

National Culture & Arts
Foundation

國家文化藝術

基金會

二〇
一七

年報

2017
Annual Report



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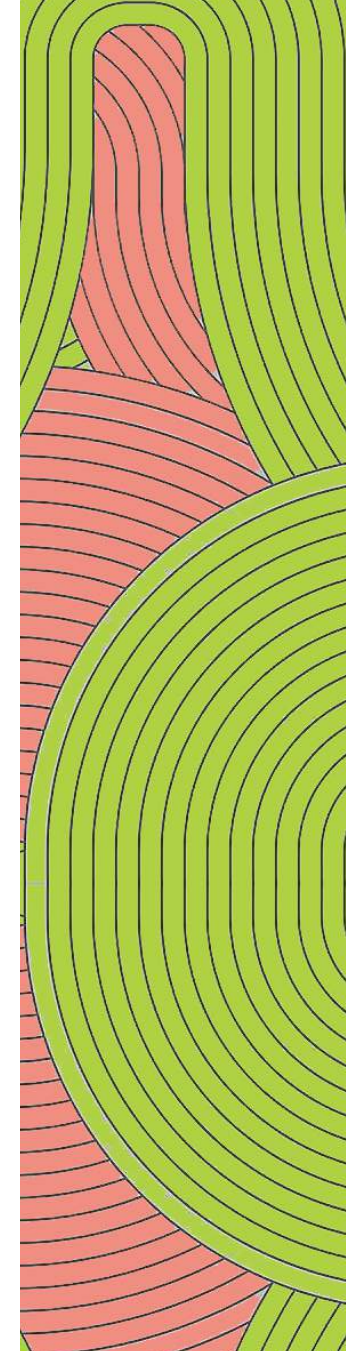
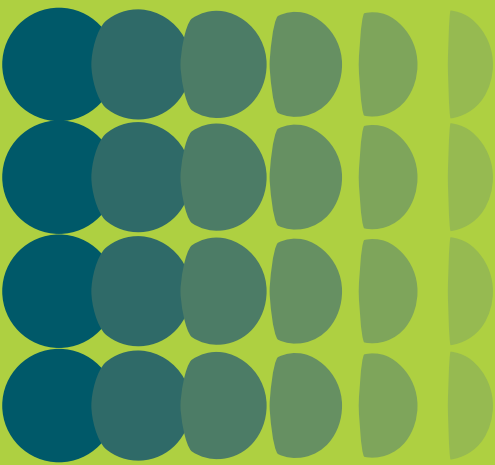




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2017 Important Milestones

01.01

The NCAF 8th Board of Directors and Board of Supervisors is formed

01.05

At the inaugural meeting of the 8th Board of Directors, Mun-lee LIN is elected Chairman of the Board

01.10

At the inaugural meeting of the 8th Board of Supervisors, Kuang-sheng SHIH is elected Chief Supervisor

03.01

Chun-heng PENG and Hua-hsiang SUN assume the positions of Chief Executive Officer and Deputy Executive Officer

11.28

The Legislative Yuan passes a third reading of amendments to the National Culture and Arts Foundation

Founding Provisions with "Government Budgeting Contributions" added as a new source of funding for the NCAF

12.05

The names of the seven recipients of the 20th National Award for Arts are announced: Kuei-shien LEE (poet), Sakuliu Pavavaljung (artist), Gordon Shi-wen CHIN (composer),

Shu-fen YAO (choreographer), Sheng-kuo CHEN (playwright), Sheng-yuan HUANG (architect), Lim Giong (film score creator)

12.06

NCAF signs a MOU with the British Council signaling a cooperative two-year effort in the areas of inclusive art, technology and art, and cultural skills among other areas

12.13

Revisions to the National Culture and Arts Foundation Founding Provisions enacted

2017 HIGHLIGHTS

The National Culture and Arts Foundation (NCAF) was established in 1996 with the goals of creating an exhibiting and performing environment beneficial for culture and art professionals, sponsoring cultural and arts undertakings, and elevating the overall standard of culture and the arts in Taiwan. For over 20 years, it has worked to establish a solid developmental foundation in these areas. Following its 20th anniversary, the NCAF now looks ahead to welcome the changes and challenges of a new era. In 2017, the NCAF's 8th Board of Directors elected Ms. Mun-lee LIN as Chairman of the Board, highlighting the Foundation's dedication to bringing "Arts to Everyone." The Board, while adhering to the principle of working at an "arm's length," also continues its work with the Ministry of Culture, with the two agencies sharing important professional responsibilities and tasks.

In line with the above mission and goals, in 2017, the NCAF, together with the Ministry of Culture, looked to revise the National Culture and Arts Foundation Founding Provisions in hopes of better integrating grant resources, strengthening momentum between professional intermediary organizations, and deepening the Foundation's ongoing partnership with the Ministry of Culture. At the same time, the NCAF has looked to build an online archive to digitize grant documents collected from its 20 years of grant work. Professionals and scholars from various fields are to be invited to pursue the archives for various research topics, thereby introducing a more diverse application of the valuable trove of documents. The NCAF's grant programs will continue to be divided into regular and project grants to maximize the benefits of limited resources when meeting the ongoing development of cultural and artistic ecosystems.

The NCAF's international development policies, launched in 2014, underwent a comprehensive review in 2017. In addition to continuing to

assist the promotion of international links through cooperative efforts with outside teams among projects for international arts networks development, an assessment and review of various policy stages have been undertaken in hopes of developing an international development strategy further aligned with the spirit and direction of the NCAF, while also exhibiting a more integrated vision.

Finally, the National Award for Arts, which was established to promote the continued success of culture and the arts in Taiwan, celebrated its 20th birthday in 2017. Every year, the National Award for Arts committee undertakes a half year deliberation before announcing its seven winners. In Taiwan, the award serves as an important recognition of the creative spirit of the arts and culture here at home.



ORGANIZATION

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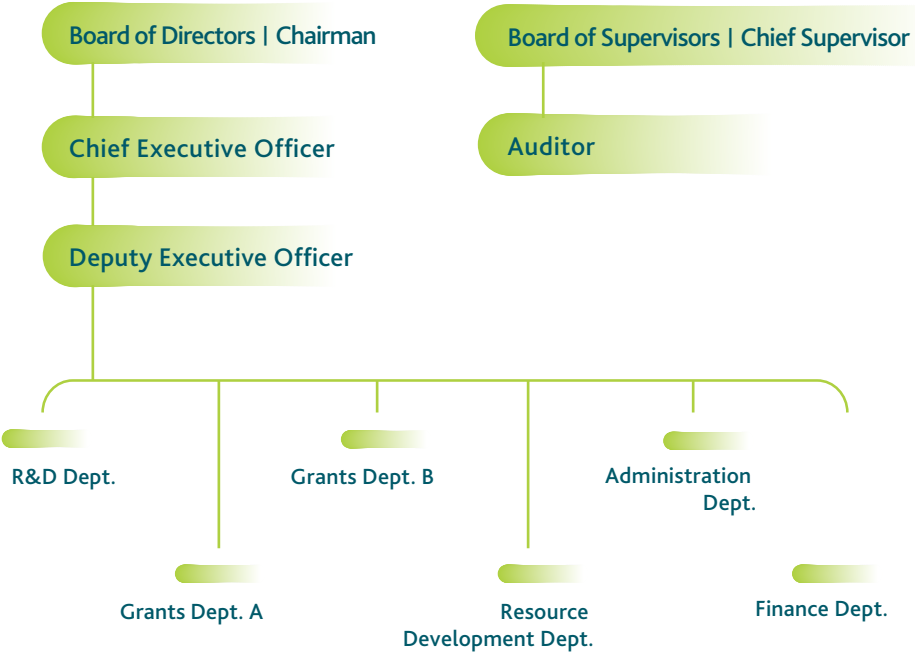
Founded in January 1996, the NCAF aims to build advantageous conditions for cultural activities, to encourage cultural undertakings and to enhance cultural competence of the public in Taiwan. The National Culture and Arts Foundation Founding Provisions clearly delineates NCAF's scope of service as: supervising cultural programs, subsidizing cultural undertakings, awarding grants to arts professionals and implementing the cultural mission set forth in the Culture and Arts Reward Act.

