



2020 Annual Report

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



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## 董事長的話

# 以劇場發揮驅動效應 推進藝文生態發展

2020年，超乎過往經驗，疫情衝擊帶來環境劇變。受疫情影響，不僅劇場難以如常運作，表演藝術界更是面臨前所未有的考驗。面對如此艱困處境，國家表演藝術中心三館一團首要任務，就是全力投入資源，陪伴藝文界共度難關、全面帶動復甦動能。

為降低表演藝術團體所受影響，疫情發生之初，國表藝三場館先行於2020年3月12日共同推出「特別方案1.0」，透過場租減免等措施，以「穩住當下」，陪伴表團度過難關。接續於4月27日，三館一團進一步推出「特別方案2.0」，為表演藝術界「儲備未來」，從節目研發製作孵育，到人才培育和觀眾培養，使疫情回穩後各項演出活動得以快速復甦。

三館一團作為國家劇場、團隊，除發揮「劇場驅動」之能量，帶動整體環境、生態之前進；疫情之下，更盼能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 | 從「人」出發 發揮並深化劇場之影響力

以橫跨32年的運營軸脈為基底，國家兩廳院於節目規劃面，深化在地製作、以數位網絡強化國際結盟；OPENTIX兩廳院文化生活上線，升級使用功能擴大服務面向；啟動場館5G技術應用與開發之可能性；表演藝術圖書館改造、共融服務再升級。以「人」作為核心出發點，從節目製作、藝術推廣、數位文化、跨域想像、空間改造等實踐，深入連結全民文化生活，期能擴大劇場影響力。

## 臺中國家歌劇院 | 品藝文、享生活 以文化力持續翻動中臺灣

以「品藝文、享生活」運營雙主軸，臺中國家歌劇院深植場館特色，讓「造訪歌劇院」，存在民眾的日常文化，成為全民共享的場域。此外，積極整合跨域資源、驅動創作動能，作為藝術家與夥伴團隊的培養皿，以健全中部藝文生態；並加速推動「NTT Online」，結合線上與線下，串連藝文網絡，深刻展現藝文與生活的劇場力量。

## 衛武營國家藝術文化中心 | 連結航向再發現 深化體現「眾人的藝術中心」

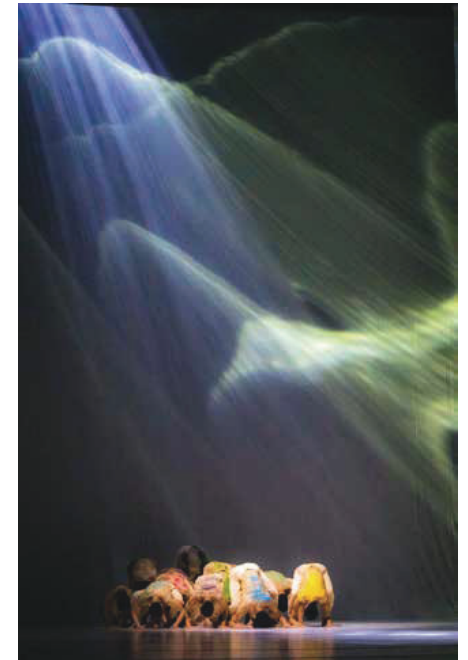
邁入全年營運的第二年，衛武營國家藝術文化中心續以「眾人的藝術中心」為目標。在現場演出、線上直播、數位劇場並行的方式下，擴散表演藝術影響力、拉近劇場與眾人距離，更深化在地與國際接軌；各項藝文教育推廣活動不間斷，以更優質的藝文知識盛宴，實現文化平權，落實藝文扎根，成為帶動南臺灣藝文產業重要文化資糧。

## 國家交響樂團 (NSO) | 以普世樂音將世界目光聚焦臺灣

作為亞洲指標性樂團，NSO以音樂為載體，發揚臺灣樂音。雖多數節目及國際巡演未能進行，但仍展現創意及動能，重整影音錄製計畫，線上音樂會引國內外高度關注；下半年，以臺灣優秀音樂家群之多元風格節目，展現國內表演藝術工作者高度韌性。NSO期將有限擴展至無限，以樂音分享國際，並深耕臺灣沃土。

當全球疫情高峰、歐美劇場或團隊關閉停演之際，國表藝各館團陪伴表團於艱困中攜手前行、肩負起落實防疫措施、辦理防疫新生活示範，終能重啟劇場。2020年，臺灣的表演藝術並未因疫情進入冰凍期；在劇場重新拉開序幕的那一刻，令人深刻感動。

困難總是存在，唯一澆不熄熱情的是專業熱忱和追夢的堅毅決心！未來，挑戰艱鉅，更需要開創契機。疫情猶存，國表藝三館一團仍將全力守護表演藝術界元氣，希從逆境中開啟未來，與藝文界「同心同在」！



雲門舞集 鄭宗龍《定光》  
Cloud Gate Sounding Light by Cheng Tsung-Lung (攝影/劉振祥)

國家表演藝術中心董事長

朱宗慶

From the Chairman

## Promote the Development of the Arts and Cultural Ecology through Theater

In 2020, the pandemic brought dramatic changes to our lives, beyond anything we've ever experienced. Not only did the pandemic make it difficult for theaters to continue operating as usual, but also brought new challenges to the performing arts community. In the face of such a difficult situation, the primary task of the National Performing Arts Center (NPAC) was to devote resources to assisting the artistic circles in overcoming pandemic-related difficulties and to driving the momentum of recovery.

In order to reduce the impact of the pandemic on performing troupes, at the beginning of the epidemic, the three venues of the NPAC jointly launched the "Special Initiative 1.0" on March 12th, 2020, and adopted measures such as rent reduction in order to "stabilize the moment" and assist troupes. It was through these measures that we were all able to weather this storm. On April 27th, the NPAC launched the "Special Initiative 2.0" to preserve the future for the performing arts community, covering a wide spectrum from program development, production and incubation, to talent cultivation and audience fostering, in order to ensure the return to normalcy for performances as the pandemic subsided. This too allowed us to undergo a speedy recovery.

As a national theater and team comprised of three venues and one orchestra, we do not only use our "theater-driven" energy to drive the overall theatrical environment and ecology forward, but also hope to become a force for the protection of the ecological vitality and stable development of the performing arts during the current circumstances.

### National Theater & Concert Hall - Starting with "People," Exerting and Deepening the Influence of Theater

Based on an operation system that has lasted for 32 years and counting, the National Theater & Concert Hall (NTCH) has doubled down on its local production efforts while also strengthening international alliance via digital networks in program planning; has launched the OPENTIX, opening up a new stage of cultural life for the NTCH and upgrading its functions to expand accessibility; has launched 5G technology application and development in all its venues; and has upgraded its Performing Arts Library to enhance inclusive service. With "people" as the core, the NTCH seeks to connect with the cultural life of the whole population and expand the influence of the theater no matter in program production, art promotion, digital culture, cross-domain imagination, or space transformation.

### National Taichung Theater - Appreciating Art, Enjoying Life, and Continuing to Transform Central Taiwan through Culture

Operating along the dual main axes of "appreciating art and culture, enjoying life," the National Taichung Theater (NTT) has given special consideration to the characteristics of the venue to make "visits to the Theater" a part of the citizens' daily life and make NTT a venue shared by all. In addition, it actively integrates cross-domain resources and brings forth creative kinetic energy to serve as a cultural vessel for artists and improve the central region's artistic and cultural ecology, and meanwhile accelerates the promotion of "NTT Online" by combining the online and the offline to link up artistic and cultural networks and demonstrate the theatrical power of art and life.

### Weiwuying National Kaohsiung Center for the Arts - Rediscovering the Course of Connection, Deepening the Embodiment of the "Art Center for All"

Entering its second year of operation, the Weiwuying National Kaohsiung Center for the Arts (Weiwuying) has continued upholding its goal of being an "art center for all." With live performances, online live broadcasts, and digital theaters in parallel, Weiwuying aims to broaden the influence of performing arts, reduce the distance between the theater and the audiences, and strengthen local integration with international standards. Various arts and cultural education promotion activities remain uninterrupted in order to provide better artistic experience. The feasts of cultural knowledge, the realization of cultural equality, and the implementation of arts and literature take root, becoming an important cultural asset for driving the arts and cultural industry in southern Taiwan.

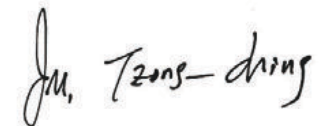
### National Symphony Orchestra - Focusing the World's Attention on Taiwan with Universal Music

As a leading orchestra in Asia, the National Symphony Orchestra (NSO) uses music as a carrier to promote Taiwan's voice. Although most of the programs and international tours in 2020 could not be carried out as planned, the NSO still demonstrated creativity and kinetic energy. Through video and audio recordings and online concerts, our music was able to continue drawing attention both locally and abroad. In the second half of the year, a variety of styles displayed by Taiwan's outstanding musicians were shown in domestic performances. Artists have been highly resilient. The NSO is expected to expand from the limited to the infinite during this period, share our music with the world, and cultivate Taiwan's fertile soil.

As the global pandemic reached its peak and European and American theaters and troupes were forced to suspend performances, the NPAC, together with its venues and orchestra, stood by local troupes throughout this difficult time, shouldered the responsibilities of implementing disease prevention measures, and demonstrated a new adapted way of life, ultimately culminating in the restoration of theater services. In 2020, Taiwan's performing arts did not enter a freezing period due to the pandemic. At the moment when the theater reopened, all were deeply moved.

There will always be difficulties that stand in our way, and the only thing that never extinguishes enthusiasm is the determination to pursue our dreams! In the future, more arduous challenges may rise and we need to create opportunities to surpass them. The pandemic is still ongoing, and the NPAC will continue to protect the vitality of the performing arts world, hoping to create a future as free from adversity as possible and "be one in heart" with the artistic circles!

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 藝術顧問呂紹嘉，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 Shao-Chia Lü Artistic Advisor 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  
童子賢  
劉明津

### Board of Directors

#### Chairman

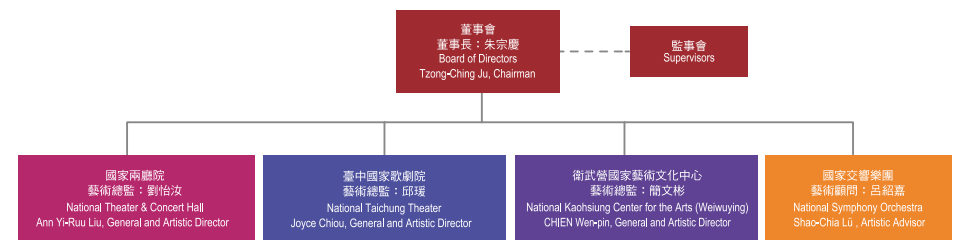
Tzong-Ching Ju

#### Directors

Stanley Chu  
Jing-Yi 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  
T. H. Tung  
Min-Ching Liu



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



### 國家兩廳院 National Theater & Concert Hall

建築師：楊卓成  
 占地：9.18 公頃  
 啟用日：1987 年 10 月  
 國家音樂廳：2,022 席  
 國家戲劇院：1,498 席  
 演奏廳：354 席  
 實驗劇場：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  
 236 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  
 236 Staff members

### 臺中國家歌劇院 National Taichung Theater

建築師：伊東豊雄  
 占地：5.7 公頃  
 啟用日：2016 年 9 月  
 大劇院：2,007 席  
 中劇院：794 席  
 小劇場：200 席  
 室內觀眾席總座位數：3,001 席  
 戶外空間觀眾容量：6,000 人  
 169 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  
 169 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  
 183 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  
 183 Staff members

### 國家交響樂團 National Symphony Orchestra

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

Established in 1986  
 Home: NTCH  
 96 Orchestra musicians  
 23 Staff members

國家兩廳院

National Theater & Concert Hall





## 總監的話

### 以人為本位，核心價值的穩固與實踐

「三大場館成立後，國家兩廳院該做什麼？」、「兩廳院的下一階段是什麼？」是我們從 2018 年就開始反覆自我提問，也透過三十多年的營運經驗，以及在「生存」與「維持」前兩週期裡所獲得的使命，去驗證、或調整，才於此時前進到下一階段——達到文化之於生活的「必然性」。並且，提出下一個目標——兩廳院能不能回應劇場的公共性，去找尋自身的社會影響力，而不只是個承載演出節目的場地，跨越、或重新定位一般民眾對（劇場）空間的理解限制。

這樣的理念支持我們在「節目規劃」、「教育推廣」、「場館營運」等方面著手，實踐過程是邊走邊磨出來的。如現在作為重要主軸的「共融」，很早就被討論、也持續推動，但初期多半關注於身心障礙人士；而我們現在的思維是，劇場應該能服務所有人，不應該有任何被劇場排斥在外的可能。於是，我們進一步提出「數位」、「無牆」、「有機」與「人人」來深化理念，回應「這個社會為什麼要有劇場」。所以，我們改造表演藝術圖書館，以舒適的環境、趨緩的門檻來創造所有人都能夠進入的契機，回應「文化平權」。

同時，我們把想像維度擲向「未來」。例如規劃「好哲登」活動，敞開青少年的思辨場域，期許我們在沒有單一答案的思維裡，讓劇場培育「未來公民」。或是，不再執著於追求立即的演出結果，我們用「藝術陪伴」的方式協助創作者，讓藝術家能夠於此穩固根基，在未來的不同時期開出花果，並且能夠對等地與國際交流。這是兩廳院作為國家劇場，必須回饋社會的方式——讓所有人理解自己的文化力量，也創造臺灣文化的自信心。

當然，2020 年無法迴避 Covid-19 疫情的影響。但我們將疫情視為「照妖鏡」，一方面將過去三十多年來阻礙我們想像、僵固營運思維的問題一一浮到檯面上，一方面也讓我們將其轉為動力，更有理由去嘗試本來不會做的事情，而有創造新局的可能。因此，我們加速了 5G 技術的開發、以數位拓展未來劇場形式、深化臺灣的在地製作、找尋國際結盟的新方法等，迎向後疫情時代。疫情所遺留下的痕跡，成為我們看向未來的方法；同時，也真誠面對「改變」，不侷限於固有認知。

我們相信，劇場始終是從「人」出發，而兩廳院則會以此作為核心價值，秉持信念、持續突破、無懼改變，體現劇場之於社會的影響力。



莎士比亞的妹妹們的劇團《物種大樂團》 Big Band Species by Shakespeare's Wild Sisters Group (攝影／劉振祥)

國家兩廳院藝術總監

劉怡汝

## Director's Message

## Stabilizing and Attaining Our Core Values with Patrons at the Forefront

From the year of 2018 onwards, we have constantly sought the answers to such questions as “What should the National Theater & Concert Hall (NTCH) do after all three venues of the National Performing Arts Center (NPAC) are in motion?” and “What will the NTCH do for the next stage?” Based on our administrative experience for more than thirty years and the mission we acquired during the former cycles of “surviving” and “sustaining,” we have continuously tested and adjusted, eventually stepping into this next stage to achieve that “culture is surely rooted in daily life.” With this understanding in mind, we set up our next goal: on the one hand, to respond to the theater’s original purpose of serving the public and pursue our influence within the society rather than simply provide spaces for performances and on the other hand, to cross over and re-define the meaning and restrictions of a venue’s space in the public’s mind.

Based on these concepts, we commenced with the aspects of program planning outreach, and administration and proceeded through trial and error. “Inclusion,” was discussed and put into action from the very start. At the time, we focused primarily on accessibility for visually- or hearing-impaired visitors. Currently, our concept revolves around a theatre that should serve all people with no one renounced. In order to strengthen our resolution, we search in the realms of the “digital,” “wall-less,” “organic,” and “all-inclusive” in response to the question, “Why does the society need theatres?” Our determination is evidenced in the renovation of the Performing Arts Library. The cozy atmosphere and introduction of the new membership system have resulted in more visitors while enhancing equal access to the arts.

At the same time, we are extending our vision. The series of Philosophy of Art was held to cultivate the edification of teenagers. Many open-ended arguments were mulled over for the purpose of expanding their knowledge. Beyond that, we employed the technique of “artistic accompaniment” to assist artists, helping them steadily create and produce. Each completed

production receives the opportunity to be showcased on overseas stages. It is our responsibility to give back to the society as a national theatre – empowering the Taiwanese people to realize our cultural strength and build up self-confidence in the Taiwanese culture.

Looking back at 2020, we surely have to mention the influence of the COVID-19 pandemic. Yet to the NTCH, the pandemic has been a double-edged sword. Because of the pandemic, we were forced to confront the problems that had been limiting our imagination and kept our administrative cogitation tied to the past. On the other hand, these obstacles became the momentum that drove us to try our hand at something we had long ignored and create a new scene. For example, it pushed us to speed up the development of 5G networks, use digital techniques to expand the forms of future theatre, enhance the quality and quantity of domestic productions, seek new strategies for international alliance, and so forth. The pandemic opens a door for our future so long as we take this opportunity to genuinely confront the changes rather than being bound by restrictions of the past.

We believe that theater is an integral part of the human experience. The NTCH will continually use this statement as our motto, standing firmly on this concept, seeking for breakthroughs and daring to confront all challenges, in order to expand theatre’s influences in our society.

General and Artistic Director,  
National Theater & Concert Hall




雲門舞集 鄭宗龍《定光》 Cloud Gate Sounding Light by Cheng Tsung-Lung (攝影/劉振祥)

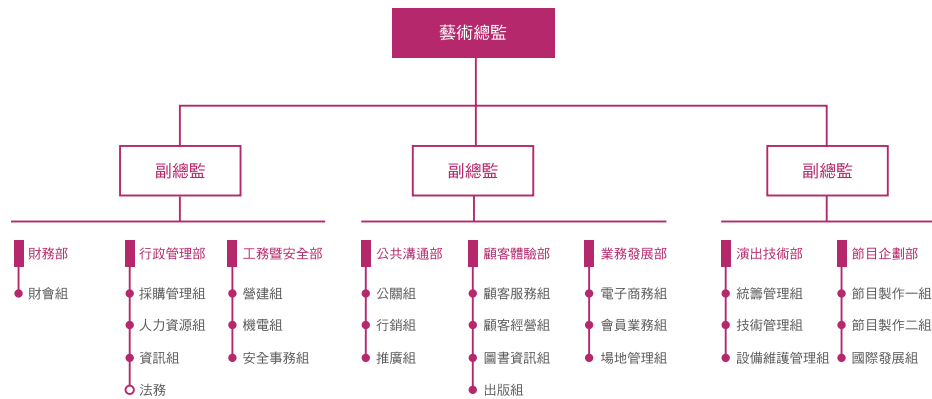
## 國家兩廳院組織架構與經營團隊

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。

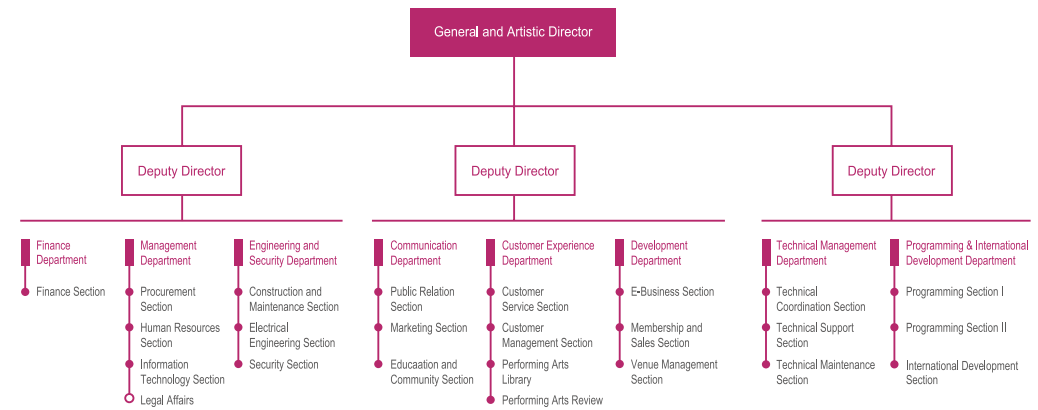
## Organization and Management Team of the National Theater & Concert Hall

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.

國家表演藝術中心  
國家兩廳院組織圖



National Performing Arts Center  
National Theater & Concert Hall Organization Structure



## 回溯與定位場館的空間價值，成為「人人的劇場」

國家兩廳院（簡稱兩廳院）已逾三十二年的營運經驗，不只作為臺灣場館建制與規劃的基石；同時在臺中國家歌劇院、衛武營國家藝術文化中心齊備後，積極定位自身，去回溯兩廳院的核心價值，甚至是劇場存在的意義。於是，在場館成長週期的規劃裡，已走出「求生」與「維持」這兩階段所定義的「場館的基本營運與生存之道」，開始思考：劇場／兩廳院影響社會的方式。

但，2020 年是個最壞卻又最好的年代。年初襲來的 Covid-19 疫情未解，帶來前所未有的劇場真空期；超過兩個月的節目暫停，看似打斷原定目標下的規劃，卻帶來超越「停滯」的意義，讓思考得以沉澱，並且成為「加速器」，去驗證積累而來的營運思維，更快速地迎接場館經營的下一階段。於是，兩廳院在強化「節目研發」、「拓展形式」與「連結夥伴」的調整下，迎來臺灣的後疫情時代，既健檢兩廳院的體質，並持續修正規劃。因此，兩廳院的 2020 年是從「節目演出」、「教育推廣」與「場館管理」三大方針出發，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，訴求劇場公共性，並在建構機制、定錨理念與回應社會的同時，在漸進的歷程裡找到改變的契機。

### 疫情意義的反思：從「應變」到「創造」

兩廳院於 2020 年 3 月 7 日到 6 月 28 日因疫情所有主辦節目暫停演出，甫啟幕的「TIFA 台灣國際藝術節」於第二檔節目開演前旋即落幕。從整體統計來看，2020 年的主辦節目取消 22 檔、延期 19 檔，室內演出場次僅剩 605 場次，而室內觀眾人次較前一年度下降 47%，票房損失約近 6000 萬元；若再加上外租節目取消，則總共減收超過億元。

措手不及的疫情也讓兩廳院藉此體檢了場館三十多年來的應變管理，包含場館消毒、調整檔期、動線規劃等，都在創制與修正過程裡緊抓「安全」與「反應」的原則。同時，節目規劃並未止步，反而將這段真空期視為「中場休息」，終在 9 月迎來「下半場」。本年度的銷售票房最終達到 97%，藝

術推廣參與人次也有 95,467 人，並在這段時期裡積極培植青年會員，自 2019 年設置的「廳院青」會員制度，在今年度大幅提高至 8,887 人，於振興期間找尋未來觀眾。

疫情更加快了兩廳院對網路可能性的測試，啟動數位文化的實踐。如在疫情期間推出「不（只）是在劇場」創作計畫，以跨媒介、跨現場與跨領域為概念，陪伴藝術家發展出《感謝您在家》、《城市之臉（遠距版）》、《赫茲遊樂場》、《重返隔離房》與《阿秋》五個作品，打開虛實相應的展演型態，也擺脫防疫之下「演」或「不演」這個問題的窠臼，進一步開放劇場體驗與創作方式。同時，也在既定計畫裡加速 5G 的技術設置與開發，回應創作面、產業面、觀眾服務與互動的需求，培養未來觀眾也培養觀眾的未來。

兩廳院從初始的「疲於因應」、「謹慎應變」，在疫情推波下逐步走向場館營運的新視野，藉反思疫情帶來的意義，進而改變劇場面對觀眾的方式。在節目規劃與技術升級下，擺脫因應，而是創造方法、開出道路。

### 劇場永續的追求：從「連結」到「養成」

兩廳院以「節目連結」作為品牌打造的關鍵，從春季的「TIFA 台灣國際藝術節」起跑，到春夏之交的「新點子實驗場」與夏季的「夏日爵士派對」，塑造亞洲的文化節慶，並各有不同定位與規劃。舉例來說，原是雙年策展的「舞蹈秋天」與「國際劇場藝術節」，於本年度合併，再定位為引導思考先驅，引介前衛創新作品為主，遂用「以\_\_\_\_為名的暴力」為策展主題，希冀透過藝術去探討社會議題，達到思辨可能。

除節目的連結外，亦有場館間的合作，如國內團隊與場館夥伴連結計畫所規劃的「Bravo Taiwan」，另外也拓展與國際場館的合作，2020 年起以「亞洲新關係」為目標，藉由演出互邀、共製、駐節藝術家交換等方式，達到雙向對等合作，並制定短期目標為「提升兩廳院的國際參與度與影響力」、中程目標「建立臺灣與亞洲文化觀測平台」與遠程目標「具代表性的亞洲文化品牌」，讓作為交流場域的兩廳院能夠成為亞洲製作的出口，甚至遙望為「世界製作的入口」。



唐美雲歌仔戲團《光華之君》The Storyteller and Her Dream by Tang Mei Yun Taiwanese Opera Company (攝影／劉振祥)

前述的「連結」，較趨近於實體的「點到點」（節目、場館等），另一種連結相對抽象，而帶有「時間性」，所欲追求的是：劇場的永續性。像是創作體制與體質的改變，用「藝術陪伴」開啟與藝術家的對話，以創作創意研發導向的藝術基地為目標，既拉長製作期，也探索創作的深度。於是，其連結不再是有具體項目的，而是藝術家與兩廳院、創作脈絡、思維等的流動；並且，也不再追求立即見效的演出成果，更在意創作理念的穩固、方法的轉變與發展。

同時，節目規劃也有所轉變，不再用「仰望」的視角觀看國際大師的作品，兩廳院開始引進國際間的新銳藝術家，如與法國鳳凰劇院攜手「開動計畫」，引介青年導演戈瑟蘭 (Julien Gosselein) 的作品；同時，也找尋屬於臺灣的文化觀點，讓這些作品能夠走進兩廳院，如即將於 2021 年首演的《十殿》，是駐節藝術家吳明倫用兩年期間、在兩廳院陪伴下完成的劇本。

對兩廳院而言，其核心意義是「自信的養成」，能夠藉此與國際創作平等交流，也回應屬於臺灣當下的文化環境，藉此改變彼此連結的方式與態度，追求更有永續性的發展。

### 自我限度的挑戰：從「消除」到「打破」

這些連結的啟動，背後有「消除疆界」的企圖。包含引進或媒合不同的藝術形態，讓兩廳院成為打造經典與創新兼具的跨域中心，去翻轉文化場景的想像，既連結藝術、空間與觀眾間的互動關係，也突破既有的疆界與限制，回應「跨域創作」的核心價值，反省藝術分類的限制。或是，在數位文化的發展下，先是突破場館作為現實空間的地理限制，然後再去跨越國界之外的文化、語言等疆界，撐開交流與對話的場域。

將「OPENTIX 兩廳院文化生活」取代原有的「兩廳院售票系統」，正根植著這樣的想像與理念。「OPENTIX 兩廳院

戴米恩·夏多內《人性交易所》*Love and Money* by Damien Chardonnet (攝影/劉振祥)

文化生活」突破原售票系統以劇場節目為主的規劃，將「跨領域」的售票項目設定為目標，其中包含電影、講座、旅行、視覺藝術等，藉此與其他售票系統做出區隔。所意識到的是「文化消費者樣貌的改變、及其雜食性」，於是不願只做小幅度的修正，而是打掉重練，期許能跨出原有的限制，去觸碰不同類型的群眾。其他如《PAR 表演藝術》雜誌的改版、兩廳院會員制度的轉換等，都在嘗試勾勒「未來」的藝文消費者、以及生態環境——其所想像的是，兩廳院能夠更具備公共性，去接納所有群眾，達到「人人共融」的目標。

突破過往習以為常、甚至是沿襲多年的作法，既打開兩廳院自己的營運模式，並藉此反覆檢驗自身的核心價值；另一方面，更重新思考消費者的使用者行為與習慣，「如何（讓消費者）可以一起改變」成為兩廳院下一個挑戰。

### 空間價值的自陳：從「打開」到「人人」

消弭疆界作為方式，所要傳達的是，兩廳院作為一個被劃分出來的場館空間，何以持續回應自身的核心價值，甚至是重新檢視劇場存在的意義。特別是，兩廳院的中式傳統建築，在視覺感官上總帶有強烈的距離感，因而被稱為「大廟」。但，這亦可帶來反向的思索，也就是：「廟」作為信仰中心、或是常民生活的中心，而身為「大廟」的兩廳院怎麼強化這種質性？

「共融」，於是成為兩廳院的核心思維，要讓這座場館成為「人人的劇場」，每個人都有機會走近或是走進這個地方。

其中，「表演藝術圖書館」是本年度實踐「場館共融」的一個關鍵。表演藝術圖書館位於兩廳院地下室停車場邊緣，地處隱密且空間不友善，過去並沒有無障礙設施，也僅開放給會員使用。經過空間的通盤調整與硬體的重新規劃，除了更



櫃台及新進館藏區 Counter and new collection area



表演藝術圖書館入口 Entrance of the Performing Arts Library



視聽座位 Audio-Visual Service

加符合無障礙需求，環境設備明亮舒適外，動線與區域也更加清楚明確，並開放給所有人使用，且具備策展、講座等其他功能。兩廳院將表演藝術圖書館用「客廳」來進行思考，希冀能以此作為入口，「打開」兩廳院這個空間與周圍的關係，創造所有人能夠走入劇場的方式，讓兩廳院不再只是為少數人服務。

從節目規劃到連結、藝術陪伴、數位文化、跨域想像、空間改造等實踐，兩廳院在逾三十年的經驗累積裡，不死守原有

的價值體系，找到「共融」的核心，藉此打磨兩廳院作為劇場的意義。因此，兩廳院不再是只是個「節目演出的場地」，而能夠在不同規劃裡體現社會責任，回應劇場最初存在的意義——集聚眾人之力，作為能夠共同討論、思辨之所。

## Re-imagining and Re-defining the Venues to Serve as a “Theater for All”

Within its 32-year history of service, the National Theater & Concert Hall (NTCH) has always been the cornerstone that leads by example, whose experiences benefit all of Taiwan’s venues for performing arts. At the same time, after the National Taichung Theater and National Kaohsiung Center for the Arts (Weiuiyung) joined the team of the National Performing Arts Center (NPAC), we resolved to better define our role as well as rethink our core values and even the very reason for the existence of theater. As we have already delved beyond the stages of “survival” and “sustainability” in the cycle of a venue’s growth, we began to consider a much bigger issue: How the theater/NTCH can positively affect the society.

