, 7/17	【2022 花露露的童樂節】 頑劇場《親愛的戴斯》 【2022 Weiwuying Children's Festival Théâtre des Enfants Terribles <i>One Day with Death</i>
7/22, 7/23, 7/24	【2022 花露露的童樂節】無獨有偶工作室劇團《自私的巨人》 【2022 Weiwuying Children's Festival】Puppet & Its Double <i>The Selfish Giant</i>
8/10-8/14	2022 衛武營青少年戲劇營 2022 Weiwuying Teens In Theater
12/5-12/8	【2022 衛武營馬戲平台】CNAC 法國國家馬戲藝術中心「新魔術大師班」 【2022 Weiwuying Circus Platform】CNAC New Magic Masterclass

1/5, 2/9, 3/2, 4/6, 5/4, 6/1, 7/6, 8/3, 9/7, 10/5, 11/2, 12/7	武營來跳舞 365 ⁺ Dance			
2/3, 2/4, 2/5	【2022 衛武營新春燈會系列】兩廣龍獅戰鼓團 【2022 Weiwuying New Year & Lantern Festival Series】 LUAN GUANG Dragon & Lion Dance War Drum Corps			
2/3, 2/4	【2022 衛武營新春燈會系列】金鷹閣電視木偶劇團《偶來迎新春-藝曲逗熱鬧》《偶是英雄-虎虎生風》 【2022 Weiwuying New Year & Lantern Festival Series】Jin-Ing-Ger Puppet Troupe			
2/4, 2/5	【2022 衛武營新春燈會系列】野孩子肢體劇場 【2022 Weiwuying New Year & Lantern Festival Series】 L'Enfant S. Physical Theatre			
6/26	《波麗露在高雄》 Bolero in Kaohsiung			
7/9, 7/10, 7/16, 7/17, 7/23, 7/24	【2022 花露露的童樂節】花露露大遊行: 超現實夢遊 【2022 Weiwuying Children's Festival 】 Grand Parade			
7/9, 7/10, 7/23, 7/24	【2022 花露露的童樂節】花露露彩繪派對: WeR 藝術家 【2022 Weiwuying Children's Festival Tlorara's Painting Party: WeR Artists			
7/23	【2022 花露露的童樂節】花露露的迷你足球 【2022 Weiwuying Children's Festival】Florara's Mini Football			
10/8-12/4	【2022 臺灣舞蹈平台】『身體上線』舞蹈攝影展 【2022 Taiwan Dance Platform】Body Online - Dance through Photography			
10/8-10/9, 10/15-10/16	大手拉小手—無價的生命經驗 Infinite Life Journey – "Floating Flowers"			
10/10	【衛武營週年慶 4.0】樹洞派對 【Weiwuying Anniversary 4.0】 <i>Partiers in Wonderland</i>			
12/9, 12/10, 12/11, 12/17, 12/18	【2022 衛武營馬戲平台】二律悖反協作體 藝術裝置 【2022 Weiwuying Circus Platform】Antinomy Company Installations			
12/10, 12/11	【2022 衛武營馬戲平台】藝術報國《艾拉一第一次造訪》 【2022 Weiwuying Circus Platform】Ars Association: <i>Ayla - The First Visit</i>			

 	4/18	【大師講座】聲音的魔力-窺探音場設計的大小事 【Master Lecture】The Magic of Sound
排練室	4/2-4/3, 7/2- 7/3, 9/10- 9/11	2022 舞蹈書寫工作坊一提筆上陣 2022 Writing About Dance Workshop
排練室 那練室	10/8-10/9, 10/15-10/16	混齡肢體工作坊 Shine the Light All Ages Dance Workshop
其 Miscel	2/1-2/28	衛武營愛虎親子創意特區 Weiwuying Cutesy Tiger Kids Zone
其他 Miscellaneous	2/25-2/27 10/9, 10/10	武松愛老虎 Wu Song Loves Tiger 【衛武營週年慶 4.0】萬衛之路
		[Weiwuying Anniversary 4.0] One Way Try and Go
Oline	4/1, 4/2	2022 衛武營管風琴線上音樂節 2022 Weiwuying Online Organ Festival
Oline Performa	6/1-6/30	ROLLO 臺灣·以色列合作線上藝術創作交流展演計畫 Rollo – The Rolling Art Project: Taiwan. Israel Creative Exchange Online Exhibition
m _e		

122 | 國家表演藝術中心 年度報告

節目統計概況 **Annual Statistics**



室內場地演出場次/人次 Performances and Attendances

566 場 Performances

335,901 人次 Attendance



主合辦/外租節目 Performances and Percentages by Presenter



■主合辦節目

Performances by the Weiwuying Organizing and **Co-organizing**

79檔Programs

167 場 Performances

■外租節目 Performances by Hiring

309 檔 Programs

399 場 Performances

全年度節目總計 Total

388 檔 Programs

566 場 Performances



藝術專業活動 **Promotion Experience of the Arts**

12 場 Performances

688 人次 Attendance



主合辦節目(國內/國際) Performances by Presenter Organizing and Co-organizing



* 另有非售票節目共 6 檔 11 場。 Along with 6 non-ticket selling programs (11performances).

■國內 Domestic

■國際 International

70檔Programs

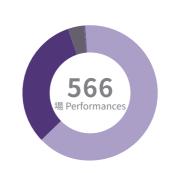
9檔 Programs

153 場 Performances

14 場 Performances



Performances by Category



■戲劇 Drama

180 場 Performances

■舞蹈 Dance

■馬戲 Circus

22 場 Performances

2 場 Performances

■音樂 Music

總場次 Total

362 場 Performances

566 場 Performances



藝文推廣體驗活動 Spreading Enjoyment of the Arts

3,143,696 人次 Attendance



Number of Members

13,410 人People

124 國家表演藝術中心 年度報告

無垢舞蹈劇場《觀》 Legend Lin Dance Theatre - Song of Pensive Beholding Chants de la Destinée(攝影/林峻永)

贊助及感謝名單 Sponsor and Partnership

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音樂總監的話

希望每一首精心安排的曲目,都能成為大家生命中的感動時刻

我在 2022 年 1 月正式接任國家交響樂團音樂總監,即熱切希望能透過音樂與臺灣的朋友一同感受自然與文化的多樣魅力。每次回到臺灣,除了音樂會行程之外,我都會把握機會造訪臺灣各地,不僅深深感受和體會到臺灣的多元文化,更是讚嘆臺灣所坐擁的豐富自然景緻。臺灣能坐擁如此多元創新的整體環境,不論從經濟、商業或是藝術面來看,都是非常振奮人心的事。

2022 年含括 2021/2022(上半年度)及 2022/2023(下半年度)兩個樂季,我們以「主題」、「地區」及「作曲家」三大方向做開展和延伸,策劃了包含:法國音樂、不可能的愛、自然風光等系列音樂會,也著重在作曲家柴可夫斯基、孟德爾頌,以及拉赫瑪尼諾夫的作品。疫情持續擾動的 2022 年上半年,因仍舊限縮非本國籍人士入境,在樂團團員與行政同仁充滿彈性與包容的機動調整中,樂團積極與臺灣國內音樂家及團隊合作,持續製作多場的交響樂及室內樂節目;7月更邀集臺灣優秀聲樂家、合唱團以3場重新構思的節目《理查·史特勞斯之夜》、《準·馬寇爾的指環旅程》、歌劇音樂會《唐懷瑟&紐倫堡名歌手》,為 2021/2022 樂季畫下氣勢宏偉的尾聲。2022/2023 樂季在疫情尾聲中開啟,逐步找回過去穩健的步伐,帶領觀眾親炙小提琴家黃俊文、諏訪內晶子、五明佳廉、林昭亮、胡乃元,鋼琴家狄米崔·馬斯里夫,豎琴演奏家伊莎貝拉·莫雷蒂,以及林肯中心室內樂團等國際音樂家的風采;同時也演出張玹、江文也、細川俊夫、武滿徹等不同世代的亞洲作曲家的作品。

我個人認為青年音樂人才的培養甚為重要,很感謝整個臺灣對我的信任與支持。除了著重於作曲人才培育的「藝脈傳承」計畫以及「樂無界」計畫,2022 年底亦啟動了「青年交響樂團」計畫。我們亦同步積極籌劃 2023 年赴美及赴日巡演,即將前往美國林肯表演中心、約翰·甘迺迪表演藝術中心、日本東京歌劇城、兵庫縣立藝術文化中心等世界級表演藝術場館演出,未來赴歐巡迴演出之籌畫亦同步進行,期盼 NSO 透過音樂作為載體,向國際社會展現「來自臺灣」的文化能量。

fu Markl



音樂總監準・馬寇爾 Jun Märkl, Music Director (攝影/鄭達敬)

From the Music Director

May Each Carefully Selected Piece Become a Heart-moving Moment in Life

Since I took the post of Music Director of the National Symphony Orchestra (NSO) in January 2022, I have fervently hoped to use music as a medium in sharing the fascinating natural and cultural diversity with the Taiwanese audience. Every time I return to Taiwan, I make use of every opportunity outside of scheduled concerts to visit various places. I was able to gain a profound sense and experience of the many distinct local cultures, and am deeply amazed by the rich natural sceneries that Taiwan possesses. An environment of such variety and innovation is highly exciting and encouraging from either an economic, business or artistic point of view.

The year 2022 consisted of the second half of 2021/2022 and the first half of 2022/2023 Music Seasons. Our programming was planned and developed in three categories: theme, region and composer. The concert series included "French Music", "Impossible Love" and "Nature" with an emphasis on the works of Pyotr Ilyich Tchaikovsky, Felix Mendelssohn and Sergei Rachmaninoff. In the first half of 2022, Taiwan was still suffering from the turmoil caused by the pandemic, and continued to limit the entry of non-nationals. With patience and flexibility of orchestra members and the administrative team, the NSO adjusted its programming and committed itself to collaborating with musicians and ensembles in Taiwan, thus continuing to produce many orchestral and chamber music programs. In July, the orchestra invited excellent vocalists and choirs for the *Richard Strauss Concert*, *NSO Jun Märkl's Der Ring des Nibelungen* and *NSO Opera Concert: Tannhäuser & Die Meistersinger von Nürnberg*, three newly re-conceived programs that closed the 2021/2022 Music Season (first half of 2022) with a grand finale. The 2022/2023 Music Season opened in the tag end of the pandemic; the NSO gradually regained its steady steps from past years, bringing the audience opportunities to witness the remarkable talents of international musicians such as violinists Paul Huang, Akiko Suwanai, Karen Gomyo, Cho-Liang Lin and Nai-Yuan Hu; pianist Dmitry Masleev; harp player Isabelle Moretti; and the Chamber Music Society of Lincoln Center. Meanwhile, the orchestra also performed works of Asian composers from different generations, including Shiuan Chang, Wen-Ye Jiang, Toshio Hosokawa and Toru Takemitsu.

I believe fostering young musical talents to be of utmost importance, and am very grateful for the trust and support Taiwan has given me. In addition to the I-Mei NSO Conducting Fellowship Program and One-minute Symphony Project, which focus on the nurturing of future conductors and composers, NSO has also launched the National Symphony Youth Orchestra project at the end of 2022. Furthermore, we actively plan tours to the United States and Japan for 2023, where the orchestra will take the stages of world-class performing arts venues such as the Lincoln Center for the Performing Arts and John F. Kennedy Center for the Performing Arts in the United States as well as the



(攝影/鄭達敬)

Tokyo Opera City Tower and Hyogo Performing Arts Center in Japan. Preparations for a future concert tour in Europe are also in progress. We hope that with music as a vehicle, the NSO will be able to demonstrate the cultural energy "From Formosa" to the international society.

fu Hathl

un Märkl

Music Director, National Symphony Orchestra

年度工作報告

扎根臺灣本土,厚實文化實力, 增進整體共生共榮

國家交響樂團(NSO)為國家表演藝術中心轄下唯一演出團隊,2022年以2021/2022(上半年度)及2022/2023(下半年度)兩個樂季為工作重點。上半年因疫情仍嚴峻,中央流行疫情指揮中心持續限縮非本國籍人士入境,在音樂總監準、馬寇爾的帶領下,以實際行動支持國內表演藝術,邀請國內外音樂家及表演團隊攜手合作,在符合防疫管理措施前提下,製作多場實體或線上交響樂及室內樂節目,循序漸進地為受疫情重創的表演藝術生態找回動能。

除主辦樂季音樂會外,NSO亦參與多檔場館節目,包含兩廳院旗艦製作 2022 TIFA NSO《1957 生命樂章》;與衛武營國家藝術文化中心合作《瘋迷 24 舒伯特》、2022 衛武營國際音樂節開幕音樂會《跨越兩世紀的音樂》、NSO《詩琴畫語》、《世代對話一魏德曼之夜》、NSO室內樂《魏德曼綺想》、《NSO 開季音樂會一琴炫蘇格蘭》、生祥樂隊《我庄三部曲》演唱會、《音樂的聖誕魔法共遊》以及與臺中國家歌劇院合作台積電經典饗宴 2022 NTT 遇見巨人一莫札特歌劇《魔笛》等。同時,持續產製各類型數位內容,於各線上平台上架。包含與兩廳院自營平台 OPENTIX Live 合作之《幻想法國:準·馬寇爾與 NSO》、《法式情絃》、《悲愴交響》,與 TaiwanPlus 平台合作免費播映之《歡暢大地一準·馬寇爾與 NSO》以及「愛樂實驗室」 Podcast 節目等。

NSO 成立至今,已躋身亞洲最好交響樂團之一,並於歐美樂壇漸佔一席之地。2022 年積極籌劃 2023 年赴美及赴日巡演相關事宜,預計前往世界級及當地重要表演藝術場館演出。包含美國林肯表演中心及約翰·甘迺迪表演藝術中心,日本東京歌劇城、兵庫縣立藝術文化中心及福山市文化藝術館等。藉由國際巡演,持續向國際樂壇展示「來自臺灣」的文化能量,累積樂團國際能見度。

另外,為致力於文化平權、拉近城鄉距離並促進古典音樂之推廣、同時增進與聽眾間的交流互動,並積極與在地各文化單位及場館合作,以大型管絃樂音樂會《琴炫蘇格蘭》、《琴牽·孟德爾頌》參與「2022臺東藝術節」、「2022苗北藝術節」,並參與「臺東最美星空音樂會」、「臺東利卡夢梅

之宴」、「花蓮跳浪音樂節」等,並重啟因疫情睽違二年之「綠野音樂會」,於基隆、馬祖、南投與臺南巡迴演出,深入全臺鄉里社區。此外,在符合防疫規範之前提下,持續推動 NSO《穿樂時光》樂齡音樂照護計畫。除持續舉辦《穿樂時光一樂齡音樂照護工作坊》培育音樂輔療師外,更與結訓學員一「種子音樂輔療師」攜手,將首創之「音樂互動教學」模組推廣至全臺社區照護服務據點。2022年共舉辦 8 場社區音樂輔療活動,獲得在地照護機構、長者及其陪伴者之高度肯定,尤其以輔療課程整體表現、活動進行方式與工作(服務)人員 3 項為感受最佳,顯見音樂輔療活動之發展潛力及樂齡民眾之受益程度。藉由本計畫,為臺灣音樂照護寫下新的里程碑。

2022 年主辦節目共計 57 場,年度觀眾累計達 65,679 人次。 由榮譽指揮呂紹嘉指揮 NSO 錄製之《來自臺灣一呂紹嘉的 原鄉情懷》亦獲得第 33 屆傳藝金曲獎「最佳藝術音樂專輯 獎」,顯見樂團於演奏及製作等面向均獲專業人士肯定。

