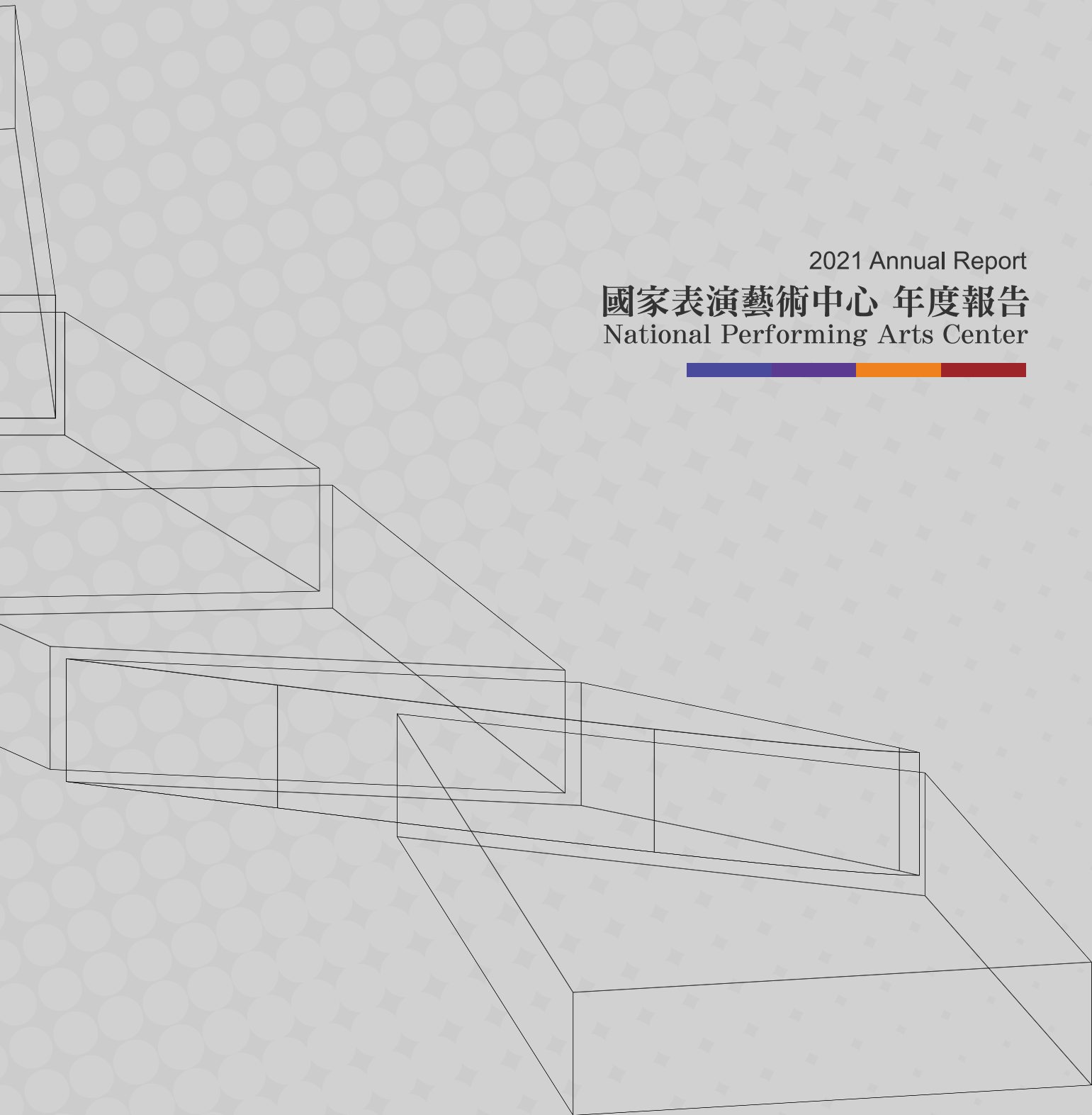


2021 Annual Report

國家表演藝術中心 年度報告
National Performing Arts Center



2021 Annual Report

國家表演藝術中心 年度報告
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董事長的話

劇場動能如同齒輪軸 驅動起表演藝術發展的力道

近兩年來，COVID-19 疫情嚴重影響全球表演藝術界。面對疫情，國表藝三館一團迅速調整目標及工作計畫，盡全力幫助表演團隊，期在嚴峻疫情中減緩衝擊、加快復甦，進而因應轉變。

2021 年 5 月，全臺疫情提升至三級警戒，場館閉館、現場演出二度停擺，使表演藝術界再次陷入停滯。為此，國表藝中心三館一團共同加強力道，發布「特別方案—同心同在」，除延續 2020 年的特別方案 1.0、2.0 各項措施外，更從數位觀演、創新模式著手，期於步入疫情新常態的腳步下，開創出多元的發展機會。

面對疫情猶存的當下，三館一團作為國家劇場、團隊，將持續發揮「劇場驅動」之能量，帶動環境與生態之提升，成為表演藝術生態元氣守護與穩健發展之力量。

國家兩廳院 | 迎向未來開放想像 打造劇場的永續之道

以逾三十年的經驗為基底，國家兩廳院除持續展現藝術豐沛能量，更推出首部 5G 技術打造節目《神不在的小鎮》、迎來 OPENTIX 兩廳院文化生活正式上線、表演藝術圖書館的重新開幕與共融服務的再升級。以「數位」、「無牆」、「有機」、「人人」四個理念作為核心價值，兩廳院將於節目規劃、營運策略、藝術推廣、科技運用等方面，持續導入永續新思維、新局面，迎向場館成立三十五週年。

臺中國家歌劇院 | 一座藝術與生活的劇場 從中部出發匯聚全臺能量

走過第一個營運五週年，臺中國家歌劇院以「一座藝術與生活的劇場」為目標，訂定明確方針：以「品藝文」凸顯場館藝術核心特色，積極推出線上、線下精彩節目；藉由「享生活」作為推廣載體，拓展新藝文人口；此外，更以「人才培養皿」為目標，投入場館資源，培植表演藝術創作、劇場技術與行政人才。在三大方針推動下，從臺灣中部出發，匯集全臺欣賞能量、放眼國際市場。

衛武營國家藝術文化中心 | 凝聚南方藝術力量 領航南臺灣迎向新未來

邁入全年營運第三年，衛武營國家藝術文化中心推出許多嶄新形式的表演型態、藝術平台、藝術節，與更多民眾接觸、培植藝文美感與生活美學。展望 2022 年，衛武營將秉持凝聚南方藝術力量的初衷，持續邀請觀眾走進劇場、深耕藝術教育、在地連結及拓展國際視野，使藝術成為生活一部分，讓衛武營成為眾人的藝術中心。

國家交響樂團 | 致力落實「古典音樂即生活」 再造疫後臺灣藝文沃土

成立 35 週年之際，2021 年，國家交響樂團（NSO）上半年由藝術顧問呂紹嘉領軍，下半年由新任藝術顧問準·馬寇爾（Jun Märkl）接任，持續以感動普世的樂音，線上、線下與世界分享。2022 年，準·馬寇爾正式就任 NSO 音樂總監，在其領銜下，NSO 將持續以音樂藝術專業，同步推動培育臺灣未來指揮與作曲人才計畫、各項文化平權演出與活動，致力落實「古典音樂即生活」，再造疫後臺灣藝文沃土。



2021TIFA—布拉瑞揚舞團《沒有害怕太陽和下雨》
2021TIFA—Bulareyaung Dance Company *Not Afraid of the Sun and Rain* (攝影/劉振祥)

2021 年的疫情，讓我們認知過往的經驗是基礎，但已不再是因應疫情與未來的聖典；更多的時候，必須歸零、重啟，調整與磨練出一套因應疫情的新常態。此時，國表藝三座國家劇場更如同「齒輪軸」的角色，和表演藝術界一起共同驅動整體環境往前推展，這是疫情當下最為重要的課題。

沒有演出與觀眾，劇場無法獨自精彩。面對疫情，所有困境必須積極面對，因為不進則退！國表藝將持續全力以赴、積極因應，設法創造轉機，並與文化部合力、攜手表演藝術界共同迎向挑戰，不讓疫情阻卻表演藝術發展的腳步！

國家表演藝術中心董事長

朱宗慶

From the Chairman

The Kinetic Energy of Theatre, the Gear Shaft Driving the Development of the Performing Arts

In the past two years, performing arts circles all over the world were severely stricken by the COVID-19 pandemic. Under these circumstances, the three venues and the NSO affiliated with the National Performing Arts Center (NPAC) in Taiwan had to swiftly revise our goals and plans in order to assist performing arts troupes, reducing the difficulties they face during the pandemic, speeding up the recovery, and devising strategies for change.

In May 2021, a nationwide Level 3 COVID-19 alert was implemented. All venues were forced to close and no live performances were allowed. This forced the activities of the performing arts circle to halt once more. To address this, the three venues and NSO of the NPAC joined forces to release the “Special Initiative - On the Same Boat,” in a similar vein to the “Special Initiative 1.0” and “Special Initiative 2.0” implemented in 2020. Beyond that, digital broadcasting and pioneering maneuvers were also adopted in order to provide more options in the event that COVID-19 stays with us for a while longer. While the pandemic is still ongoing, the three venues and NSO, as the representatives of our national theatres and troupes, will unceasingly unleash their momentum as the “driving force of theatre.” With it, we will uplift the environment and ecology of the performing arts industry and serve as safeguards for its vitality and lead its steady development.

National Theater & Concert Hall - Embrace the Future, Expand the Vision of the Venue, and Build Up the Sustainability of Theatre

Based on its accumulated experience from more than three decades, the National Theater & Concert Hall (NTCH) has continually churned out its bountiful momentum of the arts. For example, the NTCH produced Lunatic Town, a pioneering work designed via 5G technology; formally set up the online service OPENTIX Live; reopened the library; upgraded its inclusivity features and services, among several others. With “digital,” “wall-less,” “organic,” and “for all” set up as its core values, the NTCH continuously brought in sustainable new concepts and new aspects to program planning, administrative strategy, artistic promotion, technological utility, and others in order to greet its 35th anniversary.

National Taichung Theater - A Theater for Art and Life, Beginning with Central Taiwan and Consolidating the Ardor of Appreciation from All over Taiwan

Successfully navigating its first five years, the National Taichung Theater has established itself as “A Theater for Art and Life.” It pursues this goal on three fronts: first of all, highlighting the distinguishing features of art at the venue, avidly producing high-quality programs online and off-line in order to attest to the National Taichung Theater’s reputation as a “Theater for Art”; secondly, promoting the arts and bringing in new patrons as a “Theater for Life”; and last but not least, employing the resources of the venue to cultivate new workers for productions, maintenance, and administration in the theatre industry as an “Incubator for Talent.” Through its efforts in these three areas, the National Taichung Theater is ready to expand beyond central Taiwan, consolidate the ardor of appreciation from all over Taiwan, and look to the international market.

Weiwuying National Kaohsiung Center for the Arts - Gather the Energy of Arts in Southern Taiwan and Be the Lead to Embrace the Future

Entering its third year of full operation, the Weiwuying National Kaohsiung Center for the Arts rolled out a number of brand-new forms of performance, art platform, and festival, in an attempt to attract more patrons, and enhance the aesthetic perception and appreciation for the arts in daily life. In looking forward to 2022, the Weiwuying will continue to pursue the original goal it set off: “gathering the energy of arts in southern Taiwan,” inviting patrons to attend theatre, cultivating education in the arts, connecting with local art circles, and expanding its international vision. Its hope is that through these efforts, the arts will take root in everyone’s daily lives and the Weiwuying will become an “arts center for all.”

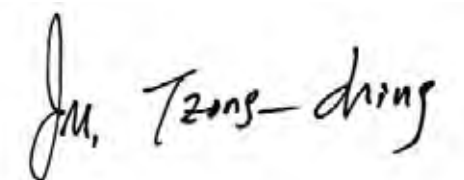
National Symphony Orchestra - Fulfill Its Motto of “Classical Music Is Life,” Re-plough Taiwan’s Fertile Soil of Arts after the Pandemic

Now having reached the 35th anniversary of its inception, the NSO was directed by its Artistic Adviser Shao-Chia Lü in the first half of 2021, and is now under the directorship of newly-assigned Artistic Advisor Jun Märkl. Through their visions, the NSO has continually shared with the world online and off-line, and consoling hearts with music that speaks to all. Jun Märkl was officially appointed as the NSO’s Music Director in the beginning of 2022. Under his leadership, the NSO will utilize its professional knowledge of music to continue its projects in cultivating Taiwan’s young conductors and composers, implementing performances and activities with equal access in order to lend truth to “classical music is life” and re-plough Taiwan’s fertile soil of arts after the pandemic.

Taiwan’s COVID-19 outbreak in 2021 let us acknowledge the fact that our past experience can serve as a basis, but it is not a dogma which we can cling to during the pandemic or in the future. Every so often, a new mode of responding to the pandemic has to be built through returning to the beginning, restarting, adjusting, and improving. During that time, the three venues of the NPAC must play the role of the gear shaft and cooperate with the performing arts circle to ensure the theatre industry stays active. That is our utmost priority during the pandemic.

Theatre becomes stagnant water when it runs out of performances and audiences. Facing the pandemic, we have to be positive in handling all the difficulties. As the old saying goes, “you are either growing or rotting.” The NPAC will continue striving to move forward, respond to every situation with a positive attitude, and do our best to create a turning point. We will join forces with the Ministry of Culture and connect with other teams of Taiwan’s performing arts circles to overcome all challenges. We will make sure that the pandemic will never be a stumbling block in the progress of the performing arts.

Chairman of the National Performing Arts Center



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；2017 年，NSO 國家交響樂團、國家兩廳院相繼迎接成立 30 週年，而衛武營國家藝術文化中心則於 2018 年 10 月 13 日開幕。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. Both the NSO and the NTCH celebrated their 30th anniversaries in 2017. Meanwhile, Weiwuying was inaugurated on October 13, 2018. 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
朱宗慶

董事（依姓氏筆畫順序排列）

朱士廷
吳靜吉
那高·卜沌
林淑真
高志尚
許勝傑
曾厚仁
鄭榮興
劉富美
蔡長海
蔡清華
蕭宗煌
鍾政瑩（鍾喬）
蘇昭英

監事

楊其文（常務監事）
陳玲玉
張敏玉
劉明津
謝榮峯

Board of Directors

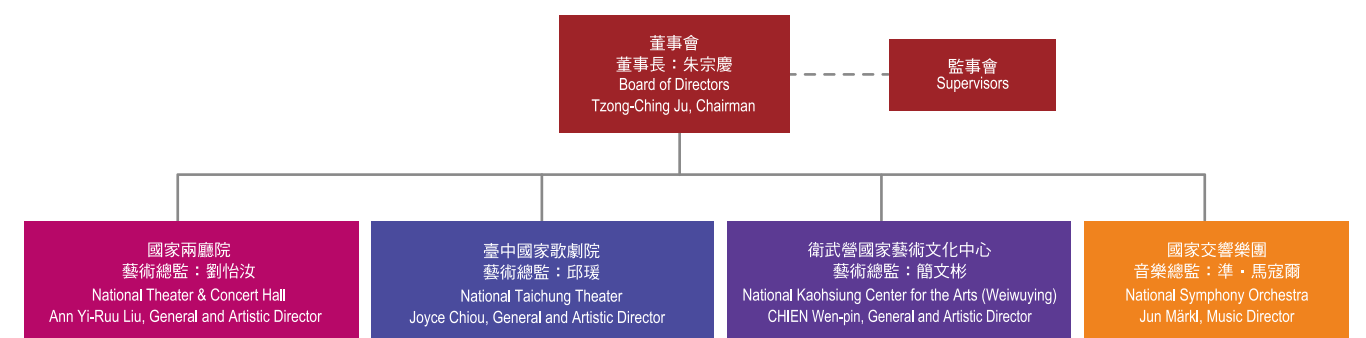
Chairman
Tzong-Ching Ju

Directors

Stanley Chu
Jing-Jyi Wu
Nakaw Putun
Susan Shu-Cheng Lin
Henry Kao
Jason S. C. Hsu
Harry Ho-Jen Tseng
Rom-Shing Cheng
Fu-Mei Liu
Chang-Hai Tsai
Ching-Hua Tsai
Tsung-Huang Hsiao
Chiao Chung
Zhao-Ying Su

Supervisors

Chyi-Wen Yang (General Supervisor)
Lindy Chern
Min-Yu Chang
Min-Ching Liu
Jasper Hsieh



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：179-242 席
 室內觀眾席總座位數：4,116 席
 戶外空間觀眾容量：50,000 人
 246 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: 179-242 seats
 Total seats: 4,116
 Outdoor audience capacity: 50,000
 246 Staff members



臺中國家歌劇院 National Taichung Theater

建築師：伊東豐雄
 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
 182 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
 182 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
 190 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
 190 Staff members



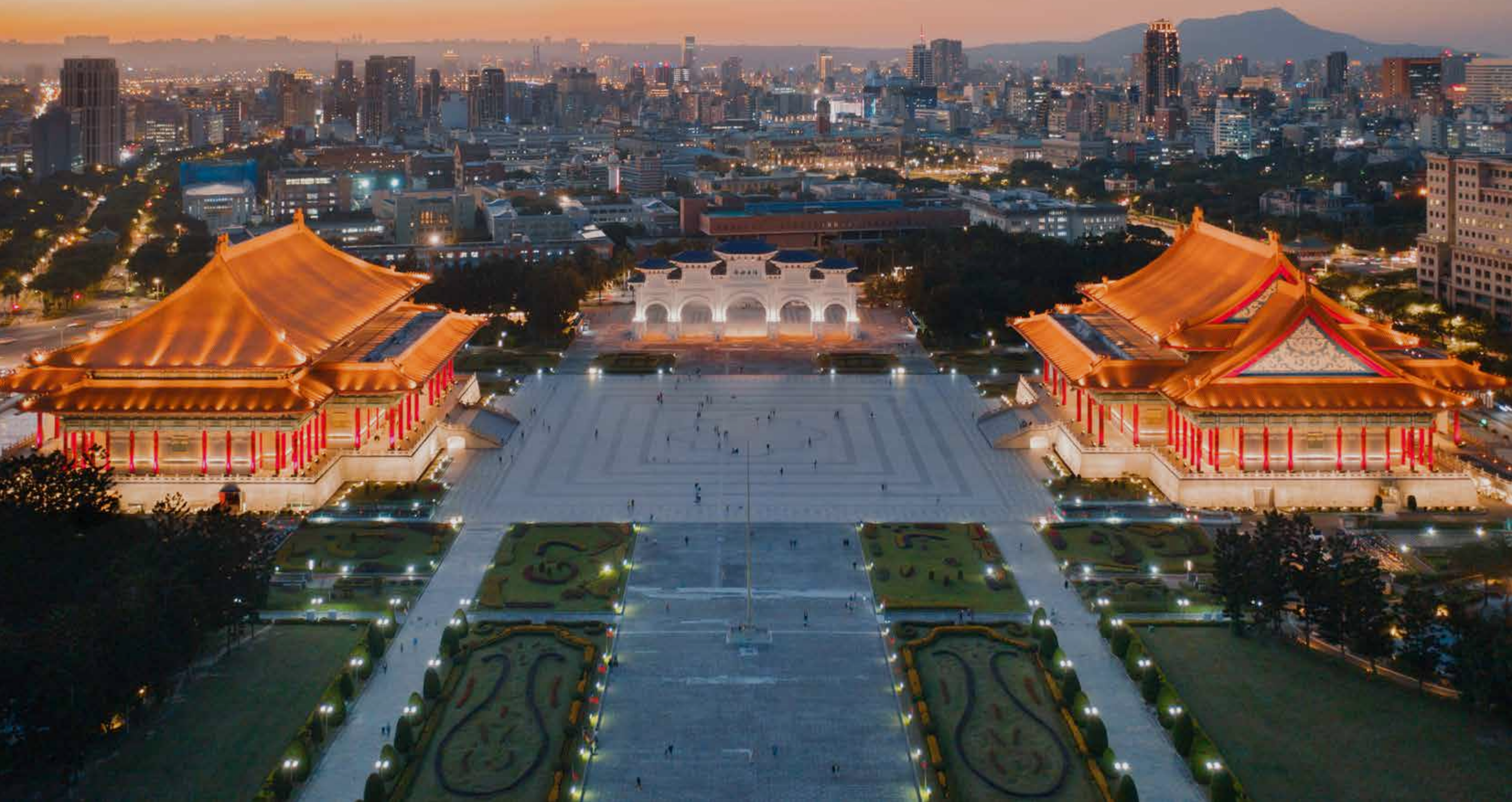
國家交響樂團 National Symphony Orchestra

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

Established in 1986
 Home: NTCH
 93 Orchestra musicians
 20 Staff members

國家兩廳院

National Theater & Concert Hall



總監的話

開放一座場館的想像，讓兩廳院持續創造歷史

2021年，是個實踐的時刻。現階段的國家兩廳院從求生、維持走向社會影響力的發揮，這正是我進到兩廳院就持續在想、在做的事情。經歷這幾年的醞釀，我們用「數位」、「無牆」、「有機」與「人人」四個理念作為核心價值，在節目規劃、營運策略、藝術推廣、科技運用等方面，用最實質的挑戰衝擊兩廳院自身以及整個劇場環境，不只打破對劇場的認知，更必須去建構兩廳院之於社會、之於人的意義。

我們思考的是：兩廳院如何面對大環境的衝擊而主動做出改變，去面向未來？例如，將5G、數位作為工具，去發展作品內容；生產屬於兩廳院的藝術理念，進而梳理出自製節目的價值，並且擁有節目製作的人才；成為藝文產業的培養皿，肩負不同類型專案人才養成的責任；尋找表演藝術界獨有的商業模式，為下一代打好基底。這些思維都已在兩廳院實踐的過程裡，持續找尋「再實踐」的可能。

世界萬物被賦予的責任可能都不同，而作為臺灣藝文場館先行者的兩廳院應該衝得更快、走得更前頭，並且開放更多元的創作者與觀眾踏進兩廳院。我們認為，這也是劇場於當代該有的精神與價值——不該是封閉的，只允許藝術作品的生產，只在意舞台上所發生的事情，兩廳院必須作為呼應社會的藝術中心。

然而，我們也明白，做一件嶄新的事情有犯錯的風險，所以我們得「容錯」，在過程裡保持彈性、持續修正，這是我們導入「作品研發」時一貫保持的態度。同時，我們在營運政策上必須堅定自己的方向，不落入「父子騎驢」的窘境，而在相信自己走的道路時，也能夠包容所有意見並去理解，因為藝術重要的是如何提出問題也同時能夠被提問——藝術，本來就不該是黑白分明的，必須擁有思辨的位置，所以我們不應該這麼輕易讓自己固著於單一答案。

所以，在疫情閉館的幾個月裡，我們所在意的不只是開門與否，而是如何面對下一步的挑戰，並且做足相對應的準備——因為在疫情的催化下，舊有的路已經走不下去了，當新的路線沒有任何參考對象時，我們是不是能夠自己走出一條道路呢？我們將讓兩廳院這個空間是可以有機地生產內容，甚至不限定非在兩廳院這個空間裡發生，而是能夠發揮影響力，消除固有的界線，也開放大眾對一座場館有「不傳統」的想像。

作為兩廳院，我們不只是走在歷史裡面，而是必須在這個時代去創造歷史本身。

國家兩廳院藝術總監

劉怡汝



2021TIFA—黃翊工作室 + 《小螞蟻與機器人：游牧咖啡館》
2021TIFA—HUANG YI STUDIO + *Little Ant & Robot: A Nomad Café* (攝影/劉振祥)

From the Director

Expand the Vision of the Venue, Let the NTCH Make Ongoing History

For the NTCH, the year of 2021 was a year of achievement. From simply struggling to survive in early years to reaching a sustainable stage, the new year finds us reaching our goal of being a major influence upon the society. The task accomplished by the NTCH is what I set out to achieve and undertake when I was first assigned to be the Director. After we set up “digital,” “organic,” “wall-less,” and “for all” as our core values several years ago, we have substantially challenged ourselves and the whole theatre circle in different ways, such as program planning, administrative strategy, artistic promotion, and technological utility, among others. During these years, we have worked hard to disband old notions about theatre and construct the NTCH as a meaning for the society and people.

We are continuing to appraise our efforts: Facing the impact of current events, how could we make active adjustment in order to meet the needs of the future? For example, employing 5G and digital media in the production of programs; conceiving our exclusive ideology of the arts, unveiling it through our own productions, and cultivating a talented staff for program production; serving as an incubator for the performing arts industry, taking charge of nurturing various project-managing art workers; and being the foundation for younger generations in developing a possible business model for the performing arts circle. Although the NTCH has already set out to work on each of these proposals, we constantly seek opportunities to make them even better.

We definitely know different tasks are assigned to different beings. As a forerunner amongst Taiwan’s venues, the NTCH should constantly ensure that we are at the head of the pack. We should attract more diverse creators and patrons. We realize that the contemporary theatre should be open to all without being restricted to the production of art works and performances on stage. The NTCH should be an art center responding to voices of the society.

In the meantime, we realize when we try to take our first step, we run the risk of making mistakes. We have to be aware that we might be wrong and have to remain flexible, correct mistakes, while continue to move forward. This was the attitude we adopted when we produced programs. Nevertheless, we have to set our goal clearly when it comes to operation and management and never flinch simply because others have different say. We try to accept and comprehend different viewpoints because art is a genre that embraces questions□ art has grey areas. We should understand that questions might have multiple answers.

Hence, during the several months when the NTCH was forced to close due to the surge of COVID-19, our concern was not just “When will the venues reopen?”, but also “How can we prepare for and face the future challenge?”. We realized that the old way forward has been blocked due to the pandemic. Could we find a new path when we don’t have any clue where this route will lead? We are determined to let all the spaces of the NTCH organically bear fruit even if they are not harvested on the site of the NTCH. We can only continue to use our influence, strive to eliminate conventional boundaries, and encourage patrons to have unorthodox ideas of what it means to be a venue.



2021TIFA—楊景翔演劇團《我為你押韻——情歌 Revival》
2021TIFA—Yang's Ensemble *Love Song: Rhyme for You (Revival)* (攝影/劉振祥)

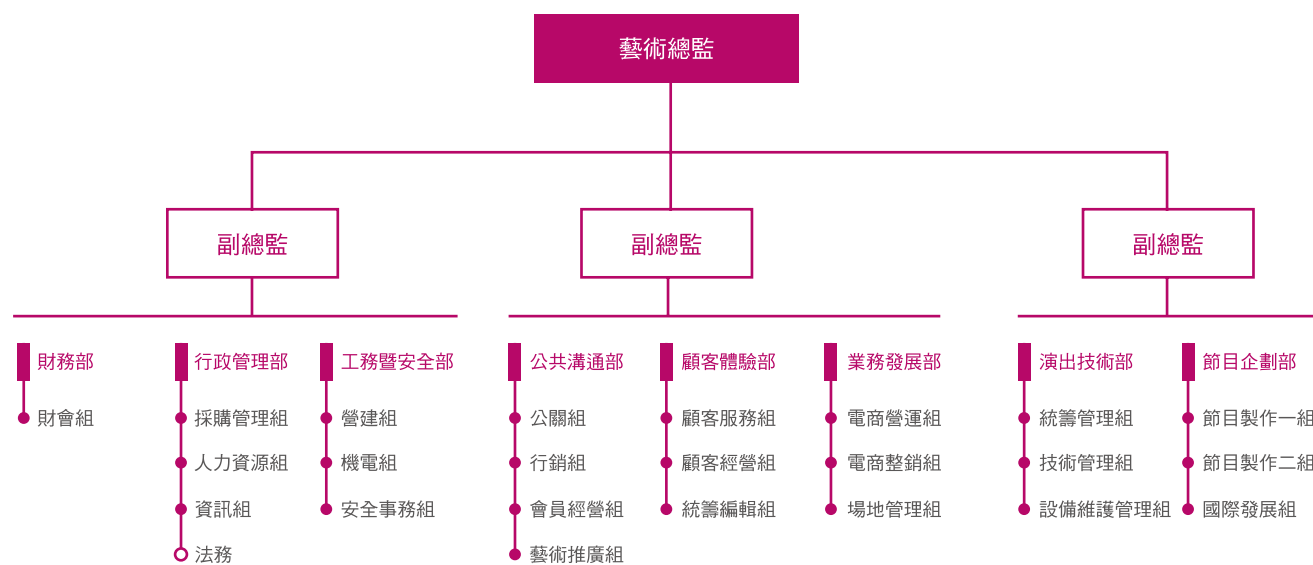
Being the NTCH, we should not merely follow along with history, but rather we must make the history of this era.

General and Artistic Director, National Theater & Concert Hall

國家兩廳院組織架構與經營團隊

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。

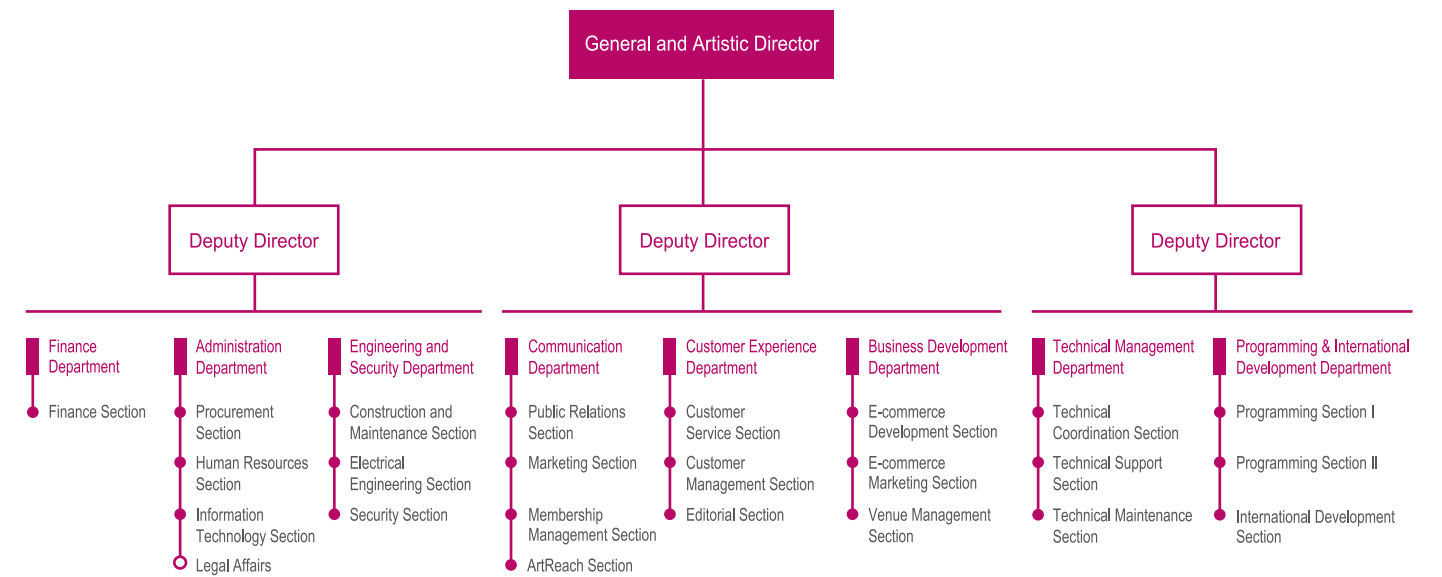
國家表演藝術中心
國家兩廳院組織圖



Organization and Management Team of the National Theater & Concert Hall

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.

National Performing Arts Center
National Theater & Concert Hall Organization Structure



從力求轉變到持續突破，實踐國家兩廳院的場館價值

自 2020 年開始，國家兩廳院（簡稱兩廳院）提出無牆與共生的二年營運策略，並以「人人」、「數位」、「有機」與「無牆」進行實踐，嘗試從場館營運的「求生」與「維持」這兩階段裡所逐漸穩固的「場館的基本營運與生存之道」，開始探索兩廳院的社會影響力，訴求劇場的公共性。在核心價值的自我肯認下，兩廳院過去三十餘年所累積的營運、製作、行銷等經驗或逐步歸位、或重新定義，都成為醞釀與準備的過程；於是，2021 年除作為 2020 年的「延續」外，更明確的是在原則確立與方向定錨下的「實踐」。同樣從 2020 年延續而來的還有 COVID-19 疫情，與確診人數一同上升的是場館關閉天數、演出取消場次等；但相較於前一年的「急於應變」，兩廳院面對疫情已可積極轉變與突破。

因此，兩廳院的 2021 年是實踐的一年，正面應對疫情下被迫改變的大環境，藉由挑戰傳統定義下的劇場空間與藝術界線，試圖成為主動改變這個環境的力量。

將疫情轉為動力 回應劇場的存在本質

2021 年 5 月初，臺灣 COVID-19 疫情攀升，影響層面遠高過 2020 年。從 5 月 19 日宣布警戒提升，至 7 月底，兩廳院主合辦節目取消 14 檔、35 場，延期 8 檔、71 場，票房預估損失約 15,741,917 元。相較於去年戛然而止的 TIFA 臺灣國際藝術節，今年改以臺灣製作為主，順利於 5 月 2 日如期完成，平均售票率達 97%，但新點子實驗場的 4 檔節目則被迫延期，其他演出節目亦受嚴重影響。此時，不同形式的線上展演、播映平台的功能開發等在臺灣快速發展，既作為因應之道，也造就環境與趨勢的改變。

為了支撐臺灣劇場產業，兩廳院以前一年度的「特別方案 1.0」、「特別方案 2.0」為基礎提供「特別方案—同心同在」，除延長場地外租減免、售票系統佣金減免或免收的時間，更進一步推出與團隊、創作者提前研發創作計畫，如河床劇團《被遺忘的》、四把椅子劇團《建國大業之團團圓圓共和烏托邦》、莎士比亞的妹妹們的劇團《神話學

II：人造地獄》等作，兩廳院投入 3,500 萬元經費，創造疫情下的新日常產製模式，讓團隊能在疫情間穩定營運、展開製作，而跳脫單純的補助、補償機制，維持創作能量，以期在疫情趨緩後能蓄勢而發。

線上創作、展演的製作步伐也加快，兩廳院以 5G 即刻啟動網路結合劇場播映製作計畫，像是在新點子實驗場延期後，於 7 月底推出《當我們宅藝起特企 X 2021 新點子實驗場》，在兩廳院 Facebook、YouTube 平台播映，總觸及人數超過 10 萬人次。同樣地，夏日爵士也將實體演出改為線上形式進行，共計有 40 位藝術家加入，並達到 367,060 人線上參與。此外，於去年重新建置的售票系統「OPENTIX 兩廳院文化生活」，也開啟「OPENTIX Live」播映技術，隨疫情變化，提供創作團隊與觀眾不同的觀演場域。

整體來看，有別於 2020 年面對疫情是尋求一套因應之道，2021 年的兩廳院不再被動反應，更有主動出擊的動能，並且積極參與疫情時代的世界變化。

過去將線上播映作為 Plan B，今年度的秋天藝術節則已經有把握地運用科技、網路操作虛實的展演形式，如第一齣以 5G 技術打造《神不在的小鎮》，結合了網路線上直播、沉浸式劇場、虛擬實境遊戲等形成跨域展演，並因疫情趨緩而開放現場參與者，讓線上、線下共創虛實的表演情境，擴充劇場的定義。或是，2021 年的 TIFA 已有同步直播、數位體驗等方式，讓觀眾能夠不受限制欣賞國外作品；而已規劃的 2022 年 TIFA 也將線上即時互動演出、錄製演出、遠距參與排練創作等列入。劇場製作確實因大環境而有改變的需要，但兩廳院更進一步將外在的改變帶往劇場本質、內在的探索，同時也正在改變臺灣的劇場環境。

從橫向與縱向開始連線 開啟無限／線的影響力

在地與國際的橫向連結，亦是兩廳院的責任。其中，包含跨出臺北，積極串連地方文化局處與場館，推動共同發展；



2021 秋天藝術節—河床劇團《被遺忘的》 2021 ARTQUAKE in Autumn—Riverbed Theatre *The Forgotten* (攝影／劉振祥)

與持續推動「藝術出走計畫」，由駐館藝術家汪兆謙創作的《我是天王星》雖因疫情暫緩，但邀請地方共同挹注資源，既讓作品能夠產生在地連結，也透過共製分享營運經驗，達到雙向交流。

疫情下的國際連結確實遭遇阻礙，但兩廳院本身已有相對充裕的應對能力。如最初規劃於 TIFA 期間舉辦的 Taiwan Week 邀請 30 位國際策展人來臺，觀賞以臺灣文化為基底的製作，尋求跨國合作的契機；但在疫情干擾下轉為線上舉辦，除了 11 部影片線上播映，另舉辦兩場藝術家面對面座談，持續與國際藝壇交流對話。「亞洲連結：製作人工

作坊」與韓國國立劇場、新加坡濱海藝術中心、日本東京藝術劇場合作，於 9 月舉辦計 16 名亞洲製作人參與之線上工作坊，藉此整合跨亞際資源，匯聚具國際視野製作人、民間組織和創意人才等，構築專業製作人制度和新型態亞洲共製系統。

其他像是跨國連線直播《14》，由陳武康、孫瑞鴻等藝術家參與，透過新加坡濱海藝術中心的發起、兩廳院的共同製作，運用直播技術，邀請來自 5 個國家的藝術家與藝文場館一同進入一個「空的劇場」，既開啟疫情下的全新橫向連結，也開放新的觀演關係與距離。



廳院選—非常林奕華《一個人的——》Edward Lam Dance Theatre 14 Variations on the Theme of Yi Yi (攝影/劉振祥)



2021TIFA—周書毅 × 鄭志忠《阿忠與我》2021TIFA—Shu-Yi Chou & Chih-Chung Cheng *The Center* (攝影/劉振祥)

兩廳院除持續開發橫向的合作可能，也維持了縱向的培育機制，包含專業劇場設備人才的培育，並於疫情期間持續累積產業人才庫；另外，則是藝術基地計畫的延續與整合，積極培育下一個世代的劇場參與者，除成熟的、不同面向的劇場創作者（如今年度邀請阮劇團創辦人汪兆謙、劇場與影視編劇詹傑、劇場導演與教育者黃郁晴，正表現出劇場生態的不同面向）受邀擔任駐館藝術家，提供資源與專業陪伴，讓他們能夠累積創作能量，而不是一味的要求作品產出；更有「Gap Year 兩廳院壯遊」、「藝術行政實習」等，不只是找尋藝術家，更期待引進場館營運及策略發展思維的年輕人才，經由進入場館參與建立視野與思辨能力。而「直擊藝現場」於 TIFA、秋天藝術節時期推出，藉此找尋與培養新一代的藝術評論者。此外，也以藝術入校的方式，讓劇場工作者、藝術家能夠進入校園，同時達到場館與學校的橫向連結、以及培育年輕世代的縱向連結。今年與 13 間學校合作、在疫情期間也開設線上微課程，打造 113 場，超過 5,000 名學生參與。

在製造橫向與縱向連線的同時，其實也是對「界線」的消弭，包含在科技的操作下，國家與國家、人與人間的物理距離被消除，能夠製造創作與討論、教學的契機；或是，在與地方公部門、場館、學校的合作裡，找尋藝術跨越場館所在地的可能，也讓兩廳院、或是藝術不再被認為是高高在上的殿堂，而是所有人都能共同享有的。這背後存在著兩廳院對「文化平權」的追求與落實，以「觀眾參與—展演創作—無礙設施—場館工作」為四個面向，讓藝術進入生活，消解兩廳院與民眾間的界限，藉此發揮文化影響力。

從共融到永續的概念深化 讓兩廳院不只是劇場空間

從以上脈絡可以觀察到的是，兩廳院作為場館空間，卻不斷挑戰場館空間本身的定義與功能。

這不僅是「對外」的展現，更是兩廳院「對內」的重新想像。以近期開發的數位、5G 設備來說，除有硬體本身的優化、技術部份的加入外，更是將其視為工具，去思考這些設備如何改變劇場創作，藉此去發展內容，並回頭檢視兩廳院節目製作的方法。因此，兩廳院不只運用數位科技進行製作的典藏，也重新檢視節目製作的流程，讓演出現場、線上能夠同步發生，得以面對不同的市場機制，建構著作權的新分潤模式，得以思考屬於表演藝術的新營運模式。

其中，更為重要的是重新定義兩廳院自製、主辦節目的差異，也就是不再只是邀演、或委託創作團隊來製作節目，而是場館自身能夠提出自己需要的方向、目的，然後尋找、或籌組團隊，來進行開發與發展，今年的《神不在的小鎮》便是最佳範例。因此，兩廳院本身必須擁有生產藝術理念的能力，而內部人員也必須從承辦人轉為製作人，透過自製節目去探索兩廳院所擁有的社會影響力。並且，是從一座場館，回到探索這座場館之於「人」的意義——包含觀

眾、經營者、創作者等，在實踐過程中持續擴充「人人的劇場」的意義。

兩廳院於 2021 年的走向，除有效且穩定地踏往理念的實踐外，也持續深化「共融」這個理念。

現階段的兩廳院更在思考共融如何延展，所提出的概念是「永續」——也就是，從經濟、環境到社會面的共好，作為兩廳院在原有基礎所試圖突破的。因此，讓兩廳院不再只是個藝術場館、劇場空間，而是能夠擁有改變整個藝文生態的力量，從每一次的轉變，持續突破自身與眾人對兩廳院的想像。

From Striving for Changes to Consistently Breaking Through in Order to Bring Out the True Value of the Venues in NTCH

In 2020, the National Theater and Concert Hall (NTCH) proposed a two-year administrative project of “wall-less and inclusive venues” in order to fulfill our goals of making performances that are “for all,” “digital,” “organic,” and “wall-less.” As we worked hard first to thrive for survival and then to sustain our venue management through the stabilization of administration and profit gain, at the same time we began to assess our area of social influence and the best methods of meeting the needs of the public. After we had confirmed our core values, it was time to redefine the administrative, productive, and marketing experiences we had accumulated for more than three decades by maturing them into a finer vintage. Accordingly, the year 2021 was supposedly not only an extension of the year 2020, but also, to put it more precisely, a year of putting the set goals and direction into “practice.” Unfortunately, the COVID-19 pandemic, which began in 2020, lasted through 2021. As the number of positive COVID-19 cases surged, so did the numbers of days where venues were closed and performances were cancelled. Luckily, compared to the constant putting-out-of-fires in 2020, the NTCH was better-prepared to handle and overcome any situations caused by the COVID-19 pandemic in 2021.

