



音樂劇產業國際論壇

Musicals Development International Symposium

2024 音樂劇的創新與未來

The Innovation and Future of Musical



2024

8.10(Sat.)—8.11(Sun.)

臺中國家歌劇院 小劇場

National Taichung Theater Black Box

總監的話

音樂劇的愛好者經常為追逐著熱門或經典的劇碼飛往紐約、倫敦，或是衝一波首爾、東京看戲，近年臺灣原創及版權音樂劇亦愈顯氣勢昂揚，題材多樣、製作精緻、叫好叫座又接地氣，長銷式定目劇也漸成顯學。

歌劇院有一個音樂劇的羅盤，定位四大方向：邀演國際節目、孵育原創製作、投資人才育成以及關注國際脈動。繼2022年論壇探討「臺灣音樂劇產業生態鏈」，臺灣音樂劇發展逐步穩健地邁向「產業化」。今年（2024）歌劇院第三屆音樂劇產業國際論壇趁勝追擊，一舉邀請紐約、倫敦、首爾、東京不同領域的專家來到臺中，由美國講者分享製作規模相近的外百老匯生態，作為未來發展的參考，更期待透過對談，了解與臺灣文化調性相似的日本和韓國，提取重點發展經驗檢視國內音樂劇人才精進及行銷策略的機制。藉由國際案例與國內現況的對比分析，從節目製作至行銷宣傳，與國內外業界人士交流討論，化思辨為實踐，為臺灣音樂劇產業的發展提出建議。此外，為使參與者能深入了解國際音樂劇製作之科技應用趨勢與人才培育方法，我們特別邀請《冰雪奇緣》影像設計師芬恩·羅斯（Finn Ross）及日本梅花歌劇團藝術總監謝珠榮，開設影像設計與表演工作坊，以提供臺灣音樂劇專業工作者進修的機會。

如此難能可貴，來自四面八方、各專長領域的大家聚集在歌劇院，與產業界各個環節的夥伴分享交流。演出場館、創作者、製作單位及行銷部門的觀點被同等重視與理解，共同探討出相互支持與完美合作的配方，期待打造出臺灣音樂劇自己的路。

Words from the Director

Musical theater enthusiasts are frequent flyers to New York or London to see the latest hits or classic shows. It is also not uncommon for musical lovers to take last-minute flights to Seoul or Tokyo just to catch a show. In recent years, Taiwan's original and licensed musicals have also been gaining momentum, with diverse themes, refined production, critical and commercial success, and strong connections to local culture. Long-running repertoires are gradually becoming a prominent trend.

The National Taichung Theater is equipped with a musical theater compass—so to speak—with four main directions: inviting international programs, nurturing original productions, investing in talent development, and staying attuned to global trends. Following the 2022 Musical Industry Symposium, the development of Taiwan's musical theater has been steadily moving towards industrialization. This year (2024), the third edition of the Musicals Development International Symposium, takes the opportunity to extend a broad invitation to experts from various fields in New York, London, Seoul, and Tokyo to come to Taichung. The American speaker will share insights on the Off-Broadway ecosystem, which has a production scale similar to Taiwan's musical industry, as a reference for future development. We also look forward to discussing with experts from Japan and South Korea—countries that share cultural similarities with Taiwan—to understand their key development experiences and, through these discussions, refine our musical theater talent development and marketing strategies. By comparing international cases with the domestic industry, from production development to marketing promotion, we aim to turn discussions between international experts and domestic professionals into actionable insights, providing suggestions for the improvement of Taiwan's musical theater industry. Furthermore, to provide participants with a deeper understanding of the technological applications and talent cultivation methods in international musical theater production, we have invited Mr. Finn Ross, the video designer for *Frozen*, and Ms. Tamae Sha, the artistic director of Japan's *Baika Revue*, to hold workshops on video design and performance, which will offer opportunities for Taiwan's musical theater professionals making progress.

This is a rare and valuable opportunity, with extraordinary professionals from different countries and various fields gathering at the National Taichung Theater to share and exchange experiences with partners from all aspects of the musicals industry. The perspectives of programming and management, artists and designers, production and marketing departments are equally valued and understood. Together, we will explore formulas for mutual support and ideal cooperation to create a unique path for Taiwan's musical theater.