NSO 秉持「扎根臺灣本土,厚實文化實力,以增進整體共生 共榮」之信念,致力耕耘未來樂壇人才培育之工作,透過「藝 脈傳承計畫—協同指揮」、「樂無界計畫——分鐘交響曲」 及「青年音樂家茁壯計畫」,實踐人才培育、演出實踐與文 化平權之動態平衡。2022年「協同指揮」由獲得國際指揮 大獎肯定之兩位青年指揮家一第十屆波蘭費特伯格國際指揮 大賽首獎得主楊書涵、第五十三屆法國貝桑松國際青年指揮 大賽首獎得主吳曜宇繼續擔任;另自2022年8月起徵選出 4位國內優秀青年指揮一陳元媛、葉政德、蔡明叡、鮑恆毅, 擔任「指揮助理」,共同協助樂團客席指揮進行現場工作, 並參與各項教育推廣活動及樂團音樂行政事務,深度投入交 響樂團運作實務。2022年「樂無界計畫——分鐘交響曲」 計有9首由國立臺北藝術大學學生所創作之作品,於樂季主 辦節目完成首演。2022年「青年音樂家茁壯計畫」由 NSO 團員攜手青年音樂家前進全臺校園,共完成4場次演出暨經 驗交流。2022年底啟動「國家青年交響樂團」相關工作, 期能全面性地為臺灣古典樂壇發掘新世代人才。



愛樂實驗室深耕計畫 The Deep Cultivation Project (攝影/鄭達敬)

此外,NSO亦積極與外部單位、大專院校合作。包含與客家委員會合作「《泅泳漂泊》江文也音樂系列活動」計畫邁入第二年,舉辦《江文也: 絃管與詩的纏綿際遇》講座音樂會、《繁星下的孤獨旅人一作曲家江文也的榮光與苦惱》推廣講座、NSO x 呂紹嘉《傳奇與傳承一紀念江文也》音樂會,並完成江文也室內樂與聲樂作品錄音,系列活動將持續推動至112年;與國立臺灣大學創新設計學院(NTU D-School)D-Music 課程合作,由學生創意發想並主導製作,將本地傳統歌仔戲結合嘻哈等流行音樂元素,並發行 NFT(Non-Fungible Token,非同質化代幣),完成《NSO x NTU D-school 歌劇響宴一大樹公下落地掃 ROLL THE SAUCE》音像展。藉由多元合作模式,以音樂進一步促進各族群間對臺灣文化的理解與認同。

NSO 將持續以平台身分,發揮並活化國內表演藝術環境,與國內表演藝術界共創多元效益,提供臺灣觀眾不間斷的藝術養分及音樂陪伴,並以積極、主動等多元形式的音樂演出、推廣活動及藝術資源建置,將音樂種子佈向臺灣更多鄉鎮及城市,加深並擴大民眾對古典音樂的認識與瞭解,以音樂促進社會和諧共融。

※本年度共計演出 85 場,其中樂團主辦售票場次為 57 場,主辦售票場次平均售票率為 76%。年度演出以類型分,包括大型管絃團曲目 32 套 45 場次,室內樂及講座音樂會 40 場次;其中為復甦在地藝文產業,規劃國內巡演 18 場(基隆、南投、新竹、苗栗、臺中、臺南、高雄、屏東、花蓮、臺東、馬祖)。同時,持續推出 OPENTIX Live 線上音樂會 3 場次並與 TaiwanPlus 平台合作免費播映之線上音樂會 1 場次;

各種推廣講座及講座活動共計 118 場次,累計逾 9,000 人次參與;製播空中導聆 (Podcast) 52 單元,開播至今已累積逾 82 萬人次下載收聽。此外,以「愛樂實驗室」參與文化部之科技藝術共生計畫第四年,與臺北市立聯合醫院合作,2022 年共舉辦 8 場音樂會處方箋及會前導聆;持續推動「深耕計畫」巡迴全臺各社區照護據點,以音樂療癒樂齡長者及病友、陪伴者,上述相關活動累計服務 669 人次。建置並持續優化「愛樂實驗室」手機應用程式,2022 年 3 月正式上線營運至今已累計逾 4,000 人次下載,提供無遠弗屆之音樂輔療資源,積極落實文化平權。

註:2022 年度共計演出 85 場次、取消 4 場次、2 場次延期, 內容為:

- ◆一月 11 場:TaiwanPlus《歡暢大地一準馬寇爾與 NSO》 (線上)、《曾宇謙的莫札特與貝多芬》(臺北、臺中、高 雄共 3 場)、《呂紹嘉、黃俊文與 NSO》、《樂無界教育計 畫一呂紹嘉指揮大師班音樂會》、《黃俊文與好朋友們》(臺 北、雲林共 3 場)、《美麗的瞬間》、OPENTIX Live《幻想 法國:準・馬寇爾與 NSO》(線上)
- ◆二月 3 場:《瘋迷 24 舒伯特》舒伯特交響曲、《瘋迷 24 舒伯特》舒伯特彌撒曲、《小夜曲·夜未眠》
- ◆四月 6 場:衛武營國際音樂節開幕音樂會《跨越兩世紀的音樂》、《少年維特的煩惱》、《江文也:絃管與詩的纏綿際遇》、《白建宇與好朋友們》、《莊東杰、林品任與 NSO 璀璨樂夜》、《莊東杰、白建宇與 NSO 詩琴致友》
- ◆五月 2 場,取消 1 場,延期 2 場:《法式琴挑》、《La La Land》電影交響音樂會(舉辦 1 場,延期 1 場)、《呂 紹嘉與 NSO —布魯克納第五》(延期)、《不可能的愛人》(取消)
- ◆六月5場,取消1場:《琴繫巴黎》(取消)、《法式情絃》、《詩琴畫語》(臺北、高雄共2場)、《悲愴交響》、 《那些戀愛的大小事》
- ◆七月8場:《呂紹嘉與 NSO —布魯克納第五》、《法國

各種推廣講座及講座活動共計 118 場次,累計逾 9,000 人次 印象》、《La La Land》電影交響音樂會(臺北 2 場)、《準 · 參與;製播空中導聆(Podcast)52 單元,開播至今已累積 馬寇爾與 NSO —理查 · 史特勞斯之夜》、《NSO & 準 · 馬逾 82 萬人次下載收聽。此外,以「愛樂實驗室」參與文化 寇爾:新樂季沙龍音樂會》、《準 · 馬寇爾的指環旅程》、《唐部之科技藝術共生計畫第四年,與臺北市立聯合醫院合作, 懷瑟 & 紐倫堡名歌手》

- ◆八月 3 場:NSO 綠野音樂會《夏日時光》(基隆、馬祖共 2 場)、《遊子歸鄉:賴俊諺單簧管二重奏》
- ◆九月 15 場,取消 1 場:《世代對話─魏德曼之夜》、《魏德曼綺想》(高雄、雲林共 2 場)、NSO 綠野音樂會《夏日時光》(南投、臺南共 2 場)、OPENTIX Live《法式情絃》(線上)、OPENTIX Live《悲愴交響》(線上)、臺東最美星空音樂會《Summer Time》、《La La Land》電影交響音樂會、《琴炫蘇格蘭》(臺北、高雄、臺東共 3 場)、《準・馬寇爾的海》、《流光溢彩法蘭西 II —美好年代》、《燦爛的德奧風華》、《閃耀時光》(臺東,取消)
- ◆十月9場:《浪漫的集合一愛與海之詩》、《大地之歌》第十號交響曲—日臺音樂友情之夜、《緣那麼淺,愛那麼深》音樂影像劇場─幾個瘋狂書迷的大武山下之旅(屏東,2場)、《純粹莫札特》、《嬉遊天地》、《傳奇與傳承─紀念江文也》、《呂紹嘉的浩瀚樂詠》、2022 PALAFANG 花蓮跳浪藝術節《變化球》
- ◆十一月 8 場,取消 1 場:《琴牽·孟德爾頌》(臺北、苗 栗共 2 場)、NSO 熱爵士《宮本信子與好朋友們》(取消)、 《2022 北都汽車音樂會》、《絃舞·印象·吉普賽》、《全 球第一男高音佛瑞茲 Juan Diego Flórez》、《琴迷法蘭西》、 《假期中的五種印象》、《伊莎貝拉·莫雷蒂與好朋友們》
- ◆十二月 11 場:生祥樂隊《我庄三部曲》演唱會、NSO x CMS《發現室內樂》、《2022 臺東利卡夢梅之宴》、2022 NTT 遇見巨人一莫札特歌劇《魔笛》(臺中,4 場)、《音樂的聖誕魔法共遊》、錢南章第九號交響曲《紅樓夢》、《林昭亮、胡乃元與 NSO 一室內樂群星會》、《林昭亮、胡乃元與 NSO 一雙小提琴之夜》



NSO 歲末音樂會 New Years Eve Concert (攝影/鄭達敬)

Annual Report

Uplifting Taiwan's Spirit and Strengthening the Social Fabric through Classical Music

The National Symphony Orchestra (NSO), as the National Performing Arts Center's only performing group, centered its work in 2022 around the objective of strengthening the social fabric of Taiwan through music. 85 performances took place through the pandemic, both in-person and online. 57 of the performances across the island were ticketed and helped to enrich the arts scene with world-class concerts in collaboration with Taiwanese performers and composers, while other concerts and 118 additional activities and talks brought music to local community groups.

World-class Performances Amidst the Pandemic

Due to the severity of the pandemic, the Central Epidemic Command Center continued to limit the entry of non-Taiwan nationals in the first half of the year. Under the leadership of Music Director Jun Märkl, the NSO took action in supporting local performing arts, collaborating with artists and performing arts groups based in Taiwan to produce many in-person and online orchestral and chamber music concerts within the pandemic prevention measures in place. Although the pandemic caused much disruption and damage to the local performing arts scene, the NSO quickly adjusted programming and persevered through the pandemic to work with the local classical music scene to regain momentum.

In addition to hosting concerts for its own season, the NSO also collaborated with the Center's three venues in several productions. These included

• the National Theater and Concert Hall (NTCH) flagship production *NSO* - *The Masterpieces of 1957* in the 2022 Taiwan International Festival of Arts (TIFA);

- · collaborative efforts with Weiwuying National Kaohsiung Center for the Arts: 24 Hours Schubert, Music across Two Centuries (2022 Weiwuying International Music Festival Opening Concert), Mei-Ann Chen, Zlata Chochieva & NSO, NSO & Widmann's Concerts, NSO Chamber Concerts Widmanns with friends, NSO Season Opening Concert Jun Märkl, Paul Huang & NSO, Sheng-Xiang & Band's I-Village, National Symphony Orchestra Fantasia Family Concert; and
- · a joint production with the National Taichung Theater: *Die Zauberflöte* by W.A. Mozart in the 2022 NTT "Fall for Great Souls" series.

To further the reach of our music, the orchestra also continued to achieve new milestones in digital content production, releasing them on different online platforms. First, NSO worked on several collaborations with the NTCH OPENTIX Live platform, including French Fantasy with Jun Märkl & NSO, NSO x Richard Lin x Su-Han Yang and Shao-Chia Lü x Paul Huang x NSO. Second, NSO collaborated with TaiwanPlus to broadcast Beethoven Symphony No.9 - Jun Märkl& NSO free of charge and engaged in the production of "Music Lab" podcasts, etc. Third, the orchestra won the "Best Art Music Album" award in the 33rd Golden Melody Awards for Traditional Arts and Music for From Formosa, which the NSO recorded under the baton of Conductor Emeritus Shao-Chia Lü. This is the highest professional acclaim the orchestra has received for its achievements in digital performance and production.

Making the World a Better Place

The NSO believes that music and culture can make our



2022 臺東藝術節 NSO《琴炫蘇格蘭》 2022 Taitung Arts Festival Jun Märkl, Paul Huang & NSO(攝影/鄭達敬)

world a better place. First, we worked hard to bring our music to as many parts of Taiwan as we can. The orchestra collaborated with local cultural departments and venues in 2022, two highlights of which were its participation in two major arts festivals outside of Taipei: the 2022 Taitung Arts Festival and 2022 Miaobei Arts Festival with the large-scale orchestral concerts *Jun Märkl, Paul Huang & NSO* and *Jun Märkl & Karen Gomyo & NSO*. In addition, on the east coast, we performed at the Starry Taitung Night Concert, Taitung Likavung Plum Concert, and PALAFANG Hualien Art Festival, among others. To reach rural villages and communities, we relaunched the NSO Outdoor Concerts cancelled in the past two years due to the pandemic, touring Keelung, Matsu, Nantou, and Tainan.

Second, while complying with the different pandemic prevention measures, the NSO continued with its senior citizens' music therapy project, "A Transit through Musical Times". In addition to hosting a fresh series of elder-care music workshops for training music therapists, the orchestra joined hands with the therapists who had previously completed the first run of the workshop to promote the innovative "interactive music education" module to different community care agencies throughout Taiwan. A total of eight community music therapy events were held in 2022, and received accolades from local healthcare organizations, as well as the elderly and their companions. This project broke new ground for music therapy in Taiwan.

Third, to strengthen the local classical music scene, the NSO committed much effort to fostering local music talent. Through three different initiatives (i.e. the I-Mei NSO Conducting Fellowship Program for Associate Conductors; the Music Educational Program, "the Oneminute Symphony Project"; and the NSO Outreach Program), the orchestra was able to achieve the goals of both nurturing talent and providing equal opportunities for people of different social backgrounds. The terms of the NSO's Associate Conductors, who were winners of international conducting competitions, were renewed in 2022: Su-Han Yang, the first prize winner in the 10th International Grzegorz Fitelberg Competition for Conductors, and Yao-Yu Wu, who won the Grand Prix de Direction (First Prize) at the 53rd Besançon International Competition for Young Conductors. Starting in August 2022, four exceptional young conductors in Taiwan were recruited to serve as conductor assistants: Yuan-Yuan Chen, Cheng-Te Yeh, Ming-Jui Tsai, and Heng-Yi Pao. They have been engaged in assisting NSO guest conductors, as well as participated in various education and outreach events as well as orchestra administration matters, immersing themselves in the workings of an orchestra as part of their learning. Meanwhile, facilitated by the Music Educational Program—One-minute Symphony Project, ten works composed by students of the Taipei National University of the Arts premiered during the NSO Music Season . As part of the 2022 NSO Outreach Program, orchestra members joined hands with young musicians to tour campuses throughout Taiwan, completing a total of four performances and experience exchange discussions. With the launching of the National Symphony Youth Orchestra project at the end of 2022, the orchestra hopes to discover young and talented Taiwanese musicians specializing in all aspects of classical music.

Fourth, the NSO also continued to explore collaborations with external institutes and universities. Entering its second year, the collaboration with the Hakka Affairs Council, "A Man Ahead of his Time" Wen-Ye Jiang's music series, held a lecture concert NSO-Entanglements of Music and Poetry: Jiang Wen-Ye's Ensemble Songs, an NSO Lecture Jiang Wen-Ye: Alone under the Stars, and the concert NSO & Lü - Legend & Inheritance, Jiang Wen-Ye. Recordings of Jiang's chamber and vocal music works were also completed, and events of the series will continue into 2023. The orchestra worked with National Taiwan University D-School in its D-Music courses, where students developed their creativity and directed productions that combined the local traditional genre of Taiwanese opera with hip-hop and other popular music elements. The project created non-fungible tokens (NFTs) and completed the audiovisual exhibition NSO x NTU D-school Opera Festival: ROLL THE SAUCE. In addition, the NSO entered its fourth year of participation in the Ministry of Culture's Science and Art Symbiosis Program with "Music Lab," cooperating with the Taipei City Hospital to hold 8 Prescription Concerts and pre-concert talks. Through diversified modes of collaboration, we aim to use music as a means for facilitating understanding and recognition of Taiwan's rich culture from different groups and communities.