As a result, the year 2021 has been a year of achievement for the NTCH. We have stayed positive to face this ever-changing environment, broken new grounds in crossing the boundaries of venue spaces and arts defined in the past, and striven to become a powerful influence that actively improves this environment.

Making the Pandemic a Turning Point for Responding to the Essence of Being of Theatre

In early May 2021, the number of positive COVID-19 cases in Taiwan rose steeply, creating a situation even more severe than that of 2020. A nationwide Level 3 COVID-19 alert was implemented on May 19. Before the alert level was subsequently downgraded to Level 2 on July 27, fourteen programs (35

performances) hosted or co-hosted by the NTCH were cancelled, while eight programs (71 performances) were postponed. The estimated loss in ticket sales was around NTD 15,741,917. In order to avoid the abrupt shutdown of the Taiwan International Festival of Arts (TIFA) in 2020, most of the 2021 TIFA programs featured productions by Taiwanese troupes. It ended on May 2 as scheduled. The average sales rate was 97%. However, four programs of the NTCH IDEAS Lab-R&D Project were postponed, while other programs were also acutely influenced. Thankfully, various forms of online broadcasting and media platforms were swiftly developed in Taiwan to serve as replacements for on-site attendance and allowed us to implement a method for enjoying the performing arts from home.

In order to support Taiwan’s theatre industry, the NTCH provided the “Special Package - On the Same Boat” in a similar vein to the “Special Package 1.0” and “Special Package 2.0” implemented in 2020. In addition to extending the policy of decreasing the rental for venues and the commission fees of its ticket sales platform, the NTCH also joined forces with troupes and creators to support the creation of their works. For example, the NTCH spent NTD 35 million to sponsor Riverbed Theatre’s *The Forgotten*, 4 Chairs Theatre’s *The Reunion of the Founding of the Nation Reunite the Utopia of the Republic*, and Shakespeare’s Wild Sisters Group’s *Mythology II: Artificial Hells*. Eventually, the NTCH transitioned to supporting troupes to enable them to survive and maintain operation during the pandemic rather than purely providing financial assistance. We hope that with this help, troupes can quickly return to work once the pandemic ends.

The NTCH also improved its efficiency and speed in producing online works and performances. We instantly employed 5G networking to broadcast theatrical productions online after the NTCH IDEAS Lab-R&D Project was postponed. “When We Stay at Home Special Edition X 2021 NTCH IDEAS Lab-R&D Project” was broadcast on the NTCH’s Facebook and YouTube

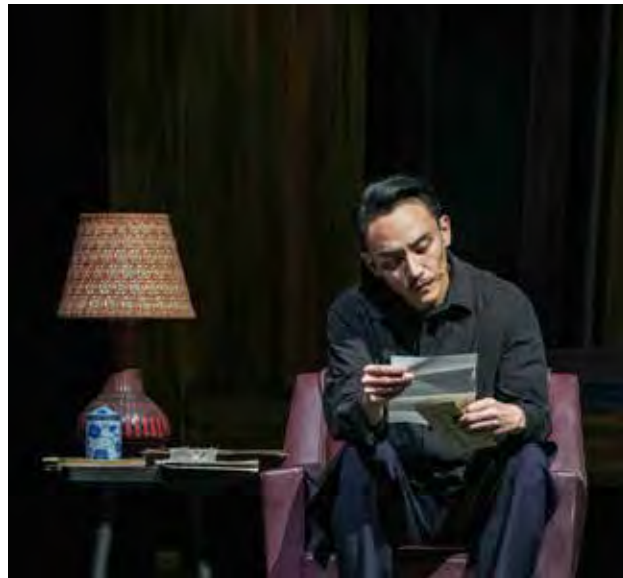


2021 秋天藝術節—莎士比亞的妹妹們的劇團《混音理查三世》
2021TIFA—Shakespeare's Wild Sisters Group R3: *The Remix Editio* (攝影/劉振祥)

platforms towards the end of July. Total viewership numbered over one hundred thousand. In the same way, the Summer Jazz Program was also conducted online with forty artists taking part. The series received 367,060 views in total. Meanwhile, OPENTIX, the ticket selling system rebuilt last year, developed OPENTIX Live to offer troupes and patrons a new channel to watch during the pandemic.

All in all, if we characterize our response to the onset of the pandemic in 2020 as “forced reactivity,” we can say that the NTCH gained the momentum to strike out and actively take charge in implementing international-scale changes during the pandemic in 2021.

In the past, we regarded online broadcasting as “Plan B.” Yet we maintained the ability to employ modern technologies and the Internet to showcase virtual performances online at the Artquake in Autumn 2021. *Lunatic Town*, a pioneering work designed via 5G technology, is a crossover production combining internet streaming, immersive theatre, and virtual reality gaming. Originally set to be performed online, it was open for on-site attendance as the pandemic wound down, allowing the performance to proceed online and off-line simultaneously and expanding the notion of theatre. On the other hand, the 2021 TIFA released its instant streaming and digital viewing channels for art lovers to watch the full performances of oversea productions.



2021TIFA—表演工作坊《江／雲·之／間》
2021TIFA—Performance Workshop *River / Cloud* (攝影／劉振祥)

These online broadcasting services will remain and be expanded in the 2022 TIFA. It is necessary to change the way we produce theatre when our environment changes. Furthermore, the NTCH took these external factors as an opportunity to explore the essence of theatre. Through these efforts, we have changed the environment of Taiwanese theatre.

Networks Connecting Horizontally and Vertically, Extending Our Influence to Unlimited Degrees

The NTCH has always regarded horizontally connecting domestic and global networks as our responsibility. This includes avidly cooperating with the Departments of Cultural Affairs of local governments and their affiliated venues to join forces in program production. For this purpose, we have continuously fostered the NTCH FormosART project year after year. The performance of *I am the Uranus*, a work created by one of our artists-in-residence Jhao-Cian Wang, was postponed due to a surge in COVID-19 cases. Yet sharing the expenses and resources with local governments to co-fund artists did produce works with local colors, and through co-production, we also assisted our partners in gaining administrative experiences.

Overseas connections were hindered during the pandemic. Nevertheless, the NTCH was well-prepared to face this situation. At first, we intended to hold a “Taiwan Week” along with the 2021 TIFA. During this period, thirty foreign curators would have been invited to visit Taiwan and watch productions built on Taiwanese culture in order to seek the opportunity of crossnational collaborations. However, due to the interruption of the epidemic, it was switched to an online event. In addition to the online broadcast of 11 films, two face-to-face lectures with artists were held to continue the communication and dialogue with the international art world. As for the Asia Connection: Producers Camp (ACPC), we cooperated with the National Theater of Korea (South Korea), Esplanade - Theatres on the Bay (Singapore), and Tokyo Metropolitan Theatre (Japan) to hold an online workshop with 16 Asian producers in September, bringing resources from across Asia together with producers, creative talent, and private organizations with international visions to construct a new network for professional producers and help promote Asian co-productions.

In addition, the project conceived by the Esplanade - Theatres on the Bay and co-produced by the NTCH, *I4*, a work contributed by Wu-Kang Chen, Rucy-Horng Sun, and other artists, was presented in a cross-national online streaming. Via streaming technology, artists from five countries stepped into empty theatres at five different venues. This was a new method of horizontal connection during the pandemic and altered the relationship and distance between patrons and performers.

In addition to continuously seeking the possibility of horizontal cooperation, the NTCH maintains the nurturing system for a new generation of performing arts workers. During the pandemic, we led the way in supporting professional workers of theatrical facilities, which would be a great resource for the industry. Furthermore, through the extension and alignment of the Art Base Program, we avidly nurtured new generation of theatre workers. On the one hand, accomplished creators with different perspectives, such as Jhao-Cian Wang, Artistic Director of Our Theatre, Chun-Chieh Chan, librettist of theatre and TV shows, and Yu-Ching Huang, director and educator of theatre, were invited to serve as artists-in-residence, where the NTCH provides resources and professional “artistic accompaniment” so that these artists

can build up the momentum of creation without the pressure to produce concrete results. On the other hand, instead of searching for artists, the “NTCH Gap Year” and “Arts Management Internship” programs offer opportunities for young participants interested in venue administration and program planning to build their observation skills and experience by actually working at the venues. During TIFA and Artquake in Autumn 2021, we held the activity “NTCH-Member’s Performing Arts Reviews” in order to seek out and nurture young arts critics. Meanwhile, through our outreach program, theatre workers and artists were able to visit the campus to connect the venue and schools so that we could nurture young generation both horizontally and vertically. It cooperated with 13 schools and opened online micro-courses during the epidemic, creating 113 courses with more than 5,000 students participating this year.

While making efforts in building horizontal and vertical connections, we are also breaking boundaries at the same time. The physical distance separating countries and people is eliminated through the assistance of technology, which gives us new opportunities for creation, discussion, and teaching. In cooperating with local governments, venues, and schools, we bring art productions to locations faraway from our headquarters, challenging the idea that the NTCH and the performing arts are inaccessible. For many years, the NTCH has striven to fulfill the motto of “Accessibility to Culture.” We set four goals, including participation of patrons, creation and showcase, accessible facilities, and cooperation with other venues, in order to make the performing arts extend into each person’s daily life, removing the boundaries between the NTCH and the public and making us a major influencer within Taiwanese culture.

Intensifying the Concept of Inclusiveness and Sustainability, Making the NTCH Serve Beyond Its Space

We have observed that, as a venue, the NTCH continuously attempts to challenge its role and function as a performing space only.

This is not only the image we wish to present to the outside world but also a redefinition for ourselves. Therefore, we also

need to educate our staff to follow certain criteria. For example, the digital and 5G facilities adopted recently not only improve our hardware and techniques, but also provide tools for our staff to change how creation takes place and to develop the contents of theatre. Going forward, digital technology will not only be used in creating archives, but will also be used as a part of the production process in order to enable on-site performance and online streaming to work simultaneously. This will likely require setting up a new marketing structure, establishing new formulas for royalty revenue calculation, and new administrative methods for performing arts.

Most importantly, we realized that we have to re-define the difference between “programs produced by the NTCH” and “programs hosted by the NTCH.” We are moving from the old model, in which we simply invited and commissioned specific troupes to create productions. Instead, in our new model, we will propose what we need and search for or set up a team to make our proposition a reality. The best example is *Lunatic Town*. For this purpose, the NTCH must have a strong foundational idea of what we are looking for, and our staff must change from their previous roles as coordinators and instead serve as producers. Through the programs we produce, we are discovering our influential power within the society. As a venue, we have to understand how we can best serve people, including patrons, administrators, creators, and others. During the process, we must continuously expand the meaning of “Theatre for All”.

The direction that the NTCH followed in 2021 did not only efficiently and steadily lead us towards our goal, but also strengthened the concept of inclusiveness.

A major challenge for the NTCH has been that of how to expand inclusiveness. For the time being, we think the best solution is sustainability. This means that we have to pursue common prosperity of economy, environment, and society before we can break through our previous limitations. The NTCH must therefore have the determination to serve as more than just a venue or a space for theatre. We must be the driving force of changes for the whole ecology of performing arts circle. Every change we make will overturn the expectations of our own or others for the NTCH.

節目暨活動概況 Program & Activity Overview

國家戲劇院 National Theater

- 3/3 2021TIFA—阿姆斯特丹劇團《米蒂亞》(劇院同步直播)
2021TIFA—Internationaal Theater Amsterdam *Medea* Live Stream
- 3/12-3/14 2021TIFA—往日時光——30年劇場梭時導覽 2021TIFA—Travel Back 30 Years on Stage: Into the Past
- 4/2-4/4 2021TIFA—表演工作坊《江／雲·之／間》 2021TIFA—Performance Workshop *River / Cloud*
- 4/9-4/11 2021TIFA—王景生 × 魏海敏 × 陳界仁 × 張照堂《千年舞臺，我卻沒怎麼活過》
2021TIFA—Keng Sen Ong × Hai-Min Wei × Chieh-Jen Chen × Chao-Tang Chang *A Thousand Stages, Yet I Have Never Quite Lived*
- 4/16-4/18 2021TIFA—阮劇團《十殿》 2021TIFA—Our Theatre Palaces: *Outside In and Inside Out*
- 4/23-4/25 2021TIFA—黃翊工作室 + 《小螞蟻與機器人：遊牧咖啡館》
2021TIFA—HUANG YI STUDIO + *Little Ant & Robot: A Nomad Café*
- 4/30-5/2 2021TIFA—楊景翔演劇團《我為你押韻——情歌 Revival》
2021TIFA—Yang's Ensemble *Love Song: Rhyme for You (Revival)*
- 10/4-10 舞蹈空間與東京 鷹《月球水 2.0》 Dance Forum X The condors *Moon River 2.0*
- 10/22-10/23 2021 秋天藝術節—莎士比亞的妹妹們的劇團《混音理查三世》
2021 ARTQUAKE in Autumn—Shakespeare's Wild Sisters Group R3: *The Remix Editio*
- 10/30-10/31 廳院選—明華園戲劇總團《韓湘子》 Ming Hwa Yuan Arts & Cultural Group *HAN-XIANGZHI*
- 11/6-11/7 2021 秋天藝術節—河床劇團《被遺忘的》 2021 ARTQUAKE in Autumn—Riverbed Theatre *The Forgotten*
- 12/17-12/19 廳院選—非常林奕華《一個人的——》 Edward Lam Dance Theatre *14 Variations on the Theme of Yi Yi*



2021TIFA—阮劇團《十殿》
2021TIFA—Our Theatre Palaces: *Outside In and Inside Out* (攝影/劉振祥)



廳院選—明華園戲劇總團《韓湘子》
Ming Hwa Yuan Arts & Cultural Group *HAN-XIANGZHI* (攝影/劉振祥)



2021TIFA—王景生 × 魏海敏 × 陳界仁 × 張照堂《千年舞臺，我卻沒怎麼活過》
2021TIFA—Keng Sen Ong × Hai-Min Wei × Chieh-Jen Chen × Chao-Tang Chang *A Thousand Stages, Yet I Have Never Quite Lived* (攝影/劉振祥)



2021 秋天藝術節—窮劇場《大世界娛樂場 III：白日白晝》
2021 ARTQUAKE in Autumn—approaching theatre *A Gambling World III: Day and Day* (攝影/劉振祥)



廳院選—耶誕音樂會《My Dear Christmas》Christmas Concert *My Dear Christmas* (攝影/劉振祥)

實驗劇場 Experimental Theater

- 3/2-3/7 2021TIFA—樊宗錡《幸福老人樂園》 2021TIFA—Chung-Chi Fan *Old Man Wonderland*
- 4/23-4/25 2021TIFA—周書毅 × 鄭志忠《阿忠與我》 2021TIFA—Shu-Yi Chou & Chih-Chung Cheng *The Center*
- 10/8-10/10 2021 新點子實驗場—噪音印製《虛擬日常》
2021 NTCH IDEAS Lab—Printednoise Lab *Existence of Absent Reality*
- 10/15-10/17 2021 秋天藝術節—窮劇場《大世界娛樂場 III：白日白晝》
2021 ARTQUAKE in Autumn—approaching theatre *A Gambling World III: Day and Day*
- 10/22-10/24 2021 秋天藝術節—里米尼紀錄劇團《恐怖谷》
2021 ARTQUAKE in Autumn—Rimini Protokoll *Uncanny Valley*
- 12/31 陳家聲工作室《Love 注入～劇場快譯通》 GarsonPlay Studio *Let's Fall In Love In The Theatre*

國家音樂廳 Concert Hall

- 3/15 管風琴 × 雙口琴的奇幻搖擺 *Magical Swing with Pipe Organ × Harmonica Duo*
- 3/28 如果兒童劇團《強哥音樂故事》 If Kids Theatre: *Sing You My Stories*
- 4/11 當管風琴遇上動物狂歡節 *When Pipe Organ Meets Le Carnaval des Animaux*
- 4/16 2021TIFA—生祥樂隊《我庄三部曲》演唱會 2021TIFA—Sheng Xiang & Band *i-village Trilogy*
- 5/3 琴聲細語—管風琴 × 女聲二重唱 Mini Organ Concert: *Organ × Female Duet*
- 8/28 台新銀行兩廳院夏日爵士節慶樂團《硬是要爵士》 NTCH Summer Jazz Project—*When Latin Meets Hard Bop*
- 10/2 玉山文教基金會輕鬆自在場《狂歡管風琴》音樂會
E.SUN Foundation Relaxed Performance: *Carnival of the Organ*
- 10/18 《管風琴與雙小提琴》音樂會 Mini Organ Concert: *Organ × Violin Duet*
- 11/24 《管風琴與雙大提琴》音樂會 Mini Organ Concert: *Organ × Cello Duet*
- 12/19 廳院選—耶誕音樂會《My Dear Christmas》 Christmas Concert *My Dear Christmas*
- 12/20 《管風琴與雙豎琴》音樂會 Mini Organ Concert: *Organ × Harp Duet*



2021 秋天藝術節—兩廳院製作《神不在的小鎮》 2021 ARTQUAKE in Autumn—*Lunatic Town* (攝影/劉振祥)



2021TIFA—王佩瑤《浮光流影》音樂會 2021TIFA—Pei-Yao Wang *Luminous Shadow* (攝影/劉振祥)

演奏廳 Recital Hall

- 4/6 玉山文教基金會輕鬆自在場《人聲 FUN 輕鬆》青春跨度篇
E.SUN Foundation Relaxed Performance: *Be FUN and Young with A Cappella*
- 4/23-4/24 2021TIFA—王佩瑤《浮光流影》音樂會 2021TIFA—Pei-Yao Wang *Luminous Shadow*
- 12/3-12/4 玉山文教基金會輕鬆自在場 泥灘地浪人《冬夜搖擺》
E.SUN Foundation Relaxed Performance: *The Muddy Basin Ramblers' Winter Swing*

藝文廣場 Main Plaza

- 10/30 2021 秋天藝術節—兩廳院製作《神不在的小鎮》 2021 ARTQUAKE in Autumn—*Lunatic Town*

國內巡演 Domestic Tours

- 4/17-4/18 2021TIFA 王景生 × 魏海敏 × 陳界仁 × 張照堂《千年舞臺，我卻沒怎麼活過》（新竹縣文化局演藝廳）
2021TIFA—Keng Sen Ong × Hai-Min Wei × Chao-Tang Chang × Chieh-Jen Chen *A Thousand Stages, Yet I Have Never Quite Lived* (Cultural Affairs Bureau of Hsinchu County Government)
- 4/22-4/25 2021TIFA—布拉瑞揚舞團《沒有害怕太陽和下雨》（雲門劇場）
2021TIFA—Bulareyaung Dance Company *Not Afraid of the Sun and Rain* (Cloud Gate Theater)
- 12/3-12/5 2021 秋天藝術節—王世偉《群眾》（雲門劇場） 2021 ARTQUAKE in Autumn—*Masse* (Cloud Gate Theater)

其他 Miscellaneous

- 1/30-2/21 小眼睛故事散步《貝多芬先生，你好》*Hello, Ludwig van Beethoven! Story Time for Kids*
- 5/1-8 《感覺超能力》親子音樂課 Parent-Child Music Workshop
- 8/31 2021 IDEA LAB R&D 階段呈現—洪于雯《聲妖錄》 2021 IDEA LAB R&D Project—Yu-Wen Hung



2021 秋天藝術節—王世偉《群眾》 2021 ARTQUAKE in Autumn—Masse (攝影/劉振祥)



台新銀行兩廳院夏日爵士節慶樂團《硬是要爵士》 NTCH Summer Jazz Project—When Latin Meets Hard Bop (攝影/劉振祥)

- 8/31 2021 IDEA LAB R&D 階段呈現—李俐錦《兩難》 2021 IDEA LAB R&D Project—Li-Chin Li
- 9/2 2021 IDEA LAB R&D 階段呈現—陳逸恩《厭症》—使蒂 & 諾斯試藥室
2021 IDEA LAB R&D Project—Yi-En Chen
- 9/2 2021 IDEA LAB R&D 階段呈現—崔台鎬 X 陶維均 X 馮勃棣《崔眠秀》
2021 IDEA LAB R&D Project—Tai-Hao Tsuei X Wei-Jyun Tao X Birdy Fong
- 9/7 2021 IDEA LAB R&D 階段呈現—陳履歡《女僕斯柏特》 2021 IDEA LAB R&D Project—Lu-Huan Chen
- 9/7 2021 IDEA LAB R&D 階段呈現—黃鼎云《操演瘋狂》 2021 IDEA LAB R&D Project—Ding-Yun Huang
- 10/2-10/17 《蕭邦先生·您好！》親子說故事 *Hello, Frederic Chopin! Story Time for Kids*
- 10/20-11/24 《人生如戲的開關》樂齡工作坊 *Into Drama Into Life Workshop*
- 11/13-11/28 《tshù-bī 登大山》親子肢體課 *tshù-bī Mountain Climbing Parent-Child Body Workshop*
- 11/19-11/21 《大家一起來跳舞》青銀工作坊 *Dancing Together Workshop*

- 12/04-12/11 《柴可夫斯基先生·您好！》親子說故事 *Hello, Pyotr Ilyich Tchaikovsky! Story Time for Kids*
- 12/17-12/19 《你我的聲音圖像》青銀戲劇工作坊 *Sound Image of You & Me Workshop*

線上演出 Online

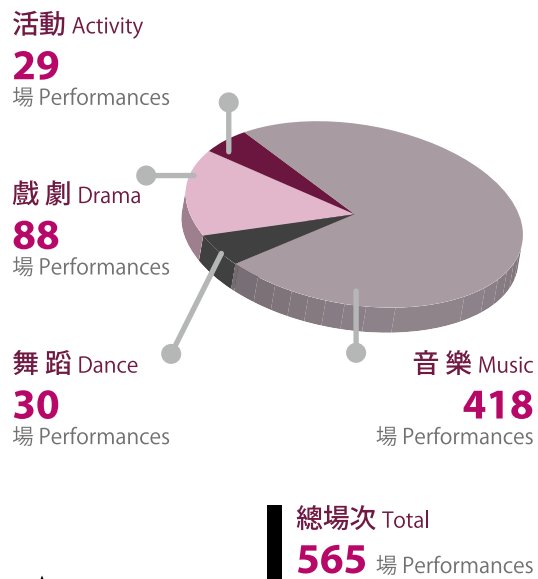
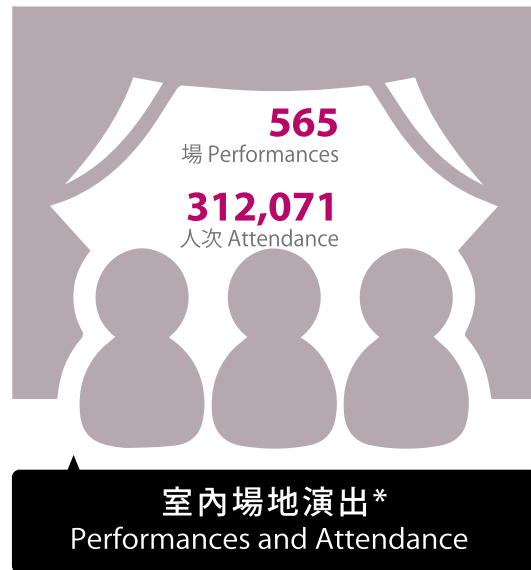
- 3/13-3/14 2021TIFA—阿姆斯特丹劇團《戰爭之王》(線上特映)
2021TIFA—Internationaal Theater Amsterdam *Kings of War Home Cinema*
- 7/21 當我們宅藝起特企【2021 新點子藝術家的宅創意】半金屬『寂寞與狂歡』之夜
When We Stay at Home Special Edition—Got Me Looking So Crazy Right Now
- 7/24 當我們宅藝起特企【2021 新點子藝術家的宅創意】半金屬『金星與認同』之夜
When We Stay at Home Special Edition—Got Me Looking So Crazy Right Now
- 7/28 當我們宅藝起特企【2021 新點子藝術家的宅創意】林陸傑《魔術師的視界》
When We Stay at Home Special Edition—Lu-Chieh Lin



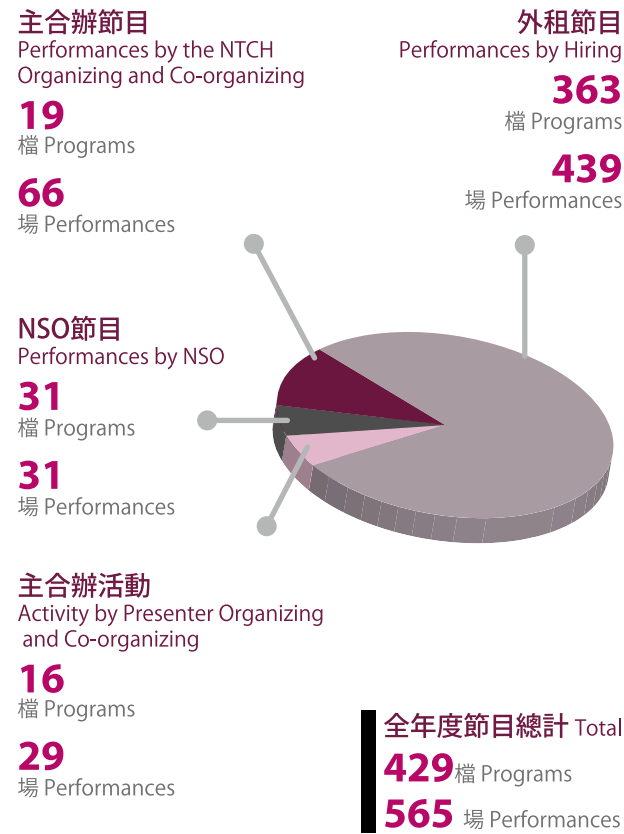
2021 新點子實驗場—噪音印製《虛擬日常》
2021 NTCH IDEAS Lab —Printednoise Lab *Existence of Absent Reality* (攝影/劉振祥)

- 7/31 當我們宅藝起特企【2021 新點子藝術家的宅創意】林陸傑《紙牌操作術》
When We Stay at Home Special Edition—Lu-Chieh Lin
- 8/1 當我們宅藝起特企【2021 新點子藝術家的宅創意】噪音印製《你的虛擬我的日常》：吃貨日常
When We Stay at Home Special Edition—Printed Noise Lab
- 8/2 當我們宅藝起特企【2021 新點子藝術家的宅創意】噪音印製《你的虛擬我的日常》：光影日常
When We Stay at Home Special Edition—Printed Noise Lab
- 8/3 當我們宅藝起特企【2021 新點子藝術家的宅創意】噪音印製《你的虛擬我的日常》：Covid 日常
When We Stay at Home Special Edition—Printed Noise Lab
- 8/4 當我們宅藝起特企【2021 新點子藝術家的宅創意】《百年之囚》線上體驗：聲之獄（前篇）
When We Stay at Home Special Edition—A Century's Dark Journey
- 8/4 當我們宅藝起特企【2021 新點子藝術家的宅創意】噪音印製《你的虛擬我的日常》：接龍日常
When We Stay at Home Special Edition—Printed Noise Lab
- 8/5 當我們宅藝起特企【2021 新點子藝術家的宅創意】噪音印製《你的虛擬我的日常》：幻想日常
When We Stay at Home Special Edition—Printed Noise Lab
- 8/6 當我們宅藝起特企【2021 新點子藝術家的宅創意】噪音印製《你的虛擬我的日常》：演出日常
When We Stay at Home Special Edition—Printed Noise Lab
- 8/7 當我們宅藝起特企【2021 新點子藝術家的宅創意】噪音印製《你的虛擬我的日常》：遊戲日常
When We Stay at Home Special Edition—Printed Noise Lab
- 8/7 當我們宅藝起特企【2021 新點子藝術家的宅創意】《百年之囚》線上體驗：聲之獄（後篇）
When We Stay at Home Special Edition—A Century's Dark Journey
- 8/13 2021 台新銀行兩廳院夏日爵士 ONLINE 夏日爵士好聲音 -9m88 2021 NTCH Summer Jazz ONLINE
- 8/14 2021 台新銀行兩廳院夏日爵士 ONLINE 夏日爵士 JUKEBOX- 親情篇 2021 NTCH Summer Jazz ONLINE
- 8/15 2021 台新銀行兩廳院夏日爵士 ONLINE 夏日爵士 DAY & NIGHT- 爵士說晚安
2021 NTCH Summer Jazz ONLINE
- 8/16 2021 台新銀行兩廳院夏日爵士 ONLINE 夏日爵士 DAY & NIGHT- 爵士健康操
2021 NTCH Summer Jazz ONLINE
- 8/17 2021 台新銀行兩廳院夏日爵士 ONLINE 爵士超級大連結 2021 NTCH Summer Jazz ONLINE
- 8/18 2021 台新銀行兩廳院夏日爵士 ONLINE 夏日爵士好聲音 - 陳含章 2021 NTCH Summer Jazz ONLINE
- 8/19 2021 台新銀行兩廳院夏日爵士 ONLINE 夏日爵士 JUKEBOX- 工作篇 2021 NTCH Summer Jazz ONLINE
- 8/20 2021 台新銀行兩廳院夏日爵士 ONLINE 夏日爵士好聲音 - 兩廳院夏日爵士節慶樂團
2021 NTCH Summer Jazz ONLINE
- 8/21 2021 台新銀行兩廳院夏日爵士 ONLINE 夏日爵士 JUKEBOX- 愛情篇 2021 NTCH Summer Jazz ONLINE
- 8/28 台新銀行兩廳院夏日爵士節慶樂團《硬是要爵士》NTCH Summer Jazz Project *When Latin Meets Hard Bop*
- 8/28 台新銀行兩廳院夏日爵士節慶樂團《硬是要爵士》線上直播
NTCH Summer Jazz Project *When Latin Meets Hard Bop* (OPENTIX Live)
- 9/18 跨國連線直播《14》14
- 10/14 2021 秋天藝術節—《暗黑珍妮》2021 ARTQUAKE in Autumn—*Jeanne Dark*
- 11/01-11/30 2021 秋天藝術節—兩廳院製作《神不在的小鎮》多視角線上影片
2021 ARTQUAKE in Autumn—*Lunatic Town*

節目統計概況 Annual Statistics

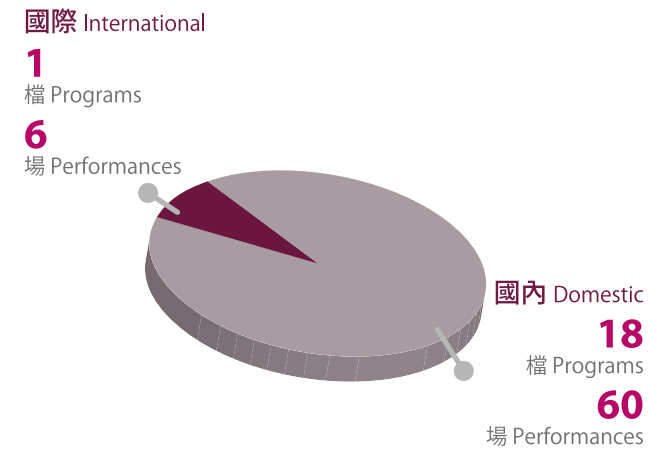


各類型表演藝術演出*
Performances by Category



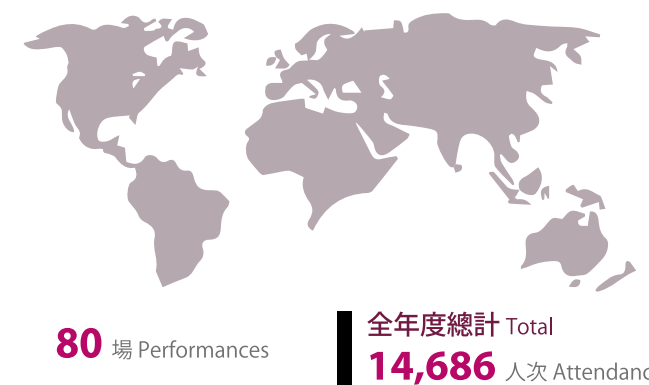
主合辦節目/外租*
Performances and Percentages by Presenter

* 統計基準為在國家兩廳院場地舉辦之各項演出與活動。
The statistical basis is the performances and activities held in the venues of the NTCH.



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

**另有於非國家兩廳院場地、其他非典型場地演出和線上展演之國內主合辦節目29檔34場。全年度於國家兩廳院、其他場地演出和線上展演之主合辦節目共計48檔100場。
Note: Along with 29 domestic programs (34 performances) by the NTCH organizing and co-organizing in non-NTCH, other atypical venues and online performances. The year of 2021, a total of 48 programs (100 performances) by the NTCH organizing and co-organizing have been held in the NTCH, other venues and online performances.



藝術專業活動
Promotion Experience of the Arts



贊助及感謝名單 (依中文筆畫排列)

贊助名單

公益支持
 中國人壽
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 台新國際商業銀行
 台積電文教基金會
 台灣恩益禧股份有限公司
 良和興金銀珠寶有限公司
 財團法人中華開發文教基金會
 高通通訊科技有限公司
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感謝名單

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 斯建華
 聚光工作坊股份有限公司
 簡立人

「藝術零距離計畫」感謝名單

全球人壽保險股份有限公司
 財團法人中華民國證券櫃檯買賣中心
 財團法人玉山文教基金會
 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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 新誠家廣告有限公司
 林仁博 先生
 林艾誼 女士
 林信和 先生
 陳維滄 先生
 單聯璜 先生

Sponsor and Partnership

Sponsor

China Life Insurance Co. Ltd
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 JHENG
 China Development Foundation
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Thanks to...

Austin Wang
 Ying-Yi Lin
 CHENG ZHEN STAGE CO., LTD.
 Tiago Rodrigues
 Chien-Hua Szu
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 Lee-Zen Chien

Thanks List of "Make Arts Accessible"

TransGlobe Life Insurance Inc.
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 Ai-Yi Lin
 Hsin-He Lin
 Wei-Cang Chen
 Lien-Huang Shan

臺中國家歌劇院

National Taichung Theater



總監的話

從中部出發 匯聚全臺欣賞能量 放眼國際市場

地處臺灣中部，位居交通核心，臺中是個兼容南北的城市，座落繁華商業中心的臺中國家歌劇院，也展現廣納各方特色的雍容大度，以「一座藝術與生活的劇場」為營運目標，在「品藝文」、「享生活」、「人才培養皿」三項方針策略推動下，從臺灣中部出發，匯聚全臺欣賞能量、放眼國際市場，讓「美感生活」成為人人得以共享的經驗，在產業面也積極提供藝術人才創作空間與學習機會，提升藝文就業機會。

2021 年在疫情尚未完全退卻的情況下，歌劇院堅守營運目標、靈活調整因應方式，在符合規範下，積極整合資源後，「品藝文」以「藝文宅配至府」、「振興紓困」、「場地活化」等形式展開，歌劇院三大品牌藝術節演出，在配合政府政策下迅速推出間隔座迎接觀眾，讓民眾能仍安心參與展演的現場。歌劇院同步積極策動各式線上錄播、直播演出，讓「品藝文」虛實整合。

透過 NTT + 藝術教育推廣系列的現場線上雙線並進形式，「不藏私講堂」、「歌劇院充電夜」、「後青年工作坊」、「玩·劇場」、「藝起進劇場」、「歌劇院沙龍」等系列活動，以「無時差」的內容輸出，讓民眾得以自由參與藝術現場。「WOW 藝術」Podcast 平台則鎖定聽覺注意力，打造耳朵知識學堂，人人皆可隨時、隨地、隨選自己有興趣的主題，增加劇場知識力。

歌劇院以中臺灣「人才培養皿」的角色，積極推動中部表演藝術產業。以「快孵育、慢製作」的概念，透過「新藝計畫」挖掘新生代優秀的創作者，提供資源、機會與實驗平台，以培養創作人才。同時以「中部劇場平台」、「NTT 學苑」等途徑，對想從事劇場工作的朋友廣開大門，無論是劇場技術人才或藝術行政從業人員，有志者皆能在劇場實現潛能，藉此提升劇場人才就業力。「人才培養皿」方針放眼於活絡藝文產業，促進劇場生產、推廣、消費的三項生態循環，提升中部藝文格局，彰顯劇場價值。

2021 年是歌劇院為新劇場、新市場奠基的 5 週年，隨疫情與場館的發展變化不斷靈活調整方針與執行策略，期為下一個 5 年中程播下發展動能。我們始終相信「人」是劇場最大的資產，歌劇院因「人」匯聚，也因「人」共生，歌劇院願成為所有藝術家 / 團隊的夥伴，也願所有來訪民 / 觀眾在此共享。

臺中國家歌劇院藝術總監

邱瑗



From the Director

Embarking from the Central Region, Marshaling Arts Appreciation Throughout Taiwan, Setting Its Sights on the International Market

Situated in central Taiwan and a transportation hub in its own right, Taichung is a city encompassing qualities of the country's northern and southern regions. The National Taichung Theater(NTT), located in the center of the business district, gracefully embraces different aspects and characteristics originating from other places. Operating as "A Theater for Art and Life" and propelled by three strategic directions: "Theater for Art," "Theatre for Life" and "Incubator for Talent," the NTT embarks from the central region, marshals arts appreciation throughout Taiwan and sets its sights on the international market with the goal of making "the aesthetics of living" a universal experience. The NTT also actively provides creative space and learning opportunities for artistic personnel, elevating their career potential.