General and Artistic Director
National Taichung Theater



8.10 (六) 議程

時間	內容
10:00-10:30	報到
10:30-10:35	開場致詞 臺中國家歌劇院藝術總監／邱瑗
10:35-11:55	【主題演講】由外百老匯生態看音樂劇成功脈絡 引言暨主持人：躍演藝術總監暨團長／曾慧誠 主講人：獨立製作人／丁墾
11:55-13:30	午餐&休息
13:30-14:50	【主題演講】文化事業與國際發展—以韓國音樂劇為例 引言暨主持人：活性界面製作創辦人暨執行長／陳午明 主講人：EMK娛樂事業執行長暨EMK音樂劇公司副總裁／金智元
14:50-15:20	休息&茶敘交流
15:20-17:00	【專題座談】從售票系統談音樂劇商業模式 引言暨主持人：活性界面製作創辦人暨執行長／陳午明 與談人：EMK娛樂事業執行長暨EMK音樂劇公司副總裁／金智元 PIA研究所董事暨總經理／笹井裕子

*主辦單位保有議程更動調整之權利，最終議程以實際發生內容為準。
*與談人依中譯/中文姓氏筆畫排序。

8.11 (日) 議程

時間	內容
10:00-10:30	報到
10:30-11:50	【主題演講】日本表演人才培育機制與教育現況 引言暨主持人：Podcast劇場狂粉的日常主持人／吉米布蘭卡 主講人：梅花歌劇團藝術總監／謝珠榮
11:50-13:30	午餐&休息
13:30-15:10	【專題座談】從多元面向談原創編劇的養成 引言暨主持人：躍演藝術總監暨團長／曾慧誠 與談人：獨立製作人／丁墾 SML創製股份有限公司故事總監／林孟寰 CJ文化基金會藝術總監／趙容新 臺中國家歌劇院副總監／鄢繼嬪
15:10-15:30	休息&茶敘交流
15:30-16:50	【主題演講】音樂劇跨域媒材展演的導入與發展 引言暨主持人：OISTAT執行長／魏琬容 主講人：弗雷工作室共同創辦人／芬恩・羅斯
16:50-18:30	【專題座談】以音樂劇打造定目劇場 引言暨主持人：臺中國家歌劇院藝術總監／邱瑗 與談人：獨立製作人／丁墾 樂悠悠之口負責人／李東祐 活性界面製作創辦人暨執行長／陳午明 CJ文化基金會藝術總監／趙容新

*主辦單位保有議程更動調整之權利，最終議程以實際發生內容為準。

*與談人依中譯/中文姓氏筆畫排序。

8.10 (Sat.) Agenda

Time	Content
10:00-10:30	Registration
10:30-10:35	Welcome and Opening Remarks General and Artistic Director, National Taichung Theater / Joyce Y. CHIOU
10:35-11:55	【Keynote Speech】 The Key to Produce Successful Musicals in Off-Broadway Moderator: Artistic Director, VMTheatre Company / TSENG Hui-cheng Speaker: Producer / Ken Dingledine
11:55-13:30	Lunch Break
13:30-14:50	【Keynote Speech】 Creative Industry and International Development: Case Studies of Korean Musicals Moderator: Founder and CEO, Activa Productions / CHEN Wu-ming Speaker: CEO, EMK Entertainment Co.,Ltd Vice President, EMK Musical Company Co.,Ltd / Sophy Jiwon KIM
14:50-15:20	Coffee Break
15:20-17:00	【Panel Discussion】 The Business Model of Musicals Ticketing Moderator: Founder and CEO, Activa Productions / CHEN Wu-ming Panelists: CEO, EMK Entertainment Co.,Ltd Vice President, EMK Musical Company Co.,Ltd / Sophy Jiwon KIM Executive Officer, PIA Corporation / Yuko SASAI

*The agenda is subject to change.
*Panelists are listed in order of strokes count in their (translated) Chinese names.

