

2025 亞洲表演藝術論壇

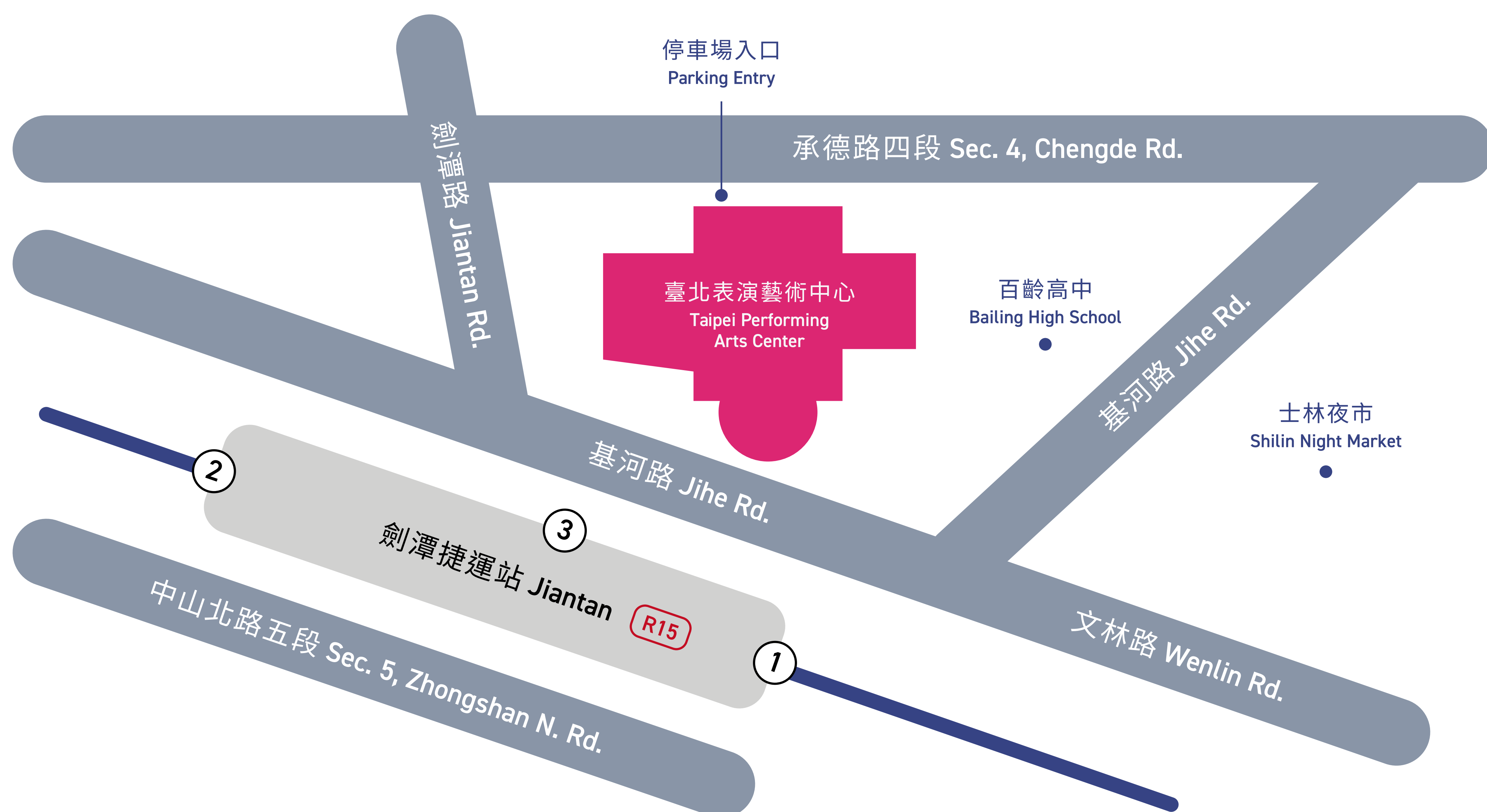
音樂劇創作現場

11.28—11.30

The Making of Musicals

場地資訊

Venue Information



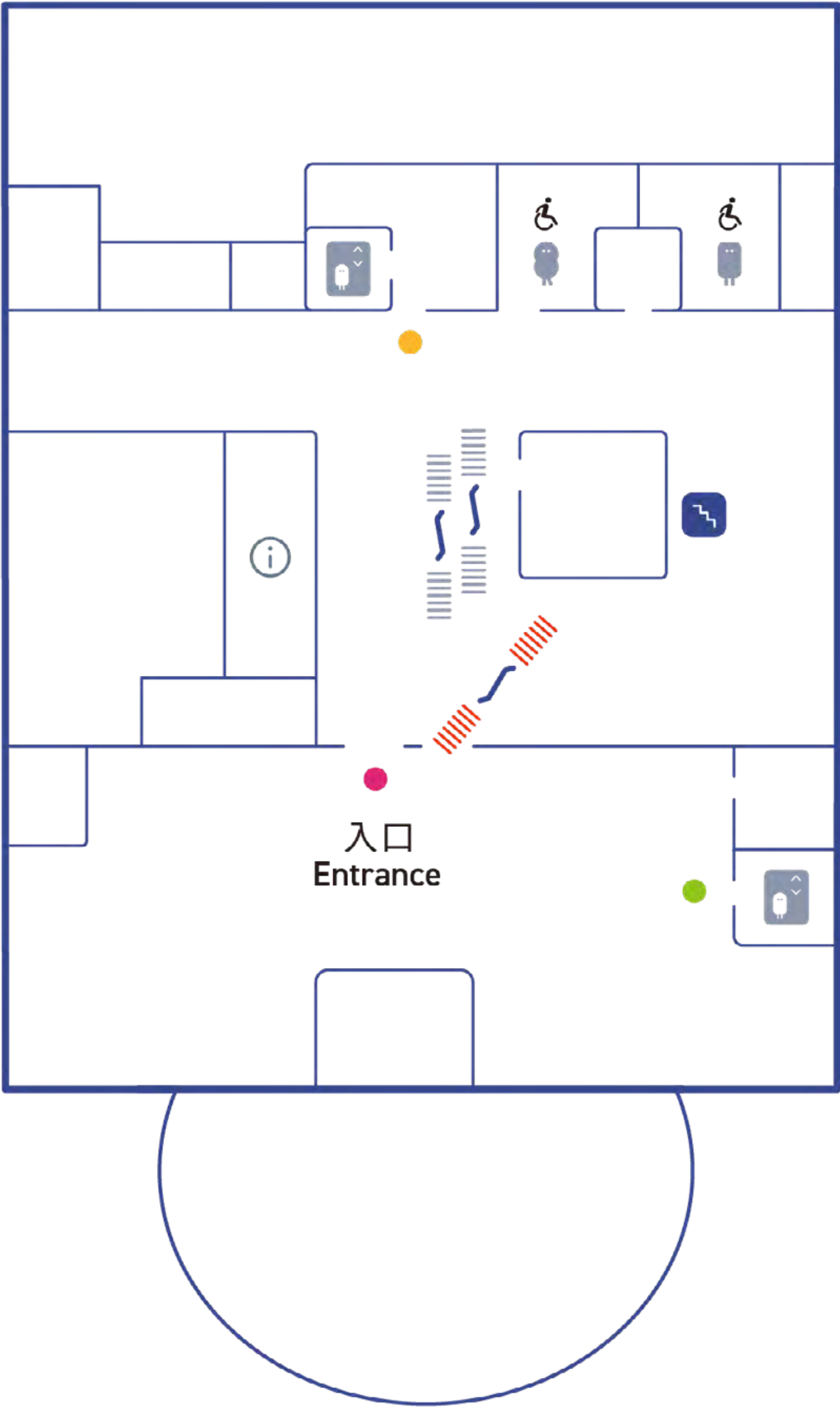
臺北表演藝術中心

Taipei Performing Arts Center

臺北市士林區劍潭路 1 號

No. 1 Jiantan Road, Shilin Dist., Taipei City, 111081, Taiwan

1F 報到處 Registration



11F 活動地點 Forum Space



- 11/28 (Fri.) 工作坊報到處 Registration (Workshop)
- 11/29 (Sat.) 論壇上午場報到處 Registration (Morning Discussions)
- 11/29 (Sat.)、11/30 (Sun.) 論壇下午場、圓桌討論、閉幕餐敘報到處
Registration (Afternoon Discussions/Roundtable/Closing Reception)

