



2017 Annual Report

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

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《微舞作—林祐如、陳武康、劉彥成》（劉振祥 攝影）
Taiwan Dance Scene-Mixed Program by Wu-Kang CHEN, Yu-Ju LIN, and Yen-Cheng LIU

董事長的話

來自劇場的蛻變翻新動能

國家表演藝術中心是臺灣唯一實施「一法人多館所」的行政法人機構，擁有三座國家級專業劇場—具三十年歷史的國家兩廳院、營運滿一周年的臺中國家歌劇院、即將於 2018 年 10 月開幕的衛武營國家藝文中心，以及運作逾三十年的國家交響樂團。三館一團的啟用和運作，都揭示出臺灣表演藝術發展的前進階段和重要里程。

國家兩廳院的升級重整與蛻變

臺中國家歌劇院以藝術翻新中臺灣

2017 年，國家兩廳院為迎接 30 周年的到來，完成前後歷時兩年的音樂廳、戲劇院修繕工程，硬體設備全面升級，透過劇場的重整蛻變，積極呼應新世代的展演趨勢需求，並營造更為溫暖友善的藝術欣賞無障礙環境；臺中國家歌劇院為營運完整年度的首年，發揮磁吸效應、創造在地認同，以藝術翻新中臺灣，成功打造歌劇院成為城市生活新據點，並致力成為中部地區的藝術聚合地與發射站。

衛武營積極投入開幕籌劃工作

國家交響樂團讓世界聽見臺灣

在文化部克服工程困難後，衛武營營運推動小組走過三年營運籌備期，並確認以 2018 年 10 月為開幕目標期程，全力投入開幕季節目製作、正式營運條件及專業能力整備工作，期以藝術能量點亮南臺灣；國家交響樂團不斷追求深化，多元開展推廣提升成效，有計畫地走向國際舞臺，2017 年第三次赴歐洲巡演五國六城，首場於布魯塞爾演出獲選歐洲慶典音樂會、比利時電台同步全國轉播，深獲好評。

以三場館為軸心展開六大發展計畫

全面帶動臺灣表演藝術升級與發展

臺灣的表演藝術人才輩出、內涵精緻、類別多元，且深具特色。邁向未來，國家表演藝術中心將以強化三館一團資源整合效應、主動投資團隊、培養專業人才、深化在地連結、拓展國際網絡，以及提升文化近用等六大發展計畫，以三座專業優質場館為軸心，由北中南各區域全面開展，引領臺灣表演藝術升級，並和世界分享臺灣豐沛的文化藝術創新內涵。

國家表演藝術中心董事長



From the Chairman

Momentum from Renovation and Transformation of Venues

An exclusive incorporated administrative institution which includes multiple venues throughout Taiwan, the National Performing Arts Center possesses three national-ranked professional venues: the thirty-year old NTCH, Taichung Theater which just celebrated its one year anniversary, and the National Kaoshiung Center for the Arts which opens in October 2018, and the National Symphony Orchestra which has run for over thirty years. Each of these venues' inaugurations has represented a new stage and milestone in the development of Taiwan's performing arts.

Upgrading, Renovating, and Transforming the NTCH

National Taichung Theater Spins Across Central Taiwan with Its Arts Programs

For its upcoming thirty-year anniversary, the NTCH completed refurbishment of the National Theater and Concert Hall, a two-year process that concluded in 2017. All the hardware inside the venues was upgraded. The renovations addressed the needs of the performing arts to stay up-to-date with the latest trends and also constructs a friendlier and accessible environment for appreciation of the arts. This has been the first year for the National Taichung Theater. Since its opening, the National Taichung Theater has played the role of a magnet that constantly attracts local attention. With all the art events it hosts, the National Taichung Theater has become a must-visit location for local residents. At the same time, it has tried its best to become a residence and threshold for art events in Central Taiwan.

Bustling Preparation for the Inauguration of the National Kaoshiung Center for the Arts

National Symphony Orchestra Makes Taiwan's Voice Heard by the World

After the Ministry of Culture stepped in to handle issues that arose during the construction process, the Preparatory office of the Weiwuying Center for the Arts eventually finished its three years of preparation, and set up an opening date in October 2018. The staff has been readying its productions for the grand opening, administrative systems, and all types of professional setups at an intense pace, in order to become the spotlight of Southern Taiwan's art circle. As for the National Symphony Orchestra, it keeps seeking greater insight, effectiveness across different channels, and access to international stages one at a time. In 2017, the NSO toured Europe for the third time. It performed in six cities in five countries. Its concert in the first city it visited, Brussels, was part of the "European Gala" there, and was live broadcasted by the RTBF, receiving high acclaim.



唐美雲歌仔戲團《螢姬物語》*Song of the Fireflies* by Mei-Yun TANG Taiwanese Opera Company (劉振祥 攝影)

**Unfolding Six Development Plans Focused Upon Three Venues,
in Order to Upgrade and Expand Taiwan's Performing Arts**

Taiwan's performing arts field is very resourceful and creative, full of talent, variety, and character. Looking forward to the future, the National Performing Arts Center, with its three venues and one orchestra, has drawn out plans for six large-scale development projects, including enhancing our ability in integrating resources, investing in troupe initiative, training professional personnel, consolidating local connections, broadening international networks, and increasing access to cultural arts. With three professional and esteemed venues as our bases of operations, we will reach out to every corner of Taiwan, leading Taiwan's performing arts in growing and sharing the nutritious and novel culture and art of Taiwan with the world.

Chairman of the National Performing Arts Center

Ju, Tzong-ding

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準藝術總監簡文彬以及 NSO 音樂總監呂紹嘉，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 周年，而衛武營國家藝術文化中心則將於 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，本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 executive 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 music director of NSO, will join forces in leading their teams to manage and operate the three venues and the NSO, including the planning, promotion, marketing of performing activities, as well as cultural exchanges in the global arena to enhance the quality of Taiwan's performing arts. With three national venues working together, we look forward to a new vitality which will be brought to Taiwan's performing arts.

The highly-anticipated NTT was inaugurated in 2016. Its opening brought new vitality to the performing arts circle of Taiwan. Both the NSO and the NTCH celebrated their 30th anniversaries in 2017. Meanwhile, the Weiwuying will be 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
林淑真
高志尚
許勝傑
路之·瑪迪霖
鄭榮興
劉富美
蔡長海
蕭宗煌
謝武樵
鍾政瑩（鍾喬）
蘇昭英

監事

楊其文（常務監事）
李秋月
陳玲玉
張敏玉
童子賢

Board of Directors

Chairperson

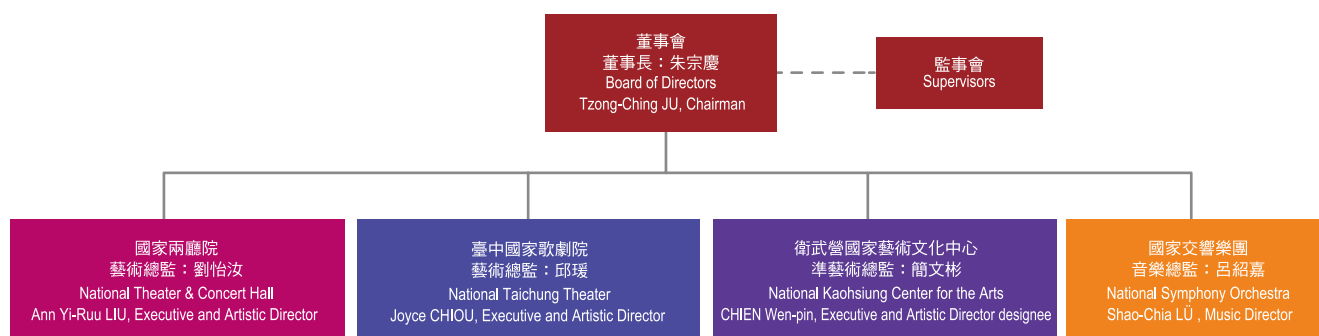
Tzong-Ching JU

Directors

Stanley CHU
Jing-Jyi WU
Susan Shu-Cheng LIN
Henry KAO
Jason S. C. HSU
Ljuzem Madiljin
Rom-Shing CHENG
Fu-Mei LIU
Chang-Hai TSAI
Tsung-Huang HSIAO
Kelly W. HSIEH
Chiao CHUNG
Zhao-Ying SU

Supervisors

Chyi-Wen YANG (General Supervisor)
Chiu-Yueh LEE
Lindy CHERN
Min-Yu CHANG
T. H. TUNG



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
219 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
219 Staff members



臺中國家歌劇院 National Taichung Theater

建築師：伊東豐雄
占地：5.7 公頃
啟用日：2016 年 9 月
大劇院：2,007 席
中劇院：800 席
小劇場：200 席
室內觀眾席總座位數：3,007 席
戶外空間觀眾容量：6,000 人
151 位行政人員

Architect: Toyo ITO
Campus area: 5.7 Hectares
Opening: Sep.2016
Grand Theater: 2,007 seats
Playhouse: 800 seats
Black Box: 200 seats
Total seats: 3,007
Outdoor audience capacity: 6,000
151 Staff members



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

建築師：法蘭馨·侯班
占地：9.9 公頃
預計啟用日：2018 年 10 月
歌劇院：2,248 席
音樂廳：2,012 席
戲劇院：1,212 席
表演廳：434 席
室內觀眾席總座位數：5,906 席
戶外空間觀眾容量：20,000 人
65 位行政人員（籌備期）

Architect: Francine Houben
Campus area: 9.9 Hectares
Opening: Oct.2018
Opera House: 2,248 seats
Concert Hall: 2,012 seats
Playhouse: 1,212 seats
Recital Hall: 434 seats
Total seats: 5,906
Outdoor audience capacity: 20,000
65 Staff members (Lead Time)



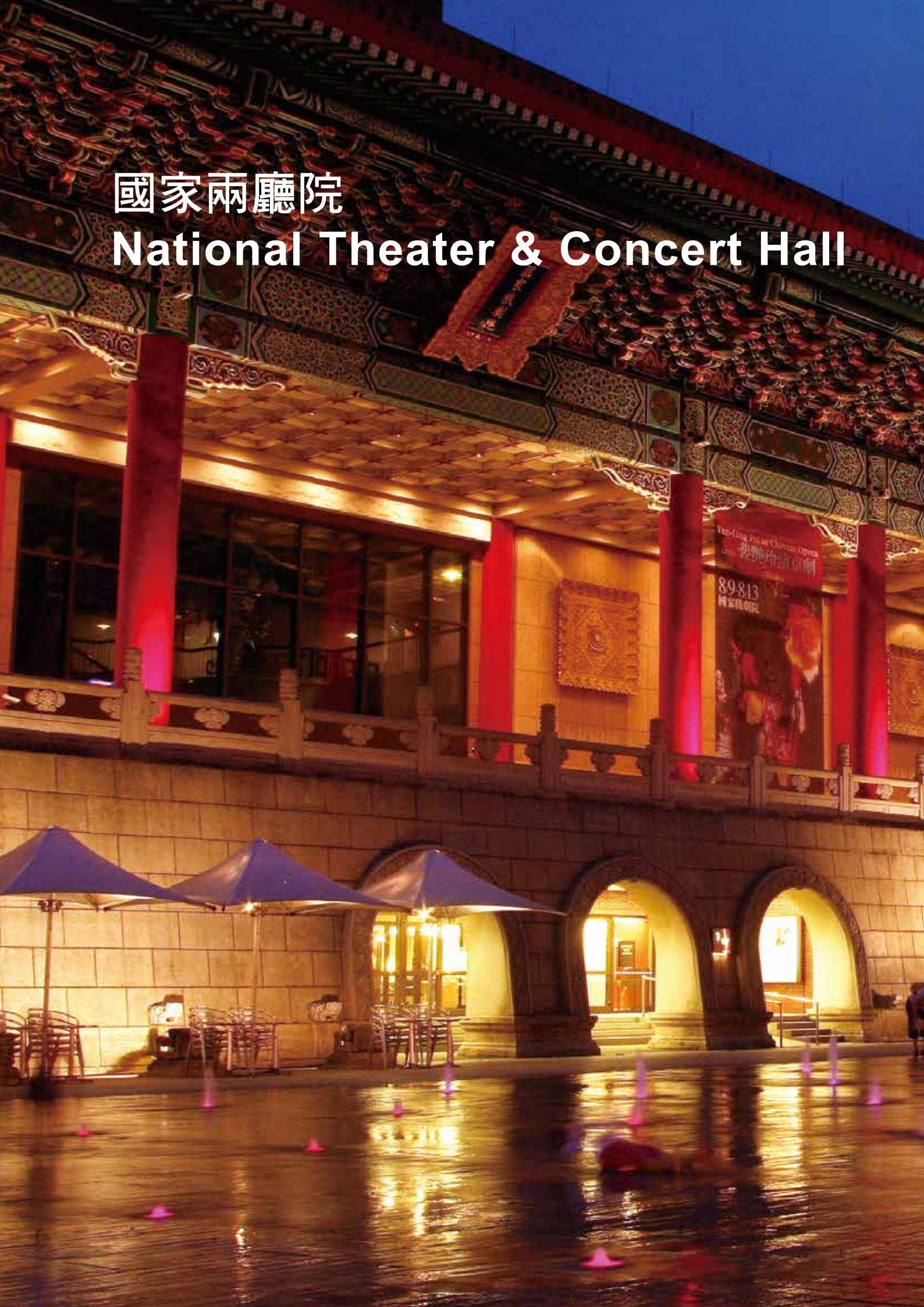
國家交響樂團 National Symphony Orchestra

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

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

國家兩廳院

National Theater & Concert Hall





走過三十 再出發

過去三十年來，國家兩廳院肩負臺灣藝文產業先行者的角色，從場館經營出發，同時兼顧國家文化發展面向、藝文團隊之需求，建立國人的藝文消費習慣。如今國內藝文生態已日漸蓬勃成熟，三十而立的兩廳院，以整體環境的共存共好為願景，以「質變」取代「量增」原則，善用過去所累積之經驗，希望找出持續引領臺灣表演藝術產業發展的新動能。

兩廳院 30 周年慶 展開「夥伴關係計畫」

三十而立的兩廳院已不再形單影隻，但如何以過去的基礎整合現有資源，並與觀眾、藝術家和場館發展新的「夥伴關係」，則將是下個階段的重要目標。2017 年，兩廳院除了已積極啟動的「藝術基地計畫」、「場地夥伴」、「獨立製作人養成」、「國際人才交流與共製」等計畫，也邀集國內場館相互連結合作，強化館際之間的平台串連。並因應各地藝文需求與場館定位特色，彼此整合協作、釋出資源，擴大發揮綜效，協助新興場館站在兩廳院累積的基石上出發，勇往直前。

而在演出方面，兩廳院透過「夥伴關係計畫」與國內團體發展出不同合作機制，以更長遠的藝術養成和更全面的照顧，發展長期夥伴關係。而為了突破劇場空間限制，特邀藝術家於非典型空間創作，包括兩廳院地下停車場、後臺及辦公室等 13 個場域進行演出，並將演出活動延伸至戲台咖小酒館和音樂廳大廳，翻轉場館空間想像，也增加年輕劇場編導及樂手的參與，開拓更多創作可能。

兩廳院也走出場館，以主合辦節目的方式，與民間機構、企業成為藝文夥伴，將節目推至臺東、高雄、臺南、嘉義、彰化、臺中、新竹、桃園、臺北等地演出，深化表演藝術與在地連結。

推動文化平權 讓兩廳院更親近民眾生活

「文化平權」也是 2017 年兩廳院所推動的重要政策，從硬體建設到軟體服務的全面提升，打造友善於多元觀眾的親切場館。在無障礙服務方面，2017 年兩廳院完成戲院輪椅席位增設，於官網設立無障礙服務專區、服務臺增設聽障感應線圈，並定期辦理手語、視障專題導覽。此外，我們建置了整合數位與實體、核心與周邊的服務，結合新資訊科技，以主動服務角度出發，建置顧客服務旅程「Open Arts—與表演在一起」App，讓演出更貼近觀眾喜好與需求。

兩廳院也從藝文推廣的角度，讓藝術普及、更融入民眾生活，使其與兩廳院發生連結。我們透過體驗課程及推廣計畫，為親子與銀髮族群設計音樂會與工作坊，誘發民眾對藝文產生興趣、引導他們親近表演藝術；並以建築為標的，辦理常設展，呈現戲院及音樂廳之美；針對運動族群及喜好實境遊戲族群，設計跨界活動；與臺北捷運公司進行跨界企劃，以藝文列車、裝置藝術展，讓兩廳院走入民眾日常生活。

走過三十年的兩廳院，不僅以整修過後的嶄新面貌面對大眾，與外界的合作關係也將以「生命共同體」的全新概念再次出發，從外在硬體建設到內在軟體服務的全面升級，兩廳院得以世界級場館的格局與眼光，打破過去的慣性思維，為臺灣的藝術環境創造出更多的可能。

國家兩廳院藝術總監

劉怡汝



雲門舞集《關於島嶼》FORMOSA by Cloud Gate Dance Theatre of Taiwan (劉振祥 攝影)

Life Begins at Thirty

Over the last three decades, the NTCH has been at the forefront of the Taiwanese arts and culture industry, from venue management to taking into account the needs of the nation's cultural development and of its artists to shaping the artistic values of Taiwan. Within recent years, the domestic arts and cultural ecology of Taiwan has become increasingly prosperous and this thirty-year-old fully-grown institute seeks to help this environment flourish, valuing quality over quantity, and making good use of our past experience in the hope of continuing our leadership in inspiring Taiwan's performing arts industry.

The NTCH's 30th Anniversary – Revealing Our New Partnership Program

In its maturity, the NTCH is no longer alone in its endeavors, but now it has an important goal to work towards in this next phase of its development of finding ways to integrate existing past resources and create new Partnerships with its audiences, artists, and venues. In 2017, the NTCH launched such programs as the “Art in Residency Project,” “Venue Partners,” “Independent Producers Cultivation,” and “International Talent Exchange and Co-production” programs. We also invited domestic venues to join the network and work on collaborations, as well as strengthening inter-venue connections. In response to the individual needs of local artists and art venues, the NTCH has ensured that there is a system in place for integration and collaboration, finding and using shared resources, and working together towards a common goal. The NTCH will also help emerging venues build on top of the foundation that the NTCH has established in order to move forward into the future.

In terms of performances, the NTCH has developed different cooperation mechanisms with domestic troupes through the “Partnership Program” for developing long-term partnerships that look forward to longer-term art development and more comprehensive care. In order to break through the spatial

limitations of the physical theater, the NTCH invited artists to create in thirteen atypical venues, which included an underground parking lot, the backstage areas and offices of the NTCH, and extended performance space to the Theater Café, Theater Trattoria, and lobby of the Concert Hall. Playing with the boundaries of the performance space has also increased the participation of young theater directors and musicians, and allowed for the exploration of more creative possibilities.

The NTCH has also stepped outside the walls of its own venues and jointly organized programs with various private institutions and companies throughout Taitung, Kaohsiung, Tainan, Chiayi, Changhua, Taichung, Hsinchu, Taoyuan, and Taipei. This allows us to tailor our programs to the individual needs of the people of each city.

Promoting Cultural Equality – Letting the NTCH Become a Part of People's Lives

“Equal Access to Culture” was another important policy promoted by the NTCH in 2017. Using methods ranging from renovations to software upgrades, we have created venues that are friendly to audiences with diverse needs. In terms of accessibility services, in 2017, the NTCH completed the addition of wheelchair spaces for the National Theater, added accessibility options to the official website, added a hearing-impaired induction loop to the service desk, and established tour options for visitors who are visually- or hearing-impaired. In addition, we have integrated the digital and the physical, core and peripheral services, and combined them with new information technologies in order to launch our “Open Arts—with performances” app that makes it easier for audience members to more fully enjoy their performance experience.

The NTCH also promoted art popularization and integration with people's lives with the goal of spreading enjoyment of the arts. In our hands-on courses and promotional programs, we designed



—當代舞團／蘇文琪《全然的愛與真實》*Unconditional Love and Fact* by YiLab. / Wen-Chi SU (劉振祥 攝影)

concerts and workshops for families and the elderly to inspire people's interest in the arts and provide a gateway by which they might enter the world of performing arts. In addition, the NTCH set up a permanent exhibit showcasing the theater and concert hall with the physical buildings and their beauty as the project's focus. For people interested in sports or escape games, the NTCH, in collaboration with Taipei Metro, designed crossover activities such as the Arts Train and art installation exhibitions so that the NTCH can become a part of the daily lives of the people.

The 30-year-old NTCH will not only face their public with a brand new look after its renovations, but will also adopt the new concept of "symbiotic cooperation" through physical

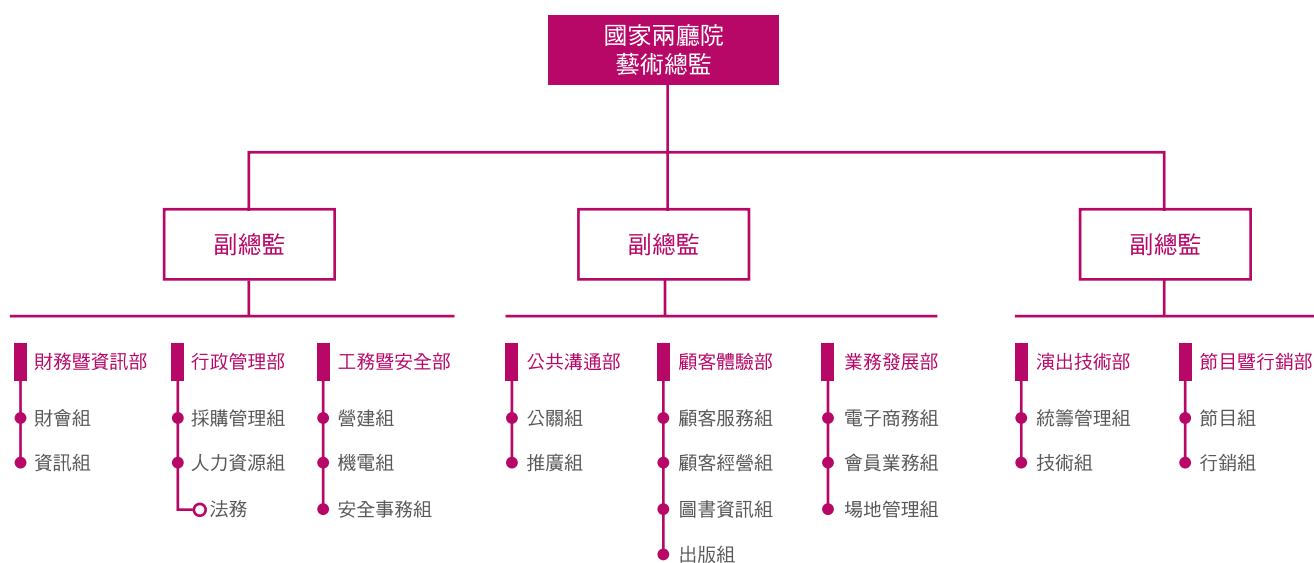
refurbishment and digital upgrades. Now improved in numerous ways, the NTCH have been able to adopt the designs and visions of world-class venues, wisely make beneficial use of the past experience, and create more possibilities for the artistic environment in Taiwan.

Executive and Artistic Director,
National Theater & Concert Hall

國家兩廳院組織架構與經營團隊

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

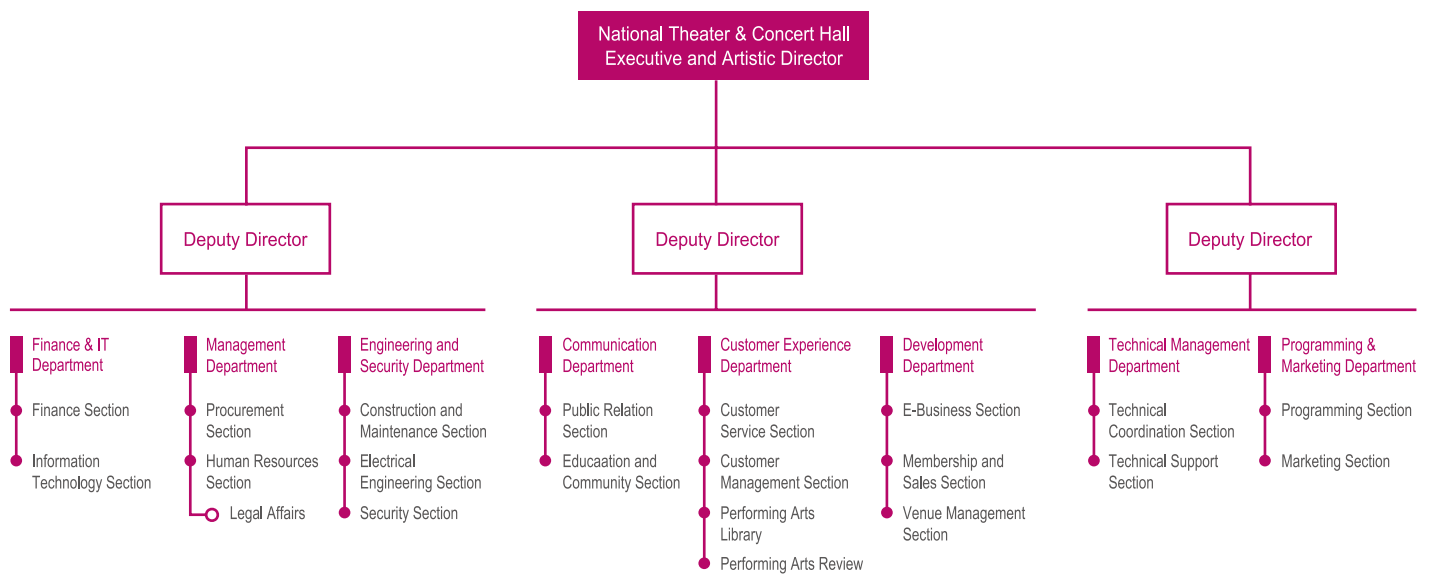
國家表演藝術中心 國家兩廳院組織圖



Organization and Management Team of the National Theater & Concert Hall

The National Theater & Concert Hall is headed by the Chairman of the Board of the National Performing Arts Center, who nominates and oversees the Artistic Director. The Artistic Director, approved by the Board, acts with the authorization of the Chairman and is in charge of the NTCH's operations while serving as the venue's representative.

National Performing Arts Center National Theater & Concert Hall Organization Structure



三十而立・夥伴關係

2017 年適逢國家兩廳院 30 周年慶，值此「三十而立」的重要時刻，兩廳院以「夥伴關係」揭開序幕，打造專業經營團隊，擴大與各團隊、藝術家及其他場館的合作關係，活絡臺灣藝文大環境，實踐文化平權的社會責任。此外，兩廳院也透過國際結盟與跨國合作演出，連結臺灣邁向國際，擴張文化版圖，期能在創造精緻文化價值之外，領導臺灣藝術品牌繼續發光。

藝術家與場域的開放與合作

兩廳院邀請國內團體演出各類型作品，依節目屬性提供演出經費或場地資源等不同合作機制，發展長期的夥伴關係，合作對象包含公營團隊、文化部「臺灣品牌團隊」、卓越級扶植團隊和兼顧節目品質及市場穩定的團隊。本年度與無垢舞蹈劇場、明華園戲劇團、果陀劇場、唐美雲歌仔戲團、台北室內合唱團、拉鐸人合唱團、小巨人絲竹樂團、朱宗慶打擊樂團、雲門舞集及綠光劇團等 22 個團隊，合作 22 檔演出。

而在駐館藝術家方面，兩廳院自 2014 年起展開「藝術基地計畫」，2017 年 TIFA 發表駐館藝術家簡莉穎《叛徒馬密可能的回憶錄》、蘇威嘉《自由步 Freestep 2》。2017 年「藝術

基地計畫」擴大辦理，以邀請及甄選方式，支持 5 位藝術家駐館創作研究。年度駐館藝術家為蘇文琪、廖俊逞（Baboo）及陳銳，另甄選新銳編舞家劉彥成、鄭皓進行三個月短期駐館排練。駐館藝術家分別於下半年完成部分創作呈現或正式演出，包括蘇文琪《全然的愛與真實》、廖俊逞《重考時光》、陳銳與泰雅學堂《唱遊四季》正式演出，劉彥成《白色旗幟》與鄭皓《水銀猜想》則為階段呈現。這 5 位藝術家同時另與推廣組合作進行相關的教育推廣活動。

「藝術基地計畫」並邀請國際藝術家來臺與國內藝術家進行深度駐館交流。例如希臘導演狄奧多羅斯·特爾左布勒斯的戲劇工作坊，共計有 20 餘名臺灣專業工作者參與。澳籍華裔小提琴家陳銳分別於 3 月及 12 月帶領泰雅學堂學員進行工作坊。

為突破劇場空間限制，開拓更多創作可能，兩廳院打開場館，邀請藝術家於「非典型空間」創作，包括於兩廳院地下停車場演出 10 場的《重考時光》、於兩廳院後臺及辦公室等 13 個場域進行「女節—不要叫我姐節」，延伸「夏日爵士派對」至戲台咖小酒館及音樂廳大廳演出，透過這些多元場域，增加 20 餘名年輕劇場編導及樂手的參與，提高藝術家與觀眾的參與度。

推動國際合作及跨國結盟

國際結盟是兩廳院建立「夥伴關係」的重點之一，2017 年兩廳院與法國鳳凰劇院簽署四年（2018-2021）「開動計畫」，內容包含 8 項合作項目，如對等互惠節目及駐館藝術家交換、共製優質創作，12 月駐館藝術家廖俊逞與劉彥成赴法參加為期一週的鳳凰劇院導演工作坊，2018 年 3 月中旬於鳳凰劇院的「奇幻夜總會藝術節」與駐法國代表處臺灣文化中心合辦臺灣焦點演出、「臺灣表演藝術論壇」等活動。這是兩廳院繼與俄國「契訶夫國際戲劇節」之後，再次締結的長期國際合作夥伴。

另外，兩廳院也邀請國際場館總監和策展人來臺參訪品牌節目。在跨國合作與國際共製方面，邀請國際藝術家參與國人



四把椅子劇團 × 簡莉穎《叛徒馬密可能的回憶錄》（劉振祥 攝影）
The Possible Memoirs of a Traitor by Four Chairs Theatre & Li-Ying CHIEN



尼德劇團《兩個錯誤間的時光》（台北版）*The Time Between Two Mistakes* by Needcompany with Taiwan dancers（劉振祥 攝影）

5 檔節目製作，包括 TAI 身體劇場與羅蘭·奧澤《尋，山裡的祖居所》、兩廳院歌劇工作坊與德國導演佩塔·穆勒《灰姑娘變奏曲》、國際小提琴家陳銳與泰雅學堂《唱遊四季》、尼德舞團與 12 名臺灣舞者《兩個錯誤間的時光》、荷蘭「輿圖跨民族樂團」與 8 位臺灣獨奏家《來自中亞的新語》。

而透過 3 檔國際優質節目之共同製作，也將兩廳院品牌帶到歐亞美澳等超過 25 餘個城市或藝術節，包括希臘導演迪米特里·帕派約安努《偉大馴服者》、中國新銳編舞家古佳妮《插銷》、印尼編舞家艾可·蘇布利陽托《哭泣賈伊洛洛》。

發展國內及國際巡演

兩廳院邀請國際策展人來臺，爭取巡演機會，2017 年促成的國際演出包括：2018 年至加拿大巡演的無垢舞蹈劇場《潮》，「微舞作」中林祐如的創作《朵朵》將至法國巡演。另協力推動兩廳院歷屆主辦／自製節目至國際巡演，延續作品生命力，包括舞蹈空間《迴》歐洲演出 4 場、楊輝《邊界》法德

演出 4 場、《有機體》歐洲演出 5 場、雲門《白水 微塵》歐洲演出 2 場。

而在推動國內巡演方面，全年度 13 檔主合辦節目共達成 58 場國內巡迴。同時並完成「藝術出走」第三年計畫之作品《菲林的映畫光年》，9 月於臺北首演後，前往臺南、臺東、彰化、臺中巡演，總計 5 場，巡演腳步遍及全臺城市與偏鄉，三年來觸及人次已邁向 3 萬大關，落實了文化平權、樂齡照顧、推廣與臺灣傳統延續，締造藝術親民的亮眼佳績。



藝文列車「NTCH × metro：行動兩廳院」，改造淡水信義線 6 節捷運車廂
“NTCH × metro: action hall” project transformed 6 MRT trains of the Tamsui - Xinyi Line

藝術推廣活動拉近大眾距離

兩廳院除了固定推出演前導聆、演後座談、工作坊、大師班、開放彩排等節目相關推廣活動之外，並舉辦「管風琴推廣音樂會」、「劇場實驗室—打開黑盒子的秘密」夏令營、「第十屆爵士音樂營」等藝術推廣活動。在藝術教育方面，「顛覆想像·藝起體驗」體驗課程及「兩廳院表演藝術體驗課程推廣計畫」同時與 21 所館舍合作，年度總計參與活動人次達 3,982 人次。

2017 年兩廳院的跨域多元活動引起不少話題，例如因應場館 30 周年，特別與臺北捷運公司攜手合作最貼近民眾日常生活的「藝想實境 NTCH × metro」跨界企劃，包含藝文列車「NTCH × metro：行動兩廳院」，改造淡水信義線 6 節捷運車廂，以兩廳院「觀眾席紅絨椅」為具體象徵，也把場館特色場景搬進車廂中，讓民眾身歷其境，好評讚許不斷，累積 550 萬人次關注本活動。

不僅如此，兩廳院經營媒體頻道，企劃主題製作 NTCH togo 影片，吸引大眾注目，年度累積超過 90 萬瀏覽人次，其中《他們在兩廳院尬舞》邀請雲門舞集 2 及 4 所高校同學互相

學舞、尬舞，影片在社群媒體上引起廣大迴響，瀏覽人次超過 60 萬人。

提升劇場專業服務落實文化平權

為了落實文化平權，兩廳院於 2017 年增設無障礙硬體設施，無障礙輪椅席位增設 6 席，連同原有的 5 席，戲劇院輪椅席共達 11 席。官網設立無障礙服務專區，定期辦理無障礙導覽，另外為滿足聽損者追求清晰聲音的渴望，戲劇院及音樂廳服務臺特別增設聽障感應線圈，以提供多元的無障礙服務。

因應數位時代的來臨，兩廳院也從「顧客服務旅程」概念出發，整合兩廳院 30 年的資源，建置「Open Arts—與表演在一起」App，讓欣賞演出更為便利。此外，兩廳院也針對表演團隊及場館提供節目行銷服務，運用本場館顧客行銷系統，客製提供「電子禮券」及 CRM 平臺服務，共計 7 家表演團隊及 1 場館選擇使用；並擴大運用數據資料，完成兩廳院售票系統近三年觀眾群像及消費行為分析。

延續 2016 年的設備系統改善更新大整修計畫，戲劇院演藝



莎士比亞的妹妹們的劇團《重考時光》Caged Time by Shakespeare's Wild Sisters Group (劉振祥 攝影)

設備改善更新施作工程於 2017 年如期如質完成，並經由德國第三方認證。歷時 8 個月整修後的機械設備及控制系統順利通過 BGV C1 及機械設備與控制系統 SIL3 最高等級的測試認證，全面提升舞臺機械設備的安全性及大幅提升其可靠性、穩定性至最高等級，並於 2017 年 3 月 3 日開幕節目正式啟用。此外，戲劇院和實驗劇場防蝕布幕拉簾、實驗劇場觀眾席座椅與階梯地毯，也進行汰舊換新；戲劇院頂棚三相鍊條馬達的優化更新工程，則解決了馬達老化舉升能力不足及噪音過大問題。

為了維護音樂廳鋼琴演出品質，兩廳院特別邀請德國漢堡史坦威原廠鋼琴技師 Mr. Stefan Fritz 來臺為演出用琴健檢，於 7 月汰換史坦威 660 及貝森朵夫 275，並邀請鋼琴家嚴俊傑於德國漢堡史坦威鋼琴原廠挑選新琴，於 12 月舉辦「史坦威新琴 486 啟用活動」，活動當天近 500 名觀眾參加，也獲得多家電子與平面媒體採訪迴響。2017 年更邀請專家學者進行音樂廳的異音評估與分析，並委託中興工程執行儀器監控，將數據做深度的判讀與下階段資料收集的參考。

綜觀兩廳院 2017 年全年演出，總場次為 1,037 場。室內四廳

共舉辦 1,018 場藝文活動，其中包含兩廳院品牌節目「台灣國際藝術節」、「兩廳院夏日爵士派對」、「舞蹈秋天」、「新點子」音樂、戲劇、舞蹈系列等；此外，為了支持多元創作理念，兩廳院也邀請藝術家於後臺、辦公室及地下停車場等場域非典型空間演出，包含「女節—不要叫我姐節」、「重考時光」等，共計 19 場。

全年觀眾人次為 682,676 人，戶外演出及巡演場次及服務人次（含室內、戶外活動及轉播場次）共計 68 場、147,579 人次。主辦節目年度售票率為 91%，全年室內演出場地平均使用率則為 98%。全年觀眾對節目演出滿意度為 91%，而演出單位對整體服務滿意度達 96%，未因工程影響場館環境，兩廳院仍維持最高水準的服務品質，以人的溫度服務演出單位。

Thirty Years Mature – Partnerships

The year 2017 coincides with the 30th Anniversary of the NTCH. At this important milestone of “30-year maturity”, we kicked things off with a “partnership” program for creating professional management teams and collaborate with the teams, artists and other venues. These cooperative relationships have allowed Taiwan’s arts and culture environment as well as the social responsibility of promoting equal access to the arts to flourish. In addition, we have also made use of international alliances and transnational cooperation to connect Taiwan to the international community and expand its cultural map. In addition to creating refined cultural values, the NTCH has continued to shine in spearheading Taiwanese art branding.