8.11 (Sun.) Agenda

Time	Content
10:00-10:30	Registration
10:30-11:50	<p>【Keynote Speech】</p> <p>Cultivation of Performance Talents and Current Education Situation in Japan</p> <p>Moderator: Podcaster, Theatremania.Life / Jimmy Blanca</p> <p>Speaker: Artistic Director, Baika Revue / Tamae SHA</p>
11:50-13:30	Lunch Break
13:30-15:10	<p>【Panel Discussion】</p> <p>Fostering Original Playwrights with Diverse Perspectives</p> <p>Moderator: Artistic Director, VMTheatre Company / TSENG Hui-cheng</p> <p>Panelists: Producer / Ken Dingledine</p> <p>Story Director, Storytellers Musical Lab (SML) / LIN Meng-huan</p> <p>Artistic Director, CJ Cultural Foundation / CHO Yong-shin</p> <p>Deputy Director, National Taichung Theater / YEN Chi-ping</p>
15:10-15:30	Coffee Break
15:30-16:50	<p>【Keynote Speech】</p> <p>Applications of New Forms and Technologies Applied in Musicals</p> <p>Moderator: Executive Director, OISTAT / WEI Wan-jung</p> <p>Speaker: Co-Founder, Fray Studio / Finn Ross</p>
16:50-18:30	<p>【Panel Discussion】</p> <p>The Creation of Long-running Musicals</p> <p>Moderator: General and Artistic Director, National Taichung Theater / Joyce Y. CHIOU</p> <p>Panelists: Producer / Ken Dingledine</p> <p>Founder, the U U Mouth / LEE Dong-yu</p> <p>Founder and CEO, Activa Productions / CHEN Wu-ming</p> <p>Artistic Director, CJ Cultural Foundation / CHO Yong-shin</p>

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臺中國家歌劇院藝術總監 邱瑗

擁有豐厚的音樂與戲劇學經歷專業，在表演藝術的製作、策展與國際交流方面成績斐然。擔任國家交響樂團執行長的12年間（2006-2018），帶領樂團完成多次歐洲、美洲等國外巡演，讓NSO以「臺灣愛樂」之名在國際間打響名號。2018年起，邱瑗接任臺中國家歌劇院藝術總監。在她的帶領下，歌劇院以「一座藝術與生活的綠色劇場」之品牌定位，成為連結在地、接軌國際的重要文化基地，在亞洲表演藝術圈內，奠定了指標地位。2023年當選FACP亞洲文化推展聯盟主席。

General and Artistic Director, National Taichung Theater / Joy Y. CHIOU

With a rich background in music and drama, CHIOU has excelled in the production, curation, and international exchange of performing arts. During her 12-year tenure (2006-2018) as the CEO of Taiwan's National Symphony Orchestra (NSO), she led the orchestra on multiple tours in Europe, the Americas, and beyond, establishing the NSO as "Taiwan Philharmonic" on the international stage. Since 2018, CHIOU has assumed the role of the General and Artistic Director at the National Taichung Theater. Under her leadership, the theater has been branded as "A Green Theater of Art and Life", becoming a significant cultural hub that bridges local and international communities. Within the Asian performing arts scene, it has cemented itself as a landmark institution. In 2023, she was elected Chairperson of the Federation of Asian Cultural Promotion (FACP), further advancing cultural exchange and collaboration across the region.

*主持人按出場順序排列。

*Moderators are introduced in order of appearance.



躍演藝術總監暨團長 曾慧誠

以紐約音樂劇表演概念與創作架構為枝幹，在自身文化中尋找養分，由人的觀點出發，尋找貼近觀眾的故事。導演作品有躍演《勸世三姊妹》、《釧兒》、《麗晶卡拉OK的最後一夜》；康士坦的變化球演唱會《羊的呼喊》；臺北市立國樂團(TCO)台語歌劇《李天祿的四個女人》；尚和歌仔戲劇團《不負如來不負卿》等。

Artistic Director, VMTheatre Company / TSENG Hui-Cheng

Taking the performance concept and creative framework of New York musical theaters as the roots, seeking nourishment from his own culture, TSENG starts from the perspective of people and searches for stories that resonate with the audience. Directorial works include VMTheatre Company's Taiwanese musical *Don't Cry, Dancing Girls the Musical, Reed Unbroken*, and *The Last Night of Beauty Karaoke*, as well as Constant & Change's concert *The Roaring Lamps*, TCO's Taiwanese opera *The Four Women in Puppet Master LEE Tien-Lu's Life*, and SunHope Taiwanese Opera Troupe's *Faithful to Buddha, Truthful to You* among others.