The NCAF has a Board of Directors comprised of 21 members and a Board of Supervisors comprised of 5 members. Members are composed of arts professionals, scholars, experts, government representatives and community members appointed by the president of the Executive Yuan on recommendations from the Ministry of Culture.

The Chairman of the Board is elected by members of the Board of Directors. Members of the Board are grouped into the Policy Committee, Fund Management Committee, and Grant Review Committee. In accordance to professional backgrounds and inclination, members of the Board may become a member of the above three committees and assist with operations. The Chief Supervisor is elected by the Board of Supervisors. The Auditor reports directly to the Board of Supervisors and is responsible for auditing and assessing internal affairs to ensure all fund finances and activities are being handled in an efficient and effective manner.

The Executive Department is set under the Board of Directors, which appoints the Chief Executive Officer to run the business of the NCAF and a Deputy Executive Officer to assist the Chief Executive Officer. The Executive Department consists of the Research and Development Department, the Grants Department, the Resource Development Department, the Administration Department, and the Finance Department.

Figure
Organizational Chart



Duties



Board of Directors

Authorization of work policies
 Authorization of major projects and grants
 Fund raising, custody and management
 Approval of budget and final accounts
 Formulation and amendment of major regulations
 Appointment and dismissal of major personnel
 Deliberation and authorization of other major affairs

Board of Supervisors

Auditing of funds and deposits
 Supervision of the financial status
 Inspection of income statements

Board Members

The 8th Board of Directors 2017.01.01 — 2019.12.31

Chairman | Mun-lee LIN

Members | Yuma Taru, Sung-shan WANG, Hsing-fang HO, Kang-kuo HO, Chih-chung WU, Chien-lang LI, Lien-chuan LI, Tsai-hsing CHIU, Jui-chung YAO, Mei-hui WENG, Chih-cheng CHEN, Pi-han CHEN, Chao-chiang TENG, Ching-hua TSAI, Pang-chen CHENG, Jung-hsing CHENG, Hsin-huang HSIAO, Chiung-jui HSIAO, Pao-hsia HSUEH, Lu-fen YEN

The 8th Board of Supervisors 2017.01.01 — 2019.12.31

Chief Supervisor | Kuang-sheng SHIH

Members | Wu-chang CHIANG, Mei-hsing LIN, Tien-wan CHANG, Yu-hui FU

Executive Department

Research and Development Department —

Policy planning and development; collection and distribution of arts information, surveys, statistics; analysis and research of grants related to the arts and the planning of special projects.

Grants Department A —

Research, publicization, promotion and execution of grants and projects under the categories of Music, Dance, Theater and Audiovisual Arts.

Grants Department B —

Research, promotion and execution of grants and projects under the categories of Literature, Visual Arts, Cultural Heritage Preservation and Arts Environment and Development.

Resource Development Department —

Fundraising and public relations; execution and publishing of projects of the NCAF's Art and Business Partnerships; organization of the National Award for Arts and related events.

Administration Department —

Operation of board meetings; management of human resources, legal documents, seals, cashier, treasury and general affairs; assistance in other related projects.

Finance Department —

Financial planning, budget management, expenses auditing, accounting supervision, final accounts, and other related affairs.



OUR

WORK

Research and Development

Anticipating future trends while building an archive of grant fruitages

Grant Programs

Strategic Support & Enriching the Creative Capabilities of the Arts in Taiwan

Global Development

Creation of International Arts Networks

The 20th National Award for Arts

Witness the Spirit of the Arts

Resource Development

Searching for Creative Partners; Spreading the Beauty of Art

Projects Commissioned by the Ministry of Culture

Establishing Partnerships and Professional Collaboration

Research and Development

Anticipating future trends while building an archive of grant fruitages

Research and development is the cornerstone of the NCAF’s strategic development and sustainable operations, with the Foundation continually analyzing its own role and organizational functions. It is through in-depth data collection and research that the NCAF remains attuned to relevant cultural policies and legislation as well as global trends in arts and cultural institutions and grant assistance systems, allowing it to promote forward-looking programs and effectively respond to changes in cultural and artistic ecosystems.

In response to the 8th Board of Directors “arm’s length principle,” the NCAF, together with the Ministry of Culture, looked to revise the National Culture and Arts Foundation Founding Provisions in hopes of better integrating grant resources, strengthening its energy in professional intermediary organizations, and improving the effective governance with the national cultural administrative body’s professional division of labor. The NCAF has actively built a partnership with the Ministry of Culture to assist in the formulation and evaluation of arts and cultural policies, as well as play a vital role in policy analysis and R&D.

In 2017, the results of the NCAF’s R&D work were divided into two aspects: “Current Art Ecology and Perspectives” and “Establishment, Research and Applications of the Archive of Grant Fruitages.” The former concerns the development of an arts and cultural ecosystem both at home and abroad and continues to propose forward-looking thematic research and arts grants strategies. The latter seeks to actively leverage the research achievements of grant fruitages accumulated over the years and publish them online as a reference for follow-up applications and research. Through research and cooperation projects with experts in various fields to reorganize the database with new annotated content, the archive of grant fruitages and related research are expected to provide a new vision for public reference in 2018.



Current Art Ecology and Perspectives

Research on interaction and cooperation in professional arts intermediary organizations and museum grant programs in England, the United States, and Japan.

The NCAF works closely with the Ministry of Culture. In 2017, with regards to current grant activities, the NCAF implemented new strategies in resource consolidation and division. In 2011, facing a consolidation of business, the Arts Council England incorporated library and museum grants programs into its general operations. This organizational strategy and the accompanying deep structural changes over the six-year period that followed are worth exploring. Therefore, this research has taken the work of counterpart organizations with similar goals and functions in England, the United States, and Japan as part of its main research focus, while using museum grant programs as the starting point for its organization evaluation and strategic analysis. The research project was commissioned to the Chinese Association of Museums (CAM). With Professor Yung-neng LIN serving as project director, a team was organized to implement the study.



Curator Yi-Hsin Nicole Lai / Shattered Sanctity





The review video of the 10th anniversary of “Young Star New Vision in Performing Arts” project

Taiwan Contemporary Theater Developmental Trajectories Forum

To establish Taiwan’s cultural subjectivity and build a foundation for national artistic development, the NCAF aims to leverage its accumulated archive of grant fruitages to promote the applications of contemporary art and build cross-industry cooperation through the circulation of knowledge.

This year, a forum has been planned using “Taiwan Contemporary Theater Developmental Trajectories Study” as a key research extension, a total of 18 experts and scholars will be invited to present their research and findings. As well, 14 directors, actors, actresses, and senior theatrical crew are invited as guests for two panel discussions, and two leading scholars will be giving the keynote speeches.

The forum will be held in May 2018 at Huashan 1914 Creative Park M3 Sake Factory, and the panels will be divided into different sessions for a better analysis of contemporary theater development in Taiwan. Through cooperation with experts in various fields, discussions on the difference of transitions and in characterizing important historical events, we hope to establish a better understanding of the history of contemporary theatre in Taiwan for future reference.

Related interviews will be covered in the NCAF online-Magazine (2018, Issue 2): Our “Moment”: The Special Trajectory of Contemporary Theater in Taiwan. °

Analysis of current trends, changes, and issues

In order to stay attuned to the latest changes and trends in the development of art ecology and public issues, this project uses seminars, articles or short commentaries to enhance the NCAF’s response in overall art ecology. This year’s first issue invites the Secretary-General of the Taiwan Cultural Law Association, Huang-ting Liao, to write on the subject of “Art Procurement – Restrictions and Controversies.”



Establishment, Research and Applications for Online Archive of Grant Fruitages

NCAF Online Archive of Grant Fruitages - Establishment

Based on an evaluation of “The Feasibility and Assessment of the NCAF Taiwanese Art Archives” in 2016, and in response to related users’ expectations for such a database, in 2017, a new plan was implemented to establish the NCAF Online Archive of Grant Fruitages. Features, such as a more visually friendly user interface, simplified and agile browsing methods, active promotion of relevant results, and enhancement of internal and external search functions allow the database’s benefits to be more proactively shared with the public. The database is expected to go online in 2018. This year, the NCAF invited related experts working together to initiate the “Taiwanese Composition” and “Young Star New Vision in Performing Arts” projects to enrich the database’s online special features and content.

