



國家兩廳院
NATIONAL THEATER & CONCERT HALL

2024 NATIONAL THEATER & CONCERT HALL ANNUAL REPORT

A SUSTAINABLE THEATER
A WORLD FOR US ALL

TABLE OF CONTENTS

04 I. From NTCH General and Artistic Director

06 II. Achievements in 2024

1. Theater of the World | Highlights Aligned with Global Trends

- Five Platforms

-International Connections

2. Theater for All | Diverse Values and Cultural Equality

3. Green Theater | Energy-Saving Measures with Committed Partners

4. Smart Theater | Digital Technologies and Innovative Services

38 III. Financial Report

40 IV. Sponsors and Special Thanks

43 V. Appendix

NTCH Programs

Six Sustainability Goals and Key Indicators

I. From NTCH General and Artistic Director

Brave Audiences Inspire Freedom in Venues Theater at the Forefront of Society

Looking back on 2024, and even to the years just before, we have found ourselves constantly responding to the pandemic and changes in global affairs, which have rapidly altered audiences' habits in experiencing and appreciating cultural and artistic performances. The National Theater and Concert Hall (NTCH) has reshaped itself and its inner workings in order to maintain flexibility and resilience in the face of these changes, maintaining that art needs to constantly reflect the happenings of the world as closely intertwined as it is with the pulse of society. Through the assistance of national resources, the NTCH has consciously improved itself in becoming a theater accessible to all. With its 37 years of history, the NTCH has felt the rapid growth of its audience, and in the face of the growing and changing needs of ever-more discerning and adventurous audiences of contemporary performing arts, the NTCH gladly accepts this challenge. Whether we are tasked with program production, art promotion, or venue services, we will always do our best and bring a variety of cultural stimuli and experiences to our audiences.

With this year's TIFA, digital performances allowed the relationship between technology and artistic creation to truly blossom and become a topic of interest that stimulated further discussion and interaction by the audience. At the same time, Artquake in Autumn, featuring solid and rich curatorial discourse as always, explored the theme of "the invisible shore," touching upon complex global political issues, both explicit and implicit. We believe that instead of averting its gaze from difficult subjects, theatres should rather serve as a venue and platform for discussing important events and topics. Furthermore, we hope that the keen insights of the artists we feature and collaborate with can bring diverse opinions and perspectives to these discussions.

This is not an Embassy, which has been highly discussed all throughout 2024, is a co-production by the NTCH, the Théâtre Vidy-Lausanne in Switzerland, and Rimini Protokoll, that has been in the works for the last few years. This lively discussion has sparked international recognition and a greater understanding of the geopolitical, political, and economic situation of Taiwan. Through theater, we are able to have these in-depth dialogues and exchanges with audiences from other countries and showcase the diversity of Taiwanese society on the global stage. At the same time, we have increased our resources for research and development (R&D) in the early stages of the creative process, such as with the collaborative work *The Bathhouse of Honest Desires*, by Wang Chia-ming, director of Shakespeare's Wild Sisters Group, and Kuro Tanino, director of Japan's Niwa Gekidan PENINO. Altogether, these efforts have allowed us to widen the reach of the NTCH by tuning into international trends and integrating international resources, letting the world see Taiwan.

Sustainability and inclusion are some of the most important core values of the NTCH. The "FormosArt" program, which has been in operation for 10 years now, has received several upgrades, and a cutting-edge version is soon to be launched. First up on the list of featured programs is *The Night Road is Unafraid of the Dark*, a local Taiwanese rendition of a festival-style, inclusive performance. The production has been in development for the last three years, in collaboration with the OiBokkeShi theater company in Japan, which concerns itself with issues of aging and dementia. The premiere is expected to be held next year, with local county and city groups taking up the responsibilities for the production and touring the year after. We hope to pass on international experience and spread the creative ideas surrounding aging and the practical methods for doing so gracefully throughout Taiwan. The production once again demonstrates the importance of living a life filled with art, particularly in anticipation of the impending arrival of a super-aged society.

As the NTCH proceeds along its journey of becoming a theater for all, we strive to seamlessly integrate art and life, as well as provide barrier-free and accessible avenues. Arts and Cultural Concourse and Landscape Facilities Project is the perfect proposal to put these values into practice and to create cultural equality and sustainable inclusion. The project comprises public displays for art promotion and the creation of a rehearsal room on a one-to-one scale with the standard size of a stage to enhance theatrical creation and technical preparation, and bring ever-improved performances to both local and overseas audiences. Culture and art must grow alongside their audience, and we wish to create more and more opportunities for the public to experience and encounter art in their daily lives. Although the construction period for this project will inevitably impact venue users and audiences in the short-term, there is no waiting for the "best" time for change. In the long run, if the NTCH can thrive for another century, then the exchange of three years of temporary inconvenience for continual convenience in the future is definitely a worthwhile investment.

Looking back on the growth of the NTCH in the last few years, increased openness and freedom have proven to be crucial to further improvement, and can also help to put Taiwan's cultural diversity and open-mindedness on display. The NTCH is fortunate to have an experienced and professional management team as well as the audiences who have been courageous in confronting the challenges of the last 37 years. With this fearless support, the NTCH will continue to stride forward as a vanguard ahead of its audiences.