Sadly, we were faced with the misfortune that also served as a turning point in 2021. The COVID-19 pandemic struck in the early part of 2020 and is still ongoing. All our performances were forced to halt for more than two months. Such a long period with no performances seemed a major disruption to our original scheduling. However, we took this opportunity to reconsider our future. In fact, this situation has accelerated our plans for testing our new administrative strategies built on our past experiences, which will eventually lead us to the next stage of our venues’ administration at a faster pace. The NTCH set up goals of making “program development,” “form expansion,” and “partner connections” our top priorities in Taiwan’s post-pandemic era. Through these goals, we will monitor our status and constantly adjust our plans and direction. In 2020, beginning with this foundation of three major aspects: “performance,” “outreach,” and “venue management,” the NTCH proposed a two-year administrative project of “wall-less and inclusive venues” in order to fulfill our goals of making performances “for all,” “digital,” “organic,” and “wall-less” and enable our venues to meet the needs of the public. While striving to construct our new system, solidify our ideas, and respond to public requests, we also found the turning point of change through this process.

### Reflections on the pandemic: From “adaptation” to “creation”

All programs hosted by the NTCH were forced to halt from Mar. 7, 2020 to June 28, 2020 due to the COVID-19 pandemic. The Taiwan International Festival of Arts (TIFA) 2020 was also canceled after its opening performances. Statistically, among the programs hosted by the NTCH, 22 were canceled and 19 were postponed. Only 605 indoor performances were held while the attendance rate dropped by 47% compared to the number in 2019, causing a nearly NTD 60 million loss in ticket sales. If the loss due to the cancellation of rent-out programs was included, the total loss would exceed NTD 100 million.

The abrupt surge of COVID-19 made it necessary for the NTCH to examine the emergency management plans for our venues, devised over the last three decades. These plans included the disinfection of the venues, schedule changes, and walking line designations, among others. We learned to handle issues concerning safety and instant response through modifying existing regulations as well as creating new ones as necessary. At the same time, we continued with our planning of programs. Treating this temporary halt in program activity as an “intermission,” we eventually ushered in the “second act” in September. Our final ticket sales in 2020 were 97% and attendees for outreach programs numbered 95,467. During this period, we actively brought in young adult members. Persons applying for the “Talented Card” launched in 2019 increased to 8,887 in 2020, and they thus became the prospective audience in the post-pandemic era.

The pandemic motivated the NTCH to accelerate our planned integrations with digital culture and online media. We rolled out the project “The Next Theater” during the pandemic. Five works that were cross-media, cross-site, and cross-category in nature, titled *THANK YOU SO MUCH FOR STAYING HOME*, *Facing Cities* (remote version), *Hertzian Playground*, *Back to*



東京藝術劇場 X 野田地圖《滾啦》 One Green Bottle by Tokyo Metropolitan Theatre in association with NODA · MAP (攝影/劉振祥)

the Quarantine Room, and *A Chu*, were created with the support of the NTCH. These unique programs overcame the restrictions of performing at an in-person venue, eliminated the dilemma of whether or not to risk in-person attendance during the pandemic, and also gave creators and audiences new experiences in creations and comprehension of theater. In addition, the installation and development of 5G technologies were fast-forwarded in response to the needs of creators, the industry, customer service requests, and interactions. This helped to cultivate our future audiences and expand our vision.

Moving forward from our initial (slow) response and cautious attitude at the start of the pandemic, the NTCH gradually gained a new vision regarding venue administration during this time. Through rethinking our strategies in the face of the pandemic, we also found ways to make institutional changes in order to meet our patrons’ needs. Our success in releasing new programs during this time and upgrading our methods allowed us to bypass the

hindrance of pandemic and open a new gate on our journey.

### Ceaseless pursuit of theater: From “connection” to “cherishment”

“Connections between programs” has been the NTCH’s signature billboard as a brand. Beginning with the TIFA in spring, followed by Ideas Lab and Summer Jazz, the NTCH facilitated the cultural festivals of Asia and gave each a specific position and scheme. For example, *Dancing in Autumn* and the International Theater Festival, which were previously held bi-annually, were merged into one this year. As a convoy for ideas aiming to introduce avant-garde programs, we set our new theme for this project as “Violence in the Name of X” in order to discuss social issues through the arts and try to understand them.

In addition to forming connections between these programs, the NTCH continued to cooperate with domestic performing teams

and venues via projects like “Bravo Taiwan.” Meanwhile, we also expanded our international cooperation. From 2020 onwards, with the aim of building up “the new relationship in Asia,” we have carried out two-way and equal cooperative ventures with venues overseas by exchanging performances, co-productions, and artists-in-residence. Under these circumstances, we set up our short-term goal as “enhancing the participation and influence of the NTCH in international scenes,” middle-term goal as “establishing an observation platform of cultures of Taiwan and Asia,” and long-term goal of “making the NTCH a representative Asian culture brand.” We hope, in the future, the NTCH will serve as a portal that brings the productions of Asia through to join world-class productions.

The “connections” mentioned above are about the “place-to-place” (such as programs or venues) relations in the real world. On top of that, there is another type of connection, which is more abstract and time-related. In this relationship, the sustainability of theater is pursued. The technique of “artistic accompaniment” is employed to unfold conversations with the artists. The Art Base Program, which directs and guides the works and creativity, extends the duration of productions and explores the insights of creations. No concrete results are expected in this relationship of connections — only the interactive process between artists and the NTCH as well as sequences and trains of thought in creating will be noted. Moreover, instant success of a performance will not be required. Consistency of creative concepts as well as changes and development of skills are our primary concerns.

Changes also occurred in our approach to program planning. Instead of our usual routine of “showcasing” world-renowned maestro’s pieces, the NTCH began bringing in those of cutting-edge international artists. For example, the Kaidong Project, a joint venture by the NTCH and le phénix scène nationale ECH Valenciennes, unveiled the work of young director Julien Gosselein. Meanwhile, we were proud to premiere local artist Ming-Lu Wu’s work *Palaces in 2021*, which was created/developed during her two-year artist residency at the NTCH.

These processes help us build self-confidence, knowing that we can communicate with international creators on an equal footing. At the same time, we are finding new avenues of responding

to current Taiwanese cultural vibes and changing our former connection means and attitudes in order to continually resonate with our audiences.

### Challenging boundaries set in the past: From “removal” to “breakthrough”

One of our purposes of launching these connections is the “removal of boundaries.” Bringing in or blending varied art forms together, the NTCH is trying its hand at crossing categories and bringing the classics and avant-garde together to overturn the imagination of cultural scenes. We carry on interactions among arts, spaces, and audiences to break through existing boundaries and limits, respond to the core value of “cross-category creation,” and ultimately ponder the meaning of art categorization. Moreover, with digital technologies, we break the space restriction of venues in the real world to stretch out beyond cultural and linguistic boundaries and open up fields for exchange and communication with other countries.

As we eagerly challenged these boundaries, we noticed our patrons were more willing to purchase related programs from different categories. In response, we established OPENTIX as a replacement for Artsticket. Instead of sorting programs by category, OPENTIX recommends related events from different categories including film, lecture, travel, visual art, and so forth. OPENTIX is a wholly new system, but not just a modification of the existing one. It has been completely overhauled in order to provide our patrons with a completely different experience. The revisions of the PAR magazine and NTCH membership system also demonstrate our efforts to attract prospective patrons and fit into the future’s ecological environment. Altogether, these changes will definitely make the NTCH more user-friendly for the public and become an inclusive theater for everyone.

Breakingthrough with tradition and familiar territory is a great challenge. However, it is greatly beneficial so that we can repeatedly ensure we are adhering to our core values. We recognize that these rethink the user behaviors and habits of patrons. The next challenge the NTCH faced was “how to help patrons can change”.



表演藝術圖書館特殊典藏區 Special Collections Room of the Performing Arts Library

### Considering the value of our venues’ space: From “open the door” to “all are welcomed”

After removing these boundaries, we needed to consider, as a specifically divided space, how we could continue employing these venues and the meaning of these venues’ existence. Located in two sets of traditional Chinese buildings, the NTCH often impressed the public with its visual enormity. This was how the NTCH buildings received the nickname, “huge temple.” In Chinese culture, the “temple” is the center of worship and (daily) gathering. As a “huge temple,” what can the NTCH accomplish?

The most important thing for us to achieve is “acting as a theater for all,” ensuring that everyone feels welcomed.

The improvement to the Performing Arts Library in 2020 exemplified our determined efforts to create “inclusive venues.” Originally located next to one side of our underground parking lot, the Library was difficult to access. As we have wholly rearranged the space and re-designed its available resources, additions and changes include barrier-free facilities, brighter

lighting. Traffic flow and separate areas are now more clearly defined and signposted. In addition, the Library is now open for everybody to use while welcoming exhibitions and lectures to be held. We imagine the Library as the “living room” of the NTCH, an entrance leading into our space and helping connect the NTCH with its surrounding neighborhood. It welcomes all who come to our venues and provides the NTCH with the opportunity to serve more patrons.

Building on more than thirty years of experience, we have stepped out beyond the restrictions of old value systems to find the core of “inclusivity.” We have put what we have learned into practice in program planning, connections, artistic accompaniment, digital culture, cross-category creation, and space renovation. Through all of these different areas, we will continually explore the meaning of the NTCH as a theater. We realize that the NTCH is not just for “venues for performances,” but rather, is able to complete our social responsibility through addressing various factors of performance and space. This is our response to the original purpose of the existence of theater: a place to gather the wisdom of all for discussion and discernment.

## 節目暨活動概況 Program & Activity Overview

### 國家戲劇院 National Theater

- 9/19-9/20 下半場藝術節—明華園《鯤鯨平卷》 *The Khun Island* by Ming Hwa Yuan Arts & Cultural Group
- 9/24-9/27 下半場藝術節—當代傳奇劇場《李爾在此》 *King Lear* by Contemporary Legend Theatre
- 10/1-10/4 下半場藝術節—雲門舞集 鄭宗龍《定光》 *Cloud Gate Sounding Light* by Cheng Tsung-Lung
- 10/23-10/25 下半場藝術節—莎士比亞的妹妹們的劇團《物種大樂園》  
*Big Band Species* by Shakespeare's Wild Sisters Group
- 10/30-11/1 下半場藝術節—無垢舞蹈劇場《花神祭》 *Hymne aux Fleurs qui Passent* by Legend Lin Dance Theatre
- 11/5-11/8 下半場藝術節—唐美雲歌仔戲團《光華之君》  
*The Storyteller and Her Dream* by Tang Mei Yun Taiwanese Opera Company
- 12/11-12/13 下半場藝術節—國光劇團 25 週年《閻羅夢—天地一秀才》  
*Journey through Hell* by GuoGuang Opera Company

### 實驗劇場 Experimental Theater

- 2/21-2/23 2020TIFA—東京藝術劇場 X 野田地圖《滾啦》  
*One Green Bottle* by Tokyo Metropolitan Theatre in association with NODA · MAP
- 7/1-7/5 新點子實驗場—王靖惇《如此美好》 NTCH Ideas Lab *Wonderful*
- 7/10-7/12 新點子實驗場—蕭東意《東意在哪裡》 NTCH Ideas Lab *Hsiao Gao Obey Bree*
- 7/17-7/19 新點子實驗場—林宜瑾《吃土》 NTCH Ideas Lab *tsiàh thóo*
- 7/24-7/26 新點子實驗場—林素蓮《從一數到五》 NTCH Ideas Lab *One, and then to Five*
- 8/12-8/13 兩廳院夏日爵士—蘇郁涵五重奏《堅定咆哮》 NTCH Summer Jazz — *Bebop NOW! A Tribute to Charlie Parker*
- 8/14-8/15 兩廳院夏日爵士—方斯由爵士樂集《柔情咆哮》 NTCH Summer Jazz — *Bebop NOW! A Tribute to Charlie Parker*



林素蓮《從一數到五》 NTCH Ideas Lab *One, and then to Five* (攝影/劉振祥)



林宜瑾《吃土》 NTCH Ideas Lab *tsiàh thóo* (攝影/劉振祥)



明華園《鯤鯨平卷》 *The Khun Island* by Ming Hwa Yuan Arts & Cultural Group (攝影/劉振祥)



王靖惇《如此美好》 NTCH Ideas Lab *Wonderful* (攝影/劉振祥)



蕭東意《東意在哪裡》 NTCH Ideas Lab *Hsiao Gao Obey Bree* (攝影/劉振祥)



- 8/15-8/16 兩廳院夏日爵士—蔡雯慧六重奏《人聲咆哮》 NTCH Summer Jazz — *Bebop NOW! A Tribute to Charlie Parker*
- 8/22-8/23 不只在劇場—狼劇場 X 瓦克團隊《城市之臉》遠距版 *Facing Cities* by VERY Theatre x WERC Collective
- 8/30 輕鬆自在場—舞蹈空間 X 無獨有偶《史派德奇遇記之飛飛飛》  
*The Adventure of Spiders — Fly, Fly, Fly* by Dance Forum Taipei
- 10/8-10/11 下半場藝術節—戴米恩·夏多內《人性交易所》*Love and Money* by Damien Chardonnet
- 10/30-11/1 下半場藝術節—狼劇場 & ActNOW《虛擬親密》*Virtual intimacy* by Very Theatre & ActNOW
- 11/5-11/8 下半場藝術節—雅妮絲·馬特斯 & 奎姆·塔利達《真·她媽的！》  
*Rebota rebota y en tu cara explota* by Agnés Mateus
- 11/20-11/22 下半場藝術節—動見体 X 王仲堃 X 自由擊《共鳴體》  
*Resonance : Into the Maze* by M.O.V.E. THEATRE X Chung-Kun Wang X Freedom Beat
- 12/11 台北 5G 國際高峰會示範演出《萬花鏡》*Kaleidoscope*

## 國家音樂廳 Concert Hall

- 8/3 下半場藝術節—第二屆台北大師星秀音樂節 - 大師巨星音樂會 *TMAF All-Star Concert*
- 8/9 下半場藝術節—第二屆台北大師星秀音樂節 - 大師星秀音樂節交響音樂會 *TMAF Orchestra Concert*
- 8/23 兩廳院夏日爵士—兩廳院夏日爵士節慶樂團《一起曼波！》  
NTCH Summer Jazz — NTCH Summer Jazz Project *Let's Mambo!*
- 11/26 下半場藝術節—陳建騏音樂會《一人之海》*Chien-Chi Chen Concert One person on the sea*



狼劇場 & ActNOW《虛擬親密》  
*Virtual intimacy* by Very Theatre & ActNOW (攝影/劉振祥)



動見体 X 王仲堃 X 自由擊《共鳴體》  
*Resonance : Into the Maze* by M.O.V.E. THEATRE X Chung-Kun Wang X Freedom Beat (攝影/劉振祥)



兩廳院夏日爵士—兩廳院夏日爵士節慶樂團《一起曼波！》 NTCH Summer Jazz — NTCH Summer Jazz Project *Let's Mambo!* (攝影/劉振祥)

### 演奏廳 Recital Hall

10/17 輕鬆自在場—神秘失控人聲《人聲 fun 輕鬆》Relaxed Performance — SEMISCON Vocal Band Concert

### 藝文廣場 Main Plaza

8/22 兩廳院夏日爵士—夏日爵士戶外派對 NTCH Summer Jazz — NTCH Summer Jazz Outdoor Party

### 國內巡演 Domestic Tours

10/17 藝術出走《12 碗菜歌》臺南場 Bando

10/24 藝術出走《12 碗菜歌》臺東場 Bando

10/31 藝術出走《12 碗菜歌》桃園場 Bando

11/7 藝術出走《12 碗菜歌》屏東場 Bando

11/14 藝術出走《12 碗菜歌》臺北場 Bando

### 其他 Miscellaneous

6/28 不只在劇場—舞劇場《感謝您在家》*Thank You So Much for Staying Home*

8/22 兩廳院夏日爵士—爵士下午茶《她的時代·她的音樂》  
NTCH Summer Jazz — Jazzy Afternoon *Her Life, Her Jazz*

9/26-10/6 兩廳院不(只)在劇場徵件計畫入選作品階段性呈現 Next theater Work In Progress

10/20-10/25 下半場藝術節—軟硬倍事 陳彥斌《蝕物鏈》*Outbreak* by Fangas Nayaw

11/28-11/29 兩廳院藝術基地計畫開放工作室 Open Studio



陳建騏音樂會《一人之海》  
Chien-Chi Chen Concert *One person on the sea* (攝影/劉振祥)

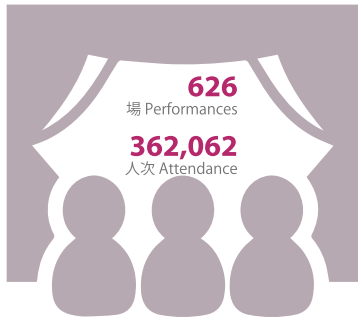


雅妮絲·馬特斯 & 奎姆·塔利達《真·她媽的!》  
*Rebota rebota y en tu cara explota* by Agns Mateus (攝影/劉振祥)



兩廳院夏日爵士—蔡雙慧六重奏《人聲咆哮》 NTCH Summer Jazz — *Bebop NOW! A Tribute to Charlie Parker* (攝影/劉振祥)

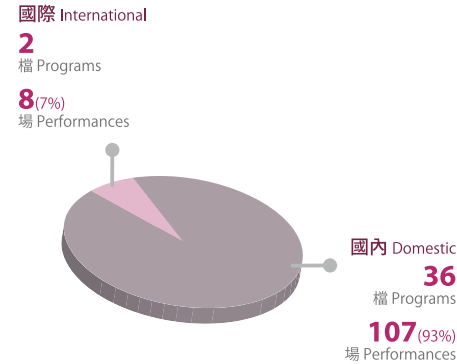
## 節目統計概況 Annual Statistics



室內場地演出  
Performances and Attendance



主合辦節目／外租  
Performances and Percentages by Presenter



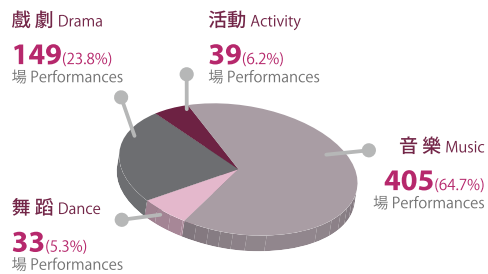
主合辦節目  
Performances by  
NTCH Organizing and Co-organizing

\*包含兩廳院與其他場地演出，未包含場地夥伴節目。  
Performances including NTCH and other venue,  
not including venue partnership.

全年度總計 Total  
**95,467** 人次 Attendance



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



總場次 Total  
**626** 場 Performances

各類型表演藝術演出  
Performances by Category



**136** 場 Performances

全年度總計 Total  
**22,913** 人次 Attendance

藝術專業活動  
Promotion Experience of the Arts



會員人數  
Number of Members

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臺中國家歌劇院  
National Taichung Theater



## 總監的話

## 以品藝文、享生活的劇場力量，翻轉我們的 2020

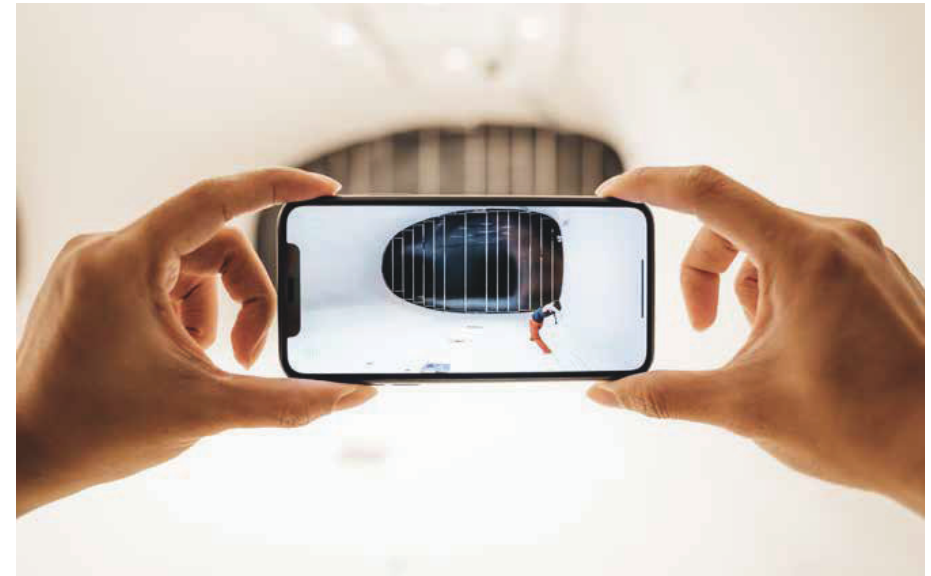
2020 年受到始料未及的疫情衝擊，全球表演藝術產業戛然而止，臺中國家歌劇院卻從未閉館，以創意滾動策略在最短時間內將危機化為轉機，藉此安定劇場人心、維持創作動能，讓歌劇院成為最溫柔堅毅的力量，陪伴表演藝術團隊、藝文工作者與觀眾走過艱辛的一年。

這一年，歌劇院在「品藝文、享生活」雙軸營運策略下力求轉化與再生，創造多變風格的生活面貌與劇場參與形式，讓「造訪歌劇院」即使在限制下也依然多樣化地存在民眾的日常中，成為全民共享的場域。

上半年因疫情限縮藝文場館的「現場參與」，歌劇院以振興國內表演藝術為己任，迅速調整劇場展演與生活共融的互動，聚焦「重整重現」、「紓困振興」、「製作孵育」三大方向，整合跨域資源，驅動創作動能，給予藝術家與夥伴團隊實質的支持；扮演「培養皿」的角色，以場館資源提供藝術家與團隊階段性專案研發的協助，讓優秀創作者駐留或回流臺中，健全中部的藝文生態。

後疫情時代因應觀眾視角的改變，為擴大表演藝術受眾族群，讓新朋友、老朋友皆可透過不同的方式「品藝文」，歌劇院加速建置數位平台「NTT Online」，推出「聆賞 NTT」與「閱讀 NTT」影音觀賞與線上閱讀體驗，以更直覺、客製化介面增加與大眾溝通頻率，創造「數位平台、自主學習」的沉浸式學習體驗，並積極強化自媒體多元平台的內容，串起 24 小時資訊不中斷的藝文網絡，打造全齡民眾專屬「隨行歌劇院」。

2020 年，宛若一齣起伏不定、充滿轉折卻精采萬分的舞台作品，歌劇院以累積四年的堅實基礎，讓這部龐大的「即時」作品能順利搬演，在此要感謝藝術家、劇場人的付出，以及大眾的參與，讓歌劇院得以發揮靈活的創意，成為並存於實地與線上（on-site & online）的劇場，展現藝術與生活的劇場力量。



2020 NTT-TIFA— 舞劇場《看見你的自由步》2020 NTT-TIFA — FreeSteps AR Yours by HORSE

臺中國家歌劇院藝術總監

邱瑗

From the Director

## Savoring the Arts and Relishing Lives: The Power of Theater Endured an Upended 2020

Despite the fact that the unprecedented pandemic grounded the global performing arts industry to a halt, the National Taichung Theater (NTT) never closed its doors. By continuously turning crises into opportunities through adaptable and innovative strategies, the NTT managed to sustain artistic energy and buoy confidence. Instilled with gentle yet unswerving vigor, we became a bedrock, which supported performing groups, arts practitioners and audiences through hard times.

During the past year, the NTT has transformed and rejuvenated itself under the dual slogan of “savor the arts, relish our lives,” generating many ways of participation and presentation to connect the arts with many facets of life. Despite pandemic restrictions, we staked our place with the public every day, making any visit to the NTT a shared and pleasurable experience for all.

Although limitations were imposed on “live audience” in cultural venues during the first half of 2020, the NTT adhered to our staunch commitment to sustaining and fostering our nation’s performing arts. Adjusting our program offerings to maintain connection and integration with everyday life, we focused on three major tasks: “Reschedule/Restore,” “Alleviate/Rejuvenate” and “Produce/Incubate,” pulling together resources from different departments as we supported creative artists and partner organizations with tangible means. As an incubator, we provided venue resources to assist artists and their teams in developmental phases, aiming to enable our fine artists to remain in or return to Taichung and make central Taiwan a cultural and artistic hub.

The post-pandemic era has altered audience experience and perspective. To expand our audience base, we invited friends both old and new to join us through different means to “savor the arts.” We quickly developed our own “NTT Online,” supplementing audio-visual materials and e-reading resources onto such customized platforms as “NTT Listens” and “NTT Reads.” These programs connected with the public and created an immersive “media platform for self-learning,” elevated our own resources into a 24-hour platform online for the arts with non-stop information flow, and expanded our venue into a veritable “NTT Everywhere” that appeals to everyone regardless of age.

In hindsight, we can claim that 2020 embodied a theater work on a grand scale filled with unpredictable ups and downs and compounded with sudden twists and turns. Thanks to the previous four years in building a solid foundation, the NTT successfully mounted its own large-scale “improvisational” performance. I must express my gratitude to the artists and theater practitioners for their invaluable contributions, and to the public’s enthusiastic participation, ensuring that the NTT stages remained creative and flexible both “on-site” and “online” as we bore witness to the power of art and life.

General and Artistic Director, National Taichung Theater



2020 NTT 遇見巨人—白建宇 32 首貝多芬鋼琴奏鳴曲 2020 NTT Fall for Great Souls — Kun-Woo Paik Beethoven Piano Sonata Cycle

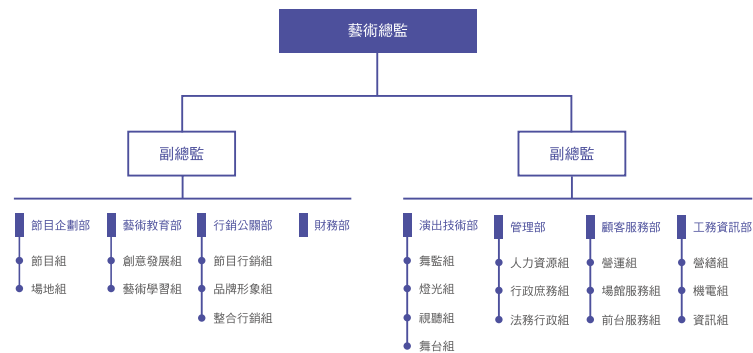
## 臺中國家歌劇院組織架構與經營團隊

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。

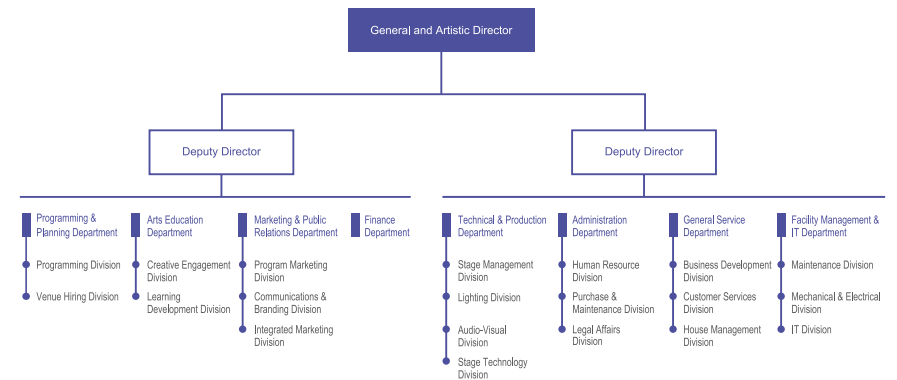
## Organization and Management Team of the National Taichung Theater

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





## 非典型劇場的創新體驗 疫情下的零距離陪伴

2020年，臺中國家歌劇院營運的第四年，是檢視奠基成效、展望中程營運發展策略的關鍵時刻。在疫情全球化的衝擊下，歌劇院於短時間內迅速提出支持藝文工作者及深化民眾連結之應對方案，在在展現歌劇院自開館來養成之強健體質，並以積聚豐沛的能量因應多變的時代，推出回應趨勢之創新藝文體驗。

歌劇院以「深化系列品牌」、「推廣全齡學習」、「建構數位溝通網絡」、「打造有機藝文生活」、「升級場館硬體」五大方向構築場館運營策略，攜手表演團隊、藝術家，不間斷、零距離地透過創意方法參與民眾生活；更提出以紓困為導向的「特別方案 1.0」及以振興為目標的「特別方案 2.0」，成為藝術工作者的強大後盾。2020年，歌劇院像台馬力十足的跑車，創意滾動式地調整營運方向、實踐藝文推廣使命，成為藝術工作者與民眾最可靠的夥伴，亦強化歌劇院作為聚合藝術與生活場館之典範，持續為下一階段的發展蓄積實力。

### 深化系列品牌— 節目轉化與再生

歌劇院以季節時序打造系列特色，以「春：歌劇院台灣國際藝術節」、「夏：夏日放／FUN 時光」、「秋冬：遇見巨人」三主軸呈現。

NTT-TIFA 策展方向為引進具跨域媒合新觀點的展演作品，原是一場極具想像及技術挑戰的藝術盛宴；受疫情影響，僅兩檔展覽《星光行進中—微幅∞實驗室》、《看見你的自由步》以及荷蘭全才藝術家米歇爾·馮德艾的 3D 室內歌劇《消逝》以間隔座席完成演出。呼應 NTT-TIFA 創新實驗的精神，歌劇院協助駐館藝術家王連晟之駐館成果作品《無光風景》改以線上直播，邀請專業攝影、轉播團隊與製作團隊共同調整演出，為在線欣賞之觀眾導入沉浸之觀賞體驗；舞劇場《看見你的自由步》以 AR 介面，展現 6 位臺灣舞者獨特的身體語彙與精湛的獨舞片段，並運用科技與藝術結合的創意形式，改變當代觀舞視角，讓觀眾得以保持防疫安全距離，獲得英國表演藝術權威媒體《The Stage》報導。

6月初中央疫情指揮中心宣布「防疫新生活」策略，歌劇院的「夏日放／FUN 時光」系列，涵蓋節目品牌盛事「音樂劇在臺中」，透過題材親近、高品質的製作，打造全齡共享的夏季歡樂氛圍。隨劇場活動逐漸熱絡回溫，系列售票率達 96%。為儲備表藝動能並促進觀眾回流，歌劇院辦理戶外免費展演共 5 檔 9 場，包含 6 至 8 月於空中花園舉辦 3 檔音樂演出、1 檔舞蹈演出，9 月於廣場舉辦大型科藝音樂會《夏夜光音祭：城市聲溫》。

秋冬時節的「遇見巨人」系列，匯集國內外重量級藝術家，呈現表演藝術界具指標性或觀點獨具的作品。其中，享譽國際的韓籍鋼琴家白建宇，連續 8 天 8 場演奏貝多芬鋼琴奏鳴曲全集，作為歌劇院在貝多芬 250 週年冥誕紀念的亮點；年度歌劇製作《波希米亞人》以極簡舞台風格搭配富節慶氣息巨型聖誕樹，由呂紹嘉指揮國家交響樂團、國內外歌手雙卡司主演，NTT 歌劇合唱團在接受 5 個月的課程及訓練後首



2020 NTT 夏日放／FUN 時光—新藝計畫 羅翽琴×頭劇場《親愛的戴斯》  
2020 NTT-FUN — One Day with Death by Fei-Tsuei Luo and Théâtre des Enfants Terribles