活性界面製作創辦人暨執行長 陳午明

資訊管理背景、阿卡貝拉歌手與推動者、劇場製作人，現任活性界面製作創辦人暨執行長、財團法人科華文教基金會執行長、神秘失控人聲樂團團長。近期出品主辦或參與之劇場製作：外百老匯音樂劇《I Love You, You're Perfect, Now Change》、2023 TIFA《巴黎舞會》、2023新北市音樂劇節、2023 NTT夏日放／FUN時光－百老匯搖滾音樂劇《NEXT TO NORMAL近乎正常》、百老匯音樂劇《鐵達尼號》英國十週年版臺灣站、韓國授權中文版舞台劇《文雄與秀英》。

Founder and CEO, Activa Productions / CHEN Wu-ming

With a background in information management, CHEN is an a cappella singer and advocate, as well as a theater producer. He currently serves as the founder and CEO of Activa Productions, the CEO of the Kehua Cultural Foundation, and the leader of the Semicon Vocal Band. His recent produced or participated-in theater productions include the Off-Broadway musical *I Love You, You're Perfect, Now Change*, the 2023 TIFA production *Le Bal de Paris de Blanca Li*, the 2023 New Taipei City Musical Festival, the 2023 NTT Summer FUN Time production of the Broadway rock musical *Next to Normal*, the Taiwanese staging of the Broadway musical *Titanic* for its 10th anniversary in the UK, and the Mandarin version of *Beautiful Life* authorized by Korea.





Podcast劇場狂粉的日常主持人 吉米布蘭卡

一個一年看破百場的演出卻總是有更多演出想看且得了不看戲就不舒服的強迫症觀眾；一個看完戲後很愛碎碎念很愛分享很愛寫心得的傢伙；一個跑劇場當跑趴的戲癡戲迷戲瘋子！平日在資訊業打工，假日跑劇場才是正職。推坑與推廣劇場美好是人生志業，最新的身分是Podcaster，與多個場館和團隊時不時有講座與活動合作。

Podcaster, Theatremania.Life / Jimmy Blanca

One who attends over a hundred performances a year yet always desires to see more! One who is afflicted with a compulsive urge to watch theater and is bound to suffer without fulfilling such urge. One who, after watching a performance, loves to chatter, share, and write reviews; one who goes to theaters as if she's clubbing—a theater enthusiast, devotee...Nah! A theater fanatic! Freelancing in the information industry on weekdays, Jimmy Blanca treats attending theater on weekends as her real job. Advocating and promoting the beauty of theater is her lifelong mission. Her latest identity is a Podcaster, occasionally collaborating with various venues and creative teams for talks and events.





OISTAT執行長 魏琬容

美國紐約大學Tisch藝術學院藝術政治碩士畢業，是OISTAT自1968年創立以來最年輕的、也是唯一具有外交背景的執行長，少年時代學習街舞與現代舞。相信政治和表演藝術的共同點是「在日常生活中創造對話」。以工作結合表演藝術與外交，以舞評探問當代舞蹈和政治社會的關係，特別關注女性主義與性別議題。

Executive Director, OISTAT / WEI Wan-jung

WEI graduated with a Master of Arts in Arts Politics from Tisch School of the Arts, New York University, and she is the youngest executive director of OISTAT since its establishment in 1968 and the only one with a diplomatic background. WEI learned street dance and modern dance in her youth. She believes that the commonality between politics and performing arts is “creating dialogue in everyday life”. WEI’s work combines performing arts and diplomacy and uses dance criticism to explore the relationship between contemporary dance and political society, with a particular focus on feminism and gender issues.





