

2024 Annual Report Taipei Performing Arts Center



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臺北表演藝術中心 年度報告

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臺北表演藝術中心

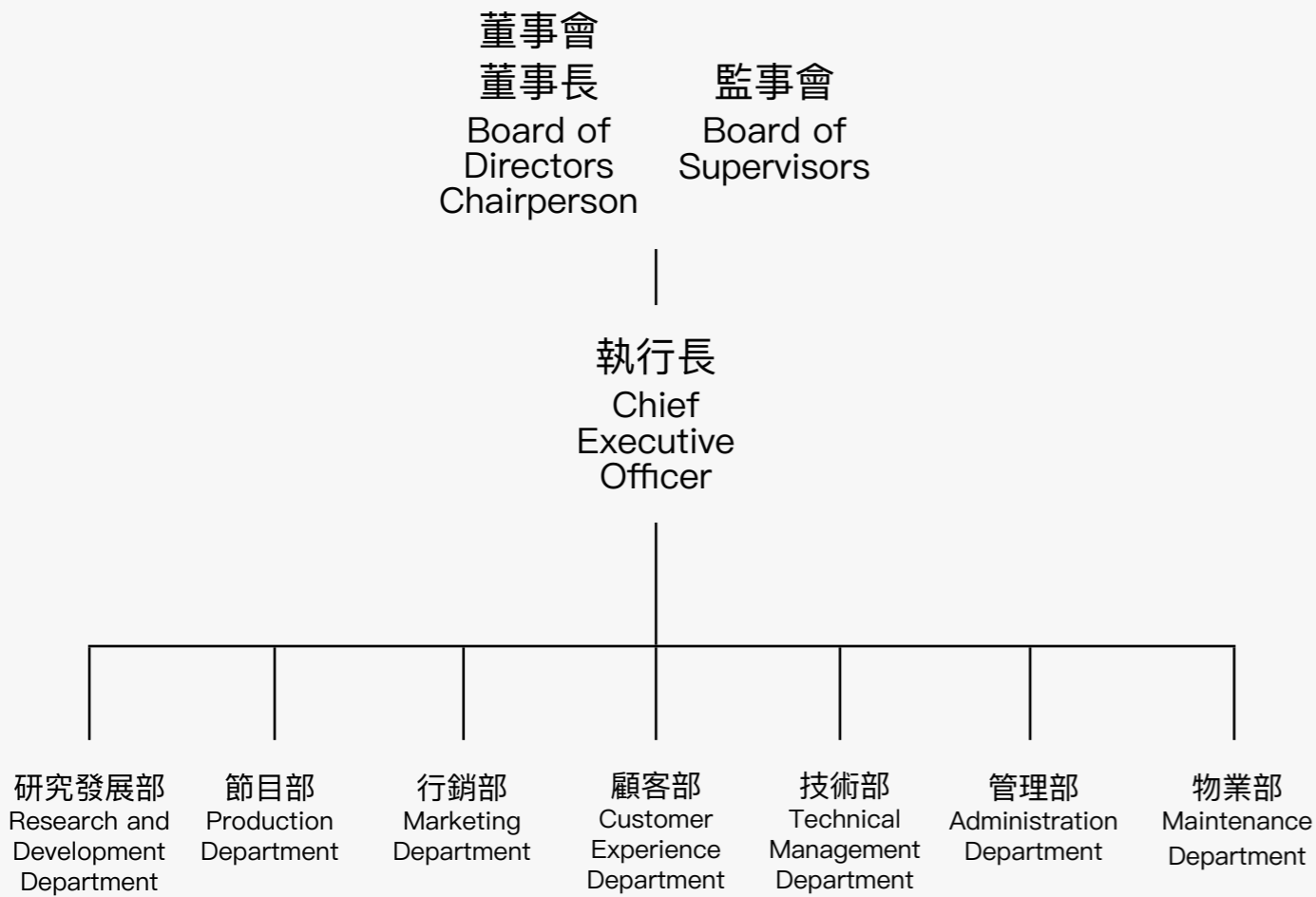
Taipei Performing Arts Center

呼應臺北城的活力與包容，臺北表演藝術中心位於捷運劍潭站旁，鄰近士林夜市。

建築的狂譎顛覆，成為城市鮮明的印記。藝術家的勇敢想像，走進每個人的日常。

Echoing the energetic inclusivity of Taipei City, TPAC stands tall across MRT Jiantan station, mirroring the bustling Shilin Night Market in its rippling glass facade. Defying convention with its bold architectural take, TPAC leaves a striking impression on the city skyline. Within its spacious structure, the artists' boundless imaginations are bridged into the everyday lives of urban Taipei and beyond.

組織架構 Organization Structure



臺北表演藝術中心第二屆董監事 Board of Directors

職稱 Title	姓名 Names
董事長 Chairperson	王文儀 Victoria, Wen-Yi Wang
董事 Director	李應平 Ying-Ping Lee
董事 Director	李惠美 Huey mei Lee
董事 Director	耿一偉 Yi-Wei Keng
董事 Director	鄭雅麗 Yali Cheng
董事 Director	王孟超 Austin Wang
董事 Director	陳碧涵 Pi-Han Chen
董事 Director	陳錦誠 Chin-Cheng Chen
董事 Director	吳靜吉 Jing-Jyi Wu
董事 Director	馮寄台 Chi-Tai Feng
董事 Director	李彥良 Yen-Liang Lee
董事 Director	陳啟德 Chi-Te Chen
董事 Director	朱士廷 Stanley Chu
董事 Director	曾照薰 Jao-Hsun Tseng
董事 Director	陳譽馨 Yu-Shin Chen

(依姓氏筆畫排序)

監事 Supervisory Board

職稱 Title	姓名 Names
常務監事 Executive Supervisor	鍾智耀 Chih-Yao Chung
監事 Supervisor	王麗嘉 Li-Jia Wang
監事 Supervisor	樓永堅 Yung-Chien Lou
監事 Supervisor	陳柏華 Po-Hua Chen
監事 Supervisor	黃秀蘭 Shiu-Lan Huang

營運數據統計 Annual Statistics

全年度節目總計 Performances and Attendees

248 檔 Programs
993 場 Attendees
217,476 人次 Attendees

主合協辦節目 Presented & Co-presented Programs

● 國際 International
19 檔 Programs
75 場 Performances

● 國內 Domestic
191 檔 Programs
802 場 Performances
130,631 人次 Attendees

外租節目 Rented programs

● 國際 International
4 檔 Programs
24 場 Performances

● 國內 Domestic
34 檔 Programs
92 場 Performances
87,845 人次 Attendees

中心主辦活動 Hosted Events

場館導覽、藝文體驗推廣活動
Guided tours and other out-reach activities

1,773 場次 Events
166,153 人次 Attendees

各類型表演藝術演出 Performances by Category (包含主合協辦及外租節目)

● 戲劇 Theater
136 檔 Programs
541 場 Performances

● 音樂 Music
19 檔 Programs
52 場 Performances

● 馬戲 Circus
10 檔 Programs
39 場 Performances

● 舞蹈 Dance
37 檔 Programs
127 場 Performances

● 音樂劇 Musical
26 檔 Programs
153 場 Performances

● 其他 Other
20 檔 Programs
81 場 Performances

會員人數 Membership (截至 113 年 12 月 31 日止)





從串連到擴散，打造全民劇場

位於士林區的臺北表演藝術中心（以下簡稱北藝中心），要如何詮釋地方文化，並成為國際首善之都的代表，一直是自身所關照的重點任務。

北藝中心以其獨特的區域位置，從串連到擴散，讓表演藝術進入不同的社區，也讓不同社群及族群進入劇場，打造藝術即生活的觀演狀態。

今年即結合了藝術與味蕾，邀請民眾一起溯源臺灣美食，並走讀士林這座「城市博物館」；同時也首度對外開放「超級大劇院」，以精彩的劇場技術展，宣揚臺灣的科技實力。

From Connection to Diffusion: Creating a Theater for All

Shilin District's Taipei Performing Arts Center (hereinafter referred to as TPAC) has always focused on one mission: interpreting local culture while culturally representing Taipei, the international capital of benevolence. With its unique regional positioning, TPAC connects the people by spreading the performing arts beyond its walls, engaging a multitude of communities with the theater, and cultivating a viewing environment where art and daily life seamlessly intertwine.

This year, TPAC integrated the taste in art with culinary experiences, inviting the public to trace the origins of Taiwanese cuisine and explore Shilin as an “urban museum.” It also revealed its “Super Theater” to the public for the first time, showcasing an impressive array of theatrical technologies that highlight Taiwan’s technological prowess.

北藝好食光 (講座及徵文系列活動)



一場烹飪與文化的交融盛宴

烹飪是人類最古老的藝術，位於士林夜市旁的北藝中心，以其獨特的區域位置，連結藝術與味蕾，特別於八月規劃一系列「北藝好食光」講座及走讀體驗，期望以口述歷史的方式，保存屬於臺北的味道。

「好食光講座」以「時光中的人情百味」為主題，邀請作家焦桐、舒喜共同創辦人黃飛霖、郭元益副總經理郭建偉、「超級美食家」主持人王瑞瑤及作家曹銘宗，一連四場，從不同角度追溯飲食文化的變遷和情感記憶。

焦桐以「味道福爾摩莎」為題，一探臺灣先民因應環境與信仰所發展出的獨特飲食文化；黃飛霖與郭建偉以「相遇士林新街，回味青春的五味雜陳」為題，細細品味士林新街的百年變遷與深厚的人情味；王瑞瑤從眷村牛肉麵的演變開始，探討臺灣飲食文化的融合與創新；曹銘宗則在講座中揭開「臺灣美食小吃的身世」，帶領聽眾追溯臺灣小吃的起源與演變。

「北藝好食光」更安排了士林夜市走讀活動，由黃飛霖帶領大家從北藝中心出發，走過見證士林榮景的復發竹木行、農作物集散地的士林堆集場、人聲鼎沸的士林市場，最終來到士林鬧街的信仰中心慈誠宮，與大家一同體驗這座活生生的城市博物館。而「好食光徵文」則邀請大眾和學生將食物的記憶化為散文和金句，共同建構城市的味覺地圖，也為這場盛宴畫下句點。

TPAC Savor



Jiao's lecture, titled "The Flavors of Formosa," delved into how early Taiwanese settlers developed distinctive tastes under environmental influences and religious beliefs. Huang and Kuo's talk, "Rendezvous at Shilin's New Street: Reminiscing the flavors of Youth," examined the historical changes and community bonds of this vibrant locale throughout the century. Wang traced the origins of Taiwan's culinary fusion and innovation, beginning with the evolution of military village beef noodles. Finally, Cao guided attendees through the roots and revolution of Taiwan's iconic street food through "The Life & Times of Taiwanese Street Gourmet."

A Feast of Culinary and Culture

Cooking is one of humanity's oldest arts. Situated near Shilin Night Market, the Taipei Performing Arts Center used its unique location to connect art and food. In August, we launched the "TPAC Savor" lectures series along with walking tours aimed at preserving the flavors of Taipei through oral history. This route opens the palace walls in the morning, giving intrigued travellers a unique story.

Capturing the flavors of humanity through history, TPAC Savor lectures featured four consecutive sessions, with guests including renowned food writer Tong Jiao, Suki Lane co-founder Fei-Lin Huang, Kuo Yuan Ye Pastry Vice General Manager Chien-Wei Kuo, food show host Rui-Yao Wang, and author Mingzong Cao. They explored the evolution of Taiwan's culinary traditions and the emotional relishes lingering within.