2020 LAB X 青年創作工作室 2020 LAB X The Young Artists' Atelier

度登場，4 場完售佳績為巨人系列完美閉幕，2 檔節目的國外藝術家都經過防疫隔離規定後帶來最精彩的演出，系列整體售票率達 96%。

因應疫情，歌劇院舉辦演出線上直播共 3 檔 6 場，包含駐館藝術家王連晟《無光風景》、法雅歌劇《迷靈之戀／短促的人生》及《你所不知道的貝多芬》室內音樂會，總觀眾人次計 83,180 人，為歌劇院發展數位觀演模式奠定紮實基礎。

### 特別方案— 場館為後盾 維持表藝動能

疫情發展下，歌劇院不斷重整檔期、重組節目，迅速應對各種突發狀況、談判重啟與防疫措施，提出兩項特別方案，分別以「紓困」、「振興」為導向，與所有藝術家及表演團隊共同面對疫情的艱困挑戰。3 月發布的「特別方案 1.0」以場租減免為重點，186 檔 271 場外租節目場地租金減半或免收，

減輕團隊製作壓力。4 月發布的「特別方案 2.0」則將因疫取消之國外節目經費，運用於國內節目重製、研發孵育、人才培育、數位發展等各項計畫，為臺灣表演藝術工作者儲備與發展創作能量，共陪伴超過 2,500 位藝文夥伴走過逆境。

為了讓藝術工作者在防疫期仍能持續創作，歌劇院提前啟動幾項甄選計畫，包括特別為中部創作者的「新藝計畫」甄選，公佈 4 個新主題並大幅增加入選名額，針對 25 歲以下藝術創作者的「LAB X 青年創作工作室」及兩年一屆的「駐館藝術家」都提前於 2020 年下半年展開，提供創作研發經費與全方位的支持，將疫情的嚴峻衝擊轉化為創作上的支持陪伴。

為穩定劇場技術人員工作能量，歌劇院發揮中部劇場平台功能，由演出技術部同仁帶領自由接案的「黑衣人」赴中部各夥伴場館，執行劇場設備診斷及維護保養；亦配合場館振興專案，創造工作機會。同時也加強人才培育與專業技能提升，對外開設技術課程（初、中階技術劇場研習營），對內加強



2020 NTT 遇見巨人—法雅歌劇《迷雲之戀／短促的人生》  
2020 NTT Fall for Great Souls — Falla Opera & Flamenco Double Bill *El Amor Brujo & La Vida Breve*



2020 NTT 遇見巨人—浦契尼歌劇《波希米亞人》 2020 NTT Fall for Great Souls — *La Bohème*

同仁職能訓練，並運用節目取消的空檔，進行教育訓練課程，加強劇場技術能力與進階實作經驗。

數位發展與應用成為疫情限制中的重大焦點，歌劇院以場館資源協助表藝團隊累積數位資本，為未來推廣作準備。其中，「NTT 線上放映室」共完成 11 檔錄影專案，包含 5 個表演團隊運用取消節目之空檔進行專案錄影，及 6 檔節目演出同步錄影；考量國內團隊無多餘經費規劃國際推廣使用的行銷素材，「From Lab to Hub」協助團隊建立優質 EPK (Electronic Press Kit) 以鏈結國際，共製作 11 支國際行銷雙語影片，節目包括《星光行進中—微幅∞實驗室》、《看見你的自由步》、《RUN》、《無光風景》、《靈蹤》等。

### 推廣全齡學習— 鍛造實體 + 線上藝文學習全方位場域

歌劇院在國內場館中獨設藝術教育部，在 2020 年邁入成立

第二年。秉持藝術推廣與人才培育使命，以表演藝術為核心，串聯藝術與生活的文化網絡，為不同年齡層或領域的觀眾，策劃多元類型的活動及藝術推廣類型節目。

藝術教育部以「NTT+」品牌，從知識學習、體驗探索、專業培訓及創作陪伴等 4 個面向，透過多元體驗活動、課程、展演、工作坊、國際交流等形式，提供民眾、表演藝術工作者、師生、弱勢等不限年齡與身分族群參與的機會，逐步讓藝術與人文教育在地扎根。全年度共推出「歌劇院沙龍」、「NTT 充電夜」、「NTT 學苑」、「音樂劇平台」、「LAB X 計畫」等 17 項專案。

同時，藉由「NTT+ 探索學習」LINE 官方帳號，提供國內外藝文活動訊息與知識。順應數位時代與觀眾互動及溝通的最新趨勢，在 2020 年中迅速架構「NTT 數位學苑」，以網路常態播映計畫為主軸，藉現場錄影後製播出及全新線上觀看內容兩大方向，打造不受時空限制的全齡學習平台，全年度

共推出「劇場禮儀」、「表演，Chill 什麼?」、「WOW 挖藝術」、「NTT 充電夜—藝術講一講」、「不藏私講堂」、「歌劇院沙龍」等 6 大系列，計 72 支藝術推廣影片，再加上全年度節目導聆影片 92 支，「NTT 數位學苑」年度產出超過 160 支影片，它們更成為許多國、高中通識教育以及孩童美感教育之課程教材。

線上線下、實境與虛擬，透過豐富的內容規劃、創設沉浸式藝術學習環境，讓所有人隨時隨地都能學習藝術、體驗藝術，真正地將藝術融入日常生活中。

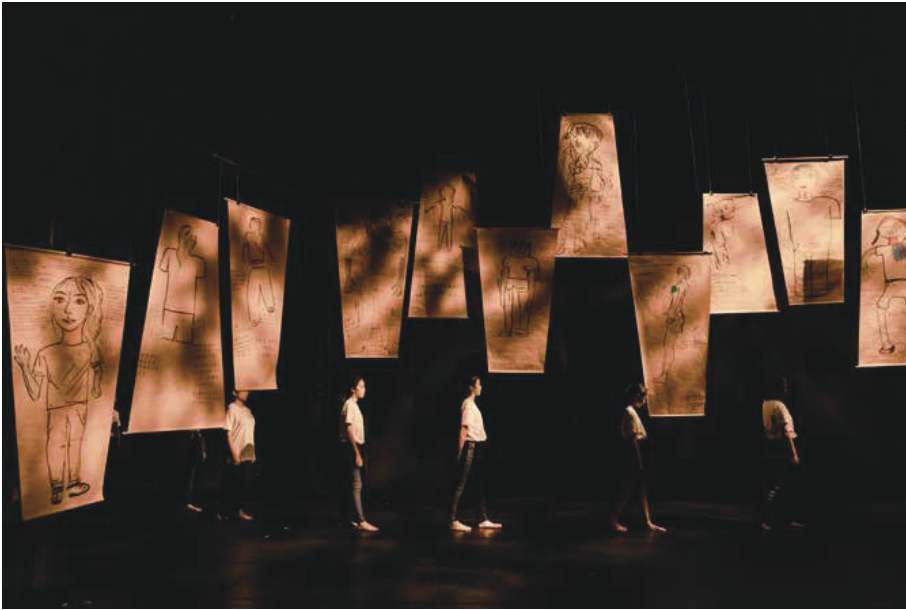
### 建構數位溝通網絡— 推廣與服務兼具的隨行歌劇院

當防疫成為生活常態，歌劇院也順勢調整劇場展演與生活共融的互動，成為並存於實地與線上 (on-site & online) 的平台，提供民眾 24 小時不間斷的藝文溝通網絡。

歌劇院新版官網於 3 月上線，作為歌劇院主要資訊平台及「NTT 數位學苑」入口網站，改版以優化使用者介面與體驗為主，並透過 Google Analytics 後台數據，分析使用者停留時間、轉化率、線上流量等，確保官網資訊之正確性與時效性，並持續追蹤網站各項數據之成長趨勢。

隨著社群使用趨向分眾化，歌劇院也因應不同年齡受眾的閱聽習慣與使用偏好，為各個自媒體打造專屬內容，強化平台特色。YouTube 頻道攜手國內知識型 YouTuber 啾啾鞋共同企劃，以「科技藝術」為主題，從生活科普知識介紹 NTT-TIFA 節目焦點，影片觀看次數突破 10 萬人次；「NTT 數位學苑」新增多元藝術推廣影片系列，也使歌劇院官方 YouTube 兼具藝術教育資源庫之功能，訂閱人數成長相較 2019 年成長 1.6 倍，並成功開拓新的觀眾族群，目前頻道男、女追蹤者比例各佔 50%。

LINE 官方帳號由第二屆駐館藝術家包大山與歌劇院美術設



玩·劇場—青少年創意工坊／舞蹈篇 Play Theater — Youth Creative Workshop / Dance

計團隊共同企劃兩波 LINE 貼圖「天天劇場日 1」及「天天劇場日 2」，貼圖下載量近 30 萬人次，平台好友數突破 30 萬人，較 2019 年成長 30 倍。帳號介面創新升級，將以資訊推播為主的行銷平台轉為資訊與服務整合並重的多功能平台，無論是單純線上體驗還是結合實體走訪，都能以更趣味的方式認識歌劇院。

Instagram 官方帳號則主攻年輕族群，將藝文訊息圖像化，像好朋友般隨時分享歌劇院故事，搭配「夏日放／FUN 時光」節目，企劃網路互動遊戲，網路瀏覽量超過 14 萬次，粉絲數突破萬人，相較 2019 年成長 95%。

歌劇院於 10 月推出自製 Podcast 節目《WOW 挖藝術》，以輕鬆語彙介紹藝術新知，至年底訂閱數突破千人、下載量超過 17,000 次，非中部地區的聽眾比例更高達 7 成，提供無法到訪的外縣市民眾絕佳的藝術體驗管道。

### 打造有機藝文生活— 臺中生活提案「日日劇場日」

與城市一同呼吸的建築概念，及坐落市中心、與住宅比鄰的位置，讓歌劇院定調在「一座藝術與生活的劇場」，企圖讓藝術與劇場有機融入民眾生活日常，成為容易親近且不可或缺的風景。

為落實「讓藝術走進生活，讓生活成為藝術」精神，歌劇院在 2020 年共舉辦 3 檔主題市集，吸引超過 30,000 人次參與；並發展多樣化主題的導覽服務，將建築導覽結合植栽、餐飲、繪本導讀、手作、投影與夜宿活動，吸引民眾進劇場「享生活」，感受多元的劇院體驗，全年導覽服務人次共 27,878 人；位於 5 樓、與大塊文化合作的 image3 非常圖像空間，精選國內外繪本及跨域藝術家的作品，2020 年共舉辦 80 場講座，以圖像溝通力量豐富民眾的視覺經驗。



〈光之曲幕〉—中秋特展《月的冒險樂園》 T.A.P. Project Mid-Autumn Festival Special Exhibition — Adventure Park on the Moon

### 場館硬體升級— 19 米曲牆畫布營造沉浸式體驗

自 2016 年開館至今，歌劇院 3 個劇場每年演出逾百場，為提供劇場工作者安全的演出環境及與時俱進的劇場設備，並營造舒適的聆賞體驗，歌劇院以兩年「造夢計畫」優化場館與劇場之硬體設備。

呼應新媒體藝術發展趨勢，歌劇院於二樓前廳裝設 11 台不同規格投影機，將挑高近 19 米的曲牆，打造成沉浸式視覺創意體驗空間—「光之曲幕」。除有定期展，也依節慶時令推出特展，2020 年 3 項光影展覽吸引超過 50 萬人次來館欣賞，未來將扣合歌劇院系列節目主題策展，為非典型劇場的歌劇院帶來更多創意與想像。

劇場優化的部分以設備更新、添購、強化安全係數為年度重點，完成大劇院與中劇院道具升降平台改善、中劇院與小劇

場燈光迴路數量增設，以及燈光控台（MA3）、LED 數位燈條、無線 Intercom 系統、無線麥克風系統、專業舞蹈木頭地板及陣列式喇叭設備購置等。場館部分包括建置車輛進出管理系統、館內電梯按鈕替換為非接觸感應鍵及增設語音控制系統，打造令民眾感到安心、安全的場館。

臺中國家歌劇院的 2020 年，透過強化軟硬體實力、深化與民眾的連結、延展對藝術工作者的支持，極大化劇場的陪伴功能。未來，歌劇院將持續推出創新觀演、藝術參與型式，進而改變視角與想像，讓「劇場力」成為回應社會趨勢，甚至促進轉型的「推動力」，以與社會共生的指標場館品牌於國際舞台發光。

## Brand New Experience in an Unconventional Theater: Keeping Company During the Pandemic

The year 2020 marked the National Taichung Theater (NTT)'s fourth year in operation. It was a time both to examine the strength of its foundation and to envisage mid-term strategies. As the pandemic spread worldwide, the NTT quickly responded with proposals and plans to support arts practitioners and to deepen our public engagement, bearing testament to the NTT's power and healthy infrastructure since its opening, wielding its momentum in the face of changing times, and unveiling new artistic and cultural experiences in response to changing trends.

The NTT adhered to five major operational strategies: "Strengthen our branding," "Promote learning for all ages," "Build our digital presence," "Meld art and life organically" and "Upgrade venue hardware." In addition to working closely and tirelessly with artists and performing arts groups to develop creative ways of engaging in people's daily lives, we also provided financial relief with a "Special Scheme 1.0" and later "Special Scheme 2.0" to help rejuvenate the arts scene by being a bedrock for arts practitioners. During 2020, the NTT, like a race car firing on all cylinders, adjusted its operations with creativity and flexibility and attained its artistic mission by becoming a reliable partner for both artists and the general public. We also strengthened our identity as a model venue fusing art and life and sustained our reserves for the next phase of development.

### Strengthen our branding: Transforming and breathing new life to our programs

The NTT has long varied its signature series with the seasons, each spring presenting NTT-TIFA, followed by Summer Fun Time and Fall for Great Souls.

The mission of NTT-TIFA is to introduce interdisciplinary works that provide new perspectives, offering audiences an artistic feast filled with imagination and technical inspiration. During the pandemic, we presented only two exhibitions (*Lighting*

*in Process - WAVE ∞ Lab and FreeSteps AR Yours*), along with Dutch composer Michel van der Aa's chamber opera *Blank Out* with staggered audience seating. In response to the innovative and experimental spirit of NTT-TIFA, we supported our Artist in Residence Lien-Cheng Wang in adapting his site-specific work *The Scenery of Little Light* for live streaming, engaging professional videographers and an online broadcast and production team to capture the work's magic as a virtual, immersive experience. HORSE's *FreeSteps AR Yours* utilized augmented reality to explore multiple dimensions of solo dance based on the refined physicality and artistic journey of six acclaimed Taiwanese dancers. This project combined state-of-the-art technology with artistic creation, expanding our perspectives in viewing contemporary dance while adhering to social distancing restrictions, as reported in the acclaimed British performing arts magazine, *The Stage*.

Soon after the Central Epidemic Command Center announced the country's anti-pandemic "New Life" campaign in early June, the NTT launched its iconic musical as part of the Summer Fun Time series. Through high-quality performances and easily-accessible themes, the series has consistently created occasions for all age groups to enjoy the hot summer months together. As theater presentations gradually returned to normality, our ticket sales climbed up to 96%. In order to continue artistic momentum and entice audiences to return to the NTT, we organized five free outdoor productions (with a total of nine performances), among them 4 small-scale performances in June, July and August atop our Sky Garden and a large-scale performance—*Lights On, Sound Aloud!*—held in the Outdoor Plaza.

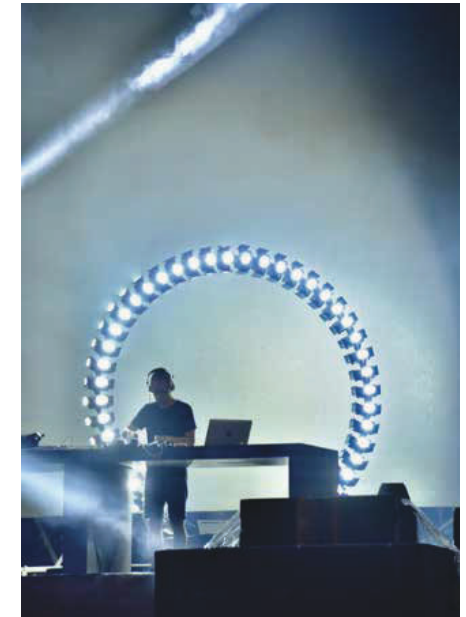
Our annual Fall for Great Souls series marks the passage from fall to winter, assembling exceptional artists from Taiwan and abroad in exemplary performances, among them the internationally renowned Korean master pianist Kun-Woo Paik performing Beethoven Piano Sonata Cycle in eight concerts in the span of

eight days (a highlight of NTT's commemoration of the 250<sup>th</sup> anniversary of Beethoven's birth). Our annual opera production *La Bohème* utilized a minimalist staging but was paired with a giant Christmas tree to mark the season's festivities, with Maestro Shao-Chia Lü leading the National Symphony Orchestra in the pit joined by a double cast of singers from home and abroad. After five months of training and rehearsals, the NTT Choir made its debut in this opera production, marking the 2020 Fall for Great Souls series finale. Both Paik and overseas artists in the opera production fulfilled their quarantine requirements before appearing on stage, according to the guidelines of Taiwan's Center for Disease Control and Prevention. The entire series attained such high box office rate of 96%.

Because of the pandemic, the NTT organized livestreams of three productions totaling six performances, including NTT Artist in Residence Lien-Cheng Wang's *The Scenery of Little Light*, Falla Opera & Flamenco double bill *El Amor Brujo & La Vida Breve*, and a chamber concert *Wonder of Beethoven*. These online streams attracted an aggregate of 83,180 views, attesting to the solid foundation of the NTT's online presence.

### Special schemes: NTT as the bedrock for the performing arts

As the pandemic continued, the NTT reorganized its schedule and program offerings time again in response to changing conditions, realigning venue plans and implementing anti-COVID measures. During this time, we instituted two Special Schemes to provide financial relief and help rejuvenate the arts. Such measures were made for the NTT to stand alongside our artists and performing arts groups in fighting COVID-19. In March, with our Special Scheme 1.0, we reduced venue rental substantially, offering 50% discount — sometimes even waiving rental fees — for 186 productions (totaling 271 performances) in order to alleviate financial pressures on arts groups. In April, with our Special Scheme 2.0, we reapportioned program expenses originally intended for overseas artists to support the remounting of domestic productions, nurturing new works and injecting creative energy into Taiwan's own arts groups, along with training, education and digital development. In total, more than 2,500 artistic partners received support during such hard times.



2020 NTT 夏日放 / FUN 時光—《夏夜光音樂：城市聲響》  
2020 NTT-FUN — *Lights On, Sound Aloud!*  
(攝影 / 藝外創意有限公司) © 臺中國家歌劇院、藝外創意有限公司

To ensure that arts practitioners could continue their work during the pandemic, the NTT accelerated the planning and execution of a number of our existing artist-support programs. We adjusted the application process for the "NTT Emerging Artists Project" specifically targeting artists in central Taiwan, unveiling 4 new themes and increasing the number of selected artists. We also launched the "Lab X, The Young Artists' Atelier" targeting up-and-coming talents under the age of 25. Our biannual "Artist in Residence" program moved ahead of schedule to the second half of 2020, providing funds for research and development as well as full-fledged artist support, turning the pandemic around and playing the role of supportive creative partner.

In order to stabilize professional opportunities for technical staff, the NTT made a significant contribution through the Theater League in Central Taiwan by organizing our own technical staff



2020 NTT-TIFA—駐館藝術家王連晨《無光風景》 2020 NTT-TIFA—*The Scenery of Little Light* by NTT Artist in Residence Lien-Cheng Wang

to lead freelancers in the industry to assess current facilities and address maintenance issues in partner venues in the region. Such measures helped focus and coordinate different venues' rejuvenation efforts, and at the same time created new job opportunities. The NTT also provided training and professional expertise by designing technical theater courses to the public at both elementary and intermediate levels. We also enhanced professional training for NTT colleagues, taking advantage of cancelled programs to conduct educational sessions, strengthening technical know-how and augmenting practical experience.

Digital development and application became a major focal point when the pandemic imposed physical restrictions. The NTT offered our venue resources to performing arts groups, helping them generate digital content for future promotion. "NTT Online Studio" completed 11 video projects, including professional recording of performances of 5 groups in place of cancelled programs, with an additional 6 programs captured live during performance. Considering that Taiwan's performing arts groups

had no extra budget to produce marketing materials for overseas promotion, "From Lab to Hub" contributed by creating high-quality promotional materials to help connect them with the international arts scene: a total of 11 bilingual marketing videos were produced, among them *Lighting in Process - WAVE ∞ Lab*, *FreeSteps AR Yours*, *RUN*, *The Scenery of Little Light* and *Ling-Tsong*.

### Promote learning for all ages: Crafting on-site & online all-round arts and culture education

The NTT is Taiwan's only venue to run its own Arts Education Department, with 2020 marking the Department's second year of operation. By holding fast to our core missions to promote the performing arts and nurture talent, these programs link art and life, targeting different age groups and areas of interest. Diverse in nature, they all fulfill our mission in promoting the arts.

Under the auspices of "NTT+," the Arts Education Department instituted programs in four major areas: "knowledge and learning," "experience and discovery," "professional training" and "creative collaboration." Through wide-ranging participatory events, courses, performances, presentations, workshops and international exchange, "NTT+" provided the public, performing arts practitioners, teachers, students and disadvantaged groups with a large number of programs fostering arts and humanities education regardless of age, identity and ethnicity. Throughout the year, "NTT+" offered 17 programs, including "NTT Salon," "NTT Power Night," "NTT Academy," "Musical Orchard" and "LAB X."

The official LINE account of "NTT+" has provided news and information on arts and cultural events at home and abroad. By mid-2020, in step with the new trend of proactive communication in today's digital age, a rich variety of video materials were uploaded as the core of "NTT Online Academy." While some were records of live performances, others contained brand-new content, constituting a 24/7 online learning platform for viewers of all ages. Throughout the year, we posted videos on such topics as "Theater Etiquette," "Chill Out with Art?" "Wow, Now That's Art!" "NTT Power Night - Performing Arts Lecture," "The Art of Living," and "NTT Salon." With a total of 72 outreach videos, in addition to 92 videos made as guides to arts appreciation, the "NTT Online Academy" generated more than 160 videos, providing valuable resources for general education courses in both junior and senior high schools and for children's arts appreciation courses.

Online and offline, on-site and in the virtual realm, the NTT has generated fine content as well as devised an immersive learning environment for anyone to learn and experience the arts. Through such means, art and everyday life are truly melded together.

### Build our digital presence— A flexible NTT that promotes and serves

When the pandemic became the new normal, the NTT also adjusted its offerings, ensuring that program presentations were integrated with everyday life. It was our aim that NTT transform itself into a platform that thrives both on-site and online, offering

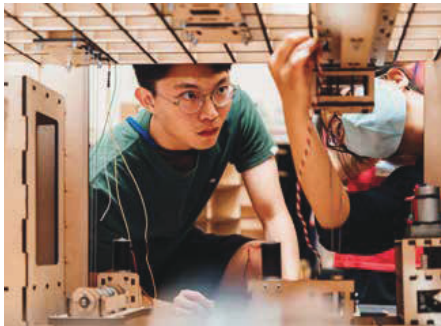
the public a 24-hour hub to commune with the arts.

An updated version of the NTT official website was launched in March, serving as our main portal as well as providing entry into the "NTT Online." This new version aimed at improving users' experience and offering easy access to information. Based on data collected by Google Analytics, we also examined users' behaviors, such as the length of engagement from the ratio of page clicks to actual streaming volume to ensure that information is accurate and timely and meanwhile track the popularity of specific pages or offerings.

As the online community gradually evolved and became increasingly segmented, the NTT responded deftly to the reading and listening penchants of different age groups, created specific content on different media platforms, and thus strengthened specific distinctiveness. We partnered with Taiwanese YouTube celebrity Chuchu Shoe, known for his intellectual curiosity, on the subject of "Technology and Art," introducing NTT-TIFA programs by way of everyday scientific knowledge, which garnered more than 100,000 views. "NTT Online Academy" supplemented new and diverse videos, transforming the NTT YouTube channel into an arts education resource database, where our subscribers increased 160% since 2019, proving that we successfully reached new audiences. At present, the ratio of male/female followers is exactly 50/50.

Baozi Chen, NTT's second Artist in Residence and our art and design team to create two LINE stickers for our LINE official account. "My Theater Life in NTT" and "My Theater Life" were downloaded nearly 300,000 times (with more than 300,000 friends added), marking a 30-fold increase since 2019. In the meantime, our LINE account interface was also revamped: instead of promotion and marketing, our account was shifted to a multi-functional information and services platform. Whether used purely as an online tool or combined with an on-site visit, LINE has added interest and fun for many as they learn about the NTT.

The NTT's Instagram account targets the younger crowd, communicating most of the information on arts and culture via images, akin to good friends sharing amusing stories. In addition, interactive games were also designed to go along with



2020 NTT 學苑—中階技術劇場研習營  
2020 NTT Academy — Technical Theater Intermediate Course

our “Summer Fun Time” programs. The NTT Instagram account was viewed more than 140,000 times by more than 10,000 fans, marking a 95% increase from the figures in 2019.

The NTT launched its in-house Podcast *Wow, Now That's Art!* in October, employing a light-hearted approach to learning. Our podcast attracted more than 1,000 subscribers within three months, along with 17,000 downloads. Of the subscribers, 70% lived outside central Taiwan, proving that we have developed a great conduit for citizens who may not be able to visit Taichung to experience the arts on their own.

### Meld art and life organically— Taichung's “Everyday-theater” lifestyle

Built with the architectural concept that “breathes together with the city,” the NTT's location amidst residential buildings in municipal Taichung makes it a veritable “A theater of Art and Life.” We endeavor to integrate art and theater with everyday lives, ensuring that the NTT and its offerings are both easily approachable and utterly indispensable.

In order to enliven the spirit of “Art in Life, Life in Art,” the NTT hosted three “street fairs,” attracting more than 30,000 participants. We also developed venue tour services for diverse groups, combining such topics as botany, food and beverage,



駐館藝術家莊志維《一起散步 In the Progress》空間探索行動計畫  
In the Progress Space Exploration Project by  
NTT Artist in Residence Chih-Wei Chuang

drawing, handicraft, projections and sleepovers, to invite the public to enter the NTT to “relish life” and experience the wide range of what the venue can offer. During 2020, a total of 27,878 visitors enjoyed our tour services. Located on NTT's fifth floor, “image 3 – a Visual Language Space” was developed in partnership with Locus Publishing, displaying illustrated volumes made in Taiwan and abroad as well as interdisciplinary works. During 2020, 80 lectures were organized, enriching the public's experience by way of the strong communicative power of visual images.

### Upgrade venue hardware— A 19-meter curved wall serves canvas for an immersive experience

Since its opening in 2016, the NTT's three venues have hosted more than 100 performances per year. In order to provide theater practitioners a safer working environment, to keep abreast of advances in theater equipment and to engender a comfortable audience experience, the NTT instituted a two-year “Dream Plan” to upgrade the venue and its hardware.

Along with the development of new media art, the second-floor foyer of the Grand Theater has been equipped with 11 different machines projecting on a 19-meter curved wall, creating an innovative, immersive, creative and experiential space known as



《藝起進劇場》Let's Go to the Theater

the T.A.P. Project. Apart from regular shows, different programs have also been offered depending on the seasons. During 2020, our three projection shows attracted more than 500,000 visitors. In future, such programs will be coordinated with other offerings within our venue, bringing more creativity and imagination to NTT's one-of-a-kind unconventional theater.

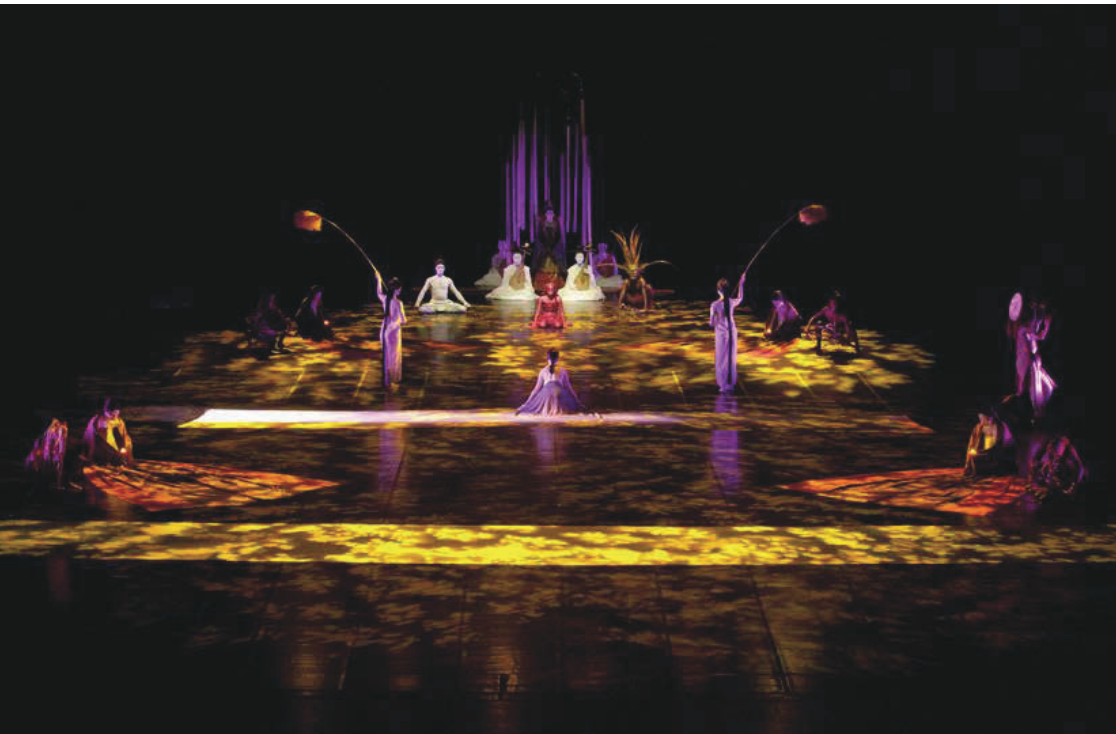
Hardware upgrades in 2020 included new and additional equipment to increase safety efficiency. We also renovated the freight elevators of the Grand Theater and Playhouse, increased the capacity of the lighting circuits in the Playhouse and Black Box, as well as added lighting consoles (MA3), LED digital lights, wireless intercom systems, wireless microphones, professional wooden dance floors and a line array sound system. Among other venue upgrades included the parking management system, as well as touch-free and voice-activated elevator buttons that engender a safe venue in which the public feels secure.

During 2020, the NTT strengthened on many levels, from its programs to its venue hardware, deepening its connection with the public, extending its support to arts practitioners and maximizing the venue's role as an active partner. In the future, the NTT will continue to present new ways of appreciating and interacting with the arts, thus transforming our perspectives and imagination so that the “power of theater” responds to social trends. The NTT hopes that it can even become a “motivating power” that thrives with society, adding new sparks of light onto the international stage.