獨立製作人 丁墾

曾獲東尼獎的百老匯和倫敦西區製作人。合作對象包含最具創新性的劇團，著名商業演出製作人，以及備受喜愛的文學、電影、電視和兒童導向作品等。擁有超過30年的音樂劇製作經驗，其中最著名的包括榮獲東尼獎的《紅磨坊》，以及其他百老匯和倫敦西區的製作，如《小碎藥丸》、《金剛》、《朝九晚五》等。丁墾成功地將《澤西男孩》、《鐵達尼號》、《Once, 愛是唯一》、《最後那五年》和改編自派拉蒙影業電影的《羅馬假期》等音樂劇引入大中華地區，並在舞台上推廣適合闔家觀賞的作品。

Producer / Ken Dingleline

Ken Dingleline is a Tony Award winning Broadway and West End producer collaborating with some of the most innovative theater companies, esteemed commercial producers, and beloved literature, movies, television, and children's brands. With more than three decades of experience, Dingleline has brought numerous musicals to the stage, notably the Tony-Award winning *Moulin Rouge*, as well as other Broadway and West End productions including *Jagged Little Pill*, *King Kong*, and *9 to 5*. He has successfully introduced productions including *Jersey Boys*, *Titanic the Musical*, *Once*, *The Last Five Years* and *Roman Holiday*, based on the Paramount Pictures film, to the Chinese speaking countries, in addition to promoting premier family programs on stage.

*講者按出場順序排列。

*Speakers are introduced in order of appearance.



EMK娛樂事業執行長暨EMK音樂劇公司副總裁 金智元

2012年透過發行日本製作的《哈姆雷特》，奠定其國際市場一席之地。2017年在日本梅田藝術劇場首演《瑪塔·哈里》，2018年與日本東寶株式會社簽署《笑面人》授權協議，是將EMK原創作品帶向全球化的象徵。2023年金智元成功推出授權文本音樂劇《王者之劍》，是第一部在日本寶塚歌劇團演出的韓國原創音樂劇，她還跨足線上市場，成為擴展非現場觀眾市場的先驅，例如製作線上音樂劇《殺手派對》。此外，音樂劇《修女也瘋狂》自2017年在韓國演出後，進行了令人驚豔的改版，成為EMK首次的國際製作，開創亞洲巡演的先例。

CEO, EMK Entertainment Co.,Ltd

Vice President, EMK Musical Company Co.,Ltd / Sophy Jiwon KIM

Sophy Jiwon KIM began establishing a presence in the international market by distributing the Japanese production of *Hamlet* in 2012. In 2017, *Mata Hari* premiered at the Umeda Arts Theater in Japan, followed by *The Man Who Laughs* signing a licensing agreement with Toho Co., Ltd. in 2018, marking the globalization of EMK's original content. In 2023, KIM achieved success by licensing and staging *Xcalibur*, the first Korean original musical, at the prestigious Takarazuka Revue in Japan. Additionally, she expanded into the realm of non-face-to-face performance content by producing web musicals like *Killer Party*. Furthermore, the musical *Sister Act*, which returned with significant enhancements after its 2017 debut in Korea, setting a precedent for touring across Asia and marked EMK's first international production.



梅花歌劇團藝術總監 謝珠榮

1970年畢業於寶塚音樂學校，加入寶塚歌劇團，以精湛舞藝聞名，成為當紅「男役」。離開寶塚後前往紐約留學，返回日本後，以獨特創新的編舞風格，活躍於四季劇團、東寶株式會社等公司之音樂劇、戲劇、電視等各項領域。1985年成立TS音樂劇基金會，策劃及製作日本原創音樂劇，並推出如《再見越南之歌》等一系列膾炙人口之作品。謝珠榮為唯一一位參與寶塚歌劇團編劇、編舞和導演的全能畢業生，參與作品包括《紫丁香之夢路》、《眩耀之谷》等。除了在多摩美術大學和梅花女子大學擔任教授外，她還致力於地區振興，並持續創作原創日本音樂劇，包括推廣從兵庫縣淡路島發跡的原創作品。

Artistic Director, Baika Revue / Tamae SHA

In 1970, Tamae SHA graduated from the Takarazuka Revue School and then joined the company playing an active role as Male role. After studying abroad in New York and returning to Japan, she has continued to work as a choreographer in a wide range of fields, including musicals, plays, television, and commercials such as Shiki Theater Company, NODA MAP, and Toho. In 1985, she established the TS Musical Foundation, which plans and produces original Japanese musicals, and has released a series of popular works such as *In the Flying Wind*, *Akuro*, and *Than Viet's Song*. In addition to serving as a professor at Tama Art University and Baika Women's University, she also works on regional revitalization and continues to energetically create original Japanese musicals, including disseminating original works from Awaji Island, Hyogo Prefecture.