Conclusion

A total of 85 performances were held in 2022, among which the NSO organized 57 ticketed performances, attracting the participation of 65,679 audience members. (See the Appendix for details.) The average ticket sale rate was 76% for NSO-organized ticketed events. By genre, the annual performances included 32 large-scale orchestra productions with 45 performances; 40 chamber music and lecture concerts, including 18 domestic tour performances geared towards reviving the local arts



NSO《音樂的魔法共遊》NSO Fantasia Family Concert (攝影/鄭達敬)

and culture sector (in Keelung, Nantou, Hsinchu, Miaoli, Taichung, Tainan, Yunlin, Kaohsiung, Pingtung, Hualien, Taitung, and Matsu). At the same time, three online concerts were again held through OPENTIX Live, and one online concert was co-produced with TaiwanPlus, broadcasted free of charge. There were 118 sessions of various promotional talks and lecture events with more than 9,000 participants in total; and 52 sessions of onair pre-concert (podcast) talks, which have accumulated over 820 thousand downloads to date. Music Lab's Deep Cultivation Project continued to visit community care agencies throughout Taiwan, aiming to support elderly citizens, patients and their companions with music. This project has provided services to 669 participants. Development and optimization carried on for the mobile app "Music Lab," which has been downloaded more than 4,000 times since the service officially began in March

2022, providing far-reaching music therapy resources and realizing cultural equality.

Moving forward, the NSO will continue to serve as a medium for promoting and revitalizing the domestic performing arts environment, while benefiting society through collaboration with the local arts community. We shall persevere in providing the Taiwan audience with uninterrupted artistic nourishment and musical companionship, making available to them diverse music performances, outreach events and artistic resources, thus spreading the seeds of music across more cities, townships, and villages in Taiwan. We hope to see this translate into a deepening and broadening of the Taiwanese public's knowledge and understanding of classical music. The NSO will use music to bring Taiwan closer together.

APPENDIX: LIST OF PERFORMANCES IN 2022

Month	No. of performances			Dotaile
Month	Completed	Cancelled	Postponed	Details
Jan	11			 TaiwanPlus: French Fantasy with Jun Märkl & NSO (online) Yu-Chien Tseng - Mozart & Beethoven (Taipei, Taichung, Kaohsiung; 3 performances) Shao-Chia Lü & Paul Huang & NSO Music Educational Program—Masterclass Concert with Lü, Paul Huang & Friends (Taipei, Yunlin; 4 performances) À bout de soufflé OPENTIX Live: French Fantasy with Jun Märkl & NSO (online)
Feb	3			 24 Hours Schubert - The Complete Symphonies (Kaohsiung) 24 Hours Schubert - Schubert Mass No. 5 (Kaohsiung) The Night of Serenade
Mar	4			 2022 TIFA: NSO - The Masterpieces of 1957 Paris, D' amour NSO Fantasia - Family Concert Dancing in Spring
Apr	6			 Weiwuying International Music Festival Opening Concert - Music Across Two Centuries (Kaohsiung) The troubles of young Werther NSO-Entanglements of Music and Poetry: Jiang Wen-Ye's Ensemble Songs Kun Woo Paik & Friends NSO Chausson, Saint-Saëns and Shostakovich To My Dear Friend
May	2	1	2	 French Whisper LA LA LAND in Concert (1 completed, 1 postponed) Lü & NSO - Bruckner: Symphony No.5 (postponed) Impossible Lover (cancelled)
Jun	5	1		 NSO - Richard Lin & Su-Han Yang (cancelled) NSO x Richard Lin x Su-Han Yang (Tainan) Mei-Ann Chen, Zlata Chochieva & NSO (Taipei, Kaohsiung; 2 performances) Shao-Chia Lü x Paul Huang x NSO (Hsinchu) Something about Love
Jul	8			 Lü & NSO - Bruckner: Symphony No.5 French Impression LA LA LAND in Concert (Taipei; 2 performances) NSO Jun Märkl & Richard Strauss Concert 2022/23 Season Announcement Lecture Concert NSO Jun Märkl's Der Ring des Nibelungen Tannhäuser & Die Meistersinger von Nürnberg

	No. of performances			
Month		Cancelled		Details
Aug	3			NSO Outdoor Concerts - Summer Time (Keelung, Matsu; 2 performances) Homecoming: Julian Lai Clarinet Recital (Yunlin)
Sep	15	1		 NSO & Widmann's Concerts (Kaohsiung) Widmanns with friends (Kaohsiung, Yunlin; 2 performances) NSO Outdoor Concerts – Summer Time (Nantou, Tainan; 2 performances) OPENTIX Live: NSO x Richard Lin x Su-Han Yang (online) OPENTIX Live: Shao-Chia Lü x Paul Huang x NSO (online) Starry Taitung Night Concert - Summer Time (Taitung) LA LA LAND in Concert (Taichung) Jun Märkl, Paul Huang & NSO (Taipei, Kaohsiung, Taitung; 3 performances) NSO & Jun Märkl & Ocean Lumière ambiante II: Epochs Belle German Expression Having a good time (Taitung; cancelled)
Oct	9			 Masleev & NSO Loong-Chun Wen's Symphony No.10 The Piedmont of Kavulungan (Pingtung, 2 performances) Pure Mozart Frolic in Nature NSO & Lü - Legend & Inheritance Jiang Wen-Ye Lü & Ralph Vaughan Williams 2022 PALAFANG Hualien Art Festival - Breaking Ball
Nov	8	1		 Jun Märkl & Karen Gomyo & NSO (Taipei, Miaoli; 2 performances) Miyamoto Nobuko JAZZ LIVE in Taiwan (cancelled) 2022 LEXUS Concert NSO & Jun Märkl & Akiko Suwanai Juan Diego Flórez Isabelle Moretti & NSO Five Impressions of a Holiday Isabelle Moretti & Friends
Dec	11			 Sheng-Xiang & Band - I-Village NSO X CMS Discovering Chamber Music 2022 Taitung Likavung Plum Concert 2022 NTT "Fall for Great Souls": Die Zauberflöte by W.A. Mozart (Taichung; 4 performances) National Symphony Orchestra Fantasia - Family Concert (Kaohsiung) Nan-Chang Chien: Symphony No.9 Chamber Music with Cho-Liang Lin and Nai-Yuan Hu Double Violin Cho-Liang Lin and Nai-Yuan Hu
TOTAL	85	4	2	

年度聚焦

音樂教育點滴灌溉,匯聚成海

「身為國家交響樂團音樂總監,我的任務不只是幫助樂團進步,也希望能幫助臺灣音樂 文化。在臺灣,我看到了很多積極學習的學生和致力教育的老師。」

「在臺灣,各行各業都很珍惜年輕人才,這是很好的文化現象。現在我們播下這些種子, 未來年輕音樂家在世界佔有重要地位,其意義遠超過做音樂本身。」

----音樂總監準・馬寇爾

2004年,義大利指揮大師慕提,從六百多位義大利境內參與選拔的年輕音樂好手中遴選,成立了「路易吉‧凱魯畢尼青年管絃樂團」,希望藉此,提拔更多年輕音樂家。來自委內瑞拉的杜達美,從他擔任美國「洛杉磯愛樂管絃樂團」音樂總監以來,除了把樂團提升到全美頂尖地位,他著力最多的,就是「洛杉磯青年樂團」計畫。此計畫提供給當地拉丁裔、非洲裔6至17歲的青少年免費的樂器和指導,並讓他們每年都有機會在Hollywood Bowl演出,甚至與洛杉磯愛樂同台。在臺灣,國家交響樂團(NSO)音樂總監準‧馬寇爾 2022年1月上任後,不僅致力提升樂團的演奏技藝,更積極推動多項音樂教育計畫,他將歐洲、美國樂團培訓青年音樂家之計畫融入臺灣,希望能為臺灣音樂青年開啟國際音樂大門。

NSO 自 2018 年開啟「樂團職銜學程學員」計畫,有系統性地提供大學在學學生實習機會;2020 年起,與企業攜手合作,共同策劃執行了多項創新的教育計畫,包括「藝脈傳承計畫」、「樂無界教育計畫」,以及「NSO 青年音樂家茁壯計畫」;2022 年底由文化部支持之「國家青年交響樂團」(National Symphony Youth Orchestra,簡稱 NSYO),在籌劃階段即是大眾矚目焦點。NSO 不僅在音樂演奏上追求卓越,在教育上更是持續深耕。

「樂團職銜學程學員」計畫, 樂團成員肩負教育任務

由國立臺北藝術大學、NSO 共同合作的「樂團職銜學程學

員」,為音樂學子提供演奏機會,與樂團同台演出,讓參與的學生們深刻認識國家級職業樂團的訓練機制之外,也在實際演奏中提升能力。NSO團員不僅擔任音樂演出者,亦同時局負培育新秀之責;2022年,已有學員通過嚴謹的甄選過程,正式加入演奏團員的行列。

「藝脈傳承計畫」, 培育臺灣新生代指揮的平台

在 2021/2022 樂季,由義美文教基金會支持的「藝脈傳承計畫」,馬寇爾希望能為臺灣新生代指揮提供平台,為年輕指揮家的職業生涯提供更好的發展機會,這是與當今國際樂壇同步的指揮培育計畫。2021 年首屆邀請法國貝桑松國際青年指揮大賽首獎得主吳曜宇以及波蘭費特伯格國際指揮大賽首獎得主楊書涵擔任協同指揮;經過一年半的磨練,楊書涵通過公開甄選,獲聘將任美國印第安納波利斯交響樂團助理指揮,於 2023 年 1 月履新。

「樂無界教育計畫」以多面向模式, 持續累積臺灣文化實力

自 2020 年起,由台積電文教基金會支持的「樂無界教育計畫」,在 2021/2022 樂季,樂團啟動了培育年輕作曲家的「一分鐘交響曲計畫」,讓新生代作曲家用音樂表達來自臺灣的語彙,作品由 NSO 執行演出,馬寇爾說:「希望有一天我們不再是帶著布拉姆斯、莫札特的作品出國巡演,而是帶著帶著臺灣作曲家的作品,帶著臺灣人的故事,與世界分享。」



2022 NSO 青年音樂家茁壯計畫 2022 NSO Outreach Program (攝影/鄭達敬)

2022 年更擴大規模並創下音樂界首例,由 NSO 前後任音樂總監準·馬寇爾、呂紹嘉兩位大師聯袂攜手合作,邀集國立臺北藝術大學參與,以「作曲家啟航」、「指揮家啟航」兩大主軸推動,期許在大師的引領下,臺灣音樂人才有更寬廣的視野。

「NSO 青年音樂家茁壯計畫」, 偏鄉雙向交流,彼此成長

在勇源教育發展基金會支持下,「NSO青年音樂家茁壯計畫」不僅提供青年音樂家與職業樂團同台前往各鄉鎮演出交流,也讓古典音樂主動親近各地觀眾;未來還將邀請國際指揮及獨奏家參與,讓學員自過程中擴展音樂視野。

「國家青年交響樂團」計畫, 立足臺灣放眼國際 在文化部的推動與支持下,自 2023 年一月起,馬寇爾將帶領並創建出為了培養臺灣下一代音樂人才而成立的「國家青年交響樂團」(NSYO)。馬寇爾結合其在國際參與青年音樂活動的寶貴經驗,將各國樂團培訓青年音樂家之制度融入臺灣,創建出符合臺灣特性之「國家青年交響樂團」,為學習音樂的青年打開邁入國際音樂的大門。馬寇爾說:「作為國家交響樂團,不僅需關注臺灣,更要放眼國際,建立跨國網路。因此 NSYO 設立之長期目標為帶領樂團學員與國際間之青年交響樂團交流,讓樂團擔任臺灣文化大使的角色。」也因此 NSYO 在 2023 年七月的首次活動,將有日本及新加坡等地的青年音樂家一同加入。

義大利指揮家慕提曾說:「文化不是為了利益考量,而是為了教育而存在!」國家交響樂團希望透過音樂這個全球共通的語言,不僅呈現屬於臺灣的精緻聲音,更將樹人百年的音樂教育,以更多的創新與合作,點滴傳承匯集成海。

Focus

Patiently Cultivating a Wealth of Heritage through Music Education

"As Music Director for the National Symphony Orchestra (NSO), my mission is not only to further the advancement of the orchestra, but also to foster the music culture of Taiwan. In Taiwan, I see many hardworking students and committed teachers devoted to education."

"In Taiwan, young talents are treasured in all sectors. This is a wonderful cultural phenomenon. If the seeds we sow today can help future young musicians hold important places in the world, the significance of our efforts far exceeds making music itself."

—Jun Märkl, Music Director

In 2004, Italian conductor Riccardo Muti founded the Luigi Cherubini Youth Orchestra with young talents chosen from more than 600 musicians in Italy, aiming to help more young musicians establish themselves in the world. Since taking up the post as the music director of the Los Angeles Philharmonic, Venezuelan conductor and violinist Gustavo Dudamel has not only elevated the orchestra to the top of the U.S. musical circles, but also committed great efforts to the Youth Orchestra Los Angeles (YOLA) project, which offers free instruments and instruction to local youngsters at ages 6 to 17 of Latin or African descent. YOLA members are given the opportunity to take the stages at Hollywood Bowl every year, and even to perform alongside the Los Angeles Philharmonic. In Taiwan, since Jun Märkl began his term as NSO Music Director in January 2022, he has not only strived to help the orchestra further perfect its performance skills, but also taken initiative to facilitate several music education projects. Märkl drew experience from the young musicians training projects of European and American orchestras, aiming to open the doors to international music stages for young musicians in Taiwan.

Since launching the TNUA & NSO Internship project in 2018, the NSO has been systematically providing undergraduate students with internship opportunities. In 2020, the orchestra joined hands with business enterprises to co-organize and engage in several innovative education projects, including the I-Mei NSO Conducting Fellowship Program, Music Educational Program and NSO Outreach Program. The National Symphony Youth Orchestra (NSYO) project, supported by the Ministry of Culture and launched at the end of 2022, had become the focus of public attention while still in its planning stages. As the NSO continuously refines its top-notch performance skills, it also spares no effort in supporting music education.

Orchestra Members Shouldering Education Responsibilities in TNUA & NSO Internship Project

Co-conducted by the Taipei National University of the Arts (TNUA) and the NSO, the TNUA & NSO Internship Project provides opportunities for music students to engage in performance and on-stage collaboration

with the NSO. Participating students gain an in-depth understanding of the training system adopted by a professional national-level orchestra, and also elevate their skills through actual performance. In addition to serving as musicians, members of the NSO shoulder the responsibility of nurturing rising new talents. By 2022, some participants of the internship project had passed the meticulous selection process to officially become full-fledged musicians of the orchestra.

Nurturing New Generation Conductors in I-Mei NSO Fellowship Program

Through the I-Mei NSO Conducting Fellowship Program supported by I-Mei Foundation for Culture and Education, Märkl aimed to provide a platform for bringing more career developing opportunities to young new-generation conductors in Taiwan in the 2021/2022 Music Season. This is in line with many conductor training programs in the international music community today. For its first year in 2021, the Fellowship Program invited Yao-Yu Wu and Su-Han Yang to serve as associate conductors of the NSO. Wu had previously won the Grand Prix de Direction (First Prize) at the 53rd Besançon International Competition for Young Conductors, while Yang was the first prize winner in the 10th International Grzegorz Fitelberg. After one and a half years of perseverance, Su-Han Yang passed the open selection process and is set to begin his term as Assistant Conductor of the Indianapolis Symphony Orchestra in January 2023.

Accumulating Taiwan's Cultural Strengths in Multifaceted Modes through Music Educational Program

As part of the Music Educational Program supported by TSMC Education and Culture Foundation since 2020, the NSO launched the One-minute Symphony Project in the 2021/2022 Music Season. The project was designed to nurture young composers, encouraging new-generation composers to express Taiwan's unique vocabulary with music. Completed project works were to be performed by the NSO. In Märkl's words, "We hope that one day we will tour abroad with not just the works of Brahms or Mozart, but also bring works of Taiwanese composers and stories of the Taiwan people to share with the rest of the world." In 2022 the orchestra coordinated an unprecedented large-scale collaboration between incumbent and former music directors, Jun Märkl and Conductor Emeritus Shao-Chia Lü. With the joint efforts of the two master conductors and the participation of the Taipei National University of the Arts, the Music Education Program centered on the composers and conductors programs. It is hoped that under the leadership of maestros, Taiwanese musicians will be able to develop a broader vision in the future.