"TPAC Savor" also offered a walking tour through Shilin Night Market led by Huang. The tour began at TPAC and wound through key landmarks: the Fufa Bamboo and Timber Shop, once a testament to Shilin's heydays; the Shilin Agriculture Distributions, a historical hub for agricultural trade; the ever-lively Shilin Market; and, finally, the spiritual heart of the neighborhood, Shilin Cixian Temple. Along the way, participants experienced the living museum that is Shilin, exploring its rich heritage and culture.

A final touch to this cultural feast was the "TPAC Savor Essay Contest," which encouraged the public and students to transform their food memories into text, helping to document a sensory map of the city's tastes and concluding the event on a flavorful note.

2024 劇場技術展



「超級大劇院」展示臺灣劇場技術實力

身處 AI 世代，如何運用 AI 科技輔助劇場的創作、營運與展演？

2024 年的劇場技術展，北藝中心打通了藍盒子與大劇院，首次啟用亞洲最大的劇場——「超級大劇院」。在設計師與設備廠商攜手打造下，全長 90 米的舞臺成為聲光特效秀場，開幕秀便結合了先進的「3D 空間自動即時跟蹤系統」，以光線追蹤及 3D 空間聲音與影像的動態變化，展現了一場視聽盛宴。

北藝中心於 3 月 1 日至 3 日推出第二屆劇場技術展「AI 之後」，這項由臺灣首創、專注劇場科技的最新設備展，共有超過 35 家專業廠商參展，近 40 項的技術首度在臺曝光，同時並規劃了 8 場專業工作坊。

此次最受矚目的就是自動控制與自動跟蹤的技術運用。例如最新的「Zactrack 下一代自動跟蹤系統」，演員一

旦配戴上跟蹤器，無須設定，燈具便立即自動感應追隨，搭配「網狀網路技術」，過去人工無法達到的角度也能網羅；攝影機 Datavideo PTC-305 搭載先進的 AI 智能辨識追蹤功能，可以精確辨識並追蹤特定對象，大量減少錄影席的設置空間；音響 Meyer Spacemap Go 系統則整合多臺 Meyer Sound GALAXY 音訊處理器，將舞臺上演出的多軌音訊，即時分編成多組聲道，讓聆聽更豐富、更具現場感。

參展廠商認為，此次展覽顯示臺灣劇場技術的實力不但與國際同步，更擁有在地發展潛力。希望北藝中心能定期舉辦以提升臺灣現場演出的技術，讓民眾獲得更多更新的觀賞體驗。

2024 THEATRE TECH EXPO



“After AI,” featuring over 35 professional exhibitors and nearly 40 cutting-edge technologies debuting in Taiwan. The event also included eight professional workshops, all focused on the latest advances in theater tech.

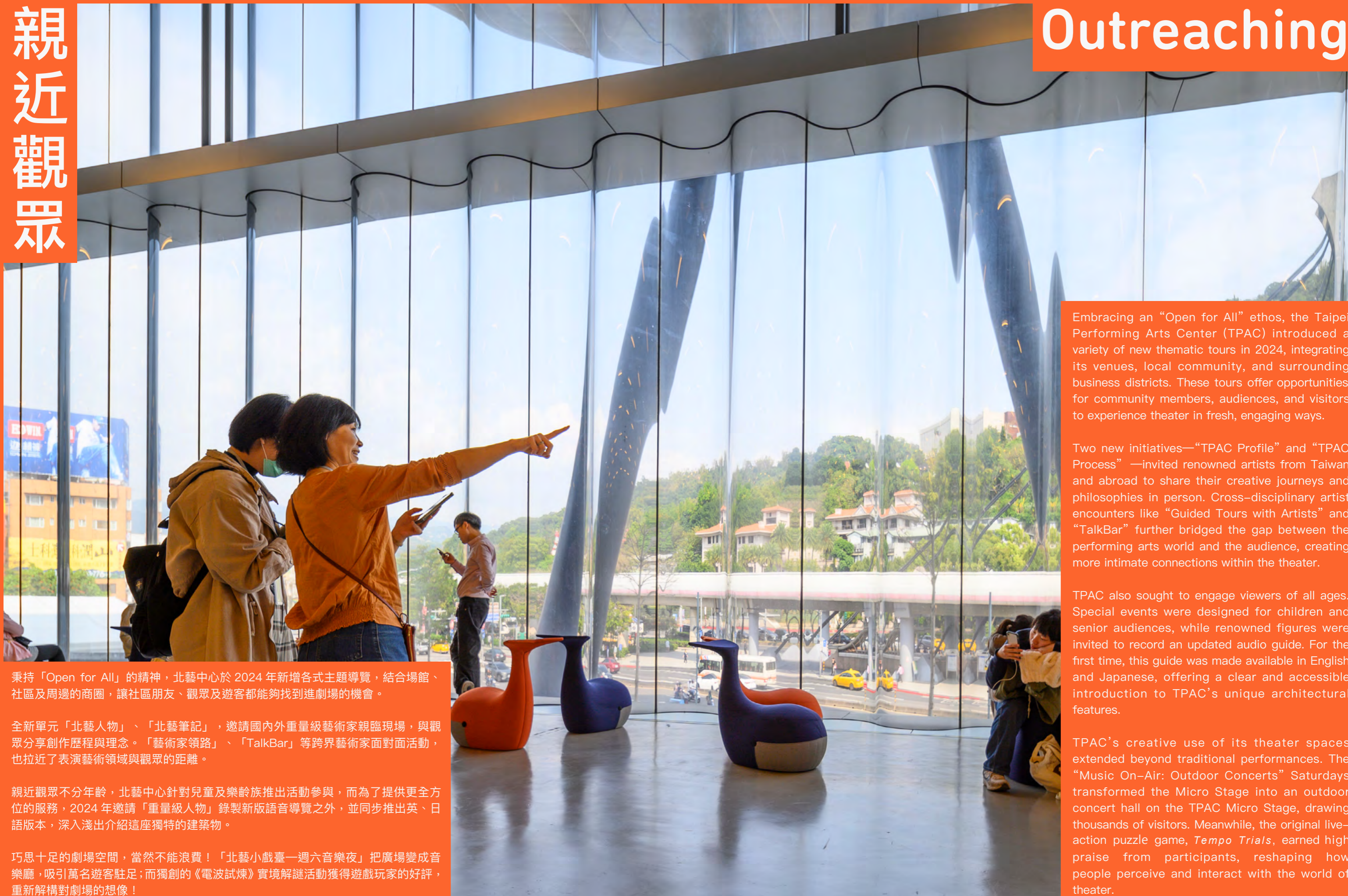
The technology spotlight focused on automated control and tracking systems. For example, the latest Zactrack Next-Gen Auto-Tracking System allows performers to wear a tracking device that enables lights to automatically follow their movements without any manual configuration. Using “Mesh Networking Technology,” this system can cover angles previously unattainable by human operators. The Datavideo PTC-305 camera, equipped with advanced AI recognition and tracking capabilities, can precisely identify and follow specific subjects, significantly reducing the need for extensive camera setups. Meanwhile, the Meyer Spacemap Go system integrates multiple Meyer Sound GALAXY audio processors to divide stage audio tracks into multiple channels in real time, offering a richer and more immersive listening experience.

Exhibitors noted that this event underscored Taiwan’s ability to keep pace with international theater technology standards while showcasing significant local innovation potential. They expressed hope that TPAC will continue to host regular technology showcases, thereby advancing Taiwan’s live performance technologies and providing audiences with even more fresh and exciting viewing experiences.

Showcasing Taiwan’s Theater Technology Prowess in the Super Theater

In the era of AI, how can this technology be leveraged to enhance theater creation, operations, and performance? At the 2024 Theater Technology Showcase, Taipei Performing Arts Center made history by connecting the Blue Box and the Grand Theater to launch Asia’s largest theater space—the Super Theater. Spanning an impressive 90 meters, the stage transformed into a dazzling showcase of sound and lighting effects. The opening performance highlighted a state-of-the-art “3D Spatial Automatic Tracking System,” which used light tracking and dynamic changes in 3D sound and video to deliver a captivating audiovisual experience.

From March 1 to March 3, TPAC presented the second edition of its theater technology exhibition,



秉持「Open for All」的精神，北藝中心於 2024 年新增各式主題導覽，結合場館、社區及周邊的商圈，讓社區朋友、觀眾及遊客都能夠找到進劇場的機會。

全新單元「北藝人物」、「北藝筆記」，邀請國內外重量級藝術家親臨現場，與觀眾分享創作歷程與理念。「藝術家領路」、「TalkBar」等跨界藝術家面對面活動，也拉近了表演藝術領域與觀眾的距離。

親近觀眾不分年齡，北藝中心針對兒童及樂齡族推出活動參與，而為了提供更全方位的服務，2024 年邀請「重量級人物」錄製新版語音導覽之外，並同步推出英、日語版本，深入淺出介紹這座獨特的建築物。

巧思十足的劇場空間，當然不能浪費！「北藝小戲臺一週六音樂夜」把廣場變成音樂廳，吸引萬名遊客駐足；而獨創的《電波試煉》實境解謎活動獲得遊戲玩家的好評，重新解構對劇場的想像！

Embracing an “Open for All” ethos, the Taipei Performing Arts Center (TPAC) introduced a variety of new thematic tours in 2024, integrating its venues, local community, and surrounding business districts. These tours offer opportunities for community members, audiences, and visitors to experience theater in fresh, engaging ways.

Two new initiatives—“TPAC Profile” and “TPAC Process”—invited renowned artists from Taiwan and abroad to share their creative journeys and philosophies in person. Cross-disciplinary artist encounters like “Guided Tours with Artists” and “TalkBar” further bridged the gap between the performing arts world and the audience, creating more intimate connections within the theater.

TPAC also sought to engage viewers of all ages. Special events were designed for children and senior audiences, while renowned figures were invited to record an updated audio guide. For the first time, this guide was made available in English and Japanese, offering a clear and accessible introduction to TPAC’s unique architectural features.

TPAC’s creative use of its theater spaces extended beyond traditional performances. The “Music On-Air: Outdoor Concerts” Saturdays transformed the Micro Stage into an outdoor concert hall on the TPAC Micro Stage, drawing thousands of visitors. Meanwhile, the original live-action puzzle game, *Tempo Trials*, earned high praise from participants, reshaping how people perceive and interact with the world of theater.

北藝人物及北藝筆記



TPAC Profile & TPAC Process

藝術家與觀眾的近距離創作靈光交流

2024 臺北藝術節策劃了一系列「北藝人物」及「北藝筆記」講座，連續兩個月共計 20 場，邀請多位重量級藝術家親臨現場，橫跨學術界、流行音樂、古典音樂、視覺藝術等領域，與觀眾分享創作歷程與理念。

「北藝人物」以人物為主，邀請重量級創作者或不同領域的專家，如劇場導演王榮裕、黎煥雄、法國編舞家瑪蒂德·莫尼葉、日本舞蹈藝術家磨赤兒等，透過深入的訪談，探索其創作風格的養成以及劇場語言的分析，讓觀眾除了看表演，還能以多元的方式親近藝術。

「北藝筆記」則以作品為標的，邀請創作者、評論人、學者等專業人士，針對特定作品進行剖析，從素材思維、畫面速度、文本構作等面向，分享創作的起源與靈光。例如泰國導演維哈亞·阿塔瑪的《曼谷公寓》、比利時

藝術家米耶·沃洛普的《一路到底》，還有生物藝術家顧廣毅與英國藝術家羅伯特·強森合創的《蝙蝠祭》，讓觀眾從中形塑自己的劇場學。

A Close-Up Creative Exchange Between Artists and Audiences

The 2024 Taipei Arts Festival presented a two-month series of 20 talks under its “TPAC Profile” and “TPAC Process” initiatives, inviting a diverse roster of prominent artists. Spanning fields such as academia, pop and classical music, and visual arts, these sessions offered audiences intimate insights into the creative process and artistic philosophy.