Thematic Research Program of Online Archive of Grant Fruitages

Taiwanese Composition

This project is targeted at historical grants (1997-2016) provided by the NCAF in the music categories of “creative composition,” “commissioned creative composition” and “resident arts workers,” inviting composers who formerly received grants to provide autobiographies, work lists, and audio contents for the database collection. Scholars and experts in the field of music are also invited to provide multi-perspective commentaries, recommendations and evaluations on the field of composing. The results of this project will be collected under the title of the “Taiwanese Composition Database” and will go online in 2018 with the goal of sharing Taiwan’s creative achievements and supporting the ongoing performance of Taiwanese compositions.



Young Star New Vision in Performing Arts

Coinciding with the 10th anniversary of “Young Star New Vision in Performing Arts” project (2008-2017), a special project for its achievements was initiated in line with the database project. As a platform for experimental performances, over the past decade the project has nurtured 48 cutting-edge innovators in the performing arts and resulted in a total of 64 published works. The database project focuses on reviews of the above-mentioned creators and their works and cooperates with relevant research commentators and past grant recipients through observation, written commentaries and interview videos. The related results of this project will be integrated into the “Young Star New Vision in Performing Arts Database” and will be published in the NCAF grant

fruitages database in 2018. In addition to inviting recent grant recipient Tung-yen CHOU and Very Mainstream Studio to shoot two new videos for the 10th anniversary of "Young Star New Vision in Performing Arts," the project produced 11 interviews and three articles by commentators to go with the videos. The results were covered in the NCAF online-Magazine (2017, Issue 7): "Young Star New Vision the 10th Anniversary Special Edition, Part 2: We've Enjoyed the Same Starry Sky—Young Star New Vision: A Decade of Reflection."

The review video of the 10th anniversary of "Young Star New Vision in Performing Arts" project



Art Project Case Collecting and Research

The NCAF has been a long-time supporter of avant-garde, experimental, innovative and influential creations in the Taiwanese contemporary art scene. In order to collect and introduce contemporary arts in Taiwan, a case gathering and research project was launched as a pilot. It includes a close examination of visual arts, performing arts, literature, and audiovisual arts grant programs, and the recording and preservation of data, highlighting art work execution and results. The project also invites outside observers tasked with authoring case reviews, thereby giving the public a more diverse and deeper understanding of each case. Projects in 2017 included: *Shattered Sanctity*, *Every Film is an Enigma: Moving Images in Black Box and White Cube*, *Nine Dreams*, *Adios ! Madrid*, and *Sword Like Time*. These were covered in the NCAF online-Magazine (2017, Issue 5) cover story: "Zoom In! Their Techniques of Creation—Art Project Case Collecting."

Art Project Case Collecting and Research: Curator Yi-Hsin Nicole Lai / *Shattered Sanctity*



Art Project Case Collecting and Research:
Adios ! Madrid / directed by Catherine Wu



Art Project Case Collecting and Research:
The interview video of *Sword Like Time*'s author Silent Shen
(directed by Mon Cher Ho)



Art Project Case Collecting and Research:
Interviewing Silent Shen, the author of *Sword Like Time*



Numbers at a Glance

2017 

First-time Grant Recipients (Individuals): **119**

First-time Grant Recipients (Organizations): **72**

Creative Arts Projects: **307**

Visual Arts Public Exhibitions: **117**

Performing Arts Productions and Tours: **332**

International Exchange Programs: **224**

20th National Award for Arts Recipients
(first time in 10 years that every field was represented): **7**

1996-2017 

Total NCAF Grants in NT\$: **3.2 billion**

Total Number of Projects: **15,516**

NCAF Grant Recipients (Individuals): **3,482**

NCAF Grant Recipients (Organizations): **2,666**

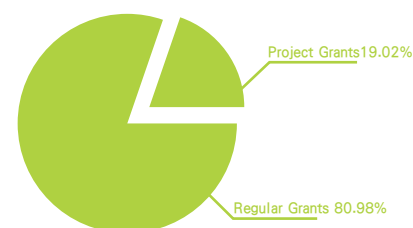


Grant Programs

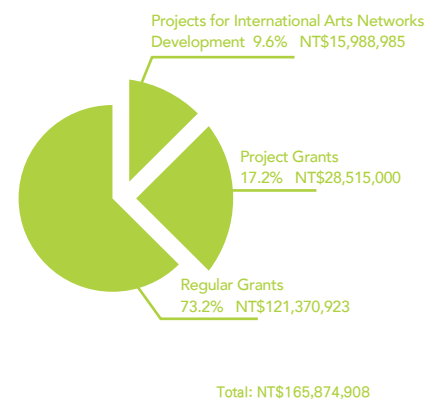
Strategic Support & Enriching the Creative Capabilities of the Arts in Taiwan

The NCAF is committed to building grant programs that fully reflect Taiwan's art ecology and therefore make the best use of limited resources. The goal of the NCAF grants is to leverage the use of public resources, to encourage artistic vitality and to create an environment favorable to the development of culture and arts. The NCAF's grant program therefore has as its vision the goals of solidifying Taiwan's unique creative core, expanding avenues for the expression of the arts, strengthening operational capabilities of cultural groups, and boosting Taiwan's competitive cultural strength on the international stage.

The NCAF grants are divided into regular grants and project grants and are given out in accordance with the arm's length principle and with respect to the development needs of the arts community. In 2017, the total amount of grants given was NT\$149,885,923. 80.98% of that total went to regular grants, while the remaining 19.02% went to project grants. The average regular grant was NT\$155,803, while the average project grant stood at NT\$483,305. The NCAF's grant mechanism is based on the principles of fairness, openness, and transparency and handled in accordance with the "Grants Application Criteria" passed by the Board of Directors. The "Grants Application Criteria" specifies that information on grant application shall be publicly posted, that the grant process shall be carried out at regular intervals, and that grant applicants shall be reviewed by judges in their corresponding fields, with results finalized by the Board before a formal announcement. Finally, grant recipients shall be assessed in their actual use of the grant. At the same time, an arts resource platform is offered to ensure that art institutions and individuals have the necessary access to relevant grant information and that such information may be accessed immediately.



Comparison of Expenditure between Regular Grants and Project Grants



Comparison of Expenditure between Regular Grants, Project Grants, and Projects for International Arts Networks Development



Regular Grants

At the NCAF, the execution of Regular Grants in 2017 followed the requirements of the "Grants Application Criteria" with supported work including:

- 1 Visionary or advanced artistic creations
- 2 Professional lectures and research on arts and culture
- 3 Arts and cultural practice that helps promote international exchanges
- 4 Stability, continuity, and growth in terms of operation of arts and cultural groups

Each year, the NCAF holds annual panel meetings of different grant categories, inviting board members, experts, representative artists and cultural workers to jointly examine the direction of these grant programs and amend the application criteria, in order to take the needs and current status of the arts environment into account. The NCAF also holds information sharing meetings on grant programs, providing the latest information on grant applications, current trends and their conditions. This year, a total of 11 information sharing meetings were held throughout Taiwan, attended by a total of 484 people.

This year's review of regular grants was conducted by granting committee members from different regions and areas who were selected by the Board of Directors; the committees included a diversified view via the participation of 141 scholars and experts in various fields and backgrounds. The total number of applications submitted in 2017 was 2,185, and the total number of accepted applications after the approval of the Board was 779 (35.7% acceptance rate) with the grant amount totaling NT\$121,370,923. There were 213 individual grant recipients (119 recipients were first-timers), and 277 were group grant recipients (72 recipients were first-timers).