## 節目暨活動概況 Program & Activity Overview

### 大劇院 Grand Theater

7/31-8/2	2020 NTT 夏日放／FUN 時光—音樂劇在臺中《台灣有個好萊塢》 2020 NTT-FUN — <i>Taiwan Hollywood: A Musical Comedy</i> by Studio M
8/15-8/16	2020 NTT 夏日放／FUN 時光—舞鈴劇場《VALO 首部曲 - 阿米巴》 2020 NTT-FUN — <i>VALO I — Amoeba</i> by Diabolo Dance Theatre
8/22	2020 NTT 夏日放／FUN 時光—故事工廠《再見歌廳秀》 2020 NTT-FUN — <i>Goodbye to Music Halls</i> by Story Works
9/26-9/27	2020 NTT 遇見巨人—法雅歌劇《迷靈之戀／短促的人生》 2020 NTT Fall for Great Souls — Falla Opera & Flamenco Double Bill <i>El Amor Brujo &amp; La Vida Breve</i>
10/3-10/4	2020 NTT 遇見巨人—白先勇《孽子》2020 經典重返 2020 NTT Fall for Great Souls — <i>Crystal Boys</i> by Creative Society Theatre Group
10/24-10/25	2020 NTT 遇見巨人—雲門舞集 鄭宗龍《定光》 2020 NTT Fall for Great Souls — <i>Sounding Light</i> by Cheng Tsung-Lung and Cloud Gate Dance Theatre of Taiwan
11/7-11/8	2020 NTT 遇見巨人—明華園戲劇總團《鯤鯓平卷》 2020 NTT Fall for Great Souls — <i>The Khun Island</i> by Ming Hwa Yuan Arts & Cultural Group
11/13	《馬友友與凱瑟琳的大地之歌》 <i>Songs of Comfort and Hope</i> by Yo-Yo Ma & Kathryn Stott
11/28-11/29	2020 NTT 遇見巨人—無垢舞蹈劇場《花神祭》 2020 NTT Fall for Great Souls — <i>Anthem to the Fading Flowers</i> by Legend Lin Dance Theatre
12/24-12/27	2020 NTT 遇見巨人—浦契尼歌劇《波希米亞人》 2020 NTT Fall for Great Souls — <i>La Bohème</i>
12/31	2020 歲末音樂會《今夜歌劇院很搖擺》 2020 New Year's Eve Concert — <i>Swing the House!</i>



2020 NTT 遇見巨人—無垢舞蹈劇場《花神祭》 2020 NTT Fall for Great Souls — *Anthem to the Fading Flowers* by Legend Lin Dance Theatre (攝影／金成財)

2020 NTT-TIFA—米歇爾·馮德艾《消逝》 2020 NTT-TIFA — *Blank Out* by Michel van der Aa2020 NTT 夏日放／FUN 時光—駐館藝術家包大山《RUN》 2020 NTT-FUN — *RUN* by NTT Artist in Residence Baozi Chen

## 中劇院 Playhouse

3/7-3/8	2020 NTT-TIFA—米歇爾·馮德艾《消逝》 2020 NTT-TIFA — <i>Blank Out</i> by Michel van der Aa
3/16, 3/23	歌劇院沙龍《焦元溥瘋歌劇》 NTT Salon <i>Fun Opera</i> by Yuan-Pu Chiao
2/29, 4/12, 4/30, 10/4, 11/22	國臺交《你所不知道的貝多芬》講座音樂會系列 <i>Wonder of Beethoven</i> — NTSO Lecture Concert Series
5/16-5/17	【線上直播】2020 NTT-TIFA—駐館藝術家王連晟《無光風景》 【Livestream】2020 NTT-TIFA — <i>The Scenery of Little Light</i> by NTT Artist in Residence Lien-Cheng Wang
6/27	《大家都叫我咪咪—浦契尼愛的詠嘆調》 <i>Si. Mi chiamano Mimi</i> — <i>Love Duet from PUCCHINI</i>
7/11-7/12	2020 NTT 夏日放／FUN 時光—風神寶寶兒童劇團《風神寶寶與悟空叔叔的地府歷險記》 2020 NTT-FUN — <i>FengShen Baobao and Uncle Wukong's Journey to the Underworld</i>
7/18-7/19	「FUN 映中」韓國原創音樂劇《王者之劍》 Theater Live On Screen — Musical <i>Xcalibur</i>
7/25-7/26	「FUN 映中」韓國原創音樂劇《狂愛詩人—韓波》 Theater Live On Screen — Musical <i>Rimbaud</i>
10/10-10/11	2020 NTT 遇見巨人—動見体 王靖惇《如此美好》 2020 NTT Fall for Great Souls — <i>Wonderful</i> by Daniel Wang and M.O.V.E. Theatre
12/16-12/23	2020 NTT 遇見巨人—白建宇 32 首貝多芬鋼琴奏鳴曲 2020 NTT Fall for Great Souls — Kun-Woo Paik Beethoven Piano Sonata Cycle

## 小劇場 Black Box

2/10, 2/17, 2/24, 3/9	歌劇院沙龍《平珩說舞》 NTT Salon <i>Talk about Dance</i> by Heng Ping
7/3-7/5	2020 NTT 夏日放／FUN 時光—達康.com 笑現場《三口組》 2020 NTT-FUN — <i>3 Mouths</i> by Dacon.com Laugh Live Show
7/31-8/2	2020 NTT 夏日放／FUN 時光—新藝計畫 羅翡翠×頑劇場《親愛的戴斯》 2020 NTT-FUN — <i>One Day with Death</i> by Fei-Tsuei Luo and Théâtre des Enfants Terribles
8/8-8/9	2020 NTT 夏日放／FUN 時光—偶偶偶劇團《紙要和你在一起》 2020 NTT-FUN — <i>The Paper Play</i> by Puppet Beings Theatre
8/28-8/30	2020 NTT 夏日放／FUN 時光—駐館藝術家包大山《RUN》 2020 NTT-FUN — <i>RUN</i> by NTT Artist in Residence Baozi Chen
9/29, 10/5, 10/12, 10/19	歌劇院沙龍《焦元溥瘋歌劇》 NTT Salon <i>Fun Opera</i> by Yuan-Pu Chiao
10/26, 11/2, 11/9	歌劇院沙龍《蔡宏賢聊新藝》 NTT Salon <i>What's New Media Art?</i> by Escher Tsai
12/30	駐館藝術家林孟寰《熱帶天使》讀劇音樂會 Musical Concert <i>Tropical Angels</i> by NTT Artist in Residence Meng-Huan Lin





2020 NTT-TIFA—蘇文琪×一當代舞團《星光行進中—微輻∞實驗室》 2020 NTT-TIFA — *Lighting in Process - WAVE ∞ Lab* by Wen-Chi Su and YiLab.



2020 NTT 夏日放／FUN 時光—「星空特調瘋一夏」小事製作《醉舞樂廳—靜舞派對》  
2020 NTT-FUN — *No Sound No Dance - Silent Disco* by Les Petites Choses Production

### 凸凸廳 Tutu Gallery

- 12/21-2/16 2020 NTT-TIFA—蘇文琪×一當代舞團《星光行進中—微輻∞實驗室》  
2020 NTT-TIFA — *Lighting in Process - WAVE ∞ Lab* by Wen-Chi Su and YiLab.
- 4/11-5/24 2020 NTT-TIFA—翳舞劇場《看見你的自由步》 2020 NTT-TIFA — *FreeSteps AR Yours* by HORSE
- 7/11-7/26 2020 NTT 夏日放／FUN 時光—新藝計畫 吳峽寧×辭室《包在我身上》  
2020 NTT-FUN — *Packing BAGS* by Hsia-Ning Wu and House Peace

### 空中花園 Sky Garden

- 6/26-6/27 2020 NTT 夏日放／FUN 時光—「星空特調瘋一夏」The Nick Javier Group《放克爵士瘋》  
2020 NTT-FUN — *Funk Jazz* by The Nick Javier Group
- 7/17-7/18 2020 NTT 夏日放／FUN 時光—「星空特調瘋一夏」Ado 阿洛《Sasela'an 氣息》  
2020 NTT-FUN — *Sasela'an* by Ado Kaliting Pacidal

- 8/7-8/8 2020 NTT 夏日放／FUN 時光—「星空特調瘋一夏」單一純爵士四重奏《情醉盛夏》  
2020 NTT-FUN — *A Heady Summer Swing* by Single Malt Quartet

- 8/21-8/22 2020 NTT 夏日放／FUN 時光—「星空特調瘋一夏」小事製作《醉舞樂廳—靜舞派對》  
2020 NTT-FUN — *No Sound No Dance - Silent Disco* by Les Petites Choses Production

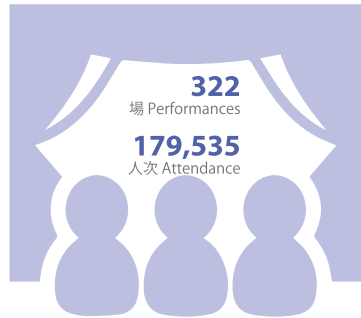
### 戶外廣場 Outdoor Plaza

- 9/12 2020 NTT 夏日放／FUN 時光—《夏夜光音祭：城市聲溫》 2020 NTT-FUN — *Lights On, Sound Aloud!*

### 忘我廳 The Sound Cave

- 8/20-9/20 駐館藝術家莊志維《一起散步 In the Progress》空間探索行動計畫  
*In the Progress Space Exploration Project* by NTT Artist in Residence Chih-Wei Chuang
- 11/13-12/6 技術劇場人攝影展 *Staff Only, Not Only Staff* by Chih-Heng Chuang

## 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

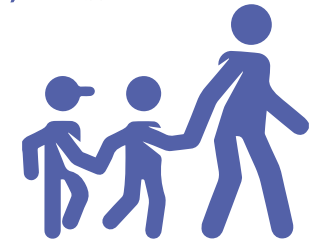
全年度節目總計 Total  
**192** 檔 Programs  
**322** 場 Performances



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

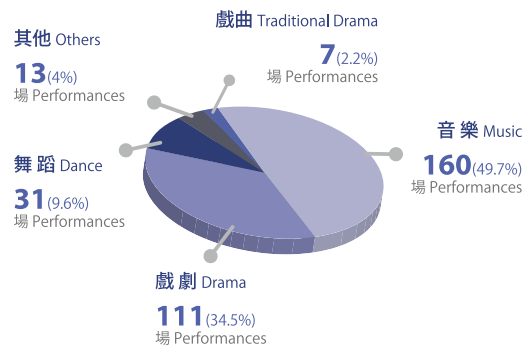
\* 另有非售票演出及展覽共11檔16場  
Along with 11 free admission programs and exhibitions in total 16 sessions

全年度總計 Total  
**127,493** 人次 Attendance



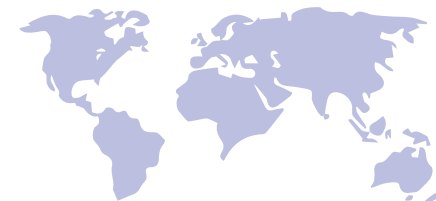
**藝文推廣體驗活動**  
Spreading Enjoyment of the Arts

\* 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  
**322** 場 Performances



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

全年度總計 Total  
**2,948** 人次 Attendance



**會員人數**  
Number of Members

## 贊助及感謝名單 (依中文筆畫排列)

### 贊助單位

財團法人中華開發文教基金會  
財團法人玉山文教基金會  
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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

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TSUTAYA BOOKSTORE  
分子藥局  
日月千禧股份有限公司  
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哈頓先生義式冰淇淋  
新光三越  
歐萊德

### 特別感謝 NTT-CLUB 藝友會

李祐助、李維仁、林憲章、徐坤賜、孫國明、張長寬、  
張建國、張嘉淵、張豐聯、陳文昌、黃明和、黃明哲、  
溫文熙、廖光亮、鄭英明、羅文貴

## Sponsor and Partnership

### Sponsor

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WuPaoChun Bakery  
Hatton Gelato  
Shin Kong Mitsukoshi Department Store Co., Ltd  
O'right

### Special Thanks List of NTT-CLUB

Yu-Chu Lee, Wei-Jen Li, Hsien-Chang Lin, Kun-Szu Hsu, Kuo-Ming Sun, Chang-Kuan Chang,  
Chien-Kuo Chang, Chia-Yuan Chang, Feng-Lien Chang, Wen-Chang Chen, Ming-He Huang, Ming-Che Huang,  
Wen-Hsi Wen, Kuang-Liang Liao, Ying-Ming Cheng, Wen-Kuei Lo

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



## 總監的話

# 以勇氣精神 連結藝術與眾人

2020年衛武營邁入全年營運的第二個年度，豈料 Covid-19 疫情來襲，影響全球日常，衛武營在國際共製布瑞頓《戰爭安魂曲》節目演出後，也進入全臺廳內表演藝術活動幾乎全面停擺的時期。

在這些劇場裡不能演出的日子，衛武營運用得天獨厚的公共空間，維持表演藝術的動能，並完善防疫安全措施，在榕樹廣場、樹冠大廳，持續讓不分年齡、身分、職業的民眾感受表演藝術的活力，也同樣透過數位平台對外傳遞，諸如「衛武營接力聯演《音樂的奉獻》」、「數位音樂廳」、「【衛武營第六劇場】」等，讓藝術的交流與共感在虛擬空間中同樣熱切。

文化平權及學習推廣計畫也未曾因疫情而停擺：每月一次的【武營來跳舞】在符合防疫規定的條件下持續進行，「美感教育計畫」改以數位化的方式將廳院課程直送各校課堂。而為了與藝術家及表演團隊共渡過疫情的艱難時刻，我們也先後推出特別方案 1.0 與 2.0，提供場租減免優惠、活化場地、支持團隊排練並提前啟動後續展演創作，為演出團隊減輕壓力，成為表演藝術從業人員強而有力的後勤部隊。

年中解封後，全臺劇場活力復甦，衛武營以八月底普契尼歌劇《杜蘭朵》的現場演出及直播成為世界焦點，鼓舞全球的表演藝術從業人員。在臺灣有效的防疫政策之下，衛武營將演出陣容達 260 人、全席開放觀眾入場的旗艦歌劇製作，以線上直播的方式打破地理限制，連結了橫跨全球四大洲、5 萬人次的觀眾者，並觸及臺灣非主要城市的觀眾，以表演藝術的渲染力縮短眾人的心靈距離。

下半年衛武營推出週年慶 2.0、臺灣舞蹈平台及衛武營馬戲平台，讓顧及防疫安全的節慶活動及欣賞演出，轉化成為高雄的新日常。2020 年 FACP 亞洲文化推展聯盟年會亦由衛武營線上主辦，連同各大平台，在後疫情時代建立國際交流新方法，透過議題串聯在地與國際夥伴、藝術專業工作者與民眾，利用網路與數位媒介同步全球脈動，呈現臺灣持續不輟的藝術活動。

藉由衛武營，零距離的藝術以各種面貌在生活中輕鬆出現，在開館的兩個年頭後，我們持續深化「眾人的藝術中心」的多方面向，以不退縮的精神，觸動每一顆心。

衛武營國家藝術文化中心藝術總監

為文訓



【2020 臺灣舞蹈平台】《留給未來的殘影》衛武營特別展演場  
【2020 Taiwan Dance Platform】Afterimage for Tomorrow Special Edition for Weiwuying

From the Director

## The Perseverance of the Arts during a Time of Crisis

It marked Weiwuying's second year-round operation in 2020. Little did we know that the COVID-19 pandemic would affect the world so gravely. After our international production of BRITTEN's *War Requiem*, nearly all of our programs were canceled.

When no indoor productions could be staged, Weiwuying utilized its advantageous public spaces, such as the Banyan Plaza and Crown Hall, to keep the arts available to the public while meeting health and safety protocols. At the same time, Weiwuying continued to reach out towards the audience and preserve the dynamic experience through digital platforms like Musical Offering Weiwuying, Digital Concert Hall, Weiwuying Theater 6, etc.

Our promotion of cultural rights and arts education remained steadfast in the face of the pandemic. The monthly Weiwuying 365+ Dance continued while keeping in line with COVID-19 preventive measures. The Aesthetic Education Project brought lessons to each campus virtually. To stand with artists and creative groups and assist them in the face of the crisis, we launched pandemic contingency plans 1.0 and 2.0, which reduced rent for rehearsal studios, revitalized the venues, and provided artists with endless opportunities to project their careers into the near future.

When restrictions were lifted in the middle of 2020, the venues in Taiwan came back to life. In August, Weiwuying's live performance and streaming of Puccini's *Turandot* attracted global attention and encouraged performing arts practitioners worldwide. Under Taiwan's effective pandemic-prevention policies, Weiwuying's flagship opera production featured a team of 260 performers and an auditorium sold at full capacity. The live streaming further broke geographic barriers, connecting 50,000 viewers across four continents, and reached viewers from cities all around Taiwan. The power of performing arts brought people closer together in spirit.

During the second half of 2020, programs such as Weiwuying Anniversary 2.0, Taiwan Dance Platform, and Weiwuying Circus Platform demonstrated how performances and festivals could still be held while following pandemic preventive measures, marking a key point of pride in Kaohsiung City's health administration. In 2020, Weiwuying virtually hosted the FACP Annual Conference, which pieced together multiple platforms and created a new form of international interaction in the post-pandemic world: linking international and local partners, practitioners, and the public through issues, achieving global synchronicity and presenting Taiwan's continuous artistic activities through digital media.

At Weiwuying, various forms of accessible art are ubiquitous in everyday life. Two years after our inauguration, we continue to strive in developing the numerous aspects of "an art center for the people" and touching the hearts of many.

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




布瑞頓《戰爭安魂曲》 Benjamin Britten: *War Requiem*

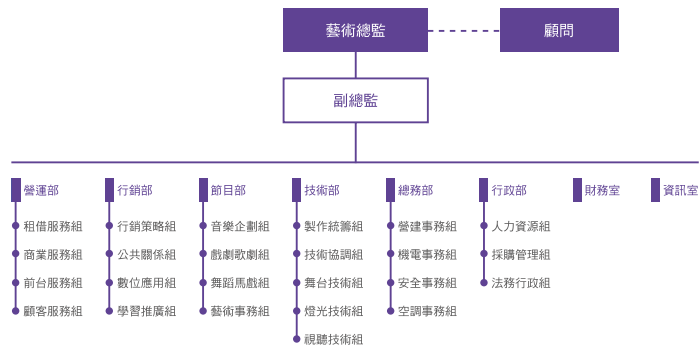
## 衛武營國家藝術文化中心 組織架構與經營團隊

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。

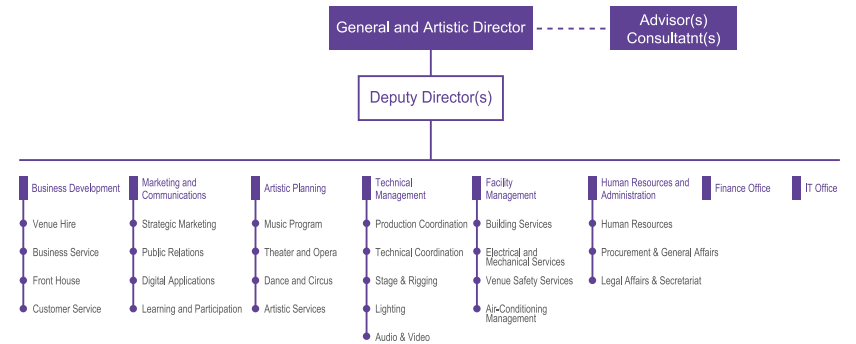
## Organization and Management Team of the National Kaohsiung Center for the Arts (Weiwuying)

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



## 藝術扎根在地，高雄脈動國際

衛武營建築自落成以來受到國內外注目，擁有具備現代聲學結構之四廳院，以及各式戶外空間，2020年更入選國際建築獎，備受世界肯定。

### 線上線下展演 表演藝術不设限

#### 運用空間特性 疫情下不間斷的藝術生活

廳院演出因疫情停擺，我們利用獨特的公共空間，讓藝術與生活持續連結。

2020年推出新計畫【武營來跳舞】，每月邀請不同舞蹈老師，在榕樹廣場帶領眾人舞動身體、推廣舞蹈。與PQ布拉格劇場設計四年展 Emergence 之合作計畫，在疫情下開發嶄新向度：「Eureka 2.0! 發現衛武營」於公共空間舉辦展覽、展演及創意實驗自造所，邀集38位創作者在衛武營激盪空間與劇場設計的創意，超過7,000名觀眾共襄盛舉。



【2020 衛武營馬戲平台】FOCA 福爾摩沙馬戲團《蒼痕》  
【2020 Weiwuying Circus Platform】Fomosa Circus Art Moss

我們不斷嘗試戶外空間的各項運用，包括舞者葉名樺《甜甜地》運用歌劇院玻璃牆面進行演出；蒂摩爾古薪舞集《斜坡上的 Zemiyan 四步舞》讓民眾跟著地貼漫舞；知名劇場影像設計師王奕盛 AR 擴增實境作品《寶島浮沉》移師衛武營展覽等，在堅守防疫原則下，持續為眾人創造與藝術的不期而遇。

#### 數位劇場 拉近心的距離

疫情來襲表演藝術不得不轉型，人與人之間保持社交距離，「數位」格外重要。我們推出「衛武營接力聯演《音樂的奉獻》」計畫，邀請各地夥伴重新演繹巴赫經典作品、錄製成影片並上傳社群媒體，獲得7個國家、80組藝術家，數萬觀眾響應。另外，衛武營與高雄市政府文化局攜手合作，推出【衛武營 × 春藝線上音樂廳】，邀集高雄市交響樂團、高雄市國樂團等團隊在音樂廳直播演出，放上 YouTube 頻道播映；更打造【衛武營第六劇場】鼓勵更多元的線上展演活動，邀請不同表演類型的藝文團體，推出線上小品影片，在防疫期間用藝術陪伴眾人。

隨著防疫政策的成功，臺灣成為全球唯一可以上演大型製作的國家。八月上演普契尼歌劇《杜蘭朵》，演出陣容高達260人，為惠及更多國內外觀眾，首演場以線上直播方式呈現，直播訊息以7國語言曝光、吸引逾20篇媒體報導，線上收看觀眾累計共5萬人次，包含來自瑞典、韓國、日本、澳洲與臺灣等，讓經典劇作跨越國界，締造疫情下的劇院佳績。

駐地藝術家周書毅與數位藝術基金會合作開發【衛武營一分鐘放映舞台一拍下你的舞蹈】APP，以衛武營為背景，鼓勵民眾拍下VR影片，在社群媒體展出自我。FACP線上年會，DJ問號於線上演出《上台之前》，同步於平台 Twitch 跨界播出，透過即時互動，挑戰觀看者習以為常的觀演方式。



衛武營週年慶 2.0《萬衛二路》Weiwuying Anniversary 2.0 — One Way Two Gather

### 從欣賞到參與 你我皆是其中一員

#### 開展學習推廣 深化文化平權

「藝企學—美感教育計畫」與民間企業攜手，錄製數位版 USB 教材，讓藝術推廣不受環境與距離限制。與教育部「文化美感輕旅行計畫」合作，邀請學生至衛武營欣賞演出，全臺灣超過十萬名學子共同參與。為推廣表演藝術，「劇場藝術體驗教育計畫」之微課程出版兩期《Call Cue 青少年》手冊，以節目延伸教學教材，深入淺出解析劇場。2020年新增「讀劇課程」，將戲劇重要元素「讀劇」帶入校園，引領近250名的高中、國小生登上衛武營歌劇院，參與讀劇發表會，親身體驗戲劇創作帶來的不同感受。

文化平權是衛武營的核心精神，我們推出大人小孩都能參與的【衛武營樹洞活動】、親子共學的【衛武營親子日】，並開展新計畫【閱讀窩玩繪本—花露露說故事】。針對50歲以上族群，推出【後青春戲聚工作坊】表演初階課程；以障

礙者為主體的「大眼睛與大耳朵場館友善計畫」，新增廳院內導覽、增加點字節目單及演前導聆手語翻譯等服務，視障與聽障朋友均能輕鬆欣賞演出。

#### 專業扎根在地 扶植創作與研發

2016年起，透過「技術人才培育工作坊」、「青少年戲劇營」進行專業扎根。今年臺灣舞蹈平台規劃「舞蹈書寫工作坊」及「舞蹈影像工作坊」，以不同媒材推廣當代舞蹈。

扶植藝文團體，衛武營提供無障礙排練空間供身障者排練作品、協助兩兩製造聚團進行臺灣寶寶劇場創作發展工作坊，並提供躍演劇團廳院空間，發展共製作品《鉤兒》定目劇編排調整。【高雄雄厲害】系列徵件計畫，鼓勵藝術創作者以高雄在地元素為題材創作，提供入選計畫經費，以及2021年【高雄雄厲害】系列演出機會。





阮劇團《十殿》讀劇 Our Theatre Palaces Play Reading



【2020 衛武營馬戲平台】《榕樹下的馬戲森林》  
2020 Weiwuying Circus Platform — Circus Wonderland



【2020 臺灣舞蹈平台】周書毅 X 稻草人現代舞蹈團《公園散步的記憶序曲》  
【2020 Taiwan Dance Platform】Shu-Yi Chou X Scarecrow Contemporary Dance Company *The Memory Overture of Strolling in the Park*

## 從選到作 匯集劇場原生能量

### 精選國內外優質劇作 深化在地藝術品味

衛武營為在地觀眾精選國內外優質作品，歐洲雙冠天后伊維塔·艾普卡娜重返演出，推出衛武營首張管風琴系列專輯。與林肯中心室內樂協會合作推出《發現室內樂》系列，克服疫情下國際旅行困難，向臺灣觀眾介紹室內樂。

邀請國光劇團、臺灣豫劇團豫沙劇、薪傳歌仔戲劇團、明華園戲劇總團與心心南管樂坊至場館演出，讓觀眾欣賞傳統戲曲之美，也看到傳統與現代的碰撞佳品。

當代舞蹈是衛武營重點項目，雲門舞集鄭宗龍《定光》、舞蹈空間舞團《媒體入侵》及無垢舞蹈劇場《花神祭》，為觀眾展現臺灣豐沛多元的舞蹈創作能量。

### 國際共製經驗 累積製作養分

衛武營逐步形塑演出製作的工作模式，與英國國家歌劇院跨國共製布瑞頓《戰爭安魂曲》；聯手巴黎市立劇院共同製作《庫索莫與他的長冠八哥》，除在衛武營演出外，也與臺南市政府文化局新營文化中心、高雄市政府教育局合作，進行巡迴演出。經典再現，將 2015 年與德國萊茵歌劇院共製推出的普契尼歌劇《杜蘭朵》重新搬上舞台，由旅義女高音左涵瀛、國內外聲樂名家及國內演出團隊共同打造，奠定衛武營歌劇地位。

結合在地元素製作【高雄雄厲害】系列，由德國里米尼紀錄

劇團帶來「百分百城市系列」，推出《高雄百分百》，呈現一百位高雄在地素人的生活風貌。由衛武營製作、改編自小說《五团仙偷走的秘密》的《魂顛記》，將覆鼎金公墓故事搬上舞台，帶給觀眾全新的體驗。週年慶期間，製作體驗劇場技術人員日常的《萬衛二路》，以及素人唱歌劇的《武營歐普拉》。透過各式自製節目，展現衛武營深藏的製作能量。

### 孵育表演藝術 打造藝術平台與駐地藝術家

2020 年下半年，邀請當代舞蹈創作者周書毅擔任第一屆「駐地藝術家」，推出與稻草人現代舞蹈團的作品《公園散步的記憶序曲》、聯手王榆鈞與陳芯宜《留給未來的殘影》特別展演版等作品。於衛武營屋頂拍攝舞蹈影像作品《暖化之後，我住在……》，在 FACP 線上年會「線上藝術直送」播出後收到來自全球各大藝術節播映邀約。藝術家駐地於此，結合城市能量，綻放璀璨藝術創作。

臺灣舞蹈平台，以「相遇」為主題串連 9 檔演出節目、20 支作品。《遇見·舞蹈影像》展，展出與西班牙、法國及其他城市夥伴合作推薦之作品。「舞蹈·南方」計畫與嘉義縣表演藝術中心、西班牙馬德里編舞平台合作，邀請舞蹈家蘇文線上串連影像交換計畫。延續創意歐洲專案補助之「跳舞博物館」合作計畫，合作夥伴包括義大利巴薩諾戴格拉帕當代表演藝術中心、法國馬恩河谷省國家編舞發展中心、日本捷森基金會，再加入香港西九文化區，擴大為「五國駐地交流計畫」，臺灣則邀請編舞家劉彥成線上發表作品《匿名者二號》，相互碰撞、激盪創意火花。

衛武營馬戲平台以「夢想」為核心，逐步孵育馬戲產業創作與成長。FOCA 福爾摩沙馬戲團跨國共創的馬戲跨界三部曲，最終部作品《苔痕》蘊藏反省與沉潛後的跳躍；《榕樹下的馬戲森林》在榕樹廣場展開沉浸式馬戲奇幻旅程；首度推出「打開排練室」馬戲藝術家駐地計畫，建立創作者和嚮導的交流平台。策劃「馬戲·印象」展，展出馬戲平台精選畫面。衛武營期盼透過平台，不僅連結專業與大眾，更能逐步累積過去與未來。

## 串接在地國際 握緊每一次的交流機會

### 同步國際脈動 定位砥柱角色

透過衛武營 TIFA 當代音樂平台的連結，推出臺灣國隊 Cube Band 於韓國全州國際音樂節開幕音樂會線上演出《Link》。2020 FACP 亞洲文化推展聯盟年會在衛武營線上舉辦，結合實體國際論壇暨創意製作人專業學院，策劃亞洲快轉、點子

大會、線上藝術直送等活動，邀集馬來西亞、新加坡、香港、柬埔寨、菲律賓及臺灣來賓對話，以線上形式進行國際交流。

### 眾人的藝術中心 世界的表演舞台

衛武營作為國際性場館，肩負推廣表演藝術、孵育在地團隊、連結國際的使命。2020 年，在疫情來襲之下，衛武營站穩腳跟，持續帶給在地觀眾精彩可期的藝文演出，以數位劇場、線上直播等方式，將表演藝術的渲染力帶向國際，更期盼透過每次的合作與交流，為臺灣、高雄帶來更多豐富的經驗，持續深化「眾人的藝術中心」，創造藝術與眾人零距離的展演環境。

## Take Root in Kaohsiung, Connect with the World

The architectural design of the National Kaohsiung Center for the Arts (Weiwuying) has attracted attention at home and abroad since its completion. Weiwuying's acclaimed four performance halls with modern acoustics and various outdoor spaces won the International Architecture Award 2020.