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▼ 活動官網



關於

About

2025 年 11 月 28 日至 30 日，臺北表演藝術中心將舉辦以亞洲音樂劇創作為核心的國際論壇，聚集來自臺灣、日本、韓國及香港的導演、音樂總監與製作人等產業核心創作者，活動包含工作坊 1 場、專題講座 5 場與圓桌論壇 1 場，議題從創作方法到製作流程，從跨國合作到市場觀察，皆緊扣產業實務。

近年來，亞洲各地的音樂劇產業蓬勃發展，除了改編與授權作品外，原創音樂劇的創作能量也日益受到重視。臺灣的音樂劇逐步形成獨特風格，韓國以多元規模的製作與國際拓展見長，日本與香港展現出豐富的文化題材與市場經驗。這些創作脈絡，讓亞洲音樂劇產業的交流與合作更具重要性。透過第一線創作者的分享，參與者將能深入理解亞洲音樂劇的發展現況，並拓展跨國專業網絡。

臺北表演藝術中心持續打造亞洲表演藝術交流的平台。誠摯邀請所有對音樂劇創作與產業發展有興趣的朋友，共同參與這場亞洲音樂劇的聚會。

專題講座提供日韓語同步口譯，工作坊與圓桌論壇搭配逐步口譯以中文進行。

From November 28 to 30, 2025, the Taipei Performing Arts Center (TPAC) will host an international forum on the creation of musicals in Asia. This forum is expected to bring together core professionals and creators, such as theater directors, music directors, and producers from Taiwan, Japan, South Korea, and Hong Kong. It will include one workshop, five discussions, and one roundtable. Topics will range from creative methods to production processes and from cross-border collaborations to market observations.

In recent years, musicals have gained in popularity across Asia, with increasing emphasis on original works. Taiwan has gradually developed its own distinctive style, while South Korea has excelled in productions large and small and international outreach. In Japan and Hong Kong there is much marketing experience and the musicals created there incorporate rich cultural themes. These different creative contexts highlight the importance of implementing exchanges and collaborations. Through the sharing of experiences by frontline creators, participants are expected to gain a deeper understanding of the current state of development of Asian musicals and expand their professional network.

TPAC is continuing to build a platform for performing arts exchanges in Asia. We sincerely invite all who are interested in the creation and development of musicals to join us for this important gathering.

Simultaneous interpretation will be provided during the discussions. The workshop and roundtable discussion will be conducted in Mandarin with interpretation.

臺北表演藝術中心

Taipei Performing Arts Center (TPAC)



臺北表演藝術中心是一個充滿各種可能性的藝文空間，讓人們認識藝術、愛上藝術的當代劇場。我們打開可能，力求各種形式的創新，挑起觀眾對藝術的好奇心，將表演帶到意想不到的地方。

劇場騰空的設計，彷彿離地漂浮的星球，理性線條為城市創造出奇幻美感，現實與超寫實完美交融。熙來攘往的街景搖身一變，成為一齣 24 小時不落幕的精采戲劇。

北藝中心提供各種藝術參與活動、舉辦臺北藝術三節與國際交流活動，除了延續原有的節慶功能之外，亦成為當代藝術的培育平台，將之推向國際舞台。我們期許能吸引各個年齡層的觀眾，讓大家都能在其中發現表演藝術的美好！

The Taipei Performing Arts Center (TPAC) is a space for the arts and culture that is brimming with possibilities and a contemporary theater where people can discover and fall in love with the arts. We initiate possibilities, pursue innovation in various forms, ignite audience members' curiosity about the arts, and bring performances to unexpected places. Its architecture resembles a floating planet, resulting in a fantastical aesthetic within an urban setting, looking out onto the bustling streets surrounding it, realism and surrealism perfectly blend, as if dramatic scenes are taking place 24 hours a day. TPAC offers activities that encourage public participation in the arts and hosts three major arts festivals and international exchanges. It is also a platform for nurturing contemporary art and promoting it on the international stage. The aim of TPAC is to attract audiences of all ages, so that everyone can admire the beauty of the performing arts!

活動日程

Schedule

DAY 1 11/28 (Fri.)

排練場 3 Studio 3

11:00 14:00	音樂執導工作坊 Music Director Workshop	講師 Instructor : 具昭映 So-Yeong GU 口譯 Interpreter : 張芯慈 Hsin-Tzu CHANG
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DAY 2 11/29 (Sat.)

排練場 1 Studio 1

10:10 10:15	開幕致詞 Opening Remarks
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10:15 12:00	專題講座 Discussion 亞洲音樂劇發展現況 Musical Theater in Asia Today	主持暨講者 Moderator & Speaker : 陳午明 Wuming CHEN 活性界面製作創辦人 Founder, Activa Productions 講者 Speakers : 佐野昭平 Shohei SANO 東寶株式會社戲劇部企劃節目室 Development and Acquisitions Division in the Theatrical Department, TOHO Co., Ltd. 譚兆民 Paul TAM 西九文化區管理局表演藝術行政總監 Executive Director, Performing Arts of West Kowloon Cultural District Authority * 預錄影片 Pre-recorded 崔鍾允 Jongyoon CHOI 韓國藝術綜合學校戲劇學院 音樂劇創作系教授 Professor, Musical Theatre Writing Program in the Korea National University of Arts
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13:00 14:20	專題講座 Discussion 《搖滾芭比》的跨文化詮釋 Cross-Cultural Interpretation– <i>Hedwig and the Angry Inch</i> in Korea, Taiwan, and Hong Kong	主持 Moderator : 王希文 Owen WANG 瘋戲樂工作室藝術總監 Artistic Director, Studio M 講者 Speakers : 孫智恩 Ji-Eun SON 韓國版導演 Director of Korea Production 林俊浩 Ivanhoe Chun-Ho LAM 香港版導演 Director of Hong Kong Production 陳侑汝 Yow-Ruu CHEN 臺灣版導演 Director of Taiwan Production
14:20 14:40	茶敘 Tea break	

14:40 16:00	專題講座 Discussion 臺港原創音樂劇創作與製作 The Making of Original Musicals in Taiwan and Hong Kong	主持 Moderator : 楊忠衡 Chung-Heng YANG 廣藝基金會執行長 CEO, Quanta Arts Foundation 講者 Speakers : 李啟源 Mardy LEE 三點水製藝文化製作人 Producer, 3AQUA Production 曾慧誠 Chris TSENG 躍演藝術總監 Artistic Director, VMTheatre Company 譚兆民 Paul TAM 西九文化區管理局表演藝術行政總監 Executive Director, Performing Arts of West Kowloon Cultural District Authority
16:00 16:20	茶敘 Tea break	