“TPAC Profile” focused on individual figures, featuring distinguished creators and experts from various domains. Guests included renowned theater directors Wang Rong-yu and Li Huan-hsiung, French choreographer Mathilde Monnier, and Japanese butoh artist Akaji Maro. Through in-depth interviews,

these luminaries explored the development of their creative styles and the nuances of their theatrical languages, allowing audiences to engage with art beyond the performance itself.

“TPAC Process,” on the other hand, took a project-centered approach. It brought together creators, critics, and scholars to dissect specific works, delving into elements such as material concepts, visual pacing, and text composition. For instance, Thai director Wichaya Artama’s *Baan Cult, Muang Cult*, Belgian artist Miet Warlop’s *ONE SONG — Histoire(s) du Théâtre IV*, and the bioart collaboration *Bat Night Market* by Taiwanese artist Kuang-Yi Ku and British artist Robert Johnson, were all examined in depth. These discussions offered new perspectives, fostering their appreciation and understanding of theater.

北藝小戲臺： 週六音樂夜



週末文化新據點，北藝廣場萬人同歡

2024 年夏季，「北藝小戲臺一週六音樂夜」系列活動以純人聲的阿卡貝拉以及節奏感強烈的打擊樂為主題，由 Resonance 留聲樂團、嗨！派樂團、Gentlewomen 仕女聲、身聲擊樂團、DRUMILY 擊樂團、艸創心演擊樂場進行戶外演出，邀請民眾免費參與。在為期六週共 12 場的活動中，共吸引了雙北地區近一萬兩千名觀眾，尤其士林區居民占觀眾總數 26%，並有 51% 的觀眾攜家帶眷，彰顯了活動家庭友好的特質，更有不少遊客駐足欣賞，整體反應相當熱烈。

隨著秋天的腳步，「北藝小戲臺一週六音樂夜」再度登場，本季以「Music On-Air」為主題，邀請臺灣竹樂團、聲協樂集、留聲姬樂團、隨心所欲樂團、臺北藝術大學音樂學系、音樂菓子兒童樂坊、土撥鼠室內群、軒宇樂集、芙嵐德三重奏等團體，總計 24 場，透過多樣的音樂形式，從西方古典樂、聲樂到跨界融合的表演，帶來不同音樂文化的深刻體會。

「北藝小戲臺一週六音樂夜」不僅為觀眾提供免費的聽覺饗宴，也將這座現代藝術中心打造為市民與遊客的文化新據點，實踐「Open for All」的理念。

「北藝小戲臺一週六音樂夜」於 2024 年夏季及秋季盛大舉行，為市民與遊客帶來豐富多元的音樂饗宴。夏季以「純人聲阿卡貝拉」及「活力打擊樂」為主題，邀請 Resonance 留聲樂團、嗨！派樂團、Gentlewomen 仕女聲、身聲擊樂團、DRUMILY 擊樂團、艸創心演擊樂場等團體，帶來 12 場精彩的戶外演出。秋季則以「Music On-Air」為主題，臺灣竹樂團、聲協樂集、留聲姬樂團、隨心所欲樂團、臺北藝術大學音樂學系、音樂菓子兒童樂坊、土撥鼠室內群、軒宇樂集、芙嵐德三重奏等團體，帶來 24 場多元的音樂演出，從西方古典樂、聲樂到跨界融合的表演，讓觀眾體驗不同音樂文化的深刻魅力。

Music on Air: Outdoor Concerts

In October, the fall edition of Micro Theater Outdoor Concerts returned with the theme “Music On-Air.” This time, the lineup included the Taiwan Bamboo Orchestra, AVA Vocal Music Group, Lie Sheng Ji Ensemble, Taiwan Adlib Band, Taipei National University of the Arts Music Department, Music Candies, Toboss Chamber Music Group, Hsuanyu Music Collection, and the Trio Friend, among others. Over the course of 24 performances, audiences experienced a diverse array of musical styles, ranging from Western classical music and vocal performances to cross-genre fusion, providing a deep appreciation of different musical traditions.

A New Weekend Cultural Hub: Micro Stage Welcomes Thousands

In the summer of 2024, the “Music on Air: Outdoor Concerts” series featured outdoor a capella and percussion performances by groups such as Resonance, HighFight Band, Gentlewomen, Sun Son Theatre, DRUMILY Percussion Group, and Grassroots Studio. The events, held over six weeks with a total of 12 performances, were free to the public and drew nearly 12,000 attendees from across Taipei and New Taipei City. Residents of Shilin District made up 26% of the audience, and 51% of attendees came with their families, highlighting the event’s family-friendly appeal. Many tourists also stopped to enjoy the performances, generating enthusiastic responses all around.

TPAC Micro Theater’s *Music on Air: Outdoor Concerts* not only provided free musical experiences but also established the contemporary arts center as a vibrant cultural hub for both locals and tourists, embodying the vision of “Open for All.”

The Micro Theater’s *Music on Air: Outdoor Concerts* series lit up the 2024 summer and autumn seasons with a rich array of musical performances for both locals and tourists alike. The summer program highlighted the themes of *Pure Vocal A Cappella* and *Dynamic Percussion*, featuring 12 captivating open-air concerts by renowned groups including Resonance, HighFight Band, Gentlewomen, Sun Son Theatre, DRUMILY Percussion Group, and Grassroots Studio. The autumn stage transitioned to the theme *Music On-Air*, welcoming 24 performances by a wide range of ensembles such as the AVA Vocal Music Group, Lie Sheng Ji Ensemble, Taiwan Adlib



為期 18 週，共 26 場次的「北藝小戲臺一週六音樂夜」，總計吸引雙北地區近 2.5 萬名觀眾熱情參與，顯示活動深耕在地並廣受家庭喜愛。此外，還有不少遊客特地駐足欣賞，不僅為觀眾提供免費的聽覺饗宴，也將這座現代藝術中心打造為市民與遊客的文化新據點，成功實踐「Open for All」的理念。

Band, Taipei National University of the Arts Music Department, Music Candies, Toboss Chamber Music Group, Hsuanyu Music Collection, and the Trio Friend, among others. The program spanned Western classical, vocal, and genre-blending performances, inviting audiences to immerse themselves in the depth and diversity of global musical cultures.

Spanning 18 weeks and 26 total performances, *Music on Air: Outdoor Concerts* drew in nearly 2.5 thousand enthusiastic attendees from across Taipei and New Taipei City, underscoring the event's resonance with the community and its popularity among family audiences. Casual passersby also became captivated listeners as they strolled past TPAC, sitting between MRT Jiantan Station and Shihlin Nightmarket. By offering free concerts in an inviting outdoor setting, the event brought high-quality music into everyday life by reinforcing TPAC as a new cultural landmark for citizens and travelers alike, embodying its core mission: *Open for All*.

《電波試煉》實境解謎



Tempo Trials: A Real-world puzzle in TPAC

appreciation of architect Rem Koolhaas's innovative design concepts. Completing the game is akin to a lively guided tour, showcasing TPAC's artistic and architectural highlights.

Designed for all ages, *Tempo Trials* led players through 16 levels of spiritual signals scattered across the venue. Finishing the ultimate challenge transformed participants into "creative minds" with enhanced perception. The game's open format—no restrictions on time or group size—allows individuals to start and finish whenever they choose. This makes *Tempo Trials* an ideal way to enrich the visitor experience, offering both an entertaining and informative exploration of TPAC's unique character.

Drawing nearly 1.8 million visitors annually, TPAC is not only a venue for world-class performances—it also offers a unique, immersive experience through its original interactive puzzle game, *Tempo Trials*, a real-world mystery adventure for participants to delve deeper into the venue through playful, hands-on discovery.

Tempo Trials cleverly integrates the center's iconic architecture, cutting-edge wayfinding system, and rich artistic elements. With an NFC-enabled mobile device, players take on the role of "Mindseekers," scanning checkpoints and uncovering the hidden design stories embedded throughout the venue.

走跳北藝中心，玩家與場館接起心靈電波

前往北藝中心不僅能欣賞精彩演出，還能參加實境解謎遊戲《電波試煉》。只需使用手機感應 NFC 貼紙，即可參與這場終極試煉的冒險，一口氣探索「場館建築設計」、「指標系統」與「藝術三節」的魅力。

活動期間還規劃「向綠：空中花園景觀導覽」，由生態講師帶領民眾一起走讀星空如願景觀。一樓廣場的「饗綠：綠悠遊純市集」秉持友善環境的信念，從資源再利用（二手、再生製品）到減少碳排放（素食），在進行市集活動的同時關照環境、垃圾減量，環境友善的消費從你我開始！

北藝中心每年吸引近 170 萬人次參觀，《電波試煉》由北藝中心與聚樂邦遊戲工作室共同設計謎題與遊戲系統，玩家透過觀察劇場指標圖形、S 型玻璃帷幕及場館內各區域代表顏色等，解開關卡謎題，了解北藝中心建築師

建築師庫哈斯 (Rem Koolhaas) 的設計巧思，玩完後就像參加了一場生動的北藝導覽秀。

此次實境遊戲適合所有年齡層，玩家可於北藝中心四處尋找 16 關心靈電波，完成終極試煉，成為擁有強大感應能力的創心人。遊戲不受人數與時間限制，隨時隨地開始與結束，不僅為等待演出的時間增添了樂趣，還讓玩家以獨特方式感受北藝中心的魅力。

每年吸引近 180 萬人次參觀的臺北表演藝術中心，不僅是欣賞精彩演出的場所，更推出獨特的實境解謎遊戲《電波試煉》，讓民眾以互動方式深入探索這座藝術空間。

《電波試煉》巧妙融合了北藝中心獨特的建築設計、創新的指標系統及豐富的藝術元素，玩家透過手機感應 NFC 貼紙，化身「創心人」，在解謎過程中，逐步揭開場館的設計巧思。

Aligning Frequencies between the Venue and the Venue-Goer

A visit to TPAC offers more than just outstanding performances—it also invites you to experience *Tempo Trials*, an interactive puzzle game. Using just a smartphone and an NFC sticker, participants can embark on an immersive adventure, exploring the venue's architectural design, signage system, and the themes of its three art festivals.