Open Cooperation between Artists and Venues

The NTCH invited domestic groups to perform a variety of works, and offered them assistance in multiple ways, from performance funding to venue resource supply, according to each program’s needs, and has developed long-term partnerships in the process. Groups we have partnered with include government-funded teams, the “Taiwan Brand Team” of the Ministry of Culture, and subsidized teams (excellent level), and teams concerned with ensuring program quality and market stability. This year, 22 concerts were performed by 22 groups, including Legend Lin

Dance Theatre, Ming Hwa Yuan Arts & Cultural Group, Godot Theatre Company, Mei-Yun TANG Taiwanese Opera Company, Taipei Chamber Singers, Taipei Male Choir, Little Giant Chinese Chamber Orchestra, Ju Percussion Group, Cloud Gate Dance Theatre of Taiwan, and Greenray Theatre Company.

As for the artists-in-residence, the NTCH has been managing the “Art in Residency Project” since 2014. In 2017, TIFA presented artist-in-residence Li-Ying CHIEN’s *The Possible Memoirs of a Traitor* and Wei-Chia SU’s *Freestep 2*. In 2017, the “Art in Residency Project” was expanded to include the invitation and auditioning of five artists in order to support them in their creative and research projects. The artists in residence that year were Wen-Chi SU, Jiun-Cheng LIAO (Baboo), and Ray CHEN, while up-and-coming cutting-edge choreographers Yen-Cheng LIU and Hao CHENG were selected for a three-month short-term residency. Artists-in-residence completed some of their creative presentations or formal performances in the second half of the year, including Wen-Chi SU’s *Unconditional Love and Fact*, Jiun-Cheng LIAO’s *Caged Time*, and Ray CHEN & the Unique Atayal College’s *The Four Seasons* performed in full. Excerpts of Yen-Cheng LIU’s *White Flag* and Hao CHENG’s *Mercury Conjecture* were also presented onstage. The five artists also cooperated with the marketing team to conduct related educational promotion activities.

The “Art in Residency Project” invites international artists to visit Taiwan and domestic artists for in-depth exchanges. For example, the Greek director Theodoros Terzopoulos’s workshop has seen a total of more than 20 Taiwanese professional performing arts workers. Australian-Chinese violinist Ray CHEN led Atayal Academy students in workshops in March and December respectively.

In order to break through the space limitations of the theater and open up more creative possibilities, the NTCH opened up its



爵士夏午茶 Jazzy afternoon with fresh groove (劉振祥 攝影)



蠟舞劇場 蘇威嘉《自由步 - 身體的眾生相》(劉振祥 攝影)
FreeSteps - Body Scenes by HORSE of Wei-Chia SU

venues and invited artists to work in “atypical spaces”, including for ten performances of *Caged Time* in the underground parking lot. The backstage areas and offices comprised thirteen spaces that were used to perform “Taiwan Women Theatre Festival.” The “Summer Jazz” was also expanded into the Theater Café, Theater Trattoria, and the Concert Hall’s lobby. Because of the addition of these unconventional spaces, the NTCH was able to create opportunities for more than 20 young theater directors. This not only allowed for an increase in artist participation, but also an increase in audience attendance.

Promoting International Cooperation and Alliances across Borders

International alliance is one of the key aspects in the establishment of “Partnership” at the NTCH. In 2017, the NTCH and Le Phénix signed a four-year (2018-2021) “KAIDONG Project”, which includes eight collaborative projects, such as a reciprocity program, an artists-in-residence exchange program, and co-

produced quality creations. In December, resident artists Jiun-Cheng LIAO and Yen-Cheng LIU went to France to attend a one-week director’s workshop at Le Phénix, and in mid-March 2018, the “Cabaret de Curiosités” also at Le Phénix co-organized “Focus on Taiwan” and the “Taiwan Performing Arts Forum” with the Centre culturel de Taïwan à Paris. This is the first long-term international partnership that the NTCH has begun since its partnership with the Russian Chekhov International Theatre Festival.

In addition, the NTCH also invited international venue directors and curators to visit the annual production. In order to promote transnational and international cooperation, international artists were invited to participate in five locally-produced programs, including the TAI Body Theatre & Roland Auzet’s *Terrace on the Hill*, the NTCH Opera Studio and German director Petra Müller’s *Rossini: La Cenerentola*, international violinist Ray CHEN & the Unique Atayal College’s *The Four Seasons*, the Needcompany and



藝文列車「NTCH × metro：行動兩廳院」，改造淡水信義線 6 節捷運車廂
“NTCH × metro: action hall” project transformed 6 MRT trains of the Tamsui - Xinyi Line

12 Taiwanese dancers’s *The Time Between Two Mistakes*, Atlas Ensemble and 8 Taiwan soloists’s *In the Eyes of the Nomads*.

Through the joint production of three high-quality international programs, the NTCH name has also been introduced to more than 25 cities and arts festivals throughout Europe, Asia, North America, and Australia. The programs included the work of such figures as the Greek director Dimitris Papaioannou (*The Great Tamer*), China’s cutting-edge choreographer Jiani GU (*Exit*), Indonesian choreographer Eko Supriyanto (*Balabala*).

The Development of Domestic and International Tours

The NTCH invited international curators to come to Taiwan to view our programs and assess the possibility of bringing those programs overseas. International shows promoted in 2017 included *The Tide* by Legend Lin Dance Theatre which toured Canada in early 2018, and *Sponge* by Yu-Ju LIN which will tour France. In addition, the NTCH jointly promoted its self-produced programs to international curators and will extend the vitality of

these programs by bringing them before international audiences. These programs include Dance Forum’s *HUI* which will have five performances throughout Europe, Yeung FAI’s *Lifelines* four performances in France and Germany, *Yo Gee Ti* five performances throughout Europe, and Cloud Gate’s *White Water & Little Dusts* two performances throughout Europe.

In terms of promoting domestic tours, a total of 13 domestic programs were held in the year to achieve 58 domestic tours. *Starry Memory* from the 3rd year of the FormosArt series toured in Tainan, Taitung, Changhua, and Taichung for five performances after its September premiere in Taipei. In the last three years, tours in urban and rural areas have attracted more than 30,000 people, a great harvest for advocating cultural equal rights, assistance of the elderly, promotion and integration with Taiwanese traditions, and achieving its goal of creating a people-friendly artistic environment.

Art Promotion Activities that Invite Audience Participation



「顛覆想像藝起體驗」親子課 “NTCH Performing Arts Experience Curriculum Promotion Project” parent-child curriculum (吳佳玲 攝影)

In addition to the regular promotional programs for pre-performance talks, post-performance discussions, workshops, master classes, and open rehearsals, the NTCH also held “Mini Organ Concerts” and summer camps “Theatrical Laboratory - the Opening the Mysterious Black Box”, “The 10th NTCH Jazz Camp” and other art promotion activities. In terms of art education, the “Subversion of Imagination × Art Experience” practical course and the “NTCH Performing Arts Experience Curriculum Promotion Project”, cooperated with 21 venues, reached a total number of 3982 participants in the year.

In 2017, the NTCH’s many cross-sector diverse activities attracted much attention. For example, to celebrate its 30th anniversary, the NTCH specially collaborated with the Taipei MRT Corporation to create NTCH × metro, inserting the NTCH into an element of most people’s daily lives. The “NTCH × metro: action hall” project transformed 6 MRT trains of the Tamsui - Xinyi Line. The venues of the NTCH were represented by the transformation of the trains’ seats into red auditorium chairs and scenes from famous

performances at the NTCH displayed on the interior walls of the train cars, allowing the public to experience these historically significant moments. This campaign was highly praised and reached 5.5 million people throughout its run.

In addition, the NTCH has been active on various social media platforms and planned the production of NTCH togo movies to increase public interest in the NTCH brand. These movies received over 900,000 views in 2017. Among them, “They Dance at the NTCH” showed dancers of the Cloud Gate 2 and students from four senior high schools after they were invited to meet, and the opportunity they took to learn from and perform for each other. The film proved to be very popular on social media and received more than 600,000 views.

Promoting Professional Theatrical Services for Equal Access to Culture

In order to ensure equal access to its services, the NTCH added accessibility facilities in 2017. The NTCH has added 6 additional



印尼艾可舞團《哭泣賈伊洛洛》*Cry Jailolo & Balabala* by EkosDance Company (劉振祥 攝影)

wheelchair spaces in the theater, together with the original 5 spaces for a total of 11 spaces in the theater. The official website has added accessibility options and also established tour options for visitors who are visually- or hearing-impaired. In addition, in order to assist hearing-impaired people in being able to enjoy clear auditory experiences, the National Theater and Concert Hall service desks have specifically added hearing-impaired induction loops as part of their goal to provide multiple accessibility services.

In response to the advent of the digital era, the NTCH has also proceeded with the concept of the “customer service journey,” integrating the NTCH’s collective resources of thirty years, and building an “Open Arts—with performances” app to make it easier for audience members to more fully enjoy their performance experiences. In addition, the NTCH has also provided promotional services for troupes and other venues, including the NTCH’s marketing system that creates custom electronic coupons and a CRM platform. A total of 7 troupes and 1 venue chose to use these services. The NTCH has expanded its usage of the data collected

by its ticketing system in order to analyze the behavior and demographics of its consumers over the last three years.

The renovations were completed in 2017 as expected and certified by a German 3rd party. After eight months of refurbishment, the mechanical equipment and control system passed the highest levels of BGV C1 and SIL3 (Safety Integrity Level) testing and certification, with the safety of the stage machinery and equipment fully enhanced and significantly increasing its reliability and stability to the highest level. The program that debuted on March 1, 2017, successfully utilized these renovations. In addition, the NTCH replaced its theater and experimental theater’s flame-proof pull curtain, experimental theater’s auditorium seats, and stair carpeting, as well as its three-phase chain motor for the theater roof, solving the problems of inadequate lifting capacity and excessive noise caused by the old aging motor.

In order to maintain the quality of piano performance in the concert hall, the NTCH specially invited Mr. Stefan Fritz, the piano technician of the Hamburg Steinway in Germany, to come



2017 舞蹈秋天—崎動力舞蹈劇場 孫尚綺 × 貝艾特·福瑞《Spur／溯形》（劉振祥 攝影）
Spur by Shang-Chi SUN Company of Shang-Chi SUN & Beat Furrer

to Taiwan to perform evaluations and preserve the performance quality of the music. In July, the Steinway 660 and Besendorff 275 were replaced, and pianist Chun-Chieh Yen was invited to choose the new piano from the Hamburg Steinway factory in Germany. In December, he held the “Steinway 486 Launching Event”. Nearly 500 spectators, including several reporters from both online and press medias, participated in the event and won several pieces of electronic and print media. In 2017, experts and scholars were invited to conduct an evaluation and analysis of the sound quality of the Concert Hall. Sinotech Engineering Consultants, Ltd. was commissioned to assess the sound quality using monitoring tools, and the data will be used as for reference for in-depth interpretation and data collection in the next phase.

Looking at the NTCH’s performances throughout 2017, the total number of performances was 1,037. In the four venues, 1,018 art and cultural events were held, including the NTCH branding program(s) “Taiwan International Arts Festival” (TIFA), “Summer Jazz,” “Dancing in Autumn,” “New Ideas,” and others. In addition, in order to support the concept of multimedia creation,

the NTCH has also invited artists to perform in atypical spaces such as backstage, in offices, and underground parking lot, with performances such as “Taiwan Women Theatre Festival,” *Caged Time*, and others for a total of 19 performances.

There were 682,676 visitors throughout the year, and 68 performances and 147,579 attendees of outdoor performances, tour performances, and events, both indoors and outdoors, and broadcasts. The annual sales rate of the host program was 91%, and the average annual indoor performance venue usage rate was 98%. Throughout the year, audience satisfaction with the performance of the program was 91%, and troupe satisfaction with the overall service reached 96%. Our services were not negatively affected by the renovation work, and we have been able to continue to provide the highest level of service quality to all troupes who have performed at the NTCH. The project did not affect the venue environment and maintained the highest level of service quality.

節目概況 Program Overview

國家戲劇院 National Theater

3/3	國家戲劇院 30 奏新章《走過，許多時間》 <i>Retime</i>
3/8-3/12	2017TIFA 無垢舞蹈劇場《潮》 <i>The Eternal Tides</i> by Legend Lin Dance Theatre
3/17-3/18	2017TIFA 蘇黎世國家劇院《誰怕沃爾夫？》 <i>Who's Afraid of Hugo Wolf?</i> by Schauspielhaus Zürich
3/24-3/26	2017TIFA 明華園戲劇總團《龍抬頭》 <i>The Dragon Rises</i> by Ming Hwa Yuan Arts & Cultural Group
3/31-4/2	2017TIFA 奧斯卡·柯爾斯諾瓦 × 立陶宛 OKT 劇團《哈姆雷特》 <i>Hamlet</i> by OKT / Vilnius City Theatre
4/7-4/9	2017TIFA 果陀劇場《愛呀，我的媽！》 <i>Love Ya Mom</i> by Godot Theatre Company
4/14-4/16	2017TIFA 尼德劇團《兩個錯誤間的時光》 <i>The Time Between Two Mistakes</i> by Needcompany
4/21-4/23	2017TIFA 羅西兒·莫琳娜舞團《雅朵拉森林》 <i>Bosque Ardora</i> by Rocío Molina
4/28-4/30	2017TIFA 凱蒂·米契爾 × 柏林列寧廣場劇院《茱莉小姐》 <i>Miss Julie</i> by Katie Mitchell & Schaubühne Berlin
5/11-5/13	2017TIFA 羅莎舞團《時間的漩渦》《FASE》 <i>Vortex Temporum & Fase</i> by Rosas
5/26-5/28	2017TIFA 荷蘭阿姆斯特丹劇團《源泉》 <i>The Fountainhead</i> by Toneelgroep Amsterdam
6/22-6/25	唐美雲歌仔戲團《螢姬物語》 <i>Song of the Fireflies</i> by Mei-Yun TANG Taiwanese Opera Company
9/1-9/10	綠光劇團 台灣文學劇場首步曲《清明時節》 <i>Ching Ming Festival</i> by Greenray Theatre Company
9/22-9/24	許芳宜 & 藝術家《Salute》 <i>Salute</i> by Fang-Yi SHEU & Artists
10/14-10/15	2017 舞蹈秋天－高谷史郎《靜／止》 <i>ST/LL</i> by Shiro Takatani
10/27-10/29	2017 兩廳院經典重現－國光劇團 & NSO《快雪時晴》 <i>Sunlight after Snowfall</i> by GuoGuang Opera Company & NSO
11/11-11/12	創作社第 26 號作品《安娜與齊的故事》 <i>The Story of Anna and Chi</i> by Creative Society Theatre Group
11/16-11/19	2017 舞蹈秋天－迪米特里·帕派約安努《偉大馴服者》 <i>The Great Tamer</i> by Dimitris Papaioannou
11/24-12/3	2017 舞蹈秋天 雲門舞集《關於島嶼》 <i>FORMOSA</i> by Cloud Gate Dance Theatre of Taiwan
12/8-12/10	台南人劇團《天書第一部：被遺忘的神》 <i>The Book of Fate Trilogy One: The Forgotten God</i> by Tainaner Ensemble
12/29-1/1	非常林奕華《聊齋》 <i>Why We Chat?</i> by Edward Lam Dance Theatre

左：荷蘭阿姆斯特丹劇團《源泉》Left: *The Fountainhead* by Toneelgroep Amsterdam (劉振祥 攝影)
右：非常林奕華《聊齋》Right: *Why We Chat?* by Edward Lam Dance Theatre (劉振祥 攝影)



實驗劇場 Experimental Theater

- 3/9-3/12 2017TIFA 二分之一 Q 劇場《流光似夢》*Dust of Time* by 1/2 Q Theatre
- 3/17-3/19 2017TIFA 瑪姬·瑪漢計畫《臉》*Singspiele* by Maguy Marin
- 3/24-3/26 2017TIFA 加拿大蝸牛心偶戲團《烏鴉怎麼了》*Caws & Effect* by Mind of a Snail
- 3/30-4/2 2017TIFA 驕舞劇場 蘇威嘉《自由步 - 身體的眾生相》*FreeSteps - Body Scenes* by HORSE of Wei-Chia SU
- 4/14-4/16 2017TIFA 四把椅子劇團 × 簡莉穎《叛徒馬密可能的回憶錄》*The Possible Memoirs of a Traitor* by Four Chairs Theatre & Li-Ying CHIEN
- 5/12-5/14 2017 新點子劇展 王嘉明《血與玫瑰樂隊》*Blood & Rose Ensemble* by Chia-Ming WANG
- 5/19-5/21 2017 新點子劇展 高俊耀《親密》*outsider* by KOH Choon Eiow
- 6/2-6/4 2017 新點子舞展 - 《微舞作 - 林祐如、陳武康、劉彥成》*Taiwan Dance Scene-Mixed Program* by Wu-Kang CHEN, Yu-Ju LIN, and Yen-Cheng LIU
- 6/9-6/11 2017 新點子劇展 李銘宸《戈爾德思：夜晚就在森林前方》*Bernard-Marie Koltès: La Nuit juste avant les Forêt* by Ming-Chen LI
- 6/23-6/25 2017 新點子舞展 - TAI 身體劇場與羅蘭·奧澤《尋，山裡的祖居所》*Terrace on the Hill* by TAI Body Theatre & Roland Auzet
- 7/14-7/16 2017 新點子舞展 - 印尼艾可舞團《哭泣賈伊洛洛》*Cry Jailolo & Balabala* by EkosDance Company
- 8/11-8/13 2017 女節《不要叫我姊節》「顛」之章 2017 Taiwan Women Theatre Festival - *OH My Go__d () ess!*
- 8/25-8/27 2017 兩廳院歌劇工作坊 - 羅西尼《灰姑娘變奏曲》2017 Opera Studio - *Rossini: La Cenerentola*
- 9/29-10/1 2017 新點子樂展《邊境共聲》2017 Innovation Series - *The Pilgrimage*
- 10/18-10/19 2017 舞蹈秋天 - 克萊兒·康寧漢《給我一個活下去的理由》*Give Me a Reason to Live* by Claire Cunningham
- 10/27-10/28 2017 舞蹈秋天 - 當代舞團／蘇文琪《全然的愛與真實》*Unconditional Love and Fact* by YiLab. / Wen-Chi SU
- 11/2-11/5 2017 舞蹈秋天 - 以色列 L-E-V 舞團《強迫症之戀》*OCD Love* by L-E-V Dance Company
- 11/16-11/19 2017 舞蹈秋天 - 十口無團／古佳妮《插銷》*Exit* by Untitled Group / Jiani GU
- 11/24-11/26 2017 舞蹈秋天 - 崎動力舞蹈劇場 孫尚綺 × 貝艾特·福瑞《Spur／溯形》*Spur* by Shang-Chi SUN Company of Shang-Chi SUN & Beat Furrer

左：二分之一 Q 劇場《流光似夢》Left: *Dust of Time* by 1/2 Q Theatre (劉振祥 攝影)

右：TAI 身體劇場與羅蘭·奧澤《尋，山裡的祖居所》Right: *Terrace on the Hill* by TAI Body Theatre & Roland Auzet (劉振祥 攝影)





泰武古謠傳唱與佳興部落《太陽的女兒》（劉振祥 攝影）
Story of the Daughter of the Sun by Taiwu Ancient Ballads Troupe and Puljetji Tribe



唱遊四季—陳銳與泰雅學堂音樂會 *The Four Seasons - Ray CHEN and The Unique Atayal College*（劉振祥 攝影）

國家音樂廳 Concert Hall

3/3	2017TIFA 兩廳院經典重現《大兵的故事》 <i>The Soldier's Tale</i>
3/10-3/11	2017TIFA 泰武古謠傳唱與佳興部落《太陽的女兒》 <i>Story of the Daughter of the Sun</i> by Taiwu Ancient Ballads Troupe and Puljetji Tribe
3/12	2017TIFA 安德佐夫斯基鋼琴獨奏會 <i>Piotr Anderszewski Piano Recital</i>
3/17-3/18	2017TIFA 奧斯陸愛樂管絃樂團 <i>Oslo Philharmonic Orchestra</i>
3/24	2017TIFA 朱宗慶打擊樂團《島·樂》 <i>Ju Percussion Group Our Percussion Music</i> by Ju Percussion Group
3/31	2017TIFA 葡萄牙法朵天王卡麥尼演唱會 <i>Fado Camané in Concert</i>
4/8	2017TIFA 煦珈康的北印度音樂旅程 <i>An Evening with Shujaat Khan classical, Sufi, and folk Melodies of North India</i>
4/16	2017TIFA 天籟美聲安琪拉·蓋兒基爾與臺北市立交響樂團 <i>Angela Gheorghiu with TSO</i>
5/6	台北室內合唱團《美麗新世界—獻給母親的歌》 <i>A Whole New World Concert Dedicated to Mothers</i> by Taipei Chamber Singers
6/24	快樂寶貝起步奏—香菇公主歷險記 <i>Family Concert The Adventure of Mushroom Princess</i>
7/29	快樂寶貝起步奏—尋找新大陸 <i>Family Concert The Big Adventure</i>
8/12	來自曼徹斯特的琴音《史考特兄弟管風琴 & 鋼琴音樂會》 <i>Scott Brothers Duo Concert</i>
8/27	2017 兩廳院夏日爵士派對—兩廳院夏日爵士節慶樂團音樂會 <i>NTCH Summer Jazz Party — NTCH Summer Jazz Project featuring Cliff Almond</i>
8/31	2017 兩廳院夏日爵士派對—泰莉·萊恩·卡林頓四重奏音樂會 <i>NTCH Summer Jazz Party — Terri Lyne Carrington's Mosaic Experience</i>
9/1	2017 兩廳院夏日爵士派對—阿圖羅·山多瓦六重奏音樂會 <i>NTCH Summer Jazz Party — Arturo Sandoval Trumpet Sextet Concert</i>
10/29	「傳承·提琴的榮耀」音樂會 <i>The Glory of the Violin Family</i>
11/11	傳唱記憶《時光點唱機》—台北愛樂室內合唱團 <i>Jukebox of Timeless Melodies</i> by Taipei Philharmonic Chamber Choir
11/14	歌劇天后戴安娜·丹姆勞與尼可拉·泰斯特之夜 <i>Diana Damrau & Nicolas Testé Opera Gala</i>
11/16-11/17	力晶 2017 藝文饗宴—萊比錫布商大廈管絃樂團 <i>Gewandhausorchester Leipzig</i>
12/8	戀戀 30—陳明章現場作品三十年 <i>Ming-chang CHEN Dust In the Wind 30th Anniversary Concert</i>
12/10	唱遊四季—陳銳與泰雅學堂音樂會 <i>The Four Seasons - Ray CHEN and The Unique Atayal College</i>
12/15	2017 兩廳院聖誕音樂會《紐約爵士耶誕夜》 <i>Jazz Christmas Night of New York</i>

演奏廳 Recital Hall

- 3/24-3/25 2017TIFA 小巨人絲竹樂團《山水渲》、《風月染》 *Blending in Landscape & Dyeing with Romance* by Little Giant Chinese Chamber Orchestra
- 9/23 2017 新點子樂展《不承受時間的花》 *2017 Innovation Series — The Hours of Flower*
- 9/24 2017 新點子樂展《來自中亞的新語》 *2017 Innovation Series — In the Eyes of the Nomads*

藝文廣場 Main Plaza

- 7/15 國泰藝術節—雲門免費戶外公演《十三聲》 *CLOUD GATE Outdoor Performance 13 Tongues*
- 8/26 2017 兩廳院夏日爵士戶外派對 *2017 Summer Jazz Outdoor Party*
- 10/28 三十周年廣場活動《眾聲之所》 *Electric Indigo*
- 11/17 力晶 2017 藝文饗宴—萊比錫布商大廈管絃樂團戶外轉播 *Gewandhausorchester Leipzig*

戲劇院生活廣場 Terrace

- 10/14 兩廳院藝術出走《菲林的映画光年》 *Starry Memory* by Ren-Shin Co-op Theatre
- 11/25 2017 兩廳院耶誕點燈《希望織光》 *2017 Light Up the Night*



《不承受時間的花》 *The Hours of Flower* (劉振祥 攝影)



《來自中亞的新語》 *In the Eyes of the Nomads* (劉振祥 攝影)

國內巡演 Domestic Tours

- 4/1(台南)、4/7-4/8(台東) 2017TIFA 加拿大蝸牛心偶戲團《烏鴉怎麼了》*Caws & Effect* by Mind of a Snail
9/2-9/3(嘉義) 2017 兩廳院歌劇工作坊—羅西尼《灰姑娘變奏曲》*2017 Opera Studio — Rossini: La Cenerentola*
10/21(台南)、11/04(台東) 兩廳院藝術出走《菲林的映画光年》*Starry Memory* by Ren-Shin Co-op Theatre
11/11(彰化)、11/18(臺中)

國際巡演 International Tours

- 7/18-19、7/23-24 楊輝《邊界》國際巡演 *Lifelines* by Yeung Fai

戶外演出 Outdoor

- 8/1-8/3、8/4-8/6、8/8-8/10 2017 女節《不要叫我姊姊》「育」之章、「鬧」之章、「意」之章 *2017 Taiwan Women Theatre Festival — OH My Go__d () ess !*
7/29(颱風取消) 2017 女節—明珠女子歌劇團《馴夫記》*Taming of the Husband*

其他 Miscellaneous

- 8/12、8/19、8/27 2017 兩廳院夏日爵士派對—爵士 *Bistro NTCH Summer Jazz Party — Jazz at the Bistro*
8/26 2017 兩廳院夏日爵士派對—爵士夏午茶 *NTCH Summer Jazz Party — Jazzy afternoon with fresh groove*
11/24-12/3 莎士比亞的妹妹們的劇團《重考時光》*Caged Time* by Shakespeare's Wild Sisters Group

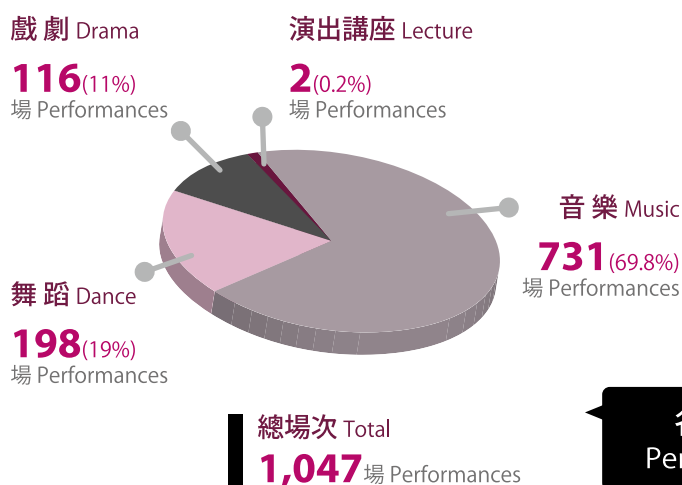
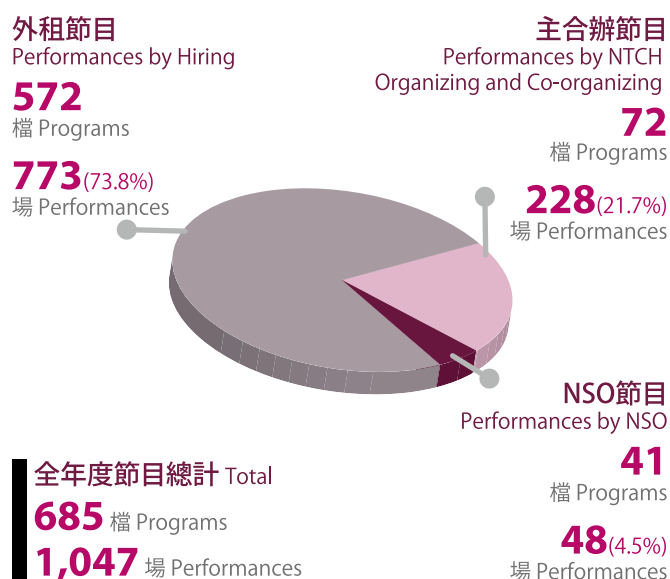
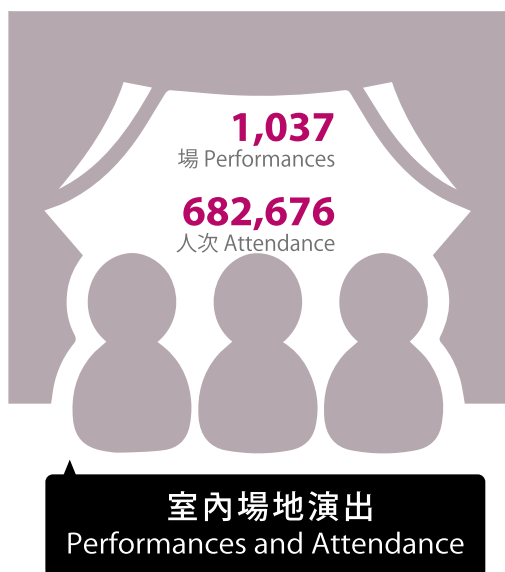


羅西尼《灰姑娘變奏曲》*Rossini: La Cenerentola* (劉振祥 攝影)



《不要叫我姊姊》「育」之章 *OH My Go__d () ess !* (劉振祥 攝影)

節目統計概況 Annual Statistics



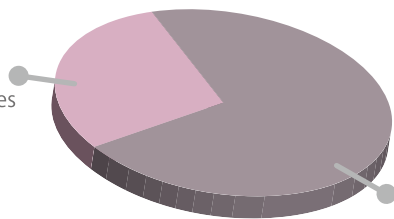
國際 International

27

檔 Programs

67 (29%)

場 Performances



國內 Domestic

45

檔 Programs

161 (71%)

場 Performances

主合辦節目

Performances by NTCH Organizing and Co-organizing

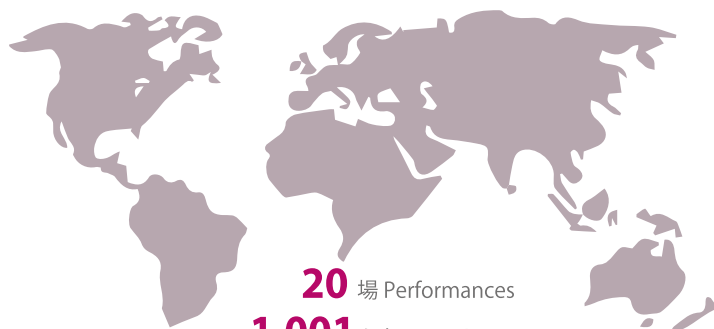
全年度總計 Total

221,983 人次 Attendance



藝文推廣體驗活動

Spreading Enjoyment of the Arts



20 場 Performances

1,001 人次 Attendance

藝術專業活動

Promotion Experience of the Arts



2017年

28,923

人 People

2016年

26,208

人 People

新增 **2,715** 人

2,715 More People Added

實體會員人數

Number of Physical Members

贊助及感謝名單（依中文筆劃排列）

贊助單位

公益支持單位

臺灣賓士股份有限公司

財團法人力品文化基金會

感謝單位

京都念慈菴藥廠股份有限公司

恆隆行貿易股份有限公司

「圓夢計畫」感謝名單

川流文化教育基金會

沈氏藝術印刷股份有限公司

林艾誼

林信和

柯珀汝

施振榮

張淑伶

孫至娟

財團法人玉山文教基金會

財團法人中華電信股份有限公司

財團法人中華民國證券櫃檯買賣中心

財團法人余紀忠文教基金會

財團法人勇源教育發展基金會

財團法人冠德玉山教育基金會

Special Thanks

Sponsor

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Lion Valley Cultural & Educational Foundation

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Shu-Ling CHANG

Chih-Chuan SUN

E.SUN Foundation

Chunghwa Telecom Co., Ltd.

Taipei Exchange

Yu Chi-Chung Cultural & Educational Foundation

CHEN-YUNG Foundation

KINDOM YU SAN EDUCATION FOUNDATION

臺中國家歌劇院 National Taichung Theater





Grand Tours
with

Theater
Titan

Jacques Heller

藝術翻新基地 —每個人心中都有一座劇場

2017 年臺中國家歌劇院實踐了「藝術翻新基地」的理念，引入優質嚴選節目，蓄積創新能量外，更以歌劇院藝文社區營造作為起始點，持續強化在地社群連結，符合藝術社群及民眾期待，並以最高服務品質走入民眾生活，打造城市藝術人文新貌。

讓臺中成為最懂享受表演藝術的城市

將臺中打造為「最懂享受表演藝術的城市」是歌劇院的目標。2017 年歌劇院三大系列節目「2017 台灣國際藝術節」、「夏天來臺中看音樂劇」及「秋天與巨人相遇」票房平均達 97%，同時積極辦理微劇場計畫扶植臺中地區藝術創作者，更藉由舉辦各類型教育推廣活動與造夢計畫播撒藝術種子，翻新了中臺灣表演藝術生態以及市民生活型態，讓民眾能「深入體驗」表演藝術。2017 年，歌劇院內演出計 311 場，教育推廣演出及活動則計 283 場，包含大師開講的音樂與戲劇沙龍、讓表演藝術工作者交流的圓桌會議、陪伴兒童與青少年的暑期活動以及廣受好評的佰元音樂會等，針對不同族群規劃相應的講座與活動，讓表演藝術與市民生活接軌。歌劇院也大力推動超級學生方案與造夢計畫，將中區偏鄉的學子帶到歌劇院欣賞演出，全年度超過 5,000 位學子在歌劇院體驗了劇場的魔力，成果令人欣慰。此外，歌劇院於 2016 年底啟動的「微劇場甄選計畫」，2017 年團隊從小劇場實驗性舞台出發，透過導師制度陪伴團隊發展與修正作品，讓新銳藝術家在歌劇院有公開出道的機會。

是場館是劇場也是教室 中臺灣城市生活新據點

2017 年全年歌劇院入館人數約 208 萬人次，證明歌劇院在國人心目中是必訪的國際地標，而其中超過 5 萬來訪民眾選擇歌劇院專業導覽服務，深入了解歌劇院設計與經營之理念與用心。而在經營成果上，票房紀錄更打破臺中是文化沙漠的刻板印象，揮別開幕前媒體擔心會成為蚊子館的預測。2017 年，歌劇院辦理戶外演出、周末免費音樂會、展覽、講座、節目延伸之周邊活動及教育推廣活動等，超過 20 萬民眾參與；而主/合辦節目共舉辦 128 場，約有 21 萬民眾購票入場。而其中超過五成的觀眾為持有市民卡的臺中市民，顯示歌劇院已成為市民生活的一環，表示臺中市民對國際水準節目的高度期待。市民對歌劇院的支持、成長快速的票房佳績，加上歌劇院特別為外租節目辦理「臺中媒體見面會」協助行銷宣傳，表演藝術團隊前來歌劇院演出的成效也大大提升，2017 年歌劇院大劇院的使用率高達九成，中劇院與小劇場也分別有七成五與六成的高使用頻率，歌劇院儼然成為臺灣團隊國內巡演的首選。

歌劇院以「每個人心中都有一座劇場」表達劇院與民眾同在一起的親密關係。藝術萬歲是歌劇院的使命，也是未來劇場的趨勢，歌劇院希望融入市民生活並給予更多藝術創新的想像，讓我們迎向 2018 年。

臺中國家歌劇院藝術總監





《神行人間 高空人體極限演出》*Human Net – Body Extreme Aerial Performance*

A Base for Reinvigorating the Arts – In Everyone’s Heart Is a Theater

In 2017, the National Taichung Theater (NTT) put into practice the concept of “a base from which to transform the arts”. It introduced outstanding programs and continued its artistic and cultural community building and public outreach efforts, while providing the highest quality services. It can be said that the NTT has changed the artistic and cultural landscape of the city.