Ann Yi-Ruu Liu
General and Artistic Director,
National Theater & Concert Hall

劉怡汝
Liu Yi-Ru

734 + 1,127
Programs performances

Attracted
660,953 viewers



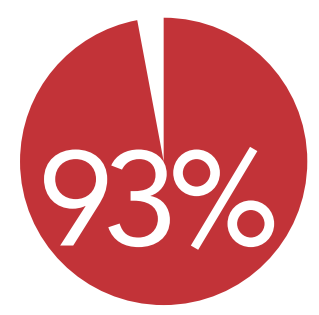
Spreading Enjoyment of the Arts

135,932 Attendance

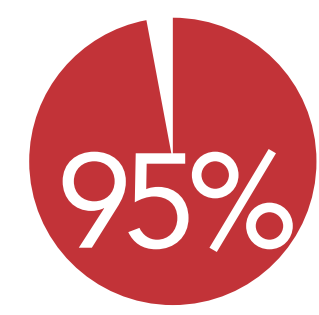


ISO14064-1:2018 greenhouse gas survey for 2023 was completed with SGS statementsm and continue with the three-year carbon reduction plan.

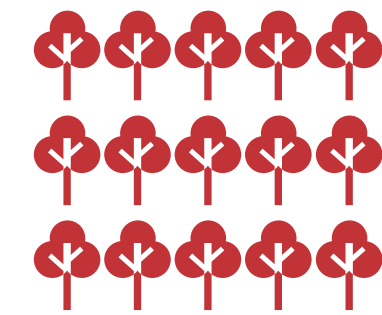
93% in ticket sale



95%in indoor venue utilization



In 2024, 97% of performing groups are satisfied with overall services.



Since 2016

28
accessibility facilities
have been updated

19
inclusive and guide
services have been
renewed

In 2024, the number
of members reached
24,295, in which 89% are
e-card holders



Reduced 6,262,432 pieces of copier paper, equivalent to

= 751 trees

II. Achievements in 2024

1. Theater of the World

Highlights Aligned with Global Trends

Program production and invited performances are core missions to the NTCH. As a public venue, the NTCH takes all viewers and their needs into consideration and designs five platforms based on program characters and audience features. Taiwan International Festival of Arts (TIFA) connects to the world and imagines art as a diplomatic channel. Ideas Lab explores possibilities in art beyond boundaries. Artquake in Autumn collides with provocative thoughts and social issues. Summer Jazz invites established musicians to democratize jazz music. NTCH Selects focuses on major teams, artists, and classics. In response to evolving creative media and changing global landscapes, the NTCH increases international co-productions in recent years. It is our hope to elevate Taiwanese creative and artistic expressions with additional resources, and leave theatrical legacies of our time.

Five Platforms



A Performing Art Carnival
in Taiwan

Taiwan
International
Festival of Arts
(TIFA)



A Seasonal Treat for All
Jazz Fans

NTCH
Summer Jazz



For All Experimental and
Innovative Creators

Ideas Lab



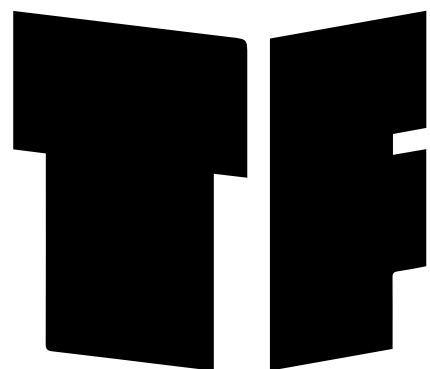
Dialogue between
Art and Society

Artquake in
Autumn



Extending the
Reach and
Impact of the
Performance

NTCH
Selects



A Performing Art Carnival in Taiwan

Taiwan International Festival of Arts (TIFA)

The NTCH envisions to introduce ourselves to the world with TIFA. In 2024, TIFA included 14 programs ranging from theater, music, dance, to multimedia experiences. Performing teams and creators came from various parts of the world. Diversity in aesthetics and content represents our inclusive ambitions.

In 2024, the NTCH had an outstanding co-production with Théâtre Vidy-Lausanne, *This is not an Embassy* by Rimini Protokoll. Inspired by the sophisticated political landscapes in Taiwan, it was well received in the European tour. Before the show in April, it also generated a lot of discussions beyond art lovers on social media in Taiwan. It was certainly a resonating topic to people in Taiwan. During TIFA, international programmers were also impressed. Since the premiere in Germany in January 2024, it continued to receive invitations worldwide, and substantially increased attention to Taiwan as a gentle but piercing reminder. Other co-productions and collaborative works included *The Bathhouse of Honest Desires* by Shakespeare's Wild Sisters Group & Niwa Gekidan Penino, *Firebird & Rite of Spring* by Dance Forum Taipei & Dance Theatre Heidelberg, and *Cyber Subin* by Pichet Klunchun. These promising projects also garnered a lot of attention.

TIFA is also committed to Taiwanese creators. Cloud Gate Dance Theatre presented *Lunar Halo*. One Litre Sound discovered local sounds and traditional craft with *Reverberation - Pulsating*. In *A Post-modern Mountaineering Guide*, ChuNoodle embraced the Nature in Taiwan to perform pop music with mother tongues and classical instruments. National Symphony Orchestra collaborated with Ukrainian pianist Vadym Kholodenko and Hungarian-British conductor Gilbert Varga to offer enriching experiences to the audience.

01 Stefan Kaegi / Rimini Protokoll: *This is not an Embassy*

02 Ryuichi Sakamoto & Tin Drum: *KAGAMI*

03 Michael Keegan-Dolan / Teač Dańsa *MÁM*

04 One Litre Sound *Reverberation — Pulsating*



01



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04



A Seasonal Treat for All Jazz Fans

NTCH Summer Jazz

Summer Jazz, in its 22nd edition, is the oldest festival hosted by the NTCH. Open, diverse, and inclusive, jazz music fits well with Taiwanese communities. The NTCH also upholds the same values. Under the annual theme “creativity in Taiwanese jazz”, the festival invited Arturo O’Farrill Trio and *ABSENCE* by Terence Blanchard. Taiwanese trumpeter Stacey Wei has been participating in Summer Jazz for 22 years. He and other musicians presented *Dear Ellington* in 2024 to pay homage to the legendary Duke Ellington.