With nearly 1.7 million annual visitors, TPAC collaborated with Ju Le Bang Game Studio to create *Tempo Trials*, blending intriguing puzzles with the venue's unique features. Players navigate challenges by examining the building's graphic signage, its distinctive S-shaped glass curtain wall, and the color-coded zones that represent different areas. These elements guide participants toward a deeper



遊戲在北藝中心內設置了 16 個「心靈電波」關卡，玩家需要運用敏銳的觀察力，破解隱藏在場館的指標圖形、S 型玻璃帷幕以及各區域代表顏色中的謎題，進而深入了解建築師雷姆·庫哈斯 (Rem Koolhaas) 的設計理念。這場遊戲不僅充滿挑戰性，更是一次寓教於樂的北藝導覽之旅。

《電波試煉》自推出以來，已吸引超過 7228 人次的實境解謎愛好者前來挑戰，無論是等待演出前的空檔，或是單純想感受北藝中心的獨特魅力，都能透過《電波試煉》獲得前所未有的互動體驗。

The game features 16 “Mind Tempo” games spread across TPAC. Players must observe and decode visual puzzles hidden in signage symbols, the curving S-shaped glass façade, and color-coded zones, gradually revealing the architectural vision of renowned designer Rem Koolhaas. This challenging and educational journey transforms the venue into a living museum of design.

Since its launch, *Tempo Trials* has attracted more than 7228 participants, becoming a favorite among puzzle enthusiasts and first-time visitors alike. Whether passing time before a performance or simply exploring the center’s one-of-a-kind space, players are treated to a fresh, interactive experience that deepens their appreciation for one of Taipei’s most iconic cultural landmarks.

主題導覽



Themed Guided Tours

「導覽一座劇場到底可以有幾種方式？」2024 年北藝中心從各種不同的主題、形式與對象出發，讓每個人都能找到認識北藝中心的角度。

藝術家導覽

2023 年觀眾滿意度 100% 的「TPAC 排練現場直擊」，2024 推出全新企劃 2.0 版本，邀請變裝皇后、劇場導演 / 演員 / 劇場梳化師、舞者 / 編舞家於劇場舞臺、排練場空間分享演出幕後與排練秘辛，活動搭配舞臺導覽解說，讓觀眾有機會站上舞臺，以藝術家的視角，感受劇場空間的氛圍與魅力。

在「藝術家領路」活動中，觀眾跟著藝術家進行一場邊走邊聽邊看的開箱小旅行。今年嚮導是複象公場藝術總監李承叡，他的作品《回家》曾在北藝中心藍盒子演出。觀眾從他的帶領及視角，開啟一座劇場，回溯他的創作歷程，然後再以身體律動發現周遭的風景。

藝術家葉名樺、佑仁娜、鄧九雲、趙欣怡、陳品蓉則化身「TalkBar」聊天室主人，邀請觀眾走進他們的日常生活，打破舞臺的界限，在臺上與臺下之間穿梭，體驗藝術家的工作與生活，沉浸在藝術與對話的交融中，完成全新探索。

「齡」時差導覽

為了打造所有人都樂於親近的劇場，北藝中心從 2024 年 4 月底起，陸續推出 3 檔親子 / 兒童活動，包括「漂浮探險隊—球劇場篇」、「《蓋一棟劇院，變！變！變！》「兒童創造力工作坊」，以及「TPAC 探險號，出發！2024 年小小導覽員暑期培訓計畫」，邀請小朋友來北藝中心探索一座劇院的各種可能性。

In how many ways can you explore a theater? In 2024, TPAC introduced a variety of themed tours, formats, and activities designed to give every visitor a unique perspective on the venue.

Guided Tours with Artists

Following the audience acclaim of 2023's *Unveil the Mystery of the Rehearsal Scenes* (which achieved a 100% satisfaction rate), TPAC rolled out an updated 2.0 version for 2024. This program invited drag queens, theater directors, actors, stage makeup artists, and dancers to share backstage insights and rehearsal secrets directly on the stage or in rehearsal spaces. These tours included stage walkthroughs, allowing participants to stand on stage and experience the atmosphere from an artist's point of view.

The *Guided Tours with Artists* took audiences on a guided walkthrough with an artist acting as their guide. This year's host, Cheng-Rui Li, artistic director of Footprints Collective and creator of the play *The Way Back* (previously performed in TPAC's Blue Box), led visitors on a journey through the theater while recounting his creative process. He encouraged participants to use movement and sensory awareness to discover the surroundings from a fresh perspective.

Other artists, including Ming-Hua Yeh, Ren-Na Yu, Jiu-Yun Deng, Xin-Yi Zhao, and Pin-Rong Chen, became hosts for TalkBar sessions. These intimate "chatroom" events allowed audiences to step into the artists' everyday lives, breaking down the divide between stage and audience. Attendees moved between on-stage and off-stage environments, immersing themselves in an exploration of the artists' work and personal experiences. Artists and creators from different fields to inspire creativity. At the same time, TPAC also brought eight performances to different communities in Taipei, creating a wonderful experience for young audiences and parents encountering art.

Timeless Zone Tours

Starting in late April 2024, TPAC introduced three children and family-friendly activities: *Tour for Children: Globe Playhouse Adventure*, *Let's Build*



In the fourth week, all three instructors came together to lead a group class that invited participants to bring family members or friends along, creating a memorable, intergenerational experience in the rehearsal hall.

常態導覽

此外，2023 年首度推出的「齡 / 時差—青銀好時光工作坊」大獲好評，2024 年則由單堂工作坊升級為連續四週的系列課程，再次為樂齡族群打開藝術的大門。工作坊融合舞蹈、馬戲、戲劇等主題，前三週由舞蹈工作者、行行製作負責人林恩如、Mr. Yes 小丑劇團團長葉時廷、劇場工作者黃姿齊分別授課，為樂齡學員獨自參與；第四週則由 3 位老師共同授課，開放學員邀請家人或朋友參加，一同在排練場共度美好時光。

北藝中心為提供更全方位服務，推出全新個人語音導覽，「華語版」由金馬影后謝盈萱及建築師龔書章配音，並同步推出英語及日語兩種語言版本，深入淺出介紹這座獨特的建築物，以及劇場設計的巧思。遊程內容約為 90 分鐘，民眾可以透過聆聽和觀看，用自己的步調探索北藝中心的空間。而受到民眾歡迎的「夜遊北藝」、「藝起漂浮—社區傳送門」、「參觀回路」、「專人定時導覽」、「專人團體導覽」、「語音導覽」及「VR 虛擬實境」，也持續開放服務。

an Imaginative Theatre! Kids' Creativity Workshop, and TPAC Explorer: Junior Tour Guide Summer Training Program. These programs encouraged young participants to explore the theater's many possibilities and fostered creativity through hands-on experiences.

For senior audiences, TPAC expanded on the success of its *Timeless Zone – Let the Good Times Roll Studio* from 2023. The new version included a four-week series of classes that opened the door to the arts for senior participants. The first three weeks focused on individual sessions on dance, circus, and theater led by En-Ru Lin, artistic director of HangHang Productions; Shih-Ting Yeh, leader of Mr. Yes Clown Troupe; and Zi-Qi Huang, a seasoned theater practitioner.

Standard Tours

To enhance its services, TPAC launched a new personal audio tour. The Mandarin version was voiced by Golden Horse-winning actress Ying-Hsuan Hsieh and architect Shu-Chang Kung, and additional versions in English and Japanese were also made available. In about 90 minutes, these audio guides provided visitors with a detailed yet accessible introduction to TPAC's unique architectural and theatrical design. Visitors could explore the center at their own pace, listening and observing as they went. In addition, popular guided tour offerings like a *Night Tour, Floating with Art: Community Portals, Publicloooooop, Daily tour, Group Tour, Audio Guide, and TPAC VR Experience – VR Interactive* remained open to the public, continuing to provide diverse and enriching ways to experience the venue.

臺灣當代劇場

Taiwan's Contemporary Theatre

北藝中心包容各種形式的跨域與創新，以多元豐富的藝術參與活動，創造驚喜難忘的體驗，進而改變人們的觀點。這是個充滿可能性的生活空間，也是讓人們認識藝術、愛上藝術的當代劇場。

TPAC embraces diverse forms of interdisciplinary collaboration and innovation. It cultivates surprising and unforgettable experiences through myriad art engagement activities, ultimately shaping perspectives. It is a space with possibilities — a living environment that introduces people to art and fosters a love for contemporary theatre.



臺北兒童藝術節、臺北藝術節、臺北藝穗節是臺北市重要的「藝術三節」，2018年起由北藝中心承辦，除了延續原有的節慶功能之外，亦成為當代藝術的培養皿，以及與亞洲藝術家們的互動平臺。此外，北藝中心也會不定時端出精彩的主辦節目，讓觀眾在節慶之外，也能享受藝術的樂趣。

The Taipei Children's Arts Festival, Taipei Arts Festival, and Taipei Fringe Festival—collectively known as Taipei's "Three Major Festivals"—are key cultural events in the city's artistic calendar. Since 2018, these festivals have been organized by the Taipei Performing Arts Center. In addition to continuing their original celebratory functions, the festivals have evolved into incubators for contemporary art and dynamic platforms for collaboration with artists across Asia. Moreover, the TPAC periodically presents its own exciting programs, ensuring the audience a rich artistic experience throughout the year, even outside of the festival seasons.

常態節目 2024

2024年3月，北藝中心端出兩檔特別的主辦節目。首先是匯集10年經典作品、臺灣音樂劇的跨世代盛會——《來尬啦！—Musical Gala Show》瘋狂來尬版；接著是三度好評回歸的暖心好戲——四把椅子劇團《好事清單》不插電版，獻給喜愛藝文的觀眾。

《來尬啦！—Musical Gala Show》向臺灣音樂劇致敬

一場集結臺灣原創音樂劇經典曲目的《來尬啦！—Musical Gala Show》瘋狂來尬版，90分鐘令人屏息的華麗匯演，包括溫馨動人的《隔壁親家》、笑中帶淚的《勸世三姊妹》、以及嬌俏迷人的《木蘭少女》等精華選曲，帶領觀眾回味過去十年臺灣音樂劇百花齊放的美好時光。

這場向臺灣音樂劇致敬的音樂劇匯演，邀集由北藝中心「音樂劇人才培訓計畫」脫穎而出、如今已是臺灣音樂劇一線演員或是已嶄露頭角的新秀們同臺競演，重新演繹3位代表作曲家——冉天豪、王希文、及康和祥的18首作品，呈現出近十年臺灣音樂劇的發展縮影。



©《來尬啦！—Musical Gala Show》劇照

Programming for 2024

In March 2024, TPAC presented two specially curated programs. The first was the *Musical Gala Show Crazy Revue Edition*, a cross-generational celebration of Taiwanese musical theater's finest works from the past decade. The second was an unplugged version of the heartfelt and critically acclaimed *Every Brilliant Thing* unplugged, brought to audiences by 4 Chairs Theatre, offering a warm and uplifting production for all lovers of the performing arts.