Interactive Exchanges in Rural Areas and Mutual Growth through NSO Outreach Program

Supported by the CHEN-YUNG FOUNDATION, the NSO

Outreach Program provides young musicians with opportunities to collaborate with members of professional music ensembles, visiting different villages for performance and cultural exchanges, while at the same time bringing classical music closer to audiences throughout Taiwan. In the future, the program will also invite international conductors and soloists to partake so as to help participating young musicians broaden their music horizons during the process.

Establishing Base in Taiwan and Looking to the World with National Symphony Youth Orchestra (NSYO) Project

With the support and efforts of the Ministry of Culture, starting in January 2023, Märkl will create and lead the National Symphony Youth Orchestra (NSYO), founded for the purpose of nurturing next-generation music talents for Taiwan. Märkl incorporated the merits of young musicians training systems from different countries and orchestras to establish an NSYO in line with the characteristics of Taiwan, opening the doors to international music stages for young musicians. Märkl said, "The National Symphony Orchestra must not only focus on Taiwan, but also look to the world and establish international connections. As such, it is the founding mission and long-term objective of NSYO to facilitate exchanges between NSYO members and youth orchestras from other countries, where NSYO can become a cultural ambassador for Taiwan." It is also for this reason that NSYO's first event in July 2023 will be joined by young musicians from Japan, Singapore and other locations.

Italian conductor Muti once said, "Culture does not exist to make a profit, but to educate." Through the globally common language of music, the NSO hopes to present Taiwan's unique voice to the world, and also to further our contributions to the timeless undertaking of music education by facilitating more innovations and collaborations, thus enriching the wealth of music heritage we may pass on.



藝脈傳承計畫 I-Mei NSO Conducting Fellowship Program (攝影/鄭達敬)

國家交響樂團

音樂總監準・馬寇爾

榮譽指揮 呂紹嘉

協同指揮 吳曜宇 楊書涵

桂冠指揮 根特・赫比希

指揮助理 陳元媛 葉政德 蔡明叡 鮑恆毅

第一小提琴	中提琴	長笛	低音管	長號
第一小旋今 ★鄧皓敦	●黃瑞儀	●安德石	●簡凱玉	●李昆穎
☆曾智弘 ☺	◎鄧啟全	◎宮崎千佳		◎邵恒發
★林品仟 ❤		李浚	高靈風	陳志承 ②
○陳逸群	黃雅琪	*江雅芸	*吳欣儒	
郭昱麟	李靖官	*孫暐捷	1 ×1// IIII	低音長號
林基弘	謝君玲	1333 432	倍低音管	彭曉昀
梁坤豪	呂孟珊	短笛	簡恩義	20.00.3
陳逸農	李思琪	▲林于斐	1270-32	低音號
卓曉青	陳猶白	-1132	法國號	●藤田敬介
方俊人	吳彥廷	雙簧管	●劉宜欣	*劉奕廷
黄佳頎	黄亞漢	●王怡靜	◎劉品均■	
李庭芳	, ,,,	◎阮黃松	○黃任賢	定音鼓
賴佳奇	大提琴	楊舒婷	黃哲筠	●艾庭安
林孟穎	◎連亦先		王婉如	◎陳廷銓
李家豪	○韋智盈	英國管	楊景惠 ☺	
蔡竺君	周幼雯	李明怡	▲張翔鈞	打擊樂
k郭彥宏	陳怡婷		*陳馨晴	●陳哲輝
k陳姿廷	林宜燗	單簧管		陳振馨
	黃日昇	●朱玫玲	小號	楊璧慈
第二小提琴	蘇品維	◎賴俊諺	●宇新樂	
陳怡茹	唐鶯綺	朱偉誼	◎陳長伯	豎琴
③孫正玫	*林昕樺	孫正茸	張景民	●解瑄
)陳玟佐	*萬兆九	*陳美禔	鄒儒吉	
吳怡慧			*侯丞勇	
李京熹	低音提琴			
黃衍繹	●傅永和			
顧慈美	◎蘇億容			
康信榮	○周春祥			
李梅箋	王淑瑜			
鍾仁甫	黃筱清			
蔡孟峰	王淑宜		★樂團代理首席 ☆樂團首席	●首席
洪章文	連珮致		◎副首席 ○助理首席	■留職停薪
陳偉泓	蔡歆婕		○試用期 ♥替代役	▲樂季合約人員
王致翔	*王暄淼		* TNUA 樂團職銜學程學員	

National Symphony Orchestra

Music Director Conductor Emeritus Conductor Laureate		Associate Conduc Conductor Assist	ant Yuan-Yuan Chen Ming-Jui Tsa	Su-Han Yang Cheng-Te Yeh Heng-Yi Pao
First Violin	Viola	Flute	Bassoon	Trombone
★ Hao-Tun Teng	Grace Huang	Anders Norell	● Kai-Yu Jian	Kun-Ying Lee
☆ Chih-Hong Tseng ⓒ	○ Chi-Chuan Teng	© Chika Miyazaki	O I-Hsiu Chen	○ Hang-Fat Shiu
★ Richard Lin ♥	○ Chao-Ying Lu	Chuin Lee	Ling-Feng Kao	Chih-Chen Chen ⊖
O Yi-Chun Chen	Yea-Chyi Hwang	* Ya-Yun Chiang	* Hsin-Ju Wu	
Yu-Lin Kuo	Jing-Yi Lee	* Wei-Chieh Sun		Bass Trombone
Ji-Hung Lin	Juin-Ling Shieh		Contrabassoon	Hsiao-Yun Peng
Kun-Hao Liang	Meng-San Lu	Piccolo	En-Yi Chien	
Yee-Nong Chen	Szu-Chi Li	▲ Yu-Fei Lin		Tuba
Hsiao-Ching Cho	Jubel Chen		Horn	Keisuke Fujita
Cecilia Fang	Yen-Ting Wu	Oboe	Yi-Hsin Cindy Liu	∗ Yi-Ting Liu
Jiachi Huang	Ya-Han Huang	I-Ching Wang	○ Pin-Chun Liu	
Ting-Fang Lee		O Hoang Tung Nguyen	○ Jen-Hsien Huang	Timpani
Chia-Chi Lai	Cello	Shu-Ting Yang	Jer-Yun Huang	Sebastian Efler
Meng-Ying Lin	O Yi-Shien Lien		Wan-Ju Wang	○ Ting-Chuan Chen
Chia-Hao Lee	○ Chih-Yi Wei	English Horn	Ching-Hui Yang 😉	
Chu-Chun Tsai	Yu-Wen Chou	Ming-I Lee	▲ Hsiang-Chun Chang	Percussion
* Yen-Hung Ku	I-Ting Chen		* Hsing-Ching Chen	Jer-Huei Chen
* Tzu-Ting Chen	Yi-Hsien Lin	Clarinet		Chen-Hsing Chen
	Jih-Sheng Huang	May-Lin Ju	Trumpet	Pi-Tzu Yang
Second Violin	Pin-Wei Su	O Chun-Yen Lai	Nicolas Rusillon	
Yi-Ju Chen	Ying-Chi Tang	Wei-I Chu	O Chang-Po Chen	Harp
O Cheng-Mei Sun	* Hsin-Hua Lin	Cheng-Jung Sun	Ching-Min Chang	Shuen Chieh
O Wen-Tso Chen	* Chao-Chiu Wan	∗ Mei-Ti Chen	Loo Kit Chong	
I-Hui Wu			* Cheng-Yong Hou	
Ching-Hsi Lee	Double Bass			
Yen-Yi Huang	Yung-Ho Fu			
Tsu-Mei Ku	○ Yi-Juan Su			
Hsin-Jung Kang	O Chun-Shiang Chou			
Mei-Jain Li	Su-Yu Wang			
Jen-Fu Chung	Hsiao-Ching Huang			
Meng-Fong Tsai	Shu-Yi Wang	•	ertmaster 🕏 Concertma	•
Chang-Wen Hung	Pei-Chih Lien	O Associate Pri		Principal O n Leave
Wei-Hong Chen	Hsin-Chieh Tsai			Trial Period
Chih-Hsiang Wang	∗ Hsuan-Miao Wang	♥ Substitute Se	ervice * TNUA & NS	SO Internship

演出及活動一覽表 Concert Calendar

粗體字表首次與 NSO 合作客席藝術家 Bold type for the guest artist worked with NSO for the first time.

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日期 Date	演出節目 Program	演出者 Artist	地點 Venue
1/2 1/8	邀演 Invitation	指揮/吳曜宇 小提琴/曾宇謙 客座首席/吳庭毓	臺中國家歌劇院大劇院 National Taichung Theater Grand Theater 衛武營音樂廳
1/9	《曾宇謙的莫札特與貝多芬》 BMW #NEXTGen Concert	Yao-Yu Wu, conductor Yu-Chien Tseng, violin Ting-Yuh Wu, guest concertmaster	Weiwuying Concert Hall 國家音樂廳 National Concert Hall
1/6	力晶 2022 藝文饗宴 《呂紹嘉、黃俊文與 NSO》 Shao-Chia Lü & Paul Huang & NSO	指揮/呂紹嘉 小提琴/黃俊文 Shao-Chia Lü, conductor Paul Huang, violin	國家音樂廳 National Concert Hall
1/11-1/13	《樂無界教育計畫— 呂紹嘉大師班音樂會》 Music Educational Program Masterclass Concert with Lü	指揮指導/呂紹嘉 指揮/鄭宏元、謝昊均、蔡明叡、 游家輔、陳元媛、江振豪 Shao-Chia Lü, conductor advisior Hung-Yuan Cheng, Hao-Chun Hsieh, Ming-Jui Tsai, Chia-Fu Yu, Yuan-Yuan Chen, Chen-Hao Chiang, conductor	國家音樂廳 National Concert Hall
1/14 1/15 1/16	NSO 室內樂 NSO Chamber Concerts 《黃俊文與好朋友們》 Paul Huang & Friends	小提琴/黃俊文、曾智弘 中提琴/ 李捷琦 、呂昭瑩 大提琴/唐鶯綺、黃日昇 Paul Huang, Chih-Hong Tseng, violin Scott Lee , Chao-Ying Lu, viola Ying-Chi Tang, Jih-Sheng Huang, cello	國家音樂廳 National Concert Hall 雲林聲泊廳 Ensemble Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
	【OPENTIX Live】 NSO 室內樂 《美麗的瞬間》	長笛/宮崎千佳 雙簧管/阮黃松 單簧管/黃荻 低音管/陳奕秀 法國號/劉品均	影片播放串流平台
1/16	【OPENTIX Live】 NSO Chamber Concerts À bout de souffle	Chika Miyazaki, flute Hoang Tung Nguyen , oboe Ti Huang, clarinet I-Hsiu Chen, bassoon Pin-Chun Liu, horn	(OPENTIX Live) Live Stream
	【OPENTIX Live】 《幻想法國:準·馬寇爾與 NSO》	指揮/準·馬寇爾	衛武營音樂廳 Weiwuying Concert Hall
1/28-2/15	【OPENTIX Live】 French Fantasy with Jun Märkl & NSO	Jun Märkl, conductor	影片播放串流平台 (OPENTIX Live) Live Stream
2/20	《瘋迷 24 舒伯特》 24 Hours Schubert	指揮/張尹芳、古育仲 女高音/梁又中 女低音/鄭海芸 男高音/宮天平 男低音/曾文奕 合唱指導/張維君 台北愛樂合唱團 Yin-Fang Chang, Yu-Chung John Ku, conductor You-Jhong Liang, soprano Hai-Yun Cheng, alto Thien-Phin Kingston Kung, tenor Wen-I Tseng, bass Wei-Chun Regina Chang, choral master Taipei Philharmonic Chorus	衛武營 Weiwuying