The beloved Summer Jazz Outdoor Party featured Michael Wang, Musa, and award-winning vocalist ?te in 2024. The on-site exhibition reviewed human rights issues in Taiwan and milestones in jazz music. Seminars also introduced core values in jazz. Other events included *Hello, Mr. Louis Armstrong!* (a story time for kids) and *Jazz Awakening!* (supported by saxophonist Sam Su and E-Sun Foundation) to popularize jazz music.

01 *Terence Blanchard, E-Collective and Turtle Island Quartet*

02 NTCH Summer Jazz Project *Dear Ellington*

03 *Jazz Awakening!* —Taiwan Spirit

04 2024 NTCH Summer Jazz Outdoor Party





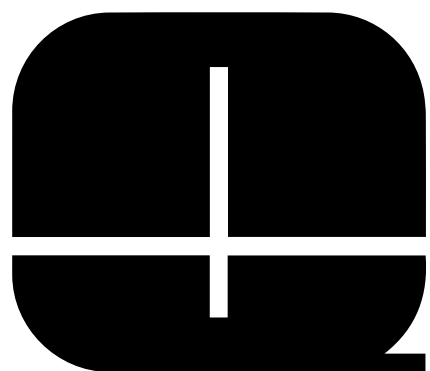
For All Experimental and Innovative Creators

Ideas Lab

Ideas Lab prioritizes breakthroughs and innovations. Creators embrace challenges and adventures at the NTCH Experimental Theater. Four creators in 2024 added new textures on traditional structures to innovate. They thought outside the box with dances and hip-hop music in contemporary views, and exhibited how they paid attention to society and the world. *Oedipus Rap Rex* by Lee Yo-wei (2022 Taipei Fringe Festival winner) reinterpreted the Greek tragedy with raps. *Guardians on a Glazed Tile Roof* by Lin Ting-syu was inspired by his glass-making father. With extensive interdisciplinary experiences, dancer Ning Wang collaborated with percussionist Hsueh Yung-chih on *Cracking*. Dancer Liu I-ling combined movement and stand-up comedies in the *Turn Out* with unique characteristics. These stylistic and aesthetic titles brought refreshing and lively energy to NTCH.



- 01 Ning WANG *Cracking*
- 02 Yo-Wei Lee *Oedipus Rap Rex*
- 03 Ting-Syu Lin *Guardians on a Glazed Tile Roof*
- 04 Liu I-ling *Turn Out*



Dialogue between Art and Society

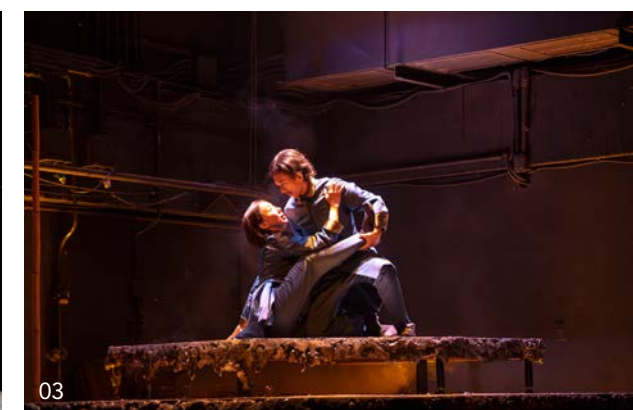
Artquake in Autumn

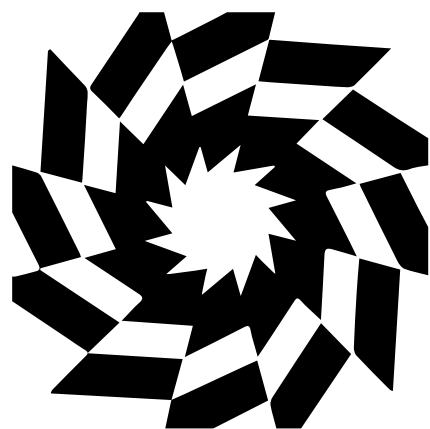
Artquake in Autumn is a field for social experiments and also a platform to present provocative topics. Under the annual theme “The Invisible Coast”, it explored community, migration, and identity in 2024. It touched upon sensitive and relevant subjects in daily life. The program was arranged in conjunction with screenings and seminars to cover various aspects and viewpoints.

In 2024, Artquake in Autumn organized six overseas productions and four new titles from Taiwan. In 2023, European director Milo Rau collaborated with MST in Brazil on *Antigone in the Amazon*. He connected Greek classics with indigenous communities against oppressive regimes. It sent a shockwave to the audience in Taiwan. *CARCAÇA* by Marco da Silva Ferreira and *Crowd* by Gisèle Vienne recomposed melodies and rhythms of this generation. *The Sheep Song* by FC Bergman delivered vivid aesthetic styles. *Juggle Hide (Seven Whatchamacallits in Search of a Director)* by Thai director Wichaya Artamat was likely to be censored in his home country. It created a lot of discussions in the member-only After Party event.

Local productions included *Ghostopia* by approaching theatre, *Lingering* by Bare Feet Dance Theatre, *From Port to Port* (with multinational creators), and *Islands* by Wang Yeu-kwn (with many invitations overseas). These works demonstrated multi-faceted culture and history in Taiwan, and contemplated on individual positions and identities.