Grant program results in the different art categories are listed as follows:

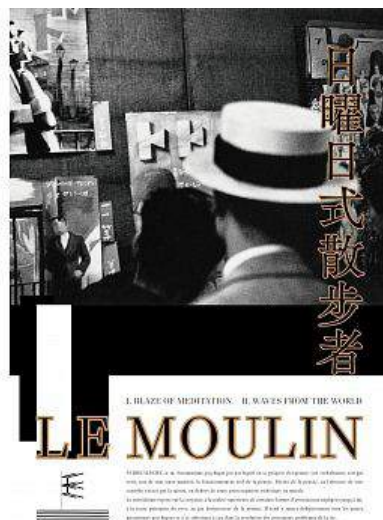
Literature

Encouraging high-quality, specialized, and innovative creative projects

With originality and aesthetic innovation as core pillars, grants were awarded to innovative ideas and specialized or unique projects. In 2017, between projects that either emphasized creativity or publication, priority was given to projects with creative potential and new projects that were original and of high quality. The NCAF also encourages the publication of well-crafted reviews and important literary works. Of the works that received grants, Chin-lien Li's Floating Record and Wei-yun LIN's My Mother's Parasite were both recognized at the 2017 Golden Tripod Awards.



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|---|---|----------------------------|
| 1 | 2 | 1 《LE MOULIN》Fisfisa Media |
| | | 2 《Selected》Chi-Yu Liao |

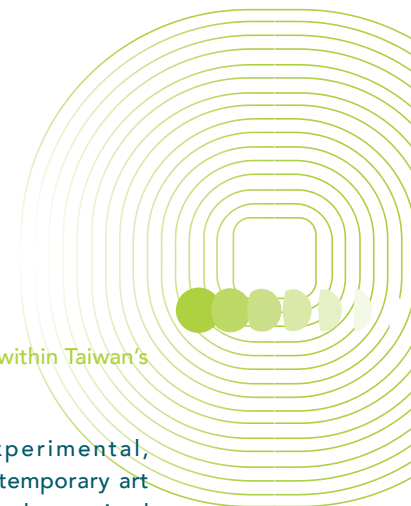


Visual Arts

Encouraging original and influential projects within Taiwan's contemporary art scene

Grants in this category focus on experimental, groundbreaking and cross-disciplinary contemporary art programs. In 2017, the main medium featured was mixed media (two/three dimensional). Projects include: Chieh-wen LIN's large-scale creative project Mountain Aboriginal Mother and Tsan-lun HUANG's Perpetual Motion Body. The NCAF also encourages curated exhibitions that feature high-quality content and incisive discourse and background. Projects include: Li-jen CHANG's Three Narratives—A Solo Exhibition by Li-jen CHANG, and the Chew's Culture Foundation's Tobacco, Carpet, Lunchbox, Textiles, Caveman: The Narratives of Craftmanship and Technologies in Contemporary Art (Curator: Nobuo Takamori).

- | | | |
|---|---|------------------------------|
| 1 | 2 | 1 <Untitled> Yih-Han Wu |
| | | 2 <Unforgotten> Mu-Chi Hsieh |





1

2

1 <To-Day> Chien-Chung Liao

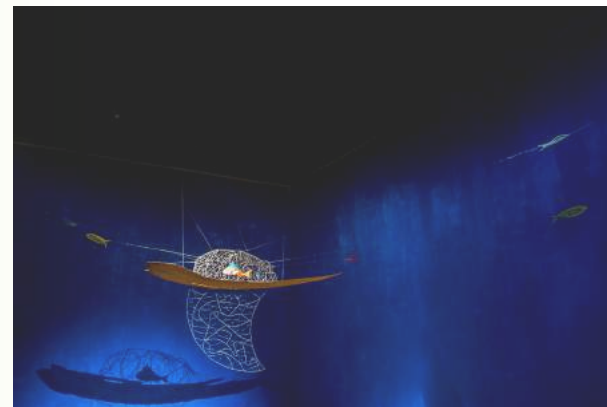
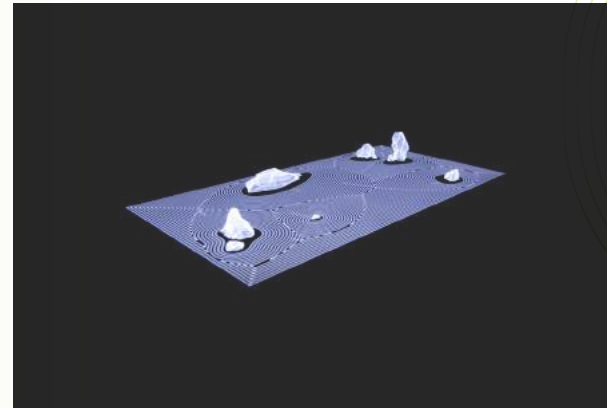
2 <Instinctive Reading> Fang-Yi Chu

3

3 <Landing> Yan-Ti Feng

4

4 <The Windy Day> Shih-Lun Huang



5

5 <Vanishing Light and Landscape>
Chao-Tsai Chiu

6

6 <The eight view of Guanyin>
Mu-Chi Hsieh

7

7 <ThreadII> Rahic.Talif

Music

Supporting cross-disciplinary cooperation programs and the performance of art works

The NCAF continues to support local artistic endeavors, as well as nurture Taiwanese artists in contemporary music. Besides promoting performances, grants were also awarded to young artists (groups) with great potential located in cities and counties outside of the Taipei region, as well as those in cross-disciplinary cooperation programs. Projects include: Freedom Beat—Sound Theatre's *Cage* and the 2017 Art Evolution Music Festival's *Above & Beneath*. The NCAF also supports the publication of artistic works that feature exemplary artistic quality and heritage value.

Dance

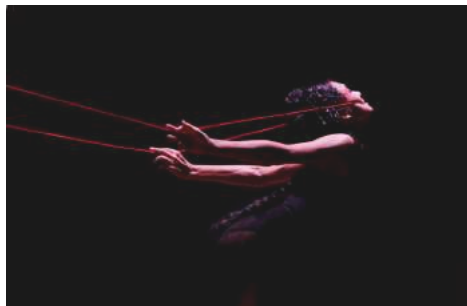
Encouraging innovative productions and supporting works developed by individual choreographers that show potential

The NCAF continues to encourage dance teams to create innovative productions and performances, while giving new and emerging groups and individuals opportunities to perform. Projects include: Yi Production's premiere performance *Deviate*, with the artists I-wei LO, Meng-ting LIU, Hao CHENG, Ching-ying CHIEN, Kuan-hsiang LIU and Yen-cheng LIU all receiving support from the NCAF in the creation and evolution of their works. Grants in this category also encourage the establishment of voluntary public dance platforms in order to offer local creators opportunities to perform.

<BenFeng Arts Evolution Music Festival- Beneath>
BenFeng Music Studio



<The Age Of Silence>
Century Contemporary Dance Company



Theater

Encouraging stable operations, the deepening of art creation, and creative artistic energy in performance groups

The NCAF regularly offers grants on new productions or tours by performing arts groups. Projects include: The Party Theatre Group *White Storyteller*, 4Chairs Theatre *We are Ghosts*. The NCAF also encourages groups of stable operations to host thematic art festivals and thus deepen local arts development. Projects in this area include: Puppet & Its Double Theatre's *Puppet In The Barn 2017 Lize International Puppet Festival* and EX-Theatre Asia's *Asia Weekend Theatre Festival* in Miaoli County. Grants in this category also aim to assist local performing arts groups to build expertise and inject their work with even more creative energy by cooperating with guest artists.

- | | | |
|---|---|--|
| 1 | 3 | 1 <We are Ghosts> 4 CHAIRS THEATRE |
| 2 | 4 | 2 <CAGE - Survival Game> Freedom Beat |
| | | 3 <Deviate> Yi Production |
| | | 4 <White Storyteller>
The Party Theatre Group |



Cultural Heritage Preservation

Encouraging projects concerned with the preservation and restoration of cultural assets and those with reference value, as well as projects with deep cultural roots and meaning

Grants were awarded to projects with unique perspectives and those that survey the value of culture and its roots. Preference was given to the preservation and repair of cultural assets, as well as projects that provide reference value. Projects include: the Foundation of Historic City Conservation and Regeneration's *Tainan City Public Life Cultural Research Series—Chinese/Western Medicine Pharmacy Survey Project* and Pei-wen WANG's *Preservation of Traditional Mother of Pearl Lacquer Craft Techniques*.