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日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2/25	NSO 室內樂 NSO Chamber Concerts 《小夜曲·夜未眠》 The Night of Serenade	小提琴/曾智弘、蔡竺君、李庭芳、黃佳頎、方俊人、 陳玟佐、陳偉泓、洪章文、蔡孟峰 中提琴/呂昭瑩、黃亞漢、吳彦廷 大提琴/唐鶯綺、林宜嫺、陳怡婷 低音提琴/蘇億容、連珮致 Chih-Hong Tseng, Chu-Chun Tsai, Ting-Fang Lee, Jiachi Huang, Cecilia Fang, Wen-Tso Chen, Wei-Hong Chen, Chang-Wen Hung, Meng-Fong Tsai, violin Chao-Ying Lu, Ya-Han Huang, Yen-Ting Wu, viola Ying-Chi Tang, Yi-Hsien Lin, I-Ting Chen, cello Yi-Jung Su, Pei-Chih Lien, double bass	國家音樂廳 National Concert Hall
3/12	2022TIFA NSO《1957 生命樂章》 NSO The Masterpieces of 1957	指揮/楊書涵 鋼琴/ 尼古拉·薩拉托斯基 Su-Han Yang, conductor Nikolai Saratovsky , piano	國家音樂廳 National Concert Hall
3/18	NSO 室內樂 NSO Chamber Concerts 《花都琴深》 Paris, D'amour	小提琴/陳偉泓 中提琴/陳猶白 大提琴/黃日昇 雙簧管/阮黃松 鋼琴/翁重華 Wei-Hong Chen, violin Jubel Chen, viola Jih-Sheng Huang, cello Hoang Tung Nguyen, oboe Chung-Hua Weng, piano	國家演奏廳 National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
日期 Date 3/26	NSO《音樂的魔法共遊》 NSO Fantasia - Family Concert	演出者 Artist 指揮/張尹芳 主持人/許逸聖 長笛/安德石、蕭雅心 雙簧管、英國管/王怡靜、李明怡 低音管/簡凱玉、簡恩義 單簧管/朱玫玲、賴俊諺、孫正茸、黃荻、楊雅淳、 劉凱妮、林暐晨、李欣容 低音單簧管/朱偉誼 薩克斯風/陳逸倫、張文君、陳力鋒、吳志桓 小號/宇新樂、張景民、鄒儒吉、江帛軒、何政融 法國號/劉品均、黃任賢、黃哲筠、王婉如 長號/李昆穎、邵恒發 低音長號/彭曉昀 上低音號/林子祥 低音號/林子祥 低音號/蘇節岛 上低音號/蘇中 上低音號/蘇原岛 定音鼓/艾庭安 打擊樂/陳哲輝、陳振馨、陳廷銓、楊璧慈 Yin-Fang Chang, conductor Yi-Sheng Hsu, host Anders Norell, Angel Hsiao, flute I-Ching Wang, Ming-I Lee, oboe & english horn Kai-Yu Jian, En-Yi Chien, bassoon May-Lin Ju, Chun-Yen Lai, Cheng-Jung Sun, Ti Huang, Ya-Chun Yang, Kaini Liu, Wei-Cheng Lin, Hsin-Rong Li, clarinet Wei-I Chu, bass clarinet Yi-Lun Chen, Wen-Chun Chang, Li-Fong Chen, Chih-Huan Wu, saxophone Nicolas Rusillon, Ching-Min Chang, Loo Kit Chong, Po-Hsuan Chian, Cheng Yong Hou, trumpet Pin-Chun Liu, Jen-Hsien Huang, Jer-Yun Huang, Wan-Ju Wang, horn Kun-Ying Lee, Hang-Fat Shiu, trombone	國家音樂廳 National Concert Hall
		Nicolas Rusillon, Ching-Min Chang, Loo Kit Chong, Po-Hsuan Chian , Cheng Yong Hou, trumpet Pin-Chun Liu, Jen-Hsien Huang, Jer-Yun Huang, Wan-Ju Wang, horn	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
3/27	NSO 室內樂 NSO Chamber Concerts 《春之舞樂》 Dancing in Spring	長笛/宮崎千佳 雙簧/阮黃松 單簧管/黃荻 低音管/陳奕秀 法國號/劉品均 擊樂/艾庭安 Chika Miyazaki, flute Hoang Tung Nguyen, oboe Ti Huang, clarinet I-Hsiu Chen, bassoon Pin-Chun Liu, horn Sebastian Efler, percussion	國家演奏廳 National Recital Hall
4/8	【2022 衛武營國際音樂節】 開幕音樂會 《跨越兩世紀的音樂》 【2022 Weiwuying International Music Festival】 Opening Concert Music Across Two Centuries	指揮/簡文彬 CHIEN Wen-pin, conductor	衛武營音樂廳 Weiwuying Concert Hall
4/9	NSO 講座音樂會 《江文也:絃管與詩的纏綿際遇》 NSO - Entanglements of Music and Poetry: Jiang Wen-Ye's Ensemble Songs	主講人/劉麟玉、沈雕龍 小提琴/蔡竺君、曾智弘 大提琴/唐鶯綺 長笛/宮崎千佳 雙簧管/阮黃松 單簧管/賴俊諺 低音管/簡凱玉 法國號/劉宜欣 打擊樂/楊璧慈、陳振馨 女高音/林慈音、鄭思筠 男低音/羅俊穎 鋼琴/翁重華 Lin-Yu Liou, Diau-Long Shen, lecturer Chu-Chun Tsai, Chih-Hong Tseng, violin Ying-Chi Tang, cello Chika Miyazaki, flute Hoang Tung Nguyen, oboe Chun-Yen Lai, clarinet Kai-Yu Jian, bassoon Yi-Hsin Liu, horn Pi-Tzu Yang, Chen-Hsing Chen, percussion Grace Lin, Szu-Yun Cheng, soprano Julian Lo, bass-baritone Chung-Hua Weng, piano	國家演奏廳 National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
4/9	NSO 室內樂 NSO Chamber Concerts 《少年維特的煩惱》 The troubles of young Werther	小提琴/洪章文、蔡孟峰 中提琴/黃亞漢 大提琴/陳怡婷 鋼琴/許惠品 Chang-Wen Hung, Meng-Fong Tsai, violin Ya-Han Huang, viola I-Ting Chen, cello Vera Hui-pin Hsu, piano	國家演奏廳 National Recital Hall
4/15	NSO 室內樂 NSO Chamber Concerts 《白建宇與好朋友們》 Kun Woo Paik & Friends	鋼琴/白建宇 小提琴/鄧皓敦、曾智弘 中提琴/黃瑞儀 大提琴/連亦先 低音提琴/蘇億容 Kun Woo Paik, piano Hao-Tun Teng, Chih-Hong Tseng, violin Grace Huang, viola Yi-Shien Lien, cello Yi-Jung Su, double bass	國家音樂廳 National Concert Hall
4/24	力晶 2022 藝文饗宴 《莊東杰·林品任與 NSO -璀璨樂夜》 Powerchip 2022 Classic Series - NSO Chausson, Saint - Saëns and Shostakovich	指揮/莊東杰 小提琴/林品任 Tung-Chieh Chuang, conductor Richard Lin, violin	國家音樂廳 National Concert Hall
4/30	力晶 2022 藝文饗宴 《莊東杰、白建宇與 NSO -詩琴致友》 Powerchip 2022 Classic Series - To My Dear Friend	指揮/莊東杰 鋼琴/白建宇 Tung-Chieh Chuang, conductor Kun Woo Paik, piano	國家音樂廳 National Concert Hall
5/1	NSO 室內樂 NSO Chamber Concerts 《法式琴挑》 French Whisper	小提琴/陳玟佐 大提琴/林宜嫺、唐鶯綺、蘇品維、韋智盈 鋼琴/蘇映竹 Wen-Tso Chen, violin Yi-Hsien Lin, Ying-Chi Tang, Pin-Wei Su, Chih-Yin Wei, cello Ying-Chu Su, piano	國家演奏廳 National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
5/7	邀演 Invitation 《La La Land》電影交響音樂會 LA LA LAND in Concert	指揮/吳曜宇 鋼琴/許郁瑛 次中音薩克斯風/高杰 次中音薩克斯風/吳志桓 小號/丹尼 次中音長號/林庭揚 吉他/霍班 貝斯/林克安 爵士鼓/詹無季 鍵盤/何芸燕 Yao-Yu Wu, conductor Yu-Ying Hsu, piano Jim Geddes, tenor saxophone Damiano Niccolini, tenor saxophone Chih-Huan Wu, baritone saxophone Chih-Huan Wu, baritone saxophone Banny Deysher, trumpet Brandon Lin, tenor trombone Ben Holt, guitar Derrick Lin, bass Baron Jan, drums Ho Yun Yen, keyboard	國家音樂廳 National Concert Hall
6/8	台積心築藝術季 《法式情絃》NSO x 林品任 x 楊書涵 NSO x Richard Lin x Su-Han Yang	指揮/楊書涵 小提琴/林品任 Su-Han Yang, conductor Richard Lin, violin	臺南文化中心演藝廳 Tainan Cultural Center Performance Hall
6/18 6/19	《詩琴畫語》 Mei-Ann Chen, Zlata Chochieva & NSO	指揮/陳美安 鋼琴/ 茲拉塔·喬基耶娃 Mei-Ann Chen, conductor Zlata Chochieva , piano	國家音樂廳 National Concert Hall 衛武營音樂廳 Weiwuying Concert Hall
6/24	台積心築藝術季 《悲愴交響》呂紹嘉 x 黃俊文 x NSO Shao-Chia Lü x Paul Huang x NSO	指揮/呂紹嘉 小提琴/黃俊文 Shao-Chia Lü, conductor Paul Huang, violin	新竹市文化局演藝廳 Hsinchu Performing Arts Center

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
C/2C	NSO 室內樂 NSO Chamber Concerts	女高音/黃莉錦 小提琴/蔡竺君\曾智弘 中提琴/呂昭瑩 大提琴/唐鶯綺 鋼琴/翁重華	國家演奏廳
6/26	《那些戀愛的大小事》 Somethimg about Love	Li-Chin Huang, soprano Chu-Chun Tsai, Chih-Hong Tseng, violin Chao-Ying Lu, viola Ying-Chi Tang, cello Chung-Hua Weng, piano	National Recital Hall
7/1	《呂紹嘉與 NSO 一布魯克納第五》 Lü & NSO - Bruckner: Symphony No.5	指揮/呂紹嘉 Shao-Chia Lü, conductor	國家音樂廳 National Concert Hall
7/2	NSO 室內樂 NSO Chamber Concerts	長笛/安德石 雙簧管/王怡靜 單簧管/賴俊諺 低音管/簡凱玉 法國號/黃任賢 鋼琴/王佩瑤	國家演奏廳
	《法國印象》 French Impression	Anders Norell, flute I-Ching Wang, oboe Chun-Yen Lai, clarinet Kai-Yu Jian, bassoon Jen-Hsien Huang, horn Pei-Yao Wang, piano	National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
7/9 7/10	《La La Land》電影交響音樂會 LA LA LAND in Concert	指揮/吳曜宇 鋼琴/許郁瑛 次中音薩克斯風/高杰 次中音薩克斯風/段承洋 上低音薩克斯風/吳志桓 小號/丹尼 次中音長號/林庭揚 吉他/霍班 貝斯/林克安 爵士鼓/詹無季 鍵盤/何芸燕 Yao-Yu Wu, conductor Yu-Ying Hsu, piano Jim Geddes, tenor saxophone Clooney Tuan, tenor saxophone Chih-Huan Wu, baritone saxophone Danny Deysher, trumpet Brandon Lin, tenor trombone Ben Holt, guitar Derrick Lin, bass Baron Jan, drums Ho Yun Yen, keyboard	國家音樂廳 National Concert Hall
7/16	《準·馬寇爾與 NSO - 理查·史特勞斯之夜》 NSO Jun Märkl & Richard Strauss Concert	指揮/準•馬寇爾 法國號/劉宜欣 Jun Märkl, conductor Yi-Hsin Cindy Liu, horn	國家音樂廳 National Concert Hall
7/17	《NSO & 準·馬寇爾:新樂季沙龍音樂會》 2022/23 Season Announce Lecture Concert	主講者/準·馬寇爾 翻譯/吳曜宇、楊書涵 小提琴/鄧皓敦、陳怡茹、陳玟佐 中提琴/李思琪 大提琴/連亦先、蘇品維 單簧管/朱玫玲 鋼琴/尼古拉·薩拉托斯基、翁重華 Jun Märkl, speaker Yao-Yu Wu, Su-Han Yang, translator Hao-Tun Teng, Yi-Ru Chen, Wen-Tso Chen, violin Szu-Chi Li, viola Yi-Shien Lien, Pin-Wei Su, cello May-Lin Ju, clarinet Nicolai Saratovsky, Chung-Hua Weng, piano	國家演奏廳 National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
		指揮/準・馬寇爾	
= /0.0	NSO《準·馬寇爾的指環旅程》	次女高音/石易巧	國家演奏廳
7/22	NSO Jun Märkl's Der Ring des Nibelungen	Jun Märkl, conductor	National Recital Hall
		I-Chiao Shih, mezzo soprano	
		指揮/準•馬寇爾	
		女高音/林慈音	
		男高音/王典、林健吉	
		低男中音/ 內森•貝格	
		男低音/羅俊穎	
		合唱指導/洪晴瀠、朱彥穎、郭心怡、林坤輝	
		拉縴人男聲合唱團	
		拉縴人青年合唱團	
		拉縴人藝象女聲合唱團	
	NSO 歌劇音樂會	沂風女聲合唱團	
	NSO Opera Concert	成功高中校友合唱團	
7/24			國家音樂廳
7/24	《唐懷瑟 & 紐倫堡名歌手》	Jun Märkl, conductor	National Concert Hall
	Tannhäuser &	Grace Lin, soprano	
	Die Meistersinger von Nürnberg	Fernando Wang, Claude Lin, tenor	
		Nathan Berg, bass-baritone	
		Julian Lo, bass	
		Ching-Ying Hung, Yen-Yin Chu, Hsin-Yi Kuo,	
		Kuen-Huei Lin, chorus masters	
		Taipei Male Choir	
		Taipei Youth Choir	
		Taipei Arts Female Choir	
		Yi-Phone Ladies Choir	
		Cheng Kong High School Alumni Chorus	
		單簧管/賴俊諺	
	《遊子歸鄉:賴俊諺單簧管二重奏》	鋼琴/王佩瑤	
8/27	M型 J 師 かい ・ 校 区 影 手 東 旨 一 主 矢 // Homecoming:	의학 구 / <u>-</u> 마바스다	雲林聲泊廳
J/ Z I	Julian Lai Clarinet Recital	Julien Chun-Yen Lai, clarinet	Ensemble Hall
	odian La Claimet Necital	Pei-Yao Wang, piano	
		. c. ido trang, piano	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
8/13		主講/邢子青歌手/楊斯琪 法國號、鍵盤/黃任賢法國號、鍵盤/黃任賢法國號/黃哲筠 小號/張景民、陳長伯、鄒儒吉、何敏慈長號/邵恆發、李昆穎、中里孝智子低音長號/彭曉昀低音號/黎文忠(8/13)、林一帆(8/27)打擊/陳廷銓小提琴/吳庭毓(8/27)鋼琴/翁重華(8/27)	基隆國門廣場 Keelung National Square
9/3 9/4	2022 NSO 綠野戶外音樂會《夏日時光》 2022 NSO Outdoor Concerts - Summer Time	SO Outdoor Concerts - Tzu-Ching Hsiang, lecturer	馬祖民俗文物館廣場 Square of Matsu Folk Cultural Artifacts Exhibition Hall
9/2	《世代對話—魏德曼之夜》 NSO & Widmann's Concerts	指揮/約格·魏德曼 小提琴 /卡洛琳·魏德曼 Jörg Widmann, conductor Carolin Widmann , violin	衛武營音樂廳 Weiwuying Concert Hall
9/3 9/4	NSO 室內樂 NSO Chamber Concerts 《魏德曼綺想》 Widmanns with Friends	單簧管/約格·魏德曼 小提琴/ 卡洛琳·魏德曼 、鄧皓敦、李宜錦 中提琴/黃瑞儀 大提琴/連亦先 鋼琴/王佩瑤 Jörg Widmann, clarinet Carolin Widmann, Hao-Tun Teng, I-Ching Li, violin Grace Huang, viola Yi-Shien Lien, cello Pei-Yao Wang, piano	衛武營演奏廳 Weiwuying Recital Hall 雲林聲泊廳 Ensemble Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
9/3 9/4	NSO 綠野音樂會《夏日時光》 2022 NSO Outdoor Concerts - Summer Time	主講/邢子青歌手/楊斯琪 法國號、鍵盤/黃任賢 法國號、黃哲筠 小號/張景民、陳長伯、鄒儒吉、何敏慈 長號/邵恆發、李昆穎、中里孝智子 低音長號/彭曉昀 低音號/林一帆 打擊/陳廷銓 Tzu-Ching Hsiang, lecturer Szu-Chi Yang, singer Jen-Hsien Huang, horn and keyboard Jer-Yun Huang, horn Ching-Min Chang, Chang-Po Chen, Loo Kit Chong, Dora Ho, trumpet Kun-Ying Lee, Hang-Fat Shiu, Sachiko Nakazato, trombone Hsiao-Yun Peng, bass trombone Yi-Fan Lin, tuba Ting-Chuan Chen, percussion	南投中興會堂 Zhongxing Hall 臺南新化區大目降廣場 Square of Tavokan Cultural District
9/8	OPENTIX Live《法式情絃》 NSO Digital Concert - NSO x Richard Lin x Su-Han Yang	指揮/楊書涵 小提琴/林品任 Su-Han Yang, conductor Richard Lin, violin	影片播放串流平台 (OPENTIX Live) Live Stream
9/8	OPENTIX Live《悲愴交響》 NSO Digital Concert - Shao-Chia Lü X Paul Huang X NSO	指揮/呂紹嘉 小提琴/黃俊文 Shao-Chia Lü, conductor Paul Huang, violin	影片播放串流平台 (OPENTIX Live) Live Stream
9/10	《La La Land》電影交響音樂會 LA LA LAND in Concert	指揮/吳曜宇 Yao-Yu Wu, conductor	臺中市圓滿戶外劇場 Fulfillment Amphitheatre