- 01 Gisèle Vienne: *Crowd*
- 02 Wang Yeu-Kwn *Islands*
- 03 approaching theatre: *Ghostopia*
- 04 FC Bergman: *The Sheep Song*





Extending the Reach and Impact of the Performance NTCH Selects

With artistic excellence and market values, NTCH Selects presented six programs in 2024, including two domestic productions, *Miroirs de Vie* by Legend Lin Dance Theatre & *Tavern by the Lethe: A Lost Actress* by Tang Mei Yun Taiwanese Opera Company, and four international programs: H  l  ne Grimaud Piano Recital, Gidon Kremer & Kremerata Baltica, Krystian Zimerman Piano Recital, and Symphonieorchester des Bayerischen Rundfunks (BRSO), which returned to Taiwan after six years with its new conductor Sir Simon Rattle.

Notably, the NTCH encouraged the BRSO to take a refreshing program direction, resulting in a memorable experience for the audience in Taipei. At the reception, Sir Simon Rattle appreciated all fans in Taiwan for going through this wonderful adventure with the BRSO.

These six programs were well received. The NTCH will continue to review classic productions in Taiwan and abroad for the best experiences.



01



02



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04

- 01 Legend Lin Dance Theatre: *Miroirs de Vie*
- 02 *Tavern by the Lethe: A Lost Actress*
- 03 Powerchip 2024 Classic Series: Sir Simon Rattle & Symphonieorchester des Bayerischen Rundfunks
- 04 Gidon Kremer & Kremerata Baltica



Chaillot Expérience #2: Taiwan



Asia Pacific Festivals Connection, APFC



International Exchange

International Connections

For more than 30 years, the NTCH has been active in international environments, building partnerships with like-minded venues. This closely-connected network delivered great results in 2024 on international co-productions, invitations, and talent exchanges. *This is not an Embassy*, a phenomenal international co-production, was created on this solid foundation. In 2025, the EU-funded Sustainable Theatre Alliance for a Green Environmental Shift (STAGES) will organize its annual meeting at the NTCH. Along with Taiwan Week, we aim to expand our international reach. These international models and frequent engagements will support the NTCH to consolidate regional connections, enhance partnerships, and build up larger markets for Taiwan.

chaillot théâtre national de la danse

Chaillot Expérience #2: Taiwan

Since 2019, the NTCH has had a partnership with Chaillot - Théâtre national de la Danse. After its director Rachid Ouramdane attended Taiwan Week in 2023, both parties have brainstormed about potential collaborations. With the support of Centre Culturel de Taiwan à Paris, the three parties organized a three-day Chaillot Expérience – Taiwan on the National Day weekend on October 10, 2024. It presented 11 iconic shows from Taiwan, including *tiaen tiamen Episode 1* by Bulareyaung Dance Company, VR experience *The Man Who Couldn't Leave* by Singing Chen, *Little Island*, *Big Feast* by Les Petites Choses Production, *Beings* by Shimmering Production, and *The Monkey King* by Théâtre du Petit Miroir. Other peripheral events included talks with artist, photography exhibition, documentary screening, and Tai Chi workshops. These three days highlighted freedom and diversity in Taiwanese creative landscapes, and served as a new cultural diplomacy in Europe.



01 Shimmering Production *Beings*

02 Les Petites Choses Production *Little Island*, *Big Feast*

03 Chaillot Expérience #2: Taiwan



Asia Pacific Festivals Connection, APFC

Asia Connection: Producers Camp (ACPC) has been a key project to focus on cultural professionals in Asia. After three years, it was reshaped as Asia Pacific Festivals Connection (APFC) in 2023 to include the NTCH, Seoul Performing Arts Festival, Kyoto Experiment, Bangkok International Performing Arts Meeting, Asia TOPA: Asia-Pacific Triennial of Performing Arts, Singapore International Festival of Arts, and Perth Festival. Together, these important platforms discuss contemporary viewpoints and subjects about performing arts in Asia Pacific. During the first APFC offline meeting at Perth Festival in February 2024, the NTCH and Kyoto Experiment reached an agreement. Taiwanese art critic Yu Tai-Jung was sent to Japan, and in exchange, Japanese critic Kenta Yamazaki visited Artquake in Autumn in November 2024. Yu and Yamazaki also had a public conversation about their practices and experiences.

01 Black Swan State Theatre Company *The Pool* in Perth Festival 2024

02 APFC in Perth Festival 2024: Industry Panel - Exploring Asian Arts Landscapes

03 APFC in Impact Festival of Theatre de Liege and ETC conference

04 Sophia Brous *The Invisible Opera* in Perth Festival 2024



01



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04

International Exchange

The NTCH always emphasizes on equal and reciprocal exchanges with partners. In the residency program with Fundació Teatre Lliure – Teatre Públic de Barcelona, two artists (Andrea Pellejero and Adrià Girona from Monte Isla) stayed in Taiwan for one month in 2024. They visited Lize Puppet Art Colony and witnessed a Mazu pilgrimage. Taiwanese director Hung Chien-han also visited Spain with a project in development. The residency program connected artists to local communities and expanded their international networks.

After establishing a partnership with Festival d'Avignon, the NTCH sent choreographer Kuan Chou and director Hung Wei-yao to participate in the Transmission Impossible program, founded by Festival d'Avignon. The intensive program lasted for one week. Over 51 participants watched shows at the festival, discussed programming and production issues, and put ideas into practice. Chou and Hung brought great experiences back. The NTCH introduces younger creators to international networks for inspirations, stimulating ideas, and opportunities to review creative directions.