### Unlimited performing arts, online and offline

#### Ongoing artistic life under the pandemic

When the pandemic suspended indoor performances, we utilized the unique public spaces to sustain the connection between art and life.

In 2020, we continued to launch new programs. Weiwuying 365+ Dance invited dancers each month to get people on their feet and learn to dance at the Banyan Plaza. Furthermore, as part of the Prague Quadrennial's Emergence Project, Eureka 2.0! Rediscovering Weiwuying invited 38 creators to exchange ideas on theater and space design at Weiwuying and held exhibitions, performances, and creative and experimental lab in public spaces. More than 7,000 participants attended the event.

We continued to experiment with outdoor spaces, to name a few: Dancer Ming-Hwa Yeh's *Pink Smile* incorporated the Opera House's glass walls into the performance. Tjimur Dance Theatre's *Dancing Zemiyan on the Slope* allowed participants to learn the ingenious dance by following custom-made indicators on the floor. Renowned theater projection designer Yi-Sheng Wang's AR work, *Island Invisible*, was also exhibited in Weiwuying. We continued to create opportunities for the public to encounter the arts while following strict pandemic-preventive measures.

#### Bring people closer with digital theater

When the pandemic hit, performing arts had to transform. To maintain social distancing, "digitization" was critical. We launched "Musical Offering Weiwuying," inviting partners

worldwide to interpret Bach's classics, record them on film, and then upload them to social media. In the end, the program received responses from 7 countries, 80 submissions, and tens of thousands of viewers. Additionally, Weiwuying and the Kaohsiung City Bureau of Cultural Affairs jointly launched "Digital Concert Hall," which live-streamed on YouTube performances by Kaohsiung Symphony Orchestra, Kaohsiung Chinese Orchestra, and many more, in the concert hall. We have also created "Weiwuying Theater Six" to encourage more diversified online performances, invite various groups of art forms, and upload their short pieces as artistic companions during the pandemic.

Thanks to successful pandemic prevention, Taiwan became the only country in the world to stage large-scale productions. In August, Puccini's *Turandot* was produced with a team of 260 performers. The performance was also live-streamed to reach more audiences at home and abroad. The live stream was announced in 7 languages and attracted the attention of 20 media outlets. It amassed approximately 50,000 views internationally from Sweden, South Korea, Japan, Australia, and Taiwan, etc. We helped an operatic classic cross border and accomplished an impressive theatrical feat during the pandemic.

Artist-in-residence Shu-Yi Chou developed the VR Stage APP with Digital Art Center and encouraged people to film VR videos with Weiwuying in the background and share them on social media. At the FACP Kaohsiung Online Conference, DJ QuestionMark challenged how the audience appreciates performances by performing *On the Way to My Stage* online while streaming it on Twitch with real-time interaction.

#### From appreciation to participation, you and I are part of it

#### Promote arts-learning and cultural equality



普契尼歌劇《杜蘭朵》 Puccini: *Turandot*

"Collaboration between Arts and Other Sectors - The Outreach Aesthetic Education" included the private sector to produce digitized teaching materials that defied the limitation of boundaries and distance. In cooperation with the Ministry of Education's "Cultural Aesthetics Mini Travel Project," students were invited to Weiwuying to appreciate performances. More than 100,000 students from all over Taiwan participated. To promote performing arts, the mini-course "Theater Arts and Education Project" published two issues of the *Call Cue Teenager* handbook, which used performances as supplementary material and made theater easy to understand. In 2020, a new "Staged Reading Class" was added to the curriculum, which introduced a crucial segment of theater production into campus. Nearly 250 high school and elementary school students visited Weiwuying Playhouse and gained first-hand experience of participating in an actual staged reading.

The promotion of cultural equality is a central message at Weiwuying. We produced "Weiwuying Wonderland," where adults and children could participate, and "Weiwuying Family Day," where parents and children could learn together. We also launched the brand new "At the Reading Corner: Picture Books with Florara." For people over 50 years old, we created the "Post-Youth Theater Workshop." For people with disabilities, we implemented the "Eyes and Ears" project, which included new services such as guided tours, braille publications, and pre show introduction with sign language interpretation, etc. Ultimately, performances would be more accessible and enjoyable for visitors with visual and hearing impairment.

#### Nurturing local talents and supporting creation and development

Since 2016, we have been nurturing local talents through projects like "Training Program for Theater Technician" and "Weiwuying



【2020 衛武營馬戲平台】「打開排練室」：馬戲藝術家駐地計畫、戲曲學院前期排練 【2020 Weiwuying Circus Platform】Open Studio X Circus Artists Residency



【EUREKAI 2.0 發現衛武營】抬轎  
【EUREKAI 2.0 Rediscovering Weiwuying】Lift Me Up

Teens in Theater.” This year, Taiwan Dance Platform created “Writing about Dance Workshop” and “Dance Film Workshop” to promote contemporary dance through different media.

To support art groups, Weiwuying provided barrier-free rehearsal space for people with disabilities, hosted Double & Cross Theater Group’s Taiwan Baby Theater Lab, and provided VM Theatre Company to workshop *Reed Unbroken - A Musical* co-produced by Weiwuying. “Kaohsiung Local Hi Series’ Call for Projects” encouraged art creators to use Kaohsiung’s cultural elements as creative themes and provided funding for selected projects, as well as the opportunity to perform the “Kaohsiung Local Hi” series in 2021.

### From selection to production, concentrating the creative energy of theater

#### Presented domestic and foreign quality productions to develop a local artistic taste

Weiwuying presented domestic and foreign outstanding works for the local audience. Iveta Apkalna, the queen of the pipe organ, returned for performance and recorded Weiwuying’s first organ series album. In collaboration with the Chamber Music Society of Lincoln Center, we jointly launched the “Discovering Chamber Music” series to overcome the difficulties of international travel under the pandemic and introduce chamber music to audiences in Taiwan.

Guoguang Opera Company, Taiwan Bangzi Opera Company, Shintrun Taiwanese Opera Troupe, Ming Hwa Yuan Arts and Cultural Group, and XinXin Nanguan Ensemble were invited to perform, allowing audiences to appreciate the beauty of traditional operatic gems where tradition and modernity collide.

Contemporary dance is a crucial focus of Weiwuying. Cloud Gate’s *Sounding Light* by Cheng Tsung-Lung, Dance Forum Taipei’s *Second Landscape*, and Legend Lin Dance Theatre’s *Anthem to the Fading Flowers* exhibited Taiwan’s rich and diverse choreographic energy.

#### International collaborative experience become nutrients for future productions

Weiwuying gradually shaped a model for performance production through multiple collaborations. We co-produced Benjamin BRITTEN’s *War Requiem* with the English National Opera; co-produced *Kusomo and his Bali Mynah* with Théâtre de la Ville, which, in addition to performing in Weiwuying, also went on tour with the help from Xinying Cultural Center of Tainan City Bureau of Cultural Affairs and Kaohsiung City Bureau of Education. We also brought Puccini’s *Turandot*, a co-production with the Deutsche Oper am Rhein in 2015, to Taiwan featuring Hanying Tso-Petanj (soprano), domestic and foreign vocalists, and local performance groups. The production solidified the status of Weiwuying’s opera.

As part of the Kaohsiung Local Hi series, Rimini Protokoll brought their *100% City Series* to Kaohsiung and created *100% Kaohsiung*, presenting the lives of 100 Kaohsiung inhabitants. *The Apocalypse of Fudingjin*, produced by Weiwuying and adapted from the novel *The Secrets Stolen by Five Ghost Children*, brings the story of Fudingjin Cemetery to the stage and a new experience to the audiences. During our anniversary, we also produced *One Way Two Gather*, a glimpse into a day in the life of theater technicians; and *Let’s Opera*, an amateur opera singer experience. The variety of self-produced programs demonstrated Weiwuying’s potential.

#### Foster performing art and create platforms and artist-in-residence

In the second half of 2020, Shu-Yi Chou, a contemporary dance choreographer, was invited to be Weiwuying’s first artist-in-residence. He collaborated on several projects, including *The Memory Overture of Strolling in the Park* with Scarecrow Contemporary Dance Company and *Afterimage for Tomorrow - Special Edition for Weiwuying* with Yu-Jun Wang and Singing Chen. Chou’s dance film *After Sea-level Rise, I...*, which was shot on Weiwuying’s rooftop, received invitations from major art festivals worldwide after its debut at the FACP Online Conference. The artist resides here, transforming the city’s energy into a creative bloom.

Taiwan Dance Platform 2020 selected 9 performances and 20 pieces with its curatorial theme “encounter.” The “Encounter Dance Film” exhibition showcased works recommended by partners in Spain, France, and other cities. The “Dance South” project, in collaboration with Chiayi Performing Arts Center and Certamen Coreográfico de Madrid, invited choreographer Pin-Wen Su to engage in an online video exchange project. We continued “Museum of Human Emotions,” part of the Dancing Museums, co-funded by the Creative Europe Program of the European Union, in partners with Centro per la Scena Contemporanea Bassano del Grappa (Italy), Centre de développement chorégraphique national du Val-de-Marne (France), and the Saison Foundation (Japan). With the addition of West Kowloon Cultural District (Hong Kong), the project thus became richer. Taiwan representatives selected choreographer Yen-Cheng Liu’s digital work *Anonymous No. 2* to collide and engage in a creative dialogue.

Weiwuying Circus Platform 2020 centered on “dreams” in support of the gradual creation and growth of the circus industry. *Moss*, the final episode of Formosa Circus Art’s international circus trilogy, presents the force following reflection and preservation. *Circus Wonderland* embarks on an immersive circus fantasy in the Banyan Plaza. “Open Studio,” the circus artist residence project, allowed creators and advisors to share a platform, while the “Circus Impression” exhibition, on the other hand, showcased highlights from the circus platform. Weiwuying hopes to connect professionals and the public through this platform and gradually accumulate experiences to build a better future.

#### Connect Taiwan with the world, make every exchange count

##### Finding an essential role in global sustainability

Through the connection of Weiwuying TIFA Contemporary Music Platform, we sent local artist Cube Band to perform their album *Link* at the opening performance of Jeonju International Sori Festival. The 2020 FACP Annual Conference was held online by Weiwuying, featuring a physical International Symposium and Academy for Creative Producers, Asia Fast Forward, Pitch & Catch, Online Artists’ Time, and other activities. Delegates from Malaysia, Singapore, Hong Kong, Cambodia, the Philippines, and Taiwan engaged in an international online exchange.

##### The art center for the people, a stage for the world

As a member of the international arts community, Weiwuying takes on the mission of promoting performing arts, supporting local groups, as well as connecting with the world. In 2020, we stood our ground in the wake of the pandemic and continued to bring exciting events to all, not only to share performing arts to the rest of the globe, but also do our utmost to create any possible platforms, such as digital theater, live streaming, and so forth, to keep arts alive in Kaohsiung. We hope to continue accumulating various experiences with each collaboration and cultural exchange to build an intimate environment for people in Taiwan to engage in all aspects of arts without boundaries.

## 節目暨活動概況 Program & Activity Overview



【高雄雄鷹害】德國里米尼紀錄劇團《高雄百分百》【Kaohsiung Local Hi】Rimini Protokoll 100% Kaohsiung

### 歌劇院 Opera House

- |                    |   |
|--------------------|---|
| 2/28-3/1           | 布瑞頓《戰爭安魂曲》 Benjamin Britten: <i>War Requiem</i>   |
| 5/17               | 【衛武營第六劇場】許程崑舞團 X Dian (錄影演出)<br>【Weiwuying Theater 6】Hsu Chen Wei Dance Company X Dian (Video stream)                               |
| 5/24               | 【衛武營第六劇場】相聲瓦舍 (錄影演出) 【Weiwuying Theater 6】Comedians Workshop (Video stream)   |
| 6/27-6/28, 7/4-7/5 | 葉名樺《甜甜地》 Ming-Hwa Yeh <i>Pink Smile</i>   |
| 7/25-7/26          | 《台灣有個好萊塢》蝦趴促咪音樂劇 <i>Taiwan Hóliwood: A Musical Comedy</i>   |
| 8/8-8/9            | 2020 舞鈴劇場《奇幻旅程 ENTRANCE》 Diabolo Dance Theatre <i>Entrance</i>  |
| 8/26               | 普契尼歌劇《杜蘭朵》(開放彩排) Puccini: <i>Turandot</i> (Open Rehearsal)  |
| 8/28, 8/30         | 普契尼歌劇《杜蘭朵》 Puccini: <i>Turandot</i>   |
| 9/4                | 《大師開啟歌劇院》講座—文學大師白先勇：孽子變奏四十年<br><i>Weiwuying Master Talk — Hsien-Yung Pai on Forty Years of the Crystal Boys and Its Adaptations</i> |
| 9/26-9/27          | 創作社劇團 白先勇《孽子》2020 經典重返 Creative Society Theatre Group <i>Crystal Boys</i>   |
| 10/10-10/11        | 【衛武營週年慶 2.0】《萬衛二路》【Weiwuying Anniversary 2.0】 <i>One Way Two Gather</i>   |
| 10/17-10/18        | 雲門舞集 鄭宗龍《定光》 Cloud Gate <i>Sounding Light</i> by Cheng Tsung-Lung   |
| 11/6               | 【2020 臺灣舞蹈平台】丞舞製作團隊《浮花》【2020 Taiwan Dance Platform】B.DANCE <i>Floating Flowers</i>  |
| 11/8               | 【2020 臺灣舞蹈平台】布拉瑞揚舞團《# 是否》<br>【2020 Taiwan Dance Platform】Bulareyaung Dance Company <i>#Yes or No</i>                                |
| 11/21-11/22        | 明華園戲劇總團《鯤鯨平卷》 Ming Hwa Yuan Arts & Cultural Group <i>The Khun Island</i>  |
| 12/4-12/5          | 【高雄雄鷹害】德國里米尼紀錄劇團《高雄百分百》【Kaohsiung Local Hi】Rimini Protokoll 100% Kaohsiung  |
| 12/11-12/12        | 無垢舞蹈劇場《花神祭》 Legend Lin Dance Theatre <i>Hymne aux Fleurs qui Passent</i>  |
| 12/19-12/20        | 國光劇團《閻羅夢—天地一秀才》 GuoGuang Opera Company <i>Journey through Hell</i>  |



衛武營 X 春藝線上音樂廳 Weiwuying x KSAF Digital Concert Hall



林肯中心室內樂協會《發現室內樂 2、3》  
The Chamber Music Society of Lincoln Center *Discovering Chamber Music 2、3*



【高雄雄厲害】《魂顛記—臺灣在地魔幻事件》  
【Kaohsiung Local Hi】*The Apocalypse of Fudingjin*



【臺灣舞蹈平台】在一起三舞作—滯留島舞蹈劇場《冰河時期》實驗階段  
【2020 Taiwan Dance Platform】*Dance Together Triple Bill* — Resident Island Dance Theatre *Ice Age* (work in progress)

## 音樂廳 Concert Hall

- 1/4 管風琴天后伊維塔·艾普卡娜獨奏會 Iveta Apkalna Organ Recital
- 4/25 【衛武營 X 春藝線上音樂廳】貝多芬系列一（直播）  
【Weiwuying x FSAF Digital Concert Hall】Beethoven Series I (Live Stream)
- 5/2 【衛武營 X 春藝線上音樂廳】《等待春天的風》（直播）  
【Weiwuying x FSAF Digital Concert Hall】For the Love of Spring (Live Stream)
- 5/16 【衛武營 X 春藝線上音樂廳】貝多芬系列三（直播）  
【Weiwuying x FSAF Digital Concert Hall】Beethoven Series III (Live Stream)
- 5/23 【衛武營 X 春藝線上音樂廳】高雄市國樂團《戀戀高雄》  
【Weiwuying X FSAF Digital Concert Hall】Kaohsiung Chinese Orchestra *A Yearning for Kaohsiung*
- 9/20 大家都叫我咪咪—林玲慧詠嘆浦契尼 *Si. Mi chiamano Mimi* — Puccini Gala by Ling-Hui Lin and Her Friends
- 9/26 《世紀交會》 *Timeless Encounters*
- 10/9 頂尖交鋒—簡文彬 X 法吉亞尼 X 高雄市交響樂團  
CHIEN Wen-pin X Eugenio Maria Fagiani X Kaohsiung Symphony Orchestra
- 10/11 義大利管風琴家法吉亞尼獨奏會—即興的音樂巫師  
Italian Organist FAGLIANI's Recital — The Wizard of Improvisation
- 10/18 《簧之狂響》簡文彬與高雄市國樂團音樂會  
*Rhapsody of Free Reed* — CHIEN Wen-Pin & Kaohsiung Chinese Orchestra
- 11/21 《晨曦·高雄 2020 總統府音樂會》2020 Presidential Office Concert
- 12/4 林肯中心室內樂協會《發現室內樂 2》The Chamber Music Society of Lincoln Center *Discovering Chamber Music 2*

- 12/5 林肯中心室內樂協會《發現室內樂 3》The Chamber Music Society of Lincoln Center *Discovering Chamber Music 3*
- 12/6 2021 比利時世界合唱大賽行前音樂會《唱一首歌》 *Sing a Song*
- 12/19-12/20 《大白熊》與《彼得與狼》動畫音樂會 *The Bear and Peter & the Wolf Live in Concert*
- 12/22 冬遊俄羅斯—林品任與長榮交響樂團 *Russian Winterland* — Richard Lin X Evergreen Symphony Orchestra

## 戲劇院 Playhouse

- 1/28-1/29 【新春系列】栢優座《大年初一前晚的那頓飯》  
【Chinese New Year Series】Po You Set *Dining On the New Year's Eve*
- 2/8-2/9 【家庭系列】臺灣國樂團—國樂親子音樂劇場《節氣二四：夢遊奇幻國》  
【Family Series】National Chinese Orchestra Taiwan 24 Seasons — *Family Musical Theater*
- 6/28 躍演《釧兒》4.0（會員專屬場） *Reed Unbroken* — A Musical (Member Only)
- 10/9, 10/11 臺灣豫劇團豫莎劇《天問》Taiwan Bangzi Opera Company *Questioning Heaven*
- 10/10 臺灣豫劇團—戲曲特別企劃《鍾馗嫁妹》Taiwan Bangzi Opera Company *Zhong Kui Arranges a Wedding for His Sister*
- 10/31-11/1 舞蹈空間舞團《媒體入侵》Dance Forum Taipei *Second Landscape*
- 11/7 【2020 臺灣舞蹈平台】在一起三舞作【2020 Taiwan Dance Platform】*Dance Together Triple Bill*
- 11/28 【2020 衛武營馬戲平台】FOCA 福爾摩沙馬戲團《苔痕》  
【2020 Weiwuying Circus Platform】Formosa Circus Art *Moss*
- 12/11-12/13 【高雄雄厲害】《魂顛記—臺灣在地魔幻事件》【Kaohsiung Local Hi】*The Apocalypse of Fudingjin*



【衛武營第六劇場】尚和歌仔戲劇團【Weiwuying Theater 6】SunHope Taiwanese Opera Troupe



《武營歐普拉》Let's Opera!

## 表演廳 Recital Hall

- 1/3 【衛武營小時光】吳志寧《吳晟詩歌—他還年輕》【Weiwuying Showtime】Zulin Wu *He Is Still Young*
- 1/27-1/28 【新春系列】陳錫煌傳統掌中劇團—《老鼠娶親》、《巧遇姻緣》、《七俠五義之陷空島》  
【Chinese New Year Series】Chen Hsi-Huang Traditional Puppet Troupe *Mice's Wedding, A Chance Encounter, The Seven Heroes and Five Gallants: Xian-Kong Island*
- 2/7 【衛武營小時光】達康.com 笑現場《春神笑了誰知道》  
【Weiwuying Showtime】Dacon.com *Ru Mu Chun Fong*
- 2/16 【家庭系列】巴黎市立劇院《庫索莫與他的長冠八哥》  
【Family Series】Théâtre de la Ville *Kusomo and his Bali Mynah*
- 4/21-4/22 錄製, 4/26 21:30 播出 【衛武營第六劇場】兩兩製造 (錄影播出)  
【Weiwuying Theater 6】Double & Cross Theater Group (Video stream)
- 5/3 【衛武營第六劇場】尚和歌仔戲劇團 (錄影播出)《愛的1.5—許仙與白娘子》  
【Weiwuying Theater 6】SunHope Taiwanese Opera Troupe (Video stream)
- 5/10 【衛武營第六劇場】達康.com (錄影播出) 【Weiwuying Theater 6】Dacon.com (Video stream)
- 5/31 【衛武營第六劇場】嚎哮排演 (錄影播出) 【Weiwuying Theater 6】HaoXiaoTroupe (Video stream)
- 7/17 【衛武營小時光】陳珊妮《趁記憶消逝之前》【Weiwuying Showtime】Sandee Chan *Before the Memories Fade*

- 8/7 【衛武營小時光】《木頭超人》【Weiwuying Showtime】*Wooden Man*
- 9/12 心心南管樂坊《王心心作場—蝶戀花》  
XinXin Nanguan Ensemble *An Event of Nanguan with Xinxin Wang — Butterflies in Love with Flowers*
- 9/18 【衛武營小時光】周慧《南回星空下 Miss Where 音樂會》  
【Weiwuying Showtime】Where Chou *Miss Where Live Concert*
- 10/9 【衛武營小時光】1976《Oh·夜》【Weiwuying Showtime】1976 *Oh, Yeah*
- 10/10 【衛武營週年慶 2.0】《武營歐普拉》【Weiwuying Anniversary 2.0】*Let's Opera!*
- 10/17 六弦之歌—林家瑋古典吉他音樂會 *Ballad of the Six-String — Chia-wei Lin Classical Guitar Concert*
- 11/7 《陳主稅樂展》Chu-Shui Chen Composition Concert
- 11/14-11/15 財團法人廖瓊枝歌仔戲文教基金會《原聲歌仔—不插电歌仔音樂會》  
*Songs of Authentic Voice — Unplugged Taiwanese Opera Concert*
- 11/20 【衛武營小時光】天狼星口琴樂團《起承·起程—天狼星口琴樂團公演》  
【Weiwuying Showtime】*Sketch of Journey — 2020 Sirius Harmonica Ensemble Annual Concert*
- 12/11 【衛武營小時光】《許含光 Lumi's Concert》【Weiwuying Showtime】Lumi's Concert
- 12/13 雲樹雅集《亞洲再製造》Yunshuyachi Ensemble — *Re-make in Asia*

## 展覽廳 Exhibition Hall

- 9/28-11/8 洄游南方—陳主稅作品展 暨 蕭泰然逝世五周年紀念特展 聯展  
Return to Southern Taiwan — Chu-Shui Chen & Tyzen Hsiao Joint Exhibition
- 5/4-5/9 【EUREKA! 2.0 發現衛武營】創意實驗自造所 工作坊  
【EUREKA! 2.0 Rediscovering Weiwuying】Creative and Experimental Lab

## 演講廳 Lecture Hall

- 1/27-1/28 陳錫煌傳統掌中戲體驗工作坊 Chen Hsi-Huang Traditional Hand Puppet Theatre Workshop
- 11/6-11/8 【2020 臺灣舞蹈平台】舞蹈小學堂【2020 Taiwan Dance Platform】Learn about Dance
- 11/14-11/15 2020 衛武營國際論壇《疫情緊張！藝術怎麼辦？》  
2020 Weiwuying International Symposium — The Arts Industry in the Post-Pandemic Era
- 11/13-11/15 2020 FACP 亞洲文化推展聯盟高雄線上年會  
2020 FACP Kaohsiung Online Conference — The Arts Industry in the Post-Pandemic Era
- 11/16-11/17 2020 衛武營創意製作人專業學院 2020 Weiwuying Academy for Creative Producers

## 繪景工廠 Paint Shop

- 11/23-29 【2020 衛武營馬戲平台】「打開排練室」：馬戲藝術家駐地計畫、戲曲學院前期排練  
【2020 Weiwuying Circus Platform】Open Studio X Circus Artists Residency

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

- 11/2-1/3 【2020 臺灣舞蹈平台】影舞者系列《遇見·舞蹈影像》展  
【2020 Taiwan Dance Platform】Encounter · Dance Film Exhibition



衛武營週年慶 2.0《電波作業簿》Weiwuying Anniversary 2.0 — Memes Homework Party

## 樹冠大廳 Crown Terrace

- 5/1-5/31 【EUREKA! 2.0 發現衛武營】公開展覽 【EUREKA! 2.0 Rediscovering Weiwuying】Exhibition
- 5/4-5/9 【EUREKA! 2.0 發現衛武營】創意實驗自造所  
【EUREKA! 2.0 Rediscovering Weiwuying】Creative and Experimental Lab
- 5/9-5/10 【EUREKA! 2.0 發現衛武營】抬轎 【EUREKA! 2.0 Rediscovering Weiwuying】Lift Me Up
- 11/2-12/27 【2020 臺灣舞蹈平台】《相遇》融聲創意互動展覽  
【2020 Taiwan Dance Platform】Encounter Zone Sound Creative Interactive Exhibits
- 11/6-11/8 【2020 臺灣舞蹈平台】《留給未來的殘影》衛武營特別展演場  
【2020 Taiwan Dance Platform】Afterimage for Tomorrow Special Edition for Weiwuying



2021【武營來跳舞】【Weiwuying 365+ Dance】



臺灣音樂憶像系列《我們的土地·高雄的歌》蕭泰然紀念音樂會 *Our Land, Songs of Kaohsiung Tyzen Hsiao Memorial Concert*

## 戶外廣場 Outdoor Theater

1/1	2020 維也納愛樂新年音樂會—暖場節目 2020 New Year's Concert Live Broadcast — Warm-up Show
1/1	2020 維也納愛樂新年音樂會—全球衛星直播 2020 Vienna Philharmonic New Year's Concert Live Broadcast
10/2	臺灣音樂憶像系列《我們的土地·高雄的歌》蕭泰然紀念音樂會 <i>Our Land, Songs of Kaohsiung Tyzen Hsiao Memorial Concert</i>
10/2-10/4, 10/9-10/11, 10/16-10/17	【衛武營週年慶 2.0】黃昏市集【Weiwuying Anniversary 2.0】Weiwuying Sunset Market Strip
10/10	【衛武營週年慶 2.0】眾人的搖擺【Weiwuying Anniversary 2.0】 <i>Swing Party</i>
11/7, 11/8	【2020 臺灣舞蹈平台】周書毅 X 稻草人現代舞蹈團《公園散步的記憶序曲》 【2020 Taiwan Dance Platform】Shu-Yi Chou X Scarecrow Contemporary Dance Company <i>The Memory Overture of Strolling in the Park</i>

## 榕樹廣場 Banyan Plaza

2/5	【武營來跳舞】街舞—胡宗翰【365+ Dance】Street Dances — Zong-Han Hu (Sky)
3/4	【武營來跳舞】常民舞蹈：身體的自由—陳宜君 【365+ Dance】Commoner Dances: Freedom of the Body — Yi-Chun Chen
4/1	【武營來跳舞】國標舞—趙群倫【365+ Dance】International Standard dances — Qun-Lun Zhao
5/6	【武營來跳舞】即興舞蹈—余彥芳【365+ Dance】Impromptu Dances — Yen-Fang Yu
5/8	【EUREKA! 2.0 發現衛武營】創意實驗自造所 【EUREKA! 2.0 Rediscovering Weiwuying】 <i>Creative and Experimental Lab</i>
5/9-5/10	【EUREKA! 2.0 發現衛武營】抬轎【EUREKA! 2.0 Rediscovering Weiwuying】 <i>Lift Me Up</i>
6/1-7/31	寶島浮沉 <i>Island Invisible</i>
6/3	【武營來跳舞】全民共舞—蘇威嘉【365+ Dance】Dances for All — Wei-Jia Su





衛武營 X 蒂摩爾古薪舞集《斜坡上的 Zemiyan 四步舞》Weiwuying X Tjimur Dance Theatre — *Dancing Zemiyan on the Slope*

- 6/22-8/2 衛武營 X 蒂摩爾古薪舞集《斜坡上的 Zemiyan 四步舞》  
Weiwuying X Tjimur Dance Theatre *Dancing Zemiyan on the Slope*
- 7/1 【武營來跳舞】舞動奇肌有氣舞蹈—鐵克曼 【365+ Dance】 Aerobic Dance4 — Techmen
- 8/5 【武營來跳舞】來《溫叨》跳舞—蘇品文 【365+ Dance】 A Dance A Day — Pin-Wen Su
- 9/2 【武營來跳舞】基礎芭蕾—劉淑玲 【365+ Dance】 Ballet — Shu-Ling Liu
- 10/7 【武營來跳舞】全民舞動百老匯—林怡君 【365+ Dance】 Broadway — Yi-Chun Lin
- 10/10 【衛武營週年慶 2.0】DJ 問號 X 國語作業簿《電波作業簿》  
【Weiwuying Anniversary 2.0】 *Memes Homework Party*
- 10/10 【衛武營週年慶 2.0】小丑軍團【Weiwuying Anniversary 2.0】 *Army of Clowns*
- 11/2 【2020 臺灣舞蹈平台】Not Just TALK—左涵潔大眾身體工作坊《一起舞作伙》  
【2020 Taiwan Dance Platform】 Not Just TALK — Han-Chieh Tso Workshop *Moving into Dance*

- 11/10-11/29 【2020 衛武營馬戲平台】《馬戲·印象》展覽【2020 Weiwuying Circus Platform】Circus · Impression
- 11/2-11/29 【2020 臺灣舞蹈平台】謝杰樺 X 董怡芬 X 左涵潔：日常編舞《武營舞厝味》  
【2020 Taiwan Dance Platform】Chieh-Hua Hsieh X I-Fen Tung X Han-Chieh Tso *You Choreograph Weiwuying Edition*
- 11/4 【武營來跳舞】現代舞肢體美感體驗—羅文瑾  
【365+ Dance】The Aesthetic Experience of Contemporary Dance — Wen-Jinn Luo
- 11/28, 1/29 【2020 衛武營馬戲平台】《榕樹下的馬戲森林》2020 Weiwuying Circus Platform — *Circus Wonderland*
- 12/2 【武營來跳舞】傾聽身體工作坊—無垢舞蹈劇場  
【365+ Dance】The Philosophy of Legend Lin Dance Theatre — Legend Lin Dance Theatre

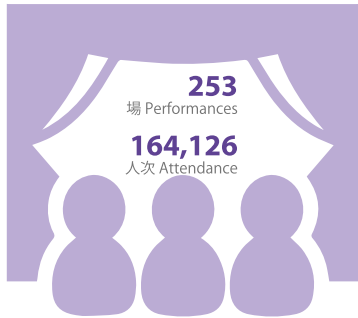
### 排練室 Rehearsal Studio

- 7/6-7/9, 8/10-8/14, 【2020 衛武營 TIFA 當代音樂平台】《說唱樂工作坊》(閉門)  
8/24-8/28, 12/14-12/16, 【2020 Weiwuying TIFA Contemporary Music Platform】Artist's Lab  
12/21-12/23
- 7/4-8/1 2020 衛武營技術人才培育工作坊 2020 Training Program for Theater Technicians
- 8/10-8/16 2020 衛武營青少年戲劇營 2020 Weiwuying Teens in Theater
- 12/10-13 阮劇團《十殿》讀劇 Our Theatre *Palaces Play Reading*
- 11/14-11/15 衛武營偶戲工作坊 Weiwuying Puppet Workshop

### 其他 Miscellaneous

- 8/31 《衛武營一分鐘放映舞台—拍下你的舞蹈》(VR 影像)  
Weiwuying ONE Minute VR Stage — Film Your Own Dance (VR Video)

## 節目統計概況 Annual Statistics

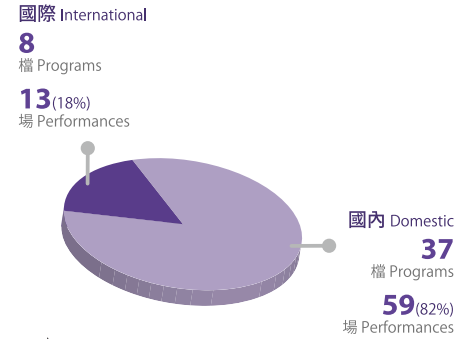


室內場地演出  
Performances and Attendance



全年度節目總計 Total  
**198** 檔 Programs  
**253** 場 Performances

主合辦節目／外租  
Performances and Percentages by Presenter

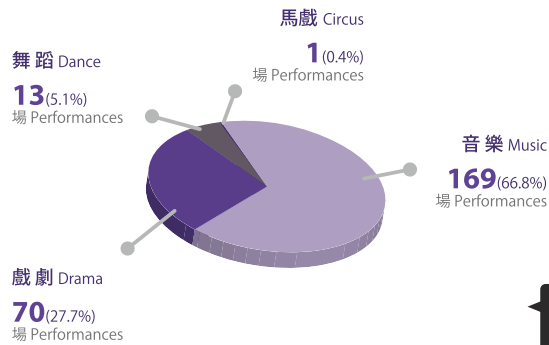


主合辦節目  
Performances by  
Weiwuying Organizing and Co-organizing

全年度總計 Total  
**235,588** 人次 Attendance

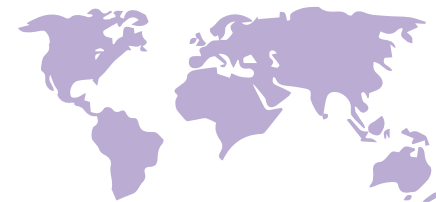


藝文推廣體驗活動  
Spreading Enjoyment of the Arts



總場次 Total  
**253** 場 Performances

各類型表演藝術演出  
Performances by Category



**12** 場 Performances

全年度總計 Total  
**280** 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)

### 贊助夥伴

友友建設股份有限公司  
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 科研生物科技股份有限公司  
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 富邦金融控股股份有限公司  
 菲利達生技股份有限公司  
 瑞儀教育基金會  
 義美食品股份有限公司  
 聚和文化藝術基金會  
 歐美建設股份有限公司  
 興勤教育基金會  
 曜亞國際股份有限公司  
 舊振南食品股份有限公司

### 特別感謝

FACP 亞洲文化推展聯盟  
 PQ 布拉格劇場設計四年展  
 文化部  
 日本捷森基金會  
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 西班牙馬德里編舞平台  
 法國巴黎市立劇院  
 法國馬恩河谷省國家編舞發展中心  
 英國國家歌劇院  
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 嘉義縣表演藝術中心  
 德國里米尼紀錄劇團  
 德國萊茵歌劇院  
 韓國全州國際音樂節

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### Thanks to...