Taichung - the City that Understands How to Enjoy the Performing Arts

Enabling Taichung to become “the city that understands how to enjoy the performing arts” is the NTT’s objective. In 2017, the NTT presented three major program series: 2017 NTT-TIFA (Taiwan International Festival of Arts), summer musicals lineup, and Grand Tours with Theater Titans in the fall. An average of 97% of available seats were sold for these programs. Concurrently, the NTT’s micro-theater mentorship program helped nurture Taichung’s artists. Through a variety of educational and promotional activities, the seeds for cultivating interest in the performing arts were sown. Central Taiwan’s performing arts scene and the lifestyles of Taichung’s residents were transformed, with the NTT helping them to have in-depth experiences in performing arts. In 2017, the NTT presented 311 performances and organized 283 educational and promotional performances and activities, including musical performances and lectures, round table discussions among performing arts professionals, summer activities for children and young adults, and “NT\$100 concerts”. The lectures and activities appealed to different groups to connect the performing arts to the lives of city residents. The NTT made a great effort to promote the super student program and Art Is for Everyone project to enable students in the rural areas of central Taiwan the opportunity to experience theater performances. More than 5,000 students benefited from these efforts. At the end of 2016, the NTT held auditions for its micro-theater recruitment program. In 2017, through this program, groups received guidance on how to adapt their small experimental theater works for the NTT stage.

Venue, Theater, and Classroom – Central Taiwan’s New Urban Base

In 2017, the NTT received 2.08 million visitors, proving that the NTT has become a must-see national landmark. Moreover, more than 50,000 of these visitors chose to use its professional tour guide services to gain an in-depth understanding of the NTT’s design and operations and management system. In addition, box office sales shattered the negative stereotype of Taichung as a “cultural desert” and the media’s concerns that this venue would go unused. In 2017, 120,000 people attended free performances and 210,000 people purchased tickets for paid performances. Among them, more than 50 percent used the NTT’s Taichung Card or were Taichung residents. This demonstrates that these NTT programs that have met international standards of quality have also become a part of the lives of the people of Taichung. With the support of Taichung residents, rapid growth in box office sales, and specifically scheduled press conferences by the NTT, many performing arts groups have expressed that there’s a prominent increase in the quality and box office while performing at the NTT. In 2017, the usage rate for the Grand Theater was 90%, and 75 % and 60% respectively for the Playhouse and Black Box. The NTT has become the top choice for domestic performing arts groups touring Taiwan.

“In everyone’s heart is a theater”. This expresses the close relationship between the NTT and the public. Expanding the realm of influence of the arts is the mission of the NTT. The future of theater will involve incorporating the performing arts into daily life, providing the public with inspiration and outlets for artistic creativity and stimulating their imagination. We look forward to further accomplishments in these areas in 2018.

Executive and Artistic Director, National Taichung Theater

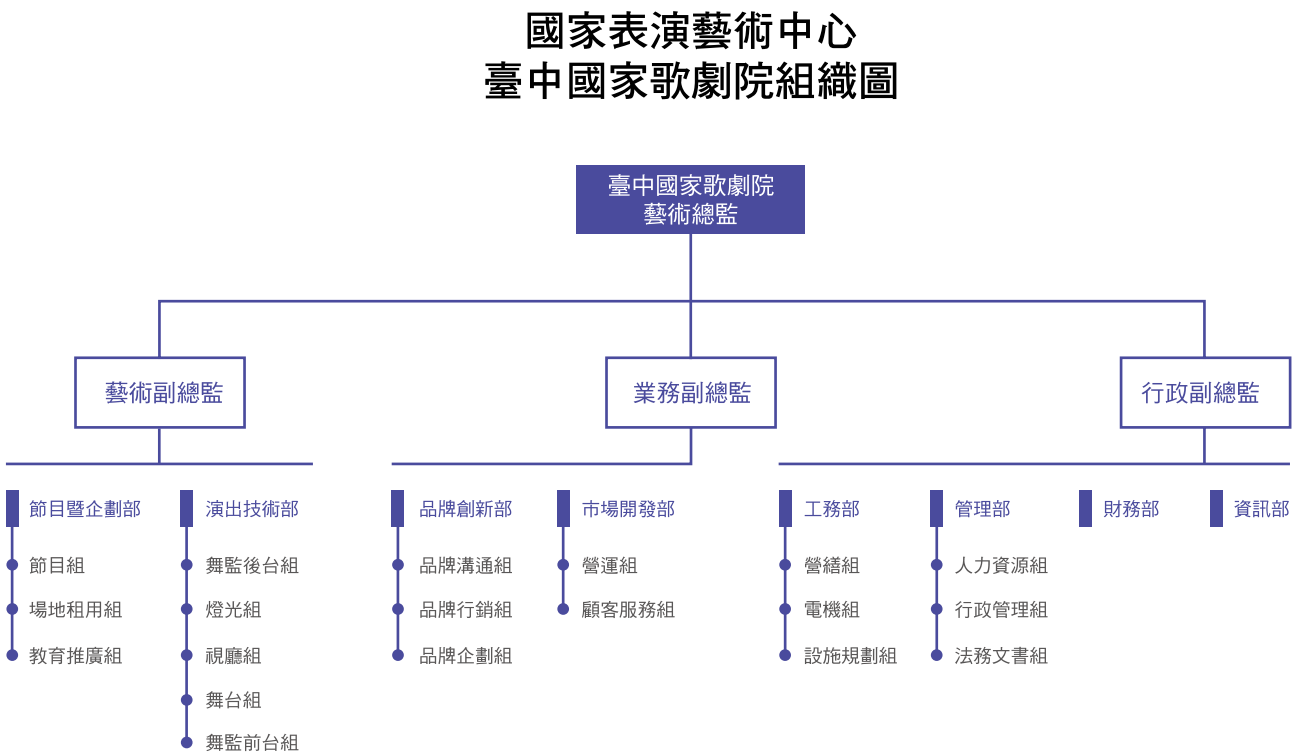




民眾觀賞《每個人心中都有一座劇場》影片 The public watched the film *Theater in our Hearts*

臺中國家歌劇院組織架構與經營團隊

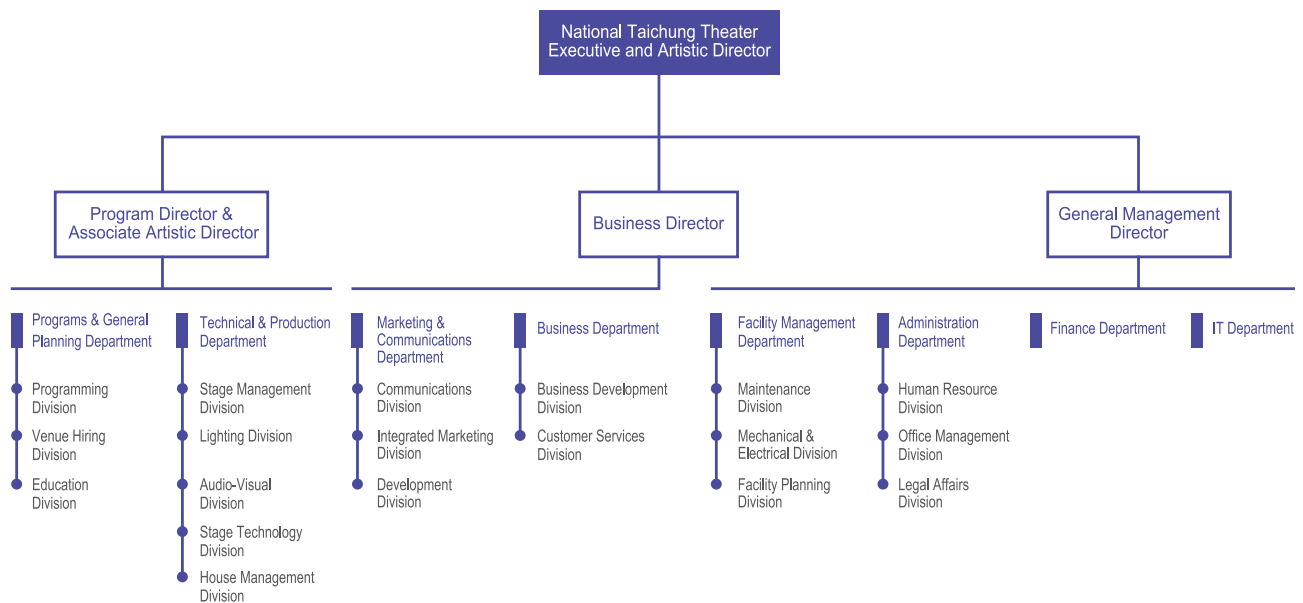
臺中國家歌劇院設置藝術總監一人，由國家表演藝術中心董事長提請董事會通過後任免之，受董事會之督導，對內綜理歌劇院的業務，對外代表本場館。藝術總監的職掌，係負責本場館年度計畫擬定、年度預算擬訂與決算報告提出、所屬人員任免、業務執行與監督，以及其他業務計畫核定等事項。



Organization and Management Team of the National Taichung Theater

The NTT has one Executive 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 Executive 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 Executive 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.

National Performing Arts Center National Taichung Theater Organization Structure



歌劇院的青春正盛進行式 —從空間想像、在地連結到國際媒合

彼得潘化上了煙燻妝與龐克風打扮，小木偶塗白了臉龐，記憶中溫暖與熱情的童話塗抹上冷色調、附著了幽暗氣息。羅伯·威爾森與柏林劇團《彼得潘》、路易霧靄劇團《小木偶》以「抗拒長大」的黑色童話反映成人世界的真實與虛假，作為青春的反動。於是，臺中國家歌劇院首次的臺灣國際藝術節（NTT-TIFA）以「青春」為題，以年輕姿態對應臺北 TIFA 多年品牌，更以臺中作為一個場域，連結在地人文，媒合國際藝術，開展歌劇院的藝術元年。

節目暨企劃部

體現在地價值 製造跨館、跨國的對話契機

2017 NTT-TIFA 是對「青春」的多元詮釋。除《彼得潘》與《小木偶》的成人童話，亦有白先勇《青春版牡丹亭》全本重製、無獨有偶工作室《夜鶯》、荷蘭舞蹈劇場三舞作、風神寶寶兒童劇團《晴空小侍郎》，以及沙隆年與曾宇謙、英國愛樂管絃樂團的首度合作，個別於形式及題材裡展現與青春的關聯。同樣地，從「夏天來看音樂劇」的《木蘭少女》與《死亡筆記本》兩檔臺灣、日本的代表作開始，啟動下半年「秋天，與巨人相遇」的世代對話、形式跨界與議題深化，如《繁複第三號》荷日臺三國鋼琴家的音樂對話、神話與科幻整合的華格納歌劇《女武神》、莎翁戲中戲《仲夏夜之一切如戲》、直面臺灣的《關於島嶼》、易卜生經典改寫《遙遠的東方有一群鬼》、人生寫照的多媒體劇場《攝影師》、風華再現的《凍水牡丹》等。

「藝術劇場、友善溝通」為歌劇院的核心價值，以此全面打造與在地民眾的連結。首屆「微劇場」甄選出類型迥異的臺中作品；三位駐館藝術家一編舞家布拉瑞揚·帕格勒法、臺中出生的劇場編導王靖惇與視覺跨界顏寧志，開始在歌劇院與民眾對話；中部團隊定期聚會的圓桌會議交流平台；歌劇、古典音樂、現代戲劇三種主題的進階沙龍講座；王琄策畫的青少年讀劇夏令營及林小杯的兒童劇場工作坊；響應美感教育、藝術深化校園的《藝起愛樂》音樂會及《2017 藝術嘉年華》學校聯演；周年慶《天外的生日快樂》及《神行人間一高空人體極限演出》全民共享的廣場表演等，在在反映連結關係不只有「演出」與「製作」，更延展到「教育推廣」、「藝術培育」、「社區參與」等，突顯歌劇院有別於其他傳統場館的營運模式。

進一步地，於體現在地價值的同時，製造跨館、跨國的對話契機。從與雲門劇場、兩廳院等館際合作節目，到媒合臺中團體參與製作，包括曾道雄導演的歌劇《浮士德》，華格納歌劇《女武神》、《仲夏夜之一切如戲》，及差事劇團、韓國空間劇場與九天民俗技藝團跨國合作《解密·潘朵拉》等。當逐步脫離嘗試期後，歌劇院正藉節目製作、藝術推廣，從空間想像、在地連結到國際媒合來定位身分與價值，持續擴充所有人對歌劇院的想像。

歌劇院 2017 年展開場地租用服務，全年度迎接近 130 個團隊首度來到歌劇院演出，場地使用率達 71.6%。主合辦節目 130 場次、外租節目 184 場次，計 20 萬的購票觀眾人次，歌劇院藝術元年交出漂亮成績單，提煉藝文欣賞能動性，以中臺灣第一個國家表演場館，持續轉化此時此地的藝術環境。



微劇場甄選計畫：創造焦點 映照 - Reflection《形塑無以名之的城市故事》
Emerging Artists Initiative - Eye Catching Circus



與巨人相遇—向井山朋子《繁複第三號—給四部鋼琴的頑固低音之歌》*Multus #3 Canto Ostinato for 4 Pianos* by Tomoko Mukaiyama

演出技術部

劇場服務與設備優化 達到最佳觀演品質

以「提供觀眾良好的觀演體驗」為核心目標，追求劇場服務更為友善，2017 年除了執行 311 場劇場內專業演出，在設備優化部分，則增購燈具及設置調光機櫃，以補足座位席光線並能依節目演出需求調整明亮度，有效改善了過去因觀眾席光線不足，致民眾不易閱讀節目相關資訊的狀況。

在舞台設備保養維護方面，劇場之電動設備龐大而複雜，因此規劃每年進行三次全面性設備大保養，共計 19 天。另外為提供劇場工作者友善工作環境，後台走廊及化妝間已裝設監看電視，方便演員及工作人員隨時掌握臺上狀況。

為求達到更好的服務品質，每檔節目演出後於現場發送意見調查問卷作為滿意度衡量指標。其中演出前台組平均滿意度為 95%，演出後台組平均滿意度為 93%。



2017 NTT-TIFA — 白先勇與《青春版牡丹亭》
The Peony Pavilion — Young Lover's Edition by PAI Hsien-yung



與巨人相遇—華格納歌劇《女武神》*Die Walküre* by Richard Wagner

品牌創新部

節目行銷 分眾溝通 品牌深度扎根

2017 年以深耕歌劇院專業親民品牌形象為主軸，依年度節目設計分眾主題，更細膩地經營歌劇院與觀眾關係，同步達到品牌形象建立、民眾參與、藝術教育、行銷推廣等目的。「藝術的翻新者」全年度嚴選節目發展分齡行銷活動，三大節目系列「歌劇院 2017 台灣國際藝術節」、「夏天來臺中看音樂劇」及「秋天來臺中與巨人相遇」平均票房達 97%；「生活的陪伴者」則為強化鄰里關係與在地連結，與臺中市政府緊密合作，雙方共同舉辦《2017 藝術嘉年華》，以親民票價帶動觀眾入館欣賞演出，獲得熱烈支持；「弱勢的造夢者」則由歌劇院透過提供學生購票優惠、異業結盟、企業合作等方式，提供不同群體接觸藝術的機會，創造了 5,240 個藝術平權席次。

企業結盟 自媒體經營 展現豐碩成果

民間力量是歌劇院永續經營重要支持來源之一，2017 年除獲得企業贊助節目外，也獲得支持邀請偏鄉兒童來歌劇院觀看演出之「造夢計畫」。另透過國內外媒體及國際網絡建立交流，同時與國內通訊業、運輸業、旅宿業、藝文業等單位合作，除加強歌劇院品牌形象，帶動節目票房，也提升國內外旅客到訪率，拓展更多觀眾走入歌劇院欣賞演出，創造更大的城市行銷效益。

歌劇院自媒體經營則以觀眾服務為導向，提供民眾接觸歌劇院的多元管道。包含數位媒介的歌劇院官網、臉書、LINE 及 IG 等、紙本媒介則有雙月刊物「大劇報」及「歌劇院時刻」，以及館內多樣即時、互動性強的歌劇院電視牆等數位屏幕，外牆玻璃張貼藝術節系列形象視覺，與館內吊掛節目視覺版面之掛軸與裝置，營造場館藝文元素氛圍，在不同社群間發揮行銷影響力。



《蔡博丞舞作選粹—極短篇》GALA by B.DANCE



劇場後台導覽，觀眾能夠站上舞台了解幕後機關

Tours led by theater professionals that discussed aspects of theater using language accessible to the public and provided on-stage experience

市場開發部

深耕會員經營 強化藝術分享經驗

為提升一般民眾參與度，邀請國內指標性單位攜手合作，藉由資源挹注與藝文資訊交流，有效拓展會員服務廣度及效益，2017 年度共計吸引超過 7 千名觀眾申辦會員；另一方面，針對藝文重度愛好會員，年度消費滿 12 萬點者即升級為「忘我會員」，除享有專屬服務外，更可近距離與藝術家面對面交流。此外，搭配歌劇院年度製作華格納指環系列，結合主題餐飲服務、劇場後臺導覽等規劃，讓藝術與生活緊密結合。

專屬紀念品服務 了解藝術家的生活日常

期待讓表演藝術行業的日常與知識，透過生活連結與更多人分享，因此，歌劇院紀念品規劃以藝術家、生活兩大系列為主要開發主軸，緊扣藝術家生活使用習慣，從劇場概念延伸至生活；同時，融入歌劇院建築線條，交互使用代表劇院的四大色系，讓歌劇院的巧思，給予民眾不同的生活體驗。

服務持續升級 來館人次倍數成長

回顧 2017 年顧客服務成果，來館民眾多達 200 萬人次，歌劇院儼然成為中臺灣熱門藝術朝聖地點。不僅如此，首次辦理劇場導覽服務，由專業劇場人員引領觀眾解密劇場，透過淺顯易懂的解說及讓參與者登上舞台的親身體驗，共計吸引近千人參加；此外，志工服務人數持續攀升，超過百位夥伴

加入歌劇院志工大家庭，除了每天三個時段的導覽服務外，更增加英文導覽服務，導覽人次共計 5.2 萬人，績效斐然。



為參與造夢計畫之學生安排場館導覽

Arranged guided tours for participants of "Art is for Everyone project"



2017 歌劇院兒童工作坊《玩·劇場》
PLAY · THEATER – NTT Creative Atelier for Kids



《歌劇院繽紛耶誕夢—魔幻隧道》
Colorful Christmas Dreams - Magic Tunnel

財務部

風險管理自主稽核 降低營運風險

為使場館營運順暢，降低內、外部突發危機，持續透過內部控制自我評量，檢視各類循環控制的有效性與適切性，辨識可能產生的風險，針對資源、營運可能造成的負面影響，進而修訂各循環內部控制作業，降低風險所產生的成本，確保場館順利營運。

財務資金規劃部分，為有效發揮財務資金之運用效益，依「國家表演藝術中心資金理財投資作業規章」進行財務資金規劃，使資金運用達到最大效能。另依據資金性質採穩健保守原則，進行中、短期定期存款操作，以增加財務收入、提升財務自籌能力。

工務部

美化場館外觀 同步提升安全防護措施

為延長外牆結構之使用壽命，今年度進行建築外牆與六樓空中花園幕塔塗料維護，提升整體美觀。此外除各項設備保養維護外，並進行通盤性設備檢視與維修，另針對幕後人員工作安全完成防護措施，例：裝卸貨碼頭區天花板增設防撞護欄，以減少車輛行駛時未能注意而導致碰撞產生管線損壞；六樓空中花園火山口內增設安全爬梯確保工作人員進出安全；進行排練室及裝卸貨碼頭地坪改善，以及樓梯止滑條更換安裝以維護人員上下樓梯安全。

管理部

持續優化管理制度 健全場館運作

自開幕以來陸續建立內部管理機制，風險管理機制優化，完成三階各要點與核決權限之制定與實施，持續透過內控自評執行檢視各類循環控制之有效性及適切性，辨識可能產生的風險存在及預防處置，以完成年度自我評估作業。

人才培訓不間斷 規劃內訓專業課程

為符合組織及各部門專業領域之需求，提供內、外在職訓練課程與多元進修管道，加強競爭力。今年度員工教育訓練執行總計 12 場，課程主軸包含提升主管管理職能及溝通能力、資訊安全與個人資料保護、著作權認識及應用以及反恐、防恐教育訓練等，透過健全的人才培訓計畫，提升歌劇院整體專業能力。

資訊部

強化資訊建置系統 提供穩定的線上服務

除例行資訊安全、硬體設備維護以及資訊管理系統的客製與優化外，建置並更新會員即時服務系統，提供會員管理的彈性便利；而為簡化館內計時人員與志工的工作流程，完成點志工服務網，規劃統一入口系統提供多功能表單，以協助相關單位完成各項行政作業。針對場館公共區域，則擴增 iTaiwan 無線上網熱點共 9 處，優化網路服務，提升來訪民眾行動上網之便利性。



與巨人相遇—多媒體劇場《攝影師》
The Photographer Mixed Media in Three Parts by Philip Glass and Rob Malasch



與巨人相遇—四把椅子劇團《遙遠的東方有一群鬼》
We are Ghosts by 4 CHAIRS THEATRE



2017 NTT-TIFA—無獨有偶工作室劇團《夜鶯》
The Nightingale by Puppet & Its Double Theater



2017 NTT-TIFA—風神寶寶兒童劇團《晴空小侍郎》
Sunny, the Boy Officer by Feng Shen Bao Bao Troupe



2017 NTT-TIFA—沙隆年與英國愛樂管絃樂團
Esa-Pekka Salonen & Philharmonia Orchestra

Young and Flourishing – Inspirational Space and International Connections

TIFA by the National Taichung Theater (NTT-TIFA) displays a style and tenacity different from TIFA Taipei's. The theme of the first ever NTT-TIFA was "young". With this festival, Taichung became a stage that allowed local and international artists to connect with one another.

Programs & General Planning Department

Artistic theater and friendly communication are the core values of the NTT

"Young" was interpreted in many ways. Programs included Berliner Ensemble's *Peter Pan*, Compagnie Louis Brouillard's *Pinocchio*, Hsien-Yung PAI's *The Peony Pavilion – Young Lover's Edition*, Puppet & Its Double Theater's *The Nightingale*, the triple bill of Nederlands Dans Theater, Feng Shen Bao Bao Troupe's *Sunny, the Boy Officer*, and the first collaboration among Esa-Pekka Salonen, Yu-Chien TSENG, and the Philharmonia Orchestra. The summer musical series included *Mulan the Musical* and *Death Note The Musical* from Taiwan and Japan respectively. Fall's Grand Tours with Theater Titans was a dialogue among generations with performances of different genres and themes, such as *Multus #3: Canto Ostinato for 4 Pianos*, a collaboration among musicians from the Netherlands, Japan, and Taiwan, Wagner's *Die Walküre*, *A Midsummer Night's Dream (As You Like It)* by Dmitry Krymov's Lab, Cloud Gate Dance Theatre's *Formosa*, an adaption of Ibsen's classic work entitled *We are Ghosts*, multimedia production *The Photographer*, and *LIAO Chung-Chih, the Legendary Diva of Taiwanese Opera and NCO*.

Artistic theater and friendly communication are the core values of the NTT through which it builds connections with its public. Through its micro-theater program, it selected works produced in Taichung. Moreover, three artists-in-residence, choreographer Bulareyaung Pagarlava, Taichung-born playwright and director

Daniel WANG, and crossover visual artist Andy YEN, carried out dialogues with visitors to the NTT. The NTT also organized regular round table platforms for performing arts groups in central Taiwan. It held lectures on topics relating to opera, classical music, and contemporary theater, as well as a summer theater camp for young adults and a children's theater workshop. In order to bring the arts to schools, the NTT organized promotional concerts and the 2017 Taichung Campus Artists Showcase. The NTT also celebrated its first anniversary with free outdoor performances on the plaza.

Featured programs were those produced through collaborations such as with Cloud Gate Dance Theatre, the National Theater and Concert Hall, and Taichung-based groups. Examples include the opera *Faust* directed by Dau-Hsiong TSENG, Wagner's *Die Walküre*, *A Midsummer Night's Dream*, and *Declassify Pandora*, a cross-border collaboration by Assignment Theatre and Chio-Tian Folk Drums & Arts Troupe from Taiwan, and Space Theater from Korea.

In 2017, the NTT launched its venue rental service, welcoming 130 performing arts groups to their first NTT appearance. Venue usage rate reached 71.6% with 128 shows by the NTT and 183 shows by others. These shows attracted 200,000 ticket buyers.



歌劇《浮士德》Faust

Technical & Production Department

Optimization of Services and Equipment, Best Quality Viewing Experience

In 2017, the technical department supported 311 professional performances. With the goal of increased technical optimization, it purchased additional lights, and installed dimmer racks to increase lighting in the seating areas and to allow for adjustment of lighting levels according to the needs of each production.

In the maintenance of stage equipment, comprehensive maintenance of the NTT's moving equipment was carried out three times over the course of 19 days. Monitors were installed along backstage corridors and in the dressing rooms to allow actors and crew members to view the stage.

To achieve high service quality, questionnaires were given to audience members so that the NTT might understand where improvements are needed and patrons' level of satisfaction. Satisfaction rates were 95% with regards to the front stage staff and 93% for backstage staff.



雲門舞集《關於島嶼》造夢計畫，林懷民為同學說舞
Hwai-Min LIN speaks to students from the Art Is for Everyone project
about *Formosa*

Marketing & Communication Department

Programs for All, Establishing Brand Image

In 2017, the focus was on building the NTT's brand image. Public participation, arts education, and marketing and promotion were the main objectives. Its three major program series were NTT-TIFA, summer musicals, and fall Grand Tours with Theater Titans, with an average of 97% of available tickets sold. Working closely with the Taichung City Government, the NTT organized highly-affordable special arts programs to encourage more people to come to the theaters. Through different collaborations with cross-industry alliances, enterprise sponsorship, etc., the NTT provided students with special discounts on tickets and specially invited students from remote areas to view performances. In 2017, 5,240 such opportunities were provided.

Cross-Industry Alliances, Social Media Exposure

Civic participation is very important to the NTT's sustainable operations. In 2017, it obtained corporate sponsorship for some programs and financial support to invite children from rural areas to view programs at the NTT. The NTT also collaborated with the domestic telecommunications, transportation, and tourism industries, as well as arts and cultural organizations, to strengthen its brand image and drive ticket sales. This led to an increase in domestic and international tourists coming to Taichung to view NTT performances, creating economic benefit for the city.

The NTT provides diverse channels of information dissemination and communication, including its official website, Facebook page, LINE account, and Instagram account. NTT-POST and NTT Bimonthly Program Guide are its printed publications. On the exterior of the venue are images related to current and upcoming programs. Inside, digital screens provide real-time, interactive information, and banners promote programs and events.



與巨人相遇 — 《仲夏夜之一切如戲》A Midsummer Night's Dream by Dmitry Krymov's Lab

Business Department

Enriching Membership Services, Sharing Artistic Experiences

The NTT has been working to expand the scope of membership services and benefits. In 2017, more than 7,000 membership applications were received. Upgrades to premium membership are possible with the accumulation of 120,000 points. In addition to receiving exclusive services, premium members can participate in face-to-face exchanges with artists. Other important activities include a themed meal to complement the production of Wagner's Ring cycle opera and backstage tours.

Understanding the Life of Artists Through Commemorative Items

The NTT develops souvenirs and commemorative items based on the day-to-day operations of the performing arts industry. These items revolve around the core design concept of the daily lives of artists, and are related to artists' lifestyles and habits. At

the same time, the four major colors used in the designs of these items represent contemporary theater as a whole and complement NTT's architectural design.

Visitor Numbers Continue to Grow

One of the successes of 2017 was the NTT receiving more than two million visitors that year. Tours led by theater professionals that discussed aspects of theater using language accessible to the public and provided on-stage experience to the participants had attracted nearly 1,000 people. The number of volunteers also grew, surpassing 100. In addition to three regularly scheduled guided tours daily in Chinese, the NTT also added English-language guided tours. A total of 52,000 people participated in these guided tours throughout the year.



蟲舞劇場《自由步－沉浸式曲線》*Free steps* by HORSE Dance Theatre

Finance Department

Risk Management, Autonomous Audits

Through internal controls and self-assessment, as well as reviews of the effectiveness and appropriateness of various loop controls, potential risks to resources or operations were identified. The next step was to revise loop and internal controls to minimize the costs produced by risk and ensure continued smooth operations.

Financial planning was carried out based on the rules of the National Performing Arts Center and regulations regarding financial management and investment to achieve the maximum efficiency of financial resources. Conservative principles were applied based on the nature of the funding. Short-term fixed deposits increased income and self-financing ability.

Administration Department

Continuous Optimization of Management Systems

Since its opening, the administration department has worked to develop internal administrative mechanisms and to optimize risk management mechanisms. Key points and approval/decision making measures were established. Through internal controls and self-assessment, as well as review of the effectiveness and appropriateness of various loop controls, possible risks were identified and preventive actions were taken to complete annual self-assessment.

Human Resources Training

Numerous internal and external training programs were made available, in addition to a variety of channels for pursuing further study. In 2017, 12 employee education and training sessions were focused on management, communication skills, information security, personal information protection, intellectual property rights, and anti-terrorism training.



與巨人相遇—布拉瑞揚舞團《無或就以沉醉為名》*Stay That Way* by Bulaireyaung Dance Company

Facility Management Department

Beautification and Safety Measures

In 2017, painting and maintenance work were completed on the NTT's outer walls and the sixth floor Roof Garden towers. In addition, comprehensive facilities review and maintenance were carried out. Behind the scenes, railings were added to reinforce the ceiling in the loading and unloading area to protect against damage to pipes in the case of impact by a truck. Safety ladders were installed along the crater-like openings of the Roof Garden towers to ensure worker safety when entering and exiting. Flooring was improved in the rehearsal rooms and in the loading and unloading areas, and anti-slip strips were installed on stairways.

IT Department

Strengthening Information Systems and Online Services

The information technology department is responsible for information security, computer equipment, and the customization and optimization of the information system. Real-time membership services and management systems continued to be upgraded. The workflows of hourly employees and volunteers were simplified and an information site was developed. Moreover, in the NTT's public spaces, the number of iTaiwan Wifi hotspots was increased, to nine and online and mobile services were optimized.

節目概況 Program Overview

大劇院 Grand Theater

1/14	NSO Hero 30《英雄再起》 <i>Hero Reborn</i> by NSO
1/15	桑德霖與 TSO — 貝多芬第九《合唱》 <i>Beethoven No.9</i> by Thomas Sanderling & TSO
2/18-2/19	明華園戲劇總團《愛的波麗路》 <i>Bolero of Love</i> by Ming Hwa Yuan Arts & Cultural Group
2/24-2/25	2017 NTT-TIFA—荷蘭舞蹈劇場 - NDT 1 《激膚》×《揮別》×《停格》 <i>Thin Skin × In the Event × Stop-Motion</i> by NDT 1
3/3-3/4	2017 NTT-TIFA—柏林劇團《彼得潘》× 羅伯·威爾森 <i>Berliner Ensemble Peter Pan</i>
3/19	TSO 瓦格獻禮 1—雙古圓號之音 <i>Sound of Natural Horn</i> by TSO
4/15	優人神鼓年度創作《墨具五色》 <i>Dào</i> by U-Theatre
4/28-4/30	2017 NTT-TIFA—白先勇與《青春版牡丹亭》 <i>The Peony Pavilion — Young Lover's Edition</i> by PAI Hsien-yung
5/11-5/12	2017 NTT-TIFA—沙隆年與英國愛樂管絃樂團 <i>Esa-Pekka Salonen & Philharmonia Orchestra</i>
6/10-6/11	歌劇《浮士德》 <i>Faust</i>
7/15-7/16	原創華文音樂劇《木蘭少女》 <i>Mulan the Musical</i>
7/21-7/23	日本原裝音樂劇《死亡筆記本》 <i>Death Note The Musical</i>
8/23	2017 Taiwan Connection《復刻·經典——莫札特 vs. 德弗札克》 <i>Classics Revival Mozart vs. Dvořák</i> by Taiwan Connection
9/2-9/3	唐美雲歌仔戲團 春櫻小姑系列《螢姬物語》 <i>Song of the Fireflies</i> by Tang Mei Yun Taiwanese Opera Company
10/11、10/13、10/15	與巨人相遇—華格納歌劇《女武神》 <i>Die Walküre</i> by Richard Wagner
10/28-10/29	綠光劇團 台灣文學劇場首步曲《清明時節》 <i>Ching Ming Season</i> by Greenray Theatre Company
11/3-11/5	九天民俗技藝團年度製作《大肚王朝》 <i>King of Middag</i> by Chio Tian Folk Drums & Arts Troupe
12/2	與巨人相遇—臺灣國樂團《凍水牡丹》 —風華再現 <i>LIAO Chung-chih, the Legendary Diva of Taiwanese Opera, and NCO</i>
12/8-12/10	與巨人相遇—雲門舞集《關於島嶼》 <i>Formosa</i> by Cloud Gate Dance Theatre of Taiwan
12/16-12/17	紙風車劇團《諸葛四郎》 <i>Little Hero</i> by Paper Windmill Theatre
12/22、12/24	《2017 藝術嘉年華》2017 Taichung Campus Artists Showcase

中劇院 Playhouse

3/5	樂在其中—佰元音樂會《聽見臺灣的聲音》 <i>Music Connection - Voice of Taiwan</i>
4/8	2017 NTT-TIFA—無獨有偶工作室劇團《夜鶯》 <i>The Nightingale</i> by Puppet & Its Double Theater
4/15-4/16	2017 NTT-TIFA—風神寶寶兒童劇團《晴空小侍郎》 <i>Sunny, the Boy Officer</i> by Feng Shen Bao Bao Troupe
4/21-4/23	2017 NTT-TIFA—路易霧靄劇團《小木偶》 <i>Pinocchio</i> by Compagnie Louis Brouillard
5/7	樂在其中—佰元音樂會《音樂劇裡的人生百感》 <i>Music Connection - Musical: The Kaleidoscope of Life</i>

5/17	《藝起愛樂》推廣音樂會 Art of Music - Demonstration Concert
9/2-9/3	差事劇團東亞聯合匯演《解密。潘朵拉》Declassify · Pandora by Assignment Theatre
9/22-9/23	卡勒凡《黃金時代》La Edad de Oro by Israel Galván
10/8	與巨人相遇—布拉瑞揚舞團《漂亮漂亮》COLORS by Bulareyaung Dance Company
10/14-10/15	與巨人相遇—克里斯汀·赫佐《伊恩症候群》le syndrome ian by Christian Rizzo/ ICI-CCN Montpellier
10/20-10/22	與巨人相遇—《仲夏夜之一切如戲》A Midsummer Night's Dream by Dmitry Krymov's Lab
11/4-11/5	大開劇團《去火星之前》Before we go to Mars by Open Theater Group
11/11-11/12	《蔡博丞舞作選粹—極短篇》GALA by B.DANCE
11/14	《藝起愛樂》推廣音樂會 Art of Music - Demonstration Concert
11/18	樂在其中—一佰元音樂會《夏·狂歡 炫舞雙鋼琴》Music Connection - Summer Carnival Piano Duo
11/19	樂在其中—一佰元音樂會《木迷·MOVIE》木管樂賞電影 Music Connection - Wind Ensemble: Movie in Concert
12/2-12/3	與巨人相遇—多媒體劇場《攝影師》The Photographer Mixed Media in Three Parts by Philip Glass and Rob Malasch
12/16-12/17	與巨人相遇—四把椅子劇團《遙遠的東方有一群鬼》We are Ghosts by 4 CHAIRS THEATRE
12/22	新藝芳歌劇團《鍾馗》ZHONG KUI by Shin Yi Fang Opera Troupe
12/24	《2017 藝術嘉年華》2017 Taichung Campus Artists Showcase