01 Open Talk by Monte Isla at NTCH

02 2024 Festival d'Avignon: Transmission Impossible program

03 Open Talk by Monte Isla at NTCH

04 Hung Chien-han's residency at Theatre Lliure





- 01 Drama as Social Prescription
- 02 The “FormosArt” program in collaboration with the OiBokkeShi theater company from Japan
- 03 Dance as Social Prescription
- 04 Listening as Social Prescription



2. Theater for All

Diverse Values and Cultural Equality

The NTCH has been in operation for 37 years. Many viewers have also moved to different stages in life, with new physical and mental adventures and challenges. In response to all kinds of needs in performing arts, the NTCH exercises the “theater for all” idea. Since 2016, the NTCH has been gradually moved towards sustainable and inclusive visions. We work to remove restrictions, and offer a variety of artistic experiences. We believe that performing arts is an essential component in social fabrics, and theater derives ideas from daily life. In our programs and infrastructure, we aim to be more than “accessible” and maximize convenience for all. Events are designed for different needs. In 2024, the NTCH engaged with communities and campuses, extending its care to participants of all ages. After years of preparation, the Arts and Cultural Concourse and Landscape Facilities Project, including a new carousel connecting to metro stations, finally began construction. A pathway to theaters should be wide, safe, and human-centered. The NTCH believes that diversity in creativity requires diversity in the viewer base.

Care for Seniors

Since 2015, the NTCH has been working on programs catering for seniors, as Taiwan is fast approaching a super-aged society. After the pilot program in 2023, we organized workshops with previous participants, along with professionals in healthcare, cultural venues and social welfare. These results and feedbacks would be compiled into a handbook in 2025 for government authorities and the interested parties. The popular FormosArt has also been in operation for a decade. Corporate partners support us to upgrade the program. We work with OiBokkeShi, a theater company that focuses on dementia and senior life in Japan. In the next three years, local authorities will participate to adapt Naoki Sugawara’s *Night Never Gets Darker* into local co-productions and performances. The working model is expected to spread further to other local jurisdictions in 2026. With public and private resources, we aspire to develop a sustainable co-production experience, activate community synergies, and overturn stereotypes on aging.



Education for Children

Children are the best viewers, active participants, and potential creators. The NTCH first implemented childcare services in 2019, and upgraded the service in 2024. It was not only implemented as a normal service, but also renamed “KidsPlay - Childcare Services for NTCH Audience Members.” At the same time, a dedicated space “KidsPlay Fun House” was set up in the basement of the National Concert Hall, is built with low-formaldehyde boards and paints, and staffed with experienced instructors for children aged 4 to 8. At the same time, a dedicated space, “KidsPlay Fun House,” was set up in the basement of the National Concert Hall, furnished with low-formaldehyde boards and paints and staffed with experienced instructors for children aged 4 to 8. While parents are enjoying performances, children can also experience the fascinating art world. At the NTCH, every family member can be exposed to the wonderful performing arts. Audiences attending shows at the NTCH can all opt to pay for this service. In 2024, this service was provided to 55 children.

The NTCH also works closely with school education. We invited a CODA (Children of Deaf Adults) musician Eunice Liao to collaborate with 11 students at Taipei School for the Hearing Impaired. They used wearable devices enabled by 5G connectivity to transform musical rhythms into visual and tactile signals. After six lessons, they staged a concert. Technologies liberated their expressions across boundaries. Since 2020, the NTCH has worked with 106 schools to organize 472 events for 31,032 students.

Relaxed performances, since 2019, have been a signature inclusive service at the NTCH, with increasing demands. In 2024, 3,158 people attended 12 such performances. Audio description, open captions, and easy reads continue to evolve and expand. These services were provided to 1,151 people in 2024. For infrastructure, handrails were added inside the Concert Hall for seniors and people with limited mobility. Eleven more seats were added with removable armrests for people with assistive devices. In total, the NTCH currently offers 40 accessible seats.

- 01 NTCH OPEN SCHOOL—Art on Campus: Sound Exploration Beyond Hearing
- 02 NTCH OPEN SCHOOL—Art on Campus: Everyone uses the device to feel the vibration of sound
- 03 KidsPlay Fun House
- 04 Sustainable Theatre: A Sharing by Cheng Chia-yin and “The Puppet & Its Double”
- 05 E. SUN Foundation Relaxed Performance 2024 TC Music Festival A Night of Serenade



3. Green Theater

Energy-Saving Measures with
Committed Partners

Since 2016, the National Theater & Concert Hall (NTCH) has actively implemented inclusive policies and officially integrated sustainability into our daily operations in 2021. After years of dedicated efforts to foster internal consensus, we are entering a new phase in 2024: extending its advocacy outward and refining its strategies to achieve a long-term vision of sustainability and inclusion.

In 2024, we launched a dedicated webpage for sustainability and inclusion, clearly presenting our policies and objectives. Additionally, the institution has fostered knowledge sharing and collaboration by organizing over 10 domestic and international forums. These events have facilitated in-depth exchanges with global organizations such as the Sustainable Theatre Alliance for a Green Environmental Shift, the Association of Asia Pacific Performing Arts Centres, and Esplanade - Theatres on the Bay in Singapore, along with domestic partners, including the National Culture and Arts Foundation, New Taipei City Cultural Foundation, Tainan Cultural Center, municipal cultural bureaus, and the Taiwan Art Gallery Association. In total, these initiatives have engaged more than 500 participants.

Moving forward, the NTCH is dedicated to taking on more significant challenges and strengthening its role as a key advocate for sustainability. We welcome performing arts groups and audiences to engage in tangible actions, cultivating collective efforts to enhance sustainability awareness. By combining small yet significant contributions, we aim to create a lasting wave of changes, bringing deeper impact and value to the performing arts.

NTCH Greenhouse Gas Inventory

In 2023, the NTCH completed its first organizational greenhouse gas (GHG) inventory for 2022 in accordance with ISO14064-1:2018, becoming the first theater in Taiwan to pass SGS verification. As a result, 2022 was designated as the baseline year for GHG inventory assessments. Building on this achievement, we completed our 2023 inventory in 2024, recording total emissions of 7,569.476 metric tons of CO₂e.