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日期 Date	演出節目 Program	演出者 Artist	地點 Venue
		主講/邢子青 法國號/黃任賢、黃哲筠 小號/張景民、陳長伯、鄒儒吉、何敏慈 長號/邵恆發、李昆穎、中里孝智子 低音長號/彭曉昀 低音號/藤田敬介 打擊/陳廷銓	
9/10	2022 台東最美星空音樂會 《Summer Time》 Starry Taitung Night Concert - Summer Time	Tzu-Ching Hsiang, lecturer Szu-Chi Yang, singer Jen-Hsien Huang, Jer-Yun Huang, horn Ching-Min Chang, Chang-Po Chen, Loo Kit Chong, Dora Ho, trumpet Kun-Ying Lee, Hang-Fat Shiu, Sachiko Nakazato, trombone Hsiao-Yun Peng, bass trombone Keisuke Fujita, tuba Ting-Chuan Chen, percussion	關山親水公園 Guanshan Water Park
9/16	力晶 2022 藝文饗宴 《NSO 開季音樂會-琴炫蘇格蘭》 Powerchip 2022 Classic Series - NSO Season Opening Concert	指揮/準·馬寇爾 小提琴/黃俊文 Jun Märkl, conductor Paul Huang, violin	國家音樂廳 National Concert Hall
9/17	法國巴黎銀行財富管理音樂巡禮 《琴炫蘇格蘭》 Jun Märkl, Paul Huang & NSO	指揮/準·馬寇爾 小提琴/黃俊文 Jun Märkl, conductor Paul Huang, violin	衛武營音樂廳 Weiwuying Concert Hal
9/25	2022 臺東藝術節 NSO《琴炫蘇格蘭》 2022 Taitung Arts Festival Jun Märkl, Paul Huang & NSO	指揮 / 準·馬寇爾 小提琴 / 黃俊文 Jun Märkl, conductor Paul Huang, violin	台東演藝廳 Taitung Art and Culture Center Performance Hal
9/23	《準·馬寇爾的海》 NSO & Jun Märkl & Ocean	指揮/準·馬寇爾 次女高音/范婷玉 Jun Märkl, conductor Ting-Yu Fan, mezzo-soprano	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
9/24	NSOX 麗寶 彩雲室內樂系列 I 燦爛的德奧風華 NSO X LIHPAO Chamber Concerts - German Expression	小提琴/洪章文、蔡孟峰 中提琴/黃亞漢 大提琴/陳怡婷 鋼琴/翁重華 Chang-Wen Hung, Meng-Fong Tsai, violin Ya-Han Huang, viola I-Ting Chen, cello Chung-Hua Weng, piano	國家演奏廳 National Recital Hall
9/24	流光溢彩法蘭西 II:美好年代 Lumière ambiante II: Epochs Belle	小提琴/黃佳頎、孫正玫 中提琴/鄧啟全 大提琴/韋智盈 鋼琴/許毓婷 Jiachi Huang, Cheng-Mei Sun, violin Chi-Chuan Teng, viola Chih-Yin Wei, cello Yu-Ting Hsu, piano	國家演奏廳 National Recital Hall
10/1	《浪漫的集合-愛與海之詩》 Masleev & NSO	指揮/吳曜宇 鋼琴/ 狄米崔·馬斯里夫 次女高音/范婷玉 Yao-Yu Wu, conductor Dmitry Masleev , piano Ting-Yu Fan, mezzo-soprano	國家音樂廳 National Concert Hall
10/7	邀演 Invitation 《大地之歌》第十號交響曲 台日友情音樂之夜	指揮/兼城·裕(上半場)、林天吉(下半場) 歌手/曾文奕、鄭海芸 拉縴人男聲合唱團 錦屏國小泰雅兒童合唱團 京都橘高校吹奏樂團 Hiroshi Kaneshiro, conductor (First Half) Tian-Gi Lin, conductor (Second Half) Wen-Yi Tseng, Hai-Yun Cheng, singer Taipei Male Choir Naro Tayal Children Choir Kyoto Tachibana Senior High School Band	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
		原著作家 /龍應台	
		導演/ 黃郁晴	
		作曲/張玹	
		企劃發想、製作顧問暨作詞/鍾永豐	
		生態顧問 /董景生	
		指揮/楊書涵	
		女高音/鄭思筠	
		次女高音/范婷玉	
		男高音/林健吉	
		台北室內合唱團	
		攝影/ 劉振祥	
		影像設計/王奕盛	
		舞台設計/林仕倫	
		燈光設計/ 王天宏 服裝設計/ 郭馥靈	
		加袋設計/ 神候 豐 美術設計/ 何佳興、胡一之	
	《緣那麼淺,愛那麼深》音樂影像劇場一 幾個瘋狂書迷的《大武山下》之旅		屏東演藝廳
10/8-9		Ying-Tai Lung, original author	Pingtung Performing
	及問題狂自处的八氏山十州之脈	Yu-Ching Huang, director	Arts Center
		Shiuan Chang, composer	
		Yung-Feng Chung, specialist of concept	
		planning, production consulting & lyric Writing	
		Jing-Sheng Dong, ecological consultant	
		Su-Han Yang, conductor	
		Szu-Yun Cheng, soprano	
		Ting-Yu Fan, mezzo-soprano	
		Claude Lin, tenor	
		Taipei Chamber Singers	
		Zhen-Xiang Liu, Photographer	
		Ethan Wang, visual design	
		Shi-Lun Lin, set design	
		Tien-Hung Wang, lighting design	
		Fu-Lin Guo, costume design	
		Chia-Hsing Ho, Yi-Chih Hu, art design	
		小提琴/吳庭毓、曾智弘、蔡竺君	
		中提琴/吳彥廷	
		大提琴/黃日昇	
10/15	純粹莫札特		國家演奏廳
_0, _0	Pure Mozart	Ting-Yuh Wu, Chih-Hong Tseng,	National Recital Hall
		Chu-Chun Tsai, violin	
		Yen-Ting Wu,viola	
		Jih-Sheng Huang, cello	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
10/15	嬉遊天地 Frolic in Nature	大提琴/連亦先、蘇品維、林宜嫺、唐鶯綺 男中音/趙方豪 Yi-Shien Lien, Pin-Wei Su, Yi-Hsien Lin, Ying-Chi Tang, cello Fang-Hao Chao, baritone	國家演奏廳 National Recital Hall
10/16	NSO X 呂紹嘉《傳奇與傳承 - 紀念江文也》 NSO & Lü - Legend & Inheritance, Jiang Wen-Ye	指揮/呂紹嘉 Shao-Chia Lü, conductor	國家音樂廳 National Concert Hall
10/21	《呂紹嘉的浩瀚樂詠》 NSO Lü & Ralph Vaughan Williams	指揮/呂紹嘉 女高音/林玲慧 女高音/黄莉錦 次女高音/陳禹 男高音/林健吉 男中音/葉展毓 台北愛樂合唱團 Shao-Chia Lü, conductor Ling-Hui Lin, soprano Li-Chin Huang, soprano Yu Chen, mezzo-soprano Claude Lin, tenor Chan-Yu Yeh, baritone Taipei Philharmonic Chorus	國家音樂廳 National Concert Hall
10/22	NSO《NSO PALAFANG 花蓮跳浪藝術節—變化球》 PALAFANG Hualien Art Festival PALAFANG 2022	法國號/黃任賢、黃哲筠 小號/張景民、陳長伯、鄒儒吉、陳敬文 長號/李昆穎、邵恆發、中里孝智子 低音長號/彭曉昀 低音號/藤田敬介 打擊/陳廷銓 歌手/以莉·高露、阿奴 Jen-Hsien Huang & Jer-Yun Huang, horn Chang-Po Chen, Ching-Min Chang, Loo Kit Chong, & Jing-Wen Chen, trumpet Kun-Ying Lee, Hang-Fat Shiu, & Sachico Nakazato, trombone Hsiao-Yun Peng, bass trombone Keisuke Fujita, tuba Ting-Chuan Chen, percussion Ilid Kaolo & ANU, singer	花蓮石雕博物館及 文化局園區 Stone Sculpture Museum
11/4 11/6	《琴牽·孟德爾頌》準·馬寇爾 x 五明佳廉 x NSO Jun Märkl & Karen Gomyo & NSO	指揮/準·馬寇爾 小提琴 /五明佳廉 Jun Märkl, conductor Karen Gomyo , violin	國家音樂廳 National Concert Hall 苗北藝文中心 Miaobei Art Center

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/10	《2022 北都汽車音樂會》	指揮/準·馬寇爾 小提琴/諏訪內晶子 Jun Märkl, conductor Akiko Suwanai, violin	國家音樂廳 National Concert Hall
11/11	2022 勇源 x NSO 大師音樂會《絃舞·印象· 吉普賽》 NSO & Jun Märkl & Akiko Suwanai	指揮/準·馬寇爾 小提琴/諏訪內晶子 台北室內合唱團 Jun Märkl, conductor Akiko Suwanai, violin Taipei Chamber Singers	國家音樂廳 National Concert Hall
11/19	邀演 Invitation 力晶世紀美聲系 《全球第一男高音佛瑞茲 Juan Diego Flórez》 Juan Diego Florez	指揮 /迪亞哥·馬特烏斯 男高音 /胡安·迪亞哥·佛瑞茲 Diego Matheuz , conductor Juan Diego Flórez , tenor	國家音樂廳 National Concert Hall
11/25	法國巴黎銀行財富管理音樂巡禮 NSO《琴迷法蘭西》 Isabelle Moretti & NSO	指揮/楊書涵 豎琴 /伊莎貝拉·莫雷蒂 Su-Han Yang, conductor Isabelle Moretti , harp	國家音樂廳 National Concert Hall
11/26	NSO x 麗寶 彩雲室內樂系列 II 假期中的五種印象 NSO X LIHPAO Chamber Concerts - Five Impressions of a Holiday	小提琴/蔡竺君中提琴/黃瑞儀大提琴/唐鶯綺低音提琴/蔡歆婕 長笛/安德石 單簧管/賴俊諺 小號/鄒儒吉 鋼琴/翁重華 Chu-Chun Tsai, violin Grace Huang, viola Ying-Chi Tang, cello Hsin-Chieh Tsai, double bass Anders Norell, flute Chun-Yen Lai, clarinet Loo Kit Chong, trumpet Chung-Hua Weng, piano	國家演奏廳 National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/26	NSO 室內樂 NSO Chamber Concerts 《伊莎貝拉·莫雷蒂與朋友們》 Isabelle Moretti & Friends	豎琴/伊莎貝拉·莫雷蒂 小提琴/鄧皓敦、陳偉泓 中提琴/陳猶白 大提琴/黃日昇 長笛/安德石 單簧管/朱玫玲 Isabelle Moretti, harp Hao-Tun Teng, Wei-Hong Chen, violin Jubel Chen, viola Jih-Sheng Huang, cello Anders Norell, flute	國家演奏廳 National Recital Hall
		May-Lin Ju, clarinet	
12/3	生祥樂隊《我庄》 Sheng-Xiang & Band - I-Village	生祥樂隊 Sheng-Xiang & Band	衛武營戲劇院 Weiwuying Playhouse
12/4	NSO X CMS 《發現室內樂》 NSO X CMS Discovering Chamber Music	鋼琴/吳菡 小提琴/陳思蕾、嚴丹苾、鄧皓敦、曾智弘 中提琴/黃心芸、黃瑞儀 大提琴/大衛·芬柯、秦立巍、唐鶯綺 單簧管/賴俊諺 豎琴/解瑄 Wu Han, piano Stella Chen, Danbi Um, Hao-Tun Teng, Chih-Hong Tseng, violin Hsin-Yun Huang, Grace Huang, viola David Finckel, Li-Wei Qin, Ying-Chi Tang, cello Julian Chun-Yen Lai, clarinet Shannon Shuen Chieh, harp	國家音樂廳 National Concert Hall
12/17	《台東利卡夢梅之宴》 GAYA Outdoor Concert	獨奏/魏靖儀 小提琴/吳庭毓、李宜錦、李庭芳、陳偉泓、李家豪、 洪章文、蔡孟峰 中提琴/吳彦廷、李靖宜 大提琴/黃日昇、陳怡婷 低音提琴/連珮致 William Wei, Solo Ting-Yu Wu, I-Ching Li, Ting-Fang Lee, Wei-Hong Chen, Chia-Hao Lee, Chang-Wen Hung, Meng-Fong Tsai, violin Yen-Ting Wu, Jing-Yi Lee, viola Jih-Sheng Huangn, I-Ting Chen, cello Pei-Chih Lien, double bass	台東縣利嘉國小 Lijia Elementary School

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
		指揮/洪毅全 導演暨舞台設計/威廉·肯特里奇 共同導演/呂克·德維特 執行導演/島田彌六 舞台設計/莎賓·托伊尼森 服裝設計/格蕾塔·戈伊里斯 燈光設計/珍妮佛·提普頓 影像設計/凱薩琳·麥柏格 燈光執行/史考特·柏曼 聲樂指導暨排練指揮/徐嘉琪 合唱指導/楊宜真 鋼琴排練/蘇映竹	
		塔米諾/泰倫斯·陳 - 駱依、金健雨 帕米娜/賴珏妤、塔瑪拉·巴耶塞維奇 帕帕基諾/丁一憲、趙方豪 夜后/安井陽子、維多莉亞·久爾杰克	
	台積電經典饗宴 2022 NTT 遇見巨人 莫札特歌劇《魔笛》 TSMC Title Sponsored Die Zauberflöte by W.A. Mozart	薩拉斯特羅/羅俊穎 帕帕基娜/ 蔣啟真 第一仕女/林孟君 第二仕女/許育甄 第三仕女/鄭海芸 莫諾斯塔托斯/李增銘 辯者·祭司、鎧甲兵/蔡政呈 祭司、鎧甲兵/ 莊昀叡	
		NTT 歌劇合唱團	臺中國家歌劇院大劇院
12/15-12/18		Darrell Ang, conductor William Kentridge, stage director & set design Luc De Wit, co-director Miroku Shimada, revival director Sabine Theunissen, set design Greta Goiris, costume design Jennifer Tipton, lighting design Catherine Meyburgh, projection design Scott Bolman, lighting design associate Chia-Chi Hsu, vocal coach & rehearsal conductor I-Chen Yang, chorus master Ying-Chu Su, rehearsal pianist	National Taichung Theater Grand Theater
		Terrence Chin-Loy & Konu Kim, Tamino Chueh-Yu Lai & Tamara Banješević, Pamina Ilhun Jung & Fang-Hao Chao, Papageno Yasui Yoko & Viktorija Đurđek, Queen of the Night	
		Julian Lo, Sarastro Jeannie Chiang, Papagena Meng-Chun Lin, First Lady Yu-Cheng Hsu, Second Lady Hai-Yun Cheng, Third Lady Rios Li, Monostatos Zheng-Cheng Tsai, Speaker, First Priest & Second Armored Man Yun-Ray Chuang, Second Priest & First Armored Man	
		NTT Choir	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
12/24	《音樂的聖誕魔法共遊》 National Symphony Orchestra Fantasia - Family Concert	指揮/張尹芳 主持人/許逸聖 NSO 國家交響樂團演奏家群 Yin-Fang Chang, Conductor Yi-Sheng Hsu, Host NSO musicians	衛武營音樂廳 Weiwuying Concert Ha
12/26	錢南章:第九號交響曲《紅樓夢》 TPC 50th Anniversary: Nan-Chang Chien: Symphony No.9	指揮/鄭立彬 女高音/ 陳美玲 男中音/李增銘 台北愛樂合唱團 Li-Pin Cheng, conductor Mei-Lin Chen , Soprano Rios Li, baritone Taipei Philharmonic Chours	國家音樂廳 National Concert Hall
12/30	歲末音樂會一 《林昭亮、胡乃元與 NSO 室內樂音樂會》 New Year's Eve Concert 1 - Chamber Music with Cho-Liang Lin and Nai-Yuan Hu	小提琴/林昭亮、胡乃元、鄧皓敦 中提琴/黃瑞儀、陳猶白 大提琴/連亦先、黃日昇 單簧管/朱玫玲 鋼琴/王佩瑤 Cho-Liang Lin, Nai-Yuan Hu, & Hao-Tun Teng, violin Grace Huang & Jubel Chen, viola Yi-Shien Lien & Jih-Sheng Huang, cello May-Lin Ju, clarinet Pei-Yao Wang, piano	國家音樂廳 National Concert Hall
12/31	歲末音樂會二 《林昭亮、胡乃元與 NSO 雙小提琴之夜》 New Year's Eve Concert 2 - Double Violin Cho-Liang Lin and Nai-Yuan Hu	指揮/吳曜宇 小提琴/林昭亮、胡乃元 Yao-Yu Wu, conductor Cho-Liang Lin, Nai-Yuan Hu, violin	國家音樂廳 National Concert Hall

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Ming Hwei Energy Co., Ltd

Powerchip Cultural Foundation

Shin Kong Wu Tung Ching Foundation

Chen-Yung Foundation

I-Mei Foundation for Cultural & Education

LI PAO Cultural Arts Foundation

Taiwan Rotary Clubs Association

Jiu Zhen Nan Foods Co., Ltd

Ying-Chun Wu

Jia-Lin Li

Siou-Chiuan Huang

Tsung-Shiang Tsai

Patron of NSO

Lionvalley Cultural and Educational Foundation

EY Strategy and Transactions Inc.