Musical Gala Show: A Tribute To Taiwanese Musical Theater

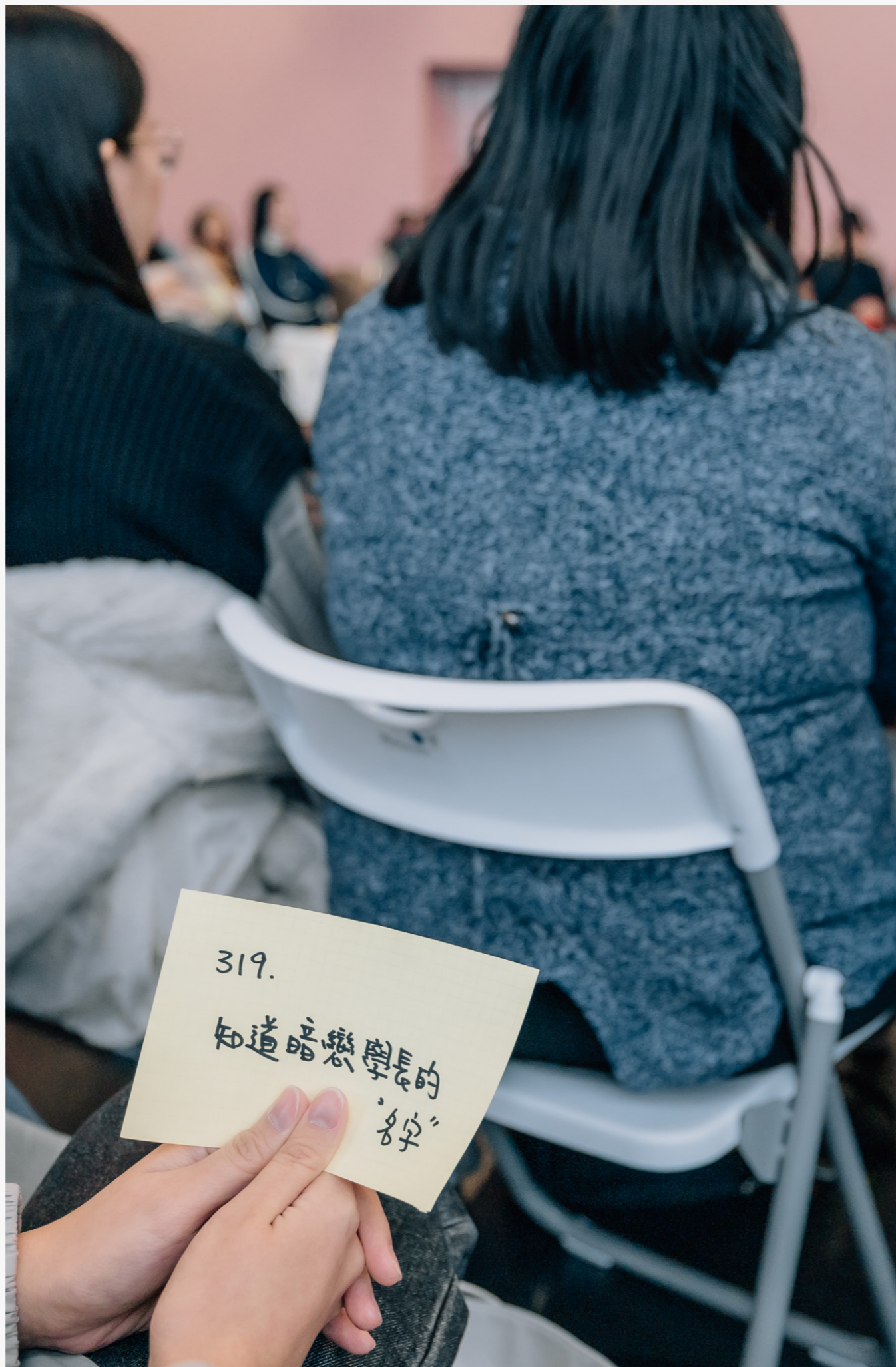
This dazzling 90-minute revue showcased iconic Taiwanese musical theater numbers, including the touching *My Dear Next Door*, the bittersweet *Don't Cry Dancing Girl*, and the charming *Mulan The Musical*. Audiences were transported through the flourishing past decade of Taiwanese musical theater as performers paid tribute to the genre's rich history. The show featured graduates of TPAC's Musical Theater Talent Development Program—recognized as Taiwan's leading musical theater actors and rising stars—and highlighted 18 pieces by celebrated composers Tien-Hao Jan, Owen Wang, and Ho-Hsiang Kan, offering a vibrant snapshot of Taiwanese musical theater's evolution.

常態節目 2024

《好事清單》感動回歸迎接新卡司

《好事清單》是由英國當代劇作家鄧肯·麥克米蘭與喜劇演員強尼·唐納共同發展與創作，故事關於一個孩子試圖列出生命中的美好事物，建立一份「好事清單」，幫助憂鬱症的母親走出人生低谷。

2021年，四把椅子劇團將《好事清單》引進臺灣，融入演員自身生命中的美好小事，打造出暖心療癒的臺灣版《好事清單》，累積全臺巡演場次24場，場場票房完售。2024年回歸北藝中心，突破過往演出方式，由竺定誼、林家麒、王世緯以不插電的方式各自演繹，進行12場次的卡司輪替，同時也刻意在演出過程中設計互動環節，讓觀眾有機會成為表演者，一同踏上療癒之旅。



◎《好事清單》劇照

Programming for 2024

Every Brilliant Thing: A Heartwarming Return with a New Cast

Every Brilliant Thing, originally developed by British playwright Duncan Macmillan and comedian Jonny Donahoe, tells the story of a child who created a “brilliant list” of life’s joys to help his/her mother overcome depression. Introduced to Taiwan in 2021 by 4 Chairs Theatre, the production became a beloved favorite, with 24 sold-out performances across the country. Returning to TPAC in 2024, the show adopted a fresh, unplugged approach, featuring cast members David Ding-Yi Chu, Chia-Chi Lin, and Jasmine Shih-Wei Wang in 12 alternating performances. With interactive elements woven into the staging, audiences were invited to become part of the storytelling, creating a unique and therapeutic experience.

臺北兒藝節

大小朋友一同「開啟兒童模式」

2024 臺北兒童藝術節於 6 月 29 日到 8 月 1 日登場，邁入第 25 屆之後，以「開啟兒童模式」為主題，規模更甚以往。包括 11 檔焦點節目，2 檔童創基地，節目類型涵蓋馬戲、音樂、戲劇以及音樂劇等，超過 200 場的免費活動及售票節目，並走進臺北市 10 個行政區，讓市民在家附近就能親近表演藝術。

在節目安排上，也希望照顧到更多族群，因此首度規畫《莫札特的盛夏》輕鬆自在音樂會，讓民眾可以依自身狀況隨時進出觀眾席，不需擔心發出聲響造成其他觀眾的困擾。而一向受歡迎的「藝術樂園」免費演出，今年延長到四週；此外，7 月 20 日到 7 月 21 日也在大安公園舉辦大型的戶外免費表演。

在 11 檔焦點節目中，除了受好評的經典回歸，如《小路決定要去遠方》、《媽呀！外星人》、《凱吉一歲一永遠不回頭》等；也有全新創作，如《等一下再回家》以及為青春學子打造的原創音樂劇《我的初戀是頭鹿》。2 齣引進的熱門國外節目《搗蛋鬼莫札特》、《晚安！星際泡泡》，則以馬戲和默劇的方式，為大小朋友帶來歡樂。

「童創基地」則以培養皿的角色，與藝術家攜手開創親子劇場多元的形式與題材，今年共有《哈囉》、《從此過著幸福快樂的日子》2 檔節目，透過試演和階段性呈現，使作品的下一階段能更豐富。



Taipei Children's Arts Festival

"Kids Mode On" for All Ages

The 2024 Taipei Children's Arts Festival ran from June 29 to August 1, marking its 25th anniversary with the theme "Kids Mode On." The festival expanded its offerings significantly, presenting 11 highlighted productions, two LAB kids theatre series and over 200 free and ticketed events. Its programming included circus, music, theater, and musical performances, reaching 10 districts throughout Taipei and allowing residents to enjoy the arts close to home.

The festival's lineup had been designed with inclusivity in mind, featuring shows for audiences of all backgrounds. For the first time, it introduced a relaxed concert, *Midsummer Concert*, where attendees could enter and exit freely, eliminating worries about making noise. The popular *TPAC Land* free performances were extended to four weeks, with large-scale outdoor shows held in Daan Park on July 20 and 21.

Among the 11 featured productions were several returning classics such as *Dear Deer*, *OMG Alien!*, and *Dear John – never say never*. New creations included *Not Home Yet* and the musical *My Deer First Love*, which targeted teenage audiences. The festival also brought in two internationally acclaimed productions, *Wolfgang's Magical Musical Circus* and *LA BULLE*, which entertained audiences with circus and mime performances.

The "LAB" series serves as an incubator for fresh ideas, partnering with artists to explore a wide range of themes and formats in family-friendly theater. This year's offerings, *HELLO* and *Fairy Tells...*, featured pilot performances and developmental showcases, setting the stage for more robust productions in the future.

臺北藝術節

「時間博物館」重新書寫故事 記憶

劇場可以是重述歷史，也可以是生命的再回溯，或是架空歷史的想像，這些說故事的方式，都是劇場最迷人也是最重要的時刻。邁入第 26 屆的臺北藝術節以「時間博物館」(Embodying Theirstories) 為主題，於 8 月 2 日至 9 月 8 日登場，包括 9 檔售票、1 檔免費節目、2 場免費駐地研究分享，共計 40 場次的演出，參演藝術家來自日本、法國、比利時、泰國、臺灣，以不同形式展現看待歷史的多元角度。

呼應本次主題，推出的節目包含經典重製、對女性處境的反思、時代集體與個體文化的壓抑，每一種都代表不同年代的詮釋。此次並首度規劃超過 20 場的「北藝人物」、「北藝筆記」深度講座，同時搭配北藝中心國際活動舉辦的「臺灣表演藝術櫥窗計畫 Showcase」，帶來 22 個作品的精彩匯演。

今年有多位重量級的藝術家帶來精采的作品，如第 20 屆台新藝術獎年度大獎的導演黎煥雄、國家文藝獎得主導演王榮裕、前法國國家舞蹈中心總監暨編舞家瑪蒂德·莫尼葉，以及日本傳奇舞蹈大師磨赤兒；而中生代與年輕藝術家的加入，則讓時間博物館背後象徵的「歷史」，有了不同的象限。

除了節目展演外，延續去年啟動的「流行群島 Cruising」國際策展人駐節研發計畫，印尼策展人海莉·米納提，攜手太魯閣族藝術家瓦旦·督喜、菲律賓藝術家吉諾與日本藝術家上原沙也加的《內之海》，潛入島嶼及海洋史觀，已有階段呈現；此計畫今年迎來京都藝術節策展團隊接棒，以《味之旅》為概念邀請臺灣藝術家李銘宸與日本及菲律賓藝術家進行食物遷徙與混種史研究。而與倫敦國際劇場藝術節 (LIFT) 的三年研發共製，由臺灣生物藝術家顧廣毅與英國設計師羅伯特·強森共創的《蝙蝠祭》，邀請民眾一同體驗這場結合裝置、小吃、遊戲、講述及參與式展演的生物藝術宴席。



Taipei Arts Festival



◎ 《親愛的帕索里尼》劇照

Rewriting Memories in “Embodying Theirstories”

Theater can be a retelling of history, a revisitation of life’s past, or an imaginative reimagining of alternative histories. These storytelling forms capture the most enchanting and vital moments in theater. For its 26th edition, the Taipei Arts Festival adopted the theme *Embodying Theirstories*, running from August 2 to September 8. The festival featured a total of 40 performances, including nine ticketed programs, one free show, and two complimentary residency research presentations. Participating artists from Japan, France, Belgium, Thailand, and Taiwan brought diverse perspectives to the multifaceted ways of viewing history.

Reflecting the theme, the lineup included classic revivals, reflections on the conditions of women, and portrayals of societal and cultural suppression—each representing a different era’s interpretation. For the first time, over 20 in-depth “TPAC Profiles” and “TPAC Process” lectures were scheduled. These were presented alongside the Taipei Performing Arts Center’s international “Taiwan Performing Arts Showcase,” which highlighted 22 exceptional works.