Looking to the future, the NTCH is dedicated to transparency and accountability in sharing relevant data while executing GHG reduction strategies and fostering energy-saving initiatives. At the same time, we aim to align our mission as an arts institution with environmental sustainability and social responsibility.

The table below provides detailed inventory results. NTCH will continue to take significant actions to support sustainable development goals, striving for a greener future for the arts.

2023 NTCH Greenhouse Gas Emissions

(Unit: Metric Tons CO₂e)

Category		Emission Source	Emission Volume	%	Comparison to 2022 Baseline (%)	Remarks
Direct Emissions		1. Emergency generators (diesel) 2. Official vehicles (gasoline) 3. Air Conditioning, Refrigerators, and Water Dispensers (Refrigerants) 4. Rust Removers, Gas Cylinders, and Acetylene Tanks	282.8574	3.74%	-0.13%	- Increased diesel generator usage - Reduced fuel consumption for official vehicles - Replacement of high-energy-consuming equipment and acquisition of new refrigerant systems
Indirect Emissions	Imported Energy	Taiwan Power Company	5,475.7218	72.34%	-3.03%	Slight reduction in electricity consumption and a decrease in the power grid emission factor.
	Transportation	1. Client & Visitor Transportation 2. Business Travel	707.9267	9.35%	+2.4%	-Increase in the number of programs in 2023 led to a rise in visitors, audience numbers, and international travelers. -Increase in business travel.
	Product Usage	1. Procured goods (tap water, promotional publications) 2. Upstream emissions from Taiwan Power Company electricity generation	1,102.9697	14.57%	+0.76%	-Reduction in the consumption of printed promotional materials. -Despite a decrease in electricity consumption, the indirect carbon footprint of electricity (2020 coefficient) increased.
Total Emissions			7,569.48	100%		



Ryuichi Sakamoto & Tin Drum: *KAGAMI*

Integrating Sustainable Practices into Venue Operations

With sustainability at its core, the NTCH has introduced several concrete measures to integrate carbon reduction into its daily venue operations.

As part of our digital transformation, the OPENTIX has expanded its network to include 26 additional venues and event organizers that support e-tickets. This enhancement improves the e-ticketing experience and reduces the need for paper ticket printing. The OPENTIX Digital Monthly Compass has garnered 2,800 subscribers, leading to an estimated carbon reduction of about 23,285 kg. In 2024, *Performing Arts Redefined* magazine completed its digital transition by shifting to an online media platform that provides real-time and diverse content while continuing to publish an annual special edition.

To further reduce printing demands, the NTCH encourages its members to use digital membership cards, and the e-membership card coverage reached 89% as of the end of 2024. In terms of green production, the stage props from *Sweet Tears* by Puppet & Its Double Theater and *CARCAÇ* by Marco da Silva Ferreira have been effectively repurposed and reused, improving resource efficiency. Additionally, backstage facilities are being upgraded with eco-friendly materials at an annual replacement rate of 5%. Meanwhile, the ArtShop actively promotes sustainable products, which now account for 7% of its total merchandise.

4. Smart Theater

Digital Technologies and Innovative Services

Art is a reflection on contemporary societies. Nowadays, technology is an indispensable component. To implement “smart innovations” in daily practices, the NTCH has worked to develop artworks with latest materials and technologies, elevate administrative efficiency and knowledge communication with digital tools, and expand customer services with technological mindsets.

New technologies in performances

After the immersive VR experience *Le Bal de Paris de Blanca Li* in 2023, the 2024 TIFA presented two XR titles to the audience. *KAGAMI* was a memorial to musician Ryuichi Sakamoto, and *Colored* was an augmented reality co-production between Taiwan and France. The former opened up spaces at the National Theater, as the performance and audience seats were both located on stage. Each viewer wore a Magic Leap 2 headset. Surrounded by the d&b soundscape system, the audience experienced realistic recital effects. *Colored* constructed neutral sets at the Experimental Theater. Supported by HoloLens 2 with real-time computing and bone conduction headsets, participants were transported to Alabama in 1955, right before the civil rights movement in the United States. While they were both XR experiences, technologies were very different, and their working processes were unlike existing theaters. The NTCH organized public events to talk about execution and creative processes and also held separate events for professional engagement to maximize benefits for higher costs. Remote working processes across time zones, disciplines, and professions also left valuable modules to the NTCH with high reference values, and prepared it for emerging tech media.