Audiovisual Media

With the number of applicants reaching a record high this year, this category continues to support projects displaying unique creative perspectives and aesthetic styles

In 2017, the NCAF focused on the production of documentary films for audiovisual media. Preference was given to film projects that addressed contemporary issues and demonstrated in-depth exploration and inquiry. In the short animated film sub-category, projects that showcased mastery and skill, as well as unique and breakthrough styles were highlighted. In the film screening sub-category, the NCAF offers support to those groups and programs that have demonstrated a long-term, stable commitment to the promotion of film on the big screen. Projects include: Taiwan Women's Film Association's *2017 Women Make Waves Film Festival Nation-wide Tour—Chinese Language Film Screening and Forum* and Body Phase Studio's *EX!T 8—Experimental Media Art Festival in Taiwan 2017*.

Arts Environment and Development

Encouraging the promotion of various professional art communities, art education and art-based research topics

In 2017, the NCAF mainly focused on the continued support of service platforms for the arts. These platforms include developing regional art communities and art education such as: Che Zi Theatre's *Tua-Tiu-Tiann International Festival of Arts*, Ting Shuo hear say's *Ting Shuo Studio Sound Art Education Exhibition 3-year Project*, and Theatre De La Sardine's *Dr. Rednose in Taiwan Second Stage: Documentary Filming Project—Southern Taiwan Edition*. This category of grants also supports art-based research and survey projects such as Wei-chen CHEN's *Day-to-Day Atypical Working: The Flexible Generation*.

<The Moving Tent> The Walkers Film Co.



International Cultural Exchanges

Since 2015, grant programs have been revised to include six application periods per year. To date, 19 application cycles have been held, reviewing 1,520 applications and funding 621 projects in total. In 2017, exchange projects focused on encouraging groups and artists to attend important international exhibitions and arts festivals, as well as expanding international networks. Projects spanned a total of 42 different countries. Projects include: composer Chia-ying LIN's commission by the Goethe-Institute Korea, which premiered at the Tongyeong International Music Festival; the Shakespeare's Wild Sisters Group's Blood & Rose Ensemble performance at the Singapore Huayi—Chinese Festival of Arts; collaboration between Ming-hwa YEH and the Japanese digital artist Go Watanabe as part of the Yokohama Triennale FUTURE PASS in a performance at the Yokohama Civic Art Gallery Azamino; and the Müller Chamber Choir's invitation to the Singapore International Choral Festival as the festival's feature choir, during which it performed several special performances, as well as the closing night performance, thereby providing its members with an excellent chance for in-depth musical exchange with other professional choral groups.

In addition, several artists and curators were invited to hold exhibitions at key venues. Projects include: Shuai-cheng PU and Cheng-hsu CHUNG's invitation to the WRO 2017 Media Art Biennale; Yen-wei TSENG's invitation to the International Biennial of Contemporary Textile Art in Uruguay, Wei-min HO and Chia-wen LIN's invitation to the 6th Nakanojo Biennale, and Tang-wei HSU's invitation to the 2018 Sculpture by the Sea, Cottesloe.



- 1 <Blood & Rose Ensemble> Shakespeare Wild Sisters Group
- 2 <Singapore International Choral Festival 2017-Feature Choir Concerts> Muller Chamber Choir
- 3 <Yokohama Triennale- Go Watanabe: dislocation> Ming-Hua Yeh



Regular Grants Analysis (including International Exchanges)

Category	Literature	Visual Arts	Music	Dance	Theater	Cultural Heritage	Audiovisual Arts	Arts Environment and Development	Total
Applications Received	231	541	607	229	347	62	106	62	2,185
Activity Costs (NT\$)	69,685,500	302,489,856	517,382,552	232,133,602	568,286,424	40,999,531	167,667,314	92,641,239	1,991,286,018
Funding Applied For (NT\$)	56,446,290	179,584,232	151,202,739	102,048,081	147,003,880	21,857,437	71,926,209	44,028,358	774,097,226
Projects Approved by Board of Directors	64	188	206	130	135	17	15	24	779
Ratio of Approvals to Applications %	27.7%	34.8%	33.9%	56.8%	38.9%	27.4%	14.2%	38.7%	35.7%
Amount Applied for in Approved Grant Applications (NT\$)	16,341,029	64,604,202	48,324,828	63,694,665	53,116,584	5,024,480	8,823,000	14,299,796	274,228,584
Funding Approved by Board of Directors (NT\$)	8,421,000	24,119,600	24,135,880	26,223,000	25,461,443	2,986,00	4,830,000	5,194,000	121,370,923
Ratio of Approved Funding to Total	14.9%	13.4%	16.0%	25.7%	17.3%	13.7%	6.7%	11.8%	15.7%
Ratio of Approved Funding to Applied for Funding	51.5%	37.3%	49.9%	41.2%	47.9%	59.4%	54.7%	36.3%	44.3%

Results of Regular Grants for 2017 are announced at the NCAF website. Please refer to "2017 Regular Grants Analysis," "Comparison Chart of Past Years' Grant Cases and Amounts" and "First-time Grant Recipients Analysis" for the results of the grants awarded in 2017.

Past Years' Grant Cases and Amounts Analysis

Year	Applications Received	Activity Costs (NT\$)	Funding Applied For (NT\$)	Projects Approved by Board of Directors	Ratio of Approved Projects to Applications	Funding Approved by Board of Directors (NT\$)	Ratio of Approved Funding to Amount Applied for in Approved Grant Applications	Year	Groups	Cumulative Total	Individuals	Cumulative Total	Total	Cumulative Total to Date for Groups + Groups Individuals
1997	1,603	2,355,634,121	1,119,824,981	622	38.8%	110,677,340	30.0%	1997	217	217	237	237	454	454
1998	1,698	2,138,430,033	990,364,800	802	47.2%	160,245,934	44.1%	1998	128	345	294	531	422	876
1999	2,098	2,278,645,051	1,000,310,143	902	43.0%	199,424,060	47.3%	1999	91	436	289	820	380	1256
Jul1999 - Dec2000	3,038	3,511,392,410	1,633,058,234	1,213	39.9%	299,949,919	42.1%	Jul 1999 - Dec 2000	136	572	214	1034	350	1606
2001	1,916	2,471,793,932	1,124,973,042	694	36.2%	164,145,705	37.9%	2001	57	629	107	1141	164	1770
2002	1,165	1,356,354,722	570,440,654	495	42.5%	102,771,210	40.4%	2002	48	677	84	1225	132	1902
2003	1,300	1,487,031,645	621,864,770	540	41.5%	119,337,920	40.1%	2003	41	718	78	1303	119	2021
2004	1,233	1,473,639,109	588,856,770	549	44.5%	118,073,505	36.8%	2004	56	774	91	1394	147	2168
2005	1,393	1,640,789,948	625,939,220	594	42.6%	117,907,400	35.2%	2005	65	839	95	1489	160	2328
2006	1,332	1,561,539,593	586,237,500	602	45.2%	104,211,629	36.7%	2006	77	916	79	1568	156	2484
2007	1,427	1,568,584,410	534,429,394	684	47.9%	112,895,766	37.2%	2007	70	986	106	1674	176	2660
2008	1,504	1,489,921,858	550,972,158	598	39.8%	108,820,560	43.3%	2008	52	1038	120	1794	172	2832
2009	1,672	1,533,668,983	648,501,429	644	38.5%	105,660,570	38.4%	2009	61	1099	135	1929	196	3028
2010	1,733	1,893,600,855	690,147,546	688	39.7%	122,526,020	41.9%	2010	61	1160	129	2058	190	3218
2011	1,816	1,716,126,546	651,574,419	703	38.7%	117,507,590	43.1%	2011	63	1223	139	2197	202	3420
2012	1,818	2,465,569,491	717,810,503	676	37.2%	107,416,600	38.6%	2012	56	1279	144	2341	200	3620
2013	1,952	2,024,447,864	759,007,373	703	36.1%	117,365,529	39.6%	2013	68	1347	106	2447	174	3794
2014	1,783	1,749,304,343	650,501,202	634	35.6%	109,988,100	43.5%	2014	62	1409	131	2578	193	3987
2015	1,894	1,794,473,804	705,464,832	701	37.0%	112,538,905	39.2%	2015	61	1470	120	2698	181	4168
2016	1,961	1,693,441,822	665,932,562	725	36.9%	116,900,473	45.5%	2016	68	1538	112	2810	180	4348
2017	2,185	1,991,286,018	774,097,226	779	35.7%	121,370,923	44.3%	2017	72	1610	119	2929	191	4539





Project Grants

The objective of the grant program at the NCAF is to provide funding and aid to urgent and important benchmark projects within arts and culture. Based on this overall goal, the NCAF puts forth strategic plans and determines areas of expertise to set clear targets, quotas, and funding for grants. In the area of sponsorships, planning, research, development, or implementation models, the NCAF pools resources and professional expertise to overcome the limitations of capital, time and creativity and provides abundant funding and production time to nurture the creativity and innovation of performance and exhibition art.