In 2021, before the pandemic had totally abated, the NTT held steadfast to its goal, adjusting its response with buoyant flexibility while following government guidelines and proactively realigning its resources. Thus "Theater for Art" morphed into such campaigns to "bring the arts into the home," "alleviate/rejuvenate" and "revitalize the venue." The NTT presented its three iconic signature series following government policies, quickly implementing alternate audience seating, so the public could attend performances with peace of mind. At the same time, the NTT actively planned and produced many types of online programs and live streams, extending arts appreciation beyond in-person attendance into the virtual realm.

Through the NTT+ Arts Education series, both in-person and online programs are presented, enabling such content and offerings as NTT+ "The Art of Living," "Power Night," "Creative Aging Workshop," "Play Theater – Youth Creative Workshop," "Let's Go to the Theater" and "NTT Salon" to be disseminated with no time lag, with the public freely able to enter the artistic space. The *WOW, Now That's Art!* podcasts lock into our auditory senses, creating a platform where knowledge is imparted through sound, and anyone can tune in with no restrictions regarding time and place. Furthermore, listeners can select their own topics and enhance their desired knowledge about the theater.

The NTT plays the role of "Incubator for Talent" in central Taiwan, actively promoting the performing arts industry in the region. Adhering to the principle of "creative conception farm" the NTT's Emerging Artists Project uncovers a new generation of creative talent, providing resources, opportunities and a platform for experimentation, engendering the confidence and know-how to grow and prosper at a comfortable pace. At the same time, through such channels as the Theatre Alliance in Central Taiwan and NTT+ Academy, opening the doors for those interested in pursuing a theatrical career, whether on the technical or administrative front. Those interested can realize their potential in the theater, thus strengthening their skills and expertise in professional pursuits. As an "Incubator for Talent," the NTT contributes to the arts industry, fostering production and promotion as well as consumption in their ecological cycles, elevating the cultural milieu of central Taiwan and shining a light on the value of the theater.



2021 NTT 遇見巨人—《塞維亞理髮師》2021 NTT Fall for Great Souls – *Il Barbiere di Siviglia* (攝影/林峻永)

The year 2021 marked the NTT's fifth anniversary as an arts venue and market. When the pandemic impacted the theater's own development, our flexibility in deftly adjusting our operational strategies has laid solid groundwork in planning for the next five years. All along, we strongly believe that "people" are the most important asset of the NTT. The NTT is a place that gathers "people" and coexists with "people." It is the NTT's fervent wish to be a worthy partner to each artist and creative team; we hope that all visitors and audience members will get to share what we offer.

General and Artistic Director, National Taichung Theater

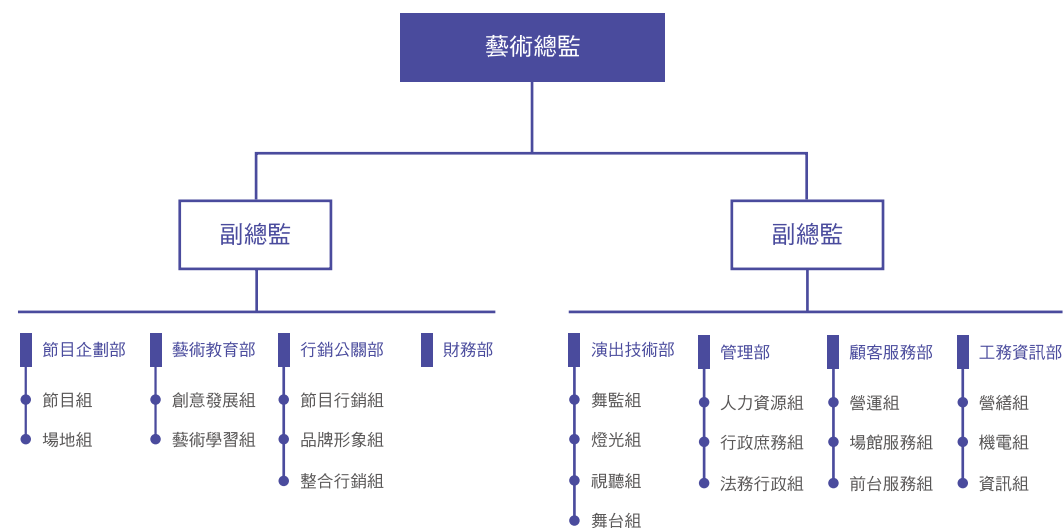
臺中國家歌劇院組織架構與經營團隊

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。

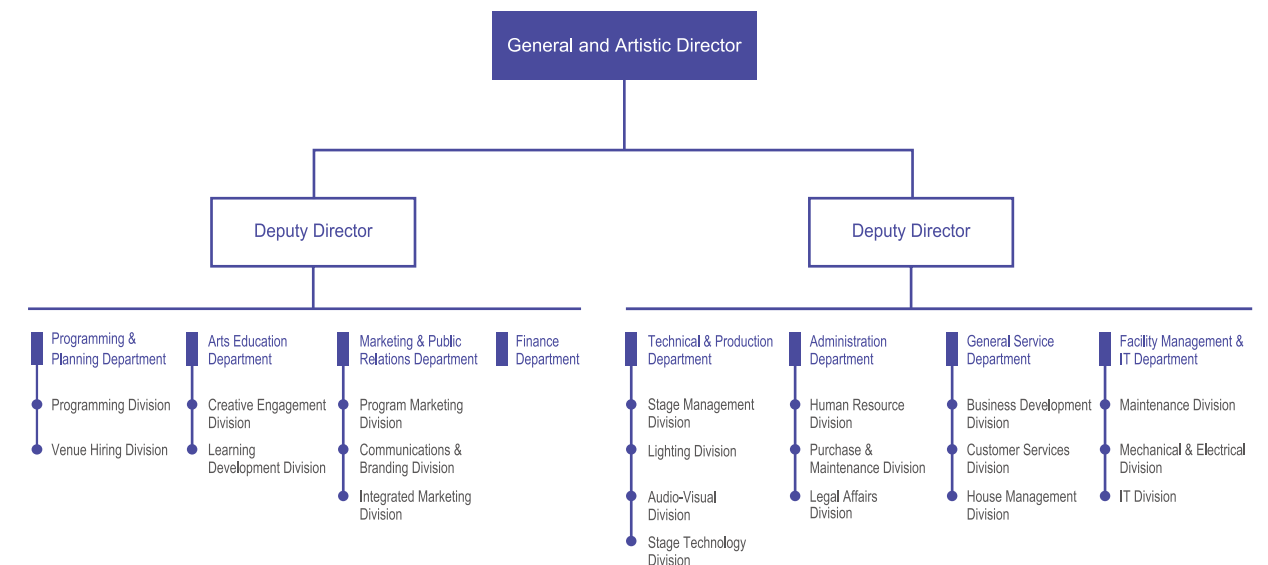
Organization and Management Team of the National Taichung Theater

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.

國家表演藝術中心
臺中國家歌劇院組織圖



National Performing Arts Center
National Taichung Theater Organization Structure



以藝術回應日常 一座全方位的隨行歌劇院

2021 年，臺中國家歌劇院營運滿 5 年。

歌劇院以獨特建築造型成為國內外建築藝術與旅遊文化之焦點，前 5 年積極籌謀國際鏈結，也鞏固展演與營運的核心特色，落實「表演藝術展演地基工程」，促進中臺灣地區的演藝票房成長，為場館贏得在地關注與國際能見度。

身為國家級場館之一，2021 年歌劇院以文化部「場館帶動地方藝文產業鏈」為目標，定調「藝文消費人口推廣」、「藝術創作與製作孵育」及「劇場人才培育」三大區塊，做成營運策略：一、建立場館藝術核心特色的「品藝文」一依節令時序策劃展演主題，開發國際連結、打開藝文觀眾視野、及凸顯場館節目特色；二、無邊界融入日常風格的「享生活」一以沉浸、體驗做為藝術推廣之載體，讓表演藝術無門檻，拓展新藝文人口與黏著度；與三、投入場館各面向資源的「創作／人才培養皿」一從知識學習、創意思考、實驗創作出發，兼具深度與廣度培養表演藝術創作、劇場技術與行政人才。

2021 年，疫情帶來的衝擊更甚於 2020 年，5-7 月場館閉館期間，歌劇院加速擴充「NTT Online」數位學苑一線上藝術學習資源與影音平台，讓受眾得以分齡分眾選擇線上學習與節目欣賞。「夏日放／FUN 時光」系列節目調整為虛實整合之線上展演「FUN 映中」與現場展演。承續 2020 年國家表演藝術中心之疫情紓困振興決策「特別方案 1.0」及「特別方案 2.0」，2021 年歌劇院持續以「快孵育／慢製作」為策略做藝術創作者之後盾，維繫國內表演藝術創作能量，完成 24 檔節目提案的階段性呈現。

「品藝文」建立場館藝術核心特色

歌劇院以季節時序打造節目品牌特色，年度主題系列為：「春：歌劇院一臺灣國際藝術節」、「夏：夏日放／FUN 時光」、「秋冬：遇見巨人」等三主軸深耕品牌。

歌劇院台灣國際藝術節以科技藝術、跨域展演為鮮明的藝術樣貌，在國外演出者來臺接受防疫隔離、國外技術人員大量限縮的情況下，歌劇院以國內技術人力統合協調、完成 3 檔 9 場國外團隊演出：梅田宏明雙舞作《存在粒子》與《並存序列》，前者以編舞家形體、光影、聲音三者能量交融匯集，展現轉瞬爆發的視覺／聽覺衝擊，後者則特別為臺日兩地街舞及現代舞者編創，舞者們以梅田編舞語彙彼此探索激發出新的身體力量。比利時吻與淚創作群《指尖上的幸福人生》結合舞蹈、電影、劇場，在微縮景觀中以手指及手部動作創造令人目不暇給的觀演體驗；加拿大編導演劇場全才瑞克·米勒《爆發年代》，單人扮演 100 個角色，運用多媒體運鏡述說戰後嬰兒潮世代的政治與文化變遷，精彩絕妙。本系列國內節目計 4 檔 18 場：無獨有偶工作室與德國圖賓根形體劇團歷經三年跨國創作的《穿越真實的邊界》，以人偶之間獨特的操控美學遊走詩性與魔幻的異想世界；歌劇院與臺北表演藝術中心共製、改編吳明益著名小說《複眼人》，以戲劇、偶戲、交響樂及多媒體編織一則逐步成真的臺灣土地寓言。第二屆國表藝三館共製數件獲選作品《十殿》，阮劇團以存在臺灣各處、曾風華一世現今荒蕪沉默的住商大樓為背景，書寫社會底層的愛恨嗔癡。拚場藝術撞擊《靈蹤》將傳統廟會大仙尪神偶以凡人為腳的概念，轉化為先輩中斷的步履，與工研院共同合作人體感應裝置，以科技藝術打造臺派美學。

「夏日放／FUN 時光」在配合第二、三級警戒的防疫措施下，滾動性調整為觀眾席間隔座，及現場線上虛實整合展演：現場演出 2 檔 7 場及雲端「FUN 映中」9 檔 10 場次錄播演出。劇場演出包括：「新藝計畫」失序場《非常態運動—失序邊境》6 位主創者克服疫情下排練的種種不便，打造類似蹺蹺板的大型金屬機械動力裝置，以舞者身上的電磁鐵配件創造一個反重力的表演場域，大膽挑戰外力介入與平衡解構；編舞家周書毅與演員鄭志忠《阿忠與我》以身體為創作核心，透過身體差異性與生命不同的起點，企圖探討更多關於人我、關於壓抑、關於平等的辯證。



2021 NTT 遇見巨人—布拉瑞揚舞團《# 是否》2021 NTT Fall for Great Souls — #Yes or No by Bulareyang Dance Company (攝影／林峻永)

線上展演「FUN 映中」9 檔 10 場次，精選符合夏日歡樂、全齡、親子精神的優質劇場作品，錄播節目包括：真快樂掌中劇團《孟婆·湯》、奇巧劇團《鞍馬天狗》、沙丁龐客劇團《阿醜奇遇記》、刺點創作工坊《再一次，夢想》、果陀劇場《老闆不願透露的事》、如果兒童劇團《豬探長秘密檔案Ⅲ棋逢敵手》及春河劇團《四季的童話》；洪伯定克歌劇《糖果屋》現場演出展延至 2022 年夏天，仍先以線上精彩片段錄播上架。另，丞舞製作團隊與瑞士琉森舞蹈劇場跨國共製《愛麗絲》，以舞蹈劇場形式大膽翻玩西方童話，更以線上「直播」展開「世界首演」。

秋冬時節的「遇見巨人」系列，以 Being、Soul 及 Core 為三大核心：Being 代表藝術大師，帶領我們無畏前行；Soul 集結直指初心的作品，凝視靈魂深處；Core 從文本出走，以當代視角衝撞經典作品。在國外節目「缺席」下，8 檔 18 場國人的經典作品重譯令人印象深刻。

導演王嘉明改版再現《混音理查三世》，將權力謀略的政治舞台化為音場，揭示口白與表演間的權力關係，也讓莎翁歷史劇映照臺灣當下的社會時局；唐美雲歌仔戲團《光華之君》受《源氏物語》啟發，刻劃現實世界與虛構小說的投射對應，細膩展現有情之人面臨情執的痛苦。華格納歌劇音樂會《唐懷瑟》由指揮家張尹芳與劇場導演鴻鴻共同攜手國內聲樂家、NTT 歌劇合唱團，以室內樂團編制將巴黎版《唐懷瑟》首度於國內搬演，以當代視角詮釋唐懷瑟在靈與慾之間的掙扎。布拉瑞揚舞團《# 是否》以每位舞者「人生主打歌」為載體，看似不經意卻深刻點出身分、性別、暴力、文化認同等社會議題，生命故事在舞蹈劇場中轉化昇華；當代傳奇劇場《蛻變》為京劇大師吳興國醞釀 10 年，集編、導、演於一身與卡夫卡展開一場跨時空對話。黃翊工作室 + 《小螞蟻與機器人：游牧咖啡館》將煮咖啡、擦拭碗盤、料理製作，看似日常的細節拆解為充滿流動感的舞蹈表演，庫卡機器人以多角度即時影像，如電影



2021《耶誕傳佳音》(攝影/林峻永)

運鏡般捕捉舞者的肢體動作，重新定義藝術與生活的界線。江之翠劇場《行過洛津》改編自施叔青小說，將傳統南管與現代戲劇交織，《陳三五娘》中的〈留傘〉戲中戲貫穿故事，兩方戲台搬演、對照、串連，細密編織一段臺灣庶民歷史。

系列壓軸——羅西尼歌劇《塞維亞理髮師》由歌劇院與丹麥皇家劇院合作，指揮廖國敏、國家交響樂團攜手全亞洲歌手卡司擔綱演出。丹麥導演馬丁·林博將場景轉化為 20 世紀初黑白默劇電影風格，打造一景到底的兩層樓舞台布景，讓場上無須換景便能從塞維亞街道、費加洛理髮廳變換到巴托羅醫生豪宅大廳，觀眾仿如置身黑白電影場景，目光跟著角色們在舞台上穿梭追愛。導演也讓歌手們自由發揮屬於臺灣的版本，發展臺式幽默橋段。《塞維亞理髮師》的丹麥導演與執行導演在隔離期以視訊參與排練，技術執行則由歌劇院團隊「按圖索驥」——依首演檔案照片克服各種技術難題，完成這項大規模國際製作。

歌劇院以 2020-2021 兩年國外節目取消之結餘款，推動從製作研發、人才培育、數位發展三大面向的「特別方案 2.0」，以「安定劇場人心，維持創作動能」為目標，提供國內團隊最大場館資源維持創作與運轉能量。今年經這項特別方案而得以發展、重製的節目包括：丞舞製作團隊《愛麗絲》轉為線上直播；當代傳奇劇場《凱薩》取消後改為吳興國封箱戲《蛻變》；黃翊工作室+《小螞蟻與機器人》延期再上檔；超維度互動《reCONNECT 2021》臺港日異地共演計畫得於復甦，於歌劇院凸凸廳舉辦首次世界試演；捌號會所「再壹波藝術節」所規劃的《調聲世界 2.0—閱讀音樂》影片製播計畫得於角落沙龍播映。

「享生活」無邊界融入日常風格

若說藝術起源於生活，藝術教育更要打破學科疆界，以生活為開端，提供多元管道，使人人有機會從生活環境中的人、事、物探索美感事物；藉由親身參與多元的藝術分享，

增加個人藝術經驗與想像，透過觀賞及討論，觸發深入思考及個人創意發展。中臺灣仍是表演藝術的「新生地」，歌劇院的藝術教育策略為「體驗」與「沉浸」：透過工作坊、講座、展覽、演出交流、論壇及課程等活動，從室內到戶外，從生活美學到輕鬆的次文化，「享生活」提高了非藝文人口對藝文活動參與的興趣。

NTT+ 是特別為「享生活」的藝術教育推廣系列而誕生的歌劇院次品牌，系列包括「NTT 學苑」、「NTT 充電夜—藝術講一講」與「藝術動一動」、「NTT 放映室」、「後青年工作坊」、「不藏私講堂」、「NTT 歌劇院沙龍」、「中部劇場平台」、「音樂劇平台」、「LAB X 藝術跨藝實驗平台」、「玩·劇場—青少年創意工坊」、「開場計畫」、「開門計畫」、「駐館藝術家計畫」、「藝起進劇場」、「藝術進校」、「優遊臺中學」、「數位學苑」等 18 項專案計畫，從劇場版到線上學習，讓民眾以不同的媒介親近表演藝術，讓歌劇院／表演藝術成為民眾生活的必要部分，總計舉辦相關實體活動 300 場，將近 10 萬人次參與。

全齡學習是歌劇院藝術推廣的另一項重點。在全國劇場關閉近 3 個月時，歌劇院強化既有數位學苑內容，推出新一季「表演，chill 什麼？」及「WOW 挖藝術」等系列影片，更完成「劇場線上導覽—中劇院」與「音樂劇研習線上課程」，因疫情未能舉辦的「玩·劇場—青少年創意工坊」則改為製作「玩·劇場 PLAY」線上自主學習影片，多元的線上內容，不僅讓青少年自主接近藝術，也令藝術家們持續累積創作能量。

「創作／人才培養皿」投入場館各面向資源

「階段性呈現」是許多表團在作品發展過程中重要的製作環節，以讀劇形式或小規模片段呈現，不僅能與各藝術節、場館策展人交流，也能透過觀眾反饋調整創作及調校技術。歌劇院為特別方案的「藝術孵育計畫」35 檔作品提案舉辦多場階段性呈現，包括 2020 年 7 檔、2021 年 26 檔製作的階段性呈現，最後 2 檔將於 2022 年初舉辦；年度公開徵件的「新藝計畫」則在 2021 年完成 13 檔階段性呈現。其中歌劇院將以委託創作、共同製作、邀演或創作研發等不同模式的合作，協助團隊繼續完成作品。這專案中，中臺灣創作者參與高達 50%，可見中部藝術原生的能量蓄積、嶄露頭角。

2021 NTT-TIFA 扮場藝術撞擊《靈蹤》
2021 NTT-TIFA — Ling-tsong by Piann-Tiunn (攝影/林峻永)

以專業人才培育為發展重點的「NTT+× 中國信託—音樂劇人才培育工程」開啟國內藝企合作及國際交流平台，除中國信託文教基金會，還加入韓國音樂劇協會三方共啟為期兩年的「創作孵育」與「製作發展」計畫，期待培養更多音樂劇創作、演出及製作人才，為臺灣原創音樂劇作品提供一個好的生態鏈創作環境。歌劇院第 3 屆駐館藝術家楊乃璇、鄭伊里及周曼農分別以舞蹈、音樂和跨域創作三類型展開為期兩年的駐館計畫。2021 年駐館期間，創作與藝術推廣並行，完成階段性呈現，並策劃各類型的教育推廣活動，透過不同的藝術視角與年輕世代、樂齡族群和視障朋友等互動，帶領不同族群觀眾體驗藝術。「LAB X 藝術跨藝實驗平台」則以虛擬實境為主題，舉辦論壇、工作坊與展覽，同時「LAB X 青年創作工作室」則以舞蹈跨域為徵件主題，並邀請安娜琪舞蹈劇場藝術總監暨編舞家謝杰樺擔任導師，疫情的影響下，透過線上及實體工作坊，完成 3 位青年學員與他們的共創夥伴的實驗研究過程的發表呈現。

積極創造網路社群溝通 打造無時差的跨域歌劇院

在網路的世界，歌劇院官方網站以 3 種語言連結全球藝文愛好者。不以告知者自居，更在乎使用者體驗，透過官網後台數據觀測，積極了解數據背後的使用者真實樣貌，並提供多元藝文訊息、優化使用界面、掌握資訊正確度、嚴格把關網站視覺美學，使瀏覽歌劇院官網成為一種美的生活體驗，透過網路加強了歌劇院與民眾的親密感與黏著度。

社群媒體的分眾市場在 2021 年更趨明顯，歌劇院鎖定 Facebook、Instagram、YouTube、Twitter、LINE 官方帳號、Podcast 6 大社群媒體，進行精準分眾溝通。為在瞬息萬變的社群媒體生態中，歌劇院著重提升 Facebook、Instagram、Twitter 等社群平台之熱度與黏著度，以敏銳時事雷達、符合社會脈動的生動文字、圖片美學，搶占眼球專注力，FB 粉絲專頁以兼具品藝文、享生活雙軸策略企劃，多元內容滿足各族群受眾喜好，追蹤人數超過 12 萬人，追蹤者成長 15%、按讚追蹤數成長 12%；Instagram 以如朋友般相處方式與年輕觀眾保持互動，追蹤人數超過 1 萬 5 千人，追蹤人數成長 46%，貼文成長數 40%，民眾留言互動率成長 127%；Twitter 為與國際藝文產業接軌的主要媒體平台，平均每月推文數達 60 則，粉絲追蹤成長 17%，即時將歌劇院最新資訊轉化為外語，使網路國際使用者能以更直觀的方式，第一手了解歌劇院動態。未來更鎖定到訪歌劇院的國際藝術家轉推文契機，搶占國際能見度。

歌劇院員工平均年齡 36 歲，包括許多未滿 30 歲的生力軍，與 1999 年後出生的「數位原住民」族群幾無代溝，因貼近「滑世代」吸收資訊方式，2021 歌劇院著重扭轉宣傳影片企劃方針，致力於文字影像化，專注構思腳本並琢磨剪輯語言，將藝文資訊圖像化、重點化、故事化，使閱聽者能更順暢消化知識，YouTube 年度觀看數超過 129 萬次，達 17 萬小時，訂閱人數年度成長率達 143%。2021 年歌劇院五週年，透過 LINE 官方帳號以「天天劇場日 3」貼圖以及客製化互動設計，成功拉高好友互動度，1 個月即吸引 534,983 人加入歌劇院好友，年度成長率達 141%。

2021 年聲音知識風潮崛起，歌劇院於 2020 年底推出 Podcast 節目《WOW 挖藝術》，打造出「聽的表演藝術雜誌」，帶領藝文愛好者，輕鬆進入沉浸的聆賞體驗，深入淺出的各種藝文新知、劇場專業，內容鎖定大眾喜愛且無

時效性主題。於 9 月底完成的「社會影響力研究案」，顯示運營 5 年的豐碩成果，入館人次累積近 800 萬，會員平均購票金額更為國人平均文化娛樂消費金額的 1.6 倍，展現 5 年來奠定堅實之基礎。5 週年實體與線上相關活動，包括沉浸式視覺劇場—光之曲幕《歌劇院狂歡式》、《告白歌劇院》、《NTT Babies》及回顧短片輯《迴—影像四部曲》等，皆獲得熱烈迴響，總計近 80 萬人次參與同慶。

打造安心場館— 提供民眾一個與家人和親友相聚的場域

歌劇院在 2021 年帶領民眾體驗歌劇院戶外生活，舉辦 8 場「惠來走走——歌劇院街區導覽」，從歌劇院出發踏訪惠來里街區，探查距今三千六百年的惠來遺址，以及創立於清朝的土地公廟，讓街區故事串起土地上的文化印記；舉辦 34 場小朋友的歌劇院探索一戶外篇，變身為植物博士助手的小朋友們，協助博士記錄歌劇院戶外植栽；在戶外劇場舉辦 6 場的「NTT 放映室」，2021 年首度與臺中市影視發展基金會合作放映 3 場動畫影展。歌劇院戶外生活，提供民眾在與疫情共存的當下，一個喘息的機會。

為豐富觀眾的劇場體驗，歌劇院餐飲駐店特別推出 3 檔巨人系列節目主題上菜：布拉瑞揚舞團《# 是否》原野創意風味套餐、唐美雲歌仔戲團《光華之君》主廚手路臺菜料理與羅西尼歌劇《塞維亞理髮師》好義式經典牛排饗宴，在滿足觀眾觀賞與味蕾品味的同時，也讓演後的感動在與親友餐敘中持續延伸。

連續舉辦三年的歌劇院劇場節慶生活深受民眾喜愛，2021 年分別在農曆年與耶誕月舉辦「藝棋遊世界」、「相約在歌劇院耶誕時光」活動，內容結合光之曲幕、空中花園燈飾、主題遊戲與工作坊、節慶導覽與餐飲，到歌劇院過節已成為中部民眾特有的生活風格。

善用建築空間創造節慶氣氛 優化場館人力與設備

為打造無藝術欣賞門檻的劇場，歌劇院將 19 米高曲牆打造成沉浸式視覺劇場「光之曲幕 T.A.P. Project」，每年邀請國內視覺藝術家創作 2-3 個主題展。2021 年《歌劇院狂歡式》由當若科技藝術設計製作，從歌劇院 5 年來 4 件具里程碑特色的展演出發；《光的四重奏》為視覺設計王奕盛、王



光之曲幕 T.A.P. Project 《歌劇院狂歡式》 T.A.P. Project NTT Wonderland (攝影/陳建豪)

芳俊與音樂設計柯志豪共同創作，從祈禱、愛、和平與希望 4 個關鍵字切入。觀賞者在 5 個不同曲面高牆前，或站或坐或仰均得享受不同角度的觀賞體驗。此外，搭配耶誕節慶，6 樓空中花園《尋找耶誕老公公！》耶誕燈飾裝置，由平面設計師許銘文操刀設計，一個月內吸引近 13 萬餘人次入館，享受應景童趣與歡樂的時光。

今年的劇場升級「造夢計畫」，改善、優化劇場軟硬體設備包括：增設小劇場電動升降觀眾席、劇院吊桿控制系統優化、增購五萬流明雷射投影機鏡頭、導入 CRM 客戶資料及互動數據管理平台、劇場空調改善、公共空間衛生設備改善、中央監控系統更新、建置門禁保全系統等 9 大項目。以「人」為本的歌劇院，更積極投入技術劇場人才培育，舉辦初、中階劇場技術研習營，並加強同仁、舞監助理職能訓練。期盼在人與設備均能與時俱進，提供藝術家/團隊夥伴更優質的造夢舞台，同時也願所有來訪民/觀眾，能在歌劇院裡更舒適暢快地體驗各項活動。



「FUN 映中」洪伯定克歌劇《糖果屋》演出線上直播臺中國家歌劇院 (攝影/林峻永)

Art Responding to Life: An All-Round NTT that Fits in Your Pocket

The year 2021 marked the fifth anniversary of the National Taichung Theater (NTT) since the launch of its operations.

Because of its unique architecture, the NTT has garnered attention both at home and abroad, becoming an iconic cultural and travel destination. During its first five years, the NTT actively planned and fostered international connections and solidified its position in programming and operation, laying the foundation of an arts hub, promoting the performing arts market in central Taiwan, and gaining the NTT much visibility both domestically and internationally.

As one of Taiwan's National Theaters, the NTT set its goal in 2021 following the Ministry of Culture's policy to galvanize regional artistic development. To that end, the NTT set the following three objectives: increasing the customer base for the performing arts; nurturing artistic creation and production; and fostering theater talents. The following were its operational strategies: 1) to establish a core branding for the NTT of "Theatre for Art"—programming signature series according to the seasons, developing international ties, extending audience horizons and accentuating the venue's programming specialties; 2) to break boundaries in fusing the arts into everyday living through "Theatre for Life"—promoting the arts through immersive and experiential settings, dissolving any barrier to the performing arts and harnessing that artistic culture to the population at large; 3) to use resources from different channels to build an "Incubator for Talent" so creative artists, theater technicians and administrators learn concrete knowledge and innovative thinking to boldly experiment in breadth and depth.

The challenges presented by the pandemic in 2021 far exceeded those of the previous year. During the period when the venue was closed (May–July), the NTT expedited and increased offerings in the "NTT Online" Digital Academy. Such a platform with learning resources and audio-visual content offers different

audience groups (no matter in age or background) a plethora of materials for both edification and arts appreciation. The summer's Signature Series—NTT-Summer Fun Time—was adjusted to combine in-person and virtual offerings. Following the 2020 National Performing Arts Center directive to support artists during the pandemic, the NTT devised two relief and stimulus packages. In 2021, the NTT was the major backer for creative artists on the principle of "creative incubator production farm" maintaining the energy of performing arts and creativity within Taiwan, presenting 24 "work in process" sessions.

"Theater for Art": Establishing the Venue's Unique Artistic Core

The NTT has created its annual signature series according to the seasons: NTT-TIFA for Spring; NTT-Summer Fun Time; and NTT-Fall for Great Souls for autumn.

NTT-TIFA is distinguished by groundbreaking productions combining technology and arts, highlighting interdisciplinary collaborations. Under the difficult quarantine conditions for international artists and technical crews upon arrival in Taiwan, the NTT engaged Taiwan-based technical teams to complete three productions featuring overseas artists on stage. In Hiroaki Umeda's double-bill *Intensional Particle & Concurrent Sequence*, the former melded together the choreographer's energy in movement, light and sound, resulting in momentary flashes of visual and audio power, while the latter's focus was to showcase Taiwanese and Japanese street and contemporary dance performers injected new energy and interactions based on Umeda's body movement. Belgium's Kiss&Cry Collective brought *Cold Blood* combining dance, film and theater, presented in a microscopic setting where audiences' eyes gorged on an expressive visual feast of fingers and hands. Canadian Rick Miller—an all-round creative and performing artist—presented *BOOM* in which he played 100 characters, utilizing multimedia



2021 NTT 夏日放／FUN 時光—丞舞製作團隊《愛麗絲》直播演出 2021 NTT Summer Fun Time — ALICE by B.DANCE (攝影／何肇昇)

to chronicle the politics and cultural transformations of the Baby Boomer generation. NTT-TIFA also featured four Taiwan productions: Puppet & Its Double Theater and Germany's figuren theater tübingen worked together for three years and created the international production *On the Edge of Reality*, addressing the poetic and magical world of imagination through the unique aesthetic interactions of humans and puppets. Co-produced by the NTT and the Taipei Performing Arts Center, *The Man with the Compound Eyes* was an adaptation of Ming-Yi Wu's acclaimed novel, weaving theater, puppetry, symphonic music and multimedia into a parable about Taiwan. *Palaces* was commissioned by the three venues of the National Performing Arts Center. In this groundbreaking work, Our Theatre set the stage with buildings that have since become "urban tumors," reflecting on the emotional desolation of people living at the bottom of society. Piänn-Tiünn's *Ling-tsong* took its starting point from traditional temple cultures, transforming the footsteps of giant puppets into an allegorical tale of Taiwan's forebears. The interactive sensory installation, a collaboration with the Industrial Technology Research Institute, encapsulated the pioneering spirit

of a uniquely Taiwanese brand of technological art.

"NTT-Summer Fun Time" coincided with the difficult period when the government issued Level 2 and 3 COVID-19 alerts and adjustments followed changing conditions on a day-to-day basis, from alternate audience seating to livestreams. In the end, two productions were presented with live audience and one live streaming production and eight productions were pre-recorded and made available online as "Theater Live On Screen." Live performances included Order from Chaos' *Helter Skelter – Tilted Border*, part of the NTT Emerging Artists Project, where six young artists overcame the obstacles of rehearsing under COVID restrictions, deploying a large seesaw-like metal installation while they wore electromagnet accessories to create an anti-gravity stage. This work epitomized a bold challenge to the definition of "balance" in light of the presence of a new force field. Choreographer Shu-Yi Chou and theater performer Chih-Chung Cheng's *The Center* treated the body as the source of creativity. Juxtaposing different physicalities, the work interrogated the meaning of individual self, oppression and equality.



2021 NTT-TIFA 瑞克米勒《爆發年代》2021 NTT-TIFA Rick Miller x Kidoons & WYRD Productions BOOM (攝影/李欣哲)

“Theater Live On Screen” presented nine productions, all carefully selected to fit the theme of summer fun, appealing to all ages and enhancing the parent-child sharing experience. These pre-recorded programs included Jin Kwei Lo Puppetry Company’s *Soup of Reincarnation*, ChiChiao Musical Theatre’s *Kurama Tengu*, Theatre de la Sardine’s *A Cho, the Adventure of One Ugly Boy*, Punctum Creative’s *Dream Once Again*, Godot Theatre Company’s *Things You Never Know about Your Boss*, If kids Theatre’s *Checkmate*, and Spring River Performing Arts Troupe’s *In Season, We Loved*. Although the opera production of Humperdinck’s *Hänsel und Gretel* was postponed to summer 2022, some of the video highlights were made available to share with the audience online. Another offering, *ALICE*, was an international collaboration between B.DANCE and Tanz Luzerner Theater, boldly reimagining the classic children’s story in a different fantasy realm. In fact, “Theater Live On Screen” launched the world premiere of *ALICE* online.

“NTT-Fall for Great Souls” took place during the autumn and

winter months, built around the concepts of Being, Soul and Core: Being as in great masters leading us fearlessly forward; Soul representing works that stay true to their original intentions, inspiring us to contemplate new depths in our spirit; and Core evolving from the text, applying contemporary perspectives on age-old definitions of “classic.” In the context of programs from abroad “being absent,” eight impressive productions featuring Taiwan’s own artists transformed the classics for NTT audiences.

Director Chia-Ming Wang revised his *R3: The Remix Edition*, turning power play and political intrigue into sounds while shining a light on the tussle between dialogue and performance and using Shakespeare’s historical play to mirror Taiwan’s own social realities. Inspired by *The Tale of Genji*, Tang Mei Yun Taiwanese Opera Company created *The Storyteller and Her Dream* chronicling the pain of love and enmity inherent in the tension between real and fictitious worlds. The concert version of Wagner opera *Tannhäuser*, performed under the baton of Yin-Fang Chang and directed by Hung Hung, featured an all-

Taiwanese cast and the NTT Choir in a chamber orchestral version of the opera’s Paris edition. A Taiwan premiere in its own right, this concert employed a contemporary lens on the struggle between the protagonist’s soul and desires. In Bulareyaung Dance Company’s *#Yes or No*, each of the dancer’s “signature karaoke song” took turns in the limelight. Although the repertoire might appear unintentional, the performance was steeped in social commentary on identity, sexuality, violence and cultural recognition, elevating life stories on the dance stage. A decade in the making, Contemporary Legend Theatre’s *Metamorphosis* was the brainchild of Peking opera master Hsing-Kuo Wu, who served as playwright, director and actor. Wu engaged in a spellbinding dramatic dialogue with Franz Kafka across time and space on the NTT stage. HUANG YI STUDIO +’s *Little Ant & Robot: A Nomad Café* transformed such daily chores as making coffee, cleaning plates and preparing food into fluid dance movements, aided by the robot KUKA in capturing videos from different angles, recording the dancers’ minutest motion, redefining the boundaries between art and life. Gang-a-Tsui Theater’s *Passage to Lo-Jin* was a stage adaptation of Shu-Ching Shih’s *Taiwan Trilogy*, juxtaposing nanguan music with modern drama. In this work, the play-within-a-play—the scenes from *Tale of the Lychee Mirror*—served as a dramatic thread connecting and contrasting the divided stage, offering the audience a glimpse of Taiwan’s common man of yesteryear.

The highlight of Fall for Great Souls—Rossini’s opera *Il barbiere di Siviglia*—was a co-production with the Royal Danish Theatre featuring an all Asian cast with the National Symphony Orchestra led by maestro Kuokman Lio. Danish director Martin Lyngbo updated the setting to the early 20th century era of black and white silent films. The two-story stationary set allowed the action to move easily from the streets of Seville to Figaro’s barber shop and Dr. Bartolo’s fancy mansion. NTT audiences were transported to a black-and-white film set as they followed the opera’s characters in their romantic pursuits. Director Lyngbo also gave much freedom to the performers to make a uniquely Taiwan version with distinctly local humor. While quarantining, Lyngbo and his assistant director participated in rehearsals via internet with all technical execution handled by the NTT team, who painstakingly studied videos of the Danish premiere and technical rider to overcome myriad logistical difficulties, successfully bringing this large-scale international production to fruition.

NTT applied unused budget from cancelled international productions during 2020-2021 to help develop new works and nurture talent as well as foster digital programs in Taiwan. The goal was to provide theater professionals peace of mind and maintain creativity energy, offering Taiwanese artists maximum venue resources, motivating them to continue creation and operation. Programs benefiting from this, whether in developmental phase or in remaking pre-existing work, include the following: online streaming of the world premiere of *ALICE* by B.DANCE; upon cancellation of Contemporary Legend Theatre’s *Julius Caesar*, remounting Hsing-Kuo Wu’s final performance in *Metamorphosis*; supporting HUANG YI STUDIO + *Little Ant & Robot: A Nomad Café* after rescheduling; premiering Dimension Plus *reCONNECT 2021*, an online collaboration among artists from Taiwan, Hong Kong and Japan, in the NTT’s Tutu Gallery; screening the video production *Tunings of the World 2.0 Reading Music* by Studio Acht’s One More Festival in the NTT Corner Salon.

“Theater for Life” Melding Seamlessly into Everyday Living

If art stems from life, then arts education must break from academic boundaries and emanate from daily life, offering the public a variety of channels so that everyone can savor the beauty of people, events and objects in their immediate environment. Anyone’s experience and imagination are enhanced by active participation in different artistic genres and through observation and discussion, which in turn inspire contemplation and foster creativity. Since central Taiwan is still considered “new territory” for the performing arts, NTT’s strategy for arts education emphasizes “experience” and “immersion” through workshops, lectures, exhibitions, performance exchange, panel discussions and educational courses both indoors and outdoors covering such themes from the aesthetics of living to a candid look at subcultures. In summary, “Theater for Life” has elevated the engagement and interest of people who normally fall outside the performing arts sector.

NTT+ is an arts education series created specially under the rubric of “Theater for Life,” constituting an auxiliary part of NTT branding. This series include 18 programs: NTT Academy, NTT

Power Night, NTT Cinema, Creative Aging Workshop, The Art of Living Lecture, NTT Salon, Theatre Alliance in Central Taiwan, Musical Orchard: Research & Exchange, LAB X: Platform for Interdisciplinary Arts Exchange & Development, Play Theater – Youth Creative Workshop, Curtains Up for New Artists; Arts Sharing Project, Artists in Residence, Let's Go to the Theater, Arts in School, Taichung Learning Project and Digital Academy. Altogether, they range from welcoming audiences into the NTT to offering educational materials online and familiarizing the public with the performing arts through multiple means, thus affixing the NTT and the performing arts as essential parts of people's lives. In total, more than 300 such events were held, involving more than 100,000 participants.

Lifelong learning is another key goal of the NTT's arts education department. When all of Taiwan's theaters were closed for nearly three months, the NTT reinforced its online learning content, launching new seasons of "Performance Chill" and "WOW! That's Art" video series, at the same time completing and uploading a virtual tour of the Playhouse and an online course on musical theater. Because of the pandemic, NTT+ Play Theater – Youth Creative Workshop could not host in-person events, so videos were produced and made available for students to learn on their own. Such diverse online content not only gave participating youth the freedom to be close to the arts, but also allowed for artists to sustain and accumulate creative energies.