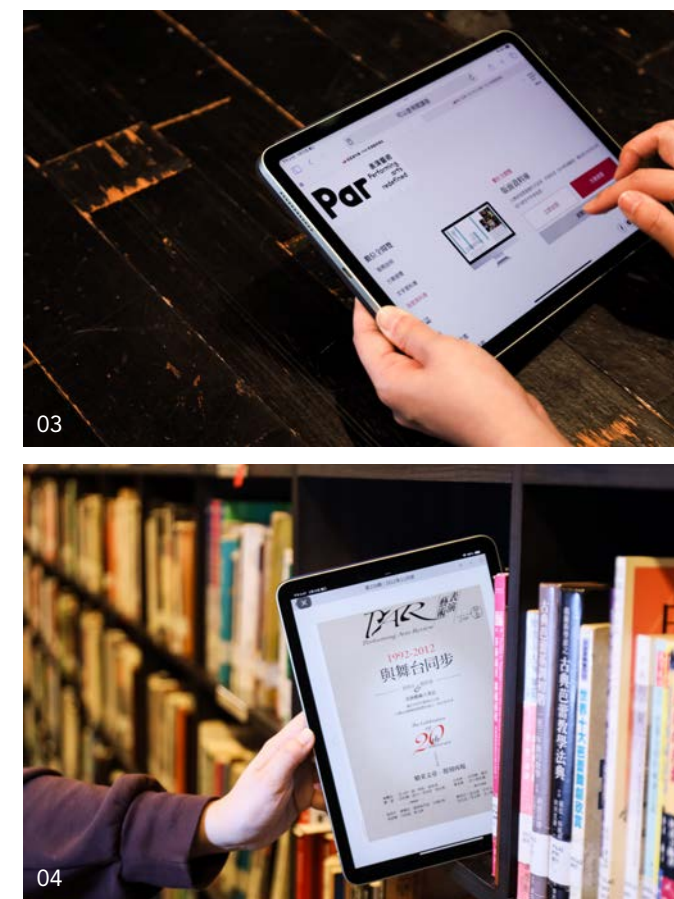


Better and fuller OPENTIX features

By September 2024, the OPENTIX ticketing system welcomed 1,000,000 members. For performing groups, customers, and inclusive services, the OPENTIX has optimized many details for higher convenience. The government verification system is now embedded in the ticketing process, so consumers with disabilities can purchase tickets online directly. In response to infrastructure updates at the NTCH, the system has also added new modules for the “removable armrest seating” and its “companion seats”.

The OPENTIX also adds new features, such as notification and following, so consumers can receive and find updates easily from their favorite performing groups. It leads to better exposure and sales. Event organizers can send out surveys, programs, and notices to engage with the audience. In 2024, 26 more venues and organizers chose to issue e-tickets. This choice not only improved ticketing efficiency, but also supported sustainable causes.

- 01 The removable armrest seatings are provided to consumers with disabilities who use various types of assistive devices
- 02 The removable armrest seatings are available in wheelchair-accessible areas of the NTCH Theater, Concert Hall, and Recital Hall



Digital archives

Historical records accelerate progress in the future. The NTCH has been expanding its digital archives for better access to knowledge. Digital retrospect and online exhibition features have been added to the website. Digital archives of National Symphony Orchestra, National Taichung Theater, and National Kaohsiung Center for the Arts-Weiweyung are available online. National Performing Arts Center will open up its digital archives as well in the future. Those wonderful images and texts in our memories will reappear on screen for our appreciation.

PAR is a leading publication on performing arts in Taiwan. It completed the digital transformation in March 2024. Unlike previous paper-based schedules, *PAR* now offers more timely updates every day. It also reaches out to readers via weekly newsletters and social media updates. All 361 issues in the past are now available digitally online for consumption. Knowledge does not disappear with changes in medium. Instead, it can serve more people.

- 03 *Performing Arts Redefined (PAR)* Digital reading: text and layout database
- 04 *Performing Arts Redefined (PAR)* Digital reading: layout database
- 05 National Performing Arts Center Digital Archive System

III. Financial Report

1. GROSS INCOME

In 2024, NTCH reported NT\$ 994,917,218 in gross income, including business income and non-business income:

Category	Amount (NTD)
Labor	260,015,551
Merchandise sale	1,456,127
Rent and royalty	132,542,970
Other subsidies	7,516,227
Official budgetary subsidies	517,074,000
Government project subsidies	46,190,517
Financial	15,860,209
Others	14,261,617
Total	994,917,218

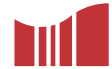
2. GROSS EXPENDITURE

In 2024, NTCH reported NT\$ 849,531,500 in gross expenditure as follows:

Category	Amount (NTD)
Labor cost	135,165,478
Merchandise sale cost	1,002,661
Marketing cost	71,349,226
Business fees	137,753,130
Management fees	504,203,575
Non-business fees	57,430
Total	849,531,500

3. SELF-FINANCING RATIO

In 2023, NTCH raised NT\$ 431,652,701 in funding. With NT\$ 829,208,940 in gross costs and fees, the self-financing ratio was 52%.



IV. SPONSORS & SPECIAL THANKS

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2. SPECIAL THANKS

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3. MAKE ARTS ACCESSIBLE

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Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia-Directorate General of Culture- Directorate of Film, Music and Media

Rimini Apparat

Berliner Festspiele

Centro Dramático Nacional Madrid

National Theatre Drama

Théâtre Vidy-Lausanne

Volkstheater Wien

National Kaohsiung Center for the Arts (Weiwuying)

Zürcher Theater Spektakel

V. APPENDIX

APPENDIX 1

NTCH Programs in 2024

2024 TIFA	
Domestic	<i>Lunar Halo</i> by CHENG Tsung-lung
	Gilbert Varga, Vadym Kholodenko & NSO
	Augmented Reality Performance: <i>Colored</i>
	<i>The Peony Pavilion—The Youth Version</i> by Pai Hsien-yung
	Stefan Kaegi / Rimini Protokoll: <i>This is not an Embassy</i>
	One Litre Sound <i>Reverberation — Pulsating</i>
	ChuNoodle: <i>A Post-modern Mountaineering Guide</i>
	Shakespeare's Wild Sisters Group & Niwa Gekidan Penino: <i>The Bathhouse of Honest Desires</i>
	Dance Forum Taipei & Dance Theatre Heidelberg: <i>Firebird & Rite of Spring</i>
International	Michael Keegan-Dolan / Teač Dařsa <i>MÁM</i>
	Alan Lucien Oyen: <i>Story, story, die</i>
	Pichet Klunchun: <i>Cyber Subin</i>
	Ryuichi Sakamoto & Tin Drum: <i>KAGAMI</i>
	Sarod Maestro Amjad Ali Khan: <i>Echoes of India</i>