弗雷工作室共同創辦人 芬恩·羅斯

英國影像設計師，作品主要於倫敦西區及紐約百老匯上演，獲頒英國皇家話劇暨戲劇學院榮譽院士。代表作《深夜小狗神祕習題》曾獲奧立佛獎最佳舞台設計、東尼獎最佳戲劇舞台設計、戲劇桌獎傑出影像設計等多項殊榮。《哈利波特與被詛咒的孩子》獲戲劇桌獎傑出影像設計、劇迷選擇獎最佳影像設計。其他作品如《冰雪奇緣》、《雷曼三部曲》、《美國殺人魔》等皆獲重要獎項肯定。

Co-Founder, Fray Studio / Finn Ross

The British visual designer's productions are predominantly showcased in London's West End and New York's Broadway, and has been recognized as an Honorary Fellow of The Royal School of Speech and Drama. His notable works include *The Curious Incident of the Dog in the Night-Time*, which received accolades such as the Olivier Award for Best Set Design, Tony Award for Best Scenic Design, and Drama Desk Award for Outstanding Projection Design; *Harry Potter and the Cursed Child*, which won the Drama Desk Award for Outstanding Projection Design and the WhatsOnStage Awards for Best Video Design. Other acclaimed productions include *Frozen*, *The Lehman Trilogy*, and *American Psycho*.





PIA研究所董事暨總經理 笹井裕子

1999年加入PIA公司，主要專注於市場調查，並於2002年10月參與成立PIA研究所。PIA主要業務為音樂、戲劇、電影、體育等各類票務銷售，發行休閒娛樂領域之期刊、書籍等；策畫及製作音樂會活動，以及網站營運。笹井裕子以其超過20年的資深經歷，在娛樂產業界進行廣泛之量化和質化研究。在PIA研究所期間，主編及撰寫《現場娛樂白皮書》。同時，負責統籌PIA售票系統客戶數據分析，範圍包括1,600萬名以上的會員和年度6,400萬張左右的票券銷售。2016年6月升任PIA研究所董事。2022年6月擔任PIA公司總經理迄今。

Executive Officer, PIA Corporation / Yuko SASAI

In 1999, Yuko SASAI joined PIA Corporation, where she was in charge of marketing research, and was involved in the establishment of PIA Research Institute, Inc. in October 2002. Since then, she spent more than 20 years in both quantitative and qualitative research and analysis of the entertainment industry. At PIA Research Institute, SASAI edited and wrote the White Paper on Live Entertainment. In addition, based on Ticket PIA's membership data of more than 16 million members and annual ticket sales of approximately 64 million tickets, she was also in charge of customer analysis. In June 2016, SASAI became the director of PIA Research Institute, and became an executive officer of PIA Corporation in June 2022, where remains to this day.

*與談人按出場順序排列。

*Panelists are introduced in order of appearance.



SML創製股份有限公司故事總監 林孟寰(大資)

國立臺灣大學戲劇學系劇本創作碩士、樂劇創製（SML）故事總監、曾任臺中國家歌劇院第二屆駐館藝術家。大資創作的舞台作品有30餘齣，創作曾獲臺北文學獎等獎項。其劇場代表作品《野良犬之家》、《嫁妝一牛車》、音樂劇《熱帶天使》等。出版著作《方舟三部曲》等。曾以電視劇《通靈少女》入圍金鐘獎迷你劇集最佳編劇。

Director, Storytellers Musical Lab (SML) / LIN Meng-huan (a.k.a. Da Zi)

LIN graduated with a Master of Arts in Playwriting, Department of Drama & Theater, National Taiwan University. He is the Story Director at Storytellers Musical Lab (SML), and 2019-2020 National Taichung Theater Artist-in-Residence. With over thirty plays, LIN's creations have been honored with awards such as the Taipei Literature Award. His representative works include *A Dog's House*, *An Oxcart for Dowry*, and the musical *Tropical Angels*. Published works include *The Ark Trilogy*. LIN was nominated for the Best Screenwriter at Golden Bell Awards for mini-series TV drama *The Teenage Psychic*.