16:20 17:40	專題講座 Discussion 日韓臺音樂劇的合作與改編 Licensing and Adapting in Asian Musicals	主持暨講者 Moderator & Speaker : 張芯慈 Hsin-Tzu CHANG C MUSICAL 藝術總監 Artistic Director, C MUSICAL 講者 Speakers : 林奕君 Vanessa LIN 安徒生和莫札特的創意劇場創辦人 Founder, AM Creative 小嶋麻倫子 Mariko KOJIMA 東寶株式會社戲劇部首席製作人 Chief Producer, Theatrical Department of TOHO Co., Ltd. 阿部未香 Mika ABE 東寶株式會社戲劇部國際事務室 International Division in the Theatrical Department, TOHO Co., Ltd.
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13:00 14:10	專題講座 Discussion 東西音樂劇創作生態與方法 Musical Makers in East and West	主持 Moderator : 曾慧誠 Chris TSENG 躍演藝術總監 Artistic Director, VMTheatre Company 講者 Speakers : 藤田俊太郎 Shuntaro FUJITA 導演 Director 張玉玫 Yu-Mei CHANG 音樂總監 Music Director
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15:00 18:00	圓桌論壇 Roundtable 音樂劇怎麼做：創作者練功房 How Do We Make Musicals?	第一桌 Table 1 導演 Director 桌長 Hosts： 藤田俊太郎 Shuntaro FUJITA 林俊浩 Ivanhoe Chun-Ho LAM 第二桌 Table 2 音樂總監 Music Director 桌長 Hosts： 具昭映 So-Yeong GU 張玉玫 Yu-Mei CHANG 第三桌 Table 3 作詞與作曲 Lyrics and Composition 桌長 Hosts： 岑偉宗 Chris SHUM 張清彥 Ching-Yen CHANG
18:30 21:00	閉幕餐敘 Closing Reception (邀請制 by invitation only)	

音樂執導工作坊

Music Director Workshop

音樂執導工作坊

Music Director Workshop

資深音樂總監具昭映透過不同類型歌曲的練習，示範韓國音樂總監和演員之間的工作方式，如何兼顧演唱、語言節奏與詮釋，形塑作品的音樂風格與能量。

Veteran music director So-Yeong GU practices the working methods of Korean music directors and actors on different styles of songs. Striking a balance among singing, rhythmic language patterns, and interpretation is important for shaping the musical style and energy of a work.



講師

具昭映 So-Yeong GU
音樂總監 Music Director

時間 Time

2025/11/28 (Fri.) 11:00 — 14:00

地點 Place

臺北表演藝術中心 11 樓排練場 3
Studio 3, 11 fl of TPAC

講師 Instructor

具昭映 So-Yeong GU

口譯 Interpreter

張芯慈 Hsin-Tzu CHANG

專題演講

Discussions

專題講座

亞洲音樂劇發展現況

Discussion

Musical Theater in Asia Today

來自臺、港、韓、日四地的產官學代表將各自分享所在地的當前音樂劇產業發展現況，從政策、開發、產製、市場等不同面向切入，除深入各市場外，也將橫向對照亞洲區域的整體樣貌，進一步開啟對亞洲音樂劇產業趨勢與交流可能的思考。

Professionals, academics, and public-sector experts from Taiwan, Hong Kong, South Korea, and Japan share their views on the current state of musical theater development in their respective regions, delving into various aspects such as policy, research and development, production, and markets. In addition to exploring each market in depth, lateral comparisons are made to provide an understanding of the overall Asian landscape, prompting further reflection on the trends and potential for exchanges within the Asian musical theater industry.

時間 Time

2025/11/29 (Sat.) 10:15 — 12:00

地點 Place

臺北表演藝術中心 11 樓排練場 1

Studio 1, 11 fl of TPAC



主持人 / 與談人

陳午明

Wuming CHEN

活性界面製作創辦人
Founder,
Activa Productions



與談人

佐野昭平

Shohei SANO

東寶株式會社戲劇部
企劃節目室
Development and
Acquisitions Division
in the Theatrical
Department,
TOHO Co., Ltd.



與談人

譚兆民

Paul TAM

西九文化區管理局
表演藝術行政總監
Executive Director,
Performing Arts
of West Kowloon
Cultural District
Authority



與談人

崔鍾允

Jongyoon CHOI

韓國藝術綜合學校
戲劇學院音樂劇
創作系教授
Professor, Musical
Theatre Writing
Program at the Korea
National University
of Arts

專題講座

《搖滾芭比》的跨文化詮釋

Discussion

Cross-Cultural Interpretation –

Hedwig and the Angry Inch in Korea, Taiwan, and Hong Kong

從外百老匯為起點的知名音樂劇《搖滾芭比》，如今已在全球各地多個城市以多種語言上演不同版本，其中，韓文版本已上演 14 季共計兩千多場，所引領的風潮最令業界矚目；而近年於臺灣以及香港演出的中文版和粵語版亦受到各方關注；本次論壇邀請韓國、臺灣、香港三版本導演齊聚一堂，分享各自的轉譯製作過程，如何貼近自身文化語言，以及彼此異同觀點。

The well-known musical *Hedwig and the Angry Inch*, which opened off-Broadway, has been performed in many cities and languages around the world. Among them, the Korean-language version, which has run for 14 seasons with more than 2,000 performances, has attracted much attention in the musical theater industry. In recent years, the Mandarin version from Taiwan and the Cantonese version from Hong Kong have also been in the spotlight. For this forum, the directors of these three language versions have been invited to share their reinterpretation and production processes, as well as their perspectives on how this musical has been adapted to the culture and language of their own.

時間 Time

2025/11/29 (Sat.) 13:00 — 14:20

地點 Place

臺北表演藝術中心 11 樓排練場 1

Studio 1, 11 fl of TPAC



主持人

王希文

Owen WANG

瘋戲樂工作室

藝術總監

Artistic Director,

Studio M



與談人

孫智恩

Ji-Eun SON

韓國版導演

Director of Korea

Production



與談人

林俊浩

Ivanhoe

Chun-Ho LAM

香港版導演

Director of Hong Kong

Production



與談人

陳侑汝

Yulia CHEN

臺灣版導演

Director of Taiwan

Production

專題講座

臺港原創音樂劇創作與製作

Discussion

The Making of Original Musicals in Taiwan and Hong Kong

不同於日韓廣大的授權劇市場，臺港兩地的音樂劇市場以原創劇作為主要市場產品；從完全原創，到 IP 改編，從師法百老匯，到用自己的語言說自己的故事，在不同的原創開發與產品製作，從政策層面、製作層面、創作層面，有何不同策略考量？不同的考量又如何地影響了開發方式及其作品的誕生？本次邀請三位不同角度的實踐者，對談出原創音樂劇的百轉與千迴。

In Japan and South Korea, licensed productions form a vibrant segment of the musical theater market. In contrast, it is mainly original productions that have developed in Taiwan and Hong Kong. From completely original works to IP adaptations, and from learning from Broadway to telling one's own stories in one's own language, what are the strategies and considerations for the progression and production of original works, based on policy, production, and creative aspects? How do these considerations influence the development methods and creation of works? Three professionals discuss the innumerable challenges of producing original musicals from different perspectives.