Creative/Talent Incubator: Investing the Venue's Many Resources

"Work in process" constitutes an important phase in production development for many performing arts troupes, whether in the format of reader's theater or presentation of selected scenes. These occasions are useful as informative showcases to arts festival administrators and venue programmers. Audience response also help finetune artists' work both on the creative and technical fronts. The NTT organized many such "work in process" presentations for 35 Arts Incubation Projects, including 7 in 2020 and 24 in 2021, with the final two to take place in early 2022. The annual "Emerging Artists Project" completed 13 "work in progress" presentations in 2021 in such diverse configurations as NTT commissions, co-productions, performance engagements

and production development so as to help creative teams advance their efforts. Artists based in central Taiwan made up half of the participants in the Arts Incubation Projects, a positive sign that the creative energy of the budding region has begun to burst forth.

With the focus on strengthening professional development, the NTT+×CTBC Bank—Musical Talent Cultivation Project launched a new collaborative platform in artist incubation as well as international exchange. Three organizations actually joined hands in this endeavor. Apart from the CTBC Bank Foundation for Arts joining the NTT, the Korea Musical Theatre Association also participated in inaugurating a two-year program to nurture creativity and production development, with the goal of training more talents in the creation, performance and production of musical theater, providing a sturdy ecological system for the creation of original musical theater works in Taiwan. The third group of Artists in Residence at the NTT—Nai-Hsuan Yang, I-Lly Cheng and Man-Nung Chou, with respective specialties in dance, music and crossover creation—began their two-year residencies. During 2021, they were involved both in creative work and arts outreach, "work in process" presentations and educational activities, interacting in many ways with the public of all ages and visual disabilities, guiding different types of audience to experience art firsthand. LAB X: Platform for Interdisciplinary Arts Exchange & Development hosted a series of panel discussions, workshops and exhibitions on the topic of virtual reality, while LAB X: Young Artists Atelier invited submissions in the specialty of crossover dance, inviting Anarchy Dance Theatre Artistic Director, choreographer Chieh-Hua Hsieh as instructor. Because of the pandemic, the program was conducted in a hybrid format—online and in-person. Three young participants completed the experimental course and took part in a presentation showcasing the results of their training.

Proactively Engage with the Online Community, NTT Extends Its Presence beyond Space and Time

The NTT engages online with global arts lovers in three languages with a website constructed not merely to disburse official information but with user experience in mind. Data collected online provided the NTT with a treasure trove of research information, as the institution endeavors to provide



2021 NTT-TIFA 吻與淚創作群《指尖上的幸福人生》2021 NTT-TIFA – *Cold Blood* by Kiss&Cry Collective (攝影/林峻永)

diverse information on the performing arts, improve online interface, update facts and figures, and maintain the highest standards for visual presentation, making a visit to the NTT's official website a beautiful part of the living experience. The website thus strengthens the sense of intimacy and attachment between the NTT and the public.

It has become all the more obvious in 2021 that social media is strictly divided into different niches. The NTT has established its official Facebook, Instagram, YouTube, Twitter, LINE and Podcast 6 platforms, managing each of them with specific target audiences in mind. In order to thrive in the ever-changing social media landscape, lively postings are generated for Facebook, Instagram and Twitter that constantly engage with the community using up-to-the-moment language and contemporary images. The NTT Facebook page focuses on the dual themes of "Theater for Art" and "Theater for Life" with content that appeals widely

to different interests, gathering more than 120,000 followers that constituted a 15% growth, with "likes" also increasing by 12%. The NTT's Instagram account adopts an informal, friendly approach in order to engage younger audiences, gathering more than 15,000 followers that constituted 46% growth and number of posts increasing by 40%, with responding messages and subsequent interaction rising to 127%. Twitter is the main platform to connect with the international arts scene, with 17% increase in followers, and an average of 60 posts per month. Translating NTT updates in real-time into English is a direct way to engage the international community, informing people of the latest NTT news. In the future, when troupes from abroad resume their visits to Taiwan, NTT will connect with their twitter profiles to enhance international visibility.

The average age of NTT staff is 36, including many under the age of 30 who have no trouble communicating with "digital

natives” born after 1999. For an era when “swiping the screen” is the predominant way to receive information, the NTT has altered its strategy in promotional videos, emphasizing visual aspects of the text, fine-tuning script and editing, making the message more visual, with concise storylines so the public can digest information even more effortlessly. There were over 1.29 million YouTube views, totaling 170 thousand hours of viewing, while the NTT’s subscriber base increased by 143%. In 2021, the NTT celebrated its fifth anniversary and launched “My Theater Life 3” in its LINE account with innovative stickers, successfully increasing public engagement, adding 534,983 friends within one month, constituting a 141% growth.

Online audio offerings have been all the rage in 2021. The NTT launched its “WOW! Now That’s Art” podcast in late 2020, establishing a new “performing arts magazine for the ear,” providing arts lovers delightfully immersive listening experiences, imparting content on the performing arts and professional theater that is easily grasped and unrestricted by time. A “Social Impact Research Study” completed in September 2021 attested to the fruitful results of the NTT’s first five years: the venue welcomed an aggregate of 8 million visitors and NTT members’ ticket-buying expenditure amounted to 1.6 times the national figure, attesting that the NTT has already built a solid foundation. There were also in-person and online anniversary programs, among them T.A.P. Project *NTT Wonderland*, “Oh! NTT Hotline,” “NTT Babies” and an NTT “We Art Always Together Collection”



【NTT+ 音樂劇平台】音樂劇線上一新起之秀
NTT Musical Theater Acting Workshop (攝影/陳建豪)

video, all of which were enthusiastically received. In total, these celebration programs attracted 800,000 people/views.

Creating a Safe Space as Family and Friends Gather

In 2021, the public was invited to experience areas outside the NTT with eight guided walking tours around the neighborhood, highlighting both the Huilai historic site from 3,600 years ago and the Earth Deity Temple from the Qing dynasty, tying together contemporary tales and cultural memories. The NTT also organized 34 outdoor “Discover the NTT” events for children, who became special assistants to botanists, recording and cataloguing plants in the venue. NTT Cinema hosted 6 outdoor shows, and in 2021, collaborated with the Taichung Film Development Foundation in presenting three animated film screenings. Outdoor events of the NTT provided NTT audiences with an opportunity to breathe freely during the pandemic.

In order to enrich the theatrical experience, NTT food and beverage outlets promoted three special menus *in tandem* with Fall for Great Souls programs: set menus highlighting innovative original ingredients for Bulareyaung Dance Company’s *#Yes or No*, traditional local cuisine matching Tang Mei Yun Taiwanese Opera Company’s *The Storyteller and Her Dream*, and Italian steak dinners to go with Rossini’s *Il barbiere di Siviglia*. Not only did these mouthwatering offerings satisfy the audience’s aesthetic and culinary desires, but they also provided the occasions for friends and family to gather and share their excitement after a performance.

For three consecutive years, the NTT has presented popular public programs during festive periods. During Lunar New Year and Christmas in 2021, the NTT hosted “Travel the World in Chess” and “A Christmas Date with the NTT” respectively, presenting shows of the T.A.P. Project, installing decorative lights in the Sky Garden, hosting special games and workshops, guided tours and offering specialty food and beverage. Coming into the NTT during festival time has already become part of the Taichung lifestyle.



空中花園裝置《尋找耶誕老公公!》Santa is here! (攝影/陳又維)

Utilizing Venue Space to Create Festive Ambience, Elevating Venue Staff and Equipment

To create a barrier-free arts appreciation venue for all, the NTT transformed its 19-meter curved walls into an immersive visual theater with the T.A.P. Project, commissioning Taiwan’s own artists to create two to three shows per year. In 2021, iF+ created *NTT Wonderland*, inspired by four productions and artists who appeared in the venue in the past five years. *Quartet of Lights* was the creation of Yi-Sheng Wang and Fang-Chun Wang, with music by Blaire Ko, using the key words “Pray,” “Love,” “Peace” and “Hope” as starting points. Visitors could enjoy the projections on five different curved walls, whether standing, sitting or even lying on the floor, checking out different perspectives and experiencing the many variations. In addition, during the Christmas season, the Sky Garden presented a holiday light display entitled “Searching for Santa Claus.” Designed by Ming-Wen Hsu, this fun spectacle attracted nearly 130,000 visitors, as people radiated child-like delight for the holidays.

The NTT’s “Dream Plan” this year included improving and upgrading software and hardware in nine major projects, among them an automated multiple use platform elevator system for Black Box seating; improving stage equipment control systems; purchasing a 50,000lm laser projector lens; introducing CRM customer information and interactive data control platform; upgrading air-conditioning in the theaters and public toilet facilities; revamping the central monitoring system; and setting up access control systems. Since the foundation of the NTT is “people,” much energy and many resources have been devoted to organizing Technical Theater courses on both foundation and intermediate levels, thus strengthening the professional expertise of colleagues and assistant stage managers in the field. In hopes that human and hardware resources can keep pace with the times, the NTT is committed to providing artists/companies/partners an even better stage to mount their dreams, and that all visitors/audience members can have an even more comfortable and joyful experience as they participate in the venue’s many activities.

節目暨活動概況 Program & Activity Overview



2021 NTT-TIFA 《複眼人》 2021 NTT-TIFA — *The Man with the Compound Eyes* (攝影/林軒朗)

大劇院 Grand Theater

- 1/16-1/17 薪傳歌仔戲劇團《昭君·丹青怨》*Wang Zhao Jun* by Shintrun Taiwanese Opera Troupe
- 3/20-3/21 明華園戲劇總團《冥戰錄》*The Apocalypse of Darkness Warfare* by Ming Hwa Yuan Arts & Cultural Group
- 4/24-4/25 2021 NTT-TIFA 《複眼人》 2021 NTT-TIFA — *The Man with the Compound Eyes*
- 9/18 跨國連線直播《14》*14* [Live Streaming]
- 10/23-10/24 2021 NTT 遇見巨人—唐美雲歌仔戲團《光華之君》
2021 NTT Fall for Great Souls — *The Storyteller and Her Dream* by Tang Mei Yun Taiwanese Opera Company
- 12/22, 12/24, 12/26 2021 NTT 遇見巨人—《塞維亞理髮師》 2021 NTT Fall for Great Souls — *Il barbiere di Siviglia*
- 12/31 2021 歲末音樂會《去歌劇院輕旅行！》 2021 New Year's Eve Concert — *NTT Airlines*

中劇院 Playhouse

- 4/9-4/11 2021 NTT-TIFA 吻與淚創作群《指尖上的幸福人生》
2021 NTT-TIFA — *Cold Blood* by Kiss&Cry Collective
- 4/17-4/18 2021 NTT-TIFA 無獨有偶工作室劇團×德國圖賓根形體劇場《穿越真實的邊界》
2021 NTT-TIFA — *On the Edge of Reality* by Puppet & Its Double Theater x Figuren Theater Tübingen
- 4/24-4/25 2021 NTT-TIFA 瑞克·米勒《爆發年代》
2021 NTT-TIFA — *BOOM* by Rick Miller x Kidoons & WYRD Productions
- 4/30-5/2 2021 NTT-TIFA 阮劇團《十殿》 2021 NTT-TIFA — *Palaces* by Our Theatre
- 8/23, 8/30, 9/13, 9/27, 12/13 NTT+ 歌劇院沙龍《焦元溥瘋歌劇》 NTT Salon *Fun Opera* by Yuan-Pu Chiao



2021 NTT 遇見巨人—華格納歌劇音樂會《唐懷瑟》2021 NTT Fall for Great Souls — Opera Concert *Tannhäuser* by Richard Wagner (攝影/陳建豪)



2021 NTT-TIFA 梅田宏明雙舞作《存在粒子》&《並存序列》
2021 NTT-TIFA — *Intensional Particle & Concurrent Sequence* by Hiroaki Umeda (攝影/林峻永)

- 10/8-10/10 2021 NTT 遇見巨人—莎士比亞的妹妹們的劇團《混音理查三世》
2021 NTT Fall for Great Souls — *R3: The Remix Edition* by Shakespeare's Wild Sisters Group
- 10/23 2021 NTT 遇見巨人—華格納歌劇音樂會《唐懷瑟》
2021 NTT Fall for Great Souls — Opera Concert *Tannhäuser* by Richard Wagner
- 10/29-10/31 2021 NTT 遇見巨人—布拉瑞揚舞團《# 是否》
2021 NTT Fall for Great Souls — *#Yes or No* by Bulareyaung Dance Company
- 11/20-11/21 2021 NTT 遇見巨人—當代傳奇劇場《蛻變》
2021 NTT Fall for Great Souls — *Metamorphosis* by Contemporary Legend Theatre
- 12/4-12/5 2021 NTT 遇見巨人—黃翊工作室 + 《小螞蟻與機器人：遊牧咖啡館》
2021 NTT Fall for Great Souls — *Little Ant & Robot: A Nomad Café* by HUANG YI STUDIO +
- 12/11-12/12 2021 NTT 遇見巨人—江之翠劇場《行過洛津》
2021 NTT Fall for Great Souls — *Passage to Lo-Jin* by Gang-a Tsui Theater

小劇場 Black Box

- 3/1, 3/8, 3/15, 3/22 NTT+ 歌劇院沙龍《平珩說舞》 NTT Salon *Talk about Dance* by Heng Ping
- 3/20-3/21 2021 NTT-TIFA 梅田宏明雙舞作《存在粒子》&《並存序列》
2021 NTT-TIFA — *Intensional Particle & Concurrent Sequence* by Hiroaki Umeda
- 8/6-8/8 2021 夏日放／ FUN 時光—2021 新藝計畫失序場《非常態運動—失序邊境》
2021 Summer Fun Time — NTT Emerging Artists Project: *Order from Chaos Helter Skelter - Tilted Border*
- 8/13-8/15 2021 夏日放／ FUN 時光—周書毅 × 鄭志忠《阿忠與我》
2021 Summer Fun Time — *The Center* by Shu-Yi Chou & Chih-Chung Cheng
- 10/18, 10/25, 11/1, 11/8 NTT+ 歌劇院沙龍《鄭嘉音談偶戲》 NTT Salon *The Art of Puppetry* by Chia-Yin Cheng
- 11/9 NTT+ 歌劇院沙龍《焦元溥瘋歌劇》 NTT Salon *Fun Opera* by Yuan-Pu Chiao



2021 《LAB X 青年創作工作室》2021 LAB X Platform for Interdisciplinary Arts Exchange & Development (攝影/劉璧慈)



2021 NTT 「FUN 映中」真快樂掌中劇團《孟婆·湯》
2021 NTT Theater Live On Screen — *Soup of Reincarnation* by Jin Kwei Lo Puppetry Company (提供/真快樂掌中劇團)

凸凸廳 Tutu Gallery

- 4/9-5/16 2021 NTT-TIFA 拚場藝術撞擊《靈蹤》2021 NTT-TIFA — *Ling-tsong* by Piann-Tiunn
- 10/23-10/24 超維度互動《reCONNECT 2021》Dimension Plus *reCONNECT 2021*

忘我廳、悠然廳、排練室 3 The Sound Cave, Serenity Corner, Rehearsal Room 3

- 4/20-5/2 2021 LAB X 《面向未來—共感聯覺》虛擬實境展覽
2021 LAB X Exhibition: *Unveil Future - Synesthesia Exploration in Virtual Reality*

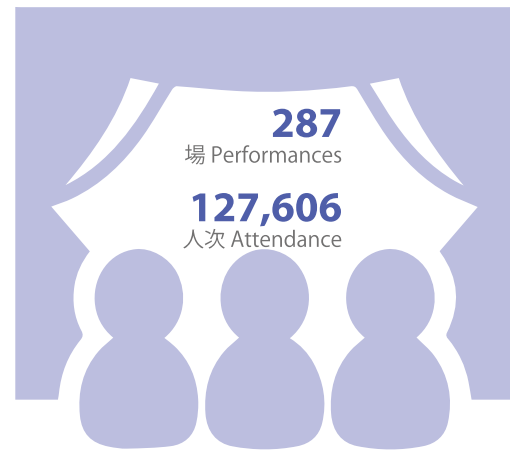
角落沙龍 Corner Salon

- 12/3-12/12 捌號會所 調聲世界 2.0 《閱讀音樂》Tunings of The World 2.0 *Reading Music* by Studio Acht

線上播映 Online

- 7/9-7/11 「FUN 映中」真快樂掌中劇團《孟婆·湯》
Theater Live On Screen — *Soup of Reincarnation* by Jin Kwei Lo Puppetry Company
- 7/16-7/17 「FUN 映中」沙丁龐客劇團《阿醜奇遇記》
Theater Live On Screen — *A-Cho, the Adventure of One Ugly Boy* by Theatre de la Sardine
- 7/23-7/25 「FUN 映中」刺點創作工坊《再一次·夢想》
Theater Live On Screen — *Dream Once Again* by Punctum Creative
- 7/30-8/1 「FUN 映中」果陀劇場《老闆不願透露的事》
Theater Live On Screen — *Since You Never Know about Your Boss* by Godot Theatre Company
- 8/1 2021 夏日放／FUN 時光 — 丞舞製作團隊《愛麗絲》直播演出
2021 Summer Fun Time — *ALICE* by B.DANCE Live Streaming
- 8/6 「FUN 映中」如果兒童劇團《豬探長秘密檔案III 棋逢敵手》
Theater Live On Screen — *Checkmate* by If kids Theatre
- 8/13-8/15 「FUN 映中」奇巧劇團《鞍馬天狗》
Theater Live On Screen — *Kurama Tengu* by ChiChiao Musical Theatre
- 8/20-8/22 「FUN 映中」春河劇團《四季的童話》
Theater Live On Screen — *In Season, We Loved* by Spring River Performing Arts Troupe
- 8/28-8/29 「FUN 映中」洪伯定克歌劇《糖果屋》精彩片段
Theater Live On Screen — *Hansel and Gretel* by Humperdinck

節目統計概況 Annual Statistics



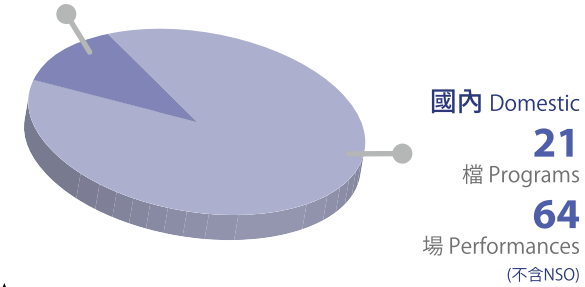
室內場地演出
Performances and Attendance



主合辦節目／外租
Performances and Percentages by Presenter

全年度節目總計 Total
168 檔 Programs
287 場 Performances

國際 International
3
檔 Programs
9
場 Performances



主合辦節目
Performances by
NTT Organizing and Co-organizing

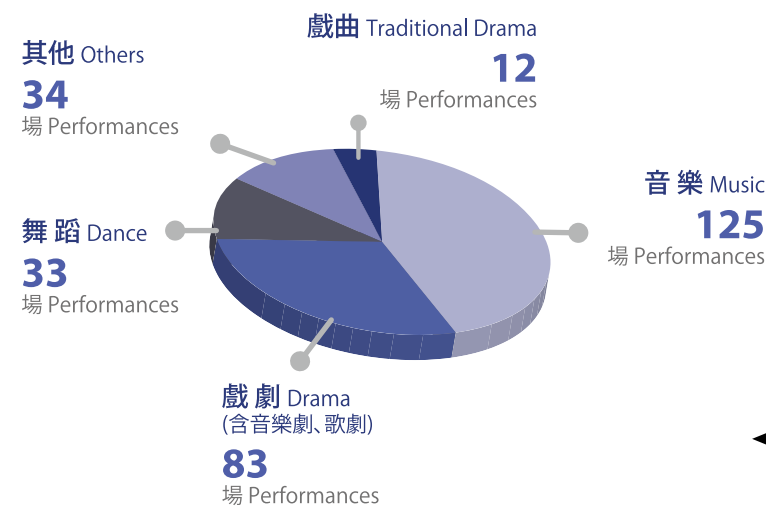
*檔次包含現場演出及線上播映，不含展覽。
Programs include live performances and online broadcasts, excluding exhibitions.

全年度總計 Total
58,361 人次 Attendance



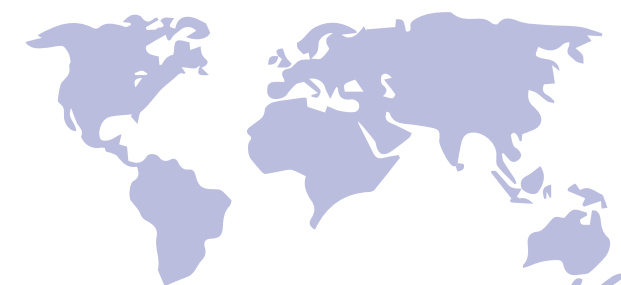
藝文推廣體驗活動
Spreading Enjoyment of the Arts

*包含導覽在內
Including venue tours.



各類型表演藝術演出
Performances by Category

總場次 Total
287 場 Performances



59 場 Performances
全年度總計 Total
1,613 人次 Attendance

藝術專業活動
Promotion Experience of the Arts



會員人數
Number of Members

贊助及感謝名單

贊助單位

永豐商業銀行股份有限公司
財團法人中國信託文教基金會
財團法人中華開發文教基金會
財團法人台積電文教基金會
財團法人玉山文教基金會
財團法人信義公益基金會
財團法人勇源教育發展基金會
奧迪福斯汽車股份有限公司

合作夥伴

永豐棧酒店
台中商旅
長榮桂冠酒店（台中）
青鳥旅行
茶籽堂
歐舒丹
財團法人數位藝術基金會
在地實驗
日本 新國立劇場基金會

特別感謝 NTT-CLUB 藝友會

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黃明哲、溫文熙、廖光亮、蔡國洲、鄭英明

Sponsor and Partnership

Sponsor

Bank SinoPac
CTBC Foundation For Arts And Culture
China Development Foundation
TSMC Education & Culture Foundation
E.SUN Foundation
SINYI Charity Foundation
CHEN-YUNG FOUNDATION
Audi Volkswagen Taiwan CO., Ltd

Thanks to...

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Bluebird Travel
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L'OCCITANE
Digital Art Foundation
ET@T
New National Theatre Foundation (Japan)

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衛武營國家藝術文化中心

National Kaohsiung Center for the Arts
(Weiwuying)



總監的話

實踐藝術的美學與公共性，
不讓創作與演出因疫情而停滯

2021 年是衛武營投入全年營運的第三年，在全球 COVID-19 持續升溫的這一年裡，整體運作逐漸成熟，不斷深化表演藝術的美學與公共性。衛武營也克服跨國合作的艱難，持續推出品牌歌劇。3 月帶來全亞洲卡司的威爾第歌劇《茶花女》，9 月和香港城市當代舞蹈團合作的皮亞佐拉輕歌劇《被遺忘的瑪麗亞》，在國際旅運不易的現實下完成跨國排練，將精彩歌劇推出於國人面前。4 月【2021 衛武營 TIFA 當代音樂平台】以「女性」、「亞洲力量」為兩大策展概念，系列節目分布在衛武營五個不同的表演場域，跳脫傳統表現形式、展演空間的框架，展現臺灣的音樂創意能量。

為了多方實踐藝術中心的公共性，衛武營達成與 WOW 世界女性藝術節的合作，包含 3 月的「共想工作坊」與 11 月為期十天的線上及線下活動，結合藝術與女性議題，喚起人們對於性別平權的意識。親子服務「藝玩伴計畫」，由專業師資規劃劇場、藝術體驗等活動，讓「爸媽看戲，小孩玩戲」在劇場實現。

5 月份臺灣本土疫情升溫，表演藝術界面臨巨大衝擊，卻也促成了更多元的展演形態。【2021 花露露的童樂節】轉為線上呈現；【衛武營第六劇場】重新開張，民眾在家也能體驗如親臨廳院的表演；「藝起秀創藝」線上徵件，鼓勵表演藝術工作者迸發創意的影片提案，超過 180 組團體熱烈參與；每月在榕樹廣場舉辦的大眾舞蹈課程【武營來跳舞】轉為線上，讓民眾防疫在家就能輕鬆舞動身體；「劇場藝術體驗教育計畫」的讀劇發表會最終也成功吸引近百名觀眾線上參與。所有的努力，都為了不讓創作與演出因疫情而停滯。

10 月份起衛武營先後迎來週年慶 3.0、衛武營馬戲平台等大型活動，繼續用藝術串聯眾人與世界。期待 2022 年表演藝術界能迎來真正的復甦，如同衛武營以「Lights up 破霧前行」為題，將以更多的創意與同理心，透過藝術喚起眾人內心的感動，並帶來精彩豐富的表演。

威爾第歌劇《茶花女》Verdi - *La Traviata*

衛武營國家藝術文化中心藝術總監

為之明

From the Director

Maintaining the Aesthetics and Public Nature of Performing Arts in the Face of Covid-19

The year 2021 was Weiwuying's third full year of operation. With the pandemic becoming increasingly serious around the world, our operations gradually evolved as we continually tried to further the aesthetic and public nature of the performing arts. We overcame difficulties associated with cross-national collaboration to continually present self-produced operas: Verdi's *La Traviata* with an all-Asian cast in March and Piazzolla's *María de Buenos Aires* with Hong Kong's City Contemporary Dance Company in September, holding successful rehearsals despite the many obstacles associated with international travel. Our Weiwuying TIFA Contemporary Music Platform series, based on the themes of women and "Asian strength," was held at five venues in Weiwuying. It served as a means of breaking free from tradition and exhibited the use of space within its framework, demonstrating the musical creativity Taiwan is blessed with.

To transmit the public nature of Weiwuying to a diverse audience, we also teamed up with the WOW Foundation in holding Women of the World Festival Think Ins in March and a ten-day series of online and off-line events in November that incorporated art and women's issues to make people more aware of gender equality. In addition, we offered Art-Fun-Play, a program in which kids engaged in theater and art experiences led by professionals while their parents were watching performances at Weiwuying.

Taiwan's performing arts sector was hit hard by a local pandemic outbreak in May, but it led to a greater diversity in presentation format. The 2021 Weiwuying Children's Festival and Weiwuying Theater 6 transitioned to online operations, allowing people to enjoy performances at home. The online contest, Show of Creativity, encouraged performers to submit videos (over 180 in total!) of their own creative productions. Weiwuying 365+ Dance, usually held each month in the Banyan Plaza, moved to the cyber stage where people could keep dancing from home. In addition, the reader's theater aspect of the Theater Arts and Education Project attracted nearly 100 online space audience. All of these efforts successfully kept creativity and performance alive despite the Covid-19 pandemic.

In October, Weiwuying Anniversary 3.0 and Weiwuying Circus Platform unfolded to continue connecting locals to the world through arts. It is our sincere hope that the performing arts sector will truly recover in 2022, and we are working toward that with our Lights Up series of programs for January to July. Through creativity and empathy, we look to keep touching people's hearts with an abundance of outstanding art events and performances.

General and Artistic Director,
National Kaohsiung Center for the Arts (Weiwuying)




【2021 衛武營 TIFA 當代音樂平台】《共鳴體》【2021 Weiwuying TIFA Contemporary Music Platform】Resonance: *Into the Maze* (攝影/林峻永)

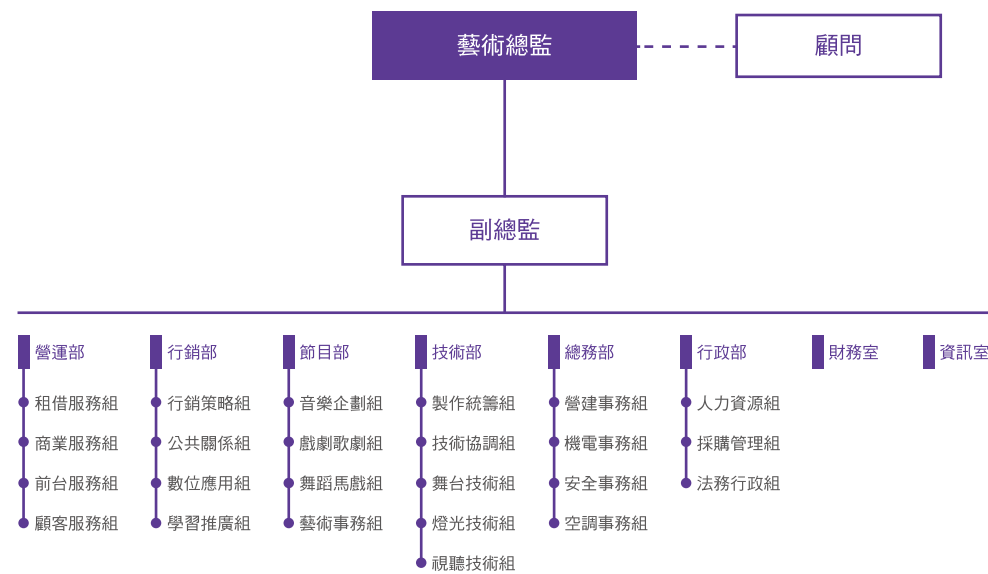
衛武營國家藝術文化中心 組織架構與經營團隊

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。

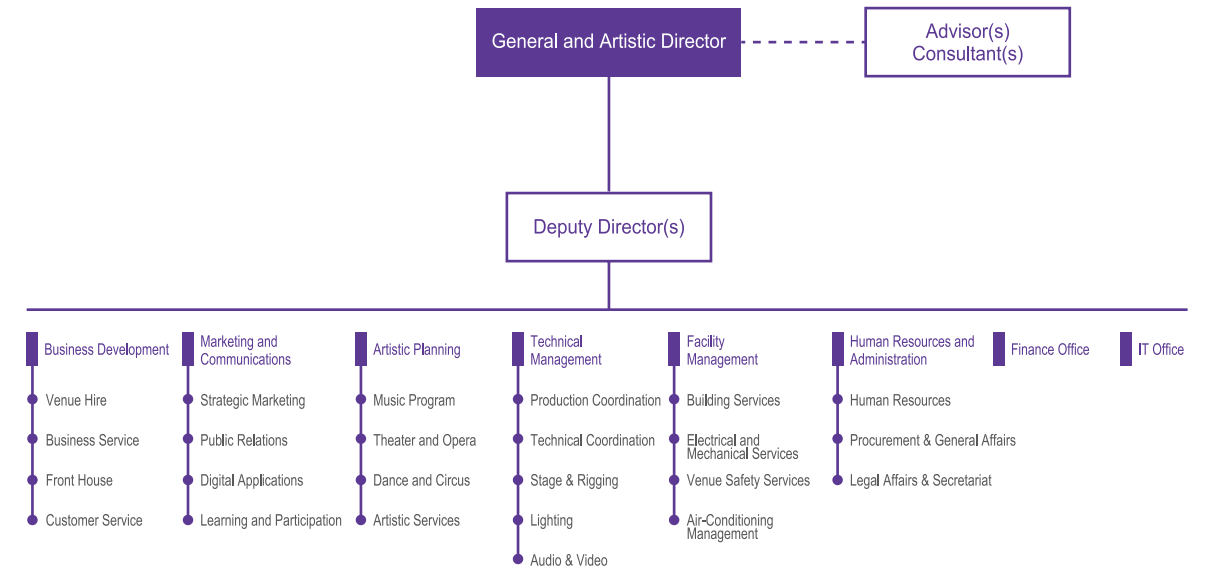
Organization and Management Team of the National Kaohsiung Center for the Arts (Weiwuying)

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.

國家表演藝術中心
衛武營國家藝術文化中心組織圖



National Performing Arts Center
National Kaohsiung Center for the Arts (Weiwuying) Organization Structure



重拾藝術純粹的本質——衛武營

2021 年是衛武營開幕航行的第三年，也是檢視場館過去兩年在高雄扎下的文化底蘊的重要時刻。回顧這一年，衛武營想要體現「眾人的藝術中心」精神，便是在各種不同的環境下，都能傳遞亙古不變的藝術本質——以無界限的穿透力與生命力，集眾人投注於對表演藝術的熱愛，持續將藝術純粹的美好，與眾人深度連結。

表演藝術的公共實踐

衛武營做為連結在地城市的藝文場館，透過積極開發不同形式的展演與計畫，讓藝術的公共性在地深耕。受大眾喜愛的《武營來跳舞》邀請四組臺灣中生代的舞蹈家：蒂摩爾古薪舞集、蘇品文、周書毅及蘇威嘉，每一季推出動身體主題系列課程，融合走跳臺灣和國際教學、演出的豐富經驗，為喜愛跳舞、律動身體的民眾，找到自由舞動的快樂。衛武營駐地藝術家周書毅延續十年前發起的「舞蹈旅行計畫」，2021 年走訪高雄多區，深入在地社群，預計 2022 年重製上演高雄版本。透過走出劇場的表演方式，讓更多人有機會領略舞動的美好。

和英國 WOW 基金會合作的【WOW 高雄 2021 世界女性藝術節】透過 3 月份 5 場次的共想工作坊，集結眾人對「以女性為節慶主題」的想像，彙整出強調連結對話、換位同理、歡慶共創的 10 天線上現場複合式的藝術節，透過對話、工作坊、影片播映與創意製作人專業學院形式談論性別議題，讓眾人都能在其中找到舒適的方式參與；並邀請創辦人裘德·凱莉與國際夥伴線上與會，帶來全球的倡議能量，讓每一位參與者都從中獲得力量。

史詩般的精湛呈現——旗艦歌劇與精選節目

2021 年春季，衛武營推出威爾第歌劇《茶花女》這部自製旗艦歌劇，由衛武營藝術總監簡文彬與導演楊士平合作，網羅全亞洲版卡司並攜手高雄市交響樂團、高雄室內合唱團連演四場，帶來精湛又細膩的美聲鉅作，再現茶花女曲折又哀戚的浪漫美學。2021 年也適逢「阿根廷探戈音樂教

父」皮亞佐拉百年誕辰紀念，在秋季推出了皮亞佐拉唯一的歌劇作品《布宜諾斯艾利斯的瑪麗亞》，並以《被遺忘的瑪麗亞》題名來向大師致敬，攜手「香港現代舞之母」黎海寧、香港城市當代舞蹈團共同製作，以線上跨國排練突破疫情下的邊境管制，將這齣精彩的探戈輕歌劇推出於國人面前。本次演出更同步與公視聯手，與線上串流平台「雲劇場台灣」合作，推出線上直播版，讓全臺觀眾在疫情的限制下也能一同感受皮亞佐拉的探戈魅力。

年度精選節目包括歌仔戲人間國寶廖瓊枝與臺灣國樂團《凍水牡丹 II ~ 灼灼其華》、比利時吻與淚創作群《指尖上的幸福人生》、阮劇團《十殿》、周書毅 × 鄭志忠《阿忠與我》、國光劇團《快雪時晴》等，不同類型的劇場作品在衛武營發生，不同喜好觀眾均能接觸到多樣的作品。

加乘夥伴力量 開展合作計畫

透過集結國內外夥伴的合作力量，衛武營得以強化平台計畫的影響力。與國立傳統藝術中心臺灣音樂館合作的 2021 臺灣作曲家系列帶來《郭芝苑作品展》及《大師風華——郭芝苑百歲冥誕紀念音樂會》，共同緬懷大師風華。國際交流方面，衛武營透過三大平台：衛武營當代音樂平台、衛武營馬戲平台與兩年一次的臺灣舞蹈平台，搭建串聯起國內外表演藝術領域專業人士的互聯網，連結在地與國際，為藝術創作者、建構永續型的支持系統。

2021 五國駐地計畫——身體、空間的情感對話，與法國、義大利、日本、香港的夥伴進行線上創作國際交流；「舞蹈·南方」計畫也與嘉義縣表演藝術中心、馬德里編舞平台合作，展現臺灣南方舞蹈能量；與巴黎市立劇院合作《藝術諮詢日》，透過「藝術療癒」的力量滋養大眾心靈。2021 年創意熟成平台由衛武營舉辦，24 組各縣市場館代表與策展人於衛武營欣賞超過 40 組團隊與大專院校作品簡報或呈現，創作者與製作方交流作品方向與年度計畫，推動表演藝術產業經驗累積的正循環。



皮亞佐拉輕歌劇《被遺忘的瑪麗亞》A. Piazzolla - *Maria de Buenos Aires* (攝影/陳建豪)

當代音樂的樞紐——聚焦亞洲創作女性

2019 年首次舉辦的「衛武營 TIFA 當代音樂平台」透過音樂展演、人才培訓、創意實驗與實踐，由多面向破解當代音樂密碼。四月份，【2021 衛武營 TIFA 當代音樂平台】以「女性」、「亞洲力量」為主場景，展開在五個不同表演場域的系列節目。以目前全球樂壇最具代表性與影響力的韓裔旅德作曲家陳銀淑的管絃樂作品揭開序幕，也接續一月旅美鋼琴演奏家林佳靜於衛武營音樂廳錄影、於華盛頓表演藝術協會線上演出的合作，邀請林佳靜於當代音樂平台期間演奏協奏曲與獨奏會，透過遊走在典型與非典型的各式創作，突破大眾的想像框架。

串聯表演團隊 綻放線上展演

儘管疫情造成劇院再度停擺，為表演藝術帶來嚴峻考驗，衛武營也借鏡去年的數位劇場經驗，深化表演藝術新格局。衛武營擴展數位展演平台，包括【第六劇場】、Podcast【HEY! 特劇場】，並和「雲劇場台灣」展開合作推出線上演出。也在文化部「藝起秀創藝」計畫下，徵求表演團隊

投件線上微型演出，並於線上直播公開評選。

8 月在疫情稍緩之際，2021 花露露的線上童樂節帶來了無獨有偶工作室劇團的《快樂王子》與《雪王子》、巴黎市立劇院《庫索莫與他的長冠八哥》以及蘇格蘭旋轉煙火劇團《白》，並與富邦文教基金會與 myVideo 合作推出《藝起說故事：花露露玩繪本》在線上與大小朋友相遇。線上劇場儼然成為了疫情下必然的文化體驗，也陪伴藝術家和表演團體越過疫情挑戰，呈現表演藝術各種綻放的樣貌。

學習推廣與文化平權

2021 年上半年受疫情的影響，在學校停課、場館閉館的狀況下，【衛武營藝企學】轉型為線上進行，並與知名 KOL 江老師、管風琴家劉信宏老師、高雄市交響樂團及高雄市國樂團合作錄製 6 集「線上藝企學」。下半年疫情趨緩後【衛武營藝企學】也持續推廣，演出共 9 場，合計 8,536 名學子受惠。

自 2019 年起推動的【劇場藝術體驗教育計畫】「體驗課程」



劇場藝術體驗教育計畫—秋季讀劇發表會 The reader's theater aspect of the Theater Arts and Education Project (攝影/林峻永)

至今已邁入第三年，共辦理 10 檔節目，下半年 6 檔與高雄市教育局合作辦理，共計 20 班近 725 名國高中師生走進廳院欣賞演出；「讀劇課程」自 2020 年起至今邁入第二年，向下延伸至國小學生。2021 年上半年因疫情嚴峻，部分讀劇課程及發表會轉為線上進行，共計 660 人次線上觀賞；下半年課程恢復於校內進行，共計 8 所高中、國中、國小參與，近 250 名學生登上衛武營戲劇院參與讀劇發表會。2021 年更與國立臺灣文學館合作辦理「文學改編劇本工作坊」，培育 20 名學員進行臺灣在地文學改編成青少年的讀劇集。

為讓更多障礙者朋友親近體驗場館，透過「大眼睛與大耳朵場館友善計畫」規劃專屬工作坊，讓不同障別朋友有機會體驗參與各項課程活動，進而培養參與藝術的興趣；共辦理身障、視障、聽障各一場工作坊，計有 44 名不同障別朋友參加。

2021 年更與臺北信義學堂合作規劃辦理系列講座，分享衛

武營的理念價值，從不同的視角探索衛武營，透析劇場管理與藝術行政，帶領民眾走進劇場；全年共計辦理實體講座 2 場，因疫情轉型線上辦理 5 場，計有 585 人參與。

迎向暗夜後的曙光—衛武營三週年慶

在臺灣疫情衝擊稍微緩和後，今年的【衛武營週年慶 3.0】以《浪漫騎士—唐吉訶德》音樂會為週年慶揭開序幕，別具意義。由衛武營藝術總監簡文彬擔綱指揮，率領鋼琴家王佩瑤、小提琴家李宜錦、大提琴家高炳坤以及長榮交響樂團，藉由理查·史特勞斯的作品《唐吉訶德》以一把大提琴獨奏對抗交響樂團，展現唐吉訶德一人一騎面對挑戰的大無畏騎士精神，呼應衛武營開幕以來勇闖直前的精神：即便面臨疫情的考驗，仍持續保有動能，提供眾人和藝術家向上反彈的能量，為表演藝術開創嶄新未來，以表演藝術別具光芒的力量，偕領眾人共赴黎明乍到的破曉之際。

【高雄雄鷹害】周書毅 x 陳芯宜 2021 《留給未來的殘影》
【Kaohsiung Local Hi】Shu-Yi Chou x Singing Chen 2021 Afterimage for Tomorrow (攝影/林峻永)

深植土地的記憶，找回流動的力量

2021 年「高雄雄鷹害」邁入第三屆，以「流動」概念穿梭在各種空間，與城市進行跨界對話，透過科技、自然、建築與文化四個層面打破各種隔離，讓被遺忘的記憶與情感，得以再度與我們的生活串聯。本屆共推出 4 檔節目：衛武營駐地藝術家周書毅《留給未來的殘影》、周宜宏 X 魏肇儀影像聲音音樂會《樹仔聲》、老男孩劇團《進口人類新城》、徐崇育《大河精神—給愛河與密西西比河的爵士組曲》。這股流動的力量，也鋪陳出別具風味的港都城市美學，更將深植土地的記憶帶到高雄總圖，透過其多元的來客群，和在地深化的關聯性，建立品牌形象。

翻轉的身體美學—力與美下的真實人生

衛武營馬戲平台從創意生產到製作與推廣，深度推動馬戲的開放性與生命力。除了支持新創、共製作品及其國內外巡演推廣、主題策劃劇場及公共空間展演、專業馬戲人才

培育、國際網絡、機構合作與創作研究駐地發展計畫、提供大眾及學校對於當代馬戲的認識與體驗。

2021 衛武營馬戲平台力邀國內外超過百位的馬戲表演和影像工作人士，聚焦於這群以馬戲為志業的人生漫遊者，透過創作來形塑出馬戲在主流社會框架下遊走卻又勇往直前的真實樣貌。也帶來一連串經歷世紀瘟疫的變局前後，創作者對於社會狀態提出的回應和行動，包括新創作品、數位直送、現場演出、雲端講座、打開排練室、馬戲藝術家雲端駐地計畫、舞蹈與馬戲特技創作應用 2.0，以及三十天無休的短片影展和攝影展。

航向嶄新 2022

表演藝術是積累生命能量與經驗的一種表達形式，2021 衛武營推出嶄新形式的表演、藝術平台、藝術節、大眾參與等來與更多的民眾接觸，培植藝文美感素養與生活美學。展望 2022 衛武營將秉持著凝聚南方藝術力量的初衷，用更精彩的表演感動更多人。

Regaining the Pure Essence of Art at Weiwuying

The year 2021 was Weiwuying's third year and an important window through which to see how it had propagated culture over the previous two years in Kaohsiung. Looking back at this year, our wish to make the arts accessible to all has been embodied in transmitting the unchanging essence of art in various environments. We have done this by bringing together the passion of the public for the performing arts and continuing to strongly link people to the wonder of pure art with unfettered penetration and vitality.