小劇場 Black Box

6/29-7/1、 7/20-7/22	2017 歌劇院青少年戲·劇夏令營 2017 NTT Youth Summer Workshop
8/4-8/6	2017 歌劇院兒童工作坊《玩·劇場》PLAY · THEATER – NTT Creative Atelier for Kids
10/6-10/7	與巨人相遇—向井山朋子《繁複第三號—給四部鋼琴的頑固低音之歌》 Multus #3: Canto Ostinato for 4 Pianos by Tomoko Mukaiyama
11/18-11/19	微劇場甄選計畫：《扭扭—聽說那邊的城市是被扭出來的》、《神諭的午後》Emerging Artists Initiative - RUO Wan-Yu x Yinalang / Jing Xiang Theatre Group
11/25-11/26	驕舞劇場《自由步—身體的眾身相》FreeSteps – Body Scenes by HORSE Dance Theatre
12/16、12/23	《2017 藝術嘉年華》2017 Taichung Campus Artists Showcase
12/30-12/31	微劇場甄選計畫：Reflection / 《形塑無以名之的城市故事第一部》、《琴聲意動》Emerging Artists Initiative - Eye Catching Circus / Atayal Taiwan First Nation M-yu Dancers

歌劇院沙龍 NTT Lectures

3/18	歌劇沙龍講座《劉炬渭談普契尼—波西米亞人》Opera Lecture - La Bohème
3/25	歌劇沙龍講座《劉炬渭談普契尼—托斯卡》Opera Lecture - Tosca

- 3/27 古典音樂沙龍講座《聽見巴哈－什麼是「巴洛克」？》Classical Music Lecture - *Partita No. 1 in B-flat major, BWV 825*
- 4/17 古典音樂沙龍講座《聽見巴哈－天籟與人籟之間》Classical Music Lecture - *The Well-Tempered Clavier, BWV 846-893*
- 4/24 古典音樂沙龍講座《聽見巴哈－跨越樂器的界線》Classical Music Lecture - *Chaconne in D minor, BWV 1004*
- 5/7 歌劇沙龍講座《劉炬渭談普契尼－蝴蝶夫人》Opera Lecture - *Madame Butterfly*
- 5/15 古典音樂沙龍講座《聽見巴哈－音樂的分與合》Classical Music Lecture - *Italian Concerto in F major, BWV 971*
- 6/5 古典音樂沙龍講座《聽見巴哈－結構與變化》Classical Music Lecture - *Goldberg Variations, BWV 988*
- 6/17 現代戲劇沙龍講座《縱橫劇場的時光之旅－音樂劇帶我們往哪裡去？》Drama Lecture - *Where Does the Musical Take Us?*
- 6/19 古典音樂沙龍講座《聽見巴哈－神奇的聲部交織》Classical Music Lecture - *Goldberg Variations, BWV 988*
- 6/24 歌劇沙龍講座《劉炬渭談普契尼－杜蘭朵》Opera Lecture - *Turandot*
- 7/15 現代戲劇沙龍講座《縱橫劇場的時光之旅－戲劇是怎樣開始的？希臘悲劇的天大祕密……》Drama Lecture - *The Secret of the Greek Tragedy*
- 8/12 現代戲劇沙龍講座《縱橫劇場的時光之旅－莎士比亞為我們打通任督二脈》Drama Lecture - *Reading Shakespeare*
- 8/26 現代戲劇沙龍講座《縱橫劇場的時光之旅－歌劇決戰光明頂，從義大利歌劇到華格納》Drama Lecture - *The Heyday of the Opera, from the Italian Opera to Wagner*
- 9/4 古典音樂沙龍講座《聽見巴哈 II－空間與時間的辯證》Classical Music Lecture - *Mass in B minor, BWV 232*
- 9/9 現代戲劇沙龍講座《縱橫劇場的時光之旅－契訶夫的青春再見，現代戲劇從此開展》Drama Lecture - *Chekhov: Rising of the Modern Theater*
- 9/11 古典音樂沙龍講座《聽見巴哈 II－精巧的結構實驗》Classical Music Lecture - *Chorales*
- 9/25 古典音樂沙龍講座《聽見巴哈 II－開發人聲之美》Classical Music Lecture - *Cantatas*
- 10/16 古典音樂沙龍講座《聽見巴哈 II－感官流盪的自由》Classical Music Lecture - *Fantasia and Fugue*
- 10/23 古典音樂沙龍講座《聽見巴哈 II－和聲的幻象》Classical Music Lecture - *Violin Partita No.3 in E major, BWV 1006*
- 10/30 古典音樂沙龍講座《聽見巴哈 II－低音的魅惑》Classical Music Lecture - *Suite for Cello Solo No.3 in C major, BWV 1009*

歌劇院前廣場 Outdoor Plaza

- 9/30、10/1 《天外的生日快樂》*Bless from the Universe*
- 10/10 《神行人間－高空人體極限演出》*Human Net – Body Extreme Aerial Performance*
- 11/18 《菲林的映画光年》*Starry Memory* by Ren-Shin Co-op Theatre



2017《手指運動 預備起》幼幼組 2017 *Finger Movement Prepared*

空中花園 Roof Garden

- 10/7 與巨人相遇－布拉瑞揚舞團《無或就以沉醉為名》*Stay That Way* by Bulareyaung Dance Company
12/22-12/24 天台星空音樂會 *Concert under the Starry Night*

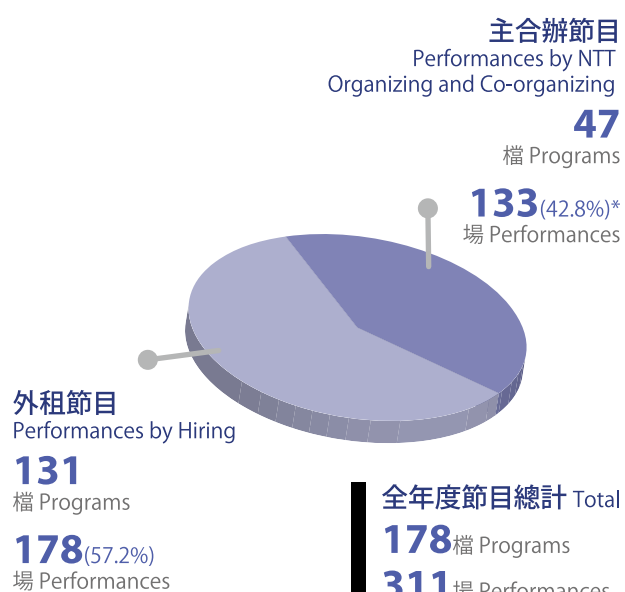
凸凸廳 Tutu Gallery

- 11/20-11/26 驢舞劇場《自由步－沉浸式曲線》*Free Steps* by HORSE Dance Theatre
9/30-11/12、11/27-12/31 凸凸廳電影院《建築奇觀：臺中國家歌劇院》、《每個人心中都有一座劇場》*Tutu Gallery Cinema Man Made Marvels: National Taichung Theater & Theater in our Hearts*

忘我廳 Sound Cave

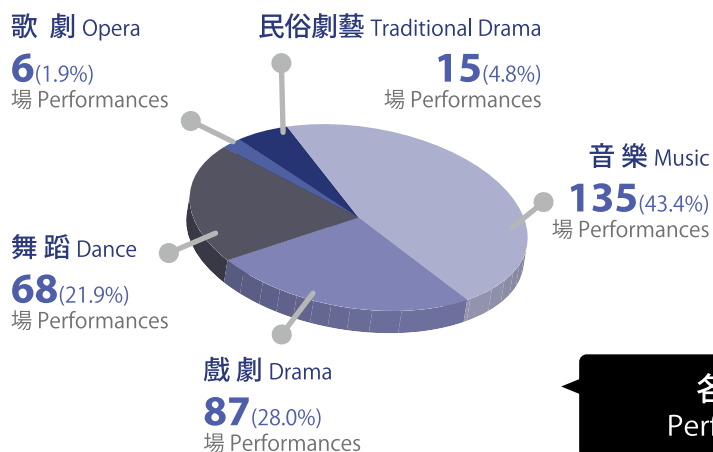
- 1/7-12/30 《假日隨想曲》音樂會 *Saturday Concert Series*
3/26-5/14 《牡丹亭的後花園》攝影展 *Photography Exhibition Behind the Scene of the Peony Pavilion*
10/20-12/24 《劇人的魔幻時刻》舞台設計模型展 *Stage Design Model Exhibition Retrospective of the Magical Moment*

節目統計概況 Annual Statistics



主合辦節目／外租
Performances and Percentages by Presenter

*含花都藝術季節目



總場次 Total
311 場 Performances

各類型表演藝術演出
Performances by Category

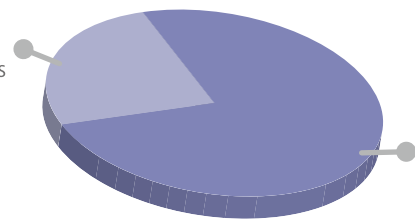
國際 International

13

檔 Programs

32 (24.1%)

場 Performances



國內 Domestic

34

檔 Programs

101 (75.9%)

場 Performances

主合辦節目

Performances by NTT Organizing and Co-organizing

全年度總計 Total

172,929 人次* Attendance



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

*含導覽人次

2017年

21,548

人 People



2016年

14,530

人 People

新增 **7,018** 人

7,018 More People Added

實體會員人數
Number of Physical Members

贊助及感謝名單（依中文筆劃排列）

人聲樂集

日月千禧酒店股份有限公司

台積電文教基金會

台北歌德學院

台中商業銀行

台中商旅

功學社音樂中心股份有限公司

永豐棧酒店

伊日美學生活

法國在台協會

美國運通

財團法人陸府生活美學教育基金會

財團法人雙鴻文化藝術基金會

悅棧頂級會館

國家兩廳院

國家交響樂團

國立臺灣交響樂團

遠東新世紀股份有限公司

臺中長榮桂冠酒店

臺中市大墩文化中心

臺中市屯區藝文中心

Special Thanks

Vocal Asia

Millennium Hotels and Resorts

TSMC Foundation

Goethe-Institut

Taichung Bank

Hung's Mansion

KHS Musical Co., Ltd.

TEMPUS Hotel Taichung

YIRI LIVING

Bureau Français de Taipei

American Express

Live Forever Foundation

Mirage Hotel

National Theater & Concert Hall

National Symphony Orchestra (Taiwan Philharmonic)

National Taiwan Symphony Orchestra

Far Eastern New Century Corporation

Evergreen Laurel Hotel (Taichung)

Taichung City Dadun Cultural Center

Taichung City Tun District Art Center

衛武營營運推動小組

National Kaohsiung Center for the Arts





衛武營匯聚眾人智慧，啟動藝術參與

位處高雄發展最悠久的城鎮－鳳山，期許成為串接各藝文領域的平台，讓創意聚集，連結眾人的夢想！

衛武營國家藝術文化中心是屬於眾人的藝術中心，為呈現優質表藝節目的空間，也吸引所有藝文愛好者進而主動參與，創造藝術文化氛圍與場域。發展概念從 2015 年「眾人的藝術中心」，延伸到 2016 年「眾人參與式」，邁入 2017 年「眾人參與的藝術基地創生」，藉國際論壇、公民論壇與南部文化首長的圓桌對談等形式呈現，邀請不同文化背景、專業背景、跨越同溫層的對話，從高雄啟動，增加交流對話，進而投入參與，發揮藝術中心的核心價值和具體實踐。

攜手國際夥伴，走進世界舞台

2017 年，衛武營重心放在國際串接與培育在地人才，除了推出多檔優質節目與委製創作，更連結國際知名表演藝術組織，共同舉辦專業工作坊，與歐陸年輕編舞家網絡平台 Aerowaves 及 2019 布拉格四年展（The Prague Quadrennial of Performance Design and Space，簡稱 PQ）簽訂實質合作內容。延續 2016 年臺灣舞蹈平台成功將國內優秀編舞家劉冠詳推上 Aerowaves 串起國際交流，2017 年再與 PQ 簽訂合作內容，培植年輕一代劇場設計及創意人才。衛武營藝術祭連續兩年舉辦全臺唯一的馬戲平台，2017 年與法國國家馬戲藝術中心（Centre National des Arts du Cirque，簡稱 CNAC）首度合作，帶進新魔術專業訓練。衛武營更期許透過國際重要組織的結盟，向世界展現臺灣製作及藝術家新亮點。

連接南部好厝邊共創藝文產業圈

肩負養育及訓練的歷史脈絡，衛武營國家藝術文化中心為南部唯一國家級的藝文場館，不僅期待能培養、匯聚高雄表演藝術人才，還攜手南部場館共創藝文產業循環，邀南部縣市文化首長對談合作計畫「演出團隊資訊交換平台」、「硬體技術人才培育」、「國際藝術家駐村」，並首度將馬戲平台其中三檔節目引進嘉義縣表演藝術中心、也將衛武營藝術祭亮點節目之一《心情電影院》帶到屏東演藝廳，讓南部觀眾有更多機會欣賞國內外優質演出。

2017 年衛武營除了專業人才工作坊，還增加推廣藝文講座深入校園及企業、國際論壇與創意製作人專業學院，持續提供藝文研習，同時有計畫的培育青年觀察員、評論家，透過新世代眼光，開創穿越同溫層的對話，延展藝術生活化對大眾推廣。期待 2018 年將這些計畫拓展到南部場館，讓各種可能性在衛武營，展現光芒。

衛武營國家藝術文化中心準藝術總監



《AMAHARA 當臺灣灰牛拉背時》AMAHARA—When A Gray Taiwanese Cow Stretched (拉風影像工作室 攝影)

Weiwuying Taps into Public Wisdom to Promote Artistic Participation

In Fengshan, one of the oldest towns in Kaohsiung, we intend to become a platform that connects various artistic and cultural fields, gathering creativity and linking everyone's dreams together!

Weiwuying is an art center for everyone. It provides a space that accommodates high-quality performances and invites audiences to engage in active participation and contribute to a cultural and creative atmosphere in the field. Our main concept has been constantly evolving: from “Arts Center for All” in 2015 to “Participation for All” in 2016, and further into “Creation of a Participatory Art Base” in 2017. Making this idea into a reality has involved various activities, including international forums, public forums, round-table talks involving the cultural officials of southern Taiwan, etc. We’ve invited people from different cultural and professional backgrounds to participate in dialogues and contribute multiple viewpoints. In order to instigate change that begins with Weiwuying, we’ve developed these activities for increasing exchange, dialogue, and participation, promoting the core values and specific practices of the art center.

Collaborate with International Partners and Step onto the World Stage

In 2017, Weiwuying focused on international connections and the cultivation of local talent. In addition to launching a number of high quality programs and co-productions, it collaborated with internationally well-known performing arts organizations to jointly organize professional workshops. It has entered into a partnership in the development of content with the young European choreographer network platform Aerowaves and the 2019 Prague Quadrennial of Performance Design and Space

(“PQ”). Continuing the 2016 Taiwan dance network that successfully promoted domestic choreographer Kuan-Hsiang LIU to Aerowaves and promoted international exchange, Weiwuying signed a cooperation agreement with PQ in 2017 to train aspiring theater designers and creative talent, and has continued to manage the only circus performance platform in Taiwan. For the first time, in 2017, it cooperated with the French Centre National des Arts du Cirque (“CNAC”) to bring in new professional training for magic performance. Our hope is that, through its alliance with these major international organizations, Weiwuying will be able to act as a spotlight for new productions and artists in southern Taiwan.

Connecting to Local Venues to Create an Industry Network for Arts and Culture

As the only national performing arts center and multi-function venue in southern Taiwan, it falls to Weiwuying to nurture and train creative talent in the area. In addition to carrying out this responsibility, Weiwuying also plans to work together with other venues in the south to create an artist referral system for the arts and culture industry. Cultural officials from southern cities and counties were invited to hold a dialogue on the collaborative projects, e.g. “Resource Sharing Platform for Troupes”, “Professional Training for Stage Technicians” and “International Artists-in-Residence Platform”; for the first time, three programs from the Weiwuying Circus Platform were brought to the Performing Art Center of Chiayi County. In addition, the “Cin Cinema”, one of the highlights of the Weiwuying Arts Festival, was brought to the Pingtung Performing Arts Center, allowing audiences in the south to have the opportunity to enjoy high quality performances by both domestic and international troupes.



《衛武營第六劇場影音光雕的狂想》 Weiwuying Sixth Theater Multimedia Video Mapping Show (拉風影像工作室 攝影)

In 2017, Weiwuying expanded its workshops for professional talent, and increased the number of its promotional art lectures on campuses and for corporate associations, an international symposium, and a professional academy for creative producers. It also continued to provide professional programs for art studies, and aimed to foster social media engagement and critiques. Through the vision of the new generation, it can create a dialogue on art and culture spanning many different perspectives, extending and promoting art as part of the public's daily lives. These plans

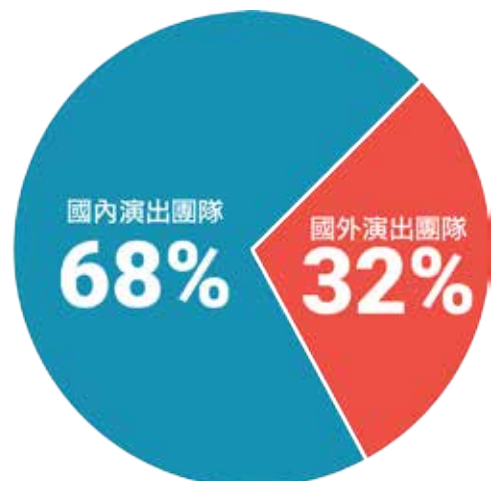
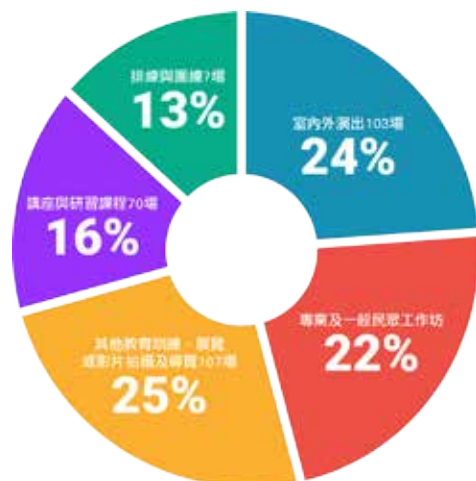
are expected to be extended to other local venues in 2018. We at Weiwuying believe in allowing all kinds of possibilities to shine forth.

CHIEN Wen-pin
Executive and Artistic Director designée

擴大多元內容 引爆藝術能量

365 天，423 場活動，吸引逾 250,000 人

衛武營為南部唯一國家級表演藝術場館，肩負眾人的引頸期待，不僅希望呈現國內外優質演出，也希望能啟動表演藝術的新能量，吸引表藝人才大量加入與心血挹注，為表演藝術產業帶來跨業界、跨領域的新火花。



工作坊售票總金額 781,479 元
售票演出總金額 8,415,835 元



工作坊售票張數 677 張
演出售票張數 15,190 張

打造無可複製的觀劇體驗

「體驗一個神奇的週日午後，難得一見的舞台、充滿震撼的表演，燈光跟收音簡直完美，我實在很難用具體的文字去形容。期待衛武營能帶給高雄、帶給臺灣更多不一樣的視野！」

——衛武營藝術祭《AMAHARA 當臺灣灰牛拉背時》觀眾回饋

4-5 月 榕樹下系列

讓觀眾在樹蔭下就能欣賞到來自世界各地的音樂。

7 月 衛武營童樂節

為親子帶來難忘的夏日歡笑。

7 月 《靈界少年偵察組》

少年奇境歌仔戲突破傳統戲曲的思維，特殊的故事結構與視覺呈現獨樹一格，也帶來票房佳績。

9 月 許芳宜《Salute》

首度以個人舞團身分到高雄演出的國際知名舞蹈家許芳宜，受衛武營之邀帶來最新編舞作品，給南部觀眾同步欣賞到旅居海外 25 年的生涯致敬之鉅獻作品。

10-11 月 衛武營藝術祭

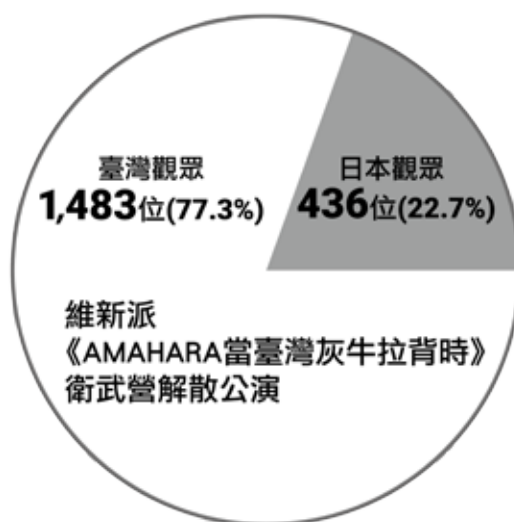
10 月 27 日至 11 月 26 日為期 5 週，最受矚目的戲碼，為創團 47 年日本劇團維新派《AMAHARA 當臺灣灰牛拉背時》，松本雄吉導演在 2016 年辭世後，劇團延續導演遺志到臺灣演出，應衛武營邀約進行劇團的解散公演，為觀眾帶來無法複製的觀劇體驗。今年也擴大藝文層面，舉辦黃昏市集與《榕樹下的回憶》戶外大型光雕，讓一般民眾從各種角度享受藝術的呈現，為新場館正式啟用前造勢鋪陳。

11 月 馬戲平台

2016 年衛武營首度策劃大型馬戲藝術活動－衛武營馬戲平台，今年回溯馬戲的根本，源自拉丁文「圓圈 Circle」的「馬戲 Circus」，邀請來自西班牙、英、美、法、臺灣……等團隊，帶來顛覆與衝擊演出，不僅代表馬戲的超強聚眾力，更是集結各種藝術形態於一身的集合體！

12 月 雲門舞集《關於島嶼》

婆娑之洋，美麗之島。蔣勳朗誦當代作家描繪島嶼的文字，口白的字幕衍生為投影幕上以漢字堆疊的視覺風景，桑布伊滄桑的吟唱歌聲蜿蜒流轉，雲門舞者以充滿能量的動作舞出和諧與衝突，挫敗與希望。



日本觀眾創造來臺觀光收益估計 \$13,080,000 元

攜手國際夥伴 走入世界舞台

藝術港灣，扮演全球人才樞紐

歐陸年輕編舞家網絡平台 Aerowaves（以下簡稱 Aerowaves）創立於 1996 年，超過 32 個會員國 45 個夥伴，是當代歐洲最重要且最具影響力的舞蹈網絡之一。衛武營與 Aerowaves 之合作，始於 2016 年衛武營藝術祭「臺灣舞蹈平台」Aerowaves 遴選出臺灣編舞家劉冠詳作品，為該平台首度有亞洲作品入選，於 2017 年 3 月正式簽訂合作計畫，未來將持續把亞洲年輕編舞家優秀作品導入世界舞台，將國際年輕編舞家的優秀舞作引進亞洲市場。



布拉格劇場設計四年展 PQ 合作計畫

PQ 創始於 1967 年，四年舉辦一次，是全球最重要的劇場盛事之一，有來自超過 80 國參展藝術家；5000 位以上專業工作者與學生，吸引 3 萬名以上一般大眾參觀，策畫作品包含：展覽、表演、工作坊、演講、研討會與呈現當代各類劇場設計。衛武營與 PQ2019 於 7 月簽定雙邊合作計畫，項目包含「青年設計／創作者交流」、「全球實習生計畫」與「作品交流計畫」，期待具體合作內容有助於臺灣劇場設計人才開始走向國際舞台。

11 月法國國家馬戲藝術中心 CNAC 合作培育計畫

法國國家馬戲藝術中心（Centre National des Arts du Cirque，簡稱 CNAC），與全臺唯一最大規模的衛武營馬戲平台簽訂合作，以國家馬戲藝術中心的師資，在臺灣首度開設「新魔術」專業訓練，將最新的法國新馬戲藝術移師高雄衛武營，讓臺灣專業表演者可以獲得產地直送的最新知識與技巧。



法國當代馬戲人才的養成與發展講座（拉風影像工作室 攝影）
The Cultivation and Development of Contemporary Circus Artists in France

藝文培育 廣羅專業與大眾需求

集結國際級明星講師，激發創作生活化

4-7 月打造專屬少年歌子的舞臺

衛武營積極推動人才薪傳的工作，與高雄市政府文化局共同推出「春藝少年歌子培育展演計畫」，培訓年輕歌仔戲學員，共網羅平均年齡 20 歲的 42 位素人及學生演員，量身打造《靈界少年偵察組》奇境歌仔戲，站上大東文化藝術中心，呈現各界專業講師群悉心培育的成果，也讓傳統戲曲得以延續熱血薪火。

8 月青少年戲劇營

暑假期間舉辦的青少年戲劇營，招收高中職在校學生參加，規劃劇場專業課程，包含：想像力開發、肢體開發、聲音表情、空間與物件、光影運用、破解策展、配樂製作、服裝設計、造型藝術、劇場職人分享……等課程內容，啟發青年對於劇場工作的深度認識，也提前培育劇場人才及青年劇場觀察家。

2017 年衛武營專業人才培育系列

延續人才培育計畫並發展進階課程，擴大邀請明星級國內外講師加入。

4 月

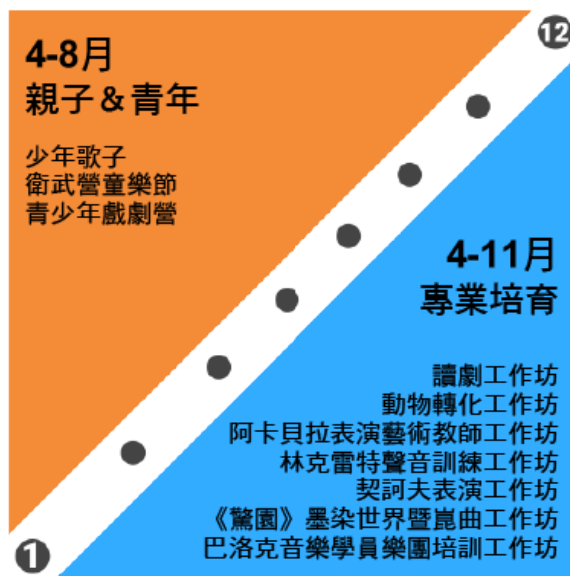
讀劇工作坊 | 金鐘獎影后及劇場資深演員王琄率領何一梵、廖苡宴專業師資南下授課。

動物轉化工作坊 | 三缺一劇團藝術總監、劇場知名導演暨演員的魏雋展，帶領專業演員探索內心原始的靈感及啟發，發展象徵性呈現手法。

7-8 月

阿卡貝拉表演藝術教師工作坊 | 由 The Pure 純粹人聲樂團音樂總監暨全國音樂學科中心講師潘紘融帶領課程，讓學員充分認識擁有 500 多年歷史的無人伴奏人聲音樂。

林克雷特聲音訓練工作坊 | 林克雷特聲音系統認證的講師



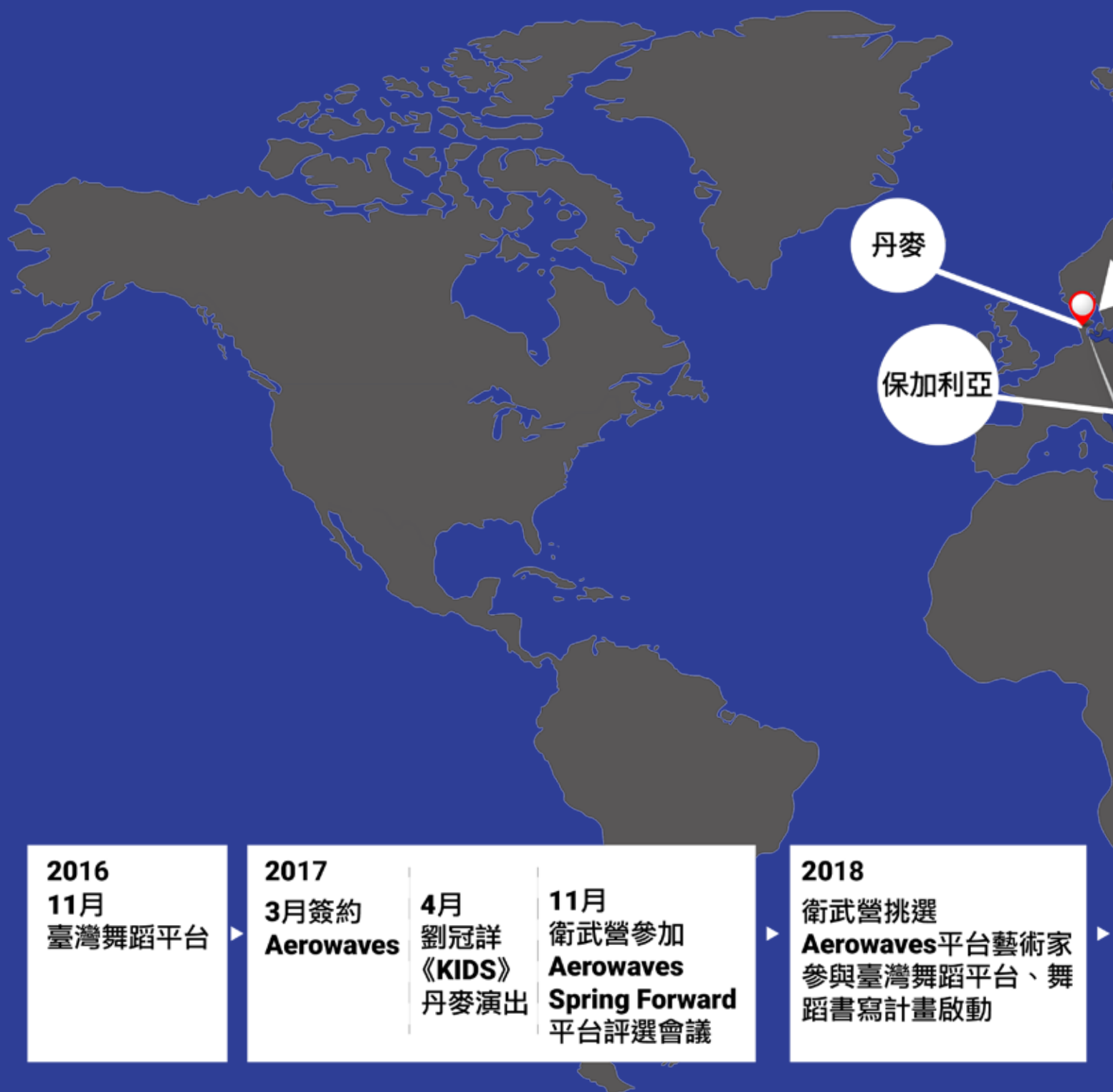
Haerry Kim 帶領為期 9 天課程，重新知覺自己的身體、呼吸聽覺與發音的訓練。

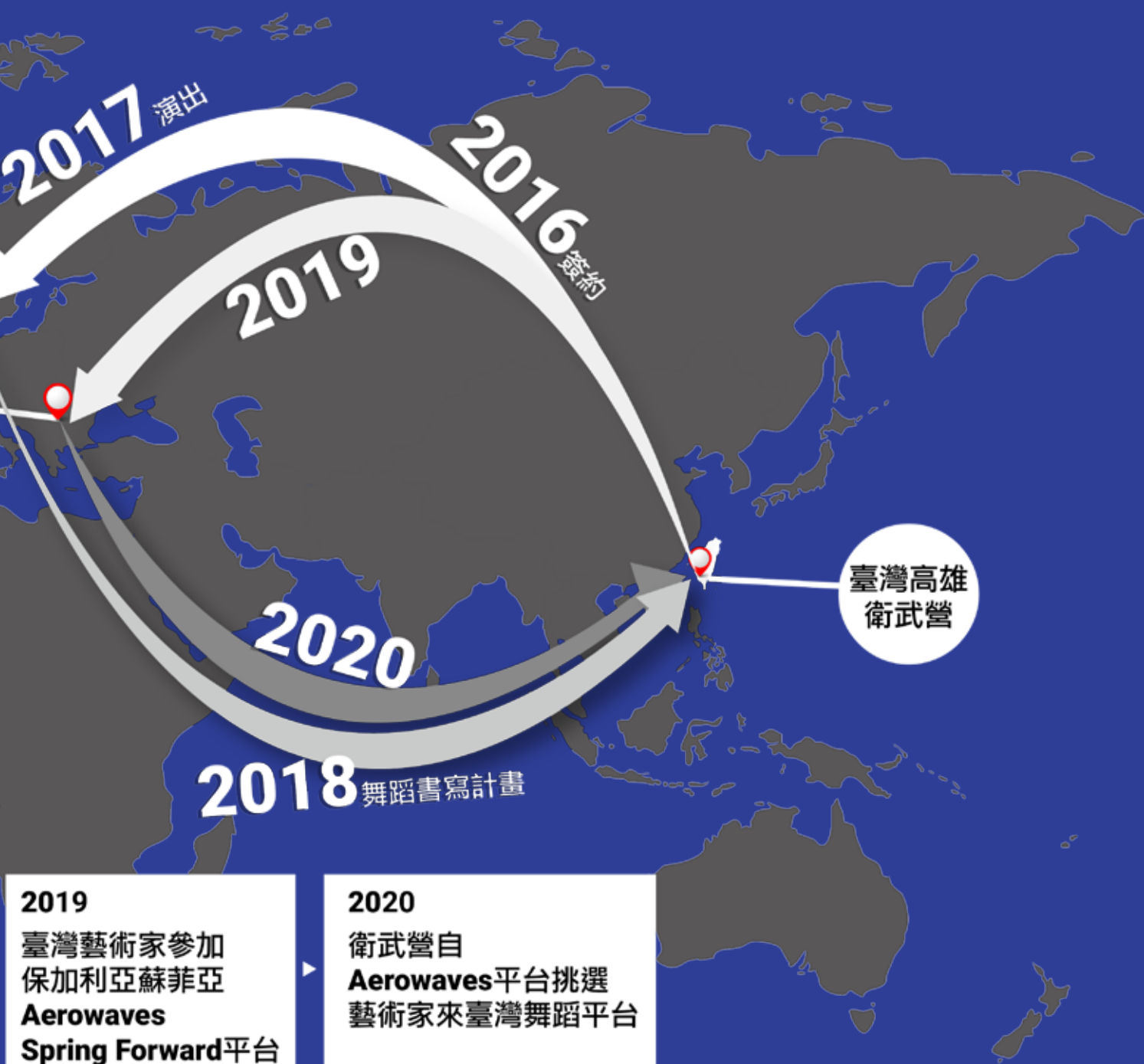
9 月

契訶夫表演工作坊 | 德國麥可契訶夫表演工作室藝術總監 Ulrich Meyer-Horsch、克羅埃西亞總監 Suzana Nikolić 等師資聯手帶來第二單元：The Moving Space，幫助專業演員更快進入角色。

《驚園》墨染世界暨崑曲工作坊 | 衛武營與美國林肯中心、斯波來多藝術節、新加坡藝術節共製獨幕歌劇《驚園》，成就一部結合裝置藝術與傳統崑曲的國際製作，工作坊邀請《驚園》幕後工作團隊，帶來墨染製作與崑曲藝術呈現幕後祕辛。

巴洛克音樂學員樂團培訓工作坊 | 網羅全臺首屈一指的巴洛克音樂家：翁月鴻、簡志賢、崔紅霞、周·瓦絲里、黃琪芝、李怡瑩、蔡佳璇等巴洛克音樂專業師資；大師班更由享譽國際樂壇的巴洛克小提琴家暨指揮家 Anton Steck 共同規畫。







《驚園》墨染世界暨崑曲工作坊 (拉風影像工作室 攝影)
Paradise Interrupted Ink Wash vs. Kun Opera Workshop



眾人參與的藝術基地創生 國際論壇 (拉風影像工作室 攝影)
We Lead in Placemaking International Symposium



我們的大人偶 People's Puppet Project (拉風影像工作室 攝影)

藝術基地的創生

延續眾人、參與及藝術的概念，2017 年國際論壇以「眾人參與藝術基地的創生」為主軸，邀請國際大型活動及藝術節策展人現身說法，分享藝術創生從 0 到 1 的構思過程，有法國巴黎 104 藝術中心總監 José-Manuel Gonçalves、英國《經濟學人》及《1843》文化編輯 Fiametta Rocco、澳洲 Dark Mofo 闇黑藝術節創意製作人 Lucy Forge、英國 Walk the Plank 共同創辦人暨創意製作人 Liz Pugh、德國 Tanz im August 柏林國際舞蹈節藝術總監 Virve Sutinen、臺灣建築師威尼斯雙年展策展人劉克峰、今秋藝術節策展人張敬業，分享藝術策展從創意、創造到執行的過程，不僅激發學員的想像並發展穿越東西文化的對話。

創意製作人專業學院

規劃三大主題：策展思維、藝術視野與策展實務參與，講者將更深入了解活動策展不為人知的前期發想過程。澳洲 Dark Mofo 闇黑藝術節創意製作人 Lucy Forge 從創意思維作為起點，探討如何經營一個會讓觀眾與參與者有所期待的活動內容，並激發參與者的期待與體驗撞擊。德國 Tanz im August 柏林國際舞蹈節藝術總監 Virve Sutinen 促成多元「文化」及「藝術」的討論，並分享近期藝術節在歐洲形成的影響力。英國 Walk the Plank 大型戶外藝術活動策展公司共同創辦人暨製作人的 Liz Pugh 分享 25 年來活動策展經驗的重要須知，從創意規畫、夥伴關係、現場風險等一一解構。

國內外合作計畫 啟動產業生態



托克拉馬戲團《任意門》Emportats by La Trócola Circ (王鴻駿 攝影)

共創共好，共享扶持

產官學攜手催生藝文產業 政府單位鼎力支援

衛武營與在地政府合作密切，2017 年衛武營童樂節連續第二年與高雄市政府教育局合作，打造屬於親子的夏日魔法城市及實驗場，讓表演藝術帶來新奇的體驗，深植於家庭與親子的心中。未來也將與南部縣市與藝文場館擴大合作，與嘉義縣文化觀光局、嘉義市文化局、臺南市政府文化局、高雄市文化局、屏東縣文化處、臺東縣文化處等單位串接，共同商議藝文產業圈的區域合作內容，創造更健全的產業環境與發展。

南部場館合作計畫

1. 演出團隊資訊交流平台

衛武營藝術祭國際論壇特邀南部文化首長參加圓桌對談與直播，實踐跨越地域的溝通，分享當地藝文產業的現狀並討論未來南方場館合作的內容與方向，啟動藝文產業生態圈。衛武營先與南部場館分享四檔節目，分別為屏東縣演藝廳邀請李欣芸《心情電影院》，及嘉義縣表演藝術中心邀請衛武營藝術祭馬戲平台的三檔節目：西班牙托克拉馬戲團《任意門》、英國艾克馬戲團《一輪鋼鐵屋》及西班牙咿喔康蒂飯

店劇團《馬戲三重奏》，期待透過館際間的節目分享，除降低邀演成本外，也讓廣大的觀眾欣賞到優秀的演出。

2. 硬體技術人才培育

衛武營啟用之後，將是全臺唯一擁有全電腦舞台控制系統設備的表藝場館，經過與南部場館會談之後，瞭解到各館硬體人員都希望有機會多認識這套嶄新的舞台設備，做為未來精進的目標，將舉辦專門提供給硬體人員進修的演出技術工作坊，正積極規劃與協調可行日期與課程，預計將於 2018 年開始。

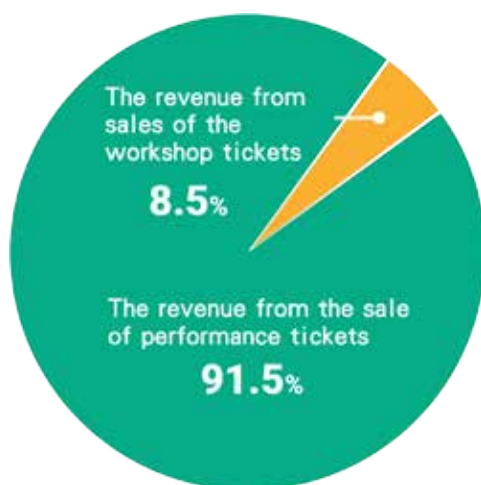
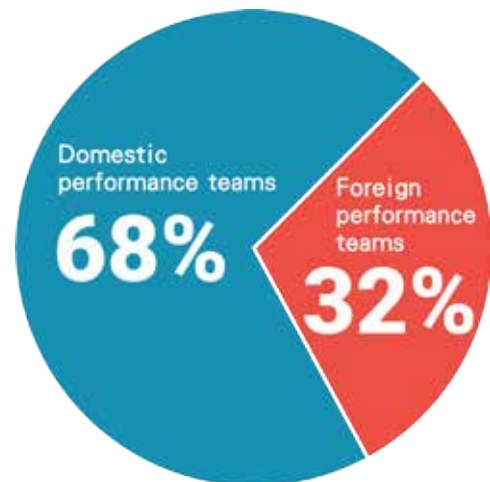
3. 國際藝術家在地駐村

藝術家駐村對場館及當地社區而言，都是具有實質藝術扎根及散播的意義，如：衛武營童樂節《我們的大人偶》，為期 14 天，藝術家們與社區民眾進行深度的文化交流及對話並共同創作。工作坊學員與藝術家自然形成一個社群，也帶入親子共同參與的過程，期待未來的國際藝術家駐村計畫，延伸成藝術家巡迴南部場館的駐村，滋養創作新靈感。

Expanding Diversity of Content to Ignite Artistic Energy

In 365 Days, We Held 423 Events that Attracted More Than 250,000 Visitors.