時間 Time

2025/11/29 (Sat.) 14:40 — 16:00

地點 Place

臺北表演藝術中心 11 樓排練場 1

Studio 1, 11 fl of TPAC



主持人

楊忠衡

Chung-Heng YANG
廣藝基金會執行長
CEO,
Quanta Arts
Foundation



與談人

李啟源

Mardy LEE
三點水製藝文化
製作人
Producer,
3AQUA Production



與談人

曾慧誠

Chris TSENG
躍演藝術總監
Artistic Director,
VMTheatre Company



與談人

譚兆民

Paul TAM
西九文化區管理局
表演藝術行政總監
Executive Director,
Performing Arts
of West Kowloon
Cultural District
Authority

專題講座

日韓臺音樂劇的合作與改編

Discussion

Licensing and Adapting in Asian Musicals

近年來，亞洲音樂劇跨國產製有方興未艾之趨勢，臺灣尤其在授權劇目與引進製作數量明顯提升之後，成為推動市場擴張的重要製作型態。本場論壇邀請跨國展至經驗豐富的日本製作公司代表以及近年積極推動實踐臺韓跨國製作的臺灣劇團來分享他們的經驗，作為臺灣業界進一步思考跨出國際的實質參考與未來展望。

In recent years, there has been a growing trend towards transnationally coproduced musicals in Asia, with Taiwan an important driver of market expansion, as evidenced by significant increases in the numbers of licensed and imported productions. For this forum, representatives from Japan's major production company and Taiwan's C MUSICAL and AM Creative, which have been involved in Taiwan-South Korea transnational productions, have been invited to share their experience and provide a reference and a direction for the Taiwanese musical theater industry in terms of transnational and international collaborations.

時間 Time

2025/11/29 (Sat.) 16:20 — 17:40

地點 Place

臺北表演藝術中心 11 樓排練場 1

Studio 1, 11 fl of TPAC



主持人 / 與談人

張芯慈

Hsin-Tzu CHANG

C MUSICAL 藝術總監

Artistic Director,

C MUSICAL



與談人

林奕君

Vanessa LIN

安徒生和莫札特的

創意劇場創辦人

Founder, AM Creative



與談人

小嶋麻倫子

Mariko KOJIMA

東寶株式會社

戲劇部首席製作人

Chief Producer,

Theatrical

Department of

TOHO Co., Ltd.



與談人

阿部未香

Mika ABE

東寶株式會社戲劇部

國際事務室

International Division

in the Theatrical

Department,

TOHO Co., Ltd.

專題講座

東西音樂劇創作生態與方法

Discussion

Musical Makers in East and West

本場論壇特別邀請兩位經驗豐富的導演以及音樂總監，各自分享其參與過的作品產製流程，從美國音樂劇製作流程，到亞洲跨國合作的開發之路，我們期待從他山之石中比較自身經驗，一步步調整出最適合自身的流程。

Two experienced directors and a music director have been invited to share their production processes. From the example of the American musical production process to the development of transnational collaborative works in Asia, this forum is expected to inspire participants as they seek to refine and optimize their processes.

時間 Time

2025/11/30 (Sun.) 13:00 — 14:10

地點 Place

臺北表演藝術中心 11 樓排練場 1

Studio 1, 11 fl of TPAC



主持人

曾慧誠

Chris TSENG

躍演藝術總監

Artistic Director,

VMTheatre Company



與談人

藤田俊太郎

Shuntaro FUJITA

導演

Director



與談人

張玉玫

Yu-Mei CHANG

音樂總監

Music Director

圓桌論壇

音樂劇怎麼做：創作者練功房

Roundtable

How Do We Make Musicals?

音樂劇的創作，總在合作與對話之間誕生。

「創作者練功房」邀集來自臺灣、日本、韓國與香港的導演、音樂總監、作詞者與作曲家，圍繞三個主題桌展開交流。

桌長和參與者將分享各自的創作方法與協作經驗，從排練現場的細節調整到跨部門的創意對話，探討不同文化與工作模式如何在交流中激盪出新的可能，並重新思考——音樂劇，還能如何被創造。

The creation of musicals begins with collaboration and dialogue.

The “How do we make musicals” roundtable brings together directors, music directors, lyricists, and composers from Taiwan, Japan, South Korea, and Hong Kong to exchange ideas during three themed roundtable sessions.

The roundtable participants share their creative methods and collaborative experience, from fine tuning during rehearsals to cross-departmental creative dialogue, while exploring how exchanges based on culture and working models spark new possibilities, in addition to renewed thinking on the creation of musicals.

時間 Time

2025/11/30 (Sun.) 15:00 — 18:00

地點 Place

臺北表演藝術中心 11 樓排練場 3

Studio 3, 11 fl of TPAC

第一桌 Table 1

導演 Director



桌長 藤田俊太郎
Shuntaro FUJITA



桌長 林俊浩
Ivanhoe Chun-Ho LAM

第二桌 Table 2

音樂總監 Music Director



桌長 具昭映
So-Yeong GU



桌長 張玉玫
Yu-Mei CHANG

第三桌 Table 3

作詞與作曲

Lyrics and Composition



桌長 岑偉宗
Chris SHUM



桌長 張清彥
Ching-Yen CHANG

講者介紹

Speakers' Bios



阿部未香 Mika ABE

東寶株式會社戲劇部

國際事務室

International Division in
the Theatrical Department,
TOHO Co., Ltd.

現任東寶株式會社戲劇部國際事務室委員。2025年加入東寶株式會社。在戲劇部國際事務室，負責取得音樂劇及話劇演出權以及東寶原創作品海外演出，包括臺灣巡演。在加入東寶株式會社之前，曾參與東急劇場 Orb 的海外音樂劇的邀請和製作工作。

Joined Toho Co., Ltd. in 2025. As a member of the International Division in the Theatrical Department, Mika ABE is involved in acquiring licensing rights for musicals and plays worldwide as well as overseas tours, such as the Taiwan tour of Toho's original productions. Prior to her role at Toho, she has managed the presentation of international touring musicals at Tokyu Theatre Orb.



張清彥 Ching-Yen CHANG

作曲家
Composer

唱歌集音樂劇場駐團作曲家、自由音樂工作者。
詞曲創作作品包括唱歌集音樂劇場《今晚，我想來點》、《大家都想做音樂劇！》、衛武營花露露主題曲、刺點創作工作《杰哥不要！》、《跑！跑！殭丙仁！》、嚎哮排演《別叫我（鄭）成功：藝術界歸來的兒子》、五口創意工作室《三個不結婚的女人》。

Resident composer of TOTAL Musical Theatre and freelance musician.

Ching-Yen CHANG's songwriting credits include the theme song for Weiwuying Children's Festival; TOTAL Musical Theatre's *Come (Again) Some of the Foober Tonight* and *How to Write a Musical?*; Punctum Creative's *Brother Jie, Don't!* and *Zombie Run*; Hao x Hsiao Troupe's *Tales of Success: the Return of a Prodigal Son*; and Give Meet Five's *Three Unmarried Women*.



張芯慈 Hsin-Tzu CHANG

C MUSICAL 藝術總監
Artistic Director, C MUSICAL

國立臺灣師範大學表演藝術研究所畢業，曾赴韓國中央大學交換。現任 C MUSICAL 藝術總監，為音樂劇製作人與詞曲創作者。曾以《不讀書俱樂部》於 DIMF 獲評審委員特別獎。作品涵蓋臺、韓音樂劇，包括韓國音樂劇《Let Me Fly》、《小王子》、《有真與有真》中文翻譯，韓國音樂劇《伊底帕斯》、《武寧大王》作曲，以及原創音樂劇《徽因》、《我的上海天菜》、《傾城記》等。代表作《不讀書俱樂部》、《焢肉遇見你》、《最美的一天》均已授權影視及海外製作，致力推動臺韓音樂劇產業交流。

Hsin-Tzu CHANG, a graduate of the Graduate Institute of Performing Arts at National Taiwan Normal University and former exchange student at Chung-Ang University in Korea, is the Artistic Director of C MUSICAL. She is a musical producer, lyricist, and composer. Her work *Non-Reading Club* received the Jury's Special Award at the Daegu International Musical Festival (DIMF). Her works span Taiwan and Korea, including Chinese adaptations of the Korean musicals *Let Me Fly*, *The Little Prince*, and *Yujin and Yujin*; compositions for *Oedipus and King Munyung*; and original creations such as *Huiyin*, *My Shanghai Mr. Right*, and *Falling City*. Her signature works *Non-Reading Club*, *Meant to Meat*, and *One Fine Day* have been licensed for film/TV and international productions. She is dedicated to fostering collaboration in the Taiwan-Korea musical theater industry.