Bringing the Performing Arts to Everyone

As an art venue to connect various locales in Taiwan, we actively work to develop diverse performances and programs to deeply root the public nature of art into Kaohsiung. For the highly popular Weiwuying 365+ Dance, we invited Taiwanese choreographers of the middle generation (the Tjimur Dance Theatre, Pin-Wen Su, Shu-Yi Chou, and Wei-Chia Su) to lead a themed series of classes that integrated what the artists had gained from their travels around Taiwan, their experiences of teaching abroad, and their extensive performance experience in helping lovers of physical movements find happiness in the freedom of dance. Resident artist Shu-Yi Chou, inspired by his Dance-Travel Project from ten years ago, has brought dance to various locales of Kaohsiung and is planning to reproduce and perform a version of the project for Kaohsiung in 2022. By bringing dance out of the theater, he is offering more people a chance to experience its beauty.

Teaming up with the Women of the World (WOW) Foundation in holding the WOW Kaohsiung 2021—Women of the World Festival in November, we first held Think Ins in March to see how the public thought a festival themed on women should be held. This helped us organize a ten-day event with both online and off-line aspects that emphasized connected dialogue, empathy through transposition, and celebratory co-creation.

Through conversation, workshops, film screenings, and a creative production course, attendees were able to discuss gender issues in ways that suited them. The founder of WOW Foundation Jude Kelly and her colleagues from around the world attended online, helping every attendee become empowered through the force of global advocacy.

Epic Performances— Flagship Operas and Select Programs

In the spring, we put on four showings of our flagship production *La Traviata*, a collaboration among Weiwuying General and Artistic Director CHIEN Wen-pin, Stage Director Shih-Ping Yang, a completely Asian cast, the Kaohsiung Symphony Orchestra, and the Kaohsiung Chamber Choir. This operatic masterpiece of consummate skill presented well the complexity and sorrow of Verdi's romantic aesthetic. The year also marked the 100th birthday of composer Astor Piazzolla, the "Argentine godfather of the *tango nuevo*," hence our interpretation of his only opera, *María de Buenos Aires*, in the fall. It was accomplished with "Hong Kong's mother of contemporary dance" Helen Lai and Hong Kong's City Contemporary Dance Company, who provided help online to overcome the obstacles caused by the COVID-19 pandemic and bring this outstanding light opera to the people of Taiwan. We also worked with Public Television Service to stream the performance on the online platform CloudTheatre so that everyone in Taiwan would be able to experience the wonder of Piazzolla's tango despite the pandemic restrictions.

Our annual select programs included the Taiwanese opera *Chiung-Chih Liao the Living Human Treasures and NCO*, the Belgian Kiss&Cry Collective's *Cold Blood*, Our Theatre's *Palaces*, Shu-Yi Chou and Chih-Chung Cheng's *The Center*, and the Guoguang Opera Company's *Sunlight After Snowfall*. With a variety of genres of performance, we were able to meet the needs of people with a variety of preferences.



【2021 衛武營馬戲平台】創造焦點女馬系列《#Since1994》【2021 Weiwuying Circus Platform】Eye Catching Circus - #Since1994 (攝影/林峻永)

Collaborative Programs with Numerous Partners

By working with partners from Taiwan and abroad, we have maximized the influence of our programs. Collaborating with the Taiwan Music Institute of the National Center for Traditional Arts, the Chi-Yuan Kuo Memorial Concert and a related exhibition for the 2021 Taiwanese Composer Series were held in tribute to Kuo, a great native Taiwan composer. And by means of three major platforms (our Contemporary Music Platform, Circus Platform, and biennial Taiwan Dance Platform), we connected with experts in the performing arts field in Taiwan and abroad in building a sustainable support system for artists.

For the Museum of Human Emotions 2021—Online Presentation, we held online creative exchanges with partners from France, Italy, Japan, and Hong Kong. The program "Dance · South" was conducted with help from the Chiayi Performing Arts Center and

Madrid Choreography Platform to exhibit the power of dance in southern Taiwan. We worked with the Paris Théâtre de la Ville in putting on the Art Consultation Day to share the capacity of art therapy. The 2021 Creative Evolution Platform brought representatives and curators from 24 cities/counties to Weiwuying to appreciate presentations in the form of either performance or briefings on works by groups and colleges. Artists and producers were able to talk about the directions for their works and their annual programs, promoting a virtuous cycle for experience accumulation in the performing arts sector.

Hub of Contemporary Music with a Focus on Asian Female Artists

We first held the Weiwuying TIFA Contemporary Music Platform series of events in 2019, aiming to decipher the code of contemporary music through performances, talent training,

and creative experiments/practice. In April 2021, the series, based on the two themes of women and “Asian strength,” was held at five Weiwuying venues. The first show was the work of German-based composer Unsuk Chin, one of the world’s most iconic and influential Korean composers of contemporary music. Following that was New York-based pianist Jenny Lin, recording in Weiwuying’s Recital Hall for an online broadcast for the Washington Performing Arts Society. She played concertos and solos of both classical and non-classical pieces, allowing audiences a broader spectrum of musical enjoyment.

Outstanding Online Performances Link Performance Groups and the Public

Despite the uncertainty caused by the COVID-19 pandemic and the temporary halt of off-line shows, which posed a huge challenge for the performing arts sector, Weiwuying made use of its digital experience from the previous year in creating a new framework for this art form. We expanded our digital performance platforms, including Weiwuying Theater 6 and the podcast *Hey! Theater*, and collaborated with the online platform CloudTheatre to stream performances and allow viewers to give scores, which were later used for assessment and selection.

As the pandemic outbreak was coming under control in August, the Weiwuying Online Children’s Festival shared Puppet and Its Double’s *The Happy Prince* and *The Snow Prince*, the Paris Théâtre de la Ville’s *Kusomo et son Jalak de Bali*, and the Scottish Catherine Wheels Theatre Company’s *White*. We also worked with the Fubon Cultural and Educational Foundation and myVideo in producing the online storytelling series “Stories with Florara,” suited to adults and children alike. Online theater clearly became the natural substitute for cultural experience during the COVID-19 outbreak. As we empathized with those in the sector and stuck with them throughout the toughest of times, the fruits of our labor were exceptional.

Promoting Learning and Cultural Equality

Since schools and art venues were closed with the COVID-19 outbreak in May, our Learning Art Together: Aesthetic Education Program transitioned to an online format with videos hosted by

pianist and KOL Teacher Chiang, pipe organist Tony Liu, the Kaohsiung Symphony Orchestra, and the Kaohsiung Chinese Orchestra. Once the outbreak came back under control in the second half of the year, Learning Art Together kept going with nine off-line performances attended by 8,536 students.

The Theater Arts and Education Project Curriculum, which began in 2019. A total of 10 programs were held in this year. In the second of the year, collaborated with Kaohsiung Bureau of Education in allowing 20 classes (nearly 725 junior and senior high school students) to view six programs at Weiwuying. This was the second year of reader’s theater classes, which was further opened up to the elementary school students. With the COVID-19 outbreak in May, the classes and part of the final show went online, reaching 660 views. In the second half of the year when the classes could be held off-line again, they were brought to eight schools of different levels and almost 250 students of different ages read at the Weiwuying Playhouse. Moreover, we worked with the National Museum of Taiwan Literature in holding a workshop for 20 participants on adapting Taiwanese literature into reader’s theater scripts.

To make Weiwuying more accessible to those with disabilities, the Eyes and Ears program offered three workshops targeting at the physically challenged, visually impaired, and hearing impaired to give people with these challenges the chance to take part in a variety of classes and thereby boost their interest in participating in the arts. A total of 44 people attended.

In addition, we partnered with the Taipei Sinyi School in holding a series of lectures to share Weiwuying’s core values, explore Weiwuying from different perspectives, and explain theater management and art administration. Two off-line and five online lectures were held for a total of 585 attendees.

Light at the End of the Tunnel— Weiwuying Anniversary 3.0

Once the COVID-19 outbreak in Taiwan came under control, the Weiwuying Anniversary 3.0 kicked off with the especially meaningful concert *Remando al Viento—Don Quixote*. Conducted by Weiwuying General and Artistic Director CHIEN Wen-pin and

performed by pianist Pei-Yao Wang, violinist I-Ching Li, cellist Victor Coo, and the Evergreen Symphony Orchestra, Richard Strauss’s *Don Quixote*, Op. 35 is a piece in which the cello single-handedly takes on an orchestra, demonstrating the valiant fearlessness of Quixote in the face of his many challenges. It served as a metaphor of Weiwuying’s spirit in pressing on despite the challenges of COVID-19 to provide the public and artists with the strength to rebound, help the performing arts sector make new achievements, and guide the public toward the light at the end of the tunnel through the unique, radiant power of the performing arts.

Retrieving Local Memories and Rediscovering the Power of “Flow”

The third year of the Kaohsiung Local Hi event series was brought to various spaces through the concept of “flow” to create dialogue with the city. The series sought to remedy the disconnection by creating a flow among the areas of technology, nature, architecture, and culture to help people recall forgotten memories and sentiments. It included resident artist Shu-Yi Chou’s *Afterimage for Tomorrow*, songwriter Hsuan-Hung Chou and image artist Zhao-Yi Wei’s “*Tshiiū - à Siann*” *Whispers of Trees*, Old Boy Theatre’s digital performance *What Is Home?*, and Vincent Hsu’s “*Music for the River*” *Jazz Suite: The Spirit of Love River and Mississippi River*. The series established a unique aesthetic for Kaohsiung and helped root local memories into the hearts of its people. With the diversity of attendees and a deep-reaching local connection, it also promoted Weiwuying’s image.

Overturning Ideas of Physical Aesthetic— Power and Beauty in Reality

From creative ideas to production and promotion, the Weiwuying Circus Platform has strongly advanced the openness and vitality of the circus sector. Weiwuying has supported innovation, been involved in joint productions and the promotion of their local and foreign tours, helped with themed venues and performances in public areas, conducted training for circus performers, established a global network, collaborated with organizations, initiated a resident development program for research, and provided the public and schools with knowledge and experiences on



《凍水牡丹 II ~灼灼其華》歌仔戲人間國寶廖瓊枝與臺灣國樂團
Chiung-Chih Liao The Living Human Treasures and NCO
(攝影/陳建豪)

contemporary circus performance.

In 2021, the platform invited over 100 circus performers and workers in the visual media field, putting the focus on people wandering a path of life devoted to the circus. We creatively put together a true representation of how circus workers make their way through mainstream society and bravely press forward. It also showed how creators responded to the social conditions during the pandemic by means of new shows, digital workshops, off-line performances, online lectures, the Open Studio Cloud-Based Training, the Circus Artist Cloud Residency Program Dance and Circus Stunt Creation 2.0, and the 30-day Short Film Festival and Photo Exhibition.

Direction for 2022

The performing arts are an expression of the energy and experience of life. In 2021, we came up with new formats for performance, art platforms, art festivals, and public participation to connect with more people, in turn helping them cultivate their understanding of art and culture and their aesthetic of everyday life. In 2022, we will continue promoting the artistic power of southern Taiwan through even more brilliant performances to touch an even greater number of people.

節目暨活動概況 Program & Activity Overview



【衛武營週年慶 3.0】2021 舞鈴劇場《VALO 二部曲—島嶼》
【Weiwuying Anniversary 3.0】2021 Diabolo Dance Theatre VALO Part 2 - *The Island* (攝影/李建霖)

歌劇院 Opera House

- 3/18-3/21 威爾第歌劇《茶花女》 G. Verdi - *La Traviata*
- 9/25-9/26 唐美雲歌仔戲團 2021 精彩重現《光華之君》
Tang Mei Yun Taiwanese Opera Company - *The Storyteller and Her Dream*
- 10/2-10/3 國光劇團《快雪時晴》 GuoGuang Opera Company - *Sunlight after Snowfall*
- 10/9, 10/11 【衛武營週年慶 3.0】2021 舞鈴劇場《VALO 二部曲—島嶼》
【Weiwuying Anniversary 3.0】2021 Diabolo Dance Theatre VALO Part 2 - *The Island*
- 10/10 【衛武營週年慶 3.0】舞鈴劇場《VALO 首部曲—阿米巴》
【Weiwuying Anniversary 3.0】Diabolo Dance Theatre VALO Part I - *Amoeba*
- 10/16-10/17 布拉瑞揚舞團《沒有害怕太陽和下雨》 Bulareyaung Dance Company - *Not Afraid of the Sun and Rain*

音樂廳 Concert Hall

- 3/15-3/16 【衛武營藝企學】Circo 樂團【Learning arts together】Circo Ensemble
- 3/27 《萬變管風琴》簡文彬 X 菲利克斯·黑爾 X 高雄市交響樂團
The Grand Organ Night - CHIEN Wen-pin & Felix Hell & KSO
- 3/28 《黃俊文與 NSO》 Paul Huang & NSO
- 3/30-3/31 【衛武營藝企學】豫劇團【Learning arts together】Taiwan Bangzi Opera Company
- 4/17 【2021 衛武營 TIFA—當代音樂平台】《開幕音樂會》陳銀淑管絃樂作品專場 X 演後座談
【2021 Weiwuying TIFA Contemporary Music Platform】Opening Concert - The Orchestral Works by Unsuk Chin X Open-Talk
- 9/25 NSO 開季音樂會 NSO Season Opening Concert
- 10/4-10/5 【衛武營藝企學】原聲巴洛克樂團【Learning arts together】Essential Sound Baroque Ensemble
- 10/9 【衛武營週年慶 3.0】《浪漫騎士—唐吉訶德》
【Weiwuying Anniversary 3.0】*Remando al viento - Don Quixote*

- 10/10 【衛武營週年慶 3.0】提琴鋼琴門嘴鼓【Weiwuying Anniversary 3.0】*Chat, between Strings and Piano*
- 10/25-10/26 【衛武營藝企學】管風琴音樂會—余曉怡【Learning arts together】*Hsiao-Yi Yu Organ Concert*
- 11/13-11/14 WOW 高雄 2021 世界女性藝術節 WOW Kaohsiung 2021: Women of the World Festival
- 11/25 陳建騏《一人之海》音樂會 Chien-Chi Chen Concert - *One person on the sea*
- 12/3, 12/20 【衛武營藝企學】對位室內樂團【Learning arts together】*Counterpoint Ensemble*
- 12/5 大師風華—郭芝苑百歲冥誕紀念音樂會 Chih-Yuan Kuo Memorial Concert
- 12/11 法國巴黎銀行財富管理音樂巡禮《法蘭西琴緣》NSO - Jun Märkl & Saint-Saëns
- 12/25-12/26 《胡桃鉗組曲》與《酷狗寶貝》動畫音樂會 *The Nutcracker Suite and Wallace & Gromit in Concert*

戲劇院 Playhouse

- 1/2 眼球先生的美術劇場《猛男地獄》Mr. Eyeball's art theatre - *Muscular Men's Hell*
- 3/20-3/21 《凍水牡丹 II ~灼灼其華》歌仔戲人間國寶廖瓊枝與臺灣國樂團
Chung-Chih Liao The Living Human Treasures and NCO
- 4/2-4/4 比利時吻與淚創作群《指尖上的幸福人生》Kiss&Cry Collective - *Cold Blood*
- 4/24-4/25 【2021 衛武營 TIFA 當代音樂平台】《共鳴體》
【2021 Weiwuying TIFA Contemporary Music Platform】*Resonance: Into the Maze*
- 5/7-5/9 阮劇團《十殿》Our Theatre - *Palaces*
- 9/4-9/5 周書毅 x 鄭志忠《阿忠與我》Shu-Yi Chou & Chih-Chung Cheng - *The Center*
- 9/17-9/19 皮亞佐拉輕歌劇《被遺忘的瑪麗亞》A. Piazzolla - *María de Buenos Aires*
- 10/9-10/10 【衛武營週年慶 3.0】萬衛三路【Weiwuying Anniversary 3.0】*One Way Try and Go*
- 10/30-10/31 當代傳奇劇場 吳興國經典復刻—參號作品《蛻變》Contemporary Legend Theatre - *Metamorphosis*
- 11/13-11/14 奇巧劇團《二郎哮天》ChiChiao Musical Theatre - *Erlang and the Howling Celestial Dog*
- 11/20-11/21 蒂摩爾古薪舞集《kemeljang · 知！所以？》Tjimur Dance Theatre - *kemeljang · so?*
- 11/26-11/27 【2021 衛武營馬戲平台】福爾摩沙馬戲團《嘛係人》
【2021 Weiwuying Circus Platform】Formosa Circus Art - *Circus as Folks*



周書毅 x 鄭志忠《阿忠與我》Shu-Yi Chou & Chih-Chung Cheng - *The Center* (攝影/Kito)

- 11/27-11/28 【2021 衛武營馬戲平台】創造焦點女馬系列《#Since1994》
【2021 Weiwuying Circus Platform】Eye Catching Circus - *#Since1994*
- 12/18-12/19 江之翠劇場《行過洛津》Gang-a Tsui Theater - *Passage to Lo-Jin*

表演廳 Recital Hall

- 1/15 【衛武營小時光】陳若玗《野蠻的美麗—紐約爵士鋼琴音樂會》
【Weiwuying Showtime】Jo-Yu Chen - *Savage Beauty Jazz Piano Concert*
- 2/14 【2021 衛武營新春系列】東華皮影劇團《金兜山獨角青牛》(表演廳前廳)
【2021 Weiwuying Lunar New Year Festival】Tung-Hua Shadow Puppet Troupe - *The Jade Unicorn on Mount Jindou*
- 2/19 【衛武營小時光】淺堤《什麼事都沒發生》【Weiwuying Showtime】Shallow Levée - *Nothing Happens*

- 3/19 【衛武營小時光】鄭宜農 + Chunho 《34 歲的嬰仔汗—出乎意料的生日聚會》
【Weiwuying Showtime】Enno Cheng feat. Chunho - *Special Show on My 34 Birthday*
- 4/9 【衛武營小時光】柯泯薰《畫話》 【Weiwuying Showtime】misi Ke - *Drawing Dialogue*
- 4/11 躍演《勸世三姐妹》讀劇音樂會 The VMTheatre Company - *Don't Cry, Dancing Girls*
- 4/18 【2021 衛武營 TIFA 當代音樂平台】《當代大師的極簡世界—林佳靜鋼琴獨奏會》
【2021 Weiwuying TIFA Contemporary Music Platform】*The Minimalism World of Contemporary Virtuosos - Jenny LIN Piano Recital*
- 8/20 【衛武營小時光】CUBE BAND《城市·光景》 【Weiwuying Showtime】CUBE BAND - *Urban Lights*
- 9/17 【衛武營小時光】蘇聖育 Organ3 樂團《Ciao Bella》
【Weiwuying Showtime】Shen-Yu Su Organ3 Jazz Trio - *Ciao Bella*
- 10/10 【衛武營週年慶 3.0】《武營歐普拉》 【Weiwuying Anniversary 3.0】*Let's Opera!*
- 10/22 【衛武營小時光】陳家聲工作室《陳家聲 2 人演唱會》
【Weiwuying Showtime】GarsonPlay Studio - *Garson CHEN Mini Concert: Duet*
- 10/30 NSO 室內樂《捷克三傑 波希米亞的民族魅力》 NSO Chamber Concerts - *Smetana & Dvořák & Janáček*
- 11/12-11/13 《王心心吟唱—長恨歌》 Xin-Xin Wang Performs - *The Song of Everlasting Sorrow*
- 11/19 【衛武營小時光】以莉·高露《尋找你》 【Weiwuying Showtime】Ilid Kaolo - *Longing*
- 11/27-11/28 【高雄雄鷹書】徐崇育《大河精神—給愛河與密西西比河的爵士組曲》
【Kaohsiung Local Hi】Vincent Hsu - *"Music for the River" Jazz Suite: The Spirit of Love River & Mississippi River*
- 12/10 【衛武營小時光】許維芳《再一次遇見》 【Weiwuying Showtime】Yvonne Hsu - *Meeting Once Again*
- 12/25-12/26 【高雄雄鷹書】周宜宏 X 魏肇儀 影像聲音音樂會《樹仔聲》
【Kaohsiung Local Hi】Hsuan-Hung Chou x Zhao-Yi Wei - *"Tshü - á Siann" Whispers of Trees*

展覽廳 Exhibition Hall

- 3/6-3/28 平權放映室 Equality Video Club - A Video Art Exhibition about Social Equality

繪景工廠 Paint Shop

- 12/1-12/3 2021 創意熟成平台 2021 Creative Evolution Platform



平權放映室 Equality Video Club - A Video Art Exhibition about Social Equality

音樂廳 3F 藝術迴廊 Art Gallery (3F Concert Hall)

- 4/12-4/25 【2021 衛武營 TIFA 當代音樂平台】柏林新音樂室內樂團《閱讀音樂》計畫
【2021 Weiwuying TIFA Contemporary Music Platform】KNM BERLIN - *Tunings of the World 2.0*
- 11/5-12/5 2021 臺灣作曲家系列《郭芝苑作品展》 2021 Taiwanese Composer Series *KUO Chih-yuan Exhibition*

演講廳 Lecture Hall

- 2/16 【2021 衛武營新春系列】剪紙工作坊（楊士毅）
【2021 Weiwuying Lunar New Year Festival】*Paper Cutting Workshop - Blessing In Blossom* by Shih-yi Yang
- 3/6-3/28 舞蹈風景—亞洲舞蹈影像共製計畫
Dance en Scene - An initiative of Commissioning New Dance Films in Asia
- 3/12-3/14 WOW 高雄 2021 世界女性藝術節—共想工作坊 【WOW Kaohsiung 2021】Think In
- 11/13-11/14 WOW 高雄 2021 世界女性藝術節 WOW Kaohsiung 2021: Women of the World Festival



舞蹈風景—亞洲舞蹈影像共製計畫 Dance en Scene - An initiative of Commissioning New Dance Films in Asia



2021 創意成熟平台 2021 Creative Evolution Platform

11/6 臺灣作曲家系列《郭芝苑作品展》座談會—我的音樂我的夢—郭芝苑的音樂家成就之路
2021 Taiwanese Composer Series - KUO Chih-yuan Lecture

榕樹廣場 Banyan Plaza

1/2 侯非胥《政治媽媽 / 不插電》—臺法直播
HOFESH SHECHTER COMPANY Political Mother Unplugged Live Stream

1/6 【2021 武營來跳舞】蒂摩爾當代身體工作坊《身體要唱歌》
【2021 Weiwuying 365+ dance】Tjimur Modern Dance Workshop: *The Body Shall Sing*

2/3 【2021 武營來跳舞】蒂摩爾當代身體工作坊《身體要呼吸》
【2021 Weiwuying 365+ dance】Tjimur Modern Dance Workshop: *The Body Shall Breathe*

2/14 【2021 衛武營新春系列】榕樹廣場—台北木偶劇團《歡喜鬥熱鬧》
【2021 Weiwuying Lunar New Year Festival】Boom! Taipei Puppet Theater *Joy and Lively*

2/14-2/15 【2021 衛武營新春系列】扯鈴街頭藝人 | 吳顯中《平平仄仄平》
【2021 Weiwuying Lunar New Year Festival】Diabolo Street Artist | Haw-Jong Wu - *Flow*

2/14-2/15 【2021 衛武營新春系列】榕樹廣場—兩廣醒獅團《祥獅獻瑞》
【2021 Weiwuying Lunar New Year Festival】Luan Guang Dragon and Lion Dance War Drum Corps - *Auspicious Lion*

2/15 【2021 衛武營新春系列】天宏園掌中劇團《歡喜迎春慶團圓》
【2021 Weiwuying Lunar New Year Festival】Tianhongyuan Puppet Troupe *Happy Celebration of Reunion in Spring Festival*

3/3 【2021 武營來跳舞】蒂摩爾當代身體工作坊《身體唱一首歌》
【2021 Weiwuying 365+ dance】Tjimur Modern Dance Workshop: *The Body Sings a Song*

4/7 【2021 武營來跳舞】蘇品文—為自己編一支舞《溫叨》屬於自己的現代舞手語歌創作
【2021 Weiwuying 365+ dance】Pin-Wen Su - Choreographing for Yourself: *WEN DAO* is a Modern Dance Sign Language Song Creation of Its Own

4/24-4/25 【2021 衛武營 TIFA 當代音樂平台】《在，不在》
【2021 Weiwuying TIFA Contemporary Music Platform】*Here and Now*

5/5 【2021 武營來跳舞】蘇品文—為自己編一支舞：每個身體都是一支獨舞
【2021 Weiwuying 365+ dance】Pin-Wen Su - Choreographing for Yourself: *Each Body is a Solo Dance*

6/30 【2021 武營來跳舞】蘇品文—為自己編一支舞：皮膚、觸覺、雙人舞
【2021 Weiwuying 365+ Dance】Pin-Wen Su - Choreographing for Yourself: *Skin, Touch, Duo Dance*

7/7 【2021 武營來跳舞】周書毅《從身體出發 I》
【2021 Weiwuying 365+ Dance】Shu-Yi Chou - *Starting from the Body I*



巴黎市立劇院 x 衛武營國家藝術文化中心《藝術諮詢日》Théâtre de la Ville de Paris x Weiwuying *Les Consultations poétiques et dansées*

- 9/8 【2021 武營來跳舞】周書毅《從身體出發 III》
【2021 Weiwuying 365+ Dance】Shu-Yi Chou - *Starting from the Body III*
- 10/6 【2021 武營來跳舞】蘇威嘉《大家一起來跳舞—觀察肢體》
【2021 Weiwuying 365+ Dance】Wei-Chia Su - *Everybody Dance, Physical Observation*
- 10/10 【週年慶 3.0】Open House—電音 Party 【Weiwuying Anniversary 3.0】Let's Party
- 10/30-11/28 【衛武營馬戲平台】《馬戲·人生》影像展
【2021 Weiwuying Circus Platform】*Circus. Life* Photography Exhibition
- 11/3 【2021 武營來跳舞】蘇威嘉《大家一起來跳舞—開發肢體》
【2021 Weiwuying 365+ Dance】Wei-Chia Su - *Everybody Dance, Physical Development*
- 11/5-11/14 WOW 高雄 2021 世界女性藝術節 WOW Kaohsiung 2021: Women of the World Festival
- 11/27-28 【2021 衛武營馬戲平台】圓劇團《手路》臺法共創（階段性呈現）
【2021 Weiwuying Circus Platform】Thunar Circus - *Main Agile* (Work in Progress)
- 11/27-28 【2021 衛武營馬戲平台】狂夢藝術《路上行舟的 12 種表情》
【2021 Weiwuying Circus Platform】Lit Art - *Flipped Your Daily Routine*

- 12/1 【2021 武營來跳舞】蘇威嘉《大家一起來跳舞—創造肢體》
【2021 Weiwuying 365+ Dance】Wei-Chia Su - *Everybody Dance, Physical Creation*

戶外廣場 Outdoor Theater

- 1/1 2021 維也納愛樂新年音樂會—全球衛星直播+暖場音樂會—同根生
2021 Vienna Philharmonic New Year's Concert Live Broadcast
- 10/10 【週年慶 3.0】Open House—眾人的搖擺 【Weiwuying Anniversary 3.0】Swing Party
- 12/12 I-Mei X NSO《音樂時光》I-Mei X NSO Having A Good Time
- 12/25 Taiwan NOW：臺日合製·新創歌仔戲《阿婆蘭 Aphrodite》Taiwanese Opera: *Aphrodite Orchid*

樹冠大廳 Crown Terrace

- 2/14-2/15 【2021 衛武營新春系列】榕樹廣場—高雄兩廣龍獅戰鼓團《祥獅獻瑞》
【2021 Weiwuying Lunar New Year Festival】Luan Guang Dragon and Lion Dance War Drum Corps - *Auspicious Lion*
- 9/19 巴黎市立劇院 x 衛武營國家藝術文化中心《藝術諮詢日》
Théâtre de la Ville de Paris x Weiwuying *Les Consultations poétiques et dansées*
- 10/30-11/28 【2021 衛武營馬戲平台】《馬戲·人生》短片影展
【2021 Weiwuying Circus Platform】*Circus · Life* Short Film Festival
- 11/3-11/7 【高雄雄厲害】周書毅 x 陳芯宜 2021《留給未來的殘影》衛武營特別展演場
【Kaohsiung Local Hi】Shu-Yi Chou x Singing Chen 2021 *Afterimage for Tomorrow* Special Edition for Weiwuying
- 11/27-11/28 【2021 衛武營馬戲平台】狂夢藝術《路上行舟的 12 種表情》
【2021 Weiwuying Circus Platform】Lit Art - *Flipped Your Daily Routine*

其他 Miscellaneous

- 2/1-3/28 【2021 衛武營新春系列】繁花盛開的祝福—新春剪花藝術裝置展
【2021 Weiwuying Lunar New Year Festival】Blessing in Blossom Exhibition

線上演出 Online Performance

- 7/26-7/28 2021 衛武營技術人才培育工作坊 Training Program for Theater Technicians

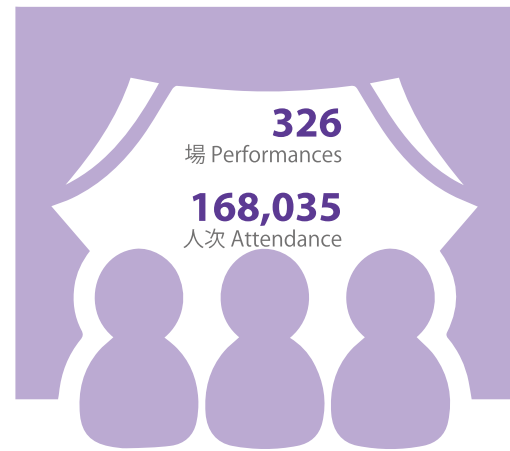
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| 8/4 | 【2021 武營來跳舞】周書毅《從身體出發 II》2021 【Weiwuying 365+ Dance】Shu-Yi Chou - <i>Starting from the Body II</i> |
| 8/11 | 【2021 武營來跳舞】項馨儀《大家一起跳 Gaga》 【2021 Weiwuying 365+ Dance】Hsin-Yi Hsiang - <i>Everybody Dance GAGA Together</i> |
| 8/14 | 【2021 花露露的線上童樂節】無獨有偶工作室劇團《快樂王子》 【2021 Weiwuying Online Children's Festival】Puppet & Its Double - <i>The Happy Prince</i> |
| 8/14 | 【2021 花露露的線上童樂節】衛武營 × 雲門教室《花露露的秘密基地》 【2021 Weiwuying Online Children's Festival】Weiwuying x CloudGate Dance Classroom - <i>Flora's Secret Base</i> |
| 8/14-8/15 | 【2021 花露露的線上童樂節】蘇格蘭旋轉煙火劇團《白》 【2021 Weiwuying Online Children's Festival】Catherine Wheels Theatre Company <i>White - The Film</i> |
| 8/15 | 【2021 花露露的線上童樂節】巴黎市立劇院《庫索莫與他的長冠八哥》 【2021 Weiwuying Online Children's Festival】Théâtre de la Ville - <i>Kusomo et son Jalak de Bali</i> |
| 8/16-8/29 | 【2021 花露露的線上童樂節】無獨有偶工作室劇團《雪王子》 【2021 Weiwuying Online Children's Festival】Puppet & Its Double - <i>The Snow Prince</i> |
| 8/21-8/22 | 【2021 花露露的線上童樂節】樹洞藝術外送到你家—線上工作坊 【2021 Weiwuying Online Children's Festival】Weiwuying Wonderland Door to Door - <i>An Online Workshop</i> |
| 9/4 | 第六劇場線上看【衛武營小時光】Circo 樂團《港口小酒館—皮亞佐拉的探戈回憶》 Weiwuying Theater 6 - 【Weiwuying Showtime】Circo Ensemble <i>Tango Bar on the Port - Piazzolla's Memories of Tango</i> |
| 10/4-10/17 | 【高雄雄厲害】老男孩劇團《進口人類新城》【Kaohsiung Local Hi】Old Boy Theatre - <i>What is home?</i> |
| 10/9 | 【衛武營週年慶 3.0】萬衛三路【Weiwuying Anniversary 3.0】One Way Try and Go |
| 11/10 | 【2021 武營來跳舞】林怡芳《定·身體的平衡》 【2021 Weiwuying 365+ Dance】I-Fang Lin - <i>Stability. Balance of the body...</i> |
| 11/17 | 第六劇場線上看【衛武營小時光】流氓阿德《多麼希望你在這裡》 Weiwuying Theater 6 - 【Weiwuying Showtime】Ardor Huang <i>I Hope You're Here For Me</i> |
| 11/22-11/25 | 【2021 衛武營馬戲平台】「馬戲行內話」共學講座【2021 Weiwuying Circus Platform】Lectures on Circus |
| 11/26 | 【2021 衛武營馬戲平台】紅鼻子馬戲團 x 混域規劃製作 x 湛時這樣影像工作室《馬戲現場—實驗階段》 【2021 Weiwuying Circus Platform】On.P.Young Circus x Mix-Realm x This Moment Lab. <i>Circus Now: An Experiment</i> |
| 11/27-11/28 | 【2021 衛武營馬戲平台】徐開炫《彈彈》【2021 Weiwuying Circus Platform】Kai-Hsuan Hsu - <i>PLAY</i> |



【週年慶 3.0】Open House—眾人的搖擺【Weiwuying Anniversary 3.0】Swing Party

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| 11/27 | 【2021 衛武營馬戲平台】劉彥成 x 大身體製造《悲劇的扮家家酒—沒有犧牲沒有勝利》 【2021 Weiwuying Circus Platform】Yen-Cheng Liu x Dua shin te Production <i>Imaginary Tragedy - No Sacrifice, No Victory</i> |
| 11/27 | 【2021 衛武營馬戲平台】「打開排練室」馬戲藝術家雲端駐地計畫 2.0 線上呈現 【2021 Weiwuying Circus Platform】Open Studio - Circus Artists Online Residency 2.0 Presentation |
| 11/27-11/28 | 【2021 衛武營馬戲平台】臺灣街頭藝術文化發展協會《街頭作品實驗室—第六季》 【2021 Weiwuying Circus Platform】Taiwan Street Arts and Culture Development Association - <i>Street Act Lab-The Sixth</i> |
| 11/27 | 【2021 衛武營馬戲平台】玩·創意 雲端體驗馬戲工作坊 范婷雅 呼拉圈雜耍工作坊 【2021 Weiwuying Circus Platform】Play-Creative Circus Online Workshop Ting-Ya Fan Hula Hoop Juggling |
| 11/28 | 【2021 衛武營馬戲平台】玩·創意 雲端體驗馬戲工作坊 林正宗 親子馬戲工作坊 【2021 Weiwuying Circus Platform】Play-Creative Circus Online Workshop Cheng-Tzung Lin Parent-Child Circus Workshop |
| 11/28 | 【2021 衛武營馬戲平台】玩·創意 雲端體驗馬戲工作坊 石宸亦 禮帽雜耍工作坊 【2021 Weiwuying Circus Platform】Play-Creative Circus Online Workshop Chen-Yi Shih Hat Juggling |
| 12/10 | 2021 五國駐地計畫—身體、空間的情感對話（線上呈現） Museum of Human Emotions 2021 (Online Presentation) |
| 12/15 | 第六劇場線上看《勸世三姊妹》疫情特別版 Weiwuying Theater 6 - <i>Don't Cry, Dancing Girls Special Edition</i> |

節目統計概況 Annual Statistics

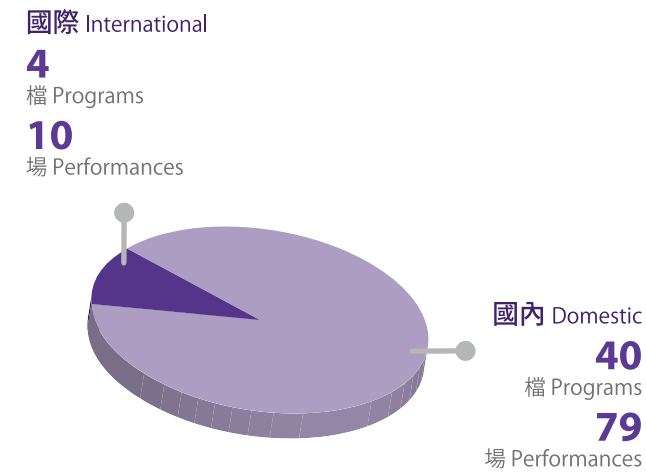


室內場地演出
Performances and Attendance



全年度節目總計 Total
235 檔 Programs
326 場 Performances

主合辦節目／外租
Performances and Percentages by Presenter



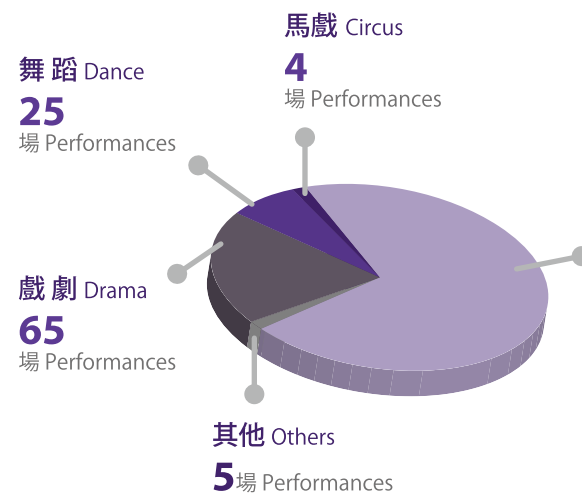
主合辦節目
Performances by the Weiwuying Organizing and Co-organizing

*另有線上售票節目3檔25場，以及非售票節目13檔20場。
Note: Along with 3 online ticket selling programs (25 performances), and 13 non-ticket selling programs (20 performances).