Taiwan Sunchain Art & Culture Association

Wan-Ru Chen

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Yi-Feng Yang

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NSO 好朋友

王伶文、呂頌恩、李鎗吉

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NSO 築夢者

財團法人夜鶯文化藝術基金會

王昕華、包蕙蘭、呂佳真

呂錦程、林信哲、林詠哲

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陳平玫、程宗明、黃芠稼

黃薰瑩、管美惠、劉大為

鄭義惟、盧易之、蔡穗珍

韓昆舉

Pal of NSO

Ling-Wen Wang Sung-En Lu

Chiang-Chi Lee

Fang-Ju Lin Shu-Chu Huang

Star of NSO

Nightingale Foundation

Sin-Hua Wang Huei-Lan Bau Jin-Cheng Liu Shin-Je Lin Pei-Ling Hung Shih-Han Hsu

Tsuei-Shuang Hung Bai-Yan Guo

Ping-Mei Chen Tzung-Ming Cheng Shiun-Ying Huang Mei-Huei Guan

Kuen-Jiu Han

Wei-Min Shiu Su-Wen Jang Wen-Jia Huang

Jia-Jen Liu

Yung-Je Lin

Da-Wei Liou

Suei-Jen Tsai

Yi-Wei Jeng Yi-Jr Lu

Chuan Ai Education Foundation

Jr-Shi Wang Sung-Ji Li Chuen Li Huei-Yan Wu Tzu-Hua Chuang Kuei-Piao Chen Sheng-Jie Shiu Kuen-Shiung Huang

Hai-Niao Lou Yan-Sheng Shie



國家表演藝術中心 National Performing Arts Center

收支餘絀表 Statement of Revenue and Expenses

2022 年及 2021 年 1 月 1 日至 12 月 31 日 For the years ended December 31, 2022 and 2021

單位:新台幣元(NTD)

	2022 年		2021年		
		金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue					
銷貨收入 Sales Revenue	\$	6,102,501	-	\$ 4,416,440	-
租金收入 Rentals Revenue		123,694,256	4	82,970,890	3
勞務收入 Ticketing and Other Services Revenue		437,776,400	14	244,107,061	9
政府補助收入 Government Subsidy		2,556,210,272	82	2,503,745,225	88
		3,123,783,429	100	2,835,239,616	100
業務成本 Operating Cost		631,548,795	_20	480,304,202	_17
業務毛利 Operating Gross Profit		2,492,234,634	80	2,348,935,414	83
業務費用 Operating Expenses					
行銷及業務費用 Marketing		466,044,284	15	419,094,603	15
管理及總務費用 General Management		2,011,226,226	64	1,961,106,153	69
		2,477,270,510	79	2,380,200,756	_84
業務賸餘 (短絀) Surplus from operations		14,964,124	_1	(31,265,342)	(1)
業務外收益及費損 Non-operating Income and Expense					
利息收入 Interest Income		23,096,332	1	17,408,695	1
股利收入 Dividend Income		633,140	-	820,334	-
廣告收入 Advertisement Income		16,010,546	1	13,923,502	-
處分投資損益 Disposition of Investment Gains and Losses		(602,063)	-	(530,143)	-
其他收入淨額 Other Net Income		8,269,725		(88,168)	
		47,407,680	2	31,534,220	_1
稅前賸餘 Income before income tax		62,371,804	3	268,878	-
所得稅費用 Income Tax Expense					
本期賸餘 (短絀) Surplus (Deficit)		62,371,804	3	268,878	
本期其他綜合餘絀 Other Comprehensive Savings					
備供出售金融資產未實現損益 Unrealized Gains/(Losses) on Available-for-sale financial assets		(1,196,749)		(325,282)	
本期綜合餘絀總額 (稅後淨額)Total Comprehensive Income	\$	61,175,055	3	\$ (56,404)	

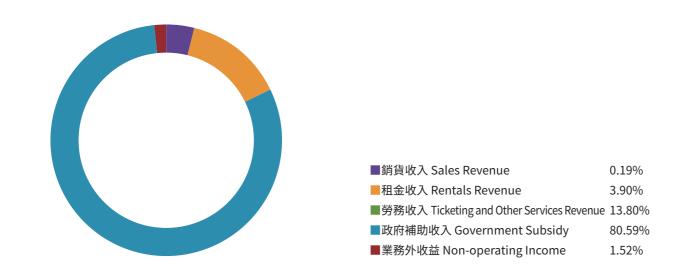
自籌比例 The Ratio of Self-generated Income

單位:新台幣元(NTD)

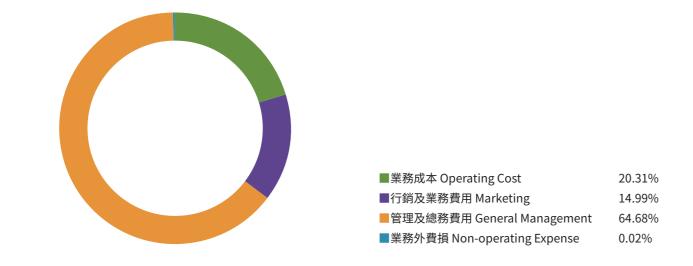
項目	2022 年	2021年
自籌收入 Self-generated Income		
業務收入 Operating Income	567,573,157	331,494,391
業務外收入 Non-operating Income	48,070,834	35,920,296
合計 Total	615,643,991	367,414,687
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	3,108,819,305	2,866,504,958
業務外支出 Non-operating Expenditure	663,154	4,386,076
代管資產及捐贈動產折舊 Asset Depreciation	(594,265,865)	(661,551,183)
合計 Total	2,515,216,594	2,209,339,851
自籌比例 The Ratio of Self-generated Income	24%	17%

自籌比例 (自籌收入 / 支出)The Ratio of Self-generated Income (Self-generated Income /Expenditure)

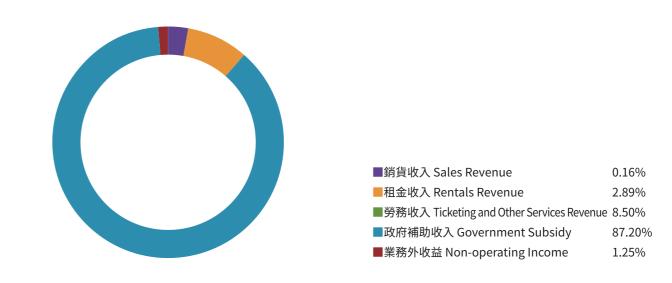
2022 收入 INCOME



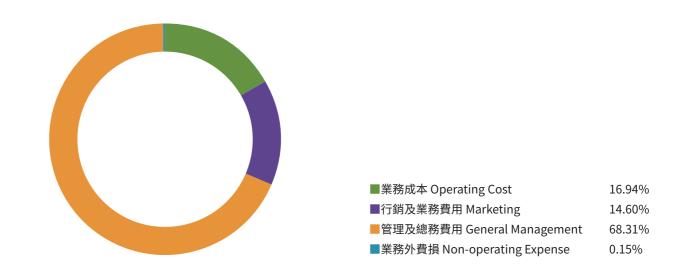
2022 支出 COST AND EXPENSES



2021 收入 INCOME



2021 支出 COST AND EXPENSES



國家表演藝術中心國家兩廳院

National Performing Arts Center - National Theater & Concert Hall

收支餘絀表 Statement of Revenue and Expenses

2022年及2021年1月1日至12月31日

For the years ended December 31, 2022 and 2021

單位:新台幣元(NTD)

	2022 年		2021年			
		金額 AMOUNT	%		金額 AMOUNT	%
業務收入 Operating Revenue						
銷貨收入 Sales Revenue	\$	896,695	-	\$	1,031,693	-
租金收入 Rentals Revenue		64,857,267	8		47,611,850	8
勞務收入 Ticketing and Other Services Revenue		203,798,978	23		101,686,661	16
政府補助收入 Government Subsidy		586,223,370	69		483,697,157	<u>76</u>
		855,776,310	100		634,027,361	100
業務成本 Operating Cost		165,222,869	19		119,604,447	_19
業務毛利 Operating Gross Profit		690,553,441	81		514,422,914	_81
業務費用 Operating Expenses						
行銷及業務費用 Marketing		193,029,599	23		155,843,500	25
管理及總務費用 General Management		478,423,510	_56		443,448,343	70
		671,453,109	<u>79</u>		599,291,843	95
業務賸餘 (短絀) Surplus from operations		19,100,332	2		(84,868,929)	<u>(14)</u>
業務外收益及費損 Non-operating Income and Expense						
利息收入 Interest Income		3,320,920	-		2,059,326	-
股利收入 Dividend Income		12,562,286	1		11,145,123	2
廣告收入 Advertisement Income		1,188,239			703,617	
		17,071,445	_1		13,908,066	_2
稅前賸餘 Income before income tax		36,171,777	3		(70,960,863)	(12)
所得稅費用 Income Tax Expense						
本期賸餘 (短絀) Surplus (Deficit)		36,171,777	3		(70,960,863)	(12)
本期其他綜合餘絀 Other Comprehensive Savings						
本期綜合餘絀總額 (稅後淨額)Total Comprehensive Income	<u>\$</u>	36,171,777	3	<u>\$</u>	(70,960,863)	<u>(12)</u>

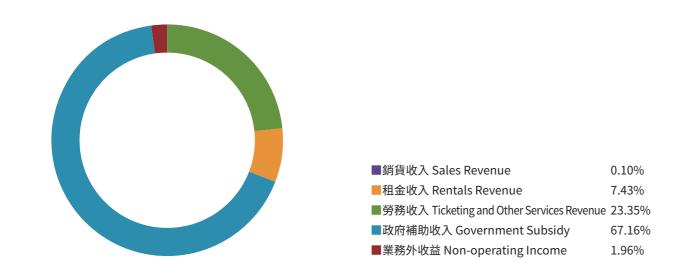
自籌比例 The Ratio of Self-generated Income

單位:新台幣元(NTD)

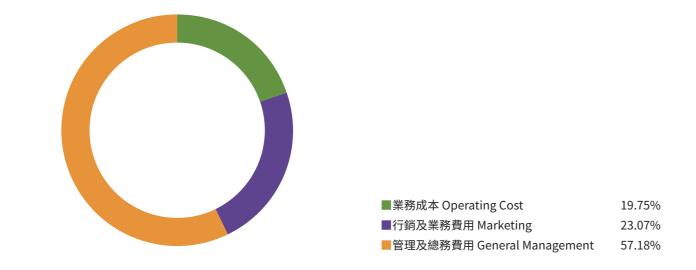
項目	2022年	2021年
自籌收入 Self-generated Income		
業務收入 Operating Income	269,552,940	150,330,204
業務外收入 Non-operating Income	17,077,979	14,050,702
合計 Total	286,630,919	164,380,906
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	836,675,978	718,896,290
業務外支出 Non-operating Expenditure	6,534	142,636
合計 Total	836,682,512	719,038,926
自籌比例 The Ratio of Self-generated Income	34%	23%

自籌比例 (自籌收入 / 支出)The Ratio of Self-generated Income (Self-generated Income /Expenditure)

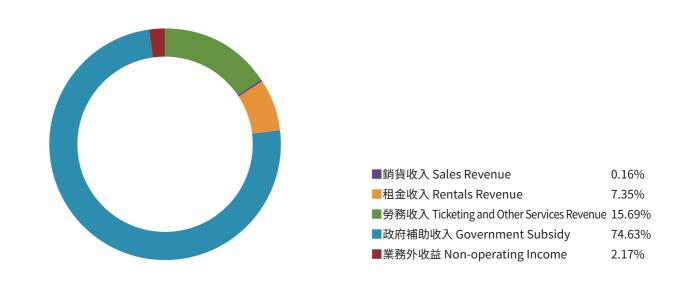
2022 收入 INCOME



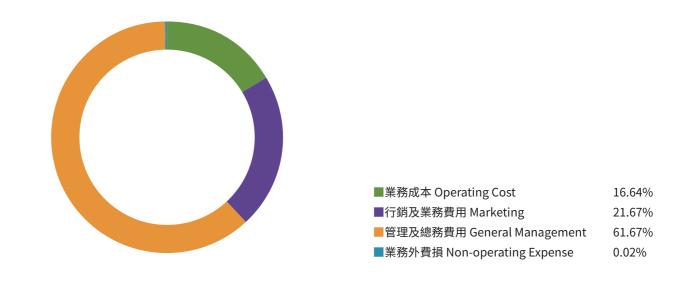
2022 支出 COST AND EXPENSES



2021 收入 INCOME



2021 支出 COST AND EXPENSES



國家表演藝術中心臺中國家歌劇院

National Performing Arts Center - National Taichung Theater

收支餘絀表 Statement of Revenue and Expenses

2022年及2021年1月1日至12月31日

For the years ended December 31, 2022 and 2021

單位:新台幣元(NTD)

	2022 年		2021年			
		金額 AMOUNT	%		金額 AMOUNT	%
業務收入 Operating Revenue						
銷貨收入 Sales Revenue	\$	2,180,969	-	\$	1,614,130	-
租金收入 Rentals Revenue		30,728,069	5		18,026,430	3
勞務收入 Ticketing and Other Services Revenue		71,344,443	10		43,314,682	6
政府補助收入 Government Subsidy		587,650,888	85		656,160,764	91
		691,904,369	100		719,116,006	100
業務成本 Operating Cost		150,759,913	_22		117,885,001	16
業務毛利 Operating Gross Profit		541,144,456	_78		601,231,005	84
業務費用 Operating Expenses						
行銷及業務費用 Marketing		94,780,901	14		90.673.384	13
管理及總務費用 General Management		414,824,139	_60		447,058,591	62
		509,605,040	_74		537,731,975	75
業務賸餘 (短絀) Surplus from operations		31,539,416	4		63,499,030	9
業務外收益及費損 Non-operating Income and Expense						
利息收入 Interest Income		1,486,123	-		687,456	-
廣告收入 Advertisement Income		3,144,763	-		2,647,618	-
其他收入淨額 Other Net Income		2,426,873			(1,520,067)	
		7,057,759			1,815,007	
稅前賸餘 Income before income tax		38,597,175	4		65,314,037	9
所得稅費用 Income Tax Expense						
本期賸餘(短絀) Surplus (Deficit)		38,597,175	4		65,314,037	9
本期其他綜合餘絀 Other Comprehensive Savings						
本期綜合餘絀總額 (稅後淨額)Total Comprehensive Income	\$	38,597,175	4	<u>\$</u>	65,314,037	9

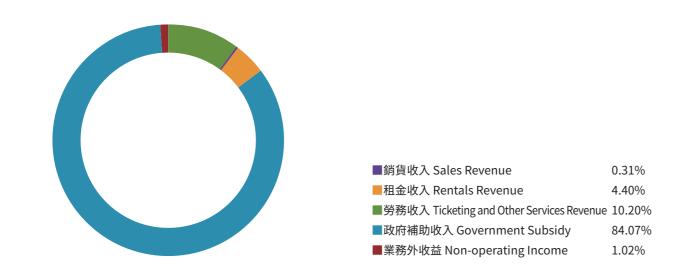
自籌比例 The Ratio of Self-generated Income

單位:新台幣元(NTD)

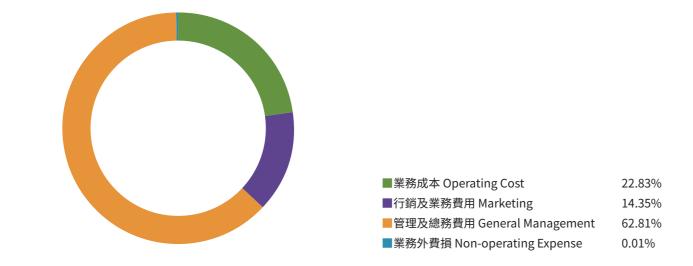
項目	2022年	2021年	
自籌收入 Self-generated Income			
業務收入 Operating Income	104,253,481	62,955,242	
業務外收入 Non-operating Income	7,112,243	4,262,640	
合計 Total	111,365,724	67,217,882	
支出 Expenditure			
業務成本與費用 Operating Costs and Expenses	660,364,953	655,616,976	
業務外支出 Non-operating Expenditure	54,484	2,447,633	
捐贈動產折舊 Asset Depreciation	(85,497,800)	(145,048,273)	
合計 Total	574,921,637	513,016,336	
自籌比例 The Ratio of Self-generated Income	19%	13%	