張玉玫 Yu-Mei CHANG

音樂總監
Music Director

活躍於臺灣、中國與美國的音樂執導、鍵盤手與聲音教練。畢業於臺北藝術大學與美國迦太基學院，現任教於迦太基學院及威斯康辛大學 Parkside 分校。長期投入音樂劇製作，曾擔任《媽媽咪呀！》、《Q 大道》、《洗衣》、《長腿叔叔》、《I Love You, You're Perfect, Now Change》、《近乎正常》等劇目的音樂執導與現場指揮鍵盤，並參與《歌劇魅影》國際巡演鍵盤演出及《危險遊戲》鋼琴演出。持續在教學與舞台創作之間耕耘，致力於推廣音樂劇教育與專業製作，展現穩健且細膩的音樂風格。

Yu-Mei CHANG is a music director, keyboardist, and vocal coach active in Taiwan, China, and the United States. Holding degrees from Taipei National University of the Arts and Carthage College, she currently teaches at Carthage and the University of Wisconsin–Parkside.

She has worked on productions including *Mamma Mia!*, *Avenue Q*, *Laundry*, *Daddy Long Legs*, *I Love You, You're Perfect, Now Change*, and *Next to Normal*, and performed in *The Phantom of the Opera* international tour and *Thrill Me...*etc.

Dedicated to musical theater education and production, Yu-Mei CHANG brings a steady hand and a nuanced sensibility to her music direction.



陳午明 Wuming CHEN

活性界面製作創辦人
Founder, Activa Productions

劇場製作人、阿卡貝拉音樂推動者。財團法人科華文教基金會執行長，活性界面製作創辦人。近期重要製作為打破臺灣音樂劇連演紀錄的外百老匯音樂劇《LPC》、百老匯搖滾音樂劇《近乎正常》、百老匯音樂劇《鐵達尼號》、百老匯授權中文版舞台劇《戲啊！出包惹》、韓國授權中文版舞台劇《文雄與秀英》。

Wuming CHEN is a theater producer and A Cappella music developer. He founded Activa Productions with Hsiaoli WU, focusing on introducing licensed musicals and developing innovative business models in the performing arts industry. Recently he produced the off-Broadway musical *I Love you, You're Perfect, Now Change*, which currently holds the record as the longest-running musical in Taiwan. His other producing credits include *Next To Normal*, *The Play That Goes Wrong*, *Titanic*, and Korea licensed play *Beautiful Life*.



陳侑汝 Yow-Ruu CHEN

導演
Director

臺灣高雄人。創作關注地方環境與人文現象，擅長從日常經驗出發，剖析聲響、空間與身體的交會，並轉化為跨媒介實踐，涵蓋劇場、視覺裝置與聲響錄像。近期導演作品：《K 與龐蒂的神祕降靈》、《慾望街車》、音樂劇《夜奔》、《搖滾芭比》、《熱帶天使》星聲登場等。2016 年成立「她的實驗室空間集」，與藝術家區秀詒合作，共創作品也曾於新加坡美術館、新北市立美術館、臺灣當代文化實驗場、臺北市立美術館、關渡美術館、印尼日惹 Lorong 畫廊等國際機構展出。

Yow-Ruu CHEN (Yulia) is an artist, theater director and performer. Her works often integrate the local environment, employing sound, video, installation and live performances as creative strategies. She enjoys blending different forms and sonic elements to develop themes in her performative works. As the founder and theater director of Her Lab Space, she fosters transdisciplinary collaboration with artists from diverse backgrounds.



崔鍾允 Jongyoon CHOI

韓國藝術綜合學校戲劇學院

音樂劇創作系教授

Professor,
Musical Theatre Writing Program
in the Korea National University
of Arts

居住於韓國首爾的作曲家與教育家。他負責韓國藝術綜合學校戲劇學院（K-ARTS）的音樂劇創作課程，指導新銳編劇與作曲家，並促進亞洲跨國合作。工作內容涵蓋原創與授權音樂劇，以及舞台演出的音樂總監，專注於以戲劇構作為核心的作曲與編劇人才培育。亦與多個亞洲夥伴共同策劃國際工作坊與演出，並參與以創作者為核心的藝術生態政策討論。目前持續開發新作，並引導藝術家主導的製作，探索當代敘事與音樂語言。

Jongyoon CHOI is a composer and educator based in Seoul, Korea. He leads the Musical Theatre Writing Program at the Korea National University of Arts (K-ARTS), mentoring emerging writers/composers and fostering cross-border collaboration in Asia. His work spans new musicals, adaptations, and music direction for the stage, with a focus on dramaturgically driven songwriting and writer development. He has advised international showcases and workshops with regional partners, and contributes to policy dialogues on artist-centered ecosystems. He is currently developing new works and guiding artist-led productions that explore contemporary narratives and musical languages.



藤田俊太郎 Shuntaro FUJITA

導演

Director

東京藝術大學畢業，近年導演作品有《澤西男孩》、《Take Me Out》、音樂劇《信》、《天保十二年的莎士比亞》等。他曾獲多項戲劇獎包括以《李爾王的悲劇》和《VIOLET》獲得 2025 年日本藝術獎文部科學大臣新人獎、以《兔子洞》和《爵士年華》獲得 2024 年讀賣演劇大獎的大獎及最佳導演獎。《VIOLET》於 2019 年在倫敦首演，在全英國演員和工作人員組成的劇團中，他是唯一參與的日本導演；在倫敦查令十字劇院演出後，也由日本演員上演了日語版本。

Shuntaro FUJITA graduated from Tokyo University of the Arts, whose recent directing credits include *Jersey Boys*, *Take Me Out*, *Musical Tegami*, *Shakespeare in Tenpō 12*, etc. He has received numerous theater awards, including: 2025 Japan Arts Selection Award, Minister of Education, Culture, Sports, Science and Technology Newcomer Award for *The Tragedy of King Lear* and *VIOLET*, 2024 Yomiuri Theatre Award Grand Prize and Best Director Award for *Rabbit Hole* and *Ragtime*. *VIOLET* premiered in London in 2019. He participated as the sole Japanese director in a company where all cast and staff were British. Following its run at London's Charing Cross Theatre, he also staged a Japanese version with a Japanese cast.



具昭映 So-Yeong GU

音樂總監

Music Director

韓國音樂總監、導演與聲樂指導，活躍於音樂劇、戲劇與音樂會領域逾二十年。曾擔任《維特》（兼任共同導演、指揮與鋼琴伴奏）、《假如／那麼》、《來自遠方》、《麥迪遜之橋》與《風月主》等音樂劇的音樂總監，作品曾於韓國、日本等地上演。她曾任教於首爾藝術大學等多所院校，現為大邱國際音樂劇節（DIMF）音樂劇工作坊講師，並擔任設計工作室 Company SUM 與大學路自由劇場（自由文化發展中心）執行長。

Music director, director, and vocal coach with over two decades of experience in musicals, plays, and concerts. So-Yeong GU has served as music director for *Werther* (also collaborative director, conductor, and pianist), *If/Then*, *Come From Away*, *The Bridges of Madison County*, and *Pungwolju*, with productions staged in Korea, Japan, and beyond. She has taught at leading institutions including the Seoul Institute of the Arts, and is currently a lecturer at the Daegu International Musical Festival (DIMF) Academy. So-Yeong GU is also CEO of Company SUM and the Complex Cultural Space JA-U.