全年度總計 Total
163,804 人次 Attendance



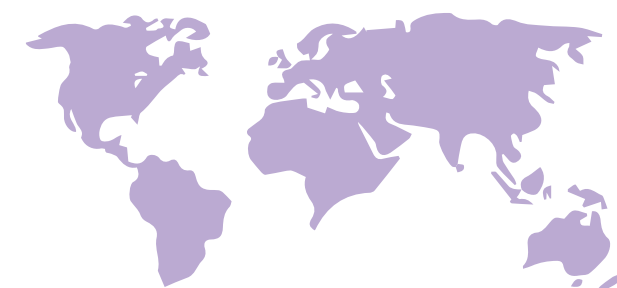
藝文推廣體驗活動
Spreading Enjoyment of the Arts



音樂 Music
227 場 Performances

總場次 Total
326 場 Performances

各類型表演藝術演出
Performances by Category



8 場 Performances

全年度總計 Total
406 人次 Attendance

藝術專業活動
Promotion Experience of the Arts



會員人數
Number of Members

贊助及感謝名單 (依中文筆畫排列)

特別感謝

WOW 基金會
日本捷森基金會
加拿大都鬱當代馬戲藝術製作與推廣中心
玉山文教基金會
西班牙馬德里編舞平台
CAN 亞洲馬戲網絡
法國巴黎市立劇院
法國馬恩河谷省國家編舞發展中心
柯珀汝
香港大館 — 古蹟及藝術館
香港西九文化區自由空間
國立臺灣戲曲學院民俗技藝學系
陳啟川先生文教基金會
凱娜企業
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新加坡濱海藝術中心
瑞儀教育基金會
義大利巴薩諾戴格拉帕當代表演藝術中心
義美食品股份有限公司
鼎基先進材料
嘉義縣表演藝術中心
臺中國家歌劇院

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Thanks to...

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National Taichung Theater

國家交響樂團

National Symphony Orchestra



(攝影/鄭達敬)

音樂總監的話

落實「古典音樂即生活」，再造疫後臺灣藝文沃土

很開心我於 2021 年 8 月 1 日就任國家交響樂團的藝術顧問，並於 2022 年 1 月起擔任這個 35 歲，逐步建構傳統亦維持著活力之樂團的音樂總監。誠如大家對我的了解，具有跨文化的血統以及遍及歐、亞、美洲各地的工作歷練，我的人生目標就是希望成為國家與國家、文化與文化的溝通橋樑。在全球面臨疫情挑戰的時代，我們首先要面對節目規劃及變動的彈性，以及新媒體的運用；樂團以多樣化數位媒介投入線上音樂講座、線上音樂導聆、電子版樂季手冊、「樂讀 NSO」及 Podcast 節目等的製作，透過這些社群平台，拉近與大眾的距離，帶來更多溝通機會。

這個樂季從 2021 年 9 月開始，我為臺灣的愛樂者量身打造了三個軸線的樂季規劃，包含「法國音樂」、「柴科夫斯基」，以及「不可能的愛」；NSO 已非常嫻熟德奧的經典作品，所以我覺得是時候帶領他們探索法國的音樂，除了能讓樂團的眼界更寬，也幫助樂團拓展不同的曲目和風格；除此之外，也透過經典的曲目與音樂故事，持續型塑樂團多元且細膩的音樂表現。而臺灣作曲家作品的委託與推廣已是 NSO 的深耕，未來也會持續進行。

另外，培育臺灣未來音樂人才的「一分鐘交響曲作曲計畫」與「藝脈傳承計畫」，都是樂團成立超過 35 週年之際，培養國內卓越的指揮與作曲人才的積極作為，這也是 NSO 一直以來努力的使命及目標；除此之外，與國立臺北藝術大學合作的「大學合作職銜學程計畫」，仍持續進行，以此實現樂團「在地全球化」的願景。以創新、應用科技落實文化平權為主軸的「愛樂實驗室」，除了延續舉辦「音樂會處方箋」活動，更開發了臺灣第一個針對失智症族群的手機應用音樂程式，同時還與培訓的優秀音樂輔療人才，舉辦「樂齡照護音樂工作坊—深耕計畫」走訪全臺各地。NSO 持續以不同形式的音樂活動，將音樂種子布向臺灣更多鄉鎮及城市，同時加深並擴大樂迷對樂團的認識與瞭解。

疫情未歇，迄今我們依然處在困難的時刻，尤其全世界的旅行禁令依舊，樂團面臨音樂會計畫受影響、節目需變動等諸多情況；我們會努力讓影響縮小，持續以音樂藝術專業，提供社會大眾優質內容，也以「古典音樂即生活」的核心精神，再造疫後臺灣藝文沃土，將有限擴展到無限，不僅以音樂撫慰人心，也讓音樂藝術的種子開枝散葉。



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

國家交響樂團音樂總監

From the Music Director

Realizing “Classical Music is Life”, Re-Fertilizing Arts and Cultural Soils of Post-Pandemic Taiwan

I am pleased to have taken up the post of Artistic Advisor of the National Symphony Orchestra on August 1st, 2021, and of Music Director in January 2022 to this 35-year-old orchestra that maintains its vitality while gradually establishing traditions. As people may know, with my inter-cultural ancestry and work experience throughout the European, Asian and American continents, my life’s goal is to become a bridge through which different countries and cultures may connect. In an age challenged by the global pandemic, we must first face the need for flexibility in programming and schedule changes, as well as the use of new media. Employing diverse forms of digital media, the orchestra has committed efforts to the production of online music lectures, online introductory sessions, music season e-brochures, and podcast programs. Through these social media platforms, we have closed the distance between NSO and the public, creating more opportunities for communication.

In the music season launched in September 2021, I elected three central themes specially tailored for music lovers in Taiwan. These include “French music,” “Tchaikovsky” and “impossible love.” The NSO is already very well-versed in German and Austrian classics, so I thought it time to embark them on an exploration into French music. In addition to broadening the musicians’ horizons, I believe this would help the orchestra to expand its repertoire and develop different styles. Through exemplary works and music stories, we will persist in shaping the diverse and exquisite musical expressions of the orchestra. Also to be continued in future is our commissioning and promotion of works by Taiwan composers, an area that the NSO has long cultivated.

To foster local music talent, the One-minute Symphony Project and IMEI NSO Conducting Fellowship Program were both launched upon the passage of the orchestra’s 35th anniversary. Taking the initiative in nurturing remarkable future conductors and composers is a mission and objective that the NSO has long been working towards. Also, we continued to host the NSO Internship Program in collaboration with the Taipei National University of the Arts, working towards the orchestra’s vision of logloblization. Pursuing the goal of cultural equality by adopting creative ideas and technology, Music Lab has proceeded in its organization of Prescription Concerts. Furthermore, the team developed the first mobile music app designed for dementia patients, meanwhile training competent music therapists and hosting Elderly Care Music Workshops (Deep Cultivation Project) throughout Taiwan. Through different forms of music events, the NSO has persisted in spreading the seeds of music in various cities, townships and villages, at the same time deepening and broadening music fans’ knowledge and understanding of the orchestra.

At present, we are still weathering tough times while the pandemic fails to subside, especially as travel restrictions persist globally. The orchestra faces many challenging situations, such as its concert plans being affected and program changes becoming necessary. We will put forth our best effort to minimize the impact, and continue to provide the public with high-quality performances by drawing on our music



(攝影/鄭達敬)

and artistic expertise. Upholding the core value of “classical music is life,” we will work towards re-fertilizing the arts and cultural soils of post-pandemic Taiwan, expanding from the limited to the infinite so as to not only offer consolation in music, but also enable the seeds of music to grow and flourish.

Music Director, National Symphony Orchestra

用感動普世的樂音撫慰人心 線上線下看見「音樂無界」美好未來

2021 年度以 2020/2021 下半樂季及 2021/2022 上半樂季為工作重點。樂季音樂會除國人演出外，原計劃邀請來自歐洲、美洲及亞洲等國音樂家合作演出，惟受疫情影響，共取消 20 場次音樂會，但在防疫措施完備前提下，迅速重整新增數場音樂會。

上半年由藝術顧問呂紹嘉（2021 年 7 月 31 日卸任）領軍，下半年由新任藝術顧問準·馬寇爾（2021 年 8 月 1 日就任）接續帶領 NSO。因應全球疫情變化，規劃多場虛實整合、線上及實體音樂會、國內巡迴演出及現場直播音樂會等。在國內音樂家鼎力相助之下，達成主辦節目共計 44 場，年度觀眾共計 61,138 人次。此外，發行四張專輯，包含《來自臺灣—呂紹嘉的原鄉情懷》、「首席之聲」系列專輯—法國號首席劉宜欣《德藝之作》、中提琴首席黃瑞儀《愛的搖籃曲》以及長笛首席安德石《笛蝶故事》。同時，2020 年發行之「首席之聲」系列專輯—樂團代理首席鄧皓敦《和風》以及豎琴首席解瑄《小河之歌》專輯，雙雙入圍 2021 年度第 32 屆傳藝金曲獎—最佳演奏獎，演奏及製作均備受好評。

國家交響樂團自 2007 年起，致力透過國際巡迴打造樂團品牌知名度，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。雖受國際疫情影響無法按原計畫進行國際巡迴，但樂團仍與國外友好合作單位保持密切交流，待疫情趨緩交流復甦之時，再行規劃赴歐、美、日進行國際巡迴演出，以此累積樂團國際能見度。

2021 年 1 月至 4 月樂團隨疫情進行滾動應變，迅速重整節目內容。5 月因國內疫情警戒提升，自 5 月 15 日至 7 月 27 日止全國表演場館全面閉館。閉館期間，樂團積極協助國內音樂產業工作者辦理紓困相關作業，並投入數位內容製播；延續 2020 年所規劃之「NSO 特別方案 2.0」，進一步推出「同心同在特別方案」，邀集國內傑出音樂家、藝術團體及各領域專業人士，以創新形式發展各類型數位媒體內容，使民眾能於疫情期間，即時欣賞樂團所製作或演出之節目。7 月 31 日，隨中央疫情指揮中心放寬防疫警戒，

NSO 與國家兩廳院攜手合作，帶來全國三級警戒後第一場實體演出音樂會，由指揮呂紹嘉以藝術顧問身分，帶領 NSO 演出卸任前最後一場「呂紹嘉 & NSO《深刻·如歌》」音樂會，節目並同步於 YouTube 進行全球線上直播，累積觀看人次達 12,445 人次。8 月 26 日於國家兩廳院營運之 OPENTIX Live 平台，陸續推出線上音樂節目：包含「自在享樂」系列室內樂節目《法國音樂—NSO 的法式盛宴》、《聽見台灣—盧易之的音樂饗宴》、《不可能的愛—嚴俊傑與 NSO 的鋼琴浪漫》、《遇見柴科夫斯基—林品任與好朋友們》，以及由新任藝術顧問準·馬寇爾指揮之《馬勒傳奇》錄播線上音樂會，引領樂迷一同探索新的表演藝術欣賞途徑，系列線上節目累積觀賞人次達 15,760 人次。9 月正式進入 2021/2022 樂季，在藝術顧問準·馬寇爾帶領之下，以「法國音樂」、「柴科夫斯基」和「不可能的愛」三大主題，構建嶄新樂季節目。因應疫情變化，節目製作更需靈活創新，樂團邀集多位國內優秀演奏家、聲樂家群及合唱團，持續製作現場音樂會節目。除此，亦持續發揮平台效益，秉持活化國內表演藝術環境，扎根臺灣本土厚實文化實力，增進整體共生共榮之信念，在疫情期間，帶給臺灣觀眾安全、安心、不間斷的藝術養分及音樂陪伴。

NSO 為國家表演藝術中心轄下唯一演出團隊，全力參與三場館合辦節目。雖受疫情影響，今年度仍參與多檔節目演出及製作，包含由國家兩廳院主辦之 2021 TIFA《千年舞臺，我卻沒怎麼活過》、2021 TIFA《薇若妮卡·吉歐耶娃與 NSO》、2021 TIFA 生祥樂隊《我庄三部曲》演唱會、《深刻·如歌》；與衛武營國家藝術文化中心合作《黃俊文與 NSO》、《NSO 開季音樂會》、NSO 室內樂《捷克三傑 波希米亞的民族魅力》、《法蘭西琴緣》、I-MEI x NSO《音樂時光》，以及與臺中國家歌劇院合作 2021 NTT 遇見巨人—羅西尼《塞維亞理髮師》。

2023 年適逢江文也逝世 40 周年，自 2021 年 12 月起，NSO 與客委會合作「《泓泳漂泊》江文也音樂系列活動計畫」。本計畫由 NSO 榮譽指揮呂紹嘉擔任藝術顧問，並邀請劉麟玉及沈離龍教授以及旅美作曲家陳可嘉共同擊劃，將以音



I-Mei x NSO《音樂時光》 I-Mei x NSO Having a Good Time (攝影/林峻永)

樂會、委託創作、教育推廣、音樂專輯與文集出版不同面向，帶領國人一窺這位二十世紀的傳奇作曲家豐富的人生色彩，2021 年 12 月並由陳可嘉完成首場「講座音樂會」及兩階段校園巡迴講座計畫。

為促進古典音樂之推廣、拉近城鄉距離，同時增進與聽眾間的交流互動，2021 年積極與在地各單位合作，以大型管絃樂音樂會《雋永·柴科夫斯基》、聖桑斯《舞夜狂歡》參與「2021 苗北藝術節」；於 2020 年特別製作的兒童歌劇《小齊的煩惱》，藉改編知名歌劇的樂曲段落，以淺顯易懂的方式，引導學童學習歌劇賞析，在 2021 年持續受到企業及苗北藝文中心支持，受邀前往多所校園，包含新北市三芝國小、新北市屯山國小、新北市橫山國小及苗北藝文中心演出。在企業支持下，2021 年 12 月更與衛武營國家文化藝術中心合作，集結三十位國家交響樂團木管、銅管、打擊樂音樂家群，以及知名音樂節目主持人邢子青，舉辦《音樂時光》草地音樂會，於假日午後的暖陽中，與民眾

一同走進音樂的繽紛世界。此外，「愛樂實驗室」亦與屏東演藝廳合作，由 NSO 豎琴首席解瑄、屏東在地音樂家與「穿樂時光」樂齡音樂輔療工作坊種子輔療師，攜手失智症長者一同於《穿樂時光》樂齡音樂會中，世界首演由日本作曲家以即時連線創作完成之《長者即興曲》，為臺灣音樂照護寫下新的里程碑。NSO 持續以不同形式的音樂演出，將音樂種子布向臺灣更多鄉鎮及城市，同時加深並擴大樂迷對樂團的認識與瞭解，進而以音樂打造更為共融的社會。

※ 本年度共計演出 62 場，樂團主辦售票場次為 39 場，年度演出平均票房為 83%。年度演出以類型分，包括大型管絃樂團 23 套曲目 33 場次，室內樂及講座音樂會 29 場。其中為復甦在地藝文產業，規劃國內巡迴 18 場（新北、新竹、苗北、臺中、高雄、屏東）。同時，開創全新線上音樂會 7 場次，各種推廣講座及講座活動共計 99 場次，以上活動共計 25,078 人次參與；空中導聆、雲端音樂廳等共 84 單元。

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，於臺北舉辦 5 場音樂會處方箋、5 場會前導聆以及 1 場深度訪談活動；共計有失智症個案、照護者、個案管理師及醫護人員等 182 人參與，建立完整 SOP 模組化流程，期能落實文化平權。

註：2021 年度演出共計 62 場次、取消 20 場次、3 場次延期，內容為：

◆一月 5 場、取消 3 場：深情銳夜（新增）(1)、小齊的煩惱（2，新北）、迴旋日耳曼（1/9）（取消）、麥耶饗宴（取消）、水之綺想 - 譚盾之夜（取消）、迴旋日耳曼（1/16）(1)、漫步布拉格（1）

◆二月 0 場。

◆三月 6 場、取消 1 場：楊文信 & NSO（新增）(1)、琴躍新世界（取消）、楊文信 & 林品任 & NSO（新增）(1)、春之祭（異動）(1)、音樂與文學系列：吟詩、閱讀與寫作（1）、黃俊文與 NSO（異動）（2，臺北、高雄）

◆四月 15 場、取消 1 場：大兵的故事（1）、千年舞臺，我卻沒怎麼活過（5，臺北 4、新竹 1）、生祥樂隊《我庄三部曲》演唱會臺北場（1）、縱橫雙傑（取消）、劉孟捷與 NSO（新增）(1)、薇諾妮卡·吉歐耶娃與 NSO（異動）(1)、小齊的煩惱（4，新北 2、苗栗 2）、呂紹嘉與 NSO—馬勒復活（異動）(1)、來自波希米亞（1）

◆五月 1 場、取消 5 場：史坦茲與 NSO（異動）(1)、巨人之聲（取消）、樂無界教育計畫 - 呂紹嘉指揮大師班音樂會（取消）、五月·舞樂（取消）、赫比希與 NSO（取消）、牧之神·森之靈（取消）

◆六月取消 5 場、延期 2 場：臺東「最美星空」音樂會（取消）、捷克三傑—波希米亞的民族魅力（延期）、領奏貝多芬（取消）、琴躍新世界（取消）、生祥樂隊《我庄三

部曲》演唱會高雄場（延期）、跨世紀浪漫（取消）、斯拉夫風情·俄羅斯傳承（取消）

◆七月 2 場、取消 5 場：台積心築藝術季《馬勒傳奇》（2，取消）、傳承·新生（取消）、歌劇音樂會《法斯塔夫》（2，取消）、深刻·如歌（新增）(1)、深刻·如歌（線上）(1)

◆八月 2 場：法國音樂—NSO 的法式盛宴（線上）(1)、聽見臺灣—盧易之的音樂饗宴（線上）(1)

◆九月 7 場：馬勒傳奇（1）、馬勒傳奇（線上）(1)、台積電線上音樂會—馬勒傳奇（1）、交響六堆心 X NSO—六堆 300 紀念音樂會（1）、不可能的愛—嚴俊傑與 NSO 的鋼琴浪漫（線上）(1)、富邦巨星之夜—NSO 開季音樂會（1，臺北）、NSO 開季音樂會（1，高雄）、

◆十月 6 場、延期 1 場：遇見柴科夫斯基—林品任與好朋友們（線上）(1)、雋永·柴科夫斯基（1）、深情交響（1）、北國幻夢（1）、捷克三傑 波希米亞的民族魅力（2，臺北、高雄）、生祥樂隊《我庄三部曲》演唱會臺南場（延期）

◆十一月 7 場：迴響·莫札特（1）、旖旎·好日（1）、NSO & 舞蹈空間 聖桑斯《舞夜狂歡》（1，苗栗）、詩琴蕭邦（1）、2021 北都汽車音樂會（1）、準·馬寇爾的幻想法蘭西（1）、流光溢彩法蘭西（1）

◆十二月 11 場：法國巴黎銀行財富管理音樂巡禮《法蘭西琴緣》（2，臺北、高雄）、嘹亮之聲（1）、歡暢大地—準·馬寇爾與 NSO（1）、江文也：20 世紀的滄海遺珠（1）、I-Mei x NSO 音樂時光（新增）(1)、愛樂實驗室《穿樂時光》樂齡音樂會（新增）(1)、2021NTT 遇見巨人—羅西尼《塞維亞理髮師》(3)、NSO & 舞蹈空間 聖桑斯《舞夜狂歡》（1，臺北）



樂無界教育計畫—呂紹嘉大師班音樂會（紀錄片首映）Music Educational Program Masterclass Concert with Lü（攝影／鄭達敬）

Consoling Hearts with Music that Speaks to All; A Bright Future with Boundless Music Online and Offline

Our work in the year of 2021 centers around the second half of the 2020/2021 Music Season and the first half of the 2021/2022 Music Season. In addition to performances by Taiwanese artists, the season concerts were originally planned to include collaborative performances with musicians from European, American and Asian countries. Due to the pandemic, 20 of the concerts were canceled. But we were able to quickly regroup and organize replacement concerts along with thorough pandemic prevention measures.

The NSO was led by Artistic Advisor Shao-Chia Lü (service ended on July 31st, 2021) for the first half of the year, and by newly appointed Artistic Advisor Jun Märkl (assumed post on August 1st, 2021) for the second half of the year. In response to the global pandemic, the orchestra integrated virtual and material resources to organize many online and on-site concerts, domestic tour performances and live broadcast concerts. With the tremendous support of local musicians, the NSO managed to organize a total of 44 events and attract the participation of 61,138 audience members. In addition, the orchestra released four albums, including *From Formosa* and three “NSO Principals” albums: Horn Principal Yi-Hsin Cindy Liu’s *German Romantic Works*, Viola Principal Grace Huang’s *Grace-ful Lullaby* and Flute Principal Anders Norell’s *Poemes de Papillons*. Meanwhile, the two “NSO Principals” albums released in 2020, Acting Concertmaster Hao-Tun Teng’s *Zephyr* and Principal Harpist Shannon Shuen Chieh’s *Chanson de la Rivière*, were both nominated for “Best Instrumental Performance” of the 32nd Golden Melody Awards for Traditional Arts and Music in 2021, receiving wide acclaim for the albums’ performance and production.

The National Symphony Orchestra has been committed to building brand awareness through conducting international tours since 2007. As of today, it has risen to become one of the best symphony orchestras in Asia, and has earned acknowledgement

of its place in the European and American music circles. Although unable to proceed with its scheduled international touring plans due to the pandemic, the orchestra continues to maintain a close relationship with friendly international partners. Once the pandemic subsides and the arts environment begins to recover, the NSO will resume with touring plans for visiting Europe, the United States and Japan, so as to build up the orchestra’s international visibility.

From January to April of 2021, the orchestra adapted quickly and re-adjusted its programming on a rolling basis in response to the pandemic. Because of the local epidemic warning level being raised in May, all performance venues in Taiwan were shut down from May 15th to July 27th. During this period, the orchestra actively assisted local music industry professionals in applying for relief subsidies, and committed efforts to producing digital content for broadcast. While continuing to implement the “NSO Special Initiative 2.0” launched in 2020, the orchestra further introduced its “United in Heart” Special Initiative. Outstanding local musicians, arts ensembles and professionals in various fields were invited to develop innovative forms of digital media content so the audience may enjoy real-time programs produced or performed by the orchestra during the pandemic. On July 31st, after the Central Epidemic Command Center lowered the epidemic alert level, the NSO joined hands with the National Theater and Concert Hall to host the first on-site concert in Taiwan since the start of the Level 3 alert. For the last time before concluding his service as Artistic Advisor, conductor Shao-Chia Lü led the NSO in presenting the concert *LÜ & NSO*. The performance was live-broadcast worldwide through YouTube and received 12,455 views. Starting on August 26th, the orchestra released several online music programs through the OPENTIX Live platform managed by the National Theater and Concert Hall. These productions include *NSO’s French Music, Taiwan Music, Impossible Love – Yen & NSO, Meet Tchaikovsky – Richard Lin with friends*, and the prerecorded *The Legend of Mahler* concert



NSO & 舞蹈空間 聖桑斯《舞夜狂歡》NSO x DFT *Timeless Saint-Sans* (攝影/鄭達敬)

conducted by NSO’s new Artistic Director Jun Märkl. The NSO Digital Concerts invited the audience to join the exploration into new means of appreciating performing arts, accumulating a number of 15,760 views online. In September, the NSO launched the 2021/2022 Music Season under the leadership of Artistic Director Jun Märkl. Brand-new season programs were structured revolving around the three central themes of “French music,” “Tchaikovsky” and “impossible love.” In response to the pandemic, more flexibility and innovation became a necessity in programming. The orchestra invited many exceptional local musicians, vocalists and choirs and persisted to program on-site concerts. It continued to leverage the benefits of online platforms, meanwhile upholding its beliefs in revitalizing the domestic performing arts environment, in helping Taiwan put down roots through its local cultural strength, and in enhancing cooperative efforts and mutual prosperity within the arts community. As such, it was able to provide the Taiwan audience with safe, secure and uninterrupted artistic nourishments and companionship through music amid the pandemic.

As the only performance team in the National Performing Arts Center’s organizational structure, the NSO is consistently involved in collaborative productions with the Center’s three venues. Despite the impacts of the pandemic this year, the orchestra still participated in the performance and organization of several co-ventures. These include programs hosted by the National Theater and Concert Hall: *A Thousand Stages, Yet I Have Never Quite Lived* in the 2021 Taiwan International Festival of Arts (TIFA), *Veronica Dzhioeva & NSO* in 2021 TIFA, *Sheng Xiang & Band: i-village Trilogy* in 2021 TIFA, and *LÜ & NSO*. There were the collaborative efforts with Weiwuying National Kaohsiung Center for the Arts: *Paul Huang & NSO, NSO Season Opening Concert, NSO Chamber Concert Smetana & Dvořák & Janáček, Jun Märkl & Saint-Saëns*, and I-Mei x NSO *Having a Good Time*. The joint production with National Taichung Theater was *Il barbiere di Siviglia* by Gioachino Rossini in the 2021 NTT “Fall for Great Souls” series.



穿樂時光工作坊
“Music Therapy for Senior Citizens” Workshop (攝影/鄭達敬)

In December 2021, the NSO began working with the Hakka Affairs Council in launching “A Man Ahead of his Time,” a cultural events series featuring the late Wen-Ye Jiang’s music. The year 2023 will be the fortieth death anniversary of Wen-Ye Jiang. The project series will feature concerts, commissioned compositions, educational promotions, music albums and collected writings, offering a glimpse from various aspects into the wondrous life of the legendary composer. Recently concluded project events in December included one lecture concert and two phases of high school campus lecture tours, curated by the US-based Taiwanese composer Ke-Chia Chen.

To facilitate classical music promotion, narrow the gap between urban and rural accessibility, and enhance audience interactivity, the NSO has been committed to collaborating with local partners throughout 2021. The orchestra participated in the 2021 Miaobei Arts Festival with the large-scale orchestral concerts *Everlasting Tchaikovsky* and *NSO x DFT Timeless Saint-Saëns*. The NSO children’s opera *Xiao Qi’s Troubles* produced in 2020 adapted well-known opera passages, guiding students through gaining an appreciation for opera in an easily understandable way. With the continued support of various companies and the Miaobei Art Center, the production toured several more local campuses in 2021, including the New Taipei Municipal Sanzhi Elementary School, Tun Shan Elementary School of New Taipei City, the Hangshan Elementary School in New Taipei, and the Miaobei Art Center. Also with corporate support, the orchestra partnered with the Weiwuying National Kaohsiung Center for the Arts in



2021 陳銳 X NSO 青年音樂家茁壯計畫
2021 Ray Chen x NSO Outreach Program (攝影/鄭達敬)

December 2021 in hosting the outdoor concert *Having a Good Time*. The concert assembled thirty woodwind musicians, brass musicians and percussionists along with renowned music host Conrad Hsing. In the warm sunlight on a Sunday afternoon, they led the audience into the colorful world of music. Meanwhile, “Music Lab” collaborated with the Pingtung Performing Arts Center to host the seniors’ concert *A Transit through Musical Times*. Along with NSO Harpist Shannon Shuen Chieh, local Pingtung musicians and seed therapists from the “music therapy for senior citizens” workshop join hands with elderly dementia patients. Their world premiere of the *Seniors Impromptu*, which incorporated materials collected through real-time online participation by Japanese composer Makoto Nomura, marked a new milestone for music care in Taiwan. Through various forms of music performances, the NSO continues to spread the seeds of music across more cities, townships and villages in Taiwan, at the same time deepening and broadening music fans’ knowledge and understanding of the orchestra, and furthermore using music to create a society of better inclusivity.

* A total of 62 performances were held this year, among which 39 were ticketed and NSO-organized. The average ticket sale rate was 83%. By genre, the annual performances included 23 productions for full orchestra with 33 performances and 29 chamber music and lecture concerts, including 18 tour performances geared towards reviving the local arts and culture sector (New Taipei, Hsinchu, Miaobei, Taichung, Kaohsiung, Pingtung); 7 newly launched online concerts; 99 sessions of

various promotional talks and lecture events with a total of 25,078 participants; and 84 sessions of on-air concert talks and cloud concert hall performances. Meanwhile, 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 5 Prescription Concerts in Taipei, 5 pre-concert talks and 1 in-depth interview. A total of 182 participants attended the events, including dementia patients, caregivers, case managers and medical staff. The aim was to establish a comprehensive SOP modular process with the hope of realizing cultural equality.

Note: A total of 62 performances were held in 2021, 20 were canceled, and 3 postponed. The details are as follows:

◆ January – 5 performances, 3 canceled: Ray & NSO (new) (1), Xiao Qi’s Troubles (2, New Taipei), LÜ & NSO (1/9) (canceled), Mayer & NSO (canceled), Tan Dun & NSO (canceled), LÜ & NSO (1/16) (1), Beethoven in Prague (1)

◆ February – no performances

◆ March – 6 performances, 1 canceled: Wen-Sinn Yang & NSO (new) (1), NSO From the New World (canceled), Wen-Sinn Yang & Richard Lin & NSO (new) (1), The Rite of Spring (altered) (1), What is Composition? Reading, Writing and Reciting in Opera (1), Paul Huang & NSO (altered) (2, Taipei, Kaohsiung)

◆ April – 15 performances, 1 canceled: The Soldier’s Tale (1), Ong Keng Sen x Wei Hai-min: A Thousand Stages, Yet I Have Never Quite Lived (5, Taipei 4, Hsinchu 1), Sheng Xiang & Band: i-village Trilogy Taipei concert (1), Weilerstein & Masleev (canceled), Meng-Chieh Liu & NSO (new) (1), Veronica Dzhioeva & NSO (altered) (1), Xiao Qi’s Troubles (4, New Taipei 2, Miaoli 2), Lü & NSO – Mahler’s Resurrection (altered) (1), From Bohemia (1)

◆ May – 1 performance, 5 canceled: Markus Stenz & NSO (altered) (1), Mahler: Symphony No. 3 (canceled), Music Educational Program Masterclass Concert with Lü (canceled), Dancing in May (canceled), Herbig & NSO (canceled), Lü & Meng-Chieh Liu (canceled)

◆ June – 5 canceled, 2 postponed: Starry Taitung Night Concert (canceled), Smetana & Dvořák & Janáček (postponed), Antje Weithaas & Beethoven (canceled), NSO From the New World (canceled), Sheng Xiang & Band: i-village Trilogy Kaohsiung concert (postponed), Tung-Chieh Chuang & NSO (canceled), Slavic & Russia (canceled)

◆ July – 2 performances, 5 canceled: TSMC Hsin-chu Arts Festival – The Legend of Mahler (2, canceled), Traditions Reborn (canceled), Opera Concert – Falstaff (2, canceled), LÜ & NSO (new) (1), LÜ & NSO (online) (1)

◆ August – 2 performances: NSO’s French Music (online) (1), Taiwan Music (online) (1)

◆ September – 7 performances: The Legend of Mahler (1), The Legend of Mahler (online) (1), TSMC Hsin-chu Arts Festival – The Legend of Mahler (1), Liugdui 300 x NSO (1), Impossible Love- Yen & NSO (online) (1), Fubon Night – NSO Season Opening Concert (1, Taipei), NSO Season Opening Concert (1, Kaohsiung)

◆ October – 6 performances, 1 postponed: Meet Tchaikovsky – Richard Lin with friends (online) (1), Everlasting Tchaikovsky (1), Asrael (1), Northland Fantasy (1), Smetana & Dvořák & Janáček (2, Taipei, Kaohsiung), Sheng Xiang & Band: i-village Trilogy Tainan concert (postponed)

◆ November – 7 performances: Mozartiana (1), Days with Blissfulness (1), NSO x DFT Timeless Saint-Saëns (1, Miaoli), Poetic Chopin (1), 2021 Lexus Concert (1), Symphonie Fantastique (1), Chamber Concerts – Lumière ambiante (1)

◆ December – 11 performances: Jun Märkl & Saint-Saëns (2, Taipei, Kaohsiung), The Brilliant Trumpet (1), Beethoven Symphony No.9 – Jun Märkl & NSO (1), A Hidden Gem: The Music of Jiang Wen-Ye (1), I-Mei x NSO Having a good time (new) (1), Music Lab – A Transit through Musical Times seniors’ concert (new) (1), 2021 NTT Fall for Great Souls – Il barbiere di Siviglia by Gioachino Rossini (3), NSO x DFT Timeless Saint-Saëns (1, Taipei)

國家交響樂團

藝術顧問 準·馬寇爾
榮譽指揮 呂紹嘉
桂冠指揮 根特·赫比希

駐團指揮 張尹芳
協同指揮 吳曜宇 楊書涵

- 第一小提琴**
 - ★鄧皓敦
 - 陳逸群 ■
 - 郭昱麟
 - 林基弘
 - 梁坤豪
 - 陳逸農
 - 卓曉青
 - 方俊人
 - 黃佳頌
 - 李庭芳
 - 賴佳奇
 - 林孟穎
 - 李家豪
 - 曾智弘
 - 蔡竺君
 - * 王珮珊
 - * 林允中
- 中提琴**
 - 黃瑞儀
 - ◎鄧啟全
 - 呂昭瑩
 - 黃雅琪
 - 李靖宜
 - 謝君玲
 - 呂孟珊
 - 李思琪
 - 陳猶白
 - 蔡秉璋
 - 吳彥廷
 - 黃亞漢
- 大提琴**
 - 熊士蘭
 - ◎連亦先
 - 韋智盈
 - 周幼雯
 - 陳怡婷
 - 林宜嫻
 - 黃日昇
 - 蘇品維
 - 唐鶯綺
 - * 游承霖
- 第二小提琴**
 - 陳怡茹
 - ◎孫正玫
 - 陳玟佐
 - 吳怡慧
 - 李京熹
 - 黃衍繹
 - 顧慈美
 - 康信榮
 - 李梅箋
 - 鍾仁甫
 - 蔡孟峰
 - 洪章文
 - 陳偉泓
 - 王致翔
- 低音提琴**
 - 傅永和
 - ◎蘇億容
 - 周春祥
 - 王淑瑜
 - 黃筱清
 - 王淑宜
 - 連珮致
 - 蔡啟婕
 - * 許芳庭
 - * 羅仕奇
- 長笛**
 - 安德石
 - ◎宮崎千佳
 - 李凌
- 短笛**
 - 鐘美川
- 雙簧管**
 - 王怡靜
 - ◎阮黃松
 - 楊舒婷
- 英國管**
 - 李明怡
- 單簧管**
 - 朱玟玲
 - ◎賴俊諺
 - 朱偉誼
 - 孫正茸
 - * 黃郁雯
- 低音管**
 - 簡凱玉
 - ◎陳奕秀
 - 高靈風
 - * 李佳霖
- 倍低音管**
 - 簡恩義
- 法國號**
 - 劉宜欣
 - ◎劉品均
 - 黃任賢
 - 黃哲筠
 - 王婉如
- 小號**
 - 宇新樂
 - ◎陳長伯
 - 張景民
 - 鄒儒吉
- 長號**
 - 李昆穎
 - ◎邵恒發
 - 陳中昇 ■
 - * 陳志承
- 低音長號**
 - 彭曉昀
- 低音號**
 - 藤田敬介
- 定音鼓**
 - 艾庭安
 - ◎陳廷銓
- 打擊樂**
 - 陳哲輝
 - 陳振馨
 - 楊璧慈
- 豎琴**
 - 解瑄
- 鍵盤**
 - ▲許毓婷

★樂團副首席
◎副首席
■留職停薪
* TNUA 樂團職銜學程學員

●首席
○助理首席
▲樂季合約人員

National Symphony Orchestra

Artistic Advisor Jun Märkl
Conductor Emeritus Shao-Chia Lü
Conductor Laureate Günther Herbig

Resident Conductor Yin-Fang Chang
Associate Conductor Yao-Yu Wu Su-Han Yang

- First Violin**
 - ★ Hao-Tun Teng
 - Yi-Chun Chen ■
 - Yu-Lin Kuo
 - Ji-Hung Lin
 - Kun-Hao Liang
 - Yee-Nong Chen
 - Hsiao-Ching Cho
 - Cecilia Fang
 - Jiachi Huang
 - Ting-Fang Lee
 - Chia-Chi Lai
 - Meng-Ying Lin
 - Chia-Hao Lee
 - Chih-Hong Tseng
 - Chu-Chun Tsai
 - * Pei-Shan Wang
 - * Yun-Chung Lin
- Second Violin**
 - Yi-Ju Chen
 - ◎ Cheng-Mei Sun
 - Wen-Tso Chen
 - I-Hui Wu
 - Ching-Hsi Lee
 - Yen-Yi Huang
 - Tsu-Mei Ku
 - Hsin-Jung Kang
 - Mei-Jain Li
 - Jen-Fu Chung
 - Meng-Fong Tsai
 - Chang-Wen Hung
 - Wei-Hong Chen
 - Chih-Hsiang Wang
- Viola**
 - Grace Huang
 - ◎ Chi-Chuan Teng
 - Chao-Ying Lu
 - Yea-Chyi Hwang
 - Jing-Yi Lee
 - Juin-Ling Shieh
 - Meng-San Lu
 - Szu-Chi Li
 - Jubel Chen
 - Ping-Chang Tsai
 - Yen-Ting Wu
 - Ya-Han Huang
- Cello**
 - Lana Hsiung
 - ◎ Yi-Shien Lien
 - Chih-Yi Wei
 - Yu-Wen Chou
 - I-Ting Chen
 - Yi-Hsien Lin
 - Jih-Sheng Huang
 - Pin-Wei Su
 - Ying-Chi Tang
 - * Cheng-Lin Yu
- Double Bass**
 - Yung-Ho Fu
 - ◎ Yi-Juan Su
 - Chun-Shiang Chou
 - Su-Yu Wang
 - Hsiao-Ching Huang
 - Shu-Yi Wang
 - Pei-Chih Lien
 - Hsin-Chieh Tsai
 - * Fang-Ting Hsu
 - * Shih-Chi Lo
- Flute**
 - Anders Norell
 - ◎ Chika Miyazaki
 - Chuin Lee
- Piccolo**
 - Mei-Chuan Chung
- Oboe**
 - I-Ching Wang
 - ◎ Hoang-Tung Nguyen
 - Shu-Ting Yang
- English Horn**
 - Ming-I Lee
- Clarinet**
 - May-Lin Ju
 - ◎ Chun-Yen Lai
 - Wei-I Chu
 - Cheng-Jung Sun
 - * Yu-Wen Huang
- Bassoon**
 - Kai-Yu Jian
 - ◎ I-Hsiu Chen
 - Ling-Feng Kao
 - * Jia-Lin Lee
- Contrabassoon**
 - En-Yi Chien
- Horn**
 - Yi-Hsin Cindy Liu
 - ◎ Pin-Chun Liu
 - Jen-Hsien Huang
 - Jer-Yun Huang
 - Wan-Ju Wang
- Trumpet**
 - Nicolas Rusillon
 - ◎ Chang-Po Chen
 - Ching-Min Chang
 - Loo-Kit Chong
- Trombone**
 - Kun-Ying Lee
 - ◎ Hang-Fat Shiu
 - Chung-Sheng Chen ■
 - * Chih-Cheng Chen
- Bass Trombone**
 - Hsiao-Yun Peng
- Tuba**
 - Keisuke Fujita
- Timpani**
 - Sebastian Efler
 - ◎ Ting-Chuan Chen
- Percussion**
 - Jer-Huei Chen
 - Chen-Hsing Chen
 - Pi-Tzu Yang
- Harp**
 - Shannon Shuen Chieh
- Keyboard**
 - ▲ Yu-Ting Hsu

★ Associate Concertmaster
◎ Associate Principal
■ On Leave
* TNUA & NSO Internship

● Principal
○ Assistant Principal
▲ Season Contracted Musicians

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.