According to the source of funding and its nature, grants are divided into projects that are funded by the NCAF and those that are funded by both the Foundation and sponsoring enterprises, also known as Arts and Business Platform projects.

The results of grant programs are as follows:



Documentary Filmmaking

Documentary Filmmaking grants encourage filmmakers with independent spirits and diverse aesthetic expressions and techniques. Particular attention is paid to works with uniquely creative viewpoints and projects with contemporary significance. The five recipients for this year's grants were Wen-chen TSENG *Welcome to Aulas*, Hui-ling CHEN's *A Letter to Ama*, Yu-lun SHIH's *Inside Testimony from a Judicial Practitioner*, Wei-hsin YANG's *Ballet in Tandem*, and Chia-hua LI's *Me and My Condemned Son*. Each of the winners received a grant of NT\$ 1million. Since its launch in 2010, this grant program has supported a total of 35 documentary features with the films *The Moving Tent*, *Wayfinding to the Sea*, and *Adios! Madrid* slated for completion this year.

Young Star New Vision in Performing Arts

Sponsors | Change Investment Company Limited
Sung Chiao International Corp.
Taiwan Sunchain Arts Promotion Association

Established in 2008, this grant has continued to provide support for emerging artists who are also recent graduates. The grant looks to help young composers, choreographers and directors with the production and showcasing of their works. Besides providing funding for the creative process and touring, support is also offered in areas of promotion and publicity.

In 2017, the total number of applications received was 36. After a two-stage selection process, three projects were chosen. They are: choreographers Yung-chieh KAO's *Foreplay* and Yu-fen HUANG's *Elephant in the Room*, and director Wei-chen SUN's *Afterwards*. From November 10 to December 9, 2017 a total of seven performances were held over the one-month period. Venues were Taipei's Taiwan Traditional Theatre Multi Halls, Changhua's Yuanlin Experimental Theatre and the Kaohsiung Experimental Theatre.

Performing Arts Critics

To cultivate critics of performing arts and strategically develop the field of art criticism, this project selects qualified critics and provides a one-year program that encourages their development in observation and writing skills. In 2017, 11 art critics received grants. From July 2017 to June 2018, these chosen individuals will each write at least 20 reviews on various performing art events and programs being held in Taiwan, with their work being published online on the Performing Arts Review Platform.





Curator Meiya Cheng, Common Tasks
©Bartosz Górka

Novel Writing and Publishing

Sponsors | PEGATRON Corporation

Encouraging Taiwanese authors to publish original novels, this grant looks to discover high caliber and outstanding contemporary works with a global vision that have the potential to become Chinese classics. Established in 2003, this grant has, to date, subsidized 55 projects and published 31 works. Publications in 2017 include *Green Water-beetle*, which was recognized at both the 2017 Golden Tripod Awards and the Taiwan Literature Awards for Novels. This year, four outstanding authors, Yupas Watan, Chien-yun LIN (Su-chen LIN), Miao-i TU, Tomas (Chien-li YUNG SUNG) were selected to each receive a NT\$500,000 grant.

Malaysian Chinese Novel Writing and Publishing

Sponsors | Phison Electronics Corp.
Mr. Wen-de GUO

After successfully funding novels for many years, this grant project has expanded its scope and coverage. In 2016, besides funding four Taiwanese authors, the program also selected an overseas Malaysian author whose works are written in Chinese. The 2017 recipient is King Ban Hui who received NT\$500,000 grant.

Production Grants to Independent Curators in Visual Arts

Sponsors | TUNG HO STEEL ENTERPRISE CORP.

Initiated in 2004, this grant program encourages professional curators in Taiwan to work with art exhibitors in order to integrate theory, innovation, and exhibitions and come up with exhibitions that are innovative and of high caliber.

Projects carried out in 2017 under this category include Shan-shan HUANG and Zero in Art's *The Flying Land* hosted by Holland's Quartair Contemporary Art Initiatives (2017/12/1-2017/12/10); Hui-hua CHENG and the Cube Project Space's *Towards Mysterious Realities* at the Tina Keng Gallery in Taiwan (2016/12/10-2017/1/26); Mei-ya CHENG and Youji Workstation's *Common Topics* at Seoul's Art Sonje Center on November 8 and 9, 2017; and Yen-hsiang FANG and the Association of Taipei Contemporary Art Center's *So Far, So Right: A Study of Reforms and Transitions Across Borders* at the Kuandu Museum of Fine Arts Taipei (2017/12/29-2018/2/25).

In 2017, this grant program continued to solicit applications and selected four exhibition projects to fund and three curators to conduct their research-in-residence. The exhibitions chosen were: curator Shang-lin WU and Hot Springs Project Studio's *Moving & Migration – Stories From a Place to Other*; curator Hsiang-wen CHEN and Art Square Taiwan Studio's *Love Letter/Callus/After the War*; curator Chien-hung HUANG and The One Production Studio's *Trans-Justice: Para-colonial@Technology*; curator Szu-hsien LI and Kaohsiung City's SPP's *Island.Islander—Fish Snipers' Island Series: Rotation Surf and Turf Platter—Fish Sniper* (Taichung Program). The three curators selected were Tai-ju LU, I-hsin LAI, and Ya-hsiang YANG. These curators will conduct research-in-residence in 2018 and, upon completion at the end of 2018, they will write and submit their exhibition proposals.

Curator Amy Cheng, *Towards Mysterious Realities*





Curator Chun-Chieh Lai, *Radical Forms of Writing* at Hong-gah Museum



Curator Yu-Ling Chou, *Every Film is an Enigma: Moving Images in the Black Box and the White Cube* at Soulange Cultural Park A3

Curator's Incubator Program @ Museums

Co-organizers | Chew's Culture Foundation's Hong-Gah Museum Museum of Contemporary Art, Taipei
Soulange Cultural Park Museum of National Taipei University of Education (MoNTUE)
Yu-Hsiu Museum of Art Yilan Museum of Art

Collaborating with the Chew's Culture Foundation's Hong-Gah Museum since 2010, this project looks to match curators with resources at museums and art spaces in Taiwan in order to expand available exhibition space and stage. In 2017, in order to offer new curators more venue choices, various art spaces, including those run by university campuses, local governments or private individuals, were included. Curators were encouraged to make use of Chew's Culture Foundation's Hong-Gah Museum, the Museum of Contemporary Art, Taipei, Soulange Cultural Park, the Museum of National Taipei University of Education (MoNTUE), Yu-Hsiu Museum of Art, and Yilan Museum of Art as exhibition venues when presenting their curatorial plans. In the future, this project will continue to expand upon the facets of these participating exhibition spaces in the exploration of even more possibilities.

Programs performed this year include Chun-chieh LAI's *Radical Forms of Writing* exhibited at Hong-Gah Museum (2017/4/29-6/25); I-hsin LAI's *Shattering Divine Sacredness - Self or the Other* exhibited at both the Museum of Contemporary Art, Taipei (2017/4/29-2017/6/11) and the TAF Innovation Base (2017/4/29-2017/6/4); and finally Yu-ling CHOU's *Every Film is an Enigma: Moving Image in Black Box and White Cube* shown at Soulange Cultural Park (2017/7/8-9/10).