小嶋麻倫子 Mariko KOJIMA

東寶株式會社
戲劇部首席製作人
Chief Producer,
Theatrical Department of
TOHO Co., Ltd.

東寶株式會社戲劇部首席製作人。哥倫比亞大學戲劇構作碩士，曾在紐約劇院工作坊（NYTW）和公共劇院擔任劇本顧問，2004 年成為百老匯史上最年輕的戲劇顧問。曾在音樂劇工作坊及紐約大學學習音樂劇創作，至今仍從事音樂劇翻譯。在東寶公司，他成為帝國劇場開館 101 年以來首位女性首席製作人，製作超過近 100 個劇目，包括《梨泰院》、《紅磨坊！音樂劇》、《也許是美好結局》、《爵士年華》、《吉屋出租》等。

Mariko KOJIMA earned her M.A. in Dramaturgy from Columbia University and worked as a script reader at New York Theatre Workshop and The Public Theater before becoming Broadway's youngest dramaturg in 2004. She studied musical theatre writing at Musical Theater Works and NYU, and continues translating musical books and lyrics. At Toho, she became the first female Chief Producer in the 101-year history of the Imperial Theatre. Her producing credits include *Itaewon Class*, *Moulin Rouge!*, *Maybe Happy Ending*, *Ragtime*, *RENT*, and nearly 100 other productions.



林俊浩 Ivanhoe Chun-Ho LAM

編舞家、跨領域劇場創作者
Choreographer,
cross-disciplinary theater-maker

於鹿特丹的 Codarts 獲得舞蹈編排藝術學士學位。近期作品包括《靜止，不靜止》（香港藝術發展局新辦公大樓開幕節目）、《生而為死》（城市當代舞團）、及《報告 ii – 非法的我》（新視野藝術節 2021）。他現為東九龍文化中心（香港）駐場藝術家。工作內容涵蓋舞台導演、編舞及動作設計。合作作品包括《搖滾芭比》（WestK x Ivanhoe Lam x Jordan Cheng）、《生活中的小事》（一波歌手）；《安息花園》（香港藝術節第 52 屆）；《不可能的審判 – 音樂劇》（Freespace x 香港話劇團）；《聖約翰受難曲》（新視野藝術節 2023）；以及香港第 11 屆同志運動會開幕式。

LAM received a B.A. in Choreography from Codarts in Rotterdam. His recent work includes *Still, Not Still* (Opening Programme of the New Premises of Hong Kong Arts Development Council), *Living Up to Death* (City Contemporary Dance Company), and *Report ii - the illegal i* (New Vision Arts Festival 2021). He is the residency artist at the East Kowloon Cultural Centre (HK) until March 2026. His work spans stage direction, choreography and movement design. His collaborations include *Hedwig and the Angry Inch* (WestK x Ivanhoe Lam x Jordan Cheng), *The Little Things in Life* (Yatpo Singers), *Garden of Repose* (HK Arts Festival 52nd), *The Impossible Trial - a Musical* (Freespace x HK Repertory Theatre), *St. John Passion* (New Vision Festival 2023), and Gay Games 11 in Hong Kong Opening Ceremony.



李啟源 Mardy LEE

三點水製藝文化製作人
Producer, 3AQUA Production

三點水製藝文化有限公司製作人暨共同創辦人。
高雄醫學大學心理學系、日本東京 School of Music & Dance 專門學校舞台監督與製作科。在日期間參與近百齣小劇場跟 2.5 次元劇場製作。製作作品有《老男孩》、《神明便利商店》、《台北大空襲》、《自由新鎮SP》、《自由新鎮1.5》、《雨港基隆》等。

Producer and co-founder of 3AQUA Production. Mardy LEE graduated from the Department of Psychology at Kaohsiung Medical University and later studied Stage Management and Production at the Tokyo School of Music & Dance in Japan. During this period, he participated in the production of nearly a hundred plays and 2.5-dimensional theater performances. His production credits include *Old Boys*, *God Convenience Store*, *Taipei Air Raid*, *Freedom New Town SP*, *Freedom New Town 1.5*, *Rain Port Keelung*, and among others.



林奕君 Vanessa LIN

安徒生和莫札特的創意劇場
創辦人
Founder, AM Creative

為安徒生和莫札特的創意劇場（簡稱 AM Creative）創辦人暨音樂劇製作人，畢業於英國倫敦城市大學文化政策藝術管理碩士。擁有中樂、西樂音樂背景，長期投入跨國製作與家庭音樂劇推廣，曾任教多所大學，並曾受邀擔任韓國 K-Musical Road Show 海外評委。多年深耕跨國音樂劇人才教育推廣，並創立 am 音樂劇學校，致力培育新世代創作與表演者。作品橫跨原創、授權、沉浸式劇場，音樂劇包括《綠野仙蹤》（英國 RSC 授權）《轟吧！全壘打》（韓國 LIVE 授權）《西瓜游泳池》（韓國 AMK）、《恐龍復活了》（韓國 Culture Holic）、《我的媽媽是 Eny》、《小太陽：一個家的音樂劇》等，持續努力孵化台灣原創內容，國際經典在台中文化，打造更豐富多元表演藝術樣貌。

Vanessa Lin is the founder of AM Creative and a musical theater producer. She holds a master's degree in Cultural Policy and Arts Management from City, University of London, UK. With a background in both Chinese and Western music, she has long been engaged in international productions and the promotion of family musicals. She has taught at several universities and was invited to serve as an overseas judge for the K-Musical Road Show in South Korea. With many years of dedication to international musical theater talent education and promotion, she also established AM Creative Musical School, focusing on nurturing the next generation of creators and performers. Her works span original, licensed, and immersive theater. Her credits include *The Wizard of Oz* (licensed by RSC, UK), *The Champ*, *Marines* (licensed by LIVE, Korea), *The Watermelon Swimming Pool* (AMK, Korea), *Musical TARU* (Culture Holic, Korea), *Super Mommy*, and *Little Sun: A Musical about Home*, among others. She continues to work on incubating original Taiwanese content and introducing international classics to local audiences, creating a richer and more diverse performing arts landscape.



佐野昭平 Shohei SANO

東寶株式會社戲劇部企劃節目室
Development and Acquisitions
Division in the Theatrical
Department, TOHO Co., Ltd.

東寶株式會社劇場部企劃節目室成員。他於2008年加入東寶株式會社。此前，他曾從事劇場宣傳和劇場管理工作，目前負責音樂劇的節目策劃、選角、策劃和開發。在加入戲劇部之前，他曾參與日本和美國電影的宣傳和創作工作。

Shohei SANO joined Toho Co., Ltd. in 2008. As a member of the Development and Acquisitions Division in the Theatrical Department, he is currently in charge of musical programming, casting, planning and development, after working in theater promotion and theater management. Prior to joining the Theatrical Department, he was involved in the promotion and creative work of Japanese and American films.