Federation for Asian Cultural Promotion, FACP  
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 Chiayi Performing Arts Center  
 Rimini Protokoll  
 Deutsche Oper am Rhein  
 Jeonju International Sori Festival (Korea)

國家交響樂團  
National Symphony Orchestra



(攝影／鄒達敬)

## 藝術顧問的話

# 時代的傳承與發揚

過去一年，國際疫情嚴重，臺灣深受影響，但幸運的是，臺灣防疫獲階段性控制，也因此我們仍保有一定的演出活動，吸引觀眾進入音樂廳。

個人有幸以藝術顧問的身份，繼續和國家交響樂團合作，在這段非常時期，以音樂安撫人心。雖然受到疫情影響，原定的節目安排、力邀的知名獨奏家多少有所異動，但讓我們欣慰的是，觀眾依然熱情參與，這也讓我們大受鼓舞。

我們以「傳承與發揚」為核心，發展出四個軸線，首要的主軸是「斯特拉溫斯基」。2021 年是他逝世五十週年，作為二十世紀現代音樂的傳奇人物，他開創性的風格不容置疑。我們從大型管弦樂、到精緻室內樂曲，安排了一系列斯特拉溫斯基的作品，不只對樂團，對於觀眾來說，都是拓展欣賞視野與格局的難得經驗。

接續的主軸就是「貝多芬」。在貝多芬誕辰 250 週年的去年，雖然國際間疫情肆虐，但是貝多芬的音樂從不曾缺席，在 NSO 的排定曲目裡，貝多芬的交響曲、室內樂曲，始終鼓舞著臺灣觀眾的心，我們更透過與公共電視的合作，線上轉播現場演出，不只讓全世界見識到我們的演出實力與水準，更讓國際媒體認知臺灣的防疫成就。

在第三個主軸則是「斯拉夫」民族樂派，我們排定了德沃札克、蕭斯塔科維契、拉赫瑪尼諾夫等獨具風味的樂曲。即使這些曲目與德奧根本的脈絡有些距離，但是細看這些作曲家的走向，都是深受德奧傳統影響，並且藉由這樣的根基，讓自己的民族語彙，更脫穎而出。

而打造本土文化底蘊的「國人作品」，則是我們持續耕耘的重要軸線。三十多年來，NSO 為國內外觀眾演出了許多見卻精采的曲目，此外，我們更用心發掘國人作曲家、委創新作、提供發表舞台。近年來 NSO 更與客家委員會合作原創樂曲，搭起平台並演出錄音。在今年，臺灣中生代知名的作曲家，包括李元貞、林京美、顏名秀、陳可嘉等，也各自以客家為創作元素，透過 NSO 的錄音，讓國際間更加認識臺灣的鄉土之聲。

疫情期間多位國內優秀音樂家與我們緊密攜手，以此發揮平台效應、活化國內表演藝術的環境。與鋼琴家王佩瑤、導演許逸聖、歌手張殷齊、廖宇盟、賴珏好合作的《小齊的煩惱》，以改編經典劇作，融入多首歌劇選粹，帶領學童從探索到欣賞歌劇藝術；更與臺灣出身的國際知名小提琴家陳銳合作藝術教育計畫，首次在國家音樂廳舞台進行大師班線上轉播，點閱觀眾遍及全球。

長年來，無論是駐團作曲家、演奏家或藝術家，都在密切合作中帶給團員新的刺激。不僅成果展現在演出中，也在排練與溝通之際建立了良好的關係。這個年度，樂團邀請了新生代的旅美小提琴家黃俊文擔任駐團藝術家。他曾獲瑞士沙昂國際小提琴大賽首獎以及美國艾佛瑞、費雪獎，於 2017 年獲得林肯中心新銳藝術家獎，而身為獨奏家的他對室內樂多有鑽研，琴藝更有兩者相得益彰的加成蘊含，也為樂團注入嶄新風貌。

NSO 除了不斷精進音樂演出品質，也持續思考古典音樂與當代社會之連結，以「音樂使社會美好發展」為核心，透過創意發想與跨域整合，積極開發「愛樂實驗室」手機應用程式；這項結合醫學、音樂，發展樂齡照護輔助治療工具，不僅落實文化平權與社會兼融，更是樂團面對臺灣邁入「高齡」乃至於「超高齡」社會議題之積極回應。



(攝影／鄭達敬)

過去一年因為疫情之故，樂季節目歷經諸多變動，而在全國齊心合作下，可說是關關難過卻也關關精彩，我們將舞台從廳院移至線上，讓演出維持溫度，並以樂音撫慰觀眾的心。「所有的今日，都是過去的累積」，只要狀況允許，我們不會放棄任何能在舞台上綻放生命光輝，帶給社會心靈滋養的時刻。

國家交響樂團藝術顧問

鄭達敬

From the Artistic Advisor

## Inheritance and Development with the Times

In the past year, the pandemic has taken a severe toll on the world. While Taiwan has also been deeply affected, we are fortunate as our preventative efforts have met with phase control. We have therefore been able to maintain certain performances that attract audiences to the concert hall.

I am fortunate in being able to continue working with the National Symphony Orchestra in my current position as an artistic advisor, enabling me to devise ways of using music to comfort people during these unprecedented times. Although our programs have been affected by the pandemic, necessitating changes to our program scheduling and cancellations of performances by renowned soloists, we are grateful and greatly encouraged by our audiences' continued and enthusiastic support.

Throughout the season, we developed four aspects centered on the theme of "inheritance and development." The first aspect was "Stravinsky." The year 2021 marks the 50th anniversary of his death. The groundbreaking nature of his style, which makes him a legend of modern music in the 20th century, is beyond doubt. We have arranged a series of Stravinsky's works, covering a wide spectrum from large-scale orchestral music to exquisite chamber music. This proved to be a unique opportunity to expand the horizons and patterns of appreciation not only for our orchestra but for our audiences as well.

The second aspect was "Beethoven." Last year, on the 250th anniversary of his birth, despite the pandemic ravaging the globe Beethoven's music was not forgotten. Consistently appearing in NSO's scheduled programming, Beethoven's symphonies and chamber music have always inspired the hearts of Taiwanese audiences. Through cooperation with the Public Television Service in utilizing online broadcasts of live performances, we enabled the world to see the innovative ways in which we were able to still hold performances, prompting international media to recognize our achievements in the COVID prevention.

The third aspect was "Slavic" national music. Our programming included Dvořák, Shostakovich, Rachmaninoff, and others. Even though their music is somewhat distant from that of German and Austrian composers, we can see how deeply influenced they were by the German and Austrian traditions, allowing them to build upon this foundation to express their national sentiments.

The creation of Chinese works through embracing local cultural heritage is the last but by no means the least of our four aspects, representing our continuous effort to cultivate this tradition. For more than 30 years, the NSO has performed many rare but brilliant compositions for audiences both at home and abroad. In addition, we have pushed ourselves to become ever more diligent in discovering new local composers, commissioning new works, and providing our stage as a forum for new productions. In recent years, the NSO has cooperated with the Hakka Affairs Council to create original music in the Hakka tradition, and set up a platform for performance and recording. This year, well-known Taiwanese composers in their prime, including Yuan-Chen Li, Ching-Mei Lin, Ming-Hsiu Yen, and Ke-Chia Chen, also utilized Hakka elements in their music. Through the NSO's recordings, the international community has become better acquainted with Taiwan's local voices.

During the pandemic, many outstanding domestic musicians worked closely with us to create a valuable network that bolstered the domestic performing arts scene. "Xiao Qi's Troubles" — co-produced by pianist Pei-Yao Wang, director Yi-Sheng Hsu, as well as singers Yin-Chi Chang, Yu-Meng Liao, and Chueh-Yu Lai — adapts classic dramas and incorporates the essence of many operas, leading school children to explore and then further appreciate operas. Internationally renowned Taiwanese-born violinist Ray Chen was the first to broadcast an online master class from the stage of the National Concert Hall in front of viewers from across the globe as part of a collaborative art education program.



開季音樂會《絃舞魔幻》Season Opening Concert *Daphnis et Chloé* (攝影/鄭達敬)

For many years, we have collaborated with composers, performers, and artists-in-residence in bringing new exciting opportunities to our members. Not only did this result in stunning performances, it also allowed us to establish good relationships with our collaborators in communications and rehearsals. This year, the NSO invited a rising star, violinist Paul Huang from the United States, to serve as our artist-in-residence. He is the winner of First Prize in the Tibor Varga International Violin Competition in Switzerland, the Avery Fisher Prize, and the 2017 Lincoln Center Award for Emerging Artists. His extensive experience in chamber music complements his solo performances as well as brings new perspectives to our orchestra.

In addition to continuously improving the level of its performances, the NSO has been exploring the interrelationship between classical music and contemporary society. With the goal of "improving society through music," the NSO has developed the "Philharmonic Lab," an application for mobile devices, by utilizing creative ideas and cross-media integration. This application combines medicine and music to develop an auxiliary treatment tool for elderly care,

pursuing the goal of not only bringing about cultural equality and social integration, but also addressing Taiwan's social issues of entering into an "aged" and even "super-aged" society through a response incorporating the orchestra and music.

Our seasonal programming underwent many changes due to the pandemic. While this has been a stressful and upsetting time for many, the concerted cooperation of our entire group has also enabled us to continue creating wonderful experiences. We were able to move the stage from the concert hall to the digital realm to keep our performances going and to soothe the hearts of our audiences with music. "All that we have today has been passed down to us from the past." As long as the situation permits, we will continuously strive to capture every moment that can bloom onstage and bring nourishment to the soul of society.

Artistic Advisor, National Symphony Orchestra

## 用感動普世的樂音與世界溝通 以深耕與共融落實文化平權

2020 年度以 2019/2020（上半年度）及 2020/2021（下半年度）兩個樂季為工作重點。樂季音樂會除國人演出外，原將邀請來自歐洲、美洲及亞洲等國音樂家合作演出。然受疫情影響，共取消 20 場音樂會，亦在防疫措施完備前提下，迅速重整新增數場音樂會。

由音樂總監呂紹嘉（2020 年 8 月起轉為藝術顧問）領軍策劃多場精彩的音樂會、歌劇音樂會、國內外巡迴演出及現場直播音樂會等，加上國內音樂家們的傾力相挺，NSO 邀請了臺灣以及來自 8 國的優秀音樂家合作演出，達成主辦節目共計 30 場，年度觀眾共 47,810 人次，並發行兩張首席之聲專輯：樂團代理首席郭皓敬《和風》以及豎琴首席解瑄《小河之歌》；而樂團出版之「時代之聲—呂紹嘉與國家交響樂團」專輯，於 2020 年度榮獲第 31 屆傳藝金曲獎—最佳藝術音樂專輯獎；另外前任 NSO 首席李宜錦（現任國立臺北藝術大學專任副教授）所出版首席之聲專輯《調和的靈感》亦獲最佳演奏獎。

國家交響樂團近十多年來，致力透過國際巡迴演出打造樂團品牌知名度與能見度，至今已躋身亞洲最好交響樂團之一，並於歐美樂壇逐漸佔有一席之地。在國際疫情爆發之前，2020 年 1 月於日本東京白壽音樂廳的室內樂音樂會順利完成，音樂會由 NSO 代理首席郭皓敬領軍，攜手 NSO 音樂家群、旅美小提琴家林品任、大提琴家范雅志、以及日本著名演奏家大山平一郎與大塚百合菜共同演出，該場並世界首演臺灣新銳作曲家張玟的作品《捻土》，日本媒體描述本次音樂會為「充分營造文化交流友好氣氛的美好夜晚」。原計畫第三度赴歐四國七場音樂會及日本東京巡演，受全球疫情影響，目前規劃延後辦理。

此次疫情造成全球動盪，由於臺灣防疫上的努力有所控制，樂團迅速重整，5 月起與公共電視全球直播平台合作，期能逐步復甦藝文環境。在防疫優先考量，並符合文化部公告之指引規範下，由音樂總監呂紹嘉領軍，共同製播以 4K 超高畫質呈現的線上直播現場音樂會，NSO《管絃織音》藝文新生活運動試辦場、《嬉遊夏夜》及《完全貝多芬》（3 場

NSO 沙發音樂廳系列），除了臺灣，同時還包括美國、日本、新加坡、馬來西亞、德國與英國等 6 個國家的觀眾同步於線上欣賞演出。9 月延續與公共電視台之直播經驗與默契，精心策劃中英雙語全球直播「NSO 樂無界教育計畫—陳銳小提琴大師班」，當日線上最多人次吸引逾 2 萬人次，至年底觀看人數已達 100,209 次，並獲得眾多國際媒體關注，讓臺灣扎根於本土的文化實力，在國際間綻放傲人光彩。

身為國家表演藝術中心轄下唯一演出團隊，NSO 全力參與三場館合辦節目。雖受疫情影響取消與國家兩廳院合作 1 場、衛武營國家藝術文化中心 2 場，仍努力促成與三場館共同合作，達成包含由國家兩廳院主辦之《現在您懂國家音樂廳了！》、與衛武營國家藝術文化中心合作《世紀交會》，及與臺中國家歌劇院合作浦契尼歌劇《波希米亞人》。年底亦與世界頂尖室內樂組織—美國林肯中心室內樂協會（CMS）合作「發現室內樂」臺灣巡禮計畫，由代理首席郭皓敬引領樂團聲部首席與團員共 13 人，與 CMS 藝術總監吳茵及 7 位協會成員音樂家於國家演奏廳聯袂演出，雙方默契與精湛琴藝盡顯，本次合作是該協會成立 50 年來，首次於亞洲與非協會會員之其他音樂團體合演。

同樣受疫情影響，19/20 樂季壓軸原預計演出歌劇音樂會《崔斯坦與伊索德》，在音樂總監呂紹嘉號召下，迅速統整國內音樂人才與團隊，演出節目調整為《蝴蝶夫人》歌劇音樂會，邀請國內優秀聲樂家，包含林玲慧、崔勝震、蔡文浩、石易巧、林義偉、羅俊穎等聲樂家，以及台北愛樂合唱團，一個月內完成整齣歌劇音樂會的排練，在防疫優先考量下，順利完成二場演出。樂團將持續發揮平台效益，活化國內表演藝術環境，增進整體的共生共榮。

為推廣古典音樂拉近城鄉距離，並增進與聽眾間之交流互動，樂團 2020 年巡迴觸及苗北藝文中心與雲林聲泊廳等場館。NSO 以大型管絃樂音樂會《琴戀·彼得洛希卡》及室內樂音樂會《黃俊文的音樂共遊》等兩場演出，參與第一屆「2020 苗北藝術節」；而受社團法人雲林縣響響文教協會之邀請，分別於 7 月、8 月、10 月及 12 月演出 4 場室內樂音



NSO X CMS《發現室內樂》NSO X CMS *Discovering Chamber Music* (攝影/鄭達敬)

樂會。此外，樂團 2020 年特別製作兒童歌劇《小齊的煩惱》，透過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，此系列製作足跡遍至三芝興華國小、臺北博愛國小及淡水中泰國小。另外，在企業支持下，《綠野戶外音樂會》前進花蓮、苗栗、臺南、澎湖等地，以音樂作為載體結合舞蹈的演出型式，搭配現場深入淺出的解說，邀請民眾在歡快的旋律下融入其中。NSO 利用不同形式的音樂演出，以音樂深根於臺灣更多城市鄉鎮，加深並擴大樂迷對樂團的認識與瞭解，共同創造更為共融的社會。

本年度共計演出 57 場，樂團主辦售票場次為 30 場，年度演出平均票房為 80%。年度演出以類型分，包括大型管絃樂團 25 套曲目 31 場次，其中國內巡演 4 場（新北、苗栗、臺中、高雄），另室內樂及講座音樂會 24 場，其中為復甦在地藝文產業，規劃 12 場巡演（花蓮、桃園、苗栗、臺南、澎湖、雲林）；同時開創全新的全球直播大師班 1 場；各種推廣講座及藝文體驗活動，共計 80 場次，計 10,695 人次；以上共

計 58,505 人參與。空中導聆、雲端音樂廳與「樂齡工作坊」等擴大不同族群之推廣則共計 110 單元。

此外，以「愛樂實驗室 Music Lab」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 6 場音樂會處方箋、5 場會前導聆以及 4 場會後分享活動；與雲林聲泊廳合作，於雲林舉辦 4 場音樂會處方箋、4 場會前導聆以及 4 場會後分享活動，共計有失智症個案、照護者、個案管理師及醫護人員等 210 人參與，建立完整 SOP 模組化流程，期能落實文化平權。

註：109 年度演出共計 57 場次、取消 20 場次、16 場次延期，內容為：

- ◆ 一月 3 場：愛在柴科夫斯基、貝多芬狂潮、來自臺灣—2020 日本巡演。
- ◆ 二月 5 場：世紀之聲、當管樂遇上絃樂、國際大師鋼琴國際大賽決賽音樂會、畫景敘事、穿梭世紀的音符。
- ◆ 三月 1 場、取消 5 場：狄恩樂樂秀、魔物獵人 15 週年紀念音樂會（取消）、黃金號角手與朋友們（取消）、迴聲華格納（取消）、牧之神·森之靈（取消）、英雄與女皇（取消）。
- ◆ 四月取消 1 場、延期 11 場：來自臺灣—2020 歐洲巡演行前音樂會（取消）、千年舞台，我卻沒怎麼活過（延期）(4)、來自臺灣—2020 歐洲巡演（延期）(7)。
- ◆ 五月 2 場、取消 3 場、延期 3 場：俄羅斯幻境（取消）、焦點講座—兒童與魔法：拉威爾的音樂世界（延期）、來自臺灣—2020 日本巡演（延期）、呂紹嘉與 Kavakos（取消）、沙發音樂廳—管絃織音（新增）、沙發音樂廳—嬉遊夏夜（新增）、貝多芬《莊嚴彌撒》（取消）、漫步布拉格（延期）。
- ◆ 六月 2 場、取消 2 場、延期 2 場：其鋼樂樂秀（取消）、漫步布拉格（聲泊廳，延期）、英雄生涯（取消）、完全貝多芬（新增）、呂紹嘉與馬勒第九、焦點講座—音樂與文學系列：吟詩、閱讀與寫作（延期）。
- ◆ 七月 4 場、取消 2 場：林品任與 NSO 好朋友（新增）、蝴蝶夫人（新增）(2)、崔斯坦與伊索德（取消）(2)、午後，來杯咖啡吧。
- ◆ 八月 3 場：漫步布拉格（聲泊廳）、綠野音樂會—與你共舞（2）。
- ◆ 九月 8 場、取消 4 場：綠野音樂會—與你共舞（2）、NSO 的朋友與超級男低音所羅門·霍華（2）、NSO 國家交響樂團與曾宇謙、絃舞魔幻、Akiko 與知音（取消）、呂紹嘉 & 湯瑪斯·漢普森（取消）(2)、世紀交會（新增）(2)、徐亞英與 NSO，帶您聆賞衛武營（取消）。
- ◆ 十月 14 場、取消 1 場：綠野音樂會—與你共舞、現在您懂國家音樂廳了！、銳語四季（新增）、美好年代、小齊的煩惱（3）、2020 北都汽車音樂會、思鄉情懷、焦點講座—兒童與魔法：拉威爾的音樂世界、貝多芬協奏曲之夜、布拉姆斯協奏曲之夜、致最親愛的朋友（取消）、繽紛俄羅斯、迴聲華格納。
- ◆ 十一月 6 場：黃金號角手與朋友們（新增）、德奧巡禮（新增）、琴戀·彼得洛希卡（2）、琴挑·火鳥、黃俊文的音樂共遊。
- ◆ 十二月 9 場、取消 2 場：黃俊文的音樂共遊（2）、世代對話—魏德曼之夜（取消）、魏德曼綺想（取消）、NSOXCMS 發現室內樂（新增）、NSOX 王若琳爵士樂無限（新增）、NTT 波西米亞人（4）、北國鐘聲。



NSO X 麗寶 古典音樂播種計畫《小齊的煩惱》Xiao Qi's Troubles (攝影/鄭達敬)



## Communicating with the World through Music that Speaks to All Implementing Cultural Equality through Deep Cultivation and Inclusivity

Our 2020 annual report covers the two seasons of 2019/2020 (second half of the year) and 2020/2021 (first half of the year). In addition to performances by local Taiwanese artists, our season lineups originally included collaborative performances by musicians from Europe, North America, and Asia. However, due to the pandemic, we had to cancel a total of 20 concerts. We were able to mount a quick response and reorganize replacement concerts that complied with the national safety guidelines.

Our former music director Shao-Chia Lü (who transitioned into artistic advisor in August 2020) led the planning of a number of wonderful concerts: opera concerts, domestic and international tours, and live performances, with the support of local musicians. The NSO invited outstanding musicians from Taiwan and 8 countries to perform together in a total of 30 events, with annual audience figures of 47,810 people, and released two “NSO Principals” albums — acting concertmaster Hao-Tun Teng’s *Zephyr* and principal harpist Shannon Chieh’s *Chanson de la Rivière* — as well as the album *NSO Live – Shao-Chia Lü & NSO*, which received the “Best Art Music” award of the 31st Golden Melody Awards for Traditional Arts and Music in 2020. In addition, former NSO concertmaster I-Ching Li (currently a full-time associate professor at the National Taipei University of the Arts) released the “NSO Principals” album *Cantabile Violin & Guitar*, which also won the “Best Instrumental Performance” Award.

The National Symphony Orchestra has been committed to building brand awareness and visibility through international tours for more than a decade. It has risen to its current position as one of the best symphony orchestras in Asia, and has earned its place in European and American music circles. Just before the COVID-19 outbreak, the NSO performed a chamber music concert at Hakuju Hall in Tokyo in January 2020. The concert was led by NSO Acting Concertmaster Hao-Tun Teng, in collaboration with NSO musicians, American violinist Richard

Lin, cellist Felix Fan, and famous Japanese performers Heichiro Oyama and Yuruna Otsuka. The performance also hosted the world premiere of up-and-coming composer Shiuang Chang’s work *Nián Tū*. Japanese media praised this concert as “providing a wonderful night of cultural exchange and friendly atmosphere.” The NSO was originally scheduled for its third tour in Europe, performing seven concerts in four different countries, as well as a visit to Tokyo. Due to the pandemic, these performances have been placed on hold.

The pandemic has resulted in global turmoil. Due to the efficient control of Taiwan’s epidemic prevention teams, the NSO was able to swiftly regroup. Since May 2020, it has worked together with the global live television broadcast platform in the hopes of gradually restoring the environment of the arts. In order to prioritize the considerations of public health and safety, and to comply with the guidelines and specifications announced by the Ministry of Culture, music director Shao-Chia Lü led our joint efforts to produce and broadcast live concerts online, presented in 4K ultra-high quality. In addition to local Taiwanese audiences, audiences from six countries, (the United States, Japan, Singapore, Malaysia, Germany, and the United Kingdom) were also able to watch online performances taking place at their pilot venue, including *NSO Sofa Concert Hall: LÜ & NSO I, LÜ & NSO II, and LÜ & NSO III*. Continuing the live broadcast experience through working with the Public Television Service, we meticulously planned the bilingual global live broadcast of the “TSMC x NSO Music Educational Program — Masterclass with Ray Chen” in September. Our broadcast reached up to 20,000 simultaneous viewers that day. By the end of the year, the recording of the broadcast had received 100,209 views and had been featured in numerous international media, allowing Taiwan to take root through its local cultural strength and to shine internationally.

As the only performing organization as part of the National Performing Arts Center, the NSO is consistently involved in joint



TSMC x NSO 樂無界教育計畫—陳銳小提琴大師班 TSMC x NSO Music Educational Program - Masterclass with Ray Chen (攝影/鄭達敬)

performances put on by the Center’s three venues. One of the casualties of the pandemic was our inability to maintain these collaborations with the NTCH (one performance canceled) and the Weiwuying National Kaohsiung Center for the Arts (two performances canceled). However, we still strived to promote collaborative ventures with the three venues, including *Now You Know the National Concert Hall* sponsored by the NTCH, *Timeless Encounters* by the Weiwuying National Kaohsiung Center for the Arts, and Puccini’s *La Bohème* by the National Taichung Theater. Towards the end of 2020, the NSO also collaborated with the world’s top chamber music organization — the Chamber Music Society of Lincoln Center (CMS) in the United States, in the “Discovering Chamber Music” Taiwan tour. Acting Concertmaster Hao-Tun Teng led a total of 13 section principals and members of the orchestra as well as CMS artistic director Han Wu and 7 CMS musicians in a joint performance at the National Recital Hall, displaying the virtuosity and exquisite musical skills of both groups. This collaboration marked the first time for the CMS to perform with an external group in Asia in the

50-year history since its establishment.

The culminating event of the 2019/2020 season was originally intended to be performances of Wagner’s opera *Tristan und Isolde*. However, we were forced to cancel these performances due to the pandemic. Under music director Shao-Chia Lü’s leadership, we quickly brought together domestic music talents and teams to create a performance of *Madama Butterfly* instead. The opera featured outstanding domestic vocalists, including Ling-Hui Lin, Seung-Jin Choi, Wen-Hao Tsai, I-Chiao Shih, Yi-Wei Lin, Julian Lo, and others, as well as the Taipei Philharmonic Chorus, who banded together and completed rehearsal within just one month. Safety was our top priority, and with that in mind, we were able to successfully hold two performances. The NSO will continue to leverage the benefits of this network of domestic artists and musicians in order to revitalize the domestic performing arts environment and to enhance cooperative efforts and prosperity within the arts.

In order to promote classical music, narrow the gap between urban and rural accessibility, and enhance audience interactivity, the NSO's 2020 tour visited venues such as the Miaobei Art and Culture Center and Yunlin Ensemble Hall. The NSO participated in the first Miaobei Arts Festival in 2020 with two performances, which included the large-scale orchestral concert *Stravinsky: Petrushka* and the chamber music concert *Paul & Evan with Friends*. At the invitation of the Shine Foundation, Yunlin, the NSO performed four chamber music concerts in July, August, October, and December, respectively. In addition, the orchestra produced a children's opera *Xiao Qi's Troubles* in 2020. Through the adaptation of well-known opera passages, students were guided in gaining an appreciation for opera in a way that is easy to understand. This series toured Xinghua Elementary School in Sanzhi, Boai Elementary School in Taipei, and Zhong Tai Elementary School in Tamsui. In addition, with the support of various companies, *NSO Outdoor Concert* toured Hualien, Miaoli, Tainan, Penghu and other cities, combining music with dance as a vehicle to provide the audiences with on-site in-depth instruction and an invitation to join in with the cheerful melodies. The NSO utilizes different forms of music performances with music stemming from various cities and towns in Taiwan to deepen and expand music lovers' knowledge and understanding of the orchestra, and to jointly create a more inclusive society.

A total of 57 performances were held this year, among which 30 were ticketed performances hosted by the NSO with an average ticket sale rate of 80%. The annual performances were divided into genres, namely, 25 programs for full orchestra with 31 performances including 4 domestic tours (New Taipei, Miaobei, Taichung, and Kaohsiung); 24 chamber music and lecture concerts, including 12 tours in a series geared towards the revival of the local art industry (Hualien, Taoyuan, Miaoli, Tainan, Penghu, and Yunlin); a brand new global live broadcast master class; and a total of 80 sessions of various promotional lectures and interactive art activities with 10,695 participants. Altogether, the NSO's performances attracted 58,505 attendees. We provided a total of 110 outreach productions for expanding the promotions among different demographic groups, such as our on-air broadcasts, online recorded concert hall performances, and workshops for senior citizens.