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|---------|---|---|--|
| 1/9 | 名家系列 Masters Series 《深情銳夜》 Ray & NSO | 指揮／鄭立彬 小提琴／陳銳 Li-Pin Cheng, conductor Ray Chen, violin | 國家音樂廳 National Concert Hall |
| 1/15 | 邀演 NSO X 麗寶 古典音樂播種計畫《小齊的煩惱》 Xiao Qi's Troubles | 導演／許逸聖 音樂監製及鋼琴伴奏／王佩瑤 男高音／張殷齊 男中音／廖宇盟 女高音／賴珏妤 Yi-Sheng Hsu, director Pei-Yao Wang, piano & music director Yin-Chi Chang, tenor Yu-Meng Liao, baritone Chueh-Yu Lai, soprano | 新北市立三芝國民小學 New Taipei Municipal Sanzhi Elementary School |
| 1/16 | 名家系列 Masters Series 《迴旋日耳曼》 LÜ & NSO | 指揮／呂紹嘉 雙簧管／王怡靜 單簧管／賴俊諺 低音管／簡凱玉 法國號／劉宜欣 Shao-Chia Lü, conductor I-Ching Wang, oboe Chun-Yen Lai, clarinet Kai-Yu Jian, bassoon Yi-Hsin Cindy Liu, horn | 國家音樂廳 National Concert Hall |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|---------|--|---|--------------------------------|
| 1/17 | 室內樂 Chamber Concerts 《漫步布拉格》 Beethoven in Prague | 小提琴／陳逸群、陳怡茹 中提琴／李思琪 大提琴／蘇品維 鋼琴／翁重華 Yi-Chun Chen, Yi-Ju Chen, violin Szu-Chi Li, viola Pin-Wei Su, cello Chung-Hua Weng, piano | 國家演奏廳 National Recital Hall |
| 3/6 | 名家系列 Masters Series 《楊文信 & NSO》 Wen-Sinn Yang & NSO | 指揮／楊書涵 大提琴／楊文信 Su-Han Yang, conductor Wen-Sinn Yang, cello | 國家音樂廳 National Concert Hall |
| 3/12 | 室內樂 Chamber Concerts 《楊文信 & 林品任 & NSO》 Wen-Sinn Yang & Richard Lin & NSO | 小提琴／林品任、鄧皓敦 中提琴／黃瑞儀、陳猶白 大提琴／楊文信、黃日昇 低音提琴／蘇億容 長笛／安德石 雙簧管／王怡靜 單簧管／朱玟玲、賴俊諺 低音管／簡凱玉、簡恩義 法國號／黃任賢、黃哲筠 Richard Lin, Hao-Tun Teng, violin Grace Huang, Jubel Chen, viola Wen-Sinn Yang, Jih-Sheng Huang, cello Yi-Jung Su, double bass Anders Norell, flute I-Ching Wang, oboe May-Lin Ju, Chun-Yen Lai, clarinet Kai-Yu Jian, En-Yi Chien, bassoon Jen-Hsien Huang, Jer Yun Huang, horn | 國家音樂廳 National Concert Hall |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|---------|--|---|----------------------------------|
| 3/18 | 大師系列 Maestro Series 《春之祭》 The Rite of Spring | 指揮／準·馬寇爾 Jun Märkl, conductor | 國家音樂廳 National Concert Hall |
| 3/19 | 勇源 X NSO 焦點講座 What is Composition? Lecture Concerts 《音樂與文學系列： 吟詩、閱讀與寫作》 Reading, Writing and Reciting in Opera | 主講／焦元溥 女高音／林慈音 次女高音／陳禹 男高音／林義偉 男低音／羅俊穎 鋼琴／許惠品 Yuan-Pu Chiao, lecturer Grace Lin, soprano Yu Chen, mezzo-soprano Yi-Wei Lin, tenor Julian Lo, bass Hui-Pin Hsu, piano | 國家演奏廳 National Recital Hall |
| 3/26 | 力晶 2021 藝文饗宴 《黃俊文與 NSO》 Paul Huang & NSO | 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 |
| 3/28 | 邀演 《黃俊文與 NSO》 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 Hall |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|---------------------|---|--|--------------------------------|
| 4/9 4/10 4/11 | 2021TIFA 《千年舞臺，我卻沒怎麼活過》 Ong Keng Sen X Wei Hai-min: A Thousand Stages, Yet I Have Never Quite Lived | 導演暨編劇／王景生 表演者／魏海敏 指揮／黃東漢 長笛、中音長笛、短笛／宮崎千佳 雙簧管、英國管／阮黃松 小提琴／曾智弘 大提琴／唐鸞綺 打擊樂／楊璧慈 鋼琴／許毓婷 Keng Sen Ong, director & playwright Hai-Min Wei, performer Toni Huang, conductor Chika Miyazaki, flute, alto flute & piccolo Hoang-Tung Nguyen, oboe & english horn Chih-Hong Tseng, violin Ying-Chi Tang, cello Pi-Tzu Yang, percussion Yu-Ting Hsu, piano | 國家戲劇院 National Theater |
| 4/11 | 室內樂 Chamber Concerts 《大兵的故事》 The Soldier's Tale | 指揮／張尹芳 小提琴／鄧皓敦、陳逸群、陳玟佐 中提琴／呂昭瑩、陳猶白、黃亞漢 大提琴／黃日昇、王郁文 低音提琴／蘇億容、連珮致 長笛／安德石 單簧管／賴俊諺 低音管／簡凱玉 法國號／黃任賢、黃哲筠 短號／宇新樂 長號／李昆穎 打擊／陳廷銓 揚琴／林明慧 說書人／許逸聖 Yin-Fang Chang, conductor Hao-Tun Teng, Yi-Chun Chen, Wen-Tso Chen, violin Chao-Ying Lu, Jubel Chen, Ya-Han Huang, viola Jih-Sheng Huang, Yu-Wen Wang, cello Yi-Jung Su, Pei-Chih Lien, double bass Anders Norell, flute Chun-Yen Lai, clarinet Kai-Yu Jian, bassoon Jen-Hsien Huang, Jer-Yun Huang, horn Nicolas Rusillon, cornet Kun-Ying Lee, trombone Ting-Chuan Chen, percussion Ming-Hui Lin, yangqin Yi-Sheng Hsu, narrator | 國家演奏廳 National Recital Hall |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|---------|---|---|--------------------------------|
| 4/16 | 2021TIFA 生祥樂隊 《我庄三部曲》演唱會 Sheng Xiang & Band: i-village Trilogy | <p>生祥樂隊 指揮／楊書涵 特別來賓／王若琳 小提琴／魏靖儀 中提琴／黃亞漢 大提琴／陳怡婷 低音提琴／蘇億容 長笛／蕭雅心 雙簧管／李明怡 單簧管／羅達鈞 低音管／陳奕秀 薩克斯風／謝明諺 小號／鄒儒吉 長號／李昆穎 鋼琴／翁重華 打擊／陳廷銓</p> <p>Sheng Xiang & Band Su-Han Yang, conductor Joanna Wang, guest vocal William Wei, violin Ya-Han Huang, viola I-Ting Chen, cello Yi-Jung Su, double bass Angel Hsiao, flute Ming-I Lee, oboe Ta-Chun Lo, clarinet I-Hsiu Chen, bassoon Min-Yen Hsieh, saxophone Loo-Kit Chong, trumpet Kun-Ying Lee, trombone Chung-Hua Weng, piano Ting-Chuan Chen, percussion</p> | 國家音樂廳 National Concert Hall |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|---------|---|---|---|
| 4/17 | 2021 台積心築藝術季 《千年舞臺，我卻沒怎麼活過》 Ong Keng Sen Wei Hai-min: A Thousand Stages, Yet I Have Never Quite Lived | <p>導演暨編劇／王景生 表演者／魏海敏 指揮／黃東漢 長笛、中音長笛、短笛／宮崎千佳 雙簧管、英國管／阮黃松 小提琴／曾智弘 大提琴／唐鶯綺 打擊樂／楊璧慈 鋼琴／許毓婷</p> <p>Keng Sen Ong, director & playwright Hai-Min Wei, performer Toni Huang, conductor Chika Miyazaki, flute, alto flute & piccolo Hoang-Tung Nguyen, oboe & english horn Chih-Hong Tseng, violin Ying-Chi Tang, cello Pi-Tzu Yang, percussion Yu-Ting Hsu, piano</p> | 新竹縣政府文化局演藝廳 Cultural Bureau of Hsinchu County Auditorium |
| 4/17 | 《劉孟捷與 NSO》 Meng-Chieh Liu & NSO | <p>領奏與鋼琴／劉孟捷 指揮／張尹芳（下半場）</p> <p>Meng-Chieh Liu, direct & piano Yin-Fang Chang, conductor</p> | 國家音樂廳 National Concert Hall |
| 4/23 | 美聲系列 TIFA 《薇若妮卡·吉歐耶娃與 NSO》 Veronica Dzhoieva & NSO | <p>指揮／米哈伊爾·阿格列斯特 女高音／薇若妮卡·吉歐耶娃</p> <p>Mikhail Agrest, conductor Veronica Dzhoieva, soprano</p> | 國家音樂廳 National Concert Hall |
| 4/27 | NSO X 麗寶 古典音樂播種計畫《小齊的煩惱》 Xiao Qi's Troubles | <p>導演／許逸聖 音樂監製及鋼琴伴奏／王佩瑤 男高音／張殷齊 男中音／廖宇盟 女高音／賴珏妤</p> <p>Yi-Sheng Hsu, director Pei-Yao Wang, piano & music director Yin-Chi Chang, tenor Yu-Meng Liao, baritone Chueh-Yu Lai, soprano</p> | <p>新北市淡水區屯山國民小學 New Taipei City Tamsui District Tun Shan Elementary School</p> <p>新北市三芝區橫山國民小學 New Taipei City Tamsui District Hangshan Elementary School</p> |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|---------|--|---|---------------------------------|
| 4/29 | 呂紹嘉 & NSO—馬勒《復活》 Lü & NSO - Mahler's Resurrection | 指揮／呂紹嘉 女高音／耿立 女中音／范婷玉 台北愛樂合唱團 Shao-Chia Lü, conductor Li Keng, soprano Ting-Yu Fan, alto Taipei Philharmonic Chorus | 國家音樂廳 National Concert Hall |
| 4/30 | 2021 苗北小劇場《小齊的煩惱》 Xiao Qi's Troubles | 導演／許逸聖 音樂監製及鋼琴伴奏／王佩瑤 男高音／張殷齊 男中音／廖宇盟 女高音／賴珏妤 Yi-Sheng Hsu, director Pei-Yao Wang, piano & music director Yin-Chi Chang, tenor Yu-Meng Liao, baritone Chueh-Yu Lai, soprano | 苗栗縣苗北藝術中心 Miaobei Art Center |
| 4/30 | 室內樂 Chamber Concerts 《來自波希米亞》 From Bohemia | 小提琴／曾智弘、蔡竺君 中提琴／呂昭瑩 大提琴／唐鸞綺 單簧管／賴俊諺 低音管／陳奕秀 小號／鄒儒吉 鋼琴／翁重華 Chih-Hong Tseng, Chu-Chun Tsai, violin Chao-Ying Lu, viola Ying-Chi Tang, cello Chun-Yen Lai, clarinet I-Hsiu Chen, bassoon Loo-Kit Chong, trumpet Chung-Hua Weng, piano | 國家演奏廳 National Recital Hall |
| 5/8 | 大師系列 Maestro Series 《史坦茲與 NSO》 Markus Stenz & NSO | 指揮／馬庫斯·史坦茲 鋼琴／亞歷山大·羅馬諾夫斯基 Markus Stenz, conductor Alexander Romanovsky, piano | 國家音樂廳 National Concert Hall |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|------------------|--|--|---|
| 7/31 7/31~8/3 | 呂紹嘉 & NSO 《深刻·如歌》—直播現場音樂會 LÜ & NSO | 指揮／呂紹嘉 Shao-Chia Lü, conductor | 國家音樂廳 National Concert Hall 影片播放串流平臺 (YouTube) Live Stream |
| 8/29~9/1 | [OPENTIX Live] NSO x 勇源 自在享樂 1 《法國音樂 - NSO 的法式盛宴》 NSO's French Music | 小提琴／陳怡茹、陳玟佐 中提琴／李思琪 大提琴／蘇品維 低音提琴／蘇億容 長笛／安德石 單簧管／賴俊諺 豎琴／解瑄 鋼琴／嚴俊傑 Yi-Ju Chen, Wen-Tso Chen, violin Szu-Chi Li, viola Pin-Wei Su, cello Yi-Jung Su, double bass Anders Norell, flute Chun-Yen Lai, clarinet Shannon Shuen Chieh, harp Chun-Chieh Yen, piano | 影片播放串流平臺 (Opentix Live) Live Stream |
| 8/30~9/2 | [OPENTIX Live] NSO x 勇源 自在享樂 2 《聽見台灣 - 盧易之的音樂饗宴》 Taiwan Music | 鋼琴／盧易之 Yi-Chih Lu, piano | 影片播放串流平臺 (Opentix Live) Live Stream |
| 9/9 9/12~9/15 | NSO《馬勒傳奇》錄播現場音樂會 NSO The Legend of Mahler [OPENTIX Live] NSO《馬勒傳奇》錄播線上音樂會 NSO Digital Concert The Legend of Mahler (Online) | 指揮／準·馬寇爾 女高音／林慈音 Jun Märkl, conductor Grace Lin, soprano | 國家音樂廳 National Concert Hall 影片播放串流平臺 (Opentix Live) Live Stream |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|---------|---|--|----------------------------------|
| 9/17 | 《交響六堆心 X NSO》 六堆 300 紀念音樂會 Liugdui 300 X NSO | 指揮／林天吉 歌手／顏志文、羅文裕、朱海君、黃璋傑、戴曉君 次女高音／鄭海芸 男低音／曾文奕 國立客家兒童合唱團 四爪樂團 Tien-Chi Lin, conductor Zhi-Wen Yan, Wen-Yu Luo, Hai-Chun Chu, Wei-Jie Huang, Sauljaljui, singers Hai-Yun Cheng, mezzo-soprano Wen-I Tseng, bass National Taiwan Hakka Children's Choir Si Zhua Jazz Quartet | 國家音樂廳 National Concert Hall |
| 9/19 | [OPENTIX Live] NSO x 勇源 自在享樂 3 《不可能的愛—嚴俊傑與NSO的鋼琴浪漫》 Impossible Love- Yen & NSO | 鋼琴／嚴俊傑 小提琴／洪章文、蔡孟峰 中提琴／黃亞漢 大提琴／陳怡婷 低音提琴／蘇億容 Chun-Chieh Yen, piano Chang-Wen Hung, Meng-Fong Tsai, violin Ya-Han Huang, viola I-Ting Chen, cello Yi-Jung Su, double bass | 影片播放串流平臺 Live Stream |
| 9/24 | 富邦巨星之夜—NSO《開季音樂會》 Fubon Night - NSO Season Opening Concert | 指揮／準·馬寇爾 小提琴／林品任 Jun Märkl, conductor Richard Lin, violin | 國家音樂廳 National Concert Hall |
| 9/25 | NSO《開季音樂會》 NSO Season Opening Concert | 指揮／吳曜宇 小提琴／林品任 Yao-Yu Wu, conductor Richard Lin, violin | 衛武營音樂廳 Weiwuying Concert Hall |
| 10/2 | 邀演 《雋永·柴科夫斯基》 Everlasting Tchaikovsky | 指揮／吳曜宇 小提琴／魏靖儀 Yao-Yu Wu, conductor William Wei, violin | 苗栗縣苗北藝術中心 Miaobei Art Center |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
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| 10/2 | [OPENTIX Live] NSO x 勇源 自在享樂 4 《遇見柴科夫斯基—林品任與好朋友們》 Meet Tchaikovsky - Richard Lin with Friends | 小提琴／林品任、鄧皓敦 中提琴／黃瑞儀、陳猶白 大提琴／連亦先、黃日昇 Richard Lin, Hao-Tun Teng, violin Grace Huang, Jubel Chen, viola Yi-Shien Lien, Jih-Sheng Huang, cello | 影片播放串流平臺 (Opentix Live) Live Stream |
| 10/8 | 《深情交響》 Asrael | 指揮／吳曜宇 小提琴／魏靖儀 Yao-Yu Wu, conductor William Wei, violin | 國家音樂廳 National Concert Hall |
| 10/22 | 《北國幻夢》 Northland Fantasy | 指揮／吳曜宇 鋼琴／盧易之 Yao-Yu Wu, conductor Yi-Chih Lu, piano | 國家音樂廳 National Concert Hall |
| 10/23 | 勇源 X NSO 室內樂 Chamber Concerts 《捷克三傑 波希米亞的民族魅力》 Smetana & Dvořák & Janáček | 小提琴／吳庭毓、李家豪、曾智弘、蔡竺君 中提琴／吳彥廷、呂昭瑩 大提琴／黃日昇 低音提琴／蔡啟婕 鋼琴／黃意淳 Ting-Yuh Wu, Chia-Hao Lee, Chih-Hong Tseng, Chu-Chun Tsai, violin Yen-Ting Wu, Chao-Ying Lu, viola Jih-Sheng Huang, cello Hsin-Chieh Tsai, double bass I-Chun Huang, piano | 國家演奏廳 National Recital Hall |
| 10/30 | 室內樂 Chamber Concerts 《捷克三傑 波希米亞的民族魅力》 Smetana & Dvořák & Janáček | 小提琴／吳庭毓、李家豪、曾智弘、蔡竺君 中提琴／吳彥廷、呂昭瑩 大提琴／黃日昇 低音提琴／蔡啟婕 鋼琴／黃意淳 Ting-Yuh Wu, Chia-Hao Lee, Chih-Hong Tseng, Chu-Chun Tsai, violin Yen-Ting Wu, Chao-Ying Lu, viola Jih-Sheng Huang, cello Hsin-Chieh Tsai, double bass I-Chun Huang, piano | 衛武營表演廳 Weiwuying Recital Hall |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|---------|--|--|---------------------------------|
| 11/5 | 《迴響·莫札特》 Mozartiana | 指揮／張尹芳 長笛／安德石 豎琴／解瑄 Yin-Fang Chang, conductor Anders Norell, flute Shannon Shuen Chieh, harp | 國家音樂廳 National Concert Hall |
| 11/6 | 室內樂 Chamber Concerts 《旖旎·好日》 Days with Blissfulness | 小提琴／鄧皓敦、陳玟佐 中提琴／黃瑞儀、陳猶白 大提琴／連亦先、黃日昇 Hao-Tun Teng, Wen-Tso Chen, violin Grace Huang, Jubel Chen, viola Yi-Shien Lien, Jih-Sheng Huang, cello | 國家演奏廳 National Recital Hall |
| 11/13 | 邀演 NSO & 舞蹈空間 聖桑斯《舞夜狂歡》 NSO x DFT Timeless Saint-Saëns | 製作人／平珩、郭玟岑 指揮／楊書涵 小提琴獨奏／鄧皓敦 編舞家／林文中 服裝設計／林璟如 舞台空間規劃／劉達倫 燈光設計／黃申全 舞蹈空間舞蹈團 Heng Ping, Lydia Wen-Chen Kuo, producer Su-Han Yang, conductor Hao-Tun Teng, soloist Wen-Chung Lin, choreographer Jing-Ru Lin, costume & style design Dar-Lurn Liu, stage space planning Channel Huang, lighting design Dance Forum Taipei | 苗栗縣苗北藝術中心 Miaobei Art Center |
| 11/20 | 《詩琴蕭邦》 Poetic Chopin | 指揮／吳曜宇 鋼琴／尼古拉·薩拉托斯基 Yao-Yu Wu, conductor Nikolai Saratovsky, piano | 國家音樂廳 National Concert Hall |
| 11/21 | 邀演 2021《北都汽車音樂會》 | 指揮／吳曜宇 鋼琴／尼古拉·薩拉托斯基 Yao-Yu Wu, conductor Nikolai Saratovsky, piano | 國家音樂廳 National Concert Hall |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|---------------|--|---|--|
| 11/27 | 《準·馬寇爾的幻想法蘭西》 Symphonie Fantastique | 指揮／準·馬寇爾 女高音／鄭思筠 合唱指導／古育仲、張維君 台北愛樂合唱團 Jun Märkl, conductor Szu-Yun Cheng, soprano Yu-Chung John Ku, Wei-Chun Regina Chang, chorus master Taipei Philharmonic Chorus | 國家音樂廳 National Concert Hall |
| 11/28 | 室內樂 Chamber Concerts 《流光溢彩法蘭西》 Lumière Ambiante | 小提琴／孫正玫 中提琴／鄧啟全 大提琴／韋智盈 鋼琴／許毓婷 Cheng-Mei Sun, violin Chi-Chuan Teng, viola Chih-Yin Wei, cello Yu-Ting Hsu, piano | 國家演奏廳 National Recital Hall |
| 12/3 12/11 | 法國巴黎銀行財富管理 音樂巡禮《法蘭西琴緣》 Jun Märkl & Saint-Saëns | 指揮／準·馬寇爾 鋼琴／嚴俊傑、盧易之 Jun Märkl, conductor Chun-Chieh Yen, Yi-Chih Lu, piano | 國家音樂廳 National Concert Hall 衛武營音樂廳 Weiwuying Concert Hall |
| 12/5 | 室內樂 Chamber Concerts 《嘹亮之聲》 The Brilliant Trumpet | 小提琴／黃郁婷、陳怡茹 中提琴／李思琪 大提琴／蘇品維 低音提琴／蔡歆婕 小號／鄒儒吉 鋼琴／翁重華 Yu-Ting Huang, Yi-Ju Chen, violin Szu-Chi Li, viola Pin-Wei Su, cello Hsin-Chieh Tsai, double bass 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 |
|---------|---|--|--|
| 12/10 | 《歡暢大地—準·馬寇爾與 NSO》 Beethoven Symphony No.9- Jun Märkl & NSO | 指揮／準·馬寇爾 女高音／林慈音 女中音／范婷玉 男高音／王典 男低音／蔡文浩 合唱指導／古育仲、張維君 台北愛樂合唱團 台北愛樂室內合唱團 Jun Märkl, conductor Grace Lin, soprano Ting-Yu Fan, alto Fernando Wang, tenor Wen-Hao Tsai, bass Yu-Chung John Ku, Wei-Chun Regina Chang, chorus master Taipei Philharmonic Chorus Taipei Philharmonic Chamber Choir | 國家音樂廳 National Concert Hall |
| 12/11 | 講座音樂會 Lecture Concerts 《江文也：20 世紀的滄海遺珠》 A Hidden Gem: The Music of Jiang Wen-Ye | 主講／陳可嘉 小提琴／洪章文、蔡孟峰 中提琴／黃亞漢 大提琴／陳怡婷 長笛／宮崎千佳 單簧管／陳意林 低音管／李佳霖 鋼琴／翁重華 Ke-Chia Chen, lecturer Chang-Wen Hung, Meng-Fong Tsai, violin Ya-Han Huang, viola I-Ting Chen, cello Chika Miyazaki, flute Yi-Lin Chen, clarinet Jia-Lin Lee, bassoon Chung-Hua Weng, piano | 國家演奏廳 National Recital Hall |
| 12/12 | 免費戶外音樂會 Free Outdoor Concerts I-Mei x NSO 《音樂時光》 I-Mei x NSO Having a Good Time | 指揮／張尹芳 主持／邢子青 NSO 演奏家群 Yin-Fang Chang, conductor Conrad Hsing, host NSO Musicians | 衛武營國家藝術文化中心 戶外劇場草地 National Kaohsiung Center for the Arts Outdoor Theater Lawn |

| 日期 Date | 演出節目 Program | 演出者 Artist | 地點 Venue |
|-------------------------|--|--|--|
| 12/22 12/24 12/26 | 邀演 2021 NTT 遇見巨人— 羅西尼歌劇《塞維亞理髮師》 Il Barbiere di Siviglia by Gioachino Rossini | 指揮／廖國敏 導演／馬丁·林博 費加洛／丁一憲 羅西娜／翁若珮 阿瑪維瓦伯爵／李世釗 巴托羅醫生／吳翰衛 巴西里歐／羅俊穎 貝塔／賴珏婷 公證人、警官／蔡政呈 Kuokman Lio, conductor Martin Lyngbo, director Ilhun Jung, Figaro Jo-Pei Weng, Rosina Shih-Chao Lee, Count Almaviva Martin NG, Don Bartolo Julian Jo, Basilio Chueh-Yu Lai, Berta Zheng-Cheng Tsai, Notario & office | 臺中國家歌劇院大劇院 National Taichung Theater Grand Theater |
| 12/31 | NSO & 舞蹈空間 聖桑斯《舞夜狂歡》 NSO x DFT Timeless Saint-Saëns | 製作人／平珩、郭玟岑 指揮／楊書涵 小提琴獨奏／鄧皓敦 編舞家／林文中 服裝設計／林璟如 舞台空間規劃／劉達倫 燈光設計／黃申全 舞蹈空間舞蹈團 Heng Ping, Lydia Wen-Chen Kuo, producer Su-Han Yang, conductor Hao-Tun Teng, soloist Wen-Chung Lin, choreographer Jing-Ru Lin, costume & style design Dar-Lurn Liu, stage space planning Channel Huang, lighting design Dance Forum Taipei | 國家音樂廳 National Concert Hall |

贊助及感謝名單 (依中文筆畫排列)

企藝相成者

北都汽車股份有限公司
台積電文教基金會
法國巴黎銀行台北分行
長期支持公益的跨國企業
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達運光電股份有限公司
臺灣三千藝文推廣協會
吳英俊、陳桂標、莊子華、楊逸楓、劉思楨、樓海鳥

好朋友

公益信託傳愛藝術教育基金會
王植熙、李鎗吉、呂頌恩、陳婉如、單聯璜、黃淑珠

築夢者

王昕華、周戎智、徐偉珉、徐詩涵、郭白燕、許毓容
程宗明、蔡穗珍、韓昆舉

Sponsor and Partnership

Platinum Group of NSO

Taipei Toyota Motor Co., Ltd.
TSMC Education & Culture Foundation
BNP Paribas
Multinational Company Long Dedicated to Community Investment
Ming Hwei Energy Co., Ltd.
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Li Pao Cultural Arts Foundation
Powerchip Cultural Foundation
I-Mei Foundation for Cultural & Educational
Fubon Financial Holdings.

Partner of NSO

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Star of NSO

Sin-Hua Wang, Rong-Zhi Zhou, Wei-Min Syu, Shih-Han Syu,
Pai-Yen Kuo, Yu-Jung Hsu, Tsung-Ming Chen, Sui-Chen Tsai,
Kun-Chu Han

年度財務報告 Financial Overview



國家表演藝術中心 National Performing Arts Center 收支餘絀表 Statement of Revenue and Expenses

民國一一〇年及一〇九年一月一日至十二月三十一日
For the years ended December 31, 2021 and 2020

單位：新台幣元 (NTD)

| | 2021 年 | | 2020 年 | |
|---|---------------|-----|----------------|-----|
| | 金額 AMOUNT | % | 金額 AMOUNT | % |
| 業務收入 Operating Income | | | | |
| 銷貨收入 Sales Revenue | \$ 4,416,440 | - | \$ 4,080,436 | - |
| 租金收入 Rentals Revenue | 82,970,890 | 3 | 97,690,090 | 3 |
| 勞務收入 Ticketing and Other Services Revenue | 244,107,061 | 9 | 271,609,421 | 10 |
| 政府補助收入 Government Subsidy | 2,503,745,225 | 88 | 2,470,988,956 | 87 |
| | 2,835,239,616 | 100 | 2,844,368,903 | 100 |
| 業務成本 Operating Cost | 486,304,202 | 17 | 480,610,351 | 17 |
| 業務毛利 Operating Gross Profit | 2,348,935,414 | 83 | 2,363,758,552 | 83 |
| 業務費用 Operating Expenses | | | | |
| 行銷及業務費用 Marketing | 419,094,603 | 15 | 427,481,547 | 15 |
| 管理及總務費用 General Management | 1,961,106,153 | 69 | 1,710,780,104 | 60 |
| | 2,380,200,756 | 84 | 2,138,261,651 | 75 |
| 業務賸餘 (短絀) Surplus from operations | (31,265,342) | (1) | 225,496,901 | 8 |
| 業務外收益及費損 Non-operating Income and Expense | | | | |
| 利息收入 Interest Income | 17,408,695 | 1 | 19,900,979 | 1 |
| 股利收入 Dividend Income | 820,334 | - | 870,421 | - |
| 廣告收入 Advertisement Income | 13,923,502 | - | 17,501,754 | - |
| 處分投資損益 Disposition of Investment Gains and Losses | (530,143) | - | (698,572) | - |
| 其他收入淨額 Other Net Income | (88,168) | - | 1,809,306 | - |
| | 31,534,220 | 1 | 39,383,888 | 1 |
| 稅前賸餘 Income before income tax | 268,878 | - | 264,880,789 | 9 |
| 所得稅費用 Income Tax Expense | - | - | - | - |
| 本期賸餘 (短絀) Surplus (Deficit) | 268,878 | - | 264,880,789 | 9 |
| 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, | (325,282) | - | 519,625 | - |
| 本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income | \$ (56,404) | - | \$ 265,400,414 | 9 |

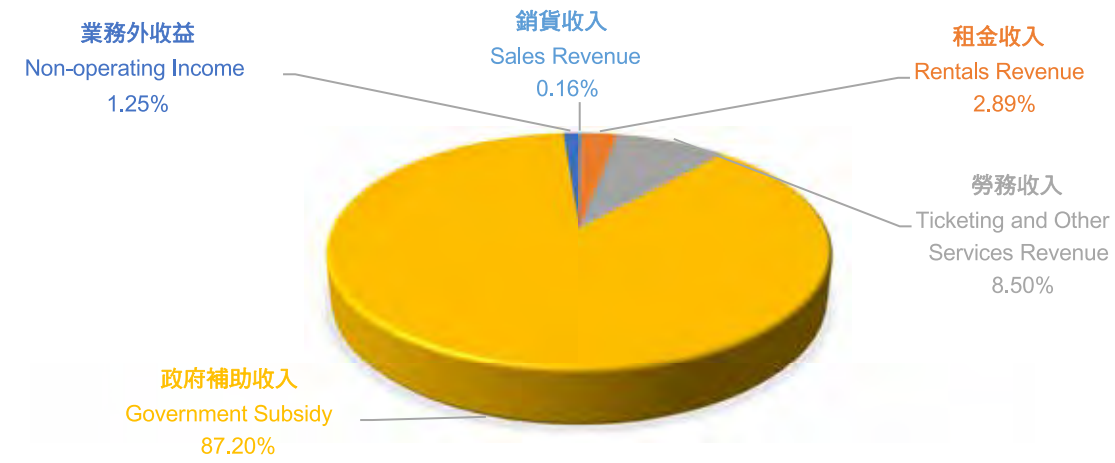
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

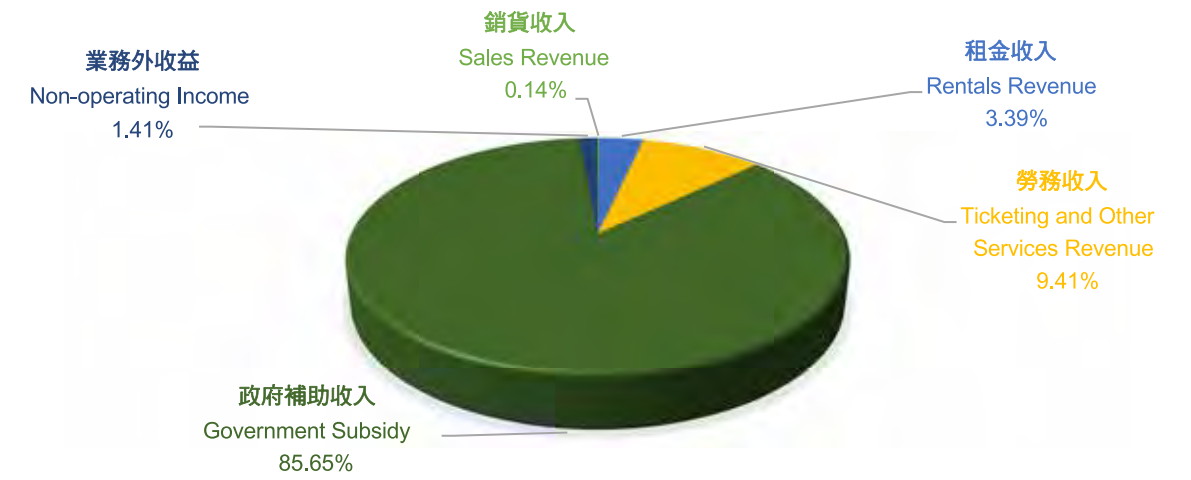
| 項目 | 2021 年 | 2020 年 |
|---|----------------|----------------|
| 自籌收入 Self-generated Income | | |
| 業務收入 Operating Income | \$ 331,494,391 | \$ 373,379,947 |
| 業務外收入 Non-operating Income | 35,920,296 | 40,686,632 |
| 合計 Total | 367,414,687 | 414,066,579 |
| 支出 Expenditure | | |
| 業務成本與費用 Operating Costs and Expenses | 2,866,504,958 | 2,618,872,002 |
| 業務外支出 Non-operating Expenditure | 4,386,076 | 1,302,744 |
| 代管資產及捐贈動產折舊 Asset Depreciation | (661,551,183) | (523,822,322) |
| 合計 Total | 2,209,339,851 | 2,096,352,424 |
| 自籌比例 The Ratio of Self-generated Income | 17% | 20% |

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

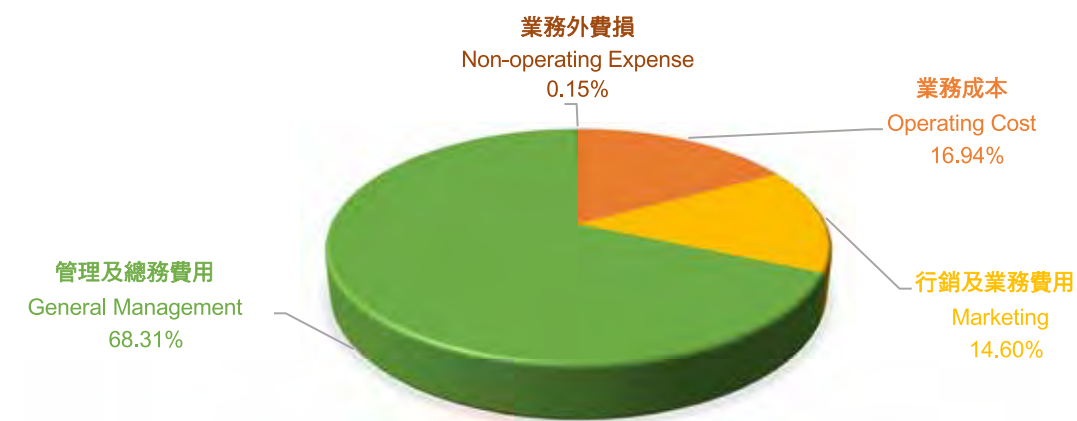
2021 收入 INCOME



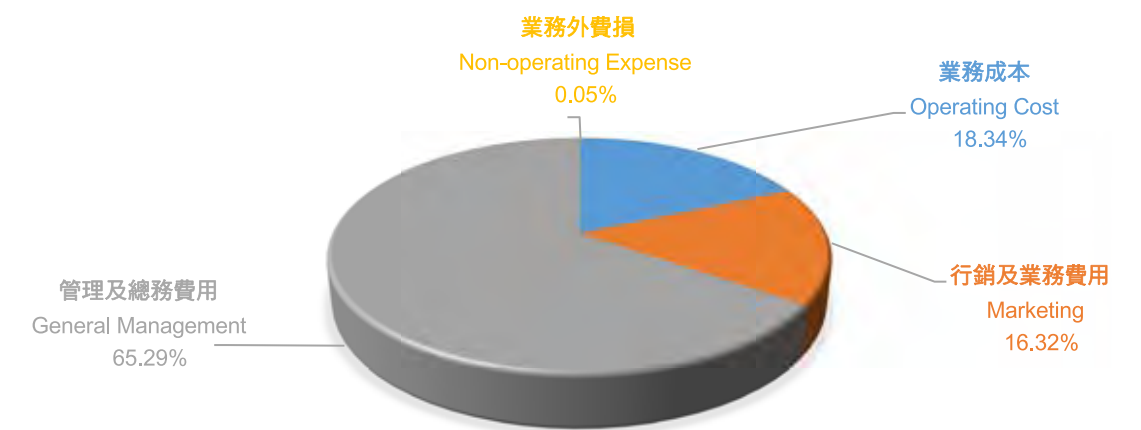
2020 收入 INCOME



2021 支出 COST AND EXPENSES



2020 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

民國一一〇年及一〇九年一月一日至十二月三十一日
For the years ended December 31, 2021 and 2020

單位：新台幣元 (NTD)

| | 2021 年 | | 2020 年 | |
|---|-----------------------|-------------|-----------------------|------------|
| | 金額 AMOUNT | % | 金額 AMOUNT | % |
| 業務收入 Operating Income | | | | |
| 銷貨收入 Sales Revenue | \$ 1,031,693 | - | \$ 1,353,616 | - |
| 租金收入 Rentals Revenue | 47,611,850 | 8 | 58,914,984 | 9 |
| 勞務收入 Ticketing and Other Services Revenue | 101,686,661 | 16 | 113,906,147 | 18 |
| 政府補助收入 Government Subsidy | 483,697,157 | 76 | 466,627,680 | 73 |
| | 634,027,361 | 100 | 640,802,427 | 100 |
| 業務成本 Operating Cost | 119,604,447 | 19 | 93,898,654 | 15 |
| 業務毛利 Operating Gross Profit | 514,422,914 | 81 | 546,903,773 | 85 |
| 業務費用 Operating Expenses | | | | |
| 行銷及業務費用 Marketing | 155,843,500 | 25 | 161,146,899 | 25 |
| 管理及總務費用 General Management | 443,448,343 | 70 | 422,924,916 | 66 |
| | 599,291,843 | 95 | 584,071,815 | 91 |
| 業務賸餘 (短絀) Surplus from operations | (84,868,929) | (14) | (37,168,042) | (6) |
| 業務外收益及費損 Non-operating Income and Expense | | | | |
| 利息收入 Interest Income | 2,059,326 | - | 2,491,827 | - |
| 廣告收入 Advertisement Income | 11,145,123 | 2 | 15,013,084 | 2 |
| 其他收入淨額 Other Net Income | 703,617 | - | 3,349,891 | 1 |
| | 13,908,066 | 2 | 20,854,802 | 3 |
| 稅前賸餘 Income before income tax | (70,960,863) | (12) | (16,313,240) | (3) |
| 所得稅費用 Income Tax Expense | - | - | - | - |
| 本期賸餘 (短絀) Surplus (Deficit) | (70,960,863) | (12) | (16,313,240) | (3) |
| 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>\$(70,960,863)</u> | <u>(12)</u> | <u>\$(16,313,240)</u> | <u>(3)</u> |