Weiwuying is the only national performance arts venue in southern Taiwan, and must meet the expectations of the public. Not only does it hope to present high-quality performances, but it also plans to imbue the performing arts sector with new energy, attracting numerous performing artists so that they may join and inject their great efforts, sparking inspiration across various spectrums for the performing arts industry.



Workshop Revenue NTD\$781,479
Performance Revenue NTD\$8,415,835



Workshop Sold 677 Tickets
Performance Boxoffice 15,190 Tickets

Create a Unique Theatre Experience for Audiences

“I experienced a magical Sunday afternoon. A stunning set, and the lighting and sound effects were just perfect. I really cannot use specific words to describe them. I look forward to Weiwuying bringing Kaohsiung and Taiwan more diverse visions!!!”

— An audience member’s feedback on the show *AMAHARA: When a Gray Taiwanese Cow Stretched* at Weiwuying Arts Festival

April-May

Weiwuying Banyan Tree Series

Welcomed audiences to enjoy world music beneath the shade of old Banyan trees.

July

Weiwuying Children’s Festival

Bringing unforgettable laughter to parents and children every summer.

The Hero Academy

As a Taiwanese fantasy opera for youth, this program made a breakthrough in the ways of traditional opera with a creative script and vision, presenting a unique perspective and also bringing success to the box office.

September

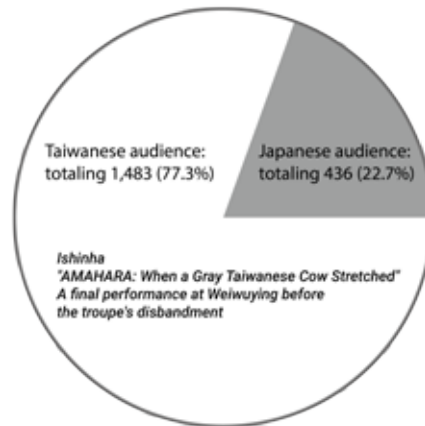
Salute by Fang-Yi SHEU

Fang-Yi SHEU, an internationally renowned dancer who performed in Kaohsiung for the very first time as a solo act, was invited by Weiwuying to bring in the latest choreography, allowing audiences in the south to enjoy this tribute to her career of 25 years overseas.

October-November

Weiwuying Arts Festival

We invited famous Taiwanese artists and top artists from Europe, America, and Japan to bring the most stunning and imaginative works of art to local audiences. The exhibitions ranged from



The Tourism Income Generated by Japanese Audience Is Estimated to be NTD\$13,080,000

dance and music to drama and circus, bringing together original and beautiful sounds from around the world to the *Hotter than the Sun Music Festival*. These exhibitions brought together by the international symposium and professional academy, they brought the audience one step closer to exploring the world.

November

Weiwuying Circus Platform

Weiwuying planned its first large-scale circus art event in 2016, the Weiwuying Circus Platform. For this year, we looked back at the origin of circuses. The term “circus” originates from the Latin word of the same spelling; it not only represents the excitement of the circus that gathers audiences, but also that which combines all kinds of artistic forms into one!

December

Formosa by Cloud Gate Dance Theatre

A beautiful island surrounded by the whirling ocean. Hsun CHIANG recites the words of contemporary writers in depicting the island, with his words conjuring visual scenery behind the Chinese characters of the subtitles on the projection screen. Alongside Sangpuy’s voice conveying a weariness with the world, the Cloud Gate dancers manifested harmony, conflict, frustration, and hope with their powerful movements.

Collaborate with International Partners and Step onto the World Stage

Weiwuying as a Global Talent Hub

Founded in 1996, Aerowaves is a platform for young choreographers, with 45 partners from more than 32 member states, and is one of the most important and influential dance networks in Europe. The collaboration between Weiwuying and Aerowaves began in 2016 at the “Taiwan Dance Platform” during the Weiwuying Arts Festival. Aerowaves promoted the choreographic work of Kuan-Hsiang LIU, a Taiwanese choreographer, this being the first time an Asian artist’s work was selected. In order to further closer mutual cooperation, a cooperation agreement was formally signed in March 2017. In the future, outstanding works of young Asian choreographers will continue to be introduced onto the world stage, and the excellent dances of international young choreographers from overseas will be introduced into Asia.

Cooperation Plan for the Prague Quadrennial of Performance Design and Space

The Prague Quadrennial of Performance Design and Space (PQ), which began in 1967 and has been held every four years thereafter, is one of the most important theatrical events in the world, with more than 5,000 professional theater workers and students from more than 80 participating countries attending. It has also attracted more than 30,000 visitors. Events they host include: exhibitions, performances, workshops, lectures, and seminars. Weiwuying and PQ2019 signed a cooperation plan in July 2017. The projects include “Young Designer/Creator Exchange”, the “Global Internship Program” and the “Work Exchange Program”. It is expected that the concrete cooperation content will help Taiwanese theater designers work within this international platform.



Incubation Program with Centre National des Arts du Cirque in November

The French Centre National des Arts du Cirque (“CNAC”) signed a partnership with the only Weiwuying Circus Platform in Taiwan to launch the “New Magic” professional training program in Taiwan for the first time with teachers from the CNAC. The latest French new circus art will be presented at Weiwuying so that Taiwanese professional performers can obtain the latest knowledge and skills directly from the source.

The Cultivation of Arts for Meeting the Needs of Professionals and the Public

Rallying Top International Lecturers to Inspire Creativity in Daily Life

From April to July

The Young Singers Project of Traditional Taiwanese Drama: Performers and Musicians. Weiwuying has been actively promoting training for young talents to carry on the legacy of this art. Working together with the Bureau of Cultural Affairs of the Kaohsiung City Government, it launched the “The Young Singers Project of Traditional Taiwanese Drama: Performers and Musicians” to train young opera novices. A total of 42 amateurs and student actors were recruited. The average age was only 20 years. The tailor-made fantasy opera, *The Hero Academy*, allowed them to perform onstage on the Dadong Culture and Arts Center with full confidence, showing the great results cultivated by a group of professional lecturers from all walks of life.

August Teens in Theater

Teens in Theater, a summer camp held during students’ summer vacations, recruited students from senior high and vocational schools to attend. Planned professional theater courses included: development of imagination and body language, vocal expression, space and objects, utilization of light and shadow, unraveling the art of curation, soundtrack production, costume design, makeup and hair design, master classes by theater professionals, etc.



我們的大人偶 People's Puppet Project (拉風影像工作室 攝影)



2017 Weiwuying Professional Development Series

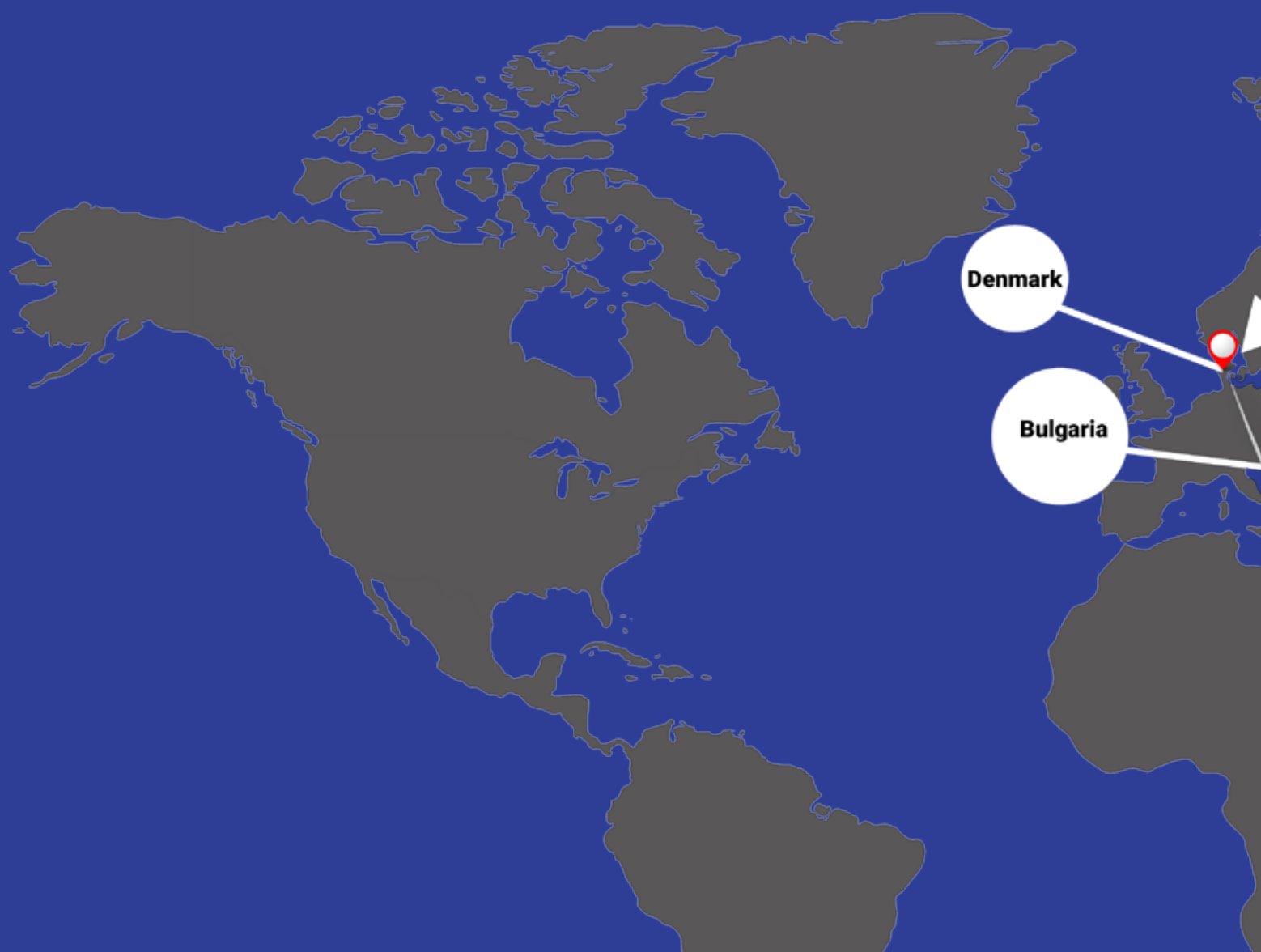
April

Play Reading Workshop | Best Actress of the Golden Bell Awards and senior theatre actress Chuan WANG chose professional lecturers Yi-Fan HO and Zi-Yan LIAO to join her in teaching this workshop in the south.

Power Animal Transformation Actor's Workshop | The Artistic Director of Short One Player, and well-known theatre director and actor, Jun-Zhan WEI led a group of professionals in exploring original inspiration and enlightenment from inside their hearts, and developing symbolic presentation skills.

July-August

A Cappella for Educators in Performing Arts | Led by Xuan-Rong PAN, the music director of “The Pure” and a cappella



2016

Taiwan
Dance Platform
launched
in November



2017

Contract
signed with
Aerowaves
in March

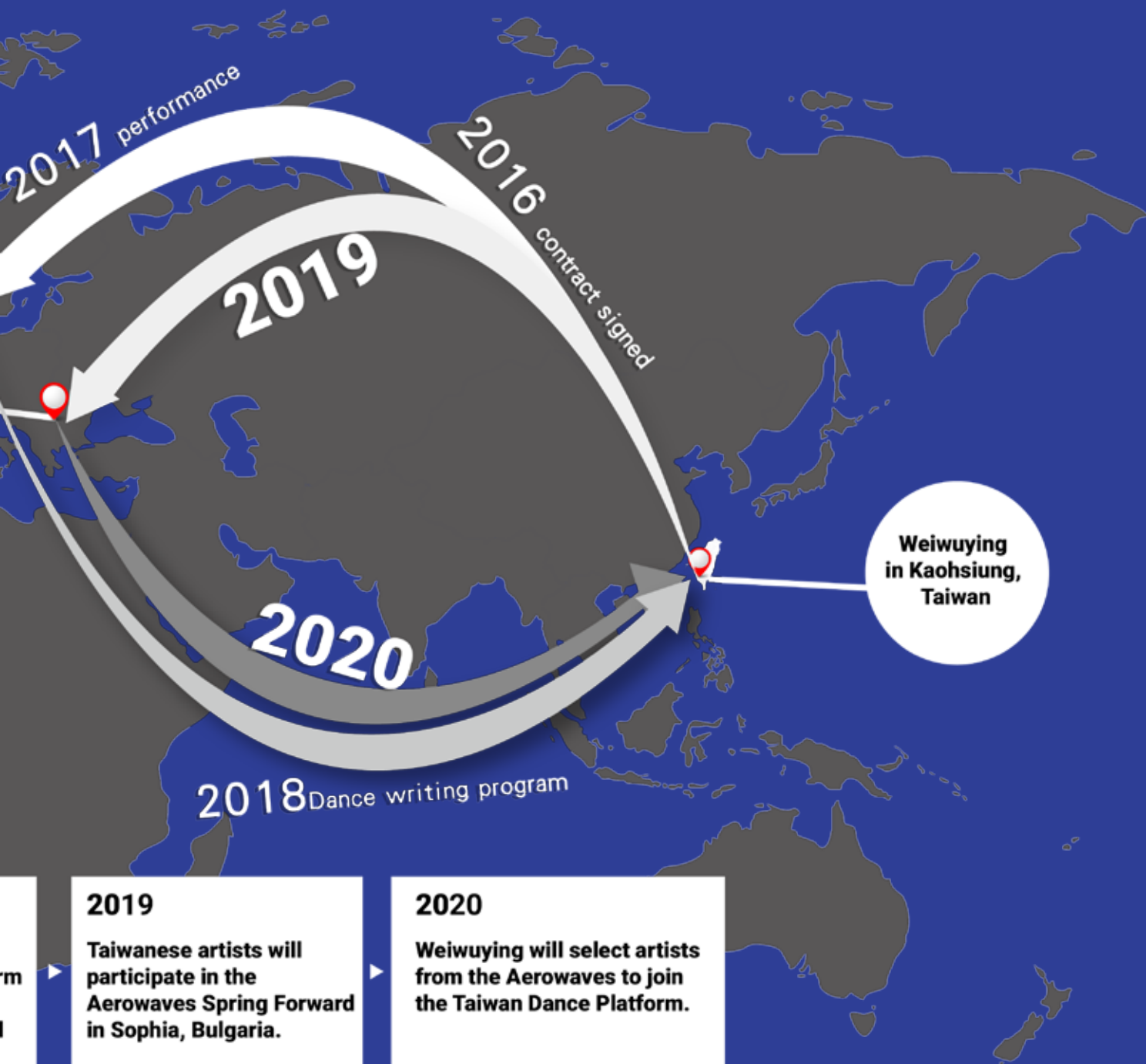
"KIDS"
by Kuan-Hsiang Liu
was performed in
Denmark in April.

Weiwuying
participated in the
selection meeting
of Aerowaves
Spring Forward
in November.



2018

Weiwuying selects artists
from the Aerowaves platform
to participate in the
Taiwan Dance Platform and
launched the dance writing
program.





爆破馬戲團《蹦！》BOOM! by Boom Circus (王鴻駿 攝影)



契訶夫表演技巧工作坊—第二單元 (拉風影像工作室 攝影)
Michael Chekhov Technique Workshop: The Moving Space

lecturer of National Music Subject Center; the course allowed students to fully understand the nuances of this vocal musical form that has more than 500 years of history and functions without instrumental accompaniment.

Linklater Voice Training Workshop | Haerry Kim, a Linklater Voice System certified instructor, was invited to lead a 9-day course. The professional training aims to help students exercise conscious control of their own bodies, breathing, hearing and pronunciation.

September

Michael Chekhov Technique Workshop: The Moving Space | Ulrich Meyer-Horsch, the German Artistic Director of the Workshop, and Suzana Nikolić, the Director of Croatia, were invited to jointly bring about the Workshop Part II: The Moving Space to help professional actors immerse themselves within their roles more quickly.

Paradise Interrupted Ink Wash and Kun Opera Workshop |

Paradise Interrupted was a one-act opera co-produced by Weiwuying, Lincoln Center, Spoleto Festival USA, and Singapore Arts Festival. Inspired by Suzhou's traditional ink dyes, this international production combined installation art and traditional Kun Opera. The workshop invited the international team who worked behind the scenes to bring about the production of ink wash and the art of Kun Opera to present their secrets.

Baroque Music Student Orchestra Training Workshop | The workshop included all the leading Baroque musicians in Taiwan: Yue-Hong WENG, Zhi-Xian JIAN, Hong-Xia TSUI, Tsotsolis Vassilisis, Qi-Zhi HUANG, Yi-Ying LI, Jia-Xuan TSAI and other Baroque music instructors. The Baroque Ensemble Workshop was co-designed by Anton Steck, a well-known Baroque violinist and conductor in the international music world.

The Creation of the Art Base

In keeping with its core concepts that emphasize people, participation, and art, the 2017 International Forum adopted the "Creation of a Participatory Art Base" as its main theme to



托克拉馬戲團《任意門》Emportats by La Trócola Circ (拉風影像工作室 攝影)

encourage people to join in and realize their dreams. We invited curators from major international events and art festivals to speak for themselves and share their concept-creation processes from 0 to 1, aiming to create an international perspective that allows Kaohsiung to see the world of art. Attending professionals included: José-Manuel Gonalves, the Director of the 104 Art Centre in Paris, France; Fiametta Rocco, the Cultural Editor of the *Economist* and *1843* in the U.K.; Lucy Forge, the Creative Producer of the Dark Mofo in Australia; Liz Pugh, the Co-Founder and Creative Producer of Walk the Plank in the UK; Virve Sutinen, the Artistic Director of the Berlin International Dance Festival in Tanz im August, Germany; Ke-Feng LIU, the curator of the Venice Biennale of Taiwanese Architects; and Jing-Jie ZHANG, the curator of Lukang Arts Festival. They shared their processes in art curation from project inception to implementation. The sharing of experiences inspired the imaginations of the participants and further developed in-depth dialogues across the cultural backgrounds of the East and the West.

Professional Academy for Creative Producers

Using creative thinking as a point of departure, Lucy Forge, the Creative Producer of the Dark Mofo in Australia, led the participants in exploring how to manage an event in such a way that participants eagerly anticipate it and stimulate both their expectations and experience. Virve Sutinen, the Artistic Director of the Tanz im August, Germany, facilitated the multidimensional discussion of “culture” and “art” and shared his experiences about the powerful influence of recent festivals in Europe, as they provided critical communication platforms for urban, social, and tourism development. Liz Pugh, the Co-Founder and Producer of Walk the Plank in the UK, shared her 25 years of experience and important tips on the planning of various events by deconstructing each individual aspect: from creative planning to partnerships and on-site risks.

Domestic and Foreign Cooperation Plans to Jumpstart the Industrial Ecosphere

Common Welfare and Mutual Support

Joint Efforts from the Industry, Government, and Academia to Give Birth to the Arts and Culture Industry, Backed by Full Support from the Government

Weiwuying works closely with the local government. For the second year in a row, in partnership with the Kaohsiung Municipal Education Bureau, the 2017 Weiwuying Children's Festival created a summertime magical city and a laboratory for parents and children, whereby the novel experience brought by the performing arts can become deeply rooted in the hearts of family members and open up broader perspectives and minds for all involved. In the future, we will also expand our cooperative efforts to other southern cities, counties, and art venues. We will connect with the Culture & Tourism Bureau of Chiayi County, the Cultural Affairs Bureau of Chiayi City, the Cultural Affairs Bureau of Tainan City Government, the Bureau of Cultural Affairs of Kaohsiung City Government, the Cultural Affairs Department of Pingtung County Government, Taitung County Government Bureau of Cultural Affairs, as well as other units. We will jointly discuss the contents of regional cooperation in the industrial sphere of arts and culture to create a more robust and flourishing business environment.

Southern Venue Cooperation Program

1. Share Information Concerning Programs and Production Plans

For this year, the international forum of Weiwuying Arts Festival specifically invited cultural leaders in the south to participate in the round-table talks, and launched online live broadcasts to realize cross-regional communication, in order to share the current operating status of the local arts and culture industry, and discuss the content and direction for future venue cooperation among the southern counties, with the goal of boosting the ecosphere of the art and culture industry through further cooperation. The

two productions that Weiwuying shared first with the southern venues were 1) Cincin LEE's *Cin Cinema* at the Pingtung County Performing Arts Hall, and 2) three programs from the Weiwuying Arts Festival Circus Platform invited by the Chiayi County Performing Arts Center, i.e. the Spanish La Trócola *Circ Emporats*, the British Acrojou *The Wheel House*, and the Spanish Cia Hotel iocandi *Esquerdes*. It is hoped that through this program sharing system for the venues, more audiences will be able to enjoy the excellent performances, in addition to reducing performance costs.

2. Professional Training for Stage Operations and Techniques

After its launch, Weiwuying will become the only performing arts venue in Taiwan equipped with an automatic stage system controlled by computers. During our meeting with southern venues, we learned that the staffs responsible for hardware operation in these venues are eager to learn more about these brand new techniques and equipment, in order to improve their skills and expertise. Subsequently, Weiwuying will be launching



《發明家多多與芭蕾伶娜》*Dodo's Dream* by Circle of Two
(拉風影像工作室 攝影)



新象創作劇團《溯源—經典雜技》（拉風影像工作室 攝影）
A Tribute to Classical Chinese Acrobatics

a performance technique workshop specifically for the training of hardware personnel. We are actively planning and coordinating feasible dates and course contents, with the program expected to commence in 2018.

3. Residency Platform for International Artists

Artists' residencies are of great significance to the venues and local communities, as it helps to promote the arts. *People's Puppet Project* from Weiwuying Children's Festival stands as an ideal example. Over a period of 14 days, the artists and participants from the local community engaged in a meaningful cultural exchange and dialogue; they also created works together that had a profound and extensive impact. Participants in the workshop learned the skills of puppet-making, formed a community with the artists, and were able to engage in increased joint parent-child participation. We look forward to further international artist

residency projects that will extend to other southern venues, where artists can tour and reside in local areas. This will enable them to absorb the diverse cultures of the different counties, thereby generating new inspiration for their creativity.



眾人參與的藝術基地創生國際論壇（拉風影像工作室 攝影）
We Lead in Placemaking International Symposium

節目概況

Program Overview

1/1	戶外轉播 維也納新年音樂會 New Year's Concert
1/31-2/1	臺灣國際鼓樂節 International Drumming Festival in Taiwan
2/26	小劇場計畫—悠然弦樂團《那些好玩的東東》Yuri Orchestra: <i>Those Fun Stuff</i>
3/4	小劇場計畫—新編北管布袋戲《高平關》The New Beiguan Puppet Show: <i>Gaoping Guan</i>
3/11-3/12	小劇場計畫—放克劇團《地下教室》FUNK Theatre: <i>Underground Classroom</i>
3/27-3/28	建國工程基金會—崑曲推廣講座 Chien Kuo Foundation for Arts and Culture: A promotion lecture in Kunqu Opera
4/13-4/16	衛武營專業人才培育系列—王琄：讀劇工作坊 Chuan WANG: Play Reading Workshop
4/15	榕樹下音樂會—打幫你樂團《伯公·樹下一面向南方的北客謠》Dabangni: <i>The Earth God Under the Tree: A North Hakka Song Facing the South</i>
4/22-4/23	小劇場計畫—鬼劇場舞蹈團《工具人》Wei Dance Company: <i>Tool Man</i>
4/22	榕樹下音樂會—丹麥 Basix 人聲樂團《阿卡貝拉瘋台灣》Basix, a vocal band from Denmark: <i>A cappella crazy for Taiwan</i>
4/24-4/29	衛武營專業人才培育系列—魏雋展：動物轉化工作坊 Jun-Zhan WEI: Animal Transformation Actor's Workshop
4/26	陳啟川先生文教基金會合作講座—表演藝術的武功秘笈(一) 土地計畫：始於腳下的創作行旅 The secrets of martial arts in performing arts (1): The land planning: The creation of a journey that begins at the foot
4/29	榕樹下音樂會—巴賴 & GAGA 樂團《走在光明的道路上》Balai + gaga <i>Na Demelja Lja Jalan Bright Path</i>
4/30	Wooonta 樂團《弦樂共和國》Wooonta: <i>String Republic</i>
5/7	日本劇團維新派—臺灣演員徵選及培訓 Ishinha, Japan: Selection and training of Taiwanese actors
5/12-5/14	小劇場計畫—嬉劇集回歸計畫《背叛》Play: <i>Theatre Returning Plan: Betrayal</i>
5/18	校園講座 鳳山高中「傳統戲曲的翻新傳承」National Feng-Shan Senior High School: The renovation and inheritance of traditional opera
5/20	隨想室內樂團《以愛之名樂之火花》Capriccio Chamber Music: <i>Inspirational Music in the Name of Love</i>
5/20	陳啟川先生文教基金會合作講座—表演藝術的武功秘笈(二) 新一代的神仙教母：群眾募資 The secrets of martial arts in performing arts (2): A new generation of fairy godmother: crowdfunding.
5/21	衛武營童樂節—奇巧劇團《空空戒戒木偶奇遇記》ChiChiao Musical Theatre: <i>The Adventure of Puppets</i>
5/26	校園講座—高雄女中「傳統戲曲之創意編劇法」Kaohsiung Girls' Senior High School: The creative writing method of traditional operas
5/26-5/28	小劇場計畫—HPS 舞蹈劇場《消逝的城市》HPS Dance Theatre: <i>The Disappearing City</i>
6/10	小劇場計畫—2017 嘉義新舞風：雯翔舞團《塵引》Wen-Xiang: 2017 New Style Chiayi: <i>This Earthly World</i>
6/13-6/30	衛武營童樂節—澳洲 Snuff Puppet 斯納夫偶劇團《我們的大人偶計畫》工作坊
6/17	陳啟川先生文教基金會合作講座—表演藝術的武功秘笈(三) Global thoughts? Global lookings? 那些有趣的國際藝術節！
6/30-7/2	衛武營童樂節—澳洲 Bunk Puppets 影偶博士《爆炸銀河系》Bunk Puppets (Australia): <i>Slapdash Galaxy</i>
7/1-7/2	衛武營童樂節—澳洲 Snuff Puppet 斯納夫偶劇團《我們的大人偶計畫》開幕演出 Snuff Puppet (Australia): <i>People's Puppet Project: Opening performance</i>
7/1-7/2	衛武營童樂節—澳洲 Bunk Puppets 影偶博士「手指偶兒童工作坊」Bunk Puppets (Australia): Finger Puppets Workshop for Children

- 7/7-7/9 衛武營童樂節—A Art X 四喜坊劇集《小安、金剛與學舌鳥》A Art X Four Fun Theatre: *Adam's Bizarre Adventure of Lost Voices*
- 7/8 衛武營童樂節—風潮音樂《走吧！尋找最棒的自己》WIND MUSIC: *Let's go and look for the best of ourselves!*
- 7/8 衛武營童樂節—阿卡貝拉教師工作坊 A Cappella for Educators in Performing Arts
- 7/8-9 衛武營童樂節—阿卡貝拉親子工作坊 A Cappella Workshop for Family
- 7/9 衛武營童樂節—英國 Cicle of Two《發明家與芭雷伶娜》*Dodo's dream*
- 7/13-15 衛武營童樂節—兩兩製造聚團《我們都需要一朵花 2.0》Double&Cross Theater Group: *Ci Vuole un Fiore*
- 7/14-7/16 衛武營童樂節—澳門馬蘭拿塔藝術社 MAS Productions 黑沙劇團 Black Sand Theatre《親親水族館》*Aquarium*
- 7/16 衛武營童樂節—《小小搖擺派對》*Kids Swing Party*
- 7/8-7/9 春天藝術節共製—《靈界少年偵察組》Co-produced with the Spring Arts Festival: *The Hero Academy*
- 7/22-7/23 小劇場計畫—許程崴《地方身體計畫》Chen-Wei HSU: *Local Dancebody Program*
- 7/27 許芳宜 MLD 台鋁大師講座 Fang-Yi SHEU: MLD Tailu Master Lecture
- 7/29 陳啟川先生文教基金會合作講座—表演藝術的武功秘笈(四) 製作大事件—預算控管相談室 The secrets of martial arts in performing arts (4): Making a big event: talk room for budget control and management
- 8/4-8/6 小劇場計畫—無限大演社《有故事的音樂·有音樂的故事》Infinity Studio: *Music with Story & Story with Music*
- 8/6 陳啟川先生文教基金會合作講座 表演藝術的武功秘笈(五) 透視未來劇場—遊走虛實的科技藝術 The secrets of martial arts in performing arts (5): A prospective view of the future theatre: virtual reality arts
- 8/14-8/20 青少年戲劇營 Youth Theatre Camp
- 8/22-8/30 衛武營專業人才培育系列—林克雷特聲音訓練工作坊 Linklater Voice Training Workshop
- 9/2-9/6 衛武營專業人才培育系列—契訶夫表演技巧工作坊—第二單元 Michael Chekhov Technique Workshop, Part II: The Moving Space
- 9/3 藝文推廣講座—屏東誠品「電影的隱形主角—配樂」Pingtung Eslite: *The invisible protagonist of the film: soundtrack*
- 9/4-9/24 衛武營專業人才培育系列—原聲巴洛克樂團大師班 Baroque Ensemble Workshop



音樂廳導覽活動 Concert Hall Guide (拉風影像工作室 攝影)



新象創作劇團《溯源—經典雜技》A Tribute to Classical Chinese Acrobatics by New Image Theater Group (拉風影像工作室 攝影)

9/7-9/10	衛武營專業人才培育系列—《驚園》墨染世界與崑曲工作坊 <i>Paradise Interrupted Ink Wash vs. Kun Opera Workshop</i>
9/23	陳啟川先生文教基金會合作講座—表演藝術的武功秘笈(六) 有藝企，緊抓企業夥伴的心！ <i>The secrets of martial arts in performing arts (6): Grasp the heart of business partners</i>
9/24-9/25	許芳宜與藝術家—《Salute》 <i>Fang-Yi SHEU & Other Artists: Salute</i>
10/13	校園講座—三信家商舞蹈班「生命體驗與編舞創作」 <i>Dance Class of San Sin High School of Commerce and Home Economics: Life experience and creations of choreography</i> 校園講座—左營高中舞蹈班「現代舞者的身體技巧」 <i>Dance Class of Tsoying Senior High School: The physical skills of modern dancers</i>
10/17	校園講座—中山大學「多媒體的劇場魔法」 <i>National Sun Yat-sen University: Multimedia theatre magic</i>
10/18	校園講座—中山大學「日本劇場的發展」 <i>National Sun Yat-sen University: The development of Japanese theatre</i>
10/18	藝文推廣講座—MLD 台鋁陳汗青「日本劇團的饒舌世代」 <i>MLD Tailu Han-Qing CHEN: The rap generation of the Japanese Opera Troupe</i>
10/21	藝文推廣講座—MLD 台鋁廖瓊枝 & 施如芳「聊戲曲話身世」 <i>MLD Tailu Chiung-Chih LIAO & Ru-Fang SHI: Talk show: Drama and Life</i>
10/28-10/29	衛武營藝術祭—日本劇團維新派《AMAHARA 當臺灣灰牛拉背時》 <i>Ishinha, Japan: AMAHARA: When A Gray Taiwanese Cow Stretched</i>
10/31	衛武營藝術祭—AMAHARA 專業演員工作坊 <i>AMAHARA: Professional Actor's Workshop</i>
10/31	衛武營藝術祭—AMAHARA 戲劇體驗工作坊 <i>AMAHARA: Theatre Workshop</i>
11/1	校園講座—成功大學「日本劇團維新派 47 年揭密分享」 <i>National Cheng Kung University: Unveil the secrets of the 47-year-old Japanese troupe, Ishinha</i> 校園講座—東方設計大學「日本劇團維新派美學分享」 <i>Tung Fang Design University: Aesthetical sharing of the Japanese troupe, Ishinha</i>
11/07-11/10	衛武營藝術祭 馬戲平台—法國 CNAC 國家馬戲藝術中心 × 新魔術專業人才培育工作坊 <i>Centre National Des Arts Du Cirque (CNAC) × New Magic Professional Workshop</i>
11/07	衛武營藝術祭 馬戲平台—馬戲就是遊戲工作坊 <i>Let's Play With Circus!</i>
11/08	衛武營藝術祭 馬戲平台—肢體喜劇工作坊—享受失敗的樂趣 <i>Physical Comedy Workshop: Enjoy Failing</i>
11/10-11/11	衛武營藝術祭 馬戲平台—法國西波克馬戲樂團《BPM2.1 馬戲進行曲》 <i>La Cie POC: BPM 2.1</i>
11/10-11/11	衛武營藝術祭 馬戲平台—西班牙伊喔康蒂飯店劇團《馬戲三重奏》 <i>Cia Hotel iocandi: Esquerdes</i>
11/10,11/12	衛武營藝術祭 馬戲平台—西班牙托克拉馬戲團《任意門》 <i>La Trócola Circ: Emportats</i>
11/11	衛武營藝術祭 馬戲平台—法國 CNAC 當代馬戲人才的養成與發展講座 <i>The Cultivation and Development of Contemporary Circus Artists in France</i>
11/11	衛武營藝術祭 馬戲平台—和氣商行《阿母的雜貨店》 <i>L' Enfant S. Physical Theatre: Harmony Grocery Store</i>
11/11	衛武營藝術祭 馬戲平台—法國魔人神手製造所《將盡》 <i>La Main de l' Homme: Bruit De Couloir</i> 英國艾克馬戲團《愛情雨》 <i>Acrojou: Frantic</i>
11/11	衛武營藝術祭 馬戲平台—新象創作劇團《溯源—經典雜技》 <i>New Image Theater Group: A Tribute to Classical Chinese Acrobatics</i>
11/11-11/12	衛武營藝術祭 馬戲平台—葡萄牙終極時刻劇團《頂天立地》 <i>O Ultimo Momento: Contigo</i>