In addition, the NSO entered its fourth year of participation in the Science and Art Symbiosis Program of the Ministry of Culture with the Music Lab, cooperating with Taipei City Hospital to hold 6 concerts, 5 pre-conferences, and 4 post-conference sharing activities in Taipei; as well as cooperating with Yunlin Shine Hall in 4 prescription concerts, 4 pre-conference listening sessions, and 4 post-conference sharing activities in Yunlin. A total of 210 people, including dementia patients, caregivers, case managers, and medical staff participated in the establishment of a complete SOP modular process, with the hope of implementing cultural equality.

Note: A total of 57 performances were held in 2020, 20 were canceled, and 16 postponed, as follows:

◆ January – 3 performances: *Fall in Love with Tchaikovsky*, *Beethoven Frenzy*, *From Taiwan – 2020 Japan Tour*.

◆ February – 5 performances: *Rico Saccani & Kun Woo Paik*, *Beethoven & Dvořák*, *International Maestro Piano Festival and Competition Final*, *Alexeev & Hu*, *NSO Artist in Residence Series – LÜ & Brett Dean*.

◆ March – 1 performance, 5 canceled: *Brett Dean's Chamber Music*, *Monster Hunter 15th Anniversary Concert (canceled)*, *Radovan Vlatković with Friends (canceled)*, *Maestro Series: Jun Märkl & Radovan Vlatković (canceled)*, *LÜ & MENG-CHIEH LIU (canceled)*, *Leonskaja & NSO (canceled)*.

◆ April – 1 performance canceled, 11 postponed: *From Formosa – 2020 Europe Pre-Tour Concert (canceled)*, *A Thousand Stages*, *Yet I Have Never Quite Lived (4, postponed)*, *From Formosa – 2020 Europe Tour (7, postponed)*.

◆ May – 2 performances, 3 canceled, 3 postponed: *St. Clair & NSO (canceled)*, *The Child and the Enchantments: Ravel's Music World (postponed)*, *From Formosa – 2020 Japan Tour (postponed)*, *LÜ & Kavakos (canceled)*, *NSO Sofa Concert Hall: LÜ & NSO (new)*, *NSO Sofa Concert Hall: LÜ & NSO II (new)*, *Beethoven's Missa solemnis (canceled)*, *Beethoven in Prague (postponed)*.

◆ June – 2 performances, 2 canceled, 2 postponed: *Qigang's Chamber Music (canceled)*, *Beethoven in Prague (Yunlin*



歲末音樂會《北國鐘聲》*The Bells* (攝影/鄭達敬)

Ensemble Hall, postponed), *Ein Heldenleben (canceled)*, *NSO Sofa Concert Hall: LÜ & NSO III (new)*, *LÜ & Mahler 9*, *Music and Literature – Reading, Writing and Reciting in Opera (postponed)*.

◆ July – 4 performances, 2 canceled: *NSO Chamber Concerts – Richard Lin & Friends (new)*, *Madama Butterfly (new) (2)*, *Tristan und Isolde (2, canceled)*, *Post-Concert Coffee Break*.

◆ August – 3 performances: *Beethoven in Prague (Yunlin Ensemble Hall)*, *NSO Outdoor Concert – River Journey (2)*.

◆ September – 8 performances, 4 canceled: *NSO Outdoor Concert – River Journey (2)*, *WE ARE THE WORLD – Friends of NSO & Super Bass Solomon Howard (2)*, *NSO & Yu-Chien Tseng*, *Season Opening Concert Daphnis et Chloé*, *Akiko with Friends (canceled)*, *LÜ & Thomas HAMPSON & NSO (2, canceled)*, *Timeless Encounters (new) (2)*, *Albert Xu × NSO × Weiwuying (canceled)*.

◆ October – 14 performances, 1 canceled: *NSO Outdoor Concert – River Journey*, *Now you know the National Concert Hall!*, *NSO Chamber Concerts – Ray & Friends*, *La Belle Époque*, *Xiao Qi's Troubles (3)*, *2020 Lexus Concert*, *NSO × I-Ching Li × Yao-Yu Wu*, *The Child and the Enchantments: Ravel's Music World*, *Beethoven Concerto Night*, *Brahms Concerto Night*, *Dear Friends (canceled)*, *Colorful Russia*, *Jun Märkl & Radovan Vlatković*.

◆ November – 6 performances: *Radovan Vlatković with Friends (new)*, *Germanic Adventures (new)*, *Stravinsky: Petrushka (2)*, *Stravinsky: The Firebird*, *Paul & Evan with Friends*.

◆ December – 9 performances, 2 canceled: *Paul & Evan with Friends (2)*, *An Evening with Jörg and Carolin Widmann (canceled)*, *Widmann's Chamber Music (canceled)*, *NSO X CMS Discovering Chamber Music (new)*, *NSO X Joanna Wang Outdoor Concert (new)*, *NTT La Bohème (4)*, *The Bells*.

## 國家交響樂團

藝術顧問 呂紹嘉  
桂冠指揮 根特·赫比希  
駐團指揮 張尹芳

## 第一小提琴

★吳庭毓  
☆鄧皓敦  
○陳逸群  
郭昱麟  
林基弘  
梁坤豪  
陳逸農  
卓曉青  
方俊人  
黃佳順  
李庭芳  
賴佳奇  
林孟穎  
李家豪  
曾智弘  
蔡竺君  
\*吳秉榮

## 第二小提琴

●陳怡茹  
◎孫正攻  
○陳玟佐  
吳怡慧  
李京熹  
黃衍繹  
顧慈美  
康信榮  
李梅菱  
鍾仁甫  
蔡孟峰  
洪章文  
陳偉泓  
王致翔

## 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  
王郁文

## 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  
蔡敬煥

## 長笛

●安德石  
◎宮崎千佳  
李 浚  
\*何佳怡

## 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

●朱玖玲  
◎賴俊諺  
朱偉誼  
孫正聿  
\*林曉晨

## 低音管

●簡凱玉  
◎陳奕秀  
高靈風

## 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  
◎邵恆發  
陳中昇 ■  
▲中里孝智子  
\*簡鈺翔

## 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

Artistic Advisor  
Conductor Laureate  
Resident Conductor

Shao-Chia Lü  
Günther Herbig  
Yin-Fang Chang

## First Violin

★ Ting-Yu Wu  
☆ Hao-Tun Teng  
○ Yi-Chun Chen  
Yu-Lin Kuo  
Ji-Hung Lin  
Kun-Hao Liang  
Yee-Nong Chen  
Hsiao-Ching Cho  
Cecilia Fang  
Jia-Chi Huang  
Ting-Fang Lee  
Chia-Chi Lai  
Meng-Ying Lin  
Chia-Hao Lee  
Chih-Hong Tseng  
Chu-Chun Tsai  
\* Bing-Rong Wu

## 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-Yin Wei  
Yu-Wen Chou  
I-Ting Chen  
Yi-Hsien Lin  
Jih-Sheng Huang  
Pin-Wei Su  
Ying-Chi Tang  
Yu-Wen Wang

## Double Bass

● Yung-Ho Fu  
◎ Yi-Jung Su  
○ Chun-Shiang Chou  
Su-Yu Wang  
Hsiao-Ching Huang  
Shu-Yi Wang  
Pei-Chih Lien  
Hsin-Chieh Tsai

## Flute

● Anders Norell  
◎ Chika Miyazaki  
Chuin Lee  
\* Chia-Yi Ho

## Piccolo

Mei-Chuan Chung

## Oboe

● I-Ching Wang  
◎ Tung Nguyen Hoang  
Shu-Ting Yang

## English Horn

Ming-I Lee

## Clarinet

● May-Lin Ju  
◎ Chun-Yen Lai  
Wei-I Chu  
Cheng-Jung Sun  
\* Wei-Chen Lin

## Bassoon

● Kai-Yu Jian  
◎ I-Hsiu Chen  
Ling-Feng Kao

## 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 ■  
▲ Nakazato Sachiko  
\* Cheng-Hsiang Chien

## 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

● Shuen Chieh

## Keyboard

▲ Yu-Ting Hsu

★ 樂團首席  
■ 留職停薪

☆ 代理樂團首席  
▲ 樂季合約人員

● 首席  
◎ 副首席  
\* TNUA 樂團職銜學程學員

○ 助理首席

★ Concertmaster  
○ Assistant Principal

☆ Acting Concertmaster  
■ On Leave

● Principal  
▲ Season Contracted Musicians

◎ Associate Principal  
\* TNUA & NSO Internship Program

## 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
1/5	MD Series 總監系列 Fall in Love with Tchaikovsky 《愛在柴科夫斯基》	Shao-Chia Lü, conductor 指揮／呂紹嘉 Asmik Grigorian, soprano 女高音／葛里戈里恩 Karl-Magnus Fredriksson, baritone 男中音／弗雷德森	National Concert Hall 國家音樂廳
1/12	Masters Series 名家系列 Beethoven Frenzy 《貝多芬狂潮》	Li-Pin Cheng, conductor 指揮／鄭立彬 Richard Lin, violin 小提琴／林品任 <b>Li-Wei Qin, cello</b> <b>大提琴／秦立巍</b> Yi-Chih Lu, piano 鋼琴／盧易之	National Concert Hall 國家音樂廳
1/19	From Formosa — 2020 Japan Tour 《來自臺灣》—2020 日本巡演	Hao-Tun Teng, Richard Lin, violin 小提琴／鄧皓敦、林品任 Jubel Chen, viola 中提琴／陳猶白 Yi-Shien Lien, cello 大提琴／連亦先 Pei-Yao Wang, piano 鋼琴／王佩瑤	Margotto Hanare, Tokyo, Japan 日本東京轟町音樂堂
1/21	From Formosa — 2020 Japan Tour 《來自臺灣》—2020 日本巡演	May-Lin Ju, clarinet 單簧管／朱玟玲 Hao-Tun Teng, Richard Lin, <b>Yurina Otsuka</b> , violin 小提琴／鄧皓敦、林品任、 <b>大塚百合葉</b> Jubel Chen, <b>Heiichiro Ohyama</b> , viola 中提琴／陳猶白、 <b>大山平一郎</b> <b>Felix Fan</b> , Yi-Shien Lien, cello 大提琴／ <b>范維志</b> 、連亦先 Pei-Yao Wang, piano 鋼琴／王佩瑤	Hakuju Hall, Tokyo, Japan 日本東京白壽音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2/7	Masters Series 名家系列 Rico Saccani & Kun Woo Paik 《世紀之聲》	Rico Saccani, conductor 指揮／里科·斯卡尼 Kun Woo Paik, piano 鋼琴／白建宇	National Concert Hall 國家音樂廳
2/15	NSO Chamber Concerts NSO 室內樂 Beethoven & Dvoák 《當管樂遇上絃樂》	I-Ching Li, Chih-Hong Tseng, violin 小提琴／李宜錦、曾智弘 Jubel Chen, viola 中提琴／陳猶白 Yu-Wen Wang, cello 大提琴／王郁文 Yi-Jung Su, double bass 低音大提琴／蘇億容 May-Lin Ju, clarinet 單簧管／朱玟玲 Kai-Yu Jian, bassoon 低音管／簡凱玉 Yi-Hsin Cindy Liu, horn 法國號／劉宜欣	National Recital Hall 國家演奏廳
2/17	邀演 2020 International Maestro Piano Festival & Competition— Final Concert 2020 國際大師鋼琴大賽— 決賽音樂會	Yin-Fang Chang, conductor 指揮／張尹芳 <b>Kai-Lang Yang, Kang Tae Kim, Yi-Chen Feng,</b> Hao-Wei Lin, piano 鋼琴／ <b>楊開朗、Kang Tae Kim、馮乙宸</b> 、林瀨維	National Concert Hall 國家音樂廳
2/22	Masters Series 名家系列 Alexeev & Hu 《畫景敘事》	Nikolay Alexeev, conductor 指揮／尼可萊·阿雷席夫 Nai-Yuan Hu, violin 小提琴／胡乃元	National Concert Hall 國家音樂廳
2/28	Artist in Residence Series 駐團音樂家系列 LÜ & Brett Dean 《穿梭世紀的音符》	Shao-Chia Lü, conductor 指揮／呂紹嘉 Brett Dean, viola 中提琴／布萊特·狄恩	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
3/1	Artist in Residence Series 駐團音樂家系列 Brett Dean's Chamber Music 《狄恩樂樂秀》	Brett Dean, lecturer & viola 主講與中提琴／布萊特·狄恩 Chu-Chun Tsai, Chih-Hong Tseng, violin 小提琴／蔡竺君、曾智弘 Chao-Ying Lu, viola 中提琴／呂昭瑩 Ying-Chi Tang, cello 大提琴／唐鶯綺 Chun-Yen Lai, clarinet 單簧管／賴俊諤 Grace Lin, soprano 女高音／林慈音 Pei-Yao Wang, piano 鋼琴／王佩瑤	National Recital Hall 國家演奏廳
5/24	NSO Sofa Concert Hall NSO 沙發音樂廳 LÜ & NSO I 《管絃織音》	Shao-Chia Lü, conductor 指揮／呂紹嘉	(Live Stream) (直播現場音樂會) National Concert Hall 國家音樂廳
5/30	NSO Sofa Concert Hall NSO 沙發音樂廳 LÜ & NSO II 《嬉遊夏夜》	Shao-Chia Lü, conductor 指揮／呂紹嘉	(Live Stream) (直播現場音樂會) National Concert Hall 國家音樂廳
6/12	NSO Sofa Concert Hall NSO 沙發音樂廳 LÜ & NSO III 《完全貝多芬》	Shao-Chia Lü, conductor 指揮／呂紹嘉	(Live Stream) (直播現場音樂會) National Concert Hall 國家音樂廳
6/20	MD Series 總監系列 LÜ & Mahler 9 《呂紹嘉與馬勒第九》(感動永存場)	Shao-Chia Lü, conductor 指揮／呂紹嘉	National Concert Hall 國家音樂廳
7/5	NSO Chamber Concerts NSO 室內樂 Richard Lin & Friends 《林品任與 NSO 好朋友》	Hao-Tun Teng, Richard Lin, violin 小提琴／鄧皓敦、林品任 Jubel Chen, Grace Huang, viola 中提琴／陳猶白、黃瑞儀 Yi-Shien Lien, Jih-Sheng Huang, cello 大提琴／連亦先、黃日昇 May-Lin Ju, clarinet 豎笛／朱玟玲	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
7/10 7/12	Opera Concert 歌劇音樂會 Madama Butterfly 《蝴蝶夫人》	Shao-Chia Lü, conductor 指揮／呂紹嘉 Ling-Hui Lin, Madama Butterfly 蝴蝶夫人／林玲慧 <b>Seung-Jin Choi, Pinkerton</b> <b>平克頓／崔勝震</b> Wen-Hao Tsai, Sharpless 美國領事／蔡文浩 I-Chiao Shih, Suzuki 鈴木／石易巧 Yi-Wei Lin, Goro 五郎／林義偉 Julian Lo, Bonze 僧侶／羅俊穎 Rios Li, Prince Yamadori 山鳥公爵／李增銘 Yu-Hsin Wang, Kate Pinkerton 凱特·平克頓／王郁馨 Ming-Mou Hsieh, Imperial Commissioner & Official Registrar 皇家事務官、註冊官／謝銘謀 Katherine Chu, vocal coach 聲樂指導／朱蕙心 Chung-Hua Weng, rehearsal pianist 鋼琴排練／翁重華 Yu-Chung John Ku, chorus master 合唱指導／古育仲 Taipei Philharmonic Chorus 台北愛樂合唱團	National Concert Hall 國家音樂廳
7/18	Coffee Jubilee 《午後，來杯咖啡吧》	Chu-Chun Tsai, Chih-Hong Tseng, violin 小提琴／蔡竺君、曾智弘 Chao-Ying Lu, viola 中提琴／呂昭瑩 Ying-Chi Tang, cello 大提琴／唐鶯綺 Chung-Hua Weng, piano 鋼琴／翁重華	Ensemble Hall 雲林聲泊廳
8/2	Beethoven in Prague 《漫步布拉格》	Yi-Chun Chen, Yi-Ju Chen, violin 小提琴／陳逸群、陳怡茹 Szu-Chi Li, viola 中提琴／李思琪 Pin-Wei Su, cello 大提琴／蘇品維	Ensemble Hall 雲林聲泊廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
		Pokey Lin, lecturer 主講／林伯杰	Fengtian Station Square 花蓮豐田車站前廣場
		Jen-Hsien Huang, horn & piano 法國號、鍵盤／黃任賢	The Golden Age Integrated Dementia Care Center
		Chang-Po Chen & Ching-Min Chang, trumpet 小號／陳長伯、張景民	桃園中壢金色年代長照機構
8/22	Free Outdoor Concert 免費戶外音樂會	Hang-Fat Shiu, trombone 長號／邵恒發	Miaoli Hakka Round House Square
8/29		Hsiao-Yun Peng, bass trombone 低音長號／彭曉昀	苗栗客家圓樓正門廣場
9/5	NSO Outdoor Concert	Fang-Hao Chao (8/22, 10/9), Rios Li (9/5, 9/6), baritone 男中音／趙方豪 (8/22, 10/9)、李增銘 (9/5, 9/6)	Jiali Sports Park, Tainan 臺南佳里體育公園
9/6	NSO Outdoor Concert	Chueh-Yu Lai, soprano 女高音／賴珏妤	The Golden Dragon Port Square, Penghu
10/9	NSO 綠野音樂會《與你共舞》	Capital Ballet Taipei 台北首芭芭蕾舞團	澎湖馬公金龍頭園區
		Chien Wen-Pin, conductor 指揮／簡文彬	
		Ling-Hui Lin, Wen-Chieh Chen, soprano 女高音／林玲慧、陳玟潔	
		Pei-Chi Chen, mezzo-soprano 次女高音／陳珮琪	
		Fernando Wang, Chang-Jen Tan, tenor 男高音／王典、陳章健	
9/5	WE ARE THE WORLD	Fang-Hao Chao, baritone 男中音／趙方豪	National Concert Hall 國家音樂廳
9/6	Friends of NSO & Super Bass Solomon Howard 《NSO 的朋友與超級男低音所羅門·霍華》	<b>Soloman Howard, bass</b> <b>男低音／所羅門·霍華</b> Yi-Chih Lu, piano 鋼琴／盧易之 Taiwan National Choir 國立實驗合唱團	
		Chien Wen-Pin, conductor 指揮／簡文彬	
		Yu-Chien Tseng, violin 小提琴／曾宇謙	
9/12	力晶 2020 藝文饗宴 NSO & Yu-Chien Tseng 《NSO 國家交響樂團與曾宇謙》		National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
9/13	TSMC x NSO Music Educational Program - Masterclass with Ray Chen TSMC x NSO 樂無界教育計畫 —陳銳小提琴大師班	Ray Chen 陳銳	National Concert Hall 國家音樂廳
		Shao-Chia Lü, conductor 指揮／呂紹嘉	
		Ray Chen, violin 小提琴／陳銳	
9/19	Maestro Series 大師系列 Season Opening Concert Daphnis et Chloé 開季音樂會《絃舞魔幻》	Yu-Chung John Ku, Wei-Chun Regina Chang, chorus master 合唱指導／古育仲、張維君 Taipei Philharmonic Chorus 台北愛樂合唱團	National Concert Hall 國家音樂廳
		Shao-Chia Lü, conductor 指揮／呂紹嘉	National Concert Hall 國家音樂廳
9/25	Masters Series 名家系列	Nai-Yuan Hu, Ray Chen, <b>William Wei</b> , violin 小提琴／胡乃元、陳銳、 <b>魏靖儀</b>	Concert Hall of National Kaohsiung Center for the Arts (Weiwuying) 衛武營國家藝術文化中心 音樂廳
9/26	Timeless encounters 《世紀交會》		
		Kun-Hao Liang, Jih-Sheng Huang, master of ceremony 主持人／梁坤豪、黃日昇	
		Kun-Hao Liang, Shuen Chieh, writer & plan 編劇企劃／梁坤豪、解瑄	
		Chih-Hong Tseng, Chu-Chun Tsai, Kun-Hao Liang, violin 小提琴／曾智弘、蔡竺君、梁坤豪	
		Ping-Chang Tsai, viola 中提琴／蔡秉璋	
		Jih-Sheng Huang, cello 大提琴／黃日昇	
		Shuen Chieh, harp 豎琴／解瑄	
		Chika Miyazaki, flute 長笛／宮崎千佳	
10/3	Now You Know the National Concert Hall! 《現在您懂國家音樂廳了！》	Tung Nguyen Hoang, oboe 雙簧管／阮黃松 Pin-Chun Liu, horn 法國號／劉品均 Loo-Kit Chong, trumpet 小號／鄒儒吉 Kun-Ying Lee, trombone 長號／李昆穎 Fujita Keisuke, tuba 低音號／藤田敬介 Sebastian Efler, percussion 打擊樂／艾庭安 Ting-Chuan Chen, arrangement 編曲／陳廷鈺	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
10/4	NSO Chamber Concerts NSO 室內樂  Ray & Friends 《銳語四季》	Ray Chen, direct & violin 領奏 & 小提琴/陳銳 Hao-Tun Teng, Yi-Chun Chen, Meng-Ying Lin, Chia-Hao Lee, Chih-Hong Tseng, Chu-Chun Tsai, Yi-Ju Chen, Cheng-Mei Sun, Wen-Tso Chen, Meng-Fong Tsai, Chang-Wen Hung, violin 小提琴/鄧皓敦、陳逸群、林孟穎、李家豪、曾智弘、 蔡竺君、陳怡茹、孫正玟、陳玟佐、蔡孟峰、洪章文 Grace Huang, Chao-Ying Lu, Jubel Chen, Ping-Chang Tsai, viola 中提琴/黃瑞儀、呂昭瑩、陳猶白、蔡秉璋 Yi-Shien Lien, Chih-Yin Wei, Yu-Wen Wang, cello 大提琴/連亦先、韋智盈、王郁文 Yi-Jung Su, Pei-Chih Lien, double bass 低音提琴/蘇德容、連珮致 Chika Miyazaki, Chuin Lee, flute 長笛/宮崎千佳、李浚 Yi-Hsin Cindy Liu, Wan-Ju Wang, horn 法國號/劉宜欣、王婉如 Chia-Hsuan Tsai, harpsichord 大鍵琴/蔡佳璇 Tung Nguyen Hoang, Ming-I Lee, oboe 雙簧管/阮黃松、李明怡	National Concert Hall 國家音樂廳
10/4	La Belle Époque 《美好年代》	Anders Norell, flute 長笛/安德石 I-Ching Wang, oboe 雙簧管/王怡靜 May-Lin Ju, clarinet 單簧/朱玟玲 Kai-Yu Jian, bassoon 低音管/簡凱玉 Jen-Hsien Huang, horn 法國號/黃任賢	Ensemble Hall 雲林聲泊廳
10/6 10/15 10/16	NSO X 麗寶 古典音樂播種計畫 Xiao Qi's Troubles 《小齊的煩惱》	Yi-Sheng Hsu, director 導演/許逸聖 Yin-Chi Chang, tenor 男高音/張殷齊 Yu-meng Liao, baritone 男中音/廖宇盟 Chueh-Yu Lai, soprano 女高音/賴珽妤 Pei-Yao Wang, piano & music director 鋼琴、音樂監製/王佩瑤	Xinghua Elementary School, Sanzhi District 三芝興華國小  Bo-Ai Elementary School, Taipei 台北市博愛國小  Jhongsan Elementary School, Danshui District 淡水忠山國小

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
10/16	邀演  2020 北都汽車音樂會	Yao-Yu Wu, conductor 指揮/吳曜宇 Yi-Chih Lu, piano 鋼琴/盧易之	National Concert Hall 國家音樂廳
10/17	邀演  2020 Kuandu Arts Festival— TNUA x NSO 2020 關渡藝術節—北藝大 x NSO  NSO & I-Ching Li & Yao-Yu Wu 《思鄉情懷》	Yao-Yu Wu, conductor 指揮/吳曜宇 I-Ching Li, violin 小提琴/李宜錦	The Performing Arts Center Concert Hall of TNUA 國立臺北藝術大學音樂廳
10/18	What is Composition? Lecture Concerts 勇源 X NSO 焦點講座  The Child and the Enchantments : Ravel's Music World 《兒童與魔法：拉威爾的音樂世界》	Yuan-Pu Chiao, lecturer 主講/焦元溥 Hao-Tun Teng, violin 小提琴/鄧皓敦 Yi-Shien Lien, cello 大提琴/連亦先 Chika Miyazaki, flute 長笛/宮崎千佳 Ling-Hui Lin, soprano 女高音/林玲慧 Yi-Chih Lu, piano 鋼琴/盧易之	National Recital Hall 國家演奏廳
10/22	邀演  Concerto Evening: Beethoven 力晶 2020 藝文饗宴 《特里福諾夫 貝多芬協奏曲之夜》	Chien Wen-Pin, conductor 指揮/簡文彬 <b>Daniil Trifonov, piano</b> 鋼琴/丹尼爾·特里福諾夫	National Concert Hall 國家音樂廳
10/23	邀演  Concerto Evening: Brahms BMW CONCERTS 《特里福諾夫 布拉姆斯協奏曲之夜》	Chien Wen-Pin, conductor 指揮/簡文彬 <b>Daniil Trifonov, piano</b> 鋼琴/丹尼爾·特里福諾夫	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
10/25	NSO Chamber Concerts NSO 室內樂  Colorful Russia 《繽紛俄羅斯》	Chang-Wen Hung, Meng-Fong Tsai, violin 小提琴／洪章文、蔡孟峰 Ya-Han Huang, viola 中提琴／黃亞漢 I-Ting Chen, cello 大提琴／陳怡婷 Hui-Pin Hsu, piano 鋼琴／許惠品	National Recital Hall 國家演奏廳
10/31	Maestro Series 大師系列  Jun Märkl & Radovan Vlatković 《迴聲華格納》	Jun Märkl, conductor 指揮／準·馬寇爾 Radovan Vlatković, horn 法國號／弗拉柯維克	National Concert Hall 國家音樂廳
11/3	NSO Chamber Concerts NSO 室內樂  Radovan Vlatković with Friends 《黃金號角手與朋友們》	Radovan Vlatković, horn 法國號／弗拉柯維克 I-Ching Li, Chang-Wen Hung, Meng-Fong Tsai, violin 小提琴／李宜錦、洪章文、蔡孟峰 Ya-Han Huang, viola 中提琴／黃亞漢 I-Ting Chen, cello 大提琴／陳怡婷 Chun-Yen Lai, clarinet 單簧管／賴俊諱 Pei-Yao Wang, piano 鋼琴／王佩瑤	National Recital Hall 國家演奏廳
11/6	Germantic Adventure 《德奧巡禮》	Jun Märkl, conductor 指揮／準·馬寇爾 Chun-Chieh Yen, pianist 鋼琴／嚴俊傑	National Concert Hall 國家音樂廳
11/21 11/22	Masters Series 名家系列  Stravinsky: Petrushka 《琴戀·彼得洛希卡》	Yin-Fang Chang, conductor 指揮／張尹芳 Ching-Yun Hu, piano 鋼琴／胡澗云	National Concert Hall 國家音樂廳  Northern Miaoli Art Center 苗栗藝術中心
11/28	Maestro Series 大師系列  The Firebird 《琴挑·火鳥》	Shao-Chia Lü, conductor 指揮／呂紹嘉 Paul Huang, violin 小提琴／黃俊文	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/29 12/4 12/5	NSO Chamber Concerts NSO 室內樂  Paul&Evan with friends 《黃俊文的音樂共遊》	Paul Huang, Chih-Hong Tseng, Chu-Chun Tsai, violin 小提琴／黃俊文、曾智弘、蔡竺君 Chao-Ying Lu, viola 中提琴／呂昭瑩 Ying-Chi Tang, cello 大提琴／唐鶯綺 Shuen Chieh, harp (11/29) 豎琴／解瑄 (11/29) <b>Evan Wong, piano</b> 鋼琴／汪奕聞	National Recital Hall 國家演奏廳  Northern Miaoli Art Center 苗栗藝術中心  Ensemble Hall 雲林聲泊廳
12/11	NSO X CMS Discovering Chamber Music NSO X CMS 《發現室內樂》	Wu Han, piano 鋼琴／吳函 <b>Kristin Lee</b> , Richard Lin, Hao-Tun Teng, Yi-Ju Chen, Yi-Chun Chen, Chih-Hong Tseng, violin 小提琴／ <b>克里斯汀·李</b> 、林品任、鄧皓敦、陳怡茹、 陳逸群、曾智弘 <b>Matthew Lipman, Yura Lee</b> , Szu-Chi Li, viola 中提琴／ <b>馬修·李</b> 、 <b>尤拉·李</b> 、李思琪 <b>Keith Robinson, Dmitri Atapine</b> , Yi-Shien Lien, I-Ting Chen, Pin-Wei Su, Ying-Chi Tang, Yu-Wen Wang, cello 大提琴／ <b>基斯·羅賓遜</b> 、 <b>德米特里·阿托品</b> 、連亦先、 陳怡婷、蘇品維、唐鶯綺、王郁文 Anders Norell, flute 長笛／安德石 Chun-Yen Lai, clarinet 單簧管／賴俊諱 Shuen Chieh, harp 豎琴／解瑄	National Recital Hall 國家演奏廳



日期 Date	演出節目 Program	演出者 Artist	地點 Venue
12/18	Free Outdoor Concert 免費戶外音樂會 NSO X Joanna Wang Outdoor Concert 《NSO X 王若琳 爵士·樂無限》	Yi-Ju Chen, Chang-Wen Hung, Meng-Fong Tsai, violin 小提琴／陳怡茹、洪章文、蔡孟峰 Ya-Han Huang, Yen-Ting Wu, viola 中提琴／黃亞漢、吳彥廷 I-Ting Chen, Pin-Wei Su, cello 大提琴／陳怡婷、蘇品維 Pei-Chih Lien, double bass 低音提琴／連珮致 Anders Norell, Chika Miyazaki, flute 長笛／安德石、宮崎千佳 Chun-Yen Lai, clarinet 雙簧／賴俊諳 Wei-Chen Lin, bass clarinet 低音單簧管／林曉晨 En-Yi Chien, bassoon 低音管／簡恩義 Chang-Po Chen, Ching-Min Chang, trumpet 小號／陳長伯、張景民 Kun-Ying Lee, Hang-Fat Shiu, trombone 長號／李昆穎、邵恆發 Jer Yun Huang, Wan-Ju Wang, horn 法國號／黃哲筠、王婉如 Feng-Yu Shih, harp 豎琴／石楓鈺 Joanna Wang, vocal 歌手／王若琳 Jacob Liang, guitar 吉他／梁恩傑 Matthew Fullenm, piano 鋼琴／傅麥特 Chuck Payne, Jazz drum 爵士鼓／潘查克 Stacey Wei, trumpet 小號／魏廣皓 Yohei Yamada, double bass 低音提琴／山田洋平	Tainan City Government Yonghua Civic Center West Square 臺南市政府 永華市政中心西側廣場
12/24	2020 NTT Fall for Great Souls 2020 NTT 遇見巨人	Shao-Chia Lü, conductor 指揮／呂紹嘉	National Taichung Theater Grand Theater 臺中國家歌劇院大劇院
12/25			
12/26	Giacomo Puccini: La Bohème 浦契尼歌劇《波希米亞人》		
12/27			