Supported projects that received grants in 2017 and will be exhibited in 2019 include Han-fang WANG's *Instant of Life* and Shao-hung CHENG's *Salvador Diaz*.

Performing Arts Abroad

Sponsors | NSFG Foundation Reliable Source Industrial
Mr. & Ms. Yuan-dong HSU's Memorial Culture & Education Foundation

The NCAF encourages performing arts groups and artists to produce outstanding works, strengthen networking skills, as well as promote international exchange and long-term cooperation. In 2017, the Shakespeare's Wild Sisters Group and Japan's Dainanagekijo Theatre entered their second phase of co-production with *Note Exchange Vol 2: 1984*—a rewrite of Chekhov's play *Three Sisters* with elements from George Orwell's novel *1984*. The co-produced adaptation was presented in November and December of 2017 at both the Mie Prefecture Cultural Center in Japan and Taiwan's Wellspring Theatre. Taiwan-based Our Theatre in cooperation by Tokyo's Ryuzanji Company put on an adaptation of *Macbeth* at the SiBiu International Theatre Festival to rave reviews. Finally, in November 2017, Nicole's Creative Artists Agency held the second annual Taiwan International Improvised Music Festival which saw some of the world's best impromptu musicians participate and also afforded Taiwan's top impromptu musicians a chance to showcase their skills and come together for international exchange.

Online Performing Arts Review

Sponsors | NSFG Foundation, Reliable Source Industrial

Launched in September 2011, the Online Performing Arts Review (Website) has already garnered many real-time and concrete results through its unique online dissemination and features a number of established and young art critics who serve as long-term contributors for the website. In 2017, the website featured a total of 618 submissions, or an average of 11 submissions per week. Over 240 performance programs held in Taiwan were reviewed. The website also enjoys an average of over 35 thousand readers a month. In addition, as part of the website's *Discord Lecture* series, a total of nine discussion forums were held. While encouraging online discussion, the lecture series also helped raise questions and discussions with regard to the topics of phenomenology and ecology.

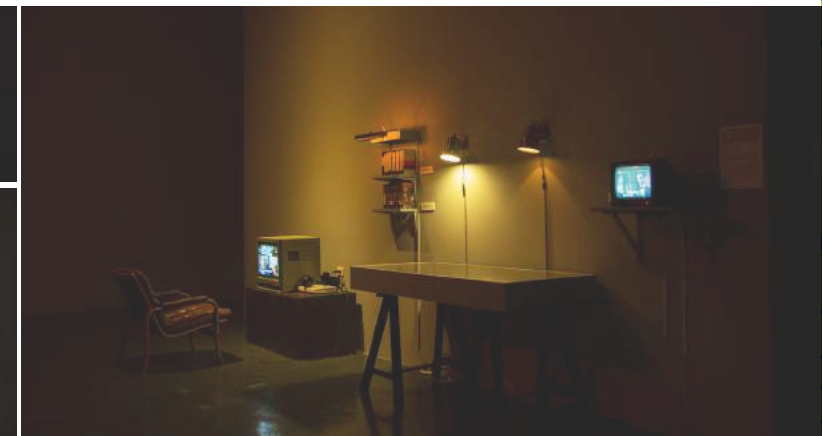
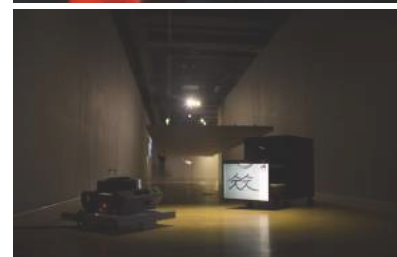
Overseas Arts Travel

Sponsors | Rodex Fasteners Corp.

In order to encourage young and upcoming artists to further engage with the world, this grant helps artists link up their professions and career plans while undertaking an in-depth exploration of art and culture overseas, thereby expanding the scope of their vision and artistic imagination, as well as assisting with future artistic creations, performances, and organizational operations. In 2017, 15 young artists were recipients of this program's grants, with the artists enjoying a total of over 30 days of cultural and artistic exploration overseas.

3	5
4	

- 3 <Utopiazoo> Flying Group Theatre
- 4 <The house in the flood> Our Theatre
- 5 Curator Yu-Ling Chou, *Every Film is an Enigma: Moving Images in the Black Box and the White Cube* at Soulange Cultural Park A3





Global Development

Creation of International Arts

Looking to assist Taiwanese artists—both individuals and groups—to develop and expand their international networks, the NCAF, in 2014, developed a policy for the establishment of international arts networks. While working with outside organizations in its “Projects for International Arts Networks Development,” the NCAF also works to bring together important global networks and to introduce an international focus and associated viewpoints in the workings of grant mechanisms (see the Results—Grant Programs chapter).

During the implementation of “Projects for International Arts Networks Development” from 2014 to 2017, the NCAF has focused on the research of the artist and their works, international resources accumulation, network creation and connection, and market research and development. In addition, the NCAF has striven to reflect the needs and viewpoints of different professional roles—including those of artists, art administrators, producers, curators, and directors.

In 2017, the NCAF began a phased review of its efforts in the international development. As the “Projects for International Arts Networks Development” enters its third year, a consolidated review and assessment of results has been undertaken, as well as a general policy reorganization. Amid this new stage of international expansion, the NCAF looks to develop further its international capabilities by increasing its organizational role and deepening its participation, as well as by forging closer cooperative relationships, while building further organizational networks on the international level.



Projects for International Arts Networks Development

Aiming to enhance the global development of Taiwan’s art scene, the NCAF developed a policy for establishing international arts networks in 2014. The Foundation first observed trends and opportunities for opening up a global dimension of networking and exchange. Then, policies were crafted based on the different needs of various art categories. By partnering with nonprofit organizations to build seven platforms, the NCAF assisted promising and emerging Taiwan artists and groups across various art fields to gain international exposure. This experience allows producers and curators to nurture a global vision and the ability to discover opportunities to forge global partnerships.

Goals of the Seven Platforms

Platforms	Description	Co-Organizers
Taiwan Contemporary Performance Connection www.co3project.com/	This platform focuses on the scope of contemporary performance and builds partnerships between contemporary and thematic art festivals and curators. Furthermore, through R&D and talent incubation programs, it offers art professionals the tools and skills by which to set a productive base for international cooperation.	Performing Arts Alliance
Fly Global Project (Digital Performing Arts) www.flyglobal.tw/en/	Focusing on digital, sound, and cross-disciplinary performing arts, through networking and marketing, Fly Global helps Taiwan artists to develop international visibility; to establish deeper working relationships with international exhibition agencies; and to help creators accumulate international exchange experience and relationship network.	Digital Art Foundation
Taiwan Indigenous Performing Arts Connection www.tipac.tw/zh/	By integrating resources and talents, this project endeavors to build an international networking platform to promote aboriginal performing arts. It also assists with the building of a lasting production model for the aboriginal performing arts in order to enhance their visibility around the world. Primary beneficiaries of this project are: TAI Body Theatre, Bulareyaung Dance Company, Tjimur Dane Theatre, and Taiwu Ancient Ballads Troupe.	Chivalry Creative
Promotional Platform for Performing Arts in Chinese Speaking Areas www.qaf.org.tw/events/2015/ncafrocc/project_twteamexp_index.htm	Through strategic promotion, matchmaking, and talent fostering, this platform seeks to help Taiwan’s performing arts troupes attend art festivals or fairs within the Chinese speaking world. By organizing meetings, offering exchange conferences and themed forums in the area of the performing arts industry, as well as the gathering and publishing of important information and resources, this platform serves as a marketing and promotion think tank for Taiwan’s performing arts groups to find opportunities among the arts and cultural marketplace in the Chinese speaking world.	Quanta Arts Foundation
Worldwide Incubating Platform for DOC Filmmakers www.windoc.org/	This year, the focus of the platform is on documentary filmmaking grant projects. According to the needs of each case, experts from various fields will be introduced to engage filmmakers in a creative dialogue. Consultations, story workshops and editing workshops are organized and serve as a platform for professional consulting and creative exchange. Through such consulting mechanisms, the creators come prepared with the know-how of how to better engage in international networks and expand international exchange opportunities.	CNEX Foundation
International Curatorial Network of Visual Art www.curator.ncafrocc.org.tw/	To deepen and expand curatorial resources in the visual arts, this platform has established a bilingual curator resource website showcasing curatorial works in Taiwan. It also builds an international arts network and cultivates curatorial talents with a global vision by exploring trends and the ecology of arts in Asia through field research, matchmaking, and talent cultivation.	Kuandu Museum of Fine Arts Dimension Endowment Of Art
Literary Connection-Chinese Language Literature Links www.novelncafwenshun.com.tw/index.html	This platform connects Chinese-language novelists across Asia with literary media networks to select and publish novels representing the 21st century. It has also held international novelist symposiums that promote dialogue and exchange between writers and their works.	Wenshun