雲門舞集《關於島嶼》FORMOSA by Cloud Gate Dance Theatre of Taiwan (拉風影像工作室 攝影)

- 11/12 衛武營藝術祭 馬戲平台—爆破馬戲團《BOOM！蹦！》Boom Circus: *BOOM!*
- 11/12 衛武營藝術祭 馬戲平台—英國艾克馬戲團《一輪鋼鐵屋》Acrojou: *The Wheel House*
- 11/12 衛武營藝術祭 馬戲平台—全民體驗—我是小小默劇家 Folk Experience: *Let's Pantomime!*
- 11/12 衛武營藝術祭 馬戲平台—玩趣生活瘋雜技工作坊 Fun Life Crazy Acrobatic Workshop: *Let's Juggle!*
- 11/12 衛武營藝術祭—李欣芸《心情電影院》CinCin LEE: *Cin Cinema*
- 11/17-11/18 衛武營藝術祭—劉冠詳《我知道的太多了》Kuan-Hsiang LIU: *Kids*
- 11/18-11/19 衛武營藝術祭—廖瓊枝與臺灣國樂團《凍水牡丹—風華再現》Chiung-Chih LIAO × National Chinese Orchestra Taiwan: *the Legendary Taiwanese opera-gezaixi-diva of the Taiwanese*
- 11/18-11/19 衛武營藝術祭—國際論壇「眾人參與的藝術基地創生」International Symposium: *We Lead in Placemaking*
- 11/20-11/21 衛武營藝術祭—創意製作人專業學院 Academy for Creative Producers
- 11/22-11/26 衛武營藝術祭—秋老虎音樂祭 Hotter Than the Sun Music Festival
- 11/22-11/26 衛武營藝術祭—《榕樹下的記憶》衛武營第六劇場影音光雕的狂想 A 3D Rhapsody of Sound and Images Video Mapping Show at Weiwuying Sixth Theater: *Memory under the Banyan Trees*
- 11/20 校園推廣—高雄第一科技大學「藝術創意的劇場美學」National Kaohsiung First University of Science and Technology: *Theatrical aesthetics of artistic creativity*
- 11/21 校園推廣—樹德家商舞蹈班「現代舞的意象與創新」Dance Class of Shu-Te Home Economics & Commercial High School: *The imagery and innovation of modern dance*
- 11/21 校園推廣—苓雅國中舞蹈班「舞者肢體的基礎訓練分享」Dance Class of Ling Ya Junior High School: *Basic training sharing of dancers' body language*
- 12/2 陳啟川先生文教基金會合作講座—表演藝術的武功秘笈(七) 眾樂樂，也要獨樂樂，獨劇好有趣！The secrets of martial arts in performing arts (7): *Have fun with all and alone; solo play is so interesting!*
- 12/15-12/17 雲門舞集《關於島嶼》Cloud Gate Dance Theatre: *Formosa*

國家交響樂團

National Symphony Orchestra





《來自臺灣》歐洲巡演 From Formosa - Taiwan Philharmonic 2017 Europe Tour (王永年 攝影)



平實・內省・清澄

走過外鑠奔放的 30 周年，我們回歸「平實，內省，清澄」的生命真諦，以全場的莫札特音樂開季，並安排多首他的作品穿插整年度。多首馬勒、布魯克納、貝多芬的經典作品，更深刻了樂團的演奏實力。

在古典音樂史上（尤其是交響樂），「德奧」傳統是所有音樂人的滋養，也是圭臬，數百年來，大師輩出所累積出來的資產，是古典音樂的主體，也是我們必須持續探索與不斷精煉的大江大海。然而，身為非德奧人，我常常對這「權力中心」之外的世界更感興趣。我想瞭解：那些「非主流」背景出身的傑出作曲家，他們如何面對、反應這強大、無法越過的「權力中心」？是模仿、或搖擺、或認同、或依附、或傳承、或漠視、或反動？……他們如何奮力在艱困的環境中，在受過嚴格「德奧」傳統訓練之後，找到自己語彙，掙得一片天，成一家之言？探討這過程、結果，對身在今天亞洲的我們，應有不少的啟發。

循此思路，本樂季除了強調巴爾托克、西貝流士、普羅高菲夫的作品（包括一些首次在台灣演出的傑作）外，我們也安排多首北歐、東歐、俄羅斯、法國及西班牙作曲家的作品。與此主題連結，我們也演出多首台灣作曲家以原住民題材為主題的新創作。

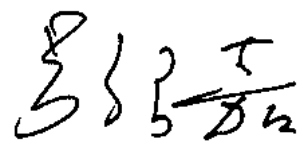
在當代音樂方面，除了原住民題材的台灣新作之外，我們演奏青年作曲家王怡雯、陳庭銓之新作，青壯期作曲家楊聰賢、金希文、鍾耀光之大型管絃樂曲之重新演繹，與京劇結合的《快雪時晴》等。

另一個有趣的主題是電影音樂。在不算長的電影發展史中，音樂與影像的主客地位如何消長？多少古典音樂出現在電影裡？大家能想像荀貝格及斯特拉汶斯基本來也想在好萊塢發展嗎？普羅高菲夫的電影音樂如何強勢主導影像？歐洲交響樂傳統如何因納粹對猶太人之迫害而傳到好萊塢，甚至影響到約翰·威廉斯？這些問題在這一季的 NSO 音樂會中，都可以聽到蛛絲馬跡。

浦契尼歌劇三部曲《外套》、《修女安潔麗卡》、《強尼·史基基》為華格納《指環》四部曲外，堪稱難度最高的歌劇之一，NSO 以此為 30 樂季做一完美句點。同時也在臺中國家歌劇院完成華格納歌劇《女武神》。

無論是老朋友，新面孔，我深切期待的是：每場音樂會，都是 NSO 與指揮、獨奏（唱）相互激盪後所開創出來，充滿新鮮活力、深刻感人、又各自不同的音樂風景。

國家交響樂團音樂總監



Simplicity, Reflection, Lucidity

The journey of the boundlessly expressive 30th anniversary has come to an end. In the 31st season, we returned to the musical essence of “Simplicity, Reflection, and Lucidity”. Opening with a concert featuring Mozart’s last three symphonies, this season his works were an important thread connecting the golden works composed by Mahler, Bruckner, and Beethoven, which allowed the NSO to deepen their performing skills.

In the history of classical music (especially symphonies), the German-Austrian tradition has not only been nourishment but even a bible for all musicians. For hundreds of years, the musical heritage left by the masters has been the theme of classical music as well as a vast ocean that we must keep exploring and improving upon. However, as someone who was not born in either of these countries, I am oftentimes more intrigued by the world outside the “center of power”. I want to know how non-mainstream yet outstanding composers dealt with or reacted to this mighty and insurmountable center. Did they imitate, swing, approve of, attach to, inherit, disregard, or counter? How did they, in a difficult environment and rigorously trained as “German and Austrian”, endeavor to create their own language and earn recognition in the world of classical music? Studying their stories and trains of thought would be an inspiration to all of us in Asia.

Beginning with this core concept, in addition to performing works by Bartok, Sibelius, and Prokofiev (including some masterpieces premiering in Taiwan), we also introduced several programs representing the voices of Scandinavia, Eastern Europe, Russia, France, and Spain. As a counterpart, multiple new compositions showcasing Taiwanese indigenous culture were also performed by the NSO.

As for contemporary music, apart from the focus on indigenous culture, we also played new works composed by young composers I-uen WANG HWANG and Ting-Chung CHEN, re-

interpreted the large-scale symphonies of maturing composers Tsung-Hsien YANG, Gordon CHIN, and Yiu-Kwong CHUNG, and participated in the Chinese opera, *Sunlight after Snowfall*.

Another interesting theme is movie soundtracks. In the relatively short history of movies, how did music and images gain or lose ground? How much classical music was used in movies? Can you believe that Schoenberg and Stravinsky initially intended to develop their careers in Hollywood? How the music of Prokofiev’s film scores shaped the cinematography of the films? How European symphonic music conventions spread to Hollywood due to the Nazi persecution of the Jews, even influencing John Williams? During this music season, you would have found pieces of answers to all of these questions.

Alongside Wagner’s four-part *Ring Cycle*, Puccini’s *Il Trittico-Il Tabarro, Suor Angelica & Gianni Schicchi* is said to be one of the hardest operas to play. The NSO, however, chose to perform this masterpiece to mark a perfect ending to the 30th season. Meanwhile, the NSO also performed the opera *Die Walküre* by Wagner at the National Opera House in Taichung.

Whether you are an old friend or a new face to the NSO, I sincerely expect that every concert, orchestrated by the NSO, the conductor, and the soloist, forms a unique musical scene that is always fresh and profoundly moving.

Music Director, NSO





NSO 會客室 NSO Chatroom (高冠勳 攝影)



浦契尼歌劇《外套》G.PUCCINI's *Il Tabarro* (王永年 攝影)



浦契尼歌劇《修女安潔麗卡》G.PUCCINI's *Suor Angelica* (王永年 攝影)

全然的自信與堅定

「完整、豐富且充滿層次感的音色、各聲部之間完美平衡、沒有任何刺耳或粗糙的聲響、精準的節奏感、細緻地掌握力度上的對比、精確地詮釋樂句，整個樂團一致性、不帶有任何遲疑，一股全然的自信與堅定在台灣愛樂的演奏中恣意流出。」

—《美國唱片指南》2017.7&8

「他們的蕭斯塔科維契第五號交響曲十分扣人心弦：隨著樂團飛舞的弓弦與宏偉的雄心，他們的演出令人徹底信服。不需西方世界的背書，這個樂團在音樂舞台絕對佔有一席之地。」

—奧地利《信使報》2017.3.31

「許多精良的樂團展現了亞洲古典音樂的茁壯，然而臺灣愛樂以卓越、純淨、質樸的音樂表現其更令人印象深刻。」

—《美國唱片指南》雙月刊 2017.3&4

2017 年工作計畫含括 2016/2017（2017 上半年度）及 2017/2018（2017 下半年度）兩樂季，2017 年上半年度延續 30 周年節目規劃，幾場重點樂季節目包括：首度與知名鋼琴家王羽佳合作，臺北、臺中二場演出票房全滿；3 月中旬樂團第三次赴歐洲五國（比利時、波蘭、奧地利、德國、法國）巡演六場平均票房 86%，於布魯塞爾的首場演出不僅被獲選為 Europe Gala Concert，由比利時電臺同步實況全國轉播，更獲得古典樂界的好評；6 月以「布魯克納第七」完成了 30 周年在音樂廳的最後一場樂季音樂會，隨後於屏東演藝廳演出「三十樂季南方壓軸」，為新落成的屏東演藝廳特別規劃與管風琴相關曲目，票房售罄也為演藝廳寫下記錄；7 月於國家戲劇院製作浦契尼歌劇三部曲《外套》、《修女安潔麗卡》、《強尼·史基基》，打造三幕風格迥異、高質感的製作，獲得歐美與亞洲樂評高度評價；本製作為與韓國大邱歌劇院之共製，同年 10 月於大邱國際歌劇節（DIOF）演出後由美國休士頓歌劇院購置，為其未來歌劇樂季演出使用。浦契尼歌劇三部曲為華格納《指環》四部曲外，堪稱難度最高的歌劇之一，NSO 以此為 30 周年做一完美句點。

自 9 月展開 NSO 2017/18 樂季，在 30 周年的「外顯」風格之後，音樂總監呂紹嘉將樂季回歸「平實、內省、清澄」的音樂理念。開季音樂會《莫札特三響》，以莫札特最後三首不朽經典曲目，展現樂團淬鍊多年的演奏實力，揭開新樂季序幕。隨後以豐富多元的節目，如鮮少於國內演出的「狂喜

之詩」、西貝流士交響曲、普羅高菲夫《亞歷山大·涅夫斯基》清唱劇、與電影主題相關之標題音樂等；全年度除 30 餘位國人音樂家參與演出，更有多位國際重量級客席音樂家（分別有大提琴家沃格勒、鋼琴家鄧泰山、指揮家凡斯卡、女高音格里歌利安、小號弗里德里希等）為樂團的演出增色；歲末則以西班牙之夜及國內首例爵士樂與絃樂團的 Studio Band 為推廣性的節慶音樂會與愛樂觀眾跨年。本年度其他推廣與音樂教育節目包括：同步於波隆納童書展與國家音樂廳演出的親子節目《小童心大世界》，不僅有國外經典童書與古典交響曲，更有國人音樂與繪本創作，及無獨有偶工作室的共同創作演出；講座音樂會〈探索系列〉、〈音樂與朗讀〉、〈焦點講座〉及室內樂集，都獲得愛樂觀眾與各級學校的肯定與參與。

本年度在經典古典曲目外，錄製發行一套兩張共 17 首國人創作，以原住民歌調或傳說所啟發之新作；世界首演兩首青年作曲家王怡雯、陳庭銓之新作，青壯期作曲家楊聰賢、金希文、鍾耀光之大型管絃樂曲之重新演繹，以及與英國 BBC 交響樂團共同委託知名澳洲作曲家 Brett Dean 之歌樂新作〈From Melodious Lay (a Hamlet Diffraction for Tenor and Orchestra)〉的亞洲首演，世界首演德國作曲家 Steven Verhaert 創作改編〈La Follia, for trumpet and Orchestra〉，及近代作曲家 Gubaidulina、Penderecki、Richman、武滿徹、高橋宏樹等多首亞洲或國內首次演出的管絃樂作品；這些在在



《英雄再起》Hero Reborn (王永年 攝影)

顯現 NSO 勇於拓展當代作品與積極展演引介國人作品之努力。

本年度共計演出 76 場次^{*}，樂團主辦售票場次為 48 場，年度平均票房為 84.83%，年度演出以類型分，則有大型管絃樂共計 33 套曲目 55 場次，其中國內外巡演 15 場（臺中、新竹、中壢、臺南、屏東、歐洲等），另有室內樂及講座音樂會 21 場（包括桃園、屏東、澎湖、花蓮、臺東及義大利波隆納等 7 場巡演），共 83,998 人次；各種音樂推廣講座及講座活動及駐校演出，共 97 場次，計 13,415 人次參與；空中導聆及雲端音樂廳 101 單元，及「公教人員終身學習時數認證」共 769 人 51 場次。

此外，本年度獲得文化部藝術數位推廣計畫補助展開「愛樂實驗室」專案之內容企劃及網站架設，期冀透過此專案將樂團多年推廣古典音樂之經驗，結合古典音樂中更多有趣的科學、心理學、聲學等跨領域知識引發更多人接近音樂。愛樂

實驗室 theMusicMaps.com 第一階段的官網分有三大主題：「樂器室」、「實驗室」及「遊戲室」，共有 30 則影音與遊戲。「實驗室」則以「聲音與空間」、「樂器與角色」兩大主軸為發想，推出 7 支影片分別探索，更特別企劃「實驗」音樂會《到底坐哪裡好呢？》，邀請觀眾一同目睹實驗過程、成為實驗的一部分，從聲音在空間裡的殘響，談到各樂器在舞臺上的不同配置，以及不同觀眾席座位的聆賞體驗，更透過座位圖與模擬觀眾視角所拍攝照片，提供觀眾購票時的座位參考。

本年度有聲發行共兩套三張，與 Oehms Classics 於德國發行《Live From Taipei—Cello Concerto by Elgar, Schumann and Korngold》（楊文信、呂紹嘉與 Taiwan Philharmonic）專輯，與繆斯文化合作發行「英雄·命運—赫比希與國家交響樂團」雙 CD，後者獲得第 28 屆傳藝金曲獎出版類最佳專輯與最佳詮釋獎；演奏。





(王永年 攝影)

2017 年共計演出 76 場次，內容為：

一月 5 場：NSO30 跨新年音樂會、「樂計畫—NSO 與蘇打綠」、英雄再起（臺北、臺中）、狄恩的樂世界

二月 2 場：俄羅斯狂焰、春天朗讀天？林奕華的選擇

三月 9 場：馭火飛翔、來自臺灣—2017 歐巡行前音樂會、來自臺灣—歐洲五國巡演、號角琴絃的時空漫步

四月 7 場：小童心大世界 (3)、英雄貝多芬、跨越後浪漫、我的世界都是你、小說與音樂—格雷畫像與歌劇魅影

五月 8 場：領奏的藝術—布拉赫與 NSO（臺北、新竹）、法蘭西經典、浦契尼歌劇之女英雄記事簿、重奏二三事、NSO 世紀攜手音樂大師久石讓與麥斯基 (2)、阿芙蒂耶娃 & NSO

六月 5 場：音樂巴黎、極致古典、布魯克納 7、三十樂季南方壓軸（屏東）、沁·如歌

七月 3 場：歌劇 Opera 浦契尼三部曲：《外套》、《修女安潔麗卡》、《強尼·史基基》

八月 4 場：NSO 綠野講座音樂會《跟著音樂去旅行》（澎湖 2、桃園、屏東）

九月 4 場：媽媽說故事—聽見貝多芬（花蓮、臺東）、莫札特三響、狂喜之詩

十月 9 場：樂讀村上春樹 II—古典音樂與文學、臺中歌劇院指環系列—華格納女武神 (3)、2017 兩廳院經典重現—國光劇團 & NSO 快雪時晴 (4)、銀幕中的四重奏—古典音樂與電影

十一月 7 場：愛與關懷—林昭亮、陳偉茵與國家交響樂團公益音樂會 (2)、湯瑪斯·漢普森 & NSO 首次訪臺音樂會、琴絃對話、鄧泰山與蕭邦 (2)、凡斯卡與西貝流士

十二月 13 場：藍色電影院（臺北、中壢）、歐洲聖誕樂韻、總監電影院、向柴科夫斯基致敬、媽媽說故事—海頓爸爸 (2)、西班牙式瘋狂、今夜瘋爵士、冰雪奇緣（臺北 2、臺中、臺南）

A Sense of Total Self-Assurance

“A full , rich, cultured tone; balance both in sections and the entire ensemble; avoidance of any harsh, raucous, or coarse sounds; rhythmic precision; careful attention to dynamic contrasts; and well-regulated articulation. Everyone enters at precisely the same time; there are no stragglers. A sense of total self-assurance pervades their playing.”

—American Record Guide, 2017/July & August

“... vor allem bei Schostakowitsch’ Symphonie Nr. 5 d-moll war das Ergebnis mitreißend: Es geriet eine Orchestermaschine ins Arbeiten, mit fliegenden Bögen und wuchtigem Wollen, deren Produkt auf (fast) ganzer Linie überzeugen konnte. Da brauchte kein gut gemeintes westliches Wohlwollen: Das Orchester hat seinen Platz im Konzerthaus wohl verdient.”

—Kurier, 2017/3/31

“Many fine groups have demonstrated how classical music is thriving in Asia. The Taiwan Philharmonic demonstrated something even more impressive: excellence, pure and simple.”

—American Record Guide, 2017/3-4

The annual plan in fiscal year 2017 included 2 musical seasons, 2016/2017 (first half of the fiscal year) and 2017/2018 (second half of the fiscal year). Continuing with the NSO’s 30th anniversary, highlights of the programs in the first half of the year included the following: our first-time collaboration with pianist Yuja WANG with all tickets sold out in both Taipei and Taichung. In mid-March, the NSO toured 5 European countries (Belgium, Poland, Austria, Germany, and France) for the third time, totaling 6 concerts, with box office performance reaching an average of 86%. The premiere in Brussels was not only selected as the Europe Gala Concert, live broadcasted nation-wide by Belgium radio stations, but also received acclamation by classical music lovers.

In June, the NSO concluded the last concert of the 30th anniversary series with Bruckner Symphony No.7 held at the National Concert Hall. Shortly after, the NSO gave a grand finale concert at the Pingtung Performing Arts Center, titled *Classic 30 - Lü & NSO at the South*. By exclusively selecting pipe organ works for the program, the concert celebrated the opening of the Arts Center and sold out.

In July, the NSO returned to the National Theater for a Puccini production of *Il Trittico*, including *Il Tabarro*, *Suor Angelica*, and *Gianni Schicchi*. The three operas, distinguishably different in style but all top-quality productions, were praised as outstanding by music reviews throughout Europe, the U.S., and Asia. As a co-production with Daegu Opera House of South Korea, after the operas were performed in Daegu International Opera Festival (DIOF) in October the same year, the production rights were purchased by Houston Grand Opera, U.S. for its future opera seasons. Alongside Wagner’s four-part *Ring Cycle*, Puccini’s *Il Trittico* was said to be one of the most complex operas to play. The NSO, nevertheless, skillfully interpreted the masterpieces and marked a perfect ending to the 30th anniversary season.

The NSO rolled out its 2017/18 musical season in September. Shedding the more “conspicuous” style of the 30th anniversary program, the NSO, led by Music Director Shao-Chia Lü, returned to the spirit of “simplicity, reflection, and lucidity”. In the opening concert *Mozart’s 39.40.41*, the NSO unveiled this season by presenting these three masterpieces in order to showcase the Orchestra’s ever-polished skills. A wide variety of programs



浦契尼歌劇《強尼·史基基》G. PUCCINI's *Gianni Schicchi* (王永安 攝影)

followed, such as the rarely played *The Poem of Ecstasy*, Sibelius' symphonies, Prokofiev's cantata *Alexandre Nevsky*, and various movie soundtracks.

More than 30 Taiwan musicians took part in the performances all year round. In addition, the NSO also featured several prestigious guest musicians from near and far to complement the orchestra in these concerts, including cellist Jan Vogler, pianist Thai Son Dang, conductor Osmo Vänskä, soprano Asmik Grigorian, and trumpeter Reinhold Friedrich.

At the end of the year, the NSO ushered in the new year with music lovers by holding festive and promotional concerts such as *A Fantastic Night of Spain* and the unprecedented *Jazzy Waltz Before Dawn*, featuring a studio band combining jazz players and a string orchestra. Other promotional and music education programs launched this fiscal year included the following: synchronized performances of the family program *My Little BIG World* at the National Concert Hall and the Bologna Children's Book Fair. Not only were live classical symphonies played to accompany readings of well-known Western children's tales, but

also original compositions were played alongside picture books authored by Taiwan artists in collaboration with Puppet & Its Double Theater. Moreover, lecture concerts Discovery Series, Music and Reading, and Focus Lecture, as well as a selection of chamber concerts all received high engagement rates and positive feedback from music lovers and schools of all levels.

Aside from all the popular classical works, the NSO recorded and released a double album of 17 orchestral works composed by Taiwanese artists, inspired by indigenous people's songs and legends. There were also the world premieres of young composers I-Uen Wang Hwang's and Ting-Chung Chen's new compositions, reinterpretations of maturing composers Tsung-Hsien Yang's, Gordon Chin's, and Yiu-Kwong Chung's large-scale orchestral works, the Asia premiere of *From Melodious Lay (a Hamlet Diffraction for Tenor and Orchestra)* composed by renowned Australian composer Brett Dean, commissioned together with the BBC Symphony Orchestra, the world premiere of German composer Steven Verhaert's arrangement *La Follia, for trumpet and Orchestra*, and the Asian and Taiwan premieres of orchestral works by contemporary composers Gubaidulina,



呂紹嘉時間 Meet Maestro LÜ (高冠勳 攝影)

Penderecki, Richman, Toru Takemitsu, Takahashi Hiroki, etc. These achievements repeatedly expressed the NSO's boldness in exploring contemporary works and efforts to proactively promote compositions written by fellow Taiwanese composers.

In this fiscal year, 76 concerts were staged [remark], of which 48 were organized by the NSO itself. The annual box office performance averaged 84.83%. By annual performance type, there was a total of 33 large-scale orchestral programs played in 55 concerts, among which 15 were domestic and overseas tours (Taichung, Hsinchu, Chungli, Tainan, Pingtung, Europe, etc.), and 21 chamber music and lecture concerts, including 7 tours in Taoyuan, Pingtung, Penghu, Hualien, Taitung, and Bologna, Italy, etc. The aforementioned two types of concerts were viewed 83,998 times. There were 97 music promotion campaigns, lectures, and on-campus concerts, viewed 13,415 times. There were also the radio programs of *NSO on-air* and *NSO Live Ep.* 101. 769 people took part in 51 sessions that counted towards their *Civil Servant Life-long Learning Hours Certificate*.

Furthermore, the NSO was funded by the arts digitization promotion program, launched by the Ministry of Culture, to

work on content planning and website development of the MusicMaps project. Phase 1 of the *MusicMaps.com* website came in 3 sections: Musical Instrument Room, Lab, and Game Room, with a total of 30 video clips and games. In the Lab section, branching out from the two topics, Sound and Space, and Musical Instrument and Role, 7 video clips were uploaded for viewers to explore different topics. An "experimental" concert *Where IS the Best Seat in House?* was even organized to invite the audience to participate in and become part of an experiment. The audience learned about reverberation, various instruments' position on the stage, and different listening experience as a result of seat choices. A seating chart and photos simulating audience members' perspectives were also given out as references for seat reservation.

2 albums with 3 CDs were published this fiscal year, including *Live From Taipei - Cello Concerto by Elgar, Schumann and Korngold* (Wen-Sinn Yang, Shao-Chia Lü, and Taiwan Philharmonic) by Oehms Classics in Germany and the double album *Hero-Fate: Herbig and NSO* by Muse Music. The latter won the Best Album and Best Interpretation – Group categories in the 28th Golden Melody Awards.



《來自臺灣》歐洲巡演比利時場 *From Formosa* - Taiwan Philharmonic 2017 Europe Tour (王永年 攝影)

Remark : 76 concerts in the fiscal year 2017 are listed below:

- 5 in Jan. : NSO30 New Year's Eve Concert, "NSO & Soda Green" , NSO Hero 30 (Taipei & Taichung), The Creations of Brett Dean
- 2 in Feb. : Russian Riches, Spring Time - Time for Read?
- 9 in Mar. : Blazing Masterpieces!, From Taiwan-2017 Pre-Europe Tour Concert, From Taiwan-5 Europe Countries Tour, A Mellow Walk in Time
- 7 in Apr. : My Little BIG World (3), Hero 30, From Schubert to Shostakovich, All of My World Is You, What is Composition III - Phantom, Opera, and Dorian Gray
- 8 in May : The Arts of Play & Lead - Blacher & NSO (Taipei, Hsinchu), French Masterpieces, Puccini and His Heroines, Why Chamber ?!, NSO Joe Hisaishi and Mischa Maisky (2), Avdeeva & NSO
- 5 in Jun. : French Frolics, Extreme Classical, Bruckner 7, Classic 30 - Lü & NSO at the South (Pingtung), Trio Cantabile
- 3 in Jul. : NSO Opera G. PUCCINI: Il Trittico-II Tabarro,Suor Angelica & Gianni Schicchi
- 4 in Aug. : NSO Outdoor Lecture Concert "Travel with Music" (Penghu 2, Taoyuan, Pingtung)
- 4 in Sep. : Dear Little Ones - Do You Hear Beethoven? (Hualien, Taitung), Mozart's 39.40.41, The Poem of Ecstasy
- 9 in Oct. : The Musical Murakami Haruki II, Die Walküre by Richard Wagner at National Taichung Theater (3), Sunlight after Snowfall (4), String Quartet Goes to Cinema
- 7 in Nov. : Love and Care- Jimmy Lin, Weiyin Chen, NSO Charity Concert(2), Thomas Hampson & NSO Taiwan Debut Concert, Men's Talk, Dang Thai Son & Chopin (2), Vänskå & Sibelius
- 13 in Dec. : At the Movies (Taipei, Chungli), Christmas Spirit from Europe, MD Cinema, Salute to Tchaikovsky, Dear Little Ones - Papa Haydn (2), A Fantastic Night of Spain, Jazzy Waltz Before Dawn, Frozen (Taipei 2, Taichung, Tainan)

國家交響樂團

音樂總監 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 ■ 卓曉青 蔡竺君	★ 李宜錦 方俊人	☆ 鄧皓敦 黃佳頤	○ 陳逸群 李庭芳	郭昱麟 賴佳奇	林基弘 林孟穎	梁坤豪 李家豪	陳逸農 曾智弘
第二小提琴	● 陳怡茹 李梅箋	◎ 孫正玫 鍾仁甫	○ 陳玟佐 蔡孟峰	吳怡慧 洪章文	李京熹 陳偉泓	黃衍繹 王致翔	顧慈美	康信榮
中提琴	● 黃瑞儀 陳猶白	◎ 鄧啟全 蔡秉璋	○ 呂昭瑩 吳彥廷	黃雅琪 黃亞漢	李靖宜	謝君玲	呂孟珊	李思琪
大提琴	● 熊士蘭 唐鶯綺	◎ 連亦先	○ 韋智盈	周幼雯	陳怡婷	林宜嫻	黃日昇	蘇品維
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	蔡敬婕
長笛	● 安德石	◎ 宮崎千佳	李 浚					
短笛	鐘美川							
雙簧管	● 王怡靜	◎ 阮黃松						
英國管	■ 李明怡	楊舒婷						
單簧管	● 朱玟玲	◎ 張凱婷	朱偉誼	孫正茸				
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	國田朋宏	王婉如	■ 曹予勉		
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					
低音長號	彭曉昀							
低音號								
定音鼓	● 賽堤恩	◎ 陳廷銓						
打擊樂	● 陳哲輝	陳振馨	楊璧慈					
豎琴	● 解 瑄							
鍵盤	▲ 許毓婷							

★樂團首席 ☆樂團副首席 ●首席 ◎副首席 ○助理首席 ■留職停薪 ▲樂季合約人員(編制外)

National Symphony Orchestra

Music Director Shiao-Chia Lü
 Conductor Laureate Günther Herbig
 Resident Conductor Yin-Fang Chang

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

★ Concertmaster ☆ Associate Concertmaster ● Principal ◎ Associate Principal
 ○ Assistant Principal ■ On Leave ▲ Season Contracted Musicians

演出及活動一覽表

Concert Calendar

△ Lecture ★ Give pre-concert talks for concerts. 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
2017/1/1	NSO 30 New Year's Concert NSO30 跨新年音樂會	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Nai-Yuan HU, violin 小提琴 / 胡乃元 Wen-Sinn YANG, cello 大提琴 / 楊文信 Hao-ten TENG, Yi-Chun CHEN, Yi-ju CHEN, violin 小提琴 / 鄧皓敦、陳逸群、陳怡茹 Grace HUANG, Chi-Chuan TENG, Chao-Ying LU, viola 中提琴 / 黃瑞儀、鄧啟全、呂昭瑩 Lana HSIUNG, Yi-Shien LIEN, Chih-Yi WEI, cello 大提琴 / 熊士蘭、連亦先、韋智盈 Yung-Ho FU, double bass 低音提琴 / 傅永和 Ling-Hui LIN, soprano 女高音 / 林玲慧 Jo-Pei WENG, mezzo soprano 次女高音 / 翁若珊 Taipei Philharmonic Chorus 台北愛樂合唱團 John Y.C. KU, chorus master 合唱指導 / 古育仲	Concert Hall 國家音樂廳★
2017/1/8	NSO Music Discovery I 探索頻道 I The Creations of Brett Dean NSO《狄恩的「樂」世界》	Ming-Hsiu YEN, lecturer 主講 / 顏名秀 Brett DEAN, viola & moderator 中提琴 & 與談人 / 布萊特·狄恩 Chi-Chuan TENG, Chao-Ying LU, Yea-Chyi HWANG, Jing-Yi LEE, Juin-Ling SHIEH, Meng-San LU, Szu-Chi LEE, Ping-Chang TSAI, Yen-Ting WU, Yi-Ching YUAN, Shih-Shan LIU, viola 中提琴 / 鄧啟全、呂昭瑩、黃雅琪、李靖宜、謝君玲、呂孟珊、李思琪、蔡秉璋、吳彥廷、袁緯晴、劉詩珊 Chih-Hong TSENG, Chu-Chun TSAI, violin 小提琴 / 曾智弘、蔡竺君 Ying-Chi TANG, cello 大提琴 / 唐鶯綺	Recital Hall 演奏廳
2017/1/13 & 1/14	Hero30 英雄 30 Hero Reborn 《英雄再起》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Yu Jia WANG, piano 鋼琴 / 王羽佳 Brett DEAN, composer 駐團作曲家 / 布萊特·狄恩 Fa-Kai TANG, tenor 男高音 / 湯發凱 Grace LIN, soprano 花腔女高音 / 林慈音	Concert Hall 國家音樂廳★ & National Taichung Theater 臺中國家歌劇院★
2017/2/24	NSO's Choice 樂季精選 Russian Riches 《俄羅斯狂焰》	Gabriel FELTZ, conductor 指揮 / 加布里耶·費爾茲 Elisso VIRSALADZE, piano 鋼琴 / 艾莉索·薇莎拉絲	Concert Hall 國家音樂廳★



《西班牙式瘋狂》A Fantastic Night of Spain (王永年 攝影)

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/2/26	NSO Read Between Notes I NSO 音樂與朗讀 I Spring Time - Time for Read? 《春天，讀書天？林奕華的選擇》	Edward LAM, recitation 朗讀 / 林奕華 Yuan-Pu CHIAO, curator 音樂策畫 / 焦元溥 I-Ching LI, Hao-Tun TENG, violin 小提琴 / 李宜錦、鄧皓敦 Grace Huang, viola 中提琴 / 黃瑞儀 Yi-Shien LIEN, cello 大提琴 / 連亦先 Yi-Juan SU, double bass 低音提琴 / 蘇億容 Pei-Yao WANG, piano 鋼琴 / 王珮瑤 Vera Hui-pin HSU, harmonium 簧風琴 / 許惠品	Recital Hall 演奏廳
2017/3/4	The Philharmonic Series 愛樂臺灣 Blazing Masterpieces! 《駁火飛翔》	Tung-Chieh CHUANG, conductor 指揮 / 莊東杰 Julian RACHLIN, violin 小提琴 / 朱利安·拉赫林	Concert Hall 國家音樂廳★
2018/3/11	NSO 室內樂集 II NSO Chamber Concerts II A Mellow Walk in Time 《號角琴絃的時空漫步》	I-Ching LI, violin 小提琴 / 李宜錦 Yi-Hsin Cindy LIU, horn 法國號 / 劉宜欣 Pei-Yao WANG, piano 鋼琴 / 王佩瑤	Recital Hall 演奏廳
2017/3/15	2017 TIFA 台灣國際藝術節 From Formosa - Pre-tour Concert 《來自臺灣— 2017 歐巡行前音樂會》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Ray CHEN, violin 小提琴 / 陳銳	Concert Hall 國家音樂廳★
2017/3/19& 3/21& 3/23& 3/26& 3/28& 3/31	From Formosa - Taiwan Philharmonic 2017 Europe Tour 《來自台灣》歐洲五國巡演	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Ray CHEN*, violin 小提琴 / 陳銳 Alexander THARAUD **, piano 鋼琴 / 亞歷山大·薩洛 (3/31)	Brussels* & Warsaw* & Linz* & Berlin* & Wien* & Lyon** 布魯塞爾*& 華沙*& 林茲*& 維也納*& 柏林*& 里昂**