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
12/31	NSO Vocal Series 美聲系列 The Bells 歲末音樂會《北國鐘聲》	Shao-Chia Lü, conductor 指揮／呂紹嘉 Ling-Hui Lin, soprano 女高音／林玲慧 Ho-Yoon Chung, tenor 男高音／鄭皓允 Julian Lo, bass 男低音／羅俊穎 Yu-Chung John Ku, Wei-Chun Regina Chang, chorus master 合唱指導／古育仲、張維君 Taipei Philharmonic Chorus 合唱團／台北愛樂合唱團	National Concert Hall 國家音樂廳

## 贊助及感謝名單 (依中文筆畫排列)

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李光陸

### 守護者

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# 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

民國一〇九年及一〇八年一月一日至十二月三十一日  
For the years ended December 31, 2020 and 2019

單位：新台幣元 (NTD)

	2020 年		2019 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Income</b>				
銷貨收入 Sales Revenue	\$ 4,080,436	-	\$ 7,161,718	-
租金收入 Rentals Revenue	97,690,090	3	184,851,782	6
券務收入 Ticketing and Other Services Revenue	271,609,421	10	500,258,225	17
政府補助收入 Government Subsidy	2,470,988,956	87	2,291,874,185	77
其他補助收入 Other Subsidy	-	-	186,446	-
	<u>2,844,368,903</u>	<u>100</u>	<u>2,984,332,356</u>	<u>100</u>
<b>業務成本 Operating Cost</b>	<u>480,610,351</u>	<u>17</u>	<u>687,699,992</u>	<u>23</u>
<b>業務毛利 Operating Gross Profit</b>	<u>2,363,758,552</u>	<u>83</u>	<u>2,296,632,364</u>	<u>77</u>
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	427,481,547	15	418,801,647	14
管理及總務費用 General Management	<u>1,710,780,104</u>	<u>60</u>	<u>1,597,696,810</u>	<u>54</u>
	<u>2,138,261,651</u>	<u>75</u>	<u>2,016,498,457</u>	<u>68</u>
<b>業務賸餘 (短絀) Surplus from operations</b>	<u>225,496,901</u>	<u>8</u>	<u>280,133,907</u>	<u>9</u>
<b>業務外收益及費損 Non-operating Income and Expense</b>				
利息收入 Interest Income	19,900,979	1	22,689,209	1
股利收入 Dividend Income	870,421	-	1,116,680	-
廣告收入 Advertisement Income	17,501,754	-	25,088,370	1
處分投資損益 Disposition of Investment Gains and Losses	(698,572)	-	(947,972)	-
其他收入淨額 Other Net Income	<u>1,809,306</u>	<u>-</u>	<u>601,297</u>	<u>-</u>
	<u>39,383,888</u>	<u>1</u>	<u>48,547,584</u>	<u>2</u>
<b>稅前賸餘 Income before income tax</b>	<u>264,880,789</u>	<u>9</u>	<u>328,681,491</u>	<u>11</u>
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	<u>264,880,789</u>	<u>9</u>	<u>328,681,491</u>	<u>11</u>
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>				
備供出售金融資產未實現損益 Unrealized Gains/(Losses) on Available-for-sale financial assets,	<u>519,625</u>	<u>-</u>	<u>2,562,380</u>	<u>-</u>
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	<u>\$ 265,400,414</u>	<u>9</u>	<u>\$ 331,243,871</u>	<u>11</u>

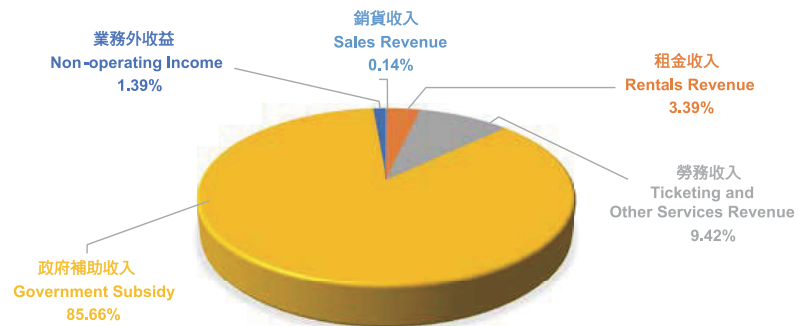
單位：新台幣元 (NTD)

## 自籌比例 The Ratio of Self-generated Income

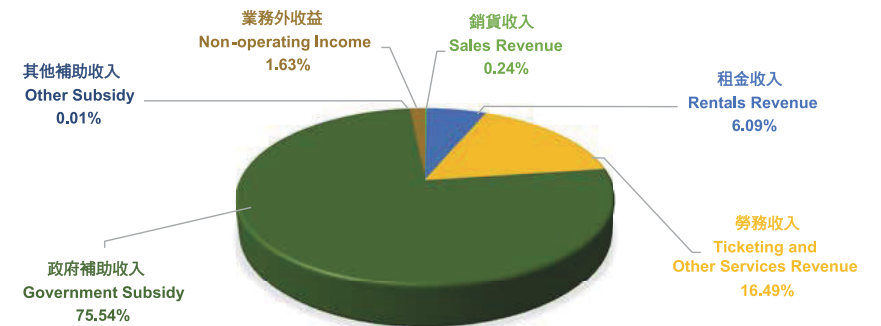
項 目	2020 年	2019 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	\$ 373,379,947	\$ 692,458,171
業務外收入 Non-operating Income	40,686,632	51,074,389
合計 Total	414,066,579	743,532,560
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	2,618,872,002	2,704,198,449
業務外支出 Non-operating Expenditure	1,302,744	2,526,805
代管資產及捐贈動產折舊 Depreciation Expense of Assets Under Custody and Depreciation Expense of Donated Assets	(523,822,322)	(463,142,621)
合計 Total	2,096,352,424	2,243,582,633
自籌比例 The Ratio of Self-generated Income	20%	33%

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

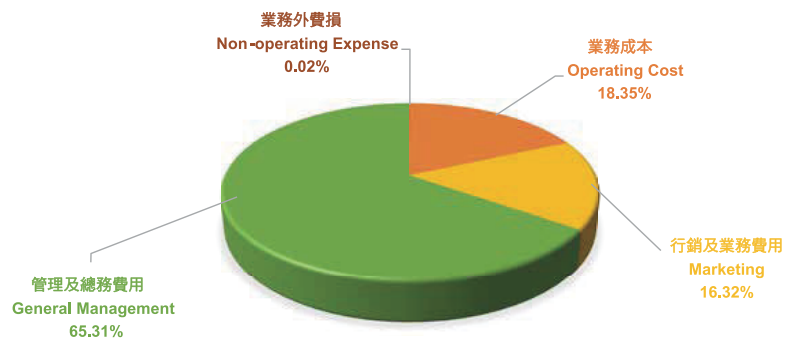
### 2020 收入 INCOME



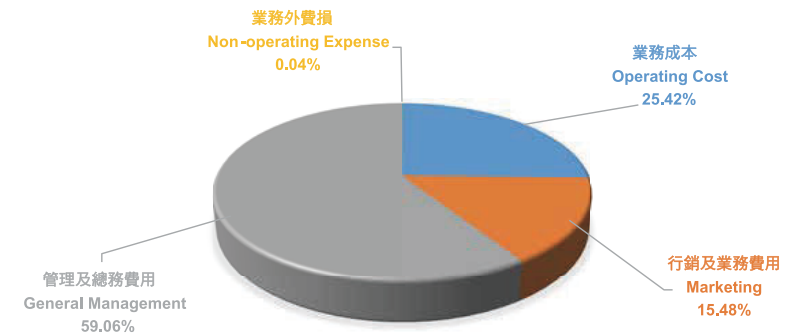
### 2019 收入 INCOME



### 2020 支出 COST AND EXPENSES



### 2019 支出 COST AND EXPENSES



## 國家表演藝術中心 國家兩廳院

## National Performing Arts Center - National Theater &amp; Concert Hall

## 收支餘絀表 Statement of Revenue and Expenses

民國一〇九年及一〇八年一月一日至十二月三十一日  
For the years ended December 31, 2020 and 2019

單位：新台幣元 (NTD)

	2020 年		2019 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Income</b>				
銷貨收入 Sales Revenue	\$ 1,353,616	-	\$ 2,048,395	-
租金收入 Rentals Revenue	58,914,984	9	120,262,001	16
勞務收入 Ticketing and Other Services Revenue	113,906,147	18	251,761,303	33
政府補助收入 Government Subsidy	466,627,680	73	396,981,225	51
其他補助收入 Other Subsidy	-	-	186,446	-
	640,802,427	100	771,239,370	100
<b>業務成本 Operating Cost</b>	<u>93,898,654</u>	<u>15</u>	<u>197,456,870</u>	<u>26</u>
<b>業務毛利 Operating Gross Profit</b>	<u>546,903,773</u>	<u>85</u>	<u>573,782,500</u>	<u>74</u>
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	161,146,899	25	159,938,175	20
管理及總務費用 General Management	422,924,916	66	415,818,434	54
	<u>584,071,815</u>	<u>91</u>	<u>575,756,609</u>	<u>74</u>
<b>業務賸餘 (短絀) Surplus from operations</b>	<u>(37,168,042)</u>	<u>(6)</u>	<u>(1,974,109)</u>	<u>-</u>
<b>業務外收益及費損 Non-operating Income and Expense</b>				
利息收入 Interest Income	2,491,827	-	3,044,592	-
廣告收入 Advertisement Income	15,013,084	2	22,711,895	3
其他收入淨額 Other Net Income	3,349,891	1	814,662	-
	<u>20,854,802</u>	<u>3</u>	<u>26,571,149</u>	<u>3</u>
<b>稅前賸餘 Income before income tax</b>	<u>(16,313,240)</u>	<u>(3)</u>	<u>24,597,040</u>	<u>3</u>
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	<u>(16,313,240)</u>	<u>(3)</u>	<u>24,597,040</u>	<u>3</u>
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	<u>\$ (16,313,240)</u>	<u>(3)</u>	<u>\$ 24,597,040</u>	<u>3</u>

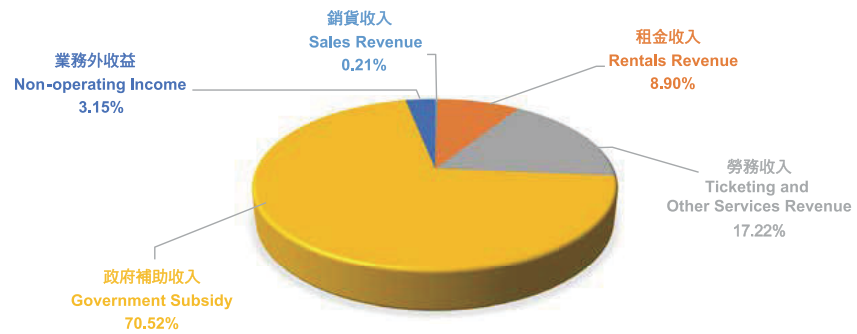
單位：新台幣元 (NTD)

## 自籌比例 The Ratio of Self-generated Income

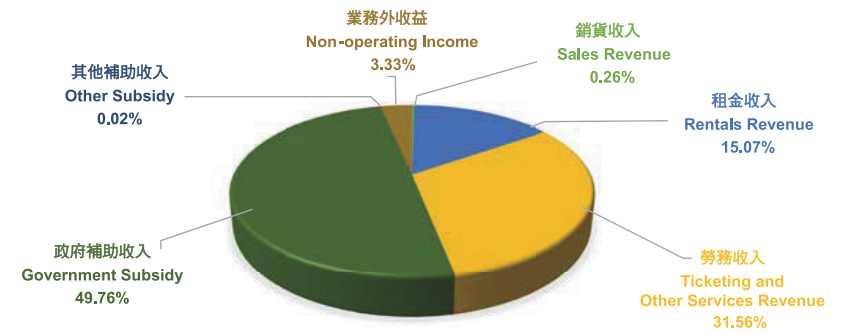
項目	2020 年	2019 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	\$ 174,174,747	\$ 374,258,145
業務外收入 Non-operating Income	20,746,421	26,574,838
合計 Total	194,921,168	400,832,983
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	677,970,469	773,213,479
業務外支出 Non-operating Expenditure	(108,381)	3,689
合計 Total	677,862,088	773,217,168
自籌比例 The Ratio of Self-generated Income	29%	52%

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

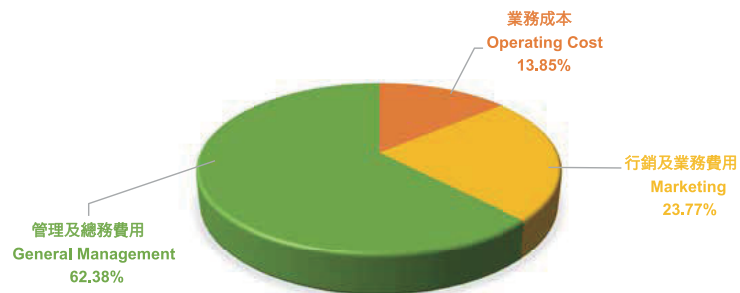
### 2020 收入 INCOME



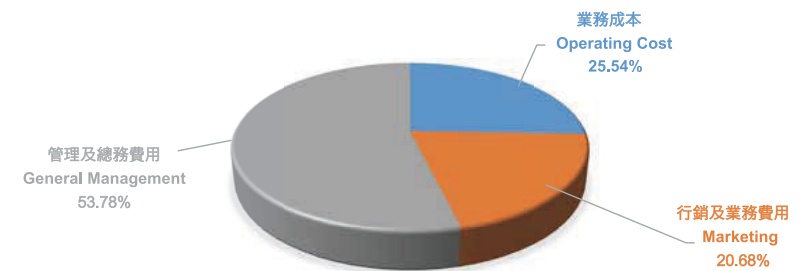
### 2019 收入 INCOME



### 2020 支出 COST AND EXPENSES



### 2019 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

民國一〇九年及一〇八年一月一日至十二月三十一日  
For the years ended December 31, 2020 and 2019

單位：新台幣元 (NTD)

	2020 年		2019 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Income</b>				
銷貨收入 Sales Revenue	\$ 1,368,244	-	\$ 2,425,196	-
租金收入 Rentals Revenue	21,907,182	3	35,983,204	5
勞務收入 Ticketing and Other Services Revenue	45,419,998	7	85,112,231	11
政府補助收入 Government Subsidy	649,899,568	90	634,583,594	84
	718,594,992	100	758,104,225	100
<b>業務成本 Operating Cost</b>	143,313,893	20	172,619,975	23
<b>業務毛利 Operating Gross Profit</b>	575,281,099	80	585,484,250	77
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	82,559,008	11	89,118,677	12
管理及總務費用 General Management	436,515,715	61	434,238,477	57
	519,074,723	72	523,357,154	69
<b>業務賸餘 (短絀) Surplus from operations</b>	56,206,376	8	62,127,096	8
<b>業務外收益及費損 Non-operating Income and Expense</b>				
利息收入 Interest Income	694,994	-	952,979	-
廣告收入 Advertisement Income	2,377,717	-	2,073,142	1
其他收入淨額 Other Net Income	867,551	-	(26,136)	-
	3,940,262	1	2,999,985	1
<b>稅前賸餘 Income before income tax</b>	60,146,638	8	65,127,081	9
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	60,146,638	8	65,127,081	9
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	\$ 60,146,638	8	\$ 65,127,081	9

單位：新台幣元 (NTD)

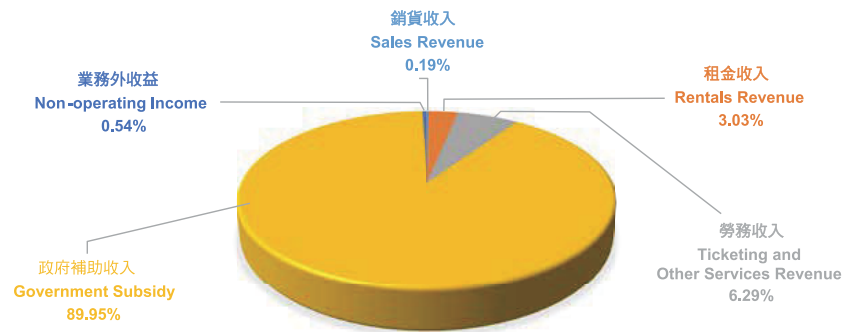
## 自籌比例 The Ratio of Self-generated Income

項 目	2020 年	2019 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	\$ 68,695,424	\$ 123,520,631
業務外收入 Non-operating Income	3,946,428	3,911,094
合計 Total	72,641,852	127,431,725
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	662,388,616	695,977,129
業務外支出 Non-operating Expenditure	6,166	911,109
捐贈動產折舊 Depreciation Expense of Donated Assets	(149,836,196)	(152,437,973)
合計 Total	512,558,586	544,450,265
自籌比例 The Ratio of Self-generated Income	14%	23%

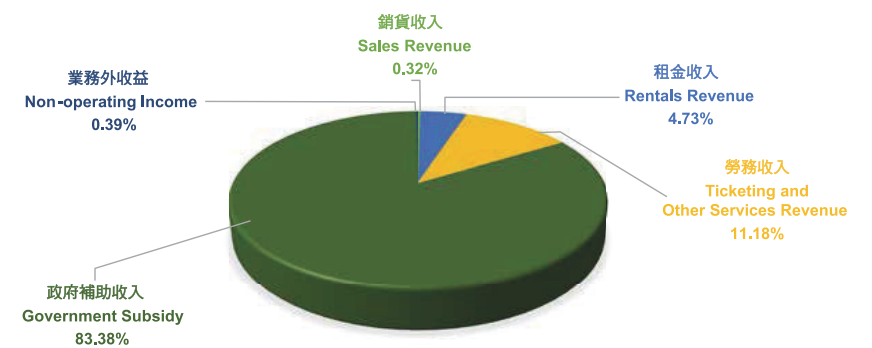
自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)



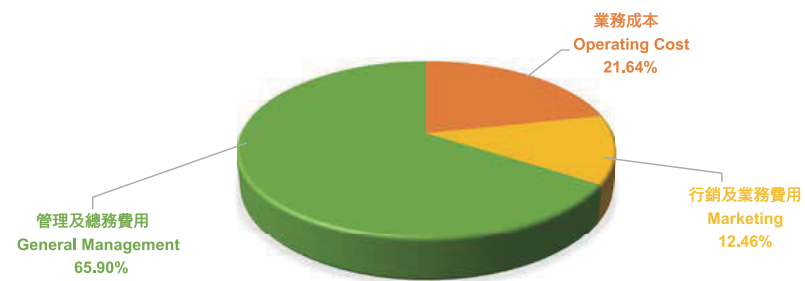
### 2020 收入 INCOME



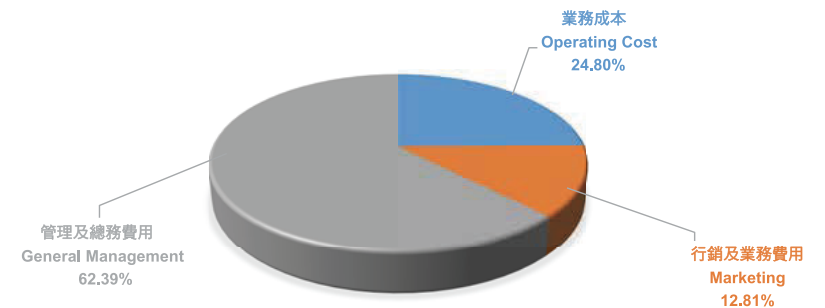
### 2019 收入 INCOME



### 2020 支出 COST AND EXPENSES



### 2019 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

民國一〇九年及一〇八年一月一日至十二月三十一日  
 For the years ended December 31, 2020 and 2019

單位：新台幣元 (NTD)

	2020 年		2019 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Income</b>				
銷貨收入 Sales Revenue	\$ 1,008,678	-	\$2,256,616	-
租金收入 Rentals Revenue	16,449,777	2	27,543,481	3
券務收入 Ticketing and Other Services Revenue	65,053,482	7	97,178,312	10
政府補助收入 Government Subsidy	<u>851,462,380</u>	<u>91</u>	<u>807,508,892</u>	<u>87</u>
	933,974,317	100	934,487,301	100
<b>業務成本 Operating Cost</b>	<u>199,024,774</u>	<u>21</u>	<u>244,555,320</u>	<u>26</u>
<b>業務毛利 Operating Gross Profit</b>	<u>734,949,543</u>	<u>79</u>	<u>689,931,981</u>	<u>74</u>
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	167,580,582	18	155,050,493	17
管理及總務費用 General Management	<u>403,943,199</u>	<u>43</u>	<u>320,588,465</u>	<u>34</u>
	<u>571,523,781</u>	<u>61</u>	<u>475,638,958</u>	<u>51</u>
<b>業務賸餘 (短絀) Surplus from operations</b>	<u>163,425,762</u>	<u>18</u>	<u>214,293,023</u>	<u>23</u>
<b>業務外收益及費損 Non-operating Income and Expense</b>				
利息收入 Interest Income	1,521,436	-	917,383	-
廣告收入 Advertisement Income	110,953	-	17,619	-
其他收入淨額 Other Net Income	<u>(389,320)</u>	<u>-</u>	<u>(507,349)</u>	<u>-</u>
	<u>1,243,069</u>	<u>-</u>	<u>427,653</u>	<u>-</u>
<b>稅前賸餘 Income before income tax</b>	164,668,831	18	214,720,676	23
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	164,668,831	18	214,720,676	23
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	<u>\$ 164,668,831</u>	<u>18</u>	<u>\$ 214,720,676</u>	<u>23</u>

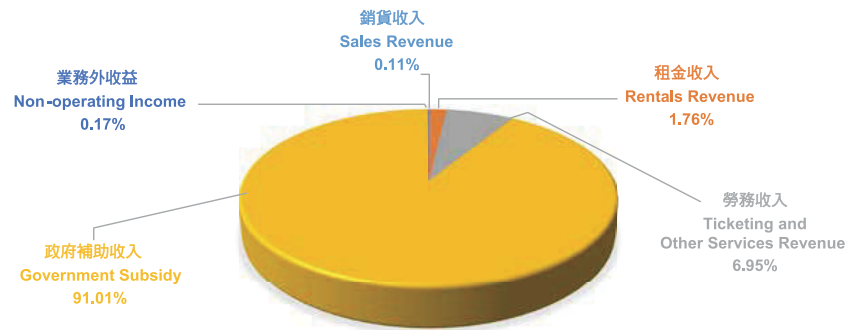
單位：新台幣元 (NTD)

**自籌比例 The Ratio of Self-generated Income**

項目	2020 年	2019 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	\$ 82,511,937	\$ 126,978,409
業務外收入 Non-operating Income	1,776,455	1,028,473
合計 Total	84,288,392	128,006,882
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	770,548,555	720,194,278
業務外支出 Non-operating Expenditure	533,386	600,820
捐贈動產折舊 Depreciation Expense of Donated Assets	(73,852,154)	(31,521,024)
合計 Total	697,229,787	689,274,074
自籌比例 The Ratio of Self-generated Income	12%	19%

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

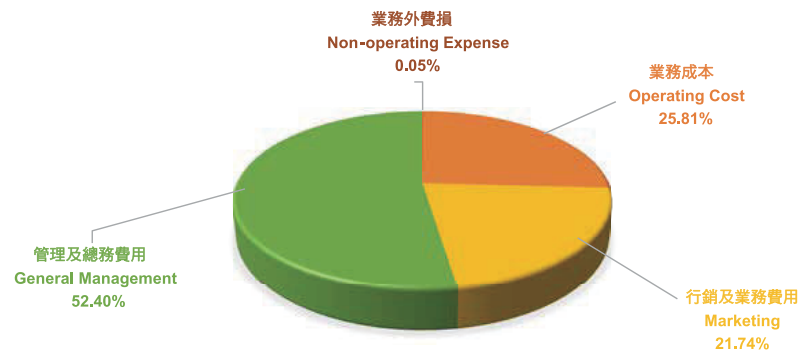
### 2020 收入 INCOME



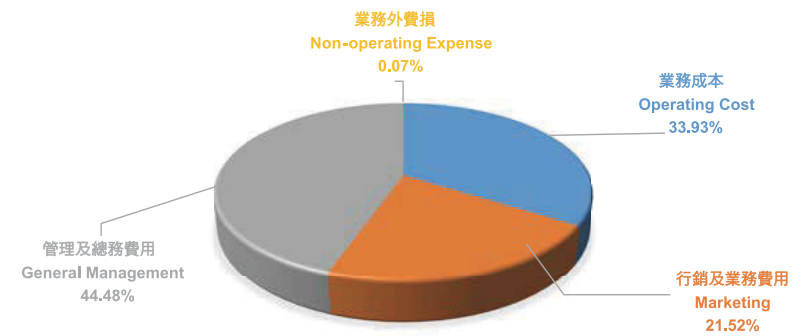
### 2019 收入 INCOME



### 2020 支出 COST AND EXPENSES



### 2019 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

民國一〇九年及一〇八年一月一日至十二月三十一日  
For the years ended December 31, 2020 and 2019

單位：新台幣元 (NTD)

	2020 年		2019 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Income</b>				
銷貨收入 Sales Revenue	\$ 349,898	-	\$431,511	-
租金收入 Rentals Revenue	418,147	-	1,063,096	-
勞務收入 Ticketing and Other Services Revenue	47,229,794	19	66,206,379	28
政府補助收入 Government Subsidy	202,656,922	81	173,016,850	72
其他補助收入 Other Subsidy	-	-	-	-
	<u>250,654,761</u>	<u>100</u>	<u>240,717,836</u>	<u>100</u>
<b>業務成本 Operating Cost</b>	<u>44,373,030</u>	<u>18</u>	<u>73,067,827</u>	<u>30</u>
<b>業務毛利 Operating Gross Profit</b>	<u>206,281,731</u>	<u>82</u>	<u>167,650,009</u>	<u>70</u>
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	15,986,624	6	14,093,171	6
管理及總務費用 General Management	<u>132,119,237</u>	<u>53</u>	<u>134,232,916</u>	<u>56</u>
	<u>148,105,861</u>	<u>59</u>	<u>148,326,087</u>	<u>62</u>
<b>業務賸餘 (短絀) Surplus from operations</b>	<u>58,175,870</u>	<u>23</u>	<u>19,323,922</u>	<u>8</u>
<b>業務外收益及費損 Non-operating Income and Expense</b>				
利息收入 Interest Income	28,200	-	43,452	-
其他收入 (支出) 淨額 Other Net Income	(129,292)	-	605,834	-
利息費用 Interest Expense	-	-	(4,932)	-
	<u>(101,092)</u>	<u>-</u>	<u>644,354</u>	<u>-</u>
<b>稅前賸餘 Income before income tax</b>	<u>58,074,778</u>	<u>23</u>	<u>19,968,276</u>	<u>8</u>
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	<u>58,074,778</u>	<u>23</u>	<u>19,968,276</u>	<u>8</u>
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	<u>\$ 58,074,778</u>	<u>23</u>	<u>\$ 19,968,276</u>	<u>8</u>

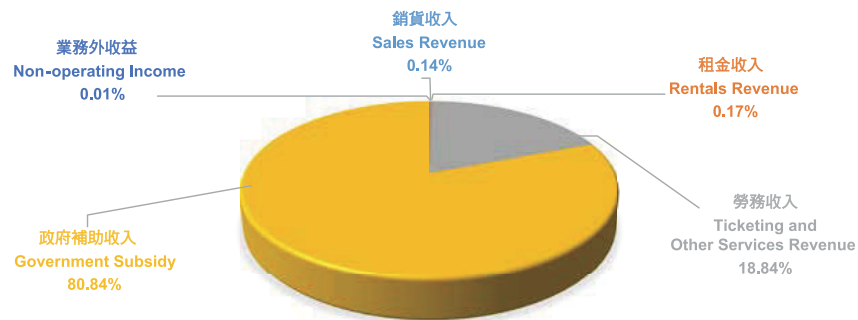
單位：新台幣元 (NTD)

## 自籌比例 The Ratio of Self-generated Income

項目	2020 年	2019 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	\$ 47,997,839	\$ 67,700,986
業務外收入 Non-operating Income	71,909	712,501
合計 Total	48,069,748	68,413,487
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	192,478,891	221,393,914
業務外支出 Non-operating Expenditure	173,001	68,147
合計 Total	192,651,892	221,462,061
自籌比例 The Ratio of Self-generated Income	25%	31%

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

### 2020 收入 INCOME



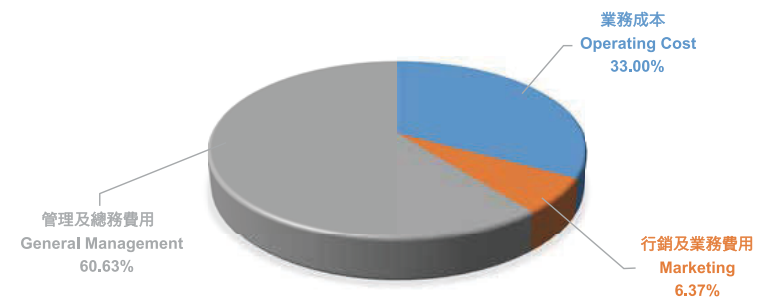
### 2019 收入 INCOME



### 2020 支出 COST AND EXPENSES



### 2019 支出 COST AND EXPENSES



## 國家表演藝術中心 內部控制制度聲明

本中心 2020 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 2020 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 2020 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
國家交響樂團藝術顧問	呂紹嘉

簽署日期：2021/4/20

## 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 2020, 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 sound and internal control system are the responsibility 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 operation, the reliability, timeliness, and transparency of the reports, as well as 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 2020 internal control system, holds that the design and implementation of the Center's overall internal control system is effective as of 31 December 2020 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)
Shao-Chia Lü, Artistic Advisor, National Symphony Orchestra

Signed on 2021/4/20



National  
Performing  
Arts  
Center

國家  
表演藝術  
中心

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：邱瓊

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國家 National  
表演藝術 Performing  
中心 Arts  
Center