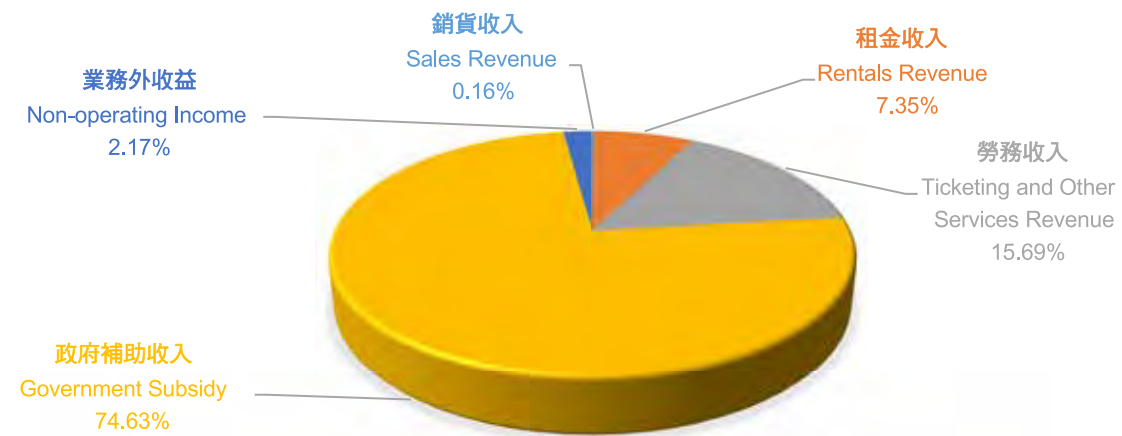
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

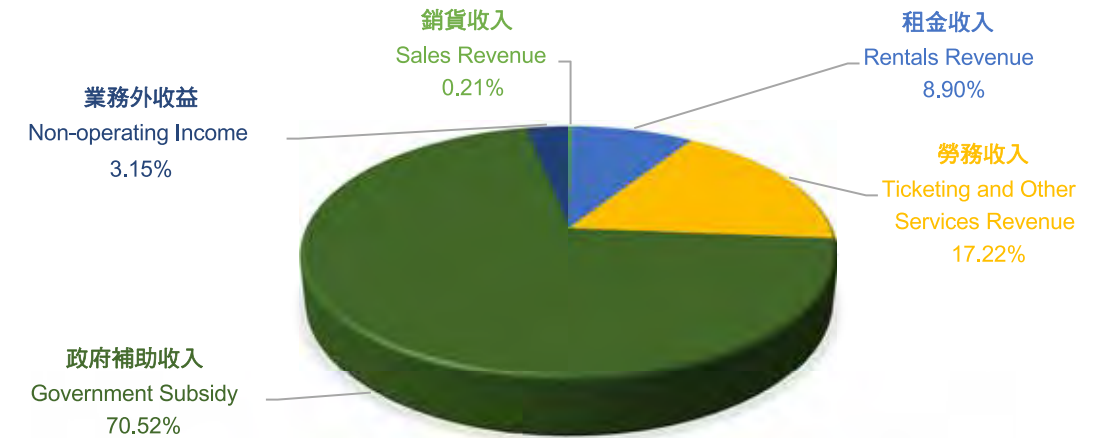
| 項目 | 2021 年 | 2020 年 |
|---|----------------|----------------|
| 自籌收入 Self-generated Income | | |
| 業務收入 Operating Income | \$ 150,330,204 | \$ 174,174,747 |
| 業務外收入 Non-operating Income | 14,050,702 | 20,854,802 |
| 合計 Total | 164,380,906 | 195,029,549 |
| 支出 Expenditure | | |
| 業務成本與費用 Operating Costs and Expenses | 718,896,290 | 677,970,469 |
| 業務外支出 Non-operating Expenditure | 142,636 | 0 |
| 合計 Total | 719,038,926 | 677,970,469 |
| 自籌比例 The Ratio of Self-generated Income | 23% | 29% |

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

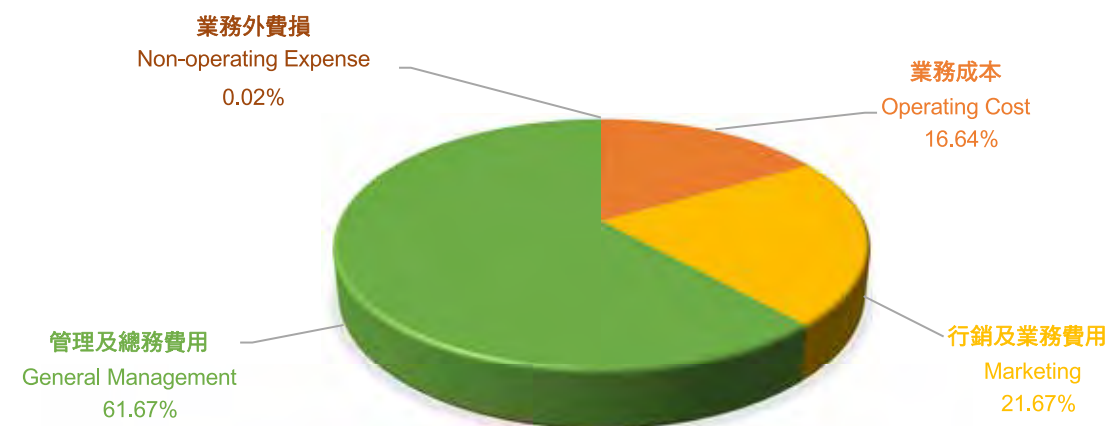
2021 收入 INCOME



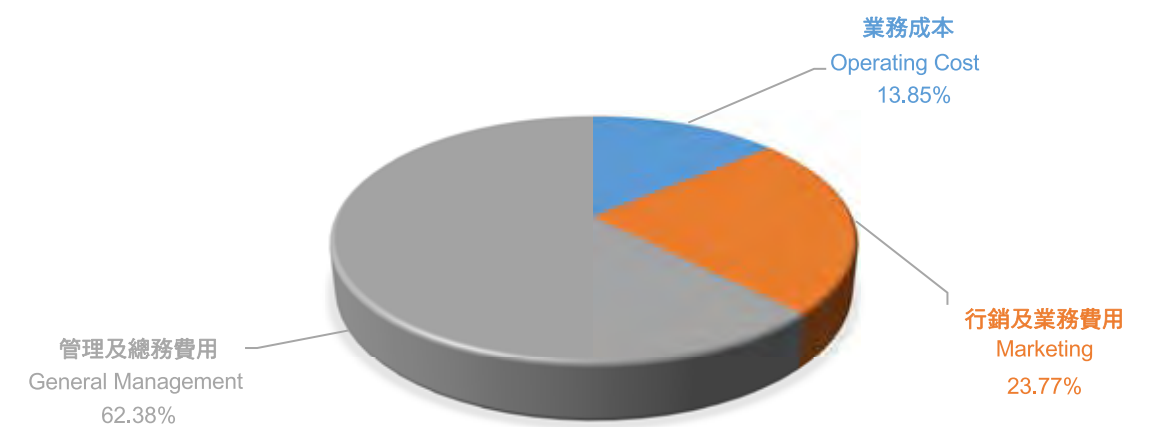
2020 收入 INCOME



2021 支出 COST AND EXPENSES



2020 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

民國一一〇年及一〇九年一月一日至十二月三十一日
For the years ended December 31, 2021 and 2020

單位：新台幣元 (NTD)

| | 2021 年 | | 2020 年 | |
|---|---------------|-----|---------------|-----|
| | 金額 AMOUNT | % | 金額 AMOUNT | % |
| 業務收入 Operating Income | | | | |
| 銷貨收入 Sales Revenue | \$ 1,614,130 | - | \$ 1,368,244 | - |
| 租金收入 Rentals Revenue | 18,026,430 | 3 | 21,907,182 | 3 |
| 勞務收入 Ticketing and Other Services Revenue | 43,314,682 | 6 | 45,419,998 | 7 |
| 政府補助收入 Government Subsidy | 656,160,764 | 91 | 649,899,568 | 90 |
| | 719,116,006 | 100 | 718,594,992 | 100 |
| 業務成本 Operating Cost | 117,885,001 | 16 | 143,313,893 | 20 |
| 業務毛利 Operating Gross Profit | 601,231,005 | 84 | 575,281,099 | 80 |
| 業務費用 Operating Expenses | | | | |
| 行銷及業務費用 Marketing | 90,673,384 | 13 | 82,559,008 | 11 |
| 管理及總務費用 General Management | 447,058,591 | 62 | 436,515,715 | 61 |
| | 537,731,975 | 75 | 519,074,723 | 72 |
| 業務賸餘 (短絀) Surplus from operations | 63,499,030 | 9 | 56,206,376 | 8 |
| 業務外收益及費損 Non-operating Income and Expense | | | | |
| 利息收入 Interest Income | 687,456 | - | 694,994 | - |
| 廣告收入 Advertisement Income | 2,647,618 | - | 2,377,717 | - |
| 其他收入淨額 Other Net Income | (1,520,067) | - | 867,551 | - |
| | 1,815,007 | - | 3,940,262 | - |
| 稅前賸餘 Income before income tax | 65,314,037 | 9 | 60,146,638 | 8 |
| 所得稅費用 Income Tax Expense | - | - | - | - |
| 本期賸餘 (短絀) Surplus (Deficit) | 65,314,037 | 9 | 60,146,638 | 8 |
| 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 | \$ 65,314,037 | 9 | \$ 60,146,638 | 8 |

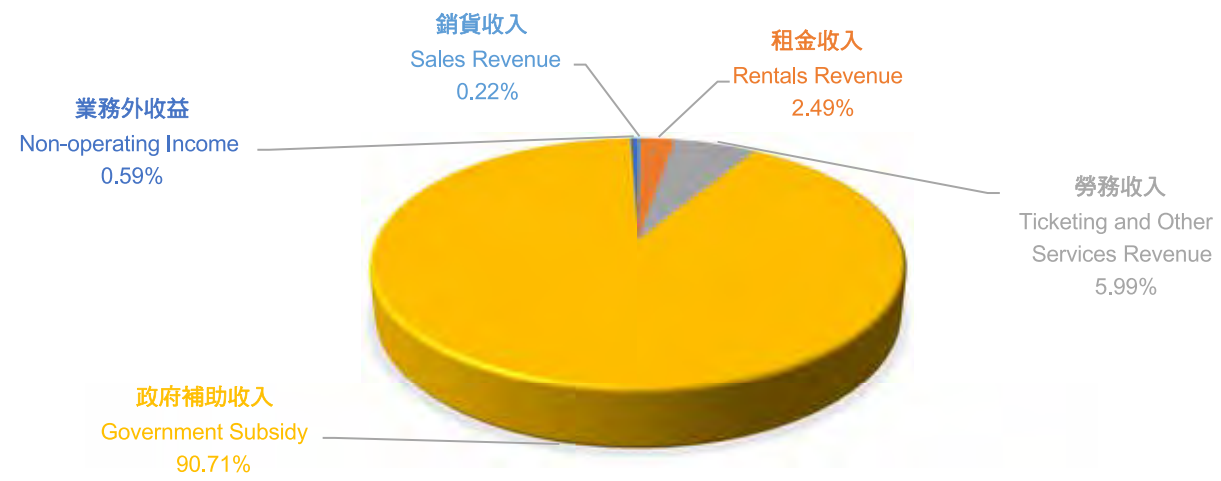
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

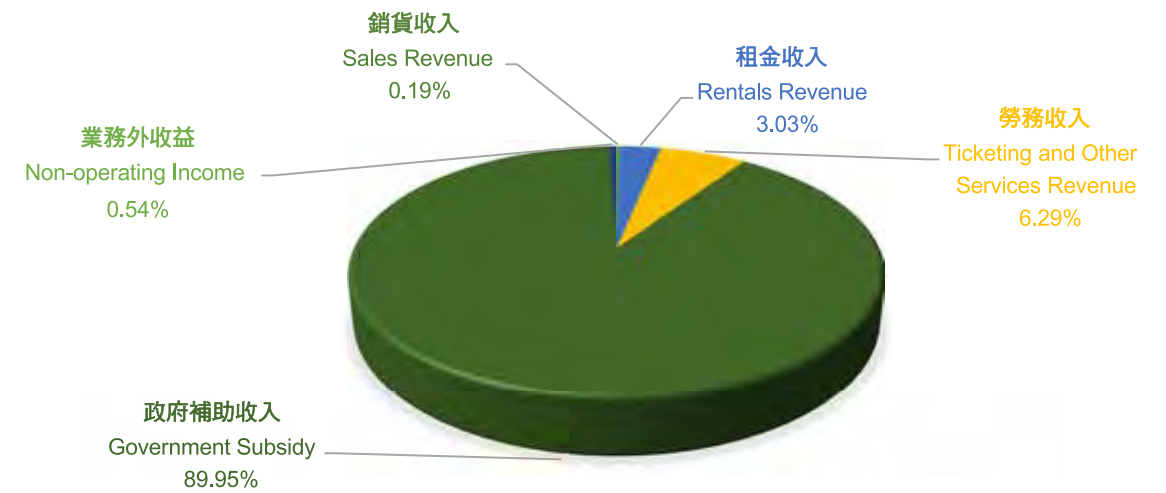
| 項目 | 2021 年 | 2020 年 |
|---|---------------|---------------|
| 自籌收入 Self-generated Income | | |
| 業務收入 Operating Income | \$ 62,955,242 | \$ 68,695,424 |
| 業務外收入 Non-operating Income | 4,262,640 | 3,946,428 |
| 合計 Total | 67,217,882 | 72,641,852 |
| 支出 Expenditure | | |
| 業務成本與費用 Operating Costs and Expenses | 655,616,976 | 662,388,616 |
| 業務外支出 Non-operating Expenditure | 2,447,633 | 6,166 |
| 捐贈動產折舊 Asset Depreciation | (145,048,273) | (149,836,196) |
| 合計 Total | 513,016,336 | 512,558,586 |
| 自籌比例 The Ratio of Self-generated Income | 13% | 14% |

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

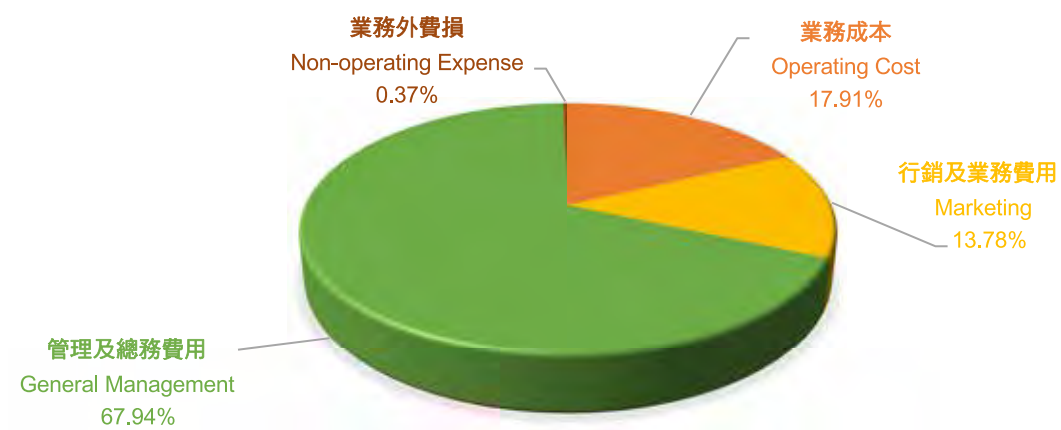
2021 收入 INCOME



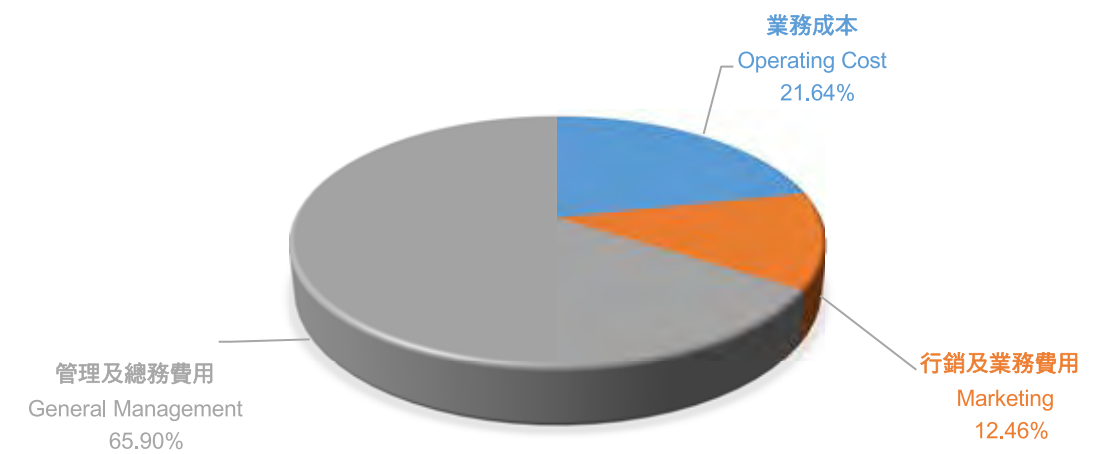
2020 收入 INCOME



2021 支出 COST AND EXPENSES



2020 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 -
National Kaohsiung Center for the Arts (Weiwuying)
收支餘絀表 Statement of Revenue and Expenses

民國一一〇年及一〇九年一月一日至十二月三十一日
 For the years ended December 31, 2021 and 2020

單位：新台幣元 (NTD)

| | 2021 年 | | 2020 年 | |
|---|-----------------|-----|----------------|-----|
| | 金額 AMOUNT | % | 金額 AMOUNT | % |
| 業務收入 Operating Income | | | | |
| 銷貨收入 Sales Revenue | \$ 1,526,660 | - | \$ 1,008,678 | - |
| 租金收入 Rentals Revenue | 16,984,703 | 2 | 16,449,777 | 2 |
| 勞務收入 Ticketing and Other Services Revenue | 50,123,888 | 6 | 65,053,482 | 7 |
| 政府補助收入 Government Subsidy | 843,190,966 | 92 | 851,462,380 | 91 |
| | 911,826,217 | 100 | 933,974,317 | 100 |
| 業務成本 Operating Cost | 194,441,797 | 21 | 199,024,774 | 21 |
| 業務毛利 Operating Gross Profit | 717,384,420 | 79 | 734,949,543 | 79 |
| 業務費用 Operating Expenses | | | | |
| 行銷及業務費用 Marketing | 155,781,042 | 17 | 167,580,582 | 18 |
| 管理及總務費用 General Management | 575,059,959 | 63 | 403,943,199 | 43 |
| | 730,841,001 | 80 | 571,523,781 | 61 |
| 業務賸餘 (短絀) Surplus from operations | (13,456,581) | (1) | 163,425,762 | 18 |
| 業務外收益及費損 Non-operating Income and Expense | | | | |
| 利息收入 Interest Income | 675,462 | - | 1,521,436 | - |
| 廣告收入 Advertisement Income | 130,761 | - | 110,953 | - |
| 其他收入淨額 Other Net Income | 705,601 | - | (389,320) | - |
| | 1,511,824 | - | 1,243,069 | - |
| 稅前賸餘 Income before income tax | (11,944,757) | (1) | 164,668,831 | 18 |
| 所得稅費用 Income Tax Expense | - | - | - | - |
| 本期賸餘 (短絀) Surplus (Deficit) | (11,944,757) | (1) | 164,668,831 | 18 |
| 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 | \$ (11,944,757) | (1) | \$ 164,668,831 | 18 |

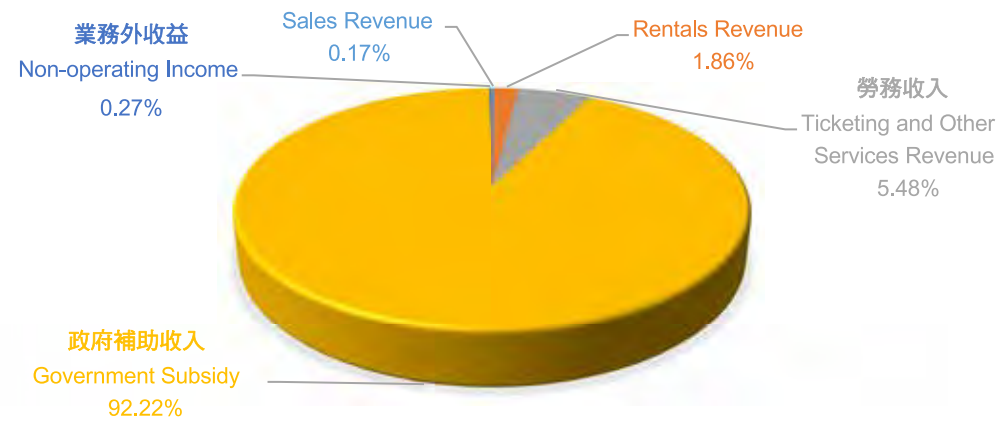
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

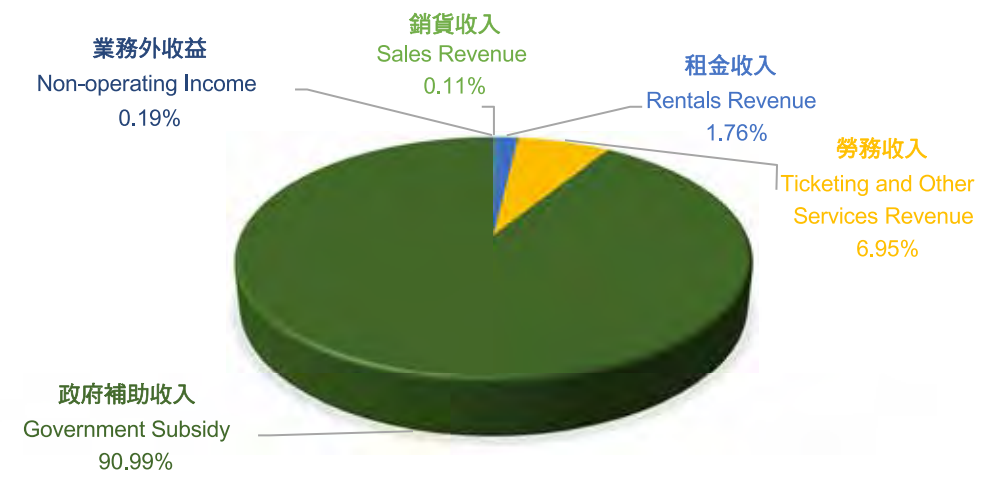
| 項目 | 2021 年 | 2020 年 |
|---|---------------|---------------|
| 自籌收入 Self-generated Income | | |
| 業務收入 Operating Income | \$ 68,635,251 | \$ 82,511,937 |
| 業務外收入 Non-operating Income | 2,441,553 | 1,776,455 |
| 合計 Total | 71,076,804 | 84,288,392 |
| 支出 Expenditure | | |
| 業務成本與費用 Operating Costs and Expenses | 925,282,798 | 770,548,555 |
| 業務外支出 Non-operating Expenditure | 929,729 | 533,386 |
| 捐贈動產折舊 Asset Depreciation | (178,003,778) | (73,852,154) |
| 合計 Total | 748,208,749 | 697,229,787 |
| 自籌比例 The Ratio of Self-generated Income | 9% | 12% |

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

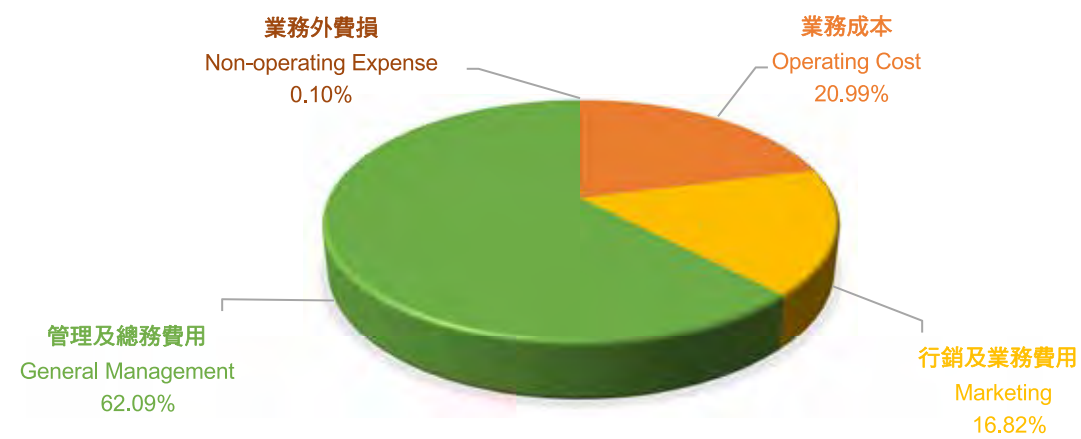
2021 收入 INCOME



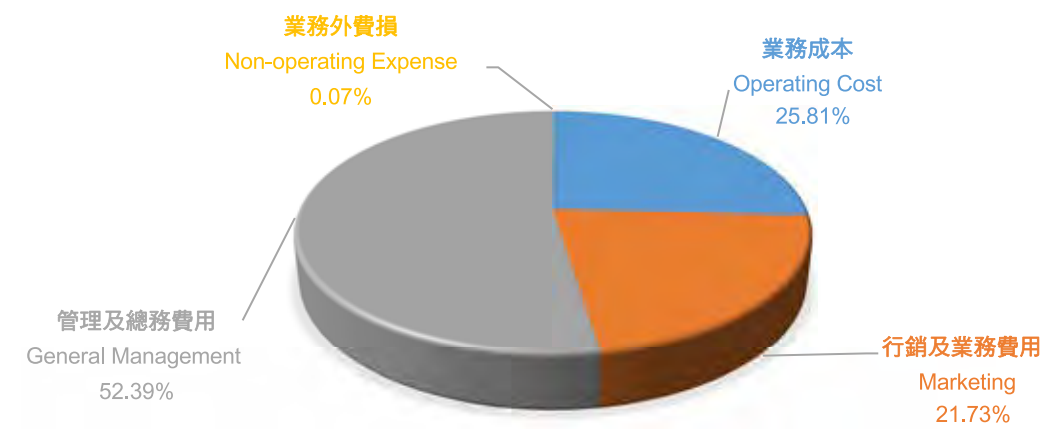
2020 收入 INCOME



2021 支出 COST AND EXPENSES



2020 支出 COST AND EXPENSES



國家表演藝術中心 國家交響樂團
National Performing Arts Center - National Symphony Orchestra

收支餘絀表 Statement of Revenue and Expenses

民國一一〇年及一〇九年一月一日至十二月三十一日
For the years ended December 31, 2021 and 2020

單位：新台幣元 (NTD)

| | 2021 年 | | 2020 年 | |
|---|---------------|-----|---------------|-----|
| | 金額 AMOUNT | % | 金額 AMOUNT | % |
| 業務收入 Operating Income | | | | |
| 銷貨收入 Sales Revenue | \$ 243,957 | - | \$ 349,898 | - |
| 租金收入 Rentals Revenue | 347,907 | - | 418,147 | - |
| 勞務收入 Ticketing and Other Services Revenue | 48,981,830 | 21 | 47,229,794 | 19 |
| 政府補助收入 Government Subsidy | 182,197,206 | 79 | 202,656,922 | 81 |
| | 231,770,900 | 100 | 250,654,761 | 100 |
| 業務成本 Operating Cost | 54,372,957 | 23 | 44,373,030 | 18 |
| 業務毛利 Operating Gross Profit | 177,397,943 | 77 | 206,281,731 | 82 |
| 業務費用 Operating Expenses | | | | |
| 行銷及業務費用 Marketing | 16,796,677 | 7 | 15,986,624 | 6 |
| 管理及總務費用 General Management | 140,407,560 | 61 | 132,119,237 | 53 |
| | 157,204,237 | 68 | 148,105,861 | 59 |
| 業務賸餘 (短絀) Surplus from operations | 20,193,706 | 9 | 58,175,870 | 23 |
| 業務外收益及費損 Non-operating Income and Expense | | | | |
| 利息收入 Interest Income | 72,245 | - | 28,200 | - |
| 其他收入 (支出) 淨額 Other Net Income | 22,681 | - | (129,292) | - |
| | 94,926 | - | (101,092) | - |
| 稅前賸餘 Income before income tax | 20,288,632 | 9 | 58,074,778 | 23 |
| 所得稅費用 Income Tax Expense | - | - | - | - |
| 本期賸餘 (短絀) Surplus (Deficit) | 20,288,632 | 9 | 58,074,778 | 23 |
| 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 | \$ 20,288,632 | 9 | \$ 58,074,778 | 23 |

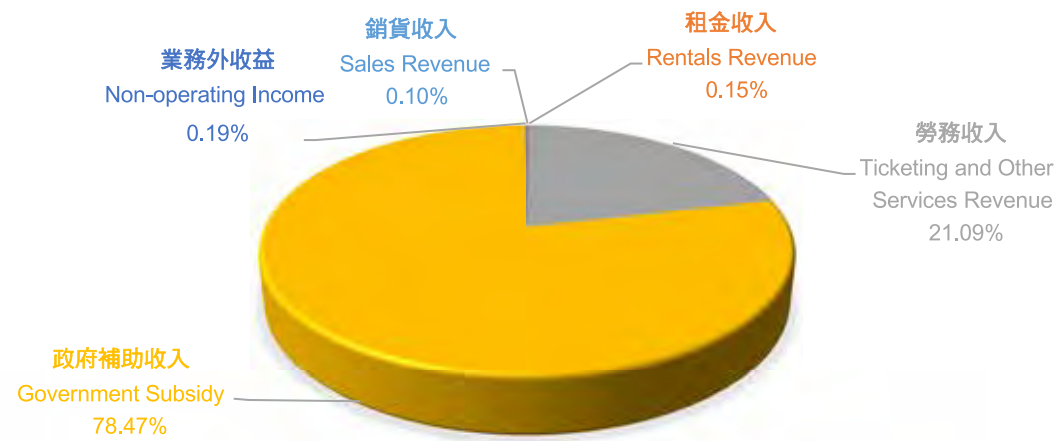
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

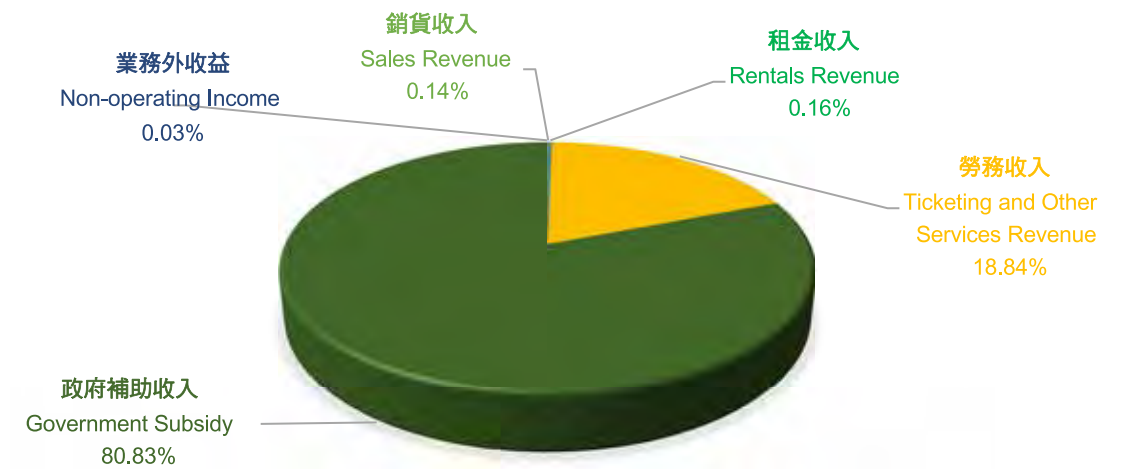
| 項目 | 2021 年 | 2020 年 |
|---|---------------|---------------|
| 自籌收入 Self-generated Income | | |
| 業務收入 Operating Income | \$ 49,573,694 | \$ 47,997,839 |
| 業務外收入 Non-operating Income | 430,861 | 71,909 |
| 合計 Total | 50,004,555 | 48,069,748 |
| 支出 Expenditure | | |
| 業務成本與費用 Operating Costs and Expenses | 211,577,194 | 192,478,891 |
| 業務外支出 Non-operating Expenditure | 335,935 | 173,001 |
| 合計 Total | 211,913,129 | 192,651,892 |
| 自籌比例 The Ratio of Self-generated Income | 24% | 25% |

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

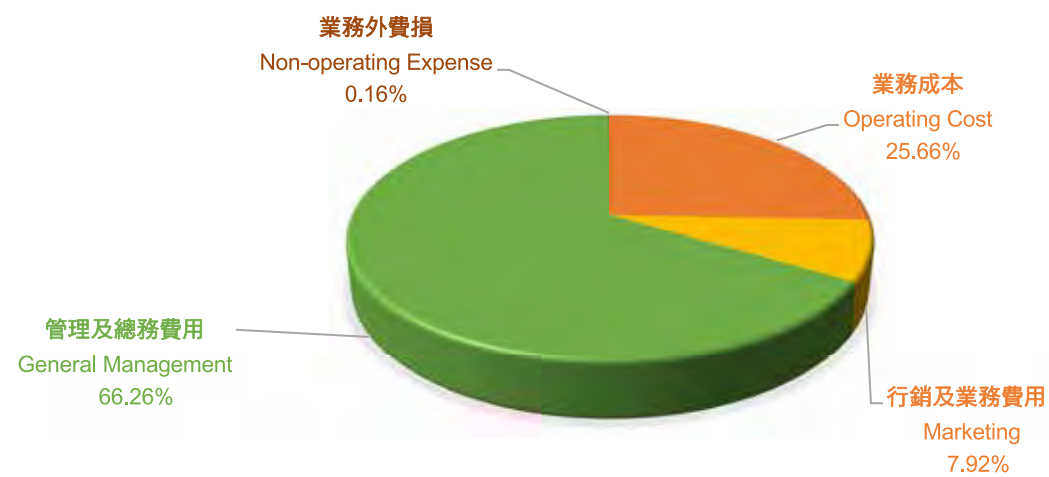
2021 收入 INCOME



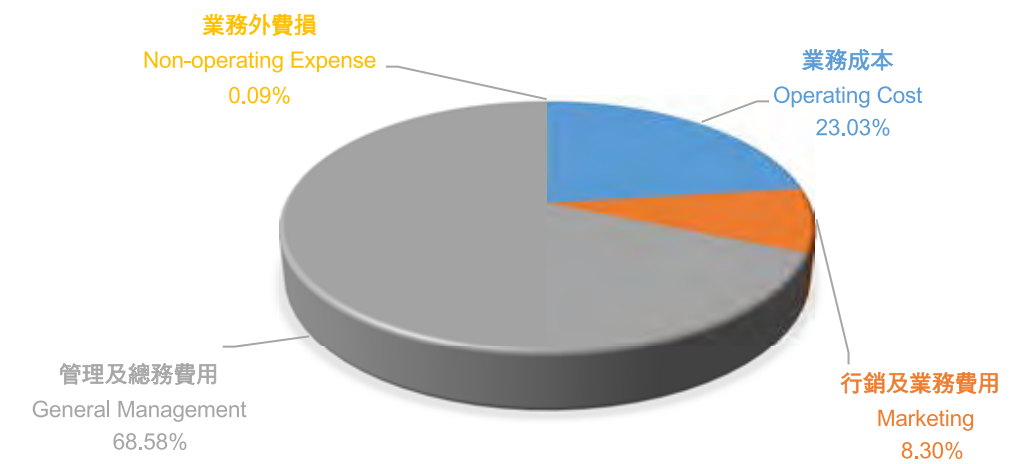
2020 收入 INCOME



2021 支出 COST AND EXPENSES



2020 支出 COST AND EXPENSES



國家表演藝術中心 內部控制制度聲明

本中心 2021 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 2021 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 2021 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 | 朱宗慶 |
| 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：2022/3/8

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 2021, 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 2021 internal control system, holds that the design and implementation of the Center's overall internal control system is effective as of 31 December 2021 and is able to reasonably ensure achievement of the aforementioned goals.

| |
|--|
| Tzong-Ching Ju, 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 2022/3/8



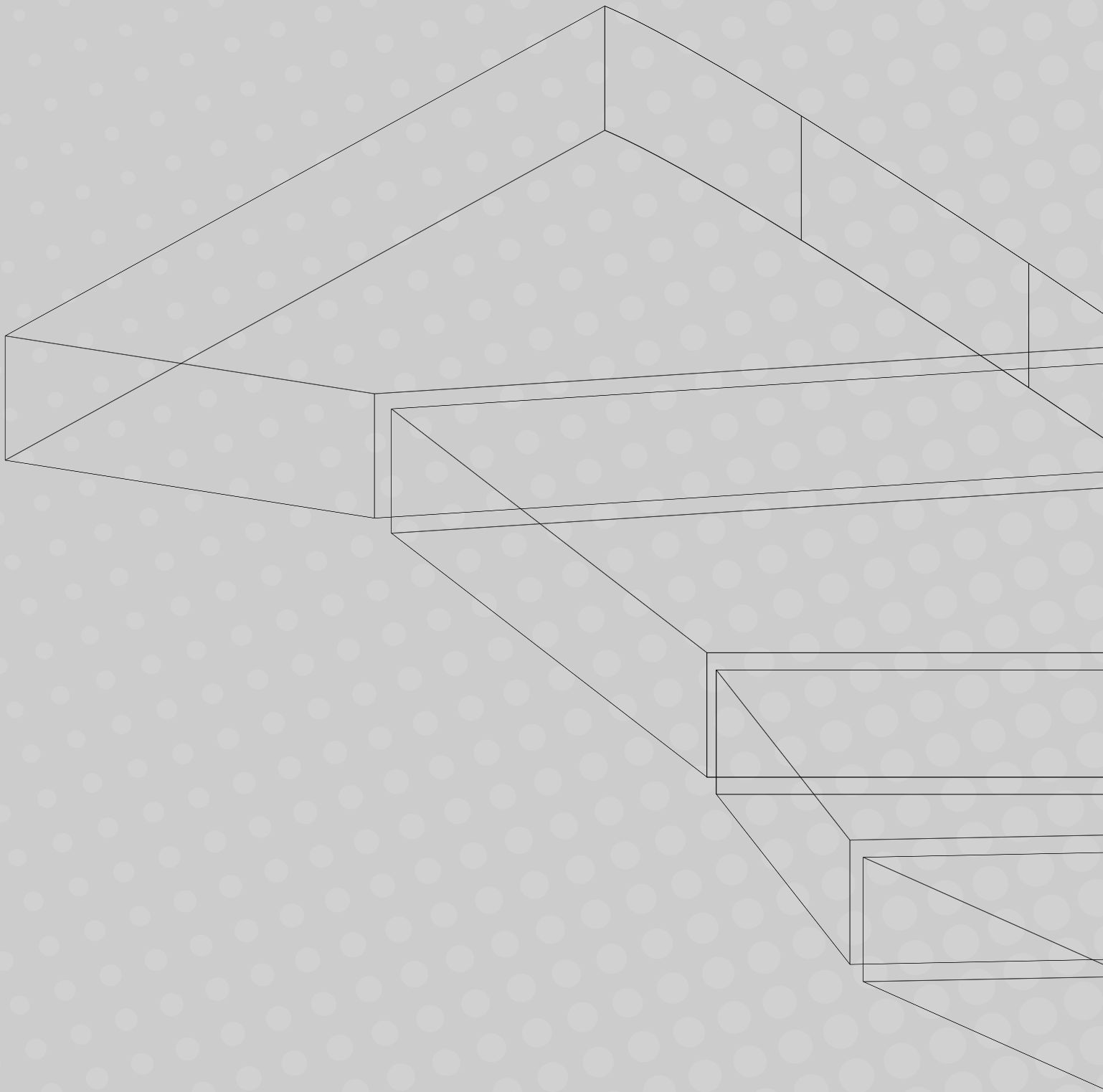
國家表演藝術中心董事長：朱宗慶

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



國家 National
表演藝術 Performing
中心 Arts
Center