CJ文化基金會藝術總監 趙容新

韓國劇場導演和劇作家。2004至2009年擔任Seol & Company製作經理，負責《美女與野獸》、《I Love You, You're Perfect, Now Change》、《歌劇魅影》、《貓》等多部經典音樂劇韓國版改編，以及製作《避馬巷戀歌》、《十二月》等韓國原創作品。自2010年起擔任韓國CJ文化基金會藝術總監，藉由CJ Stage-Up計畫，培育韓國青年劇作家和作曲家，並成功開發許多商業作品，代表作品《白鯨記》、《守護地球！》、《道林·格雷》等。

Artistic Director, CJ Cultural Foundation / CHO Yong-shin

CHO is a Korean theatrical producer and director. Between 2004 and 2009, he served as production manager at Seol & Company, overseeing Korean adaptations of iconic musicals such as *Beauty and the Beast*, *I Love You, You're Perfect, Now Change*, *The Phantom of the Opera*, and *Cats*. He also produced original Korean works such as *Pimatgol Love Song*, and *December*. Since 2010, as the Artistic Director of CJ Culture Foundation, he's nurtured young playwrights and composers through incubation workshops leading to numerous commercial works in the name of the CJ Stage-Up program, including *Moby Dick*, *Save the Green Planet!*, *Dorian Gray*, and more.





臺中國家歌劇院副總監 鄢繼嬪

視覺藝術創作出身，博物館學滋養的策展人及藝術行政工作者，近年致力於以跨領域及表演藝術驅動國際文化交流能量。任職駐紐約臺北文化中心期間，深度探索美國藝術產業脈動與國際藝文潮流，擔任臺灣藝術創作者、團隊及藝文機構與國際接軌的橋樑，以立體化策展思維，開發國際夥伴，2022年起任職臺中國家歌劇院，探索與實踐非典型劇場。

Deputy Director, National Taichung Theater / YEN Chi-ping

YEN is a curator and arts administrator with a background in museology and visual arts. She has been committed to facilitating international cultural exchange through cross-disciplinary and performing arts in recent years. While working at the Taipei Cultural Center in New York (2009-2021), YEN served as a bridge between Taiwanese arts communities and international counterparts for multiple collaborations. She has been worked at the National Taichung Theater to explore and practice an unconventional theater since 2022.





樂悠悠之口負責人 李東祐

2014年底創立樂悠悠之口藝文生態聚落，結合共同工作空間與展演活動空間。2019年底開設樂悠悠之口光復南店，每月固定舉辦約20場展演活動，橫跨音樂、戲劇、舞蹈等不同類型，致力於推廣多元領域演出，創造破圈共榮效應，試圖結合自身在商業與表演方面的背景，打造育成表演藝術工作者的孵化器。2020年起積極推動製作戲劇節目在小場館定目演出，2020年至2023年間，製作影集式音樂劇《鬼歸代言人》全9集劇目、定目演出共336場；2024年獲再拒劇團授權製作《Gray & Cray》，定目演出20場。

Founder, the UU Mouth LEE Dong-yu

In late 2014, LEE founded the UU Mouth, an artistic and cultural community that integrates shared workspace and showcase space. In late 2019, LEE opened the UU Mouth's Guang Fu South Road Branch, hosting at least 20 shows every month, including performances in different disciplines such as music, drama, and dance. He is dedicated to promoting diverse performances and creating a synergistic effect by bringing audiences from different comfort zones together. LEE attempts to leverage his background in both business and performing arts to create an incubator for performing artists. Since 2020, LEE has been actively promoting the production of theatrical programs for performances in small venues. This includes producing the episodic-long-running musical *Gueiguei Musical* from 2020 to 2023, comprising a total of 9 episodes and 336 shows, as well as obtaining authorization from the Against Again Troupe to produce *Gray & Cray* for 20 shows.



臺中國家歌劇院
National Taichung Theater