This year, notable artists such as Huan-Xiong Li, winner of the 20th Taishin Arts Award; Rong-Yu Wang, recipient of the National Award for Arts; Mathilde Monnier, former director of France’s National Choreographic Center; and Akaji Maro, the legendary Japanese *butoh* master, delivered compelling creations. Meanwhile, contributions from mid-career and emerging artists added new dimensions to museum’s underlying concept of “history.”

Beyond the performances, the festival continued the international curatorial residency project “Cruising,” launched the previous year. Indonesian curator Helly Minarti collaborated with Taroko artist Watan Tusi, Filipino artist Gino, and Japanese artist Sayaka Uehara on *The Sea Within*, an exploration of island and ocean perspectives presented in stages. This year, the project passed the baton to the Kyoto Experiment curatorial team. Their concept, *Cruising: Traveling Tongues Research Sharing*, invited Taiwanese artist Ming-Chen Lee and artists from Japan and the Philippines to research food migration and hybrid culinary histories. Additionally, *Bat Night Market*, a three-year co-production with the London International Festival of Theatre (LIFT), brought together Taiwanese bio-artist Kuang-Yi Ku and British designer Robert Johnson. The work invited participants to experience an immersive bio-art banquet combining installations, snacks, games, storytelling, and participatory performances.

臺北藝穗節

「舞臺燈亮，請走！」表演藝術的百種可能

強調自由參與、鼓勵創新的臺北藝穗節邁入第16年，2024年以「舞臺燈亮，請走！」為主題，共有145個團隊在35個場域空間，自8月24日起連續熱演三周，帶來617場次的演出，只要跟著演出走，便是夏日逛城市的最佳方法。

「舞臺燈亮，請走！」是劇場術語，2024臺北藝穗節透過這句舞臺監督下達的指令，將民眾熟悉的日常空間，在燈亮後轉化為表演者登場的舞臺，成為民眾與藝術相遇的場域。任何人只要有故事要說，即可獲得上臺的機會，因此臺北藝穗節一直是年輕藝術家的敲門磚。

值得一提的是，每年臺北藝穗節皆以「城市各處即是舞臺」的精神，在各種非典型空間演出，今年最特別的是北藝中心計程車道也搖身一變成了舞臺，此外還有北投大繼藝文工作室、品茶空間雜草町、古宅新空間河神的丸子、臺大藝文中心遊心劇場、以及國立臺灣科學教育館小黑盒沉浸式劇場等新場地加入藝穗節的陣容。



Taipei Fringe Festival

Stand by GO! A Hundred Possibilities in Performing Arts

Celebrating freedom of participation and innovation, the Taipei Fringe Festival entered its 16th year in 2024. With the theme “Stand by GO!”, the festival featured 145 groups performing in 35 venues over three consecutive weeks, starting August 24. A total of 617 performances transformed the city into a vibrant cultural playground, offering the perfect way to explore Taipei’s streets in the summer.

“Stand by GO!” —a common stage manager’s cue—served as the inspiration behind this year’s festival. Through this prompt, the festival turned familiar everyday spaces into performance stages once the lights came up, creating unique opportunities for the public to encounter art. Open to anyone with a story to tell, the Taipei Fringe Festival has become a key stepping stone for emerging artists seeking to showcase their talents.

The festival continued its tradition of embracing unconventional venues, reflecting the spirit that “The city is a stage at every turn.” Notable highlights included transforming the TPAC taxi driveway into a performance area, along with welcoming new spaces such as the BCOAS Art Studio in Beitou, Grassland Tea Room, the historic yet revitalized Hosng House, NTU University Players Theatre, and the immersive Black Box Theater at the NTSEC.

馬戲節

日常小物化身舞臺奇蹟

為推廣當代馬戲，北藝中心於 12 月迎來歲末盛會「馬戲節」，自 12 月 7 日至 29 日，共帶來 5 檔精彩節目，除了可以目睹各類型馬戲表演者精煉的個人技巧之外，更可以近距離感受馬戲技巧在戲劇、物件劇場、舞蹈領域的精采應用。

今年 2 檔國外作品，分別是法國當代馬戲團體「銀河集會」帶來的作品《超展開》，以及義大利當代馬戲新星安德里亞·薩魯斯特里的《保麗龍》。展現出完全相反的創作哲學，《保麗龍》將馬戲對身體及物件的控制推到極限，透過特殊的手法讓保麗龍看起來有了生命，可以表演、跳舞，隨著表演者的想法移動，視覺效果驚奇。而《超展開》則刻意將表演者推入失控的深淵，以失衡、危險為核心，讓觀眾在驚險刺激中思考人與環境的關係。

3 檔國內創作皆為新作，劇場導演洪唯堯首度挑戰馬戲，帶來全新作品《落地前六釐米》；由北藝中心 2023 年馬戲棚計畫延伸出來的自製作品《身為問題兒童的我，從一出生就成為這個美好世界的慢性病》，邀請陳武康和周伶芝擔任創作概念，與演員王健銘、朱宸祐、吳政穎、陳宥任和黃翊共同創作，探討「馬戲」的本質與演出者的心境；FOCA 福爾摩沙馬戲團則再度與德國舞蹈劇場團隊「支離疏製作」合作，推出作品《虛缺號》，將馬戲技巧與舞蹈劇場的敘事結合，為觀眾帶來一場視覺與心靈的震撼。



2023 Circus Festival

From Everyday Objects to Theatrical Marvels

To promote contemporary circus arts, the Taipei Performing Arts Center hosted its year-end event, the Circus Festival, from December 7 to December 29. Audiences witnessed the refined individual skills of various circus performers while also experiencing the innovative integration of circus techniques into drama, object theater, and dance.

This year's international offerings included two productions: the French contemporary circus troupe Collectif Galactik's *Zugzwang* and Italian rising star Andrea Salustri's *Materia*. These two works showcased entirely opposing artistic philosophies. *Materia* pushed the boundaries of physical and object manipulation, transforming simple polystyrene into seemingly living entities that performed, danced, and moved as if imbued with consciousness. The visual effect was both astonishing and mesmerizing. *Zugzwang*, on the other hand, threw performers into a state of intentional imbalance and danger, centering on instability and risk, prompting audiences to reflect on the relationship between humans and their environment through moments of suspense and exhilaration.

Among the three domestic productions, theater director Wei-Yao Hung took on circus arts for the first time with his original work *Six Centimeters Before Landing*. Another piece, *From the moment I arrived*, emerged as a continuation of the TPAC's 2023 Circus Tent Project. This in-house creation invited Wu-Kang Chen and Ling-Chih Chow as creative consultants, collaborating with performers Chien-Ming Wang, Chen-You Zhu, Zheng-Ying Wu, Yu-Jen Chen, and Yi Huang. Together, they explored the essence of circus and the emotional states of performers. Finally, FOCA Formosa Circus Art reunited with the German dance theater company Shifts for a new production, *The Blank Character*, which merged circus techniques with narrative dance theater to deliver a breathtaking sensory and emotional experience.



北藝中心為當代藝術家提供一個創作和展現的平臺，同時也促進當代藝術和文化的發展，在多元性、創新性和文化交流的主軸下，成為臺灣當代藝術培育的重要據點。

As a cradle nurturing creations and the showcasing of contemporary artists, TPAC promotes the development of contemporary art and culture under the axis of diversity, innovation, and cultural exchange, becoming a crucial hub for Taiwan's contemporary art cultivation.

實習基地



Internship Program

Nurturing Future Leaders of the Venue

Launched by TPAC in 2017, the Incubation Program aims to provide students with hands-on experience within venue operations and practical insights into the performing arts industry before graduating. This initiative was complemented by a “Homecoming” event, where former interns and students interested in the program gathered to exchange experiences and knowledge. In 2024, the program received 215 applications, resulting in 13 acceptances after interview selections.

In addition to inviting students from Taiwan’s arts-related departments, the program plans to expand by welcoming students from other Asian countries. This initiative aims to foster a diverse exchange between Taiwan-based and international interns.

未來營運人才的陶養計畫

為使學生有機會參與場館營運團隊實務工作，幫助學生在步出校園前實際了解表演藝術產業的運作，拉近產學之間的距離，北藝中心自 2017 年起即辦理實習基地計畫，並搭配「實習生回娘家」活動，邀請歷年實習生及對實習基地有興趣的學生一起交流。2024 年度共有 215 位學生提出申請，面試後，錄取 13 位實習生。

實習基地計畫除了邀請臺灣藝術相關科系學生外，未來也將以亞洲國家為主，邀請海外藝術相關科系學生參與，讓臺灣與海外實習生多元交流。

青少年夏日瘋劇場

Summer Theatre for Teens



學員們的暑假限定：在劇場裡成為 _____ 人

臺北表演藝術中心自 2020 年起打造「青少年夏日瘋劇場」，攜手專業表演藝術團隊邀集各領域師資教學，鼓勵青少年們盡情展現創造力，透過該計畫讓青少年觀眾更喜愛親近北藝中心，讓青少年在豐富表演藝術體驗中，得以勇於表達並敢於創造，藉此培養未來的表演藝術觀眾或是藝術創作者。

2024 年劇場工作坊與「僻室 House Peace」共同策畫辦理。招生 24 名學員，藉由為期七天的劇場工作坊提升青少年對於劇場認識與表演能力；並邀請青少年走入劇場欣賞節目舉辦創作者交流講座，讓對表演藝術充滿熱忱憧憬的青少年們，可以直接與劇場工作者面對面進行交流；學員將於第七天課程尾聲，進行創作呈現做為學習總結。

僻室身為正值青年時期的創作團隊，在課程的規劃設計上將以年輕創作者的角度切入，透過其豐富的劇場經驗與具備之創作活力，與青少年學員產生更貼近之對話，一同進行表演藝術的交流與創作，透過戲劇表演、肢體、聲音、空間設計、服裝設計等課程，激發學員們的創意思考，並組成最終的創作呈現。

A Summer Like No Other: Becoming ____ in the Theater

Since 2020, TPAC has hosted the “Summer Theater for Teens” Program, partnering with professional performing arts teams and educators from various disciplines to encourage teens to unleash their creativity. This initiative fosters a closer connection between young audiences and the arts, empowering self-expression and youth innovation. In doing so, the program aims to nurture the next generation of performing arts enthusiasts and creators.

In 2024, the program was co-curated with “House Peace.” Enrolling 24 students, it offered a seven-day workshop tailored to deepen their understanding of theater and develop their performance skills. Participants attended creator-led lectures and enjoyed direct exchanges with theater professionals. As the program’s culminating event, students presented their original creations on the final day as a resolution to their week-long efforts.

House Peace, composed of young creators, approached the course design from a fresh, youthful perspective. Drawing from their enriched theater experience and creative energy, they facilitated intimate dialogues and collaborations with participants in the same age group. Through sessions on acting, movement, voice work, spatial design, and costume design, students were encouraged to think creatively and synthesize their ideas into a final presentation.