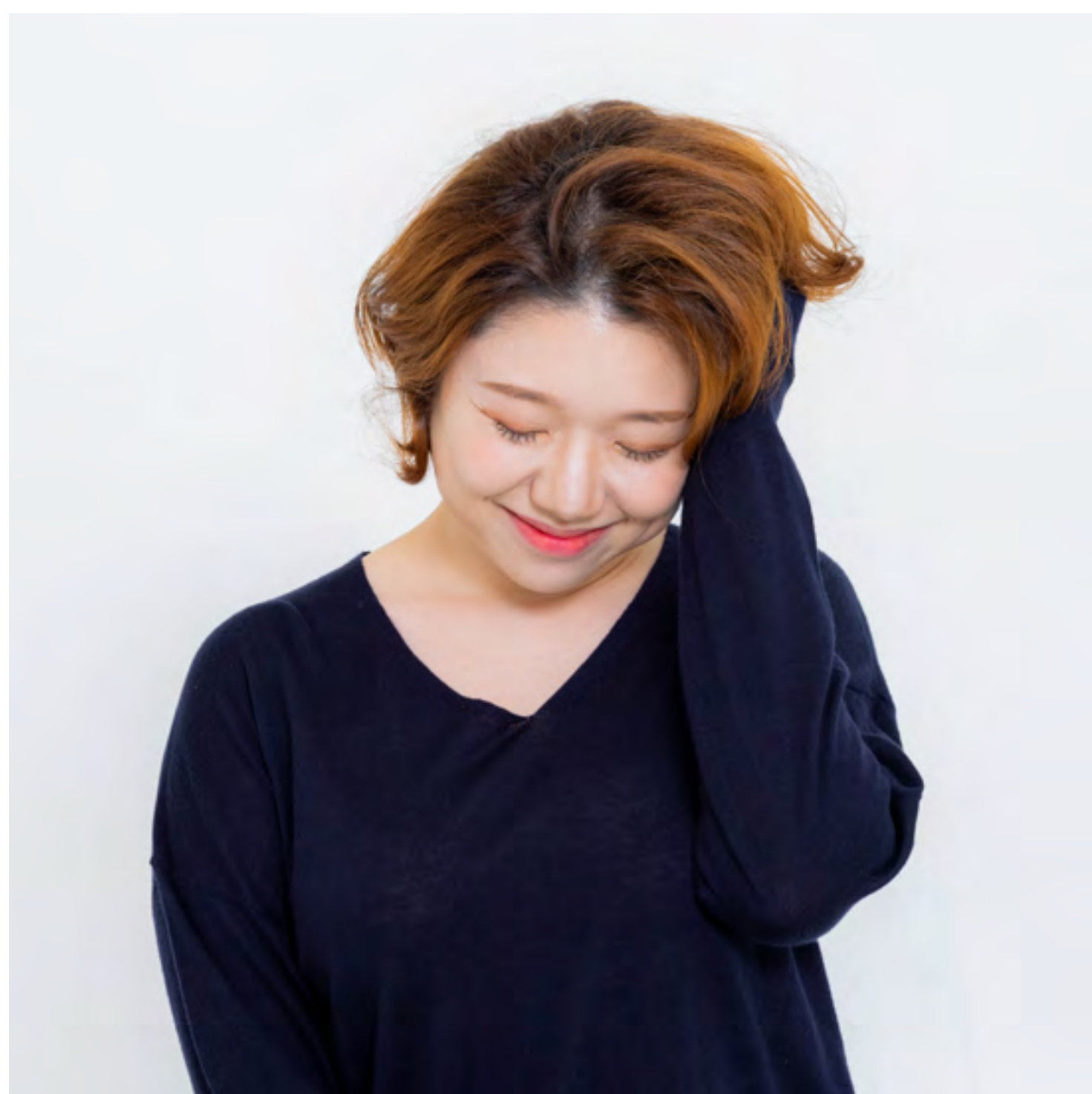


岑偉宗 Chris SHUM

作詞人
Lyricist

主力創作為音樂劇及舞台劇，同時也翻譯戲劇及歌詞。其詞作亦散見於電影、電視及流行曲，是少數同時涉足正統、流行、銀幕、舞台界別的專業填詞人。曾獲金馬獎、金像獎，並兩度獲香港CASH 金帆音樂獎，以及四度榮獲香港舞台劇最佳原創詞曲等。2023 年憑《大狀王》獲得香港舞台劇獎最佳填詞。

Chris SHUM is a celebrated lyricist whose work spans musicals, plays, movies, television dramas and pop music. He has been recognized at the Golden Horse Awards, the Hong Kong Film Awards and CASH Golden Sail Music Awards, and in a four-time recipient of Best Original Song at the Hong Kong Drama Awards, where he won Best Lyrics for his work on *The Impossible Trial* – a musical in 2023.



孫智恩 Ji-Eun SON

導演
Director

韓國劇場導演，作品橫跨音樂劇、戲劇與音樂會，足跡遍及韓國、臺灣、中國、越南與日本。音樂劇導演作品包括《搖滾芭比》（韓國版及臺灣巡演）、《阿加莎》（中國版）、《巨魔之子》（韓國與越南版）、《紐約高地》（共同導演，韓國版與日本巡演）及《也許是美好結局》（2025 韓國版）。亦曾擔任 2023 年順天灣國際園林博覽會主題演出導演，現為白石藝術大學講師。

A Korean director whose work spans musicals, plays, and concerts across Korea, Taiwan, China, Vietnam, and Japan. Her musical directing credits include *Hedwig and the Angry Inch* (Korea production and Taiwan tour), *Agatha* (China production), *The Troll's Child* (Korea and Vietnam productions), *In the Heights* (co-director, Korea production and Japan tour), and *Maybe Happy Ending* (2025 Korea production). She also directed the theme performance of the 2023 Suncheon Bay International Garden Expo and currently teaches at Baekseok University of the Arts.



譚兆民 Paul TAM

西九文化區管理局
表演藝術行政總監
Executive Director,
Performing Arts of West Kowloon
Cultural District Authority

於 2020 年 3 月加入西九文化區管理局，領導表演藝術處，推動西九提供世界級的表演藝術節目及場地，並負責統籌區內所有表演藝術場地設施的策略規劃和可持續發展，掌管及監督其業務發展方針、藝術發展、場地營運、技術製作以及設施策劃和推展。在加入管理局前，擔任香港芭蕾舞團行政總監，負責策略發展、籌募拓展、品牌建立、教育及社區參與和國際巡迴演出活動。現時擔任國際表演藝術協會（ISPA）的董事，並是香港藝術行政人員協會前主席和現任董事局成員；他同時亦是亞洲文化推廣聯盟（Federation of Asian Cultural Promotion）的理事及團結香港基金的顧問。

Paul TAM joined WKCDA in March 2020 and leads the Performing Arts Division to deliver world-class programmes and performing arts venues and facilities in the WKCD. He is responsible for steering the strategic planning and sustainable development of these venues, and overseeing their business direction, artistic development, venue operations, technical and production, facilities planning and delivery. Before joining WKCDA, he served as Executive Director of Hong Kong Ballet, where he oversaw its strategic development, institutional advancement, brand-building, education and community outreach, and international touring. He is Director of the International Society for the Performing Arts, Board Member and former Chairman of the Hong Kong Arts Administrators Association Governor of the Federation of Asian Cultural Promotion and Advisor for Our Hong Kong Foundation.