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/4/9	NSO Read Between Notes II NSO 音樂與朗讀 II All of My World Is You 《我的世界都是你》	Jimmy LIAO, recitation 幾米 / 朗讀 Yuan-Pu CHIAO, curator 音樂策劃 / 焦元溥 Grace HUANG, viola 中提琴 / 黃瑞儀 Anders NORELL, flute 長笛 / 安德石 Tung NGUYEN HOANG, oboe 雙簧管 / 阮黃松 Kai-Yu JIAN, bassoon 低音管 / 簡凱玉 Shuen CHIEH, harp 豎琴 / 解瑄 Vera Hui-Pin HSU, piano 鋼琴 / 許惠品	Recital Hall 演奏廳
2017/4/14 & 4/15	NSO Forever Tales NSO 永遠的童話 My Little Big World 《小童心大世界》	Yin-Fang CHANG, conductor 指揮 / 張尹芳 Bei LYNN, Ching-Yen LIU, Anders NORELL, narrator 說書 / 林小杯、劉清彥、安德石 The Puppt & Its Double Theater 無獨有偶工作室劇團 (串場 / 陳威宇)	Concert Hall 國家音樂廳
2017/4/22	Hero30 英雄 30 Eroica 《英雄貝多芬》	Carl ST. CLAIR, conductor 指揮 / 卡爾·聖克萊爾 Albrecht MAYER, oboe 雙簧管 / 阿爾伯特·麥耶	Concert Hall 國家音樂廳★
2017/4/28	NSO's Choice 樂季精選 From Schubert to Shostakovich 《跨越後浪漫》	Oleg CAETANI, conductor 指揮 / 奧列格·凱塔尼 Gabor BOLDOCZKI, trumpet 小號 / 嘉柏·柏多斯基	Concert Hall 國家音樂廳★
2017/4/29	NSO What is Composition III 勇源 x NSO 焦點講座 III Phantom, Opera, and Dorian Gray 《小說與音樂： 格雷畫像和歌劇魅影》	Yuan-Pu CHIAO, lecturer 主講 / 焦元溥 Grace LIN, soprano 女高音 / 林慈音 I-Ching LI, violin 小提琴 / 李宜錦 Chao-Hui CHEN, piano 鋼琴 / 陳昭惠	Recital Hall 演奏廳
2017/4/30	Where is the best seat? 《到底坐哪裡好呢？》	Yin-Fang CHANG, conductor 指揮 / 張尹芳 Jeng-Hong SONG, lecturer 主持人 / 宋正宏	Concert Hall 國家音樂廳
2017/5/5 & 5/6	NSO's Choice 樂季精選 The Arts of Play & Lead - Blacher & NSO 《NSO 領奏的藝術－ 布拉赫與 NSO》	Kolja BLACHER, violin/direct 小提琴·領奏 / 柯爾亞·布拉赫	Concert Hall 國家音樂廳★ & Hsinchu Performing Arts Center 新竹演藝廳★

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/5/6	NSO 探索頻道 II NSO Music Discovery II 《浦契尼歌劇之女英雄記事簿》 Puccini and His Heroines	Yen-Chiang CHE, lecturer 主講 / 車炎江 Ming-Fang LO、Grace LIN, soprano 女高音 / 羅明芳、林慈音 Jo-Pei WENG, mezzo-soprano 次女高音 / 翁若珮 Yu-Ting HSU, piano 鋼琴 / 許毓婷	Recital Hall 演奏廳
2017/5/13	NSO's Choice 樂季精選 French Masterpieces 《法蘭西經典》	Pascal ROPHÉ, conductor 指揮 / 帕斯卡·羅非 Shaeron BEZALY, flute 長笛 / 雪倫·貝札里 Taipei Philharmonic Chorus 台北愛樂合唱團 John Y.C. KU, chorus master 合唱指導 / 古育仲	Concert Hall 國家音樂廳★
2017/5/18 & 5/19	Invited 邀演 Joe Hisaishi and Mischa Maisky 《音樂大師久石讓與大提琴大師 麥斯基》	Joe HISAISHI, conductor 指揮 / 久石讓 Mischa MAISKY, cello 大提琴 / 米夏·麥斯基	Concert Hall 國家音樂廳
2017/5/20	NSO 探索頻道 III NSO Music Discovery III Why Chamber ?! 《重奏二三事》	Yuan-Pu CHIAO, lecturer 主講 / 焦元溥 Chu-Chun TSAI, violin 小提琴 / 蔡竺君 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	Recital Hall 演奏廳
2017/5/28	Invited 邀演 Powerchip 2017 Classical Series~ Yulianna Avdeeva & NSO 《力晶 2017 藝文饗宴— 王者交鋒 阿芙蒂耶娃 & NSO》	Daniel BOICO, conductor 指揮 / 丹尼爾·鮑伊可 Yulianna AVDEEVA, piano 鋼琴 / 阿芙蒂耶娃	Concert Hall 國家音樂廳
2017/6/2	NSO's Choice 樂季精選 French Frolics 《音樂 巴黎》	Chin-Chao LIN, conductor 指揮 / 林勤超 Alexandre KANTOROW, piano 鋼琴 / 亞歷山德·康托洛夫	Concert Hall 國家音樂廳★
2017/6/9	Classics 30 經典 30 Extreme Classical 極致古典	Michael SANDERLING, conductor 指揮 / 麥可·桑德林 Sabine MEYER, clarinet 單簧管 / 莎賓·梅耶	Concert Hall 國家音樂廳★

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/6/16	Classics 30 經典 30 Bruckner 7 《布魯克納 7》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Wen-Sinn YANG, cello 大提琴 / 楊文信	Concert Hall 國家音樂廳★
2017/6/18	NSO Chamber Concerts III NSO 室內樂集 III Trio Cantabile 《沁・如歌》	Wen-Sinn YANG, cello 大提琴 / 楊文信 May-Lin JU, clarinet 單簧管 / 朱玟玲 Chiao-Han LIAO, piano 鋼琴 / 廖皎含	Recital Hall 演奏廳
2017/6/24	Classics 30 經典 30 Lü & NSO at the South 《呂紹嘉與 NSO — 30 樂季南方壓軸》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 I-Ching LI, violin 小提琴 / 李宜錦 Grace HUANG, viola 中提琴 / 黃瑞儀	Pingtung Performing Arts Center 屏東演藝廳★
2017/7/7	Meet Maestro LÜ 呂紹嘉時間 Salon Concert for the 2017/2018 Season 新樂季巡禮 - 沙龍音樂會	Shao-Chia LÜ, conductor 主講 / 呂紹嘉 Yuan-Pu CHIAO, moderator 與談人 / 焦元溥 Chih-Hong TSENG, Chu-Chun TSAI, Chih-Hsiang WANG, Violin 小提琴 / 曾智弘、蔡竺君、王致翔 Chao-Ying LU, Viola 中提琴 / 呂昭瑩 Ying-chi TANG, Jih-Sheng HUANG, Cello 大提琴 / 唐鶯綺、黃日昇 May-Lin JU, clarinet 單簧管 / 朱玟玲 Jo-Pei WENG, alto 女中音 / 翁若珊 Chung-Kuang LIN, baritone 男中音 / 林中光 Pei-Yao WANG, piano 鋼琴 / 王佩瑤	Hall of Concert Hall 國家音樂廳大廳
2017/7/19 & 7/21 & 7/23	NSO Opera NSO 歌劇 G.PUCCINI: Il Trittico-II Tabarro, Suor Angelica & Gianni Schicchi 浦契尼三部曲《外套》 《修女安潔麗卡》 《強尼・史基基》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 James ROBINSON, stage director 導演 / 詹姆斯・羅賓森 Allen MOYER, set design 舞臺設計 / 亞倫・繆耶爾 Hwan KIM, costume design 服裝設計 / 金煥 Chun-Yu LEE, lighting design 燈光設計 / 李俊餘	National Theater 國家戲劇院★

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/7/19 & 7/21 & 7/23	NSO Opera NSO 歌劇 G.PUCCINI: Il Trittico-II Tabarro, Suor Angelica & Gianni Schicchi 浦契尼三部曲《外套》 《修女安潔麗卡》 《強尼·史基基》	Katherine CHU, vocal coach 聲韻指導 / 朱蕙心 Y. C. John KU, chorus master 合唱指導 / 古育仲 Taipei Philharmonic Chorus 台北愛樂合唱團 Meng-Hsien PENG, chorus master 合唱指導 / 彭孟賢 Rong-Shing Children's Choir 榮星兒童合唱團	National Theater 國家戲劇院★
		Il Tabarro 《外套》	
		Byung Woo Paul KONG, Michele 米凱列 / 孔炳宇	
		Hanying TSO-PETANAJ, Giorgetta 喬潔塔 / 左涵瀛	
		Hector SANDOVAL, Luigi 路易吉 / 海克特·桑多佛	
		Hsiao-Chen KONG, Tinca 廷卡 / 孔孝誠	
		Jun-Ying LO, Talpa 塔爾帕 / 羅俊穎	
		Jung Mi KIM, Frugola 芙露戈拉 / 金正美	
		Tien-Ping GONG, Song Seller & Lover 賣唱人、戀人 / 宮天平	
		Yun-Shuen TSAI, Lover 戀人 / 蔡澧宣	
		Hong-Chi CHEN, Organ grinder 手搖風琴手 / 陳泓齊	
		Suor Angelica 《修女安潔麗卡》	
		Ling-Hui LIN, Suor Angelica 安潔麗卡 / 林玲慧	
		Jo-Pei WENG, La Zia Principessa 公爵夫人 / 翁若珮	
		Jung Mi KIM, La Badessa & La Suora Infermiera 修道院長、醫務嬷嬷 / 金正美	
		Hai-Yun CHENG, La Suora Zelatrice 教引嬷嬷 / 鄭海芸	
		Min A BAEK, La Maestra delle Novizie 見習修女教師 / 白敏雅	
		Grace LIN, Suor Genovieffa 杰諾維耶法修女 / 林慈音	
		Wen-Jay CHEN, Suor Osmina 奧斯明娜修女 / 陳玟潔	
		Chiou-Wen WANG, Suor Dolcina & Una Novizia 多爾奇娜修女、見習修女 / 王秋雯	
		Ming-Fan LO & Juh-Yu LAI, Le Cercatrici 化緣嬷嬷 / 羅明芳、賴好	
		Chu-Chung CHANG, Chia-Hsin CHEN & Yun-Shuen TSAI, Le Novizie 見習修女 / 張筑鈞、陳家欣、蔡澧宣	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/7/19& 7/21& 7/23	NSO Opera NSO 歌劇 G. PUCCINI: Il Trittico-II Tabarro, Suor Angelica & Gianni Schicchi 浦契尼三部曲《外套》 《修女安潔麗卡》 《強尼·史基基》	Chia-Rong LEE & Yu-Hsing WANG, Le Converse 勞務修女 / 李佳蓉、王郁馨 Gianni Schicchi 《強尼·史基基》 Lucio GALLO, Gianni Schicchi, Gianni Schicchi 強尼·史基基 / 路奇歐·蓋洛 Chia-Rong LEE, Lairetta 勞蕾塔 / 李佳蓉 Jo-Pei WENG, Zita 姬塔 / 翁若珮 Fernando WANG, Rinuccio 李努奇歐 / 王典 Hsiao-Chen KONG, Gherardo 蓋拉爾多 / 孔孝誠 Ming-Fan LO, Nella 奈拉 / 羅明芳 I-Fan TSAI, Gherardino 蓋拉迪諾 / 蔡亦凡 Chen-Yu YEH, Betto di Signa 貝托 / 葉展毓 Jung-Yin LO, Simone 西莫內 / 羅俊穎 Fang-Hao CHAO, Marco 馬爾科 / 趙方豪 Hai-Yun CHENG, Le Ciesca 切絲卡 / 鄭海芸 Min-Seok PARK, Maestro Spinelloccio 斯皮內洛喬 / 朴珉錫 Tzen-Ming LEE, Ser Amantio di Nicolao 阿曼提奧 / 李增銘 Cheng-Chen TSAI, Pinellino 皮內利諾 / 蔡政呈 Han-Wei CHEN, Guccio 古奇歐 / 陳翰威 Hong-Chi CHEN, Buoso Donati 度那提 / 陳泓齊	National Theater 國家戲劇院★
2017/8/26& 8/27& 9/2& 9/17	Travel with Music 跟著音樂去旅行	Pokey LIN, lecturer 主講 / 林伯杰 Fang-Hao CHAO, baritone 男中音 / 趙方豪 Yu-Chen HSU, soprano 女高音 / 許育甄 Yi-Chun CHEN, violin 第一小提琴 / 陳逸群 Yi-Ju CHEN, violin 第二小提琴 / 陳怡茹 Szu-Chi LEE, viola 中提琴 / 李思琪 Pin-Wei SU, cello 大提琴 / 蘇品維 Yu-Ting HSU, piano 鋼琴 / 許毓婷	Penghu Gendarmerie & Lawn of Magong City First Hotel & Bade Pond Ecological Park & Outdoor Plaza of Pingtung Performing Arts Center 澎湖縣馬公市 澎湖憲兵隊 & 澎湖縣馬公市 第一賓館草皮 & 桃園市八德 埤塘生態公園 & 屏東演藝廳戶外廣場

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/9/8 & 9/10	NSO Dear Little Ones NSO 媽媽說故事 Do You Hear Beethoven? 《聽見貝多芬》	Yin-fang CHANG, narrator 說書人 / 張尹芳 I-ching LEE, violin & narrator 小提琴、說書人 / 李宜錦 Hao-Tun TENG 小提琴 / 鄧皓敦 Grace Huang 中提琴 / 黃瑞儀 Yi-Shien LIEN 大提琴 / 連亦先 Vera Hui-Pin HSU, piano 鋼琴 / 許惠品	Taitung & Hualien 台東 & 花蓮
2017/9/15	Masterpiece Series 1 名曲系列 1 Season Opening Concert Mozart's 39, 40 & 41 開季音樂會 莫札特三響	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉	Concert Hall 國家音樂廳★
2017/9/23	MD Series 1 總監系列 1 The Poem of Ecstasy 萬海慈善音樂會 狂喜之詩	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Jan VOGLER, cello 大提琴 / 楊·沃格勒	Concert Hall 國家音樂廳★
2017/10/1	What is Composition? I Lecture Concerts 1 焦點講座 I The Musical Murakami Haruki II Classical Music and Literature 樂讀村上春樹 II：古典音樂與文學	Yuan-Pu CHIAO, Lecturer 主講 / 焦元溥 Wei-Hong CHEN, violin 小提琴 / 陳偉泓 Jih-Sheng HUANG, cello 大提琴 / 黃日昇 Pin-Chun LIU, horn 法國號 / 劉品均 Chiao-Han LIAO & Chung-Hua WENG, piano 鋼琴 / 廖皎含、翁重華	Recital Hall 演奏廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/10/11 & 10/13 & 10/15	Die Walküre by Richard Wagner 2017 歌劇院巨人系列－ 華格納歌劇《女武神》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Carlus Padrissa 導演 / 卡盧斯·帕德利薩 (拉夫拉前衛劇團) Esteban Muñoz, revival director 執行導演 / 艾斯特邦·穆諾茲 Roland Olbert, set designer 舞台設計 / 羅朗·歐貝特 Peter von PRAET, lighting designer 燈光設計 / 彼得·凡派瑞 Chu UROZ, costume Designer 服裝設計 / 裘·烏洛茲 Franc ALEU, visual designer 影像設計 / 法朗·埃樂 Simon O' Nill, Siegmund 齊格蒙 / 賽門·歐尼爾 Petra Maria SCHNITZER, Sieglinde 齊格琳德 / 沛翠·瑪莉亞·施尼澤 Andrea SILVESTRELLI, Hunding 渾丁 / 安迪亞·席維斯特利 Jukka RASILAINEN, Wotan 佛旦 / 尤卡·拉斯勒能 Jamie BARTON, Fricka 佛麗卡 / 傑米·巴頓 The Valkyries 女武神 Jennifer WILSON, Brünnhilde 布倫希德 / 珍妮佛·威爾森 Grace LIN, Helmwig 荷姆薇潔 / 林慈音 Lin-hui LIN, Gerhilde 葛希德 / 林玲慧 Meng-chun LIN, Ortlinde 歐特琳德 / 林孟君 Juliana Jia-Jen CHANG, Waltraute 瓦特勞特 / 張嘉珍 Ming-fang LO, Siegrune 齊格魯娜 / 羅明芳 Ting-yu FAN, Roßweiße 羅斯懷瑟 / 范婷玉 Hai-yun CHENG, Grimgerde 葛琳潔德 / 鄭海芸 Yu-hsin WANG, Schwertleite 許薇萊特 / 王郁馨 Esteban GRANELL, video supervisor 影像指導 / 艾斯特邦·葛納爾 Martin ANDERSSON, vocal coach 聲樂指導 / 馬丁·安德森 Vera Hui-Pin HSU, Hsueh-min TSAI, rehearsal pianist 鋼琴排練 / 許惠品、蔡學民 Acrodynamic, Wugi Troup, supernumerary performers 特技人員 / 特技空間、戊己劇場 英譯字幕 / 強納森·狄恩	National Taichung Theater 台中國家歌劇院

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/10/27 & 10/28 & 10/29	Sunlight After Snowfall 2017 兩廳院經典重現－ 國光劇團 & NSO 《快雪時晴》	Ru-fang SHIH, playwright 編劇 / 施如芳 Wen-pin CHIEN, conductor 指揮 / 簡文彬 Shiao-Ping LEE, director (original production) 創排導演 / 李小平 Jun-fang DAI/Kwan-Chiang WANG, director (revival) 復排導演 / 戴君芳、王冠強 Yiu-kwong CHUNG, composer/orchestration 作曲 / 鍾耀光 Chao LEE, composer 編腔 / 李超 GuoGuang Opera Company 國光劇團 Taipei Philharmonic Chamber Choir 台北愛樂室內合唱團	National Theater 國家戲劇院
2017/10/28	What is Composition? Lecture Concerts 2 勇源 x NSO 焦點講座 String Quartet Goes to Cinema 《銀幕中的四重奏》	Yuan-Pu CHIAO, lecturer 主講 / 焦元溥 Chih-Hong TSENG、Chu-Chun TSAI, violin 小提琴 / 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	Recital Hall 演奏廳
2017/11/3	Invited 邀演 扶輪用愛、改善世界 《根除小兒麻痺慈善音樂會》	Toby HOFFMAN, conductor 指揮 / 托比·荷夫曼 Cho-Liang LIN, violin 小提琴 / 林昭亮 Weiyin CHEN, piano 鋼琴 / 陳偉茵	Concert Hall 國家音樂廳★
2017/11/4	《愛與關懷－林昭亮、陳偉茵與國 家交響樂團公益音樂會》 糖尿病關懷基金會 20 週年慶	Toby HOFFMAN, conductor 指揮 / 托比·荷夫曼 Cho-Liang LIN, violin 小提琴 / 林昭亮 Weiyin CHEN, piano 鋼琴 / 陳偉茵	Concert Hall 國家音樂廳★
2017/11/10	Invited 邀演 THOMAS HAMPSON & NSO TAIWAN DEBUT CONCERT 湯瑪斯漢普森 & NSO 首次訪台演唱會	Kachun WONG, conductor 指揮 / 黃佳俊 Thomas HAMPSON, bariton 男中音 / 湯瑪斯·漢普森	Concert Hall 國家音樂廳
2017/11/12	NSO Chamber Concerts NSO 室內樂集 Men's Talk 《琴絃對話》	Hao-Tun TENG、Wei-Hong CHEN, violin 小提琴 / 鄧皓敦、陳偉泓 Jubel CHEN, viola 中提琴 / 陳猶白 Jih-Sheng HUANG, cello 大提琴 / 黃日昇 Chung-Hua WENG, piano 鋼琴 / 翁重華	Recital Hall 演奏廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/11/18 & 11/19	Maestro Series 1 名家系列 1 Dang Thai Son & Chopin 鄧泰山與蕭邦	Mei-Ann CHEN, conductor 指揮 / 陳美安 DANG THAI SON, piano 鋼琴 / 鄧泰山	Concert Hall 國家音樂廳★
2017/11/25	Maestro Series 2 名家系列 2 Vänskä & Sibelius 凡斯卡與西貝流士	Osmo VÄNSKÄ, conductor 指揮 / 歐斯莫·凡斯卡 Hsin-Yun HUANG, viola 中提琴 / 黃心芸	Concert Hall 國家音樂廳★
2017/12/1 & 12/3	At the Movies 1 NSO 院線 1 NSO At the Movies NSO x Blue Cinema 天成有愛 夢想燦爛 《NSO 藍色電影院》	Yin-Fang CHANG, conductor 指揮 / 張尹芳 Tony Tsu-Wei LAN, host 電影導賞 / 藍祖蔚 Mai-Lin JU, clarinet 單簧管 / 朱玟玲 Hao-Tun TENG, violin 小提琴 / 鄧皓敦 Yi-Chih LU, piano 鋼琴 / 盧易之	Concert Hall 國家音樂廳 & Zhongli Arts Hall 中壢藝術館音樂廳
2017/12/5-6	Invited 邀演 Disney in Concert: Frozen 冰雪奇緣電影交響音樂會	Tim DAVIES, conductor 指揮 / 提姆·戴維斯 Taiwan National Choir 實驗合唱團 歌手： Allie FEDER, Elsa 艾莎：艾莉·妃德 Suzanne WATERS, Anna 安娜：蘇珊·華特斯 Payson LEWIS, Hans 漢斯：沛森·路易斯 Mario JOSE, Olaf 雪寶：馬力歐·荷西	Concert Hall 國家音樂廳
2017/12/9	NSO Music Discovery NSO 探索頻道 Christmas Spirit from Europe 《歐洲耶誕樂韻》	Yen-Chiang CHE, lecturer 主講 / 車炎江 Yun-Shuen TSAI, soprano 女高音 / 蔡濃宣 Ting-Yu FAN, mezzo-soprano 次女高音 / 范婷玉 Ping-Chang TSAI, viola 中提琴 / 蔡秉璋 Yu-Ting HSU, piano 鋼琴 / 許毓婷	Recital Hall 演奏廳
2017/12/17	At the Movies 2 NSO 院線 2 MD Cinema Star Wars 總監電影院	SHAO-CHIA LÜ, conductor 指揮 / 呂紹嘉 JO-PEI WENG, mezzo-soprano 次女高音 / 翁若珮 Wei-Chun Regina CHANG, chorus master 合唱指導 / 張維君 Taieil Philharmonic Chorus 台北愛樂合唱團	Concert Hall 國家音樂廳★

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2017/12/22	MD Series 2 總監系列 2 Salute to Tchaikovsky 向柴科夫斯基致敬	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Asmik GRIGORIAN, soprano 女高音 / 雅思米克·格里哥利安	Concert Hall 國家音樂廳★
2017/12/23	NSO Dear Little Ones NSO 媽媽說故事 Papa Haydn 《海頓爸爸》	Yin-Fang CHANG & I-Ching LI, narrator 說書人 / 張尹芳 & 李宜錦 I-Ching LI & Hao-Tun TENG, violin 小提琴 / 李宜錦、鄧皓敦 Grace HUANG, viola 中提琴 / 黃瑞儀 Yi-Shien LIEN, cello 大提琴 / 連亦先 Pi-Tzu YANG, percussion 打擊 / 楊璧慈 Vera Hui-Pin HSU, piano 鋼琴 / 許惠品	Recital Hall 演奏廳
2017/12/30	New Year's Eve Concert 1 歲末音樂會 1 A Fantastic Night of Spain 西班牙式瘋狂	Yin-Fang CHANG, conductor 指揮 / 張尹芳 Reinhold FRIEDRICH, trumpet 小號 / 萊因霍爾德·弗里德里希	Concert Hall 國家音樂廳★
2017/12/31	New Year's Eve Concert 2 歲末音樂會 2 Jazzy Waltz Before Dawn 今夜 瘋爵士	Stacey WEI, curator 策展 / 魏廣 Joanna WANG, singer 歌手 / 王若琳 Yi-Ju CHEN, Chang-Wen HUNG, Chih-Hong TSENG, first violin 小提琴 I：陳怡茹，洪章文，曾智弘 Meng-Fong TASI, Chu-Chun TSAI, second violin 小提琴 II：蔡孟峰，蔡竺君 Ping-Chang TSAI, Yen-Ting WU, viola 中提琴：蔡秉璋，吳彥庭 I-Ting CHEN, Pin-Wei SU, cello 大提琴：陳怡婷，蘇品維 NTCH Summer Jazz Project 兩廳院夏日爵士節慶樂團	Concert Hall 國家音樂廳

※ 本年度演出場次涵蓋 2016/2017、2017/2018 兩個樂季，其中包括「Hero 30」、「經典系列」、「愛樂臺灣」、「樂季精選」、「名曲系列」、「總監系列」、「名家系列」、「院線系列」等大型音樂會演出；推廣性與節慶性的音樂會如：「永遠的童話」、「跨新年音樂會」、「歲末音樂會」及教育與推廣的系列講座音樂會，包括「音樂與朗讀」、「焦點講座」、「探索頻道」及「室內樂集」，共計 76 場次。

※ The performances in 2017 covered the two seasons of 2016/2017 and 2017/2018, including large-scale concert performances such as "Hero 30", "Classic Series", "The Philharmonic Series", "NSO's Choice", "Masterpiece Series", "MD Series", "Maestro Series" and "At the Movies"; Promotional and festive concerts such as "NSO Forever Tales", "NSO 30 New Year's Concert", "New Year's Eve Concert" and the series of lectures on education and promotion, including "NSO Read Between Notes", "What is Composition?", "NSO Music Discovery" and "NSO Chamber Concerts", totaled 76 performances.

感謝名單（依中文筆劃排列）

藝企夥伴

公益支持單位 天成醫療社團法人天晟醫院 北都汽車股份有限公司
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勇源教育發展基金會 技嘉科技股份有限公司 鑽石生技股份有限公司 萬海航運慈善基金會 國際沛思文教基金會
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陳致遠 童子賢 楊文貞 蕭弘智

守護者

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關東鑫林科技股份有限公司 台新銀行文化藝術基金會 臺北市電器商業同業公會 日立家電（台灣）股份有限公司
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Special Thanks

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Star of NSO

CHOU Jung-Chih, HAN Kun-Chu, Kang-Ting HO, Wang-Chun LEE, Shiu-Yu LIN, Wen-Chih KANG, Po-Ren KANG

年度財務報告 Financial Overview





國家表演藝術中心 National Center for the Performing Arts

收支餘絀表 Statement of Revenue and Expenses

2017 年及 2016 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2017 and 2016

單位：新台幣元 (NTD)

	2017 年		2016 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Income				
銷貨收入 Sales Revenue	\$5,535,977	-	4,531,743	-
租金收入 Rentals Revenue	146,561,965	8	115,170,785	8
勞務收入 Ticketing and Other Services Revenue	392,491,591	22	337,190,748	22
政府補助收入 Government Subsidy	1,246,580,268	69	1,064,841,954	70
其他補助收入 Other Subsidy	13,104,924	1	-	-
	1,804,274,725	100	1,521,735,230	100
業務成本 Operating Cost	563,100,945	31	461,913,732	30
業務毛利 Operating Gross Profit	1,241,173,780	69	1,059,821,498	70
業務費用 Operating Expenses				
行銷及業務費用 Marketing	227,287,378	13	165,518,443	11
管理及總務費用 General Management	919,369,731	51	739,351,561	49
	1,146,657,109	64	904,870,004	60
業務賸餘 (短絀) Surplus from operations	94,516,671	5	154,951,494	10
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	21,916,292	1	24,764,527	2
股利收入 Dividend Income	1,353,387	-	1,463,879	-
廣告收入 Advertisement Income	18,821,327	1	17,110,968	1
處分投資損益 Disposition of Investment Gains and Losses	-2,098,454	-	-1,844,400	-
其他收入淨額 Other Net Income	13,634,002	1	3,671,891	-
	53,626,554	3	45,166,865	3
稅前賸餘 Income before income tax	148,143,225	8	200,118,359	13
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	148,143,225	8	200,118,359	13
本期其他綜合餘絀 Other Comprehensive Savings				
備供出售金融資產未實現損益 Unrealized Gains/(Losses) on Available-for-sale financial assets,	1,692,585	-	3,517,342	-
與本期其他綜合損益相關之所得稅 Income tax related to components of other comprehensive income	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	\$149,835,810	8	203,635,701	13

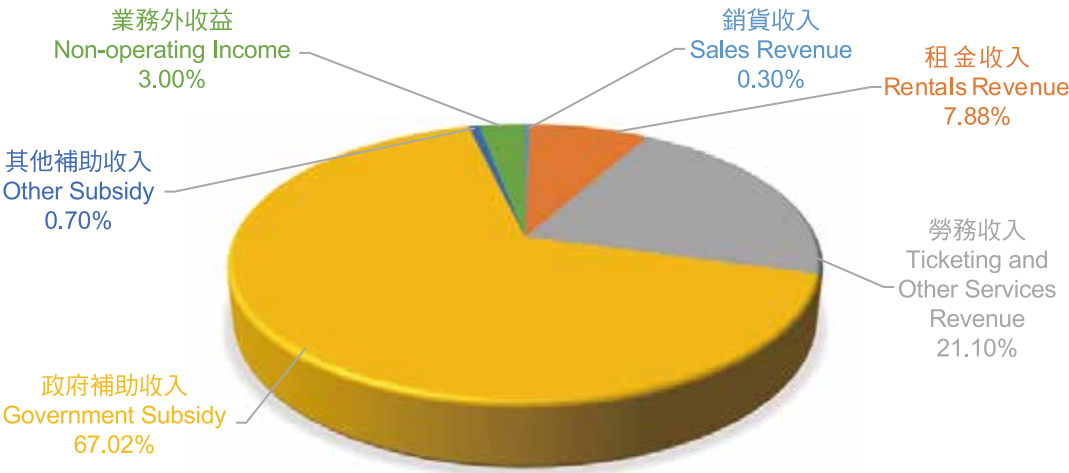
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

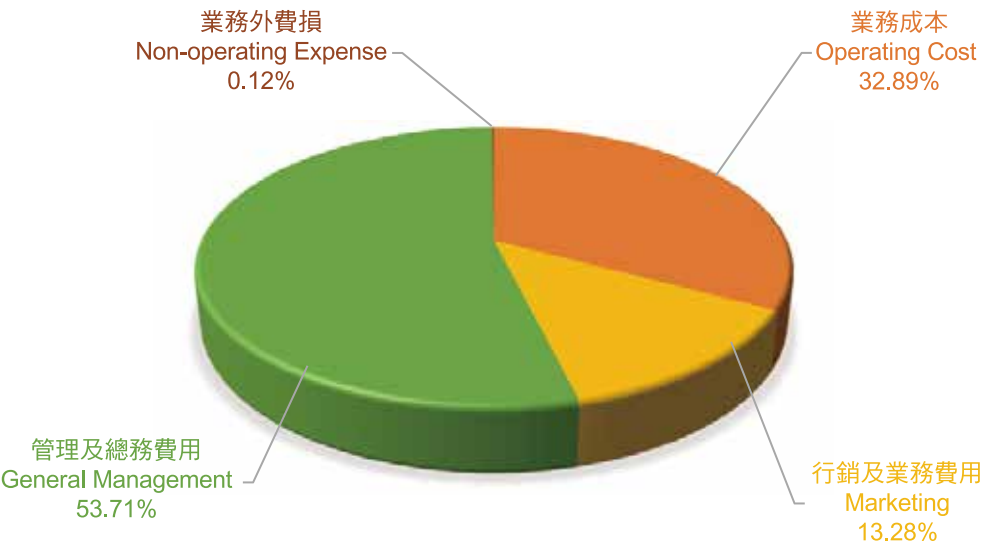
項 目	2017 年	2016 年
自籌收入 Self-generated Income		
業務收入 Operating Income	\$ 557,694,457	456,893,276
業務外收入 Non-operating Income	55,725,210	47,467,048
合計 Total	613,419,667	504,360,324
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	1,709,758,054	1,366,783,736
業務外支出 Non-operating Expenditure	2,098,656	2,300,183
代管資產折舊 Depreciation Expense of Assets Under Custody	-146,485,056	-103,285,536
合計 Total	\$ 1,565,371,654	1,265,798,383
自籌比例 The Ratio of Self-generated Income	39%	40%

自籌比例 = 自籌收入 ÷ 支出 The Ratio of Self-generated Income is equal to Self-generated Income divided by Expenditure

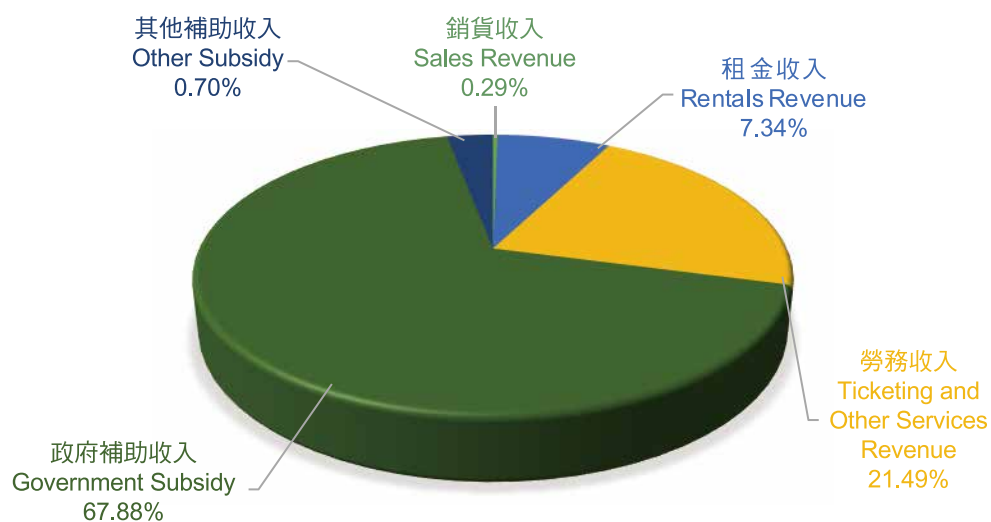
2017 收入 Revenue



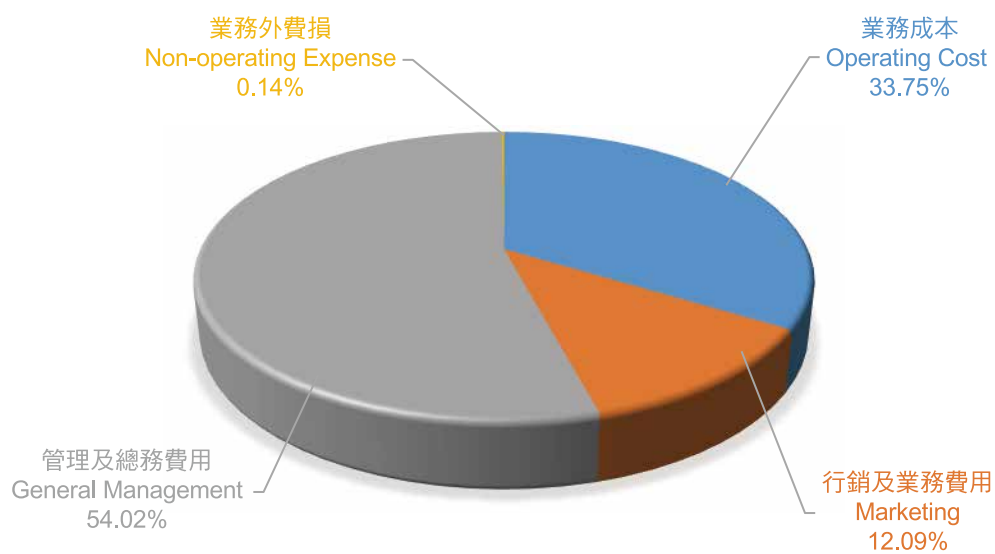
2017 支出 Expenditure



2016 收入 Revenue



2016 支出 Expenditure



國家表演藝術中心 國家兩廳院

National Performing Arts Center - National Theater & Concert Hall

收支餘絀表 Statement of Revenue and Expenses

2017 年及 2016 年 1 月 1 日至 12 月 31 日

For the years ended December 31, 2017 and 2016

單位：新台幣元 (NTD)