音樂劇人才培訓計畫： 表演工作坊

Musical Theater Training Project: Performance Workshop



八週密集班驅動跳躍式成長

臺北表演藝術中心為厚植臺灣音樂劇發展，以自製音樂劇為目標，於 2016 年啟動「TPAC 音樂劇人才培訓計畫」。期許為臺灣音樂劇開創健康的發展環境，累積多元創作能量，建立共享的人才庫，並搭建產製平臺，力求建構臺灣音樂劇永續發展的產業鏈。

2024 年「表演工作坊」由躍演 VMTheatre 藝術總監曾慧誠擔任課程統籌，延續「音樂劇實驗室」的概念，培育並串連國內表演人才，透過八週的聲音、肢體以及戲劇的訓練課程、演練和討論，完善音樂劇編導、演出等製作概念與環節。本次工作坊內容包含：音樂劇表演、表演、舞蹈、個別聲樂、戲曲身段、合唱等多樣化課程，邀請師資包括：美國印地安納大學伯明頓分校音樂學院聲樂教授 Brian Gill、三缺一劇團藝術總監魏雋展、小事製作副團長林素蓮、知名作曲家音樂執導康和祥、新傳歌仔戲劇團特約演員導演劉冠良擔任主要導師。今年共有 198 位學員報名，實際入取 23 位。

TPAC Musical Talent Training Program: Performance Workshop

An Eight-Week Theatre Bootcamp Designed to Propell

In 2016, the Taipei Performing Arts Center launched the TPAC Musical Talent Training Program to nurture Taiwan's musical theatre landscape through musicals-from-scratch. By fostering diverse creative talent, establishing a shared talent pool, and building a robust production platform, the program strives to lay a solid foundation for a sustainable musical theatre industry in Taiwan.

The 2024 Performance Workshop was coordinated by Hui-Cheng Tseng, Artistic Director of VMTheatre. Building on the concept of a "Musicals Lab," the program provided intensive training in voice, movement, and acting over eight weeks. It focused on refining musical theatre directing, performance, and production skills. The workshop included a range of subjects such as musical theater performance, acting, dance, individual vocal training, traditional opera techniques, and ensemble singing. The distinguished faculty featured Professor Brian Gill from Indiana University's Jacobs School of Music, Chun-Chan Wei of One Player Short Ensemble, Su-Lien Lin of Les Petites Choses Production, composer and music director Ho-Hsiang Kan, and Kuan-Liang Liu from Shintrun Taiwanese Opera Troupe. This year's program received 198 applications, ultimately admitting 23 participants.

Camping 2024



Camping 2024

2024 法國國家舞蹈中心 微型駐節分享

臺北表演藝術中心與法國國家舞蹈中心 (Centre national de la danse, 以下簡稱 CND) 自 2017 年簽定合作意向書後，從 2018 年起陸續臺灣青年藝術工作者赴法，於 CND 舉辦的舞蹈夏令營「Camping」微型駐節。2024 年的 Camping 於 10 月 14 日至 15 日舉辦，藝術家在兩週內除了透過早課、工作坊、看演出與來自世界各地的舞者學習，更能在咖啡、酒、派對之間用身體對話與玩耍。

在駐節之旅過去一個半月後，2024 年入選 Camping 的三位藝術家：林品碩、鄭子謙、杜綺婷於秋末冬初之際回到臺北表演藝術中心，透過他們眼裡的花火、手裡的脈動，與臺灣藝術創作者分享此趟交流的收穫與心得。

2024 CND Mini-Residency Sharing

Since the signing of a letter of intent in 2017, TPAC and France's Centre National de la Danse (CND) have sent Taiwanese emerging artists to participate in CND's "Camping" dance summer camp. In 2024, Camping took place from October 14 to 25, offering two weeks of immersive experience. Artists engaged

in morning classes, workshops, and performances while connecting and learning from dancers worldwide. Beyond the structured activities, they exchanged ideas and engaged in playful, embodied conversations during coffee breaks, parties, and casual gatherings.

Approximately six weeks after this residency, the three selected 2024 participants— Pin-Shuo Lin, Zi-Qian Zheng, and Qi-Ting Du—returned to TPAC at the cusp of autumn and winter, and shared their reflections and insights from this unique exchange, using the sparks they saw and the rhythms they held to inspire and connect with fellow Taiwanese artists.



北藝中心以成為「亞洲共製中心」為目標，自成立以來便積極進行國際交流與藝術網絡連結，同時也促進跨國、跨文化的合作與研究，展現藝術創作量能，並將臺灣優秀人才推向國際舞臺。

Aiming to become "Asia Co-production Center," TPAC has actively engaged in international exchanges and artistic networking since its establishment, fostering cross-national, cross-cultural collaborations, showcasing artistic capabilities, and propelling outstanding Taiwanese talents onto the international stage.

亞太表演藝術中心 協會年會



AAPPAC Conference

At the opening of the conference, Professor Hui-Ling Chou from Taiwan's National Central University delivered a keynote presentation titled “The Digital Transformation of Theatre in the Post-Pandemic Era.” Her research addressed the challenges facing the performing arts industry in the wake of COVID-19, particularly how digital platforms have reshaped audience engagement. The findings suggested that online performances—especially when offered at lower price points—help attract younger viewers and introduce new modes of interaction between audiences and performances.

Throughout the conference, four thematic forums fostered rich, forward-looking discussions. One focused on “Artistic Innovation and Continuity,” examining the vital role of tradition in contemporary performing arts. Another, titled “Living with the Neighborhood,” emphasized the importance of local communities and student engagement while highlighting how cultural venues can function as integral parts of a community ecosystem. This forum also explored how artificial intelligence can serve as a tool for creative decision-making. In “Computational Theatre: AI in Performance,” speakers addressed the evolving relationship between theatre and technology, reflecting on how AI is interpreted and applied from a human-centered perspective. The final forum, “Sustainability in

共探表演藝術現在與未來

北藝中心於9月4日至6日舉辦亞太表演藝術中心協會 (Association of Asia Pacific Performing Arts Centres, 簡稱 AAPPAC) 2024 年會。作為推動藝術交流、場地合作和文化外交的重要平臺，此次大會吸引了來自全球 19 個國家和地區的 4,000 多名表演藝術界的領軍人物。今年大會重返臺灣，以「小心間隙，挺進前行」為主題，聚焦全球表演藝術場館在創新、本地連結、永續發展及人工智能 (AI) 技術等方面的挑戰與機遇。來自臺灣國立中央大學的周慧玲教授在大會首日的主題演講環節分享了自己的研究成果——「後疫情時代劇場的數字轉型」探討疫情後戲劇行業面臨的挑戰。研究評估了在線演出的觀眾參與度，發現數字媒介在價格較低的情況下有助於吸引更多年輕觀眾，同時也為觀眾創造了與演出互動的新方式。

大會以四個主題論壇讓與會者進行了富有成效的對話，「藝術的持續創新：傳統藝術的保存與保鮮」探討傳統對現代表演藝術的重要性；「鄰裡生活：文化場館正與社區共舞」強調社區和學生的重要性，以及場館成為社區生態系統要性以及 AI 在創意過程中的決策輔助作用；一部分的必要性；「演算劇場：AI 技術的劇場旅程」討論從人類視角理解 AI 的重「恆長永續：天長地久是一個動詞」強調推進永續發展的可行方式，包括回收和再利用戲劇道具和服裝、減少紙質宣傳品、根據地區特色考慮替代解決方案以及實施電子票券等。

Delving into the present and future of performing arts

From September 4 to 6, the Taipei Performing Arts Center hosted the 2024 annual conference of the Association of Asia Pacific Performing Arts Centres (AAPPAC). Serving as a crucial platform for fostering artistic exchange, venue collaboration, and cultural diplomacy, the event drew over 4,000 leading figures in the performing arts from 19 countries and regions. With the theme “Mind the Gap, Lead the Path,” this year’s conference returned to Taiwan, focusing on the challenges and opportunities in innovation, local engagement, sustainable development, and artificial intelligence within the global performing arts landscape.



與會者欣賞了臺灣藝術家的3場精彩表演，分別是「桑布伊 x 布拉瑞揚舞團」、「舞蹈空間舞團 X 島崎徹的「碎月」和同黨劇團的「父親母親」，以及6場，共12團的臺灣表演藝術櫥窗演出。最後，「新作探索」環節匯集了來自不同國家的8部多元作品，為AAPPAC成員提供了一個通過新作品的開發與展示來交流潛在合作的機會。而下一屆AAPPAC年會將於2025年在韓國大田藝術中心舉行。

Practice: Longevity as a Verb,” proposed actionable strategies for sustainable development in the arts, such as repurposing costumes and props, reducing printed materials, adopting e-ticketing systems, and tailoring solutions to local contexts.

In addition to the thought-provoking panels, the event showcased a vibrant selection of performances by Taiwanese artists. Highlights included Sangpuy x Bulareyaung Dance Company, *Shattered Moon* by Dance Forum Taipei in collaboration with Toru Shimazaki, and *Father Mother* by The Party Theatre Group. The conference also featured six showcase sessions presenting a total of twelve Taiwanese performing arts companies, offering international attendees a glimpse into the dynamic creativity of Taiwan’s performance scene. The program concluded with a New Works Pitching session that introduced eight diverse productions from across the globe. This segment served as a springboard for future collaborations among AAPPAC members, fostering connections through the exchange of original artistic visions. It was also announced that the next AAPPAC Annual Conference will take place in 2025 at the Daejeon Arts Center in South Korea.

臺灣表演藝術 櫥窗計畫

Showcase



將臺灣優秀團隊進一步推向國際

有鑑於「亞太表演藝術中心協會 (AAPPAC) 年會」與「亞當計畫」的陸續登場，北藝中心把握亞太場館難得齊聚一堂的良機，將臺灣優秀的表演藝術團隊進一步推向國際，於 8/30 至 9/8 首度推出「臺灣表演藝術櫥窗演出 (Showcase)」，安排 11 場、22 團精彩節目匯演，展現臺灣創作的多元樣貌與豐沛能量。

此次參與來賓除了亞太表演藝術中心協會 20 多個國家的會員代表之外，加上「亞當計畫」的代表，總計有來自歐洲與亞太地區 200 位藝術家、策展人來臺觀賞演出，

藉由這場耀眼的藝術盛事，北藝中心也協助臺灣團隊在演出之外，整理出專業的巡演資料，拓展國際市場，創造國際共製機會；也讓國際友人們發現，在議題探討、人文關懷、與創意實踐上，臺灣的劇場藝術家從不缺席。

有別於一般 Showcase 僅向策展人和場館代表開放，北藝中心首次邀請一般觀眾入場，觀賞由臺灣資深評論家精選出的 23 組臺灣作品，同時有機會擁有策展人手冊、策展人名牌等，真實體驗策展人的工作，還能自己挑選心儀的節目，規劃出獨具個人特色的藝術節。

Advancing Taiwan's Outstanding Artists on the International Stage

Building on the momentum of the Association of Asia Pacific Performing Arts Centres (AAPPAC) annual conference and ADAM 2024, TPAC seized its rare gathering of Asia-Pacific venues to launch the first-ever Taiwan performing arts "Showcase" from August 30 to September 8. With 11 shows featuring 22 local groups, *Showcase* highlighted the diversity and energy of Taiwanese performing arts.

The event drew over 200 artists and curators from Europe and the Asia-Pacific region, including AAPPAC representatives from more than 20 countries and participants from ADAM 2024. Beyond providing a platform for live performances, TPAC helped Taiwanese performers sort out touring information, expanding their international reach and fostering opportunities for global co-productions. Through this high-profile artistic celebration, the international audience was able to appreciate how Taiwan's theater artists are consistently at the forefront of addressing vital social themes, demonstrating deep cultural empathy, and driving creative innovation.