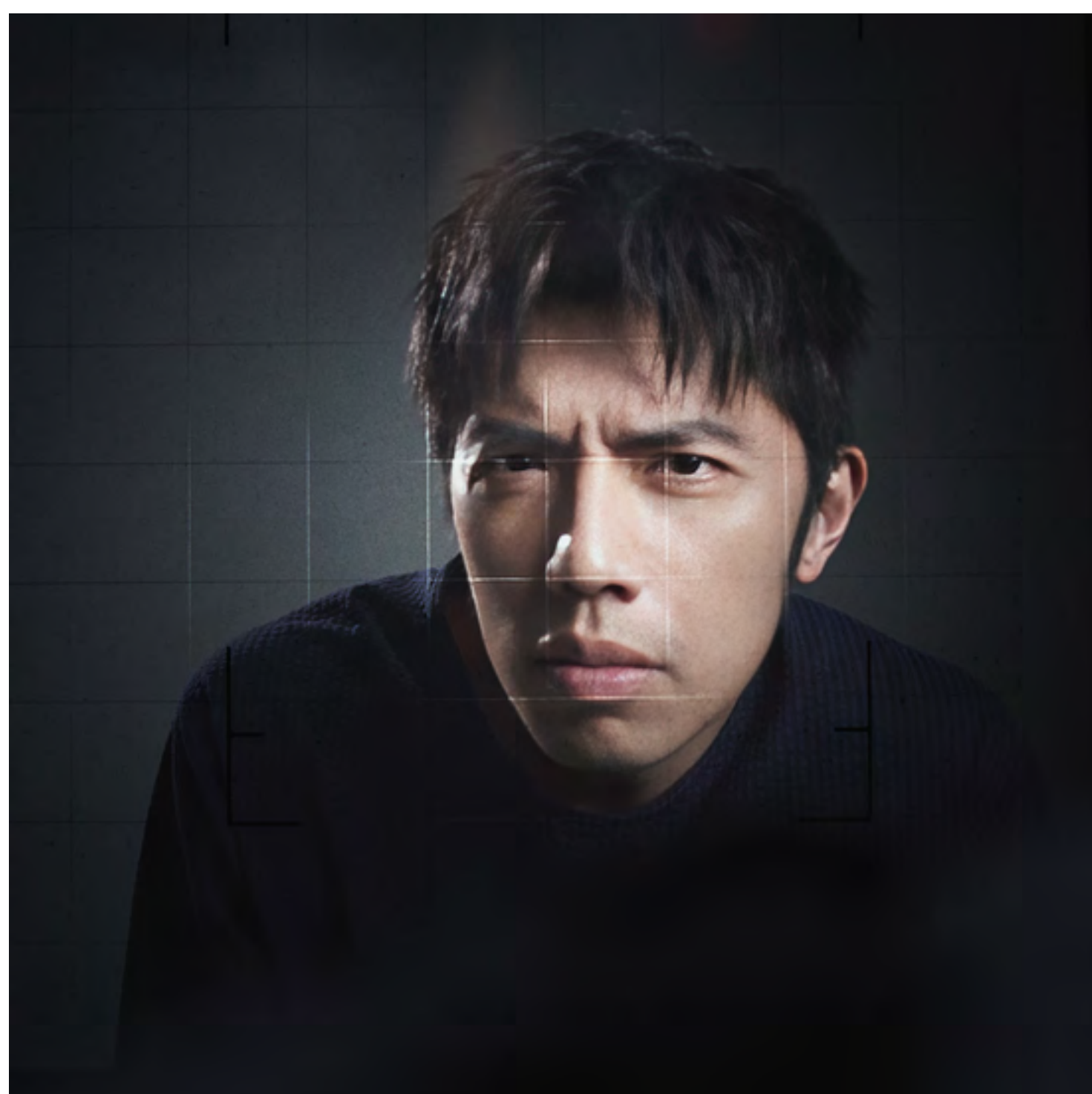


曾慧誠 Chris TSENG

躍演藝術總監
Artistic Director,
VMTheatre Company

臺灣新竹人。現任音樂劇團「躍演」藝術總監、臺北藝術大學戲劇系兼任講師。擁有紐約大學音樂劇表演碩士學歷，是活躍於臺灣的音樂劇導演，連續多年主理臺北表演藝術中心「音樂劇人才培訓」之課程統籌。作品風格多元，擅以「紐約音樂劇表演概念與創作架構」結合東方表演藝術的精髓，在「自身文化」中尋找養分，訴說臺灣在地故事，使原創音樂劇作品感動觀眾，更讓中西文化融合的作品碰撞出精彩火花。2023 年獲選 Par 表演藝術雜誌年度人物。重要導演作品包含：《勸世三姊妹》、《釧兒》、《麗晶卡拉OK 的最後一夜》、《DAYLIGHT》。

Chris Tseng currently serves as the Artistic Director of the musical theater company, VMTheatre Company, and as an adjunct lecturer in the Department of Drama at Taipei National University of the Arts. He holds a master's degree in Musical Theater Performance from New York University, and is an active musical theater director in Taiwan and managing the "Musical Theater Talent Training" program at the Taipei Performing Arts Center. His works are diverse in style. He is adept at blending the concepts and creative frameworks of New York musical theater with the essence of Eastern performing arts, drawing inspiration from his own culture to tell Taiwanese stories. This approach not only moves audiences with original musical theater works but also sparks a compelling fusion between Eastern and Western cultural elements. In 2023, he was selected "Person of the Year" by Par (Performing Arts Magazine). His notable directing credits include: *Don't Cry*, *Dancing Girls*, *Reed Unbroken*, *The Last Night of Beatuy Karaoke*, and *DAYLIGHT*.



王希文 Owen WANG

瘋戲樂工作室藝術總監
Artistic Director, Studio M

電影配樂、音樂劇、編曲、製作人。紐約大學電影配樂作曲碩士，臺大政治系國際關係組學士。師從好萊塢資深作曲家 Ira Newborn 以及百老匯資深音樂執導 Joseph Church，曲風多變，融合搖滾、流行、爵士、藍調、古典、世界音樂，曾多次入圍金馬、金鐘、金曲，並曾獲得金鐘獎；2011 年創立瘋戲樂工作室，為臺灣當代音樂劇重要推手。

Owen WANG is a versatile Taiwanese composer and music producer, celebrated for his eclectic style that seamlessly blends rock, pop, jazz, blues, classical, and world music. His work spans across theatre, film, television, pop music, advertising, video games, ceremony, and immersive installation. He earned his M.A. in Film Scoring from New York University and his B.A. in Political Science (International Relations) from National Taiwan University. He studied under veteran Hollywood composer Ira Newborn and Broadway music director Joseph Church. WANG's compositions have garnered multiple nominations for the Golden Horse Awards, Golden Bell Awards, and Golden Melody Awards, with a Golden Bell Award win to his credit. In 2011, he founded Studio M, which has since become a leading force in shaping the landscape of contemporary Taiwanese musical theater.



楊忠衡 Chung-Heng YANG

廣藝基金會執行長
CEO, Quanta Arts Foundation

現任廣達電腦集團「廣藝基金會」執行長、「音樂時代劇場」藝術總監。曾任中國時報記者、音樂時代雜誌總編輯、樂賞音樂教育基金會執行長、數位藝術基金會董事。曾獲「金曲獎」最佳古典唱片製作人獎，音樂劇作品有《四月望雨》、《隔壁親家》、《渭水春風》等 11 部。近年致力臺灣原創表演藝術推廣。創辦科技表演藝術獎、表演藝術金創獎、雲舞台獎...等多項重點活動。

Chung-Heng YANG is the CEO of the Quanta Arts Foundation. He had served as the Artistic Director of Allmusic Musical Theatre, the CEO of Poco-a-poco Music Education Foundation, a board member of the Digital Art Foundation, and the Artistic Director of the Hsinchu Concert Hall. He won a Taiwan Golden Melody Award for Best Classical Album Producer and was nominated for Best Lyricist. As a Musical Artistic director, his works include *April Rain*, *My Dear Next-Door*, *The Impossible Time*, among others – totaling 11 productions. He is dedicated to creating a Taiwan Original Performing Arts Empowerment Base. He founded the Quanta Philharmonic Orchestra, the Cross-Strait Arts Festival, the Technology Performing Arts Award, the Performing Arts Golden Creative Award, the Cloud Stage Award, and other significant initiatives.

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