	2017 年		2016 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Income				
銷貨收入 Sales Revenue	\$ 3,400,405	-	3,525,787	-
租金收入 Rentals Revenue	112,596,981	16	106,493,821	15
勞務收入 Ticketing and Other Services Revenue	229,361,393	32	200,764,707	29
政府補助收入 Government Subsidy	377,720,053	52	394,935,252	56
其他補助收入 Other Subsidy	604,924	-	-	-
	723,683,756	100	705,719,567	100
業務成本 Operating Cost	221,584,447	31	193,243,576	27
業務毛利 Operating Gross Profit	502,099,309	69	512,475,991	73
業務費用 Operating Expenses				
行銷及業務費用 Marketing	129,839,345	18	101,279,240	14
管理及總務費用 General Management	363,164,613	50	336,405,158	48
	493,003,958	68	437,684,398	62
業務賸餘 (短絀) Surplus from operations	9,095,351	1	74,791,593	11
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	3,958,620	1	3,931,704	1
廣告收入 Advertisement Income	18,333,706	3	17,110,968	2
其他收入淨額 Other Net Income	8,915,454	1	1,571,490	-
	31,207,780	5	22,614,162	3
稅前賸餘 Income before income tax	40,303,131	6	97,405,755	14
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	40,303,131	6	97,405,755	14
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	\$ 40,303,131	6	97,405,755	14

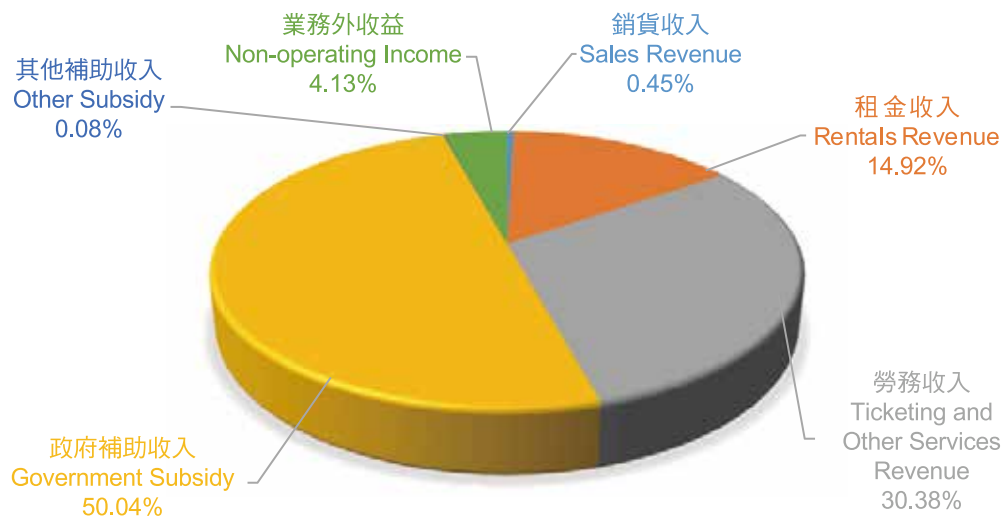
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

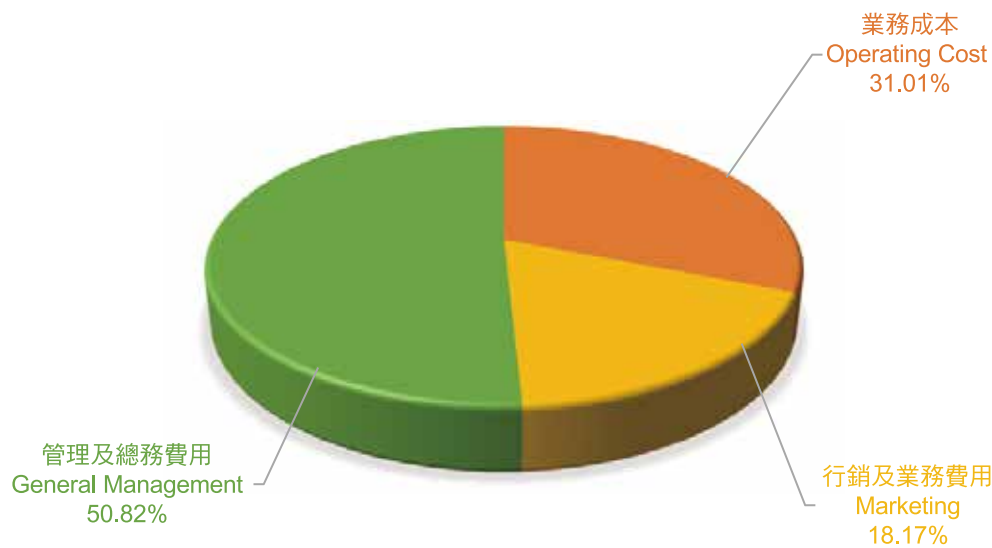
項 目	2017 年	2016 年
自籌收入 Self-generated Income		
業務收入 Operating Income	\$ 345,963,703	310,784,315
業務外收入 Non-operating Income	31,207,780	22,931,489
合計 Total	377,171,483	333,715,804
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	714,588,405	630,927,974
業務外支出 Non-operating Expenditure	0	317,327
合計 Total	\$ 714,588,405	631,245,301
自籌比例 The Ratio of Self-generated Income	53%	53%

自籌比例 = 自籌收入 ÷ 支出 The Ratio of Self-generated Income is equal to Self-generated Income divided by Expenditure

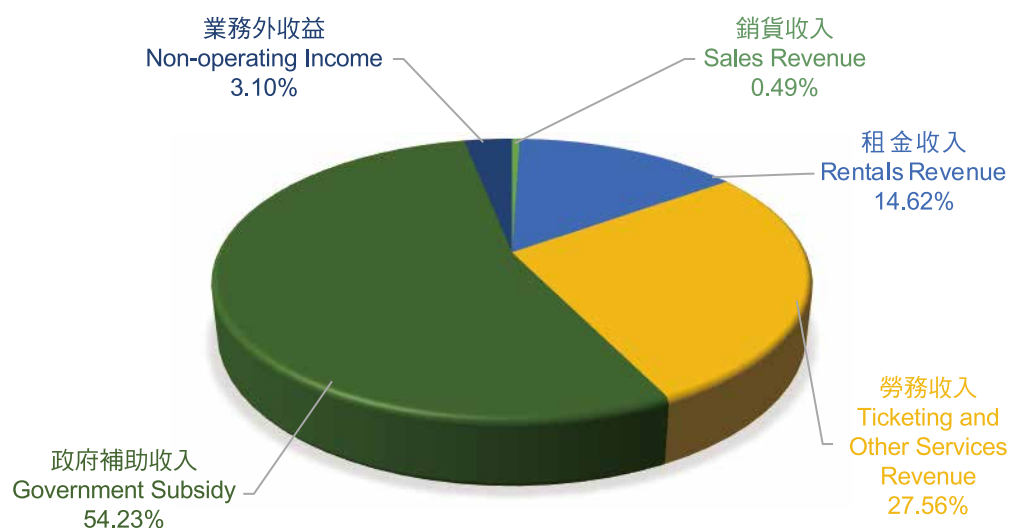
2017 收入 Revenue



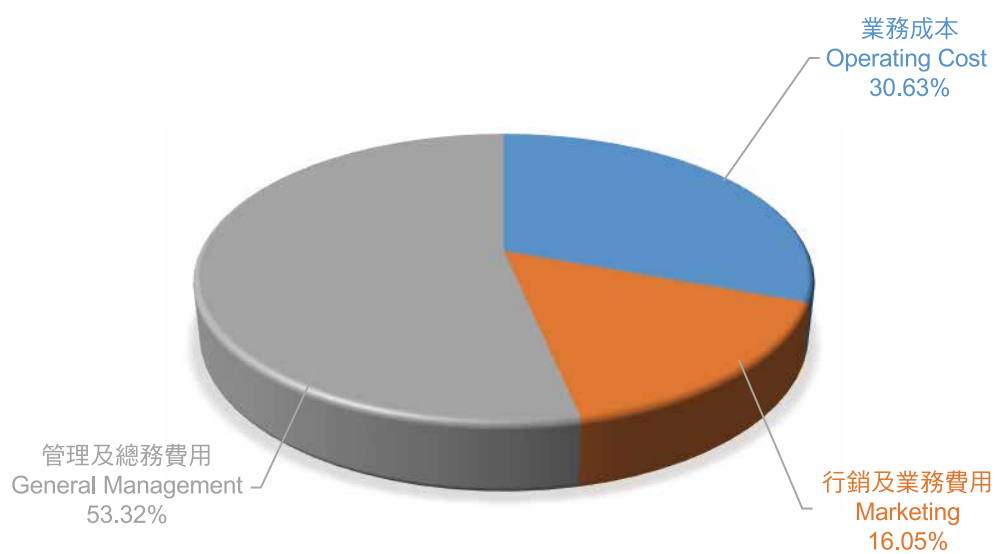
2017 支出 Expenditure



2016 收入 Revenue



2016 支出 Expenditure



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

2017 年及 2016 年 1 月 1 日至 12 月 31 日

For the years ended December 31, 2017 and 2016

單位：新台幣元 (NTD)

	2017 年		2016 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Income				
銷貨收入 Sales Revenue	\$1,380,756	-	324,763	-
租金收入 Rentals Revenue	33,062,581	6	8,165,096	2
勞務收入 Ticketing and Other Services Revenue	71,818,323	15	67,257,289	20
政府補助收入 Government Subsidy	412,085,512	79	269,228,884	78
	518,347,172	100	344,976,032	100
業務成本 Operating Cost	166,475,262	32	123,752,593	36
業務毛利 Operating Gross Profit	351,871,910	68	221,223,439	64
業務費用 Operating Expenses				
行銷及業務費用 Marketing	74,453,086	14	49,659,980	14
管理及總務費用 General Management	235,776,497	46	134,293,557	39
	310,229,583	60	183,953,537	53
業務賸餘 (短絀) Surplus from operations	41,642,327	8	37,269,902	11
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	682,412	-	706,227	-
其他收入淨額 Other Net Income	3,145,640	1	1,687,310	-
廣告收入 Advertisement Income	487,621	-	-	-
	4,315,673	1	2,393,537	-
稅前賸餘 Income before income tax	45,958,000	9	39,663,439	11
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	45,958,000	9	39,663,439	11
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	\$ 45,958,000	9	39,663,439	11

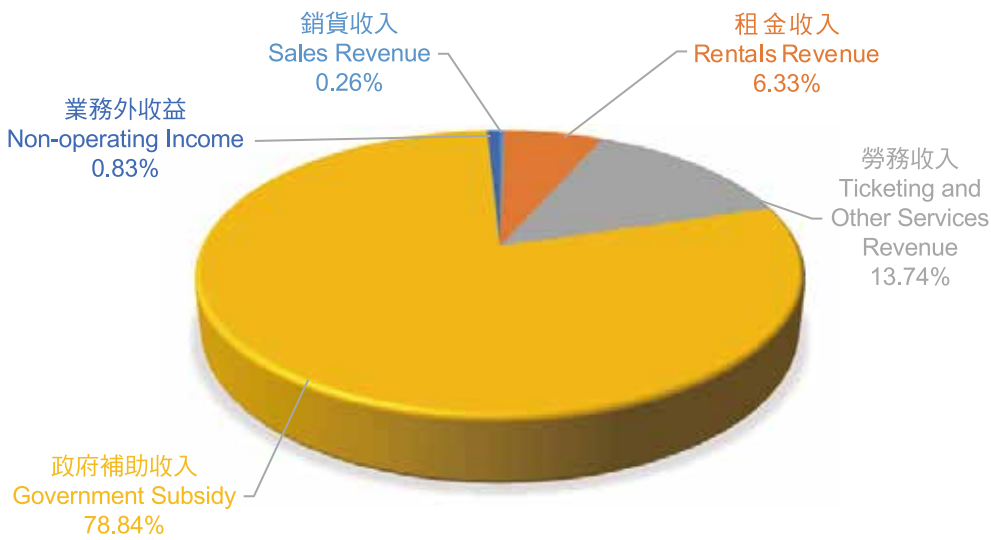
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

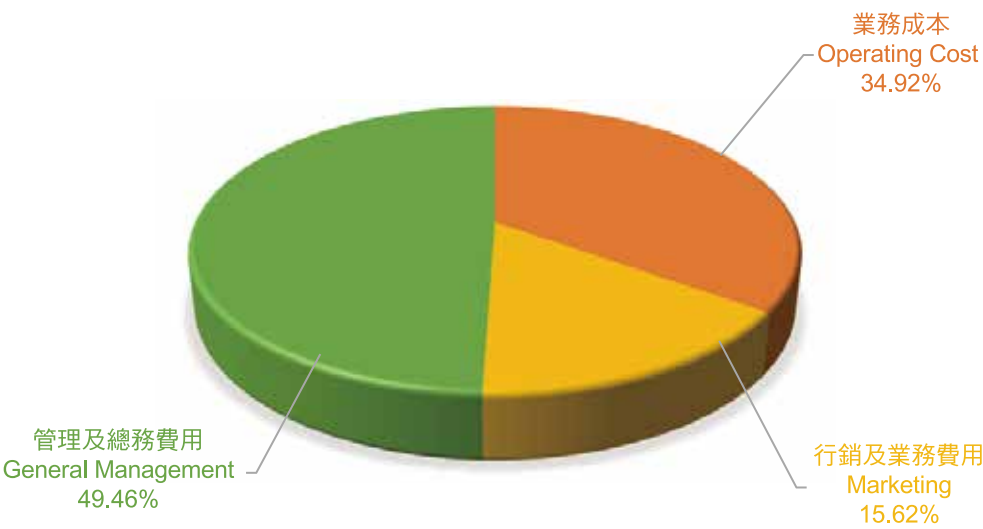
項 目	2017 年	2016 年
自籌收入 Self-generated Income		
業務收入 Operating Income	\$ 106,261,660	75,747,148
業務外收入 Non-operating Income	4,321,333	2,478,608
合計 Total	110,582,993	78,225,756
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	476,704,845	307,706,130
業務外支出 Non-operating Expenditure	5,660	85,071
合計 Total	\$ 476,710,505	307,791,201
自籌比例 The Ratio of Self-generated Income	23%	25%

自籌比例 = 自籌收入 ÷ 支出 The Ratio of Self-generated Income is equal to Self-generated Income divided by Expenditure

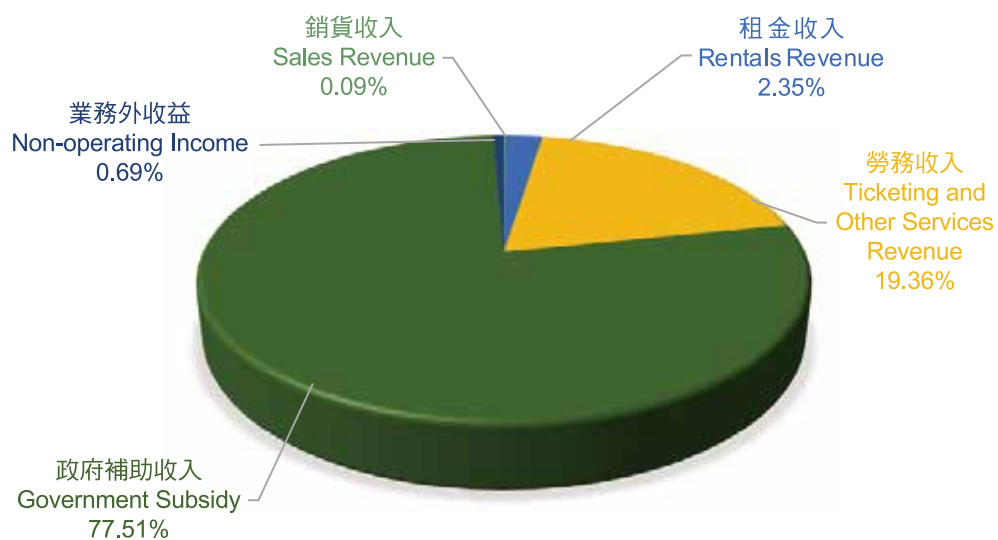
2017 收入 Revenue



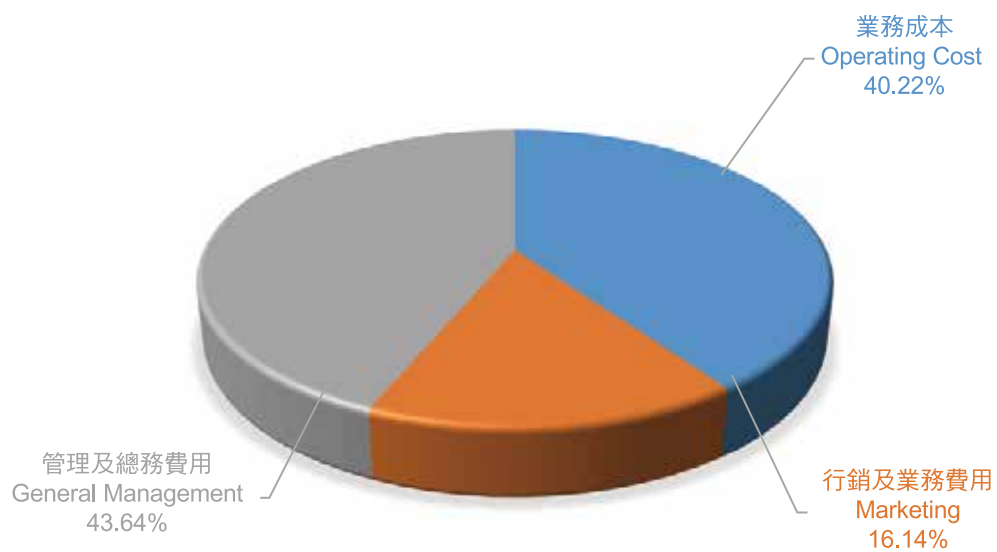
2017 支出 Expenditure



2016 收入 Revenue



2016 支出 Expenditure



國家表演藝術中心 衛武營營運推動小組

National Performing Arts Center -

National Kaohsiung Center for the Arts

收支餘絀表 Statement of Revenue and Expenses

2017 年及 2016 年 1 月 1 日至 12 月 31 日

For the years ended December 31, 2017 and 2016

單位：新台幣元 (NTD)

	2017 年		2016 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Income				
銷貨收入 Sales Revenue	\$340,619	-	49,141	-
勞務收入 Ticketing and Other Services Revenue	15,455,062	8	11,503,375	7
政府補助收入 Government Subsidy	171,900,000	92	152,000,000	93
	187,695,681	100	163,552,516	100
業務成本 Operating Cost	77,934,267	42	69,723,648	43
業務毛利 Operating Gross Profit	109,761,414	58	93,828,868	57
業務費用 Operating Expenses				
行銷及業務費用 Marketing	13,350,767	7	5,673,230	3
管理及總務費用 General Management	45,717,509	24	30,929,250	19
	59,068,276	31	36,602,480	22
業務賸餘 (短絀) Surplus from operations	50,693,138	27	57,226,388	35
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	812,978	-	326,293	-
其他收入淨額 Other Net Income	1,211,360	1	461,780	-
	2,024,338	1	788,073	-
稅前賸餘 Income before income tax	52,717,476	28	58,014,461	35
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	52,717,476	28	58,014,461	35
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	\$ 52,717,476	28	58,014,461	35

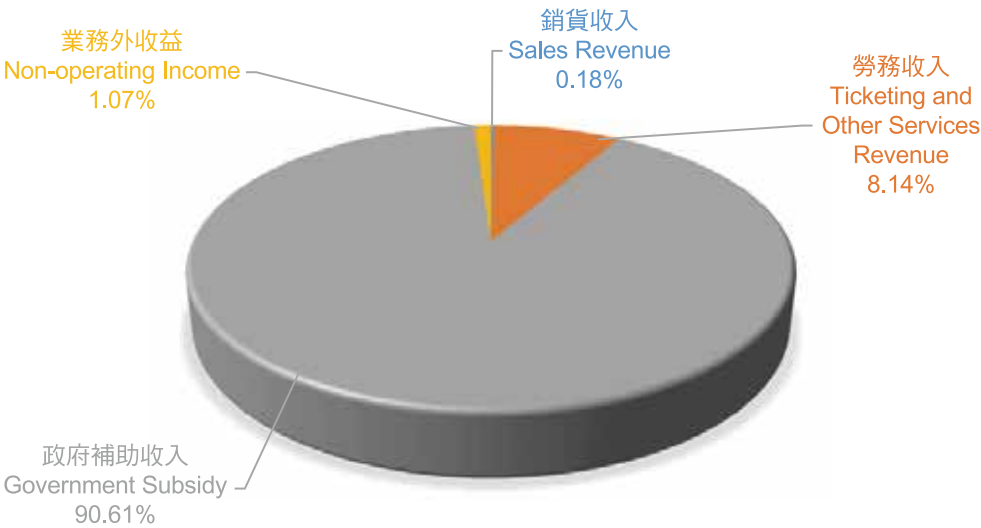
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

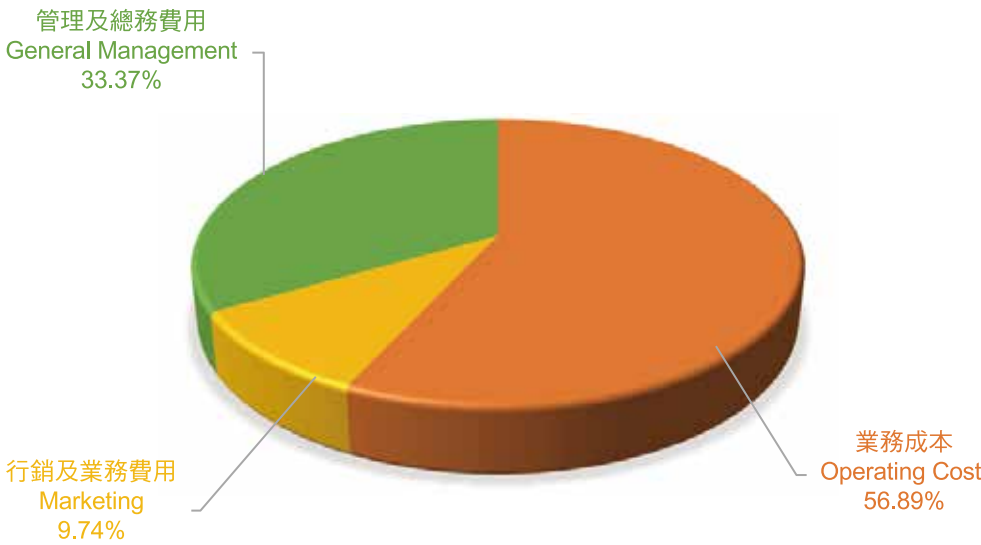
項 目	2017 年	2016 年
自籌收入 Self-generated Income		
業務收入 Operating Income	\$ 15,795,681	11,552,516
業務外收入 Non-operating Income	2,024,338	789,055
合計 Total	17,820,019	12,341,571
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	137,002,543	106,326,128
業務外支出 Non-operating Expenditure	0	982
合計 Total	\$ 137,002,543	106,327,110
自籌比例 The Ratio of Self-generated Income	13%	12%

自籌比例 = 自籌收入 ÷ 支出 The Ratio of Self-generated Income is equal to Self-generated Income divided by Expenditure

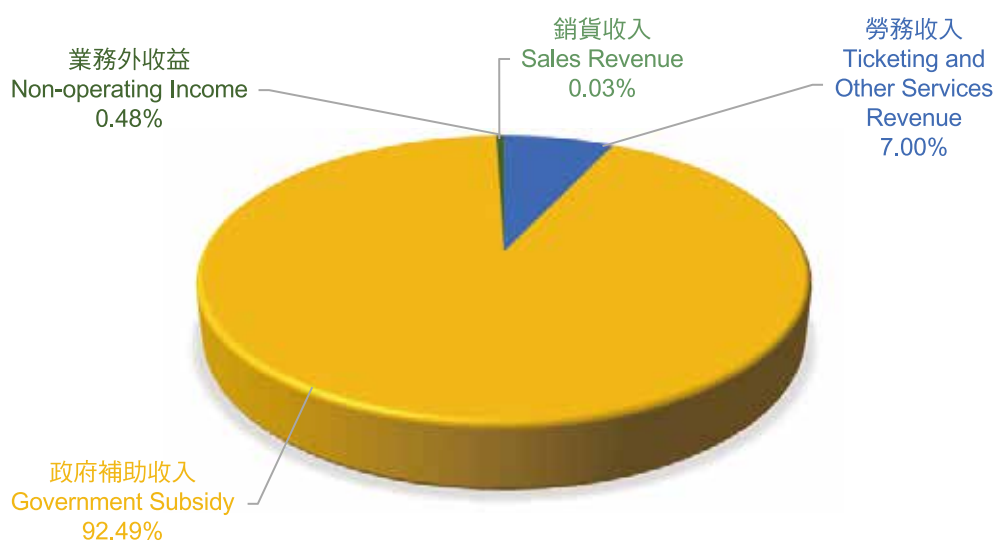
2017 收入 Revenue



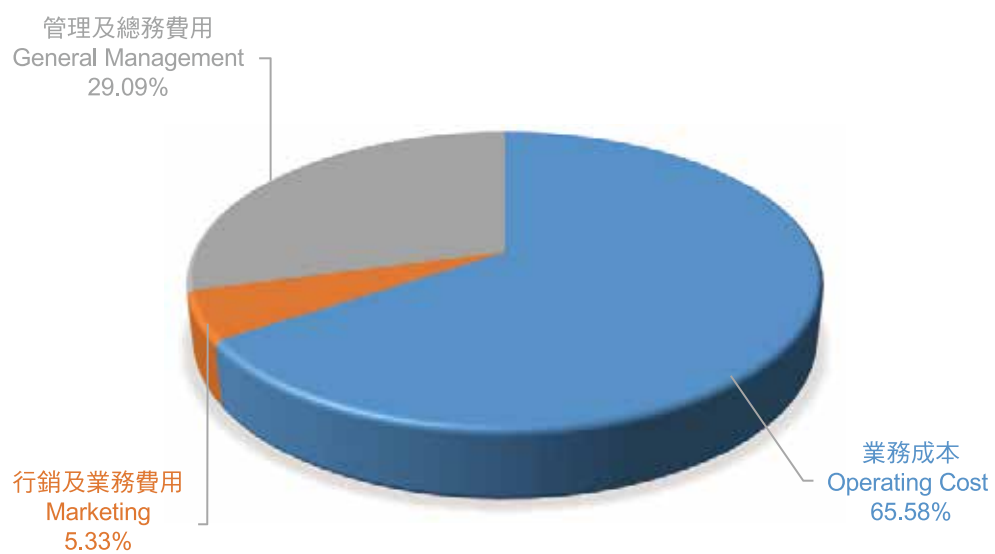
2017 支出 Expenditure



2016 收入 Revenue



2016 支出 Expenditure



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

2017 年及 2016 年 1 月 1 日至 12 月 31 日

For the years ended December 31, 2017 and 2016

單位：新台幣元 (NTD)

	2017 年		2016 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Income				
銷貨收入 Sales Revenue	\$414,197	-	632,052	-
租金收入 Rentals Revenue	902,403	-	511,868	-
勞務收入 Ticketing and Other Services Revenue	75,856,813	33	57,665,377	29
政府補助收入 Government Subsidy	138,389,647	61	144,238,476	71
其他補助收入 Other Subsidy	12,500,000	6	-	-
	228,063,060	100	203,047,773	100
業務成本 Operating Cost	97,106,969	42	75,193,915	37
業務毛利 Operating Gross Profit	130,956,091	58	127,853,858	63
業務費用 Operating Expenses				
行銷及業務費用 Marketing	9,644,180	4	8,835,993	4
管理及總務費用 General Management	128,581,763	57	126,747,850	63
	138,225,943	61	135,583,843	67
業務賸餘 (短絀) Surplus from operations	-7,269,852	-3	-7,729,985	-4
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	44,316	-	111,753	-
其他收入 (支出) 淨額 Other Net Income	2,680,712	1	-48,690	-
利息費用 Interest Expense	-34,886	-	-	-
	2,690,142	1	63,063	-
稅前賸餘 Income before income tax	-4,579,710	-2	-7,666,922	-4
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	-4,579,710	-2	-7,666,922	-4
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	-\$ 4,579,710	-2	-7,666,922	-4

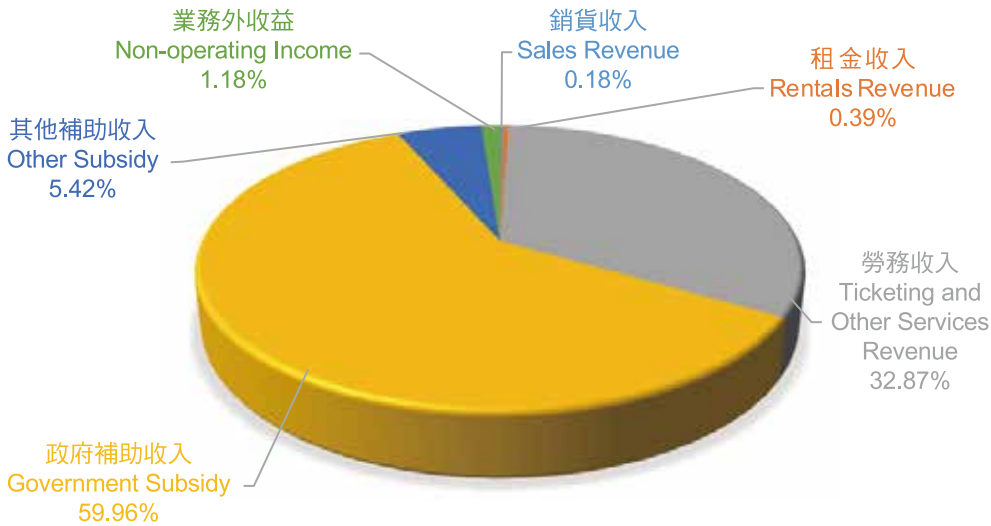
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

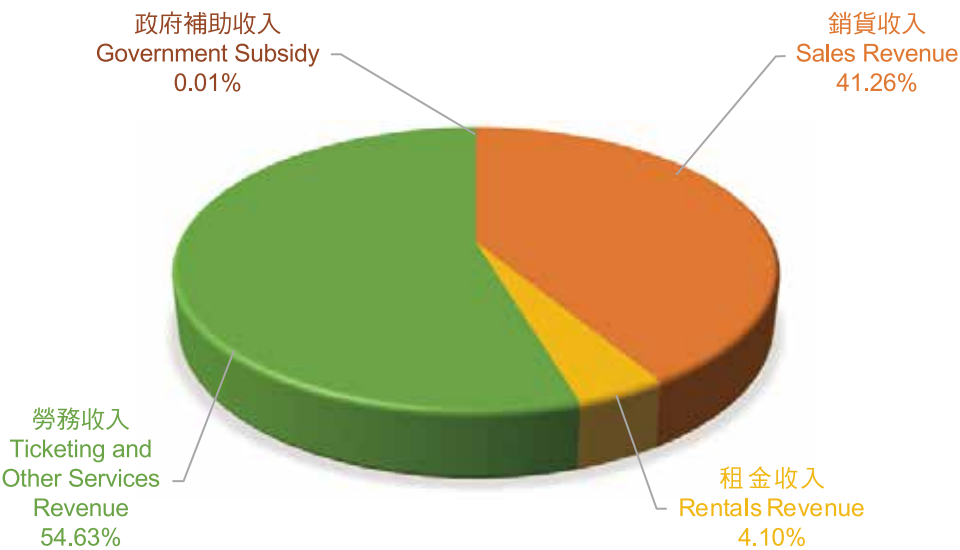
項 目	2017 年	2016 年
自籌收入 Self-generated Income		
業務收入 Operating Income	\$ 89,673,413	58,809,297
業務外收入 Non-operating Income	2,734,138	115,466
合計 Total	92,407,551	58,924,763
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	235,332,912	210,777,758
業務外支出 Non-operating Expenditure	43,996	52,403
合計 Total	\$ 235,376,908	210,830,161
自籌比例 The Ratio of Self-generated Income	39%	28%

自籌比例 = 自籌收入 ÷ 支出 The Ratio of Self-generated Income is equal to Self-generated Income divided by Expenditure

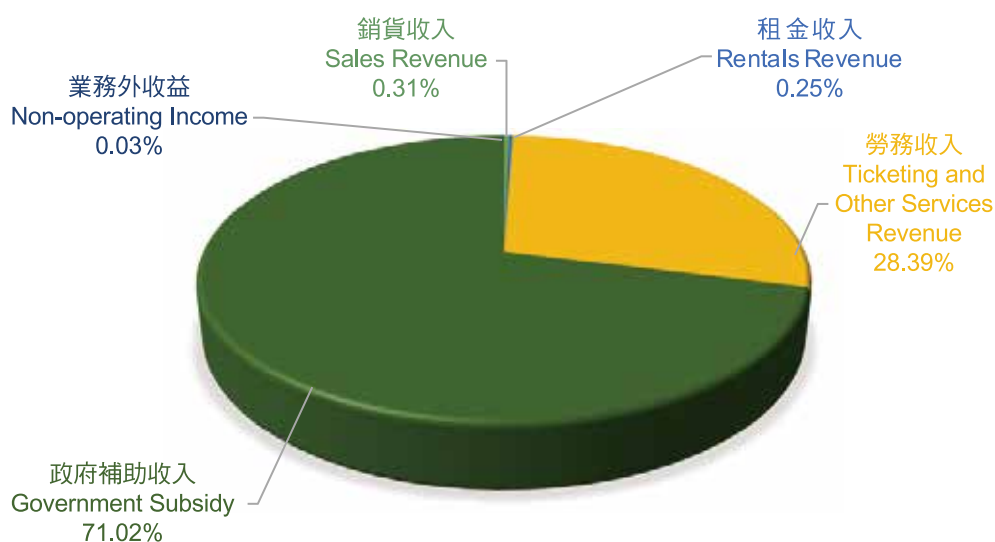
2017 收入 Revenue



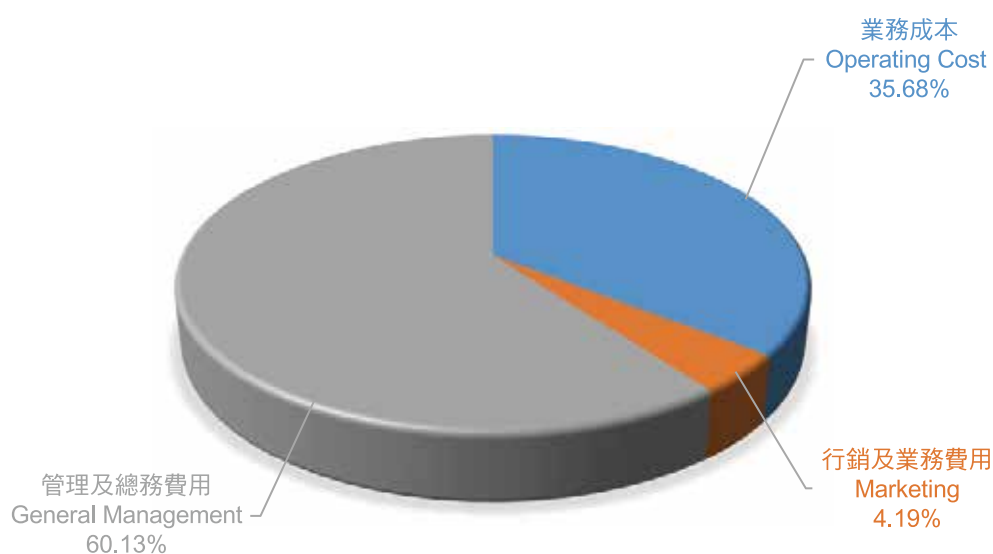
2017 支出 Expenditure



2016 收入 Revenue



2016 支出 Expenditure



國家表演藝術中心 內部控制制度聲明

本中心 2017 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 2017 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 2017 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準藝術總監	簡文彬
國家交響樂團音樂總監	呂紹嘉

簽署日期：2018/3/26

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 2017, 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 2017 internal control system, holds that the design and implementation of the Center's overall internal control system is effective as of 31 December 2017 and is able to reasonably ensure achievement of the aforementioned goals.

Tzong-Ching JU, Chairman of National Performing Arts Center
Ann Yi-Ruu LIU, Executive and Artistic Director, National Theater & Concert Hall
Joyce CHIOU, Executive and Artistic Director, National Taichung Theater
CHIEN Wen-pin, Executive and Artistic Director designee, National Kaohsiung Center for the Arts
Shao-Chia LÜ, Music Director, National Symphony Orchestra

Signed on 2018/3/26



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準藝術總監：簡文彬

國家交響樂團音樂總監：呂紹嘉