2024 Summer Jazz	
Domestic	<i>Jazz Awakening!</i> —Taiwan Spirit
	NTCH Summer Jazz Outdoor Party
	Project <i>Dear Ellington</i>
International	<i>Arturo O'Farrill Trio</i>
	<i>Terence Blanchard, E-Collective and Turtle Island Quartet</i>

2024 IDEAS LAB	
Domestic	Yo-Wei Lee <i>Oedipus Rap Rex</i>
	Ting-Syu Lin <i>Guardians on a Glazed Tile Roof</i>
	Ning WANG <i>Cracking</i>
	Liu I-ling <i>Turn Out</i>

2024 Artquake in Autumn	
Domestic	Wang Yeu-Kwn <i>Islands</i>
	<i>From Port to Port</i>
	approaching theatre: <i>Ghostopia</i>
	Bare Feet Dance Theatre: <i>Lingering</i>
International	Legend of Brazilian Music, Gilberto Gil: <i>Aquele Abraço</i>
	Milo Rau / NTGent & MST: <i>Antigone in the Amazon</i>
	Gisèle Vienne: <i>Crowd</i>
	Marco da Silva Ferreira: <i>CARÇAÇA</i>
	FC Bergman: <i>The Sheep Song</i>
	Wichaya Artamat: <i>Juggle & Hide</i>

2024 NTCH Selects	
Domestic	Legend Lin Dance Theatre: <i>Miroirs de Vie</i>
	<i>Tavern by the Lethe: A Lost Actress</i>
International	Hélène Grimaud Piano Recital
	Gidon Kremer & Kremerata Baltica
	Powerchip 2024 Classic Series Krystian Zimerman Piano Recital
	Powerchip 2024 Classic Series: Sir Simon Rattle & Symphonieorchester des Bayerischen Rundfunks

APPENDIX 2

2024 Six Sustainability Goals and Key Indicators

Sustainability Goals	Main Initiatives	2024 Key Indicators (Main Actions)	2024 Key Execution Results	Corresponding UN SDGs
1. Safety & Well-being	Comprehensive Staff Training Programs	New employee training, general knowledge courses, professional skills, and management training programs	119 sessions, 3,112 participants (598 more than in 2023)	     
	Theater Talent Development	Training for creative, performance, and related professionals	22 arts administration interns, 18 training sessions with 881 participants	
	Environmental Safety	Replacement of backstage fiberglass insulation with eco-friendly materials	Annual replacement rate: 5%	
2. Diversity & Inclusion	Universal Accessibility	Optimization of barrier-free and inclusive spaces	3 new installations, totaling 28	   
	Accessible & Guided Services	Enhancement of inclusive services	19 services in total	
	Cultural Equity & Outreach	Inclusive services and arts promotion activities	159,232 participants, 958 events	
3. Green Transformation	Green Production	Planning sustainable programs or events	2 productions	  
		Development of sustainable production workflows	Planning and implementing green productions for in-house programs, events, and preliminary research & development	
		Recycling & reuse of production materials	Recycling and reusing production materials for 14 in-house programs	
		LED screens in Theater's lobbies	Usage by 37 production teams, reaching 8,840 people	
	Green Consumption	Increase in sustainable & inclusive merchandise	7% of total store merchandise	
	Green Office	Green Office Initiatives	1. Increased green-certified stationery	
			2. Reuse of office supplies 3. Eco-certified printing paper 4. Energy-efficient printers	

Sustainability Goals	Main Initiatives	2024 Key Indicators (Main Actions)	2024 Key Execution Results	Corresponding UN SDGs
4. Energy Conservation & Waste Reduction	GHG inventory	GHG inventory – ISO14064-1:2018	Completed 2023 verification, continuing 3-year carbon reduction plan	 
	Energy Efficiency & Equipment Upgrades	Replacement of water pumps with high-efficiency units, full conversion of house and audience lighting in the Concert Hall and Recital Hall to LED; upgrade of energy-efficient lighting in the NT, including the front hall and corridors.	Reduced 295,166 kWh	
	Print Reduction & Paperless Transition	Reduction in printed materials (reports, surveys, magazines, etc.)	Saved 6,262,432 sheets of paper, equivalent to 751 trees	
	Optimized Waste Management	Twice-daily sorting and recycling	379,321 kg total waste, 34,641 kg recycled (9.13%)	
5. Digital Transformation	IT Sustainability Governance	Implemented the ISO 27001 information security management system in 2022, with annual third-party verification	2023 verification completed	   
	Leveraging Technology	Development and application of digital content for in-house productions and performances.	3 completed projects	
	Innovative Services	Integration of accumulated data on the OPENTIX Ticketing Platform to create personalized smart recommendations.	14 service developments completed	
		Digital archiving and activation of collections for productions rental	Completed digital archiving for 40 in-house productions and 549 rental productions in 2024.	
		Promotion of digital reading for <i>Performing Arts Redefined</i> official website	23,542,678 views	
6. Sustainable Partnerships & Advocacy	Industry & Venue Advocacy	Promotion and development of inclusive services in the arts industry, fostering two-way interactions	Held sustainability advocacy forums in collaboration with 3 international organizations, 45 performing arts groups, 8 municipal governments, and 2 rental programs, reaching a total of 11,176 participants.	 
		Promotion of digital ticketing in venues	26 additional venues & organizers onboard	
	Audience & Membership Engagement	Digital membership card adoption rate	90% as of 3 December 2024	
		Promotion of sustainability concepts	Produced and published 9 original sustainability-related posts on social media, with an average engagement rate of 6.2% and an average reach of 173,326 per post.	
	Corporate Advocacy	Corporate sponsorship development	Identified 42 new corporate partners aligned with sustainability values, with 9 successful collaborations.	

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