Breaking new ground for this kind of event, TPAC also opened the performances of *Showcase* to general audiences. Visitors had the chance to experience a selection of 23 Taiwanese works curated by leading critics, all while gaining insight into the curator's role. By receiving a curator's handbook and badge, attendees could personally plan their festival itinerary, tailoring a personalized arts festival experience.



創立第八年首度走出臺灣

北藝中心的「亞當計畫」邁入第八年，2024年主題為「舞動時態」(Choreographing Theirstories)，於8月23日起跑，並於8月28日至9月1日在北藝中心進行五天年會。作為亞洲地區少數專以藝術家交流共創為核心的平臺，今年首度走出臺灣，將「藝術家實驗室」移到國外舉辦。策展人林人中表示，亞當計畫邁入下一階段，這是多年來和各場館、組織建立深厚交流的成果。

「藝術家實驗室」是亞當計畫的焦點單元，今年在曼谷與臺北雙城舉辦，由曼谷國際表演藝術集會(BIPAM, Bangkok International Performing Arts Meeting) 藝術總監莎莎寶·希芮旺吉(Sasapin Siriwani)擔任客席策展人，和臺灣藝術家黃鼎云一起帶領「藝術家實驗室」在曼谷、臺北兩地進行。今年藝術家包括來自越南、泰國、印尼、日本、澳洲、德國和臺灣等地，透過非二

元文化敘事的視角，深入探討城市、地方和社群的文化，以及個人和集體的「他的故事」(history)、「她的故事」(herstory)和「他們的故事」(theirstories)。

值得一提的是，北藝中心首度與國家文化藝術基金會合作，聯手推出「Curatoké：表演策展人學院」，以培育下一代策展人為目標，邀請指標性的機構及藝術節的總監/策展人擔任導師，規劃密集實務課程，提供年輕策展人與導師學習、與同儕交流的機會，從中發展策展理念，拓展橫跨表演及視覺藝術領域的文化視野。透過全球公開徵件，選出8位來自印尼、香港、澳洲、愛沙尼亞以及臺灣的新銳策展人學員參與。

First Steps Abroad as the Eighth Year's Milestone

Marking its eighth anniversary in 2024, TPAC's ADAM project launched under the theme "Choreographing Theirstories." Beginning on August 23, the initiative held its five-day annual gathering from August 28 to September 1 at TPAC. As one of the few platforms in Asia dedicated solely to fostering artistic exchange and collaboration, this year saw the project venture outside Taiwan for the first time, hosting the "Artist Lab" abroad. According to curator Ren-Chung Lin, this milestone reflects the years of meaningful relationships cultivated with various venues and organizations.

The "Artist Lab" remained a centerpiece of ADAM 2024, running across two cities—Bangkok and Taipei. Guest curator Sasapin Siriwani, artistic director of the Bangkok International Performing Arts Meeting (BIPAM), and Taiwanese artist Ding-Yun Huang co-lead the lab's dual-city sessions. The 2024 edition also brought together artists from Vietnam, Thailand, Indonesia, Japan, Australia, Germany, and Taiwan, who approached their work through a lens of non-binary cultural narratives. These artists deeply explored the cultural nuances of cities, localities, and communities, reexamining "histories," "herstories," and "theirstories" in new and innovative ways.

In a noteworthy first, TPAC collaborated with the National Culture and Arts Foundation to launch "Curatoké: Performance Curators Academy," an initiative designed to nurture the next generation of curators. The program enlisted leading figures from prominent institutions and festivals to serve as mentors. Participants underwent intensive, hands-on training, fostering direct engagement with mentors and peers to refine curatorial visions and expand their understanding across both performing and visual arts. From an open international call, eight emerging curators from Indonesia, Hong Kong, Australia, Estonia, and Taiwan were selected to join this groundbreaking program.

臺德 2024 表演藝術國際論壇

兒童及青少年劇場發展的 創新與研究



為促進臺灣與德國在兒童及青少年劇場領域的交流與合作，北藝中心與歌德學院（臺北）德國文化中心（Goethe-Institut Taipei）於10月24日至27日，首度共同舉辦「臺德 2024 表演藝術國際論壇—兒童及青少年劇場發展的創新與研究」。

德國兒童及青少年劇場在過去二十年來蓬勃發展，已成為劇場界不可或缺的一環，臺灣近年來也積極推動青少年藝術教育，北藝中心更藉「臺北兒童藝術節」深耕兒童劇場，同時積極為青少年觀眾推出劇場作品，「夏日瘋劇場」計畫也讓青少年有機會實際參與戲劇工作，親身感受劇場魅力。

此次論壇聚焦「年少觀眾」，從文化政策、藝術創作、節慶規劃、空間打造到特色體驗等面向，邀請臺德兩地劇場界菁英分享實務經驗，包括德意志聯邦共和國兒童與青少年劇場中心總監格德·陶博、紙風車文教基金會執行長任建誠、巴伐利亞兒童戲劇節「珍奇櫥窗」藝術

總監安卓·瑪莉亞·艾歐等，共同探討如何為兒童青少年打造更豐富多元的劇場體驗。

此外，德國庫圖里耶劇團也於論壇期間演出作品《聲音的線條》，以音樂、歌唱、戲劇和偶戲表演征服觀眾的心。

Deutsch-Taiwanisches Symposium zum Theater für Junges Publikum Innovation and Research in Theater for Children and Adolescents

develop productions aimed at adolescent audiences, giving young people hands-on experiences to fully appreciate the allure of theater.

The forum centered on “young audiences,” addressing topics from cultural policy and artistic creation to festival planning, spatial design, and unique theatrical experiences. It featured leading experts from Taiwan and Germany, including Gerd Taube, Director of the KTJZ (Children’s and Youth Theatre Centre in the Federal Republic of Germany); Jen-Cheng Ren, Executive Director of the Paper Windmill Cultural Foundation; and Andrea Maria Erl, Artistic Director of the festival and platform for children’s theatre ‘PANOPTIKUM. Theatre for Children from Bavaria and Europe’, among others. Together, these practitioners shared practical insights and explored how to create more diverse, enriched theater experiences for young audiences.

In addition to the forum discussions, the German group Theater Couturier performed Klangfäden, a captivating production blending music, singing, theater, and puppetry, which won the hearts of attendees of all ages.

To foster exchange and collaboration in the field of children’s and youth theater, TPAC partnered with the Goethe-Institut Taipei to co-host the Deutsch-Taiwanisches Symposium zum Theater für Junges Publikum (Taiwan-Germany 2024 International Forum on Performing Arts.) The forum took place from October 24 to 27, marking the first collaboration of its kind.

Over the past two decades, children’s and youth theater in Germany has seen remarkable growth, establishing itself as an integral part of the theater landscape. Meanwhile, Taiwan has been actively promoting arts education for young audiences. The Taipei Performing Arts Center, through initiatives like the Taipei Children’s Arts Festival and the Summer Theater for Teens project, has worked to deepen its engagement with children’s theater and

合作夥伴

香奈兒有限公司 (Chanel Inc.)

關於香奈兒

香奈兒文化基金 (CHANEL Culture Fund) 致力於培養出充滿活力的創作者和創新者網路，盼能推動塑造全球文化的思想發展。核心計畫包括香奈兒的藝術合作夥伴，香奈兒協助相關機構的領導者全力發展突破性的長期創新行動，為文化風貌帶來創新思維。CHANEL Next Prize 表彰藝術家，並提供資源及指導機會，為他們未來的成就推波助瀾。而《CHANEL Connects》Podcast 則讓不同領域、世代和地理環境的思想領袖透過節目處理當代重要議題，提供獨到觀點。

從芝加哥當代藝術博物館 (MCA) 的新晉策展人，到首爾 Leeum 美術館的首席生態學家，從引領威尼斯雙年展風格的藝術家，到英國電影學院最傑出的導演，香奈兒文化基金全力支持追求讓未來更美好的創意勇氣，延續香奈兒一世紀以來對藝術的承諾。

The CHANEL Culture Fund fosters a vibrant network of creators and innovators to advance the ideas that shape culture worldwide. Core programmes include CHANEL's Art Partners, institutions whose leaders are supported in the development of ground-breaking, long-term initiatives that bring innovation to the cultural landscape. The CHANEL Next Prize celebrates artists and accelerates their future successes through access to resources and mentorship. At the same time, the podcast CHANEL Connects amplifies the voices of thought leaders across disciplines, generations, and geographies—tackling the defining issues of our time.

From emerging curators at the MCA Chicago to leading ecologists at the Leeum Museum of Art in Seoul, from game-changing artists at the Venice Biennale to the brightest directors at the British Film Institute, the CHANEL Culture Fund champions creative audacity for a better future and extends a century of commitment to the arts.

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劉慰慈

收支餘絀表

2024 年及 2023 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2024 and 2023

單位：新台幣元 (NTD)

	2024 年		2023 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue				
銷貨收入 Sales Revenue	\$ 400,525	–	\$ 120,577	–
租金收入 Rentals Revenue	59,885,709	8	50,463,753	8
勞務收入 Ticketing and Other Services Revenue	38,911,111	5	41,297,923	6
政府補助收入 Government Subsidy	660,033,597	87	555,406,041	86
	<u>759,230,942</u>	<u>100</u>	<u>647,288,294</u>	<u>100</u>
業務成本 Operating Cost	<u>113,130,340</u>	<u>15</u>	<u>145,358,457</u>	<u>22</u>
業務毛利 Operating Gross Profit	<u>646,100,602</u>	<u>85</u>	<u>501,929,837</u>	<u>78</u>
業務費用 Operating Expenses				
行銷及業務費用 Marketing	30,821,623	4	44,104,566	7
管理及總務費用 General Management	524,941,703	69	409,879,033	63
	<u>555,763,326</u>	<u>73</u>	<u>453,983,599</u>	<u>70</u>
業務賸餘 (短絀) Surplus from operations	<u>90,337,276</u>	<u>12</u>	<u>47,946,238</u>	<u>7</u>
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	2,328,695	0	1,847,416	0
廣告收入 Advertisement Income		0	–	0
其他收入淨額 Other Net Income	13,886,666	2	18,751,030	3
	<u>16,215,36</u>	<u>2</u>	<u>20,598,446</u>	<u>3</u>
稅前賸餘 Income before income tax	<u>106,552,637</u>	<u>14</u>	<u>68,544,684</u>	<u>11</u>
所得稅費用 Income Tax Expense	<u>0</u>	<u>0</u>	<u>21,171</u>	<u>0</u>
本期賸餘 (短絀) Surplus (Deficit)	<u>106,552,637</u>	<u>14</u>	<u>68,523,513</u>	<u>11</u>
本期其他綜合餘絀 Other Comprehensive Savings	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	<u>\$ 106,552,637</u>	<u>14</u>	<u>\$ 68,523,513</u>	<u>11</u>

Statement of Revenue and Expenses

自籌比例

The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2024 年	2023 年
	金額 AMOUNT	金額 AMOUNT
自籌收入 Self-generated Income		
業務收入 Operating Income	99,197,345	91,882,253
業務外收入 Non-operating Income	16,215,361	20,598,446
合計 Total	115,412,706	112,480,699
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	668,893,666	599,342,056
業務外支出 Non-operating Expenditure	–	–
代管資產折舊 Asset Depreciation	–175,079,024	–72,355,772
合計 Total	493,814,642	526,986,284
自籌比例 The Ratio of Self-generated Income	23%	21%