自籌比例 (自籌收入 / 支出)The Ratio of Self-generated Income (Self-generated Income /Expenditure)

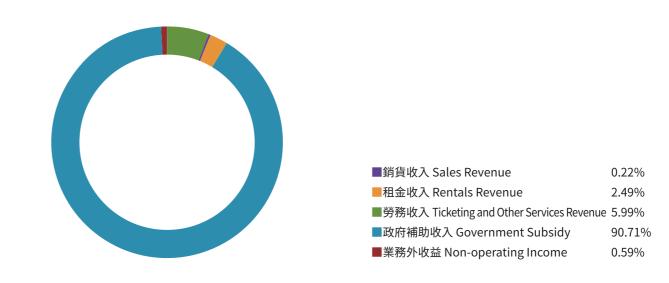
2022 收入 INCOME



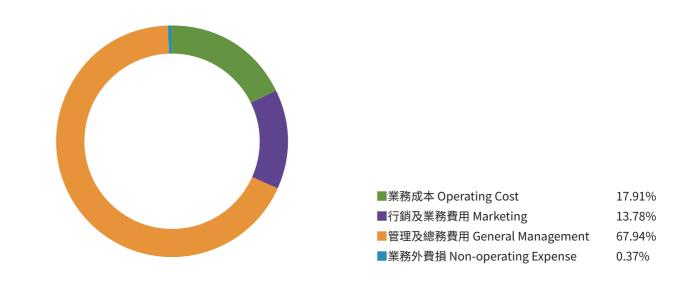
2022 支出 COST AND EXPENSES



2021 收入 INCOME



2021 支出 COST AND EXPENSES



國家表演藝術中心衛武營國家藝術文化中心

National Performing Arts Center - Weiwuying National Kaohsuing Center

收支餘絀表 Statement of Revenue and Expenses

2022年及2021年1月1日至12月31日

For the years ended December 31, 2022 and 2021

單位:新台幣元(NTD)

	2022 年		2021年		
		金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue					
銷貨收入 Sales Revenue	\$	2,489,204	-	\$ 1,526,660	-
租金收入 Rentals Revenue		27,767,029	3	16,984,703	2
勞務收入 Ticketing and Other Services Revenue		89,430,585	9	50,123,888	6
政府補助收入 Government Subsidy		866,138,828	_88	843,190,966	92
		985,825,646	100	911,826,217	100
業務成本 Operating Cost		257,361,737	_26	194,441,797	_21
業務毛利 Operating Gross Profit		728,463,909	_74	717,384,420	<u>79</u>
業務費用 Operating Expenses					
行銷及業務費用 Marketing		156,440,390	16	155,781,042	17
管理及總務費用 General Management		625,139,630	_63	575,059,959	63
		781,580,020	<u>79</u>	730,841,001	80
業務賸餘 (短絀) Surplus from operations		(53,116,111)	(5)	(13,456,581)	(1)
業務外收益及費損 Non-operating Income and Expense					
利息收入 Interest Income		807,982	-	675,462	-
廣告收入 Advertisement Income		303,497	-	130,761	-
其他收入淨額 Other Net Income		3,376,197		705,601	
		4,487,676		1,511,824	_
稅前賸餘 Income before income tax		(48,628,435)	(5)	(11,944,757)	(1)
所得稅費用 Income Tax Expense					_
本期賸餘 (短絀) Surplus (Deficit)		(48,628,435)	(5)	(11,944,757)	(1)
本期其他綜合餘絀 Other Comprehensive Savings					_
本期綜合餘絀總額 (稅後淨額)Total Comprehensive Income	<u>\$</u>	(48,628,435)	(5)	\$ (11,944,757)	(1)

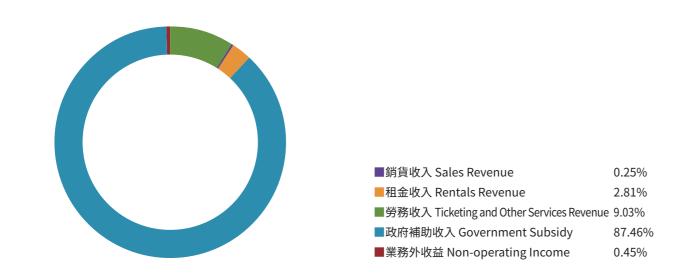
自籌比例 The Ratio of Self-generated Income

單位:新台幣元(NTD)

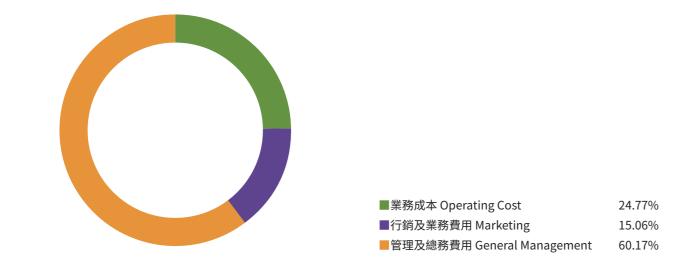
項目	2022年	2021年
自籌收入 Self-generated Income		
業務收入 Operating Income	119,686,818	68,635,251
業務外收入 Non-operating Income	4,487,694	2,441,553
合計 Total	124,174,512	71,076,804
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	1,038,941,757	925,282,798
業務外支出 Non-operating Expenditure	18	929,729
捐贈動產折舊 Asset Depreciation	(175,500,429)	(178,003,778)
合計 Total	863,441,346	748,208,749
自籌比例 The Ratio of Self-generated Income	14%	9%

自籌比例 (自籌收入 / 支出)The Ratio of Self-generated Income (Self-generated Income /Expenditure)

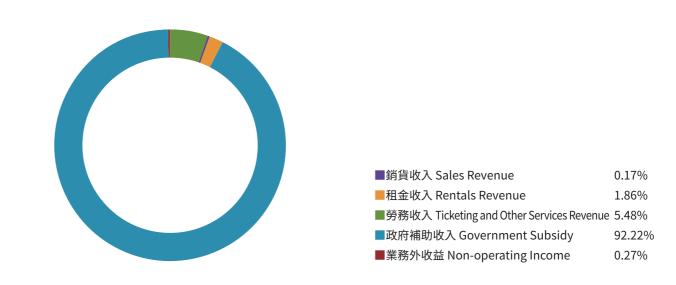
2022 收入 INCOME



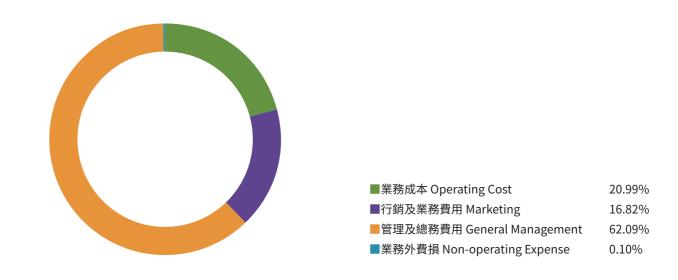
2022 支出 COST AND EXPENSES



2021 收入 INCOME



2021 支出 COST AND EXPENSES



國家表藝術中心國家交響樂團

National Performing Arts Center - National Symphony Orchestra

收支餘絀表 Statement of Revenue and Expenses

2022年及2021年1月1日至12月31日

For the years ended December 31, 2022 and 2021

單位:新台幣元(NTD)

	2022年		2021年			
		金額 AMOUNT	%		金額 AMOUNT	%
業務收入 Operating Revenue						
銷貨收入 Sales Revenue	\$	\$535,633	-	\$	\$243,957	-
租金收入 Rentals Revenue		341,891	-		347,907	-
勞務收入 Ticketing and Other Services Revenue		73,202,394	29		48,981,830	21
政府補助收入 Government Subsidy		182,929,550	_71		182,197,206	79
		257,009,468	100		231,770,900	100
業務成本 Operating Cost		58,204,276	_23		54,372,957	_23
業務毛利 Operating Gross Profit		198,805,192	77		177,397,943	77
業務費用 Operating Expenses						
行銷及業務費用 Marketing		21,790,394	8		16,796,677	7
管理及總務費用 General Management		144,281,799	_56		140,407,560	61
		166,072,193	_64		157,204,237	68
業務賸餘(短絀)Surplus from operations		32,732,999	_13		20,193,706	9
業務外收益及費損 Non-operating Income and Expense						
利息收入 Interest Income		235,575	-		72,245	-
其他收入淨額 Other Net Income		1,278,416			22,681	
		1,513,991			94,926	
稅前賸餘 Income before income tax		34,246,990	13		20,288,632	9
所得稅費用 Income Tax Expense						_
本期賸餘 (短絀) Surplus (Deficit)		34,246,990	13		20,288,632	9
本期其他綜合餘絀 Other Comprehensive Savings						
本期綜合餘絀總額 (稅後淨額)Total Comprehensive Income	<u>\$</u>	34,246,990		<u>\$</u>	20,288,632	9

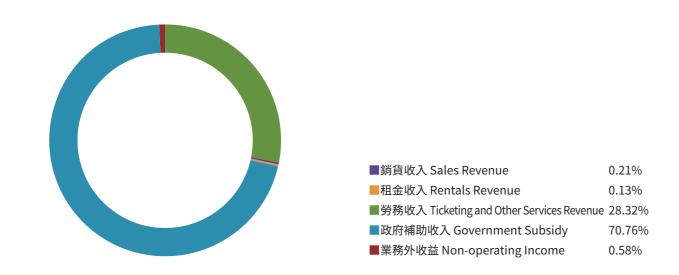
自籌比例 The Ratio of Self-generated Income

單位:新台幣元(NTD)

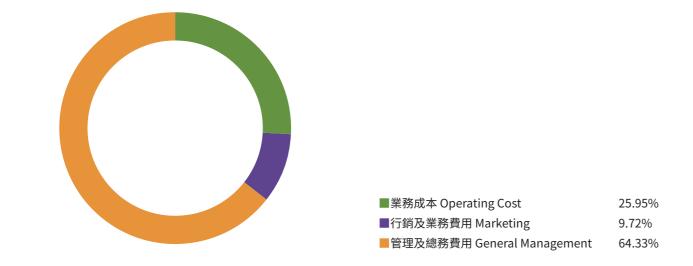
項目	2022 年	2021年
自籌收入 Self-generated Income		
業務收入 Operating Income	74,079,918	49,573,694
業務外收入 Non-operating Income	1,514,046	430,861
合計 Total	75,593,964	50,004,555
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	224,276,469	211,577,194
業務外支出 Non-operating Expenditure	55	335,935
合計 Total	224,276,524	211,913,129
自籌比例 The Ratio of Self-generated Income	34%	24%

自籌比例 (自籌收入 / 支出)The Ratio of Self-generated Income (Self-generated Income /Expenditure)

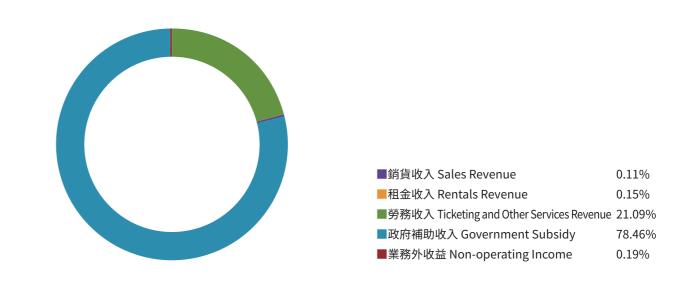
2022 收入 INCOME



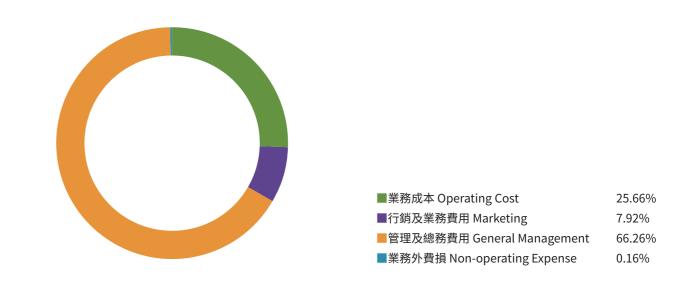
2022 支出 COST AND EXPENSES



2021 收入 INCOME



2021 支出 COST AND EXPENSES



國家表演藝術中心內部控制制度聲明

本中心 2022 年之內部控制制度,依據評估及稽核之結果,謹聲明如下:

- 一、本中心確知設計、執行及維持有效的內部控制制度係由本中心全體人員共同參與,並已建立此一制度,其目的係在確保營運效果及效率、報導具可靠性、及時性、透明性及符合相關規範與遵循相關法令等目標之達成,提供合理的確認,但不包括本中心內部控制無法掌握之外部風險。
- 二、內部控制制度有其先天限制,不論設計如何完善,有效之內部控制制度僅能對相關目標之達成提供合理的確認,另環境、 情況之改變,內部控制制度之有效亦可能隨之改變,惟本中心之內部控制制度設有監督機制,針對內部控制缺失進行追 蹤改善。
- 三、本中心依 2022 年之內部控制制度設計及執行情形辦理評估及稽核之結果,認為本中心於 2022 年 12 月 31 日整體內部控制制度之設計及執行係屬有效,其能合理確保上述目標之達成。

國家表演藝術中心董事長 高志尚 國家兩廳院藝術總監 劉怡汝 臺中國家歌劇院藝術總監 邱瑗 衛武營國家藝術文化中心藝術總監 簡文彬 國家交響樂團音樂總監 準·馬寇爾

簽署日期: 2023/3/21

Statement on the Internal Control System of the National Performing Arts Center

The internal control system of the National Performing Arts Center (hereinafter referred to as "the Center") in 2022, according to the results of assessment and auditing, is thus expressed as follows:

- 1. The Center acknowledges that the design, implementation, and maintenance of an effective internal control system are the common engagement of the entire staff of the Center. The Center has already established the system, with the aim to reasonably ensure the effectiveness and efficiency of the Center's operation, the reliability, timeliness, and transparency of the reports, as well as the compliance with applicable laws and conformity to relevant regulations, and to provide reasonable assurance, which, however, excludes external risks that the Center's internal control cannot be held accountable for.
- 2. The internal control system has its innate restrictions. An effective internal control system, however perfect its design is, can only provide reasonable assurance for achievement of the aforementioned goals. In addition, the effectiveness of the internal control system will be changed accordingly in response to changes in the environment and other conditions. However, the Center's internal control system has a self-monitoring mechanism, which is able to detect and correct defects within the internal control system.
- 3. The Center, based on the results of the assessment and auditing of the design and implementation of the 2022 internal control system, holds that the design and implementation of the Center's overall internal control system is effective as of 31 December 2022 and is able to reasonably ensure achievement of the aforementioned goals.

Henry Kao, Chairman of National Performing Arts Center
Ann Yi-Ruu Liu, General and Artistic Director, National Theater & Concert Hall
Joyce Chiou, General and Artistic Director, National Taichung Theater
CHIEN Wen-pin, General and Artistic Director, National Kaohsiung Center for the Arts (Weiwuying)
Jun Märkl, Music Director, National Symphony Orchestra

Signed on 2023/3/21



國家表演藝術中心董事長:高志尚國家兩廳院藝術總監:劉怡汝臺中國家歌劇院藝術總監:邱瑗

衛武營國家藝術文化中心藝術總監:簡文彬

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