From research and preparation in 2014, to the official launch of the international networks programs in 2015, the seven platforms above have accumulated a litany of accolades and achievements as of 2017. They have accomplished the following:

- organized 83 lectures, seminars, sharing sessions and other activities that have made it possible for artists to share experiences and global trends and provided opportunities for professional dialogue,
- put on 38 workshops that nurtured professionals and increased their competencies,
- provided links to 157 art markets, exhibitions, theatres, art museums, arts festivals, and professional organizations across Asia, Europe and the United States to promote the works of Taiwanese artists,
- made it possible for 77 art professionals to go abroad to participate in international exchange activities and explore opportunities for global development.

Review: 2017 International Arts Networks

February



Fly Global Project - Participation in TPAM in Yokohama —Japan
Taiwan Contemporary Performance Connection - Participation in Asia Producers' Platform Camp —Australia
International Curatorial Network of Visual Art - Asian Curatorial Forum in Dhaka —Bangladesh
Literary Connection- Chinese Language Literature Links - Writers' Talk —Beijing

April



Promotional Platform for Performing Arts in Chinese Speaking Areas—Participation in Dao Lue Performing Arts Industry's Annual Performing Arts Beijing Expo - Beijing and China Performing Arts Conference —Hefei

May



Worldwide Incubating Platform for DOC Filmmakers - Story Workshop and Consultant Conference —Taiwan

July



Fly Global Project - In Cooperation with Songshan Cultural and Creative Park's Sketch-in-Motion R&D Project - A Third Space—Taiwan

August



Taiwan Contemporary Performance Connection - Hosting All Tomorrow's Collaborations' Workshops with Curators, Meet a Curator activity, and International Curators' Visits
Promotional Platform for Performing Arts in Chinese Speaking Areas - Hosting Building Links Among Chinese Performing Arts in Singapore and Southeast Asia International Forum—Singapore
Taiwan Indigenous Performing Arts Connection - Participating in the Taipei Performing Arts Center's ADAM project - Asia Discovers Asia Meeting for Contemporary Performance Opening Gala Performance and Round-table Forum—Taiwan

September



Worldwide Incubating Platform for DOC Filmmakers - Editing Workshop and Consultant Conference —Taiwan

October



Fly Global Project - International Market and Exhibition Management Training Seminars and Workshops—Taiwan

November



Promotional Platform for Performing Arts in Chinese Speaking Areas - Hosting A Gathering of Chinese Culture International Forums and Activities —Taiwan

December



Literary Connection- Chinese Language Literature Links - Writers' Talk—Tokyo, Japan





Cooperation with International Arts Organizations

In addition to the development of front line international links with the assistance of outside partners, starting in 2017, the NCAF, taking a more active and leading role as it looks ahead to further integration, has established a robust cooperative network of communication and exchange with new international partners in Europe and Asia. Major works of 2017 include:

Partnership with the British Council

In 2017, the NCAF and the British Council signed a Memorandum of Understanding on Cultural and Arts Cooperation thereby bringing the two agencies together as formal partners for the first time. Over a period of two years, this partnership looks to expand on existing international exchange networks and, under the principles of equality and mutual benefit, will focus on areas of ‘Inclusive Arts’, ‘Arts and Technology’, and ‘Cultural Leadership and Management.’ Projects will include personnel and staff exchange programs, promotion and research, which will inject new inspiration and direction into Taiwan’s arts and culture ecosystem.

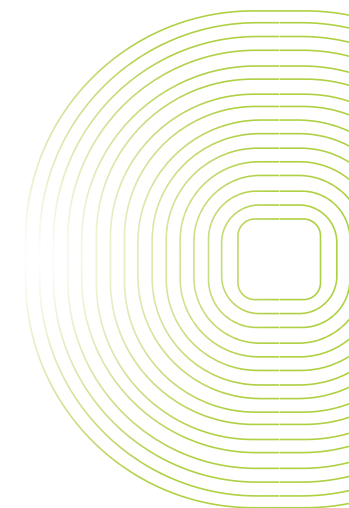
Cooperation with French cultural institutions

In 2017, the NCAF opened new lines of communication and exchange with Centre George-Pompidou and Le Centquatre in Paris. Currently, the cooperative exchange mechanisms in the area of talent cultivation are under planning.

Overseas visits and hosting international visitors

To better meet the needs for the expansion of international exchange programs, the NCAF works with art institutions in France and Germany to discuss future cooperation. Also, in 2017, the NCAF has been a host to a number of art institutions from around the world. Those coming from the Asia-Pacific region included Cambodian Living Arts, the Bangkok Art and Cultural Center, the Bengal Foundation, the Australia Council for the Arts, as well as professionals from Philippines and Israel. Organizations from Europe and the Americas included Centre George-Pompidou, Le Centquatre, MoMA in New York, as well as art personnel from England, Portugal, Holland and Belgium.

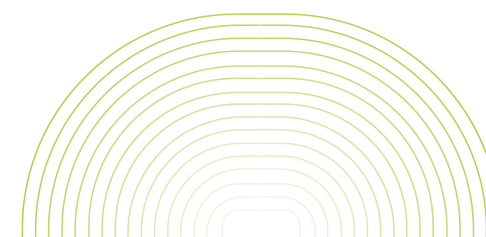




The 20th National Award for Arts Witness the Spirit of the Arts

In order to reward artists with outstanding accomplishments and those who continue to create, the NCAF established the “National Award for Arts” in 1997. The award targets seven categories including literature, visual arts, music, dance, theater, architecture and film. In 2015, the candidate referral period was changed to every two years following approval by the Board of Directors.

The 20th National Award for Arts began accepting nominations in May 2017. After evaluations for every category in October and a final review on November 27, a total of 78 nominations were made and jury members gathered to discuss the candidates. The winners selected by the Board of Directors were announced on December 5. The seven winners were: poet Kuei-shien LEE, artist Sakuliu · Pavavaljung, composer Gordon Shi-wen CHIN, choreographer Shu-fen YAO, playwright Sheng-kuo CHEN, architect Sheng-yuan HUANG, and film score creator Lim Giong.





Winners

Poet Kuei-shien LEE

Introduction

Kuei-shien LEE, pen name Fengti, was born in the Taipingting area of Taipei (now Liangzhou Street) in 1937. He graduated from the Provincial Taipei Institute of Technology (now National Taipei University of Technology) with a major in chemical engineering. His career included working as an assistant engineer at a tire factory, an engineer at Taiwan Fertilizer Co.'s Nangang plant, an advertising copywriting for a design company, and a deputy general manager of an international patent and law office. LEE later invested in the patent business, assisting with patent applications and the export of patented products.

LEE loved literature from childhood. In 1953 at the age of 16, he began to publish poems in the local magazine Breeze, and his pen has never run dry since. He has produced novels, essays, reviews, and translations, serving as a model of diligence in the literary industry. He has won numerous awards both at home and abroad, including the Outstanding Poet of the British Academy of International Poets (1976), the Outstanding Literature Award of the Nuova Accademia di Belle Arti (1982), Korea's Distinguished Asian Poet Award (1993), the Millennium Poet of the International Poets Academy (2000), the Ministry of Culture's Nation Cultural Award (2001), and the Kathak Literary Award (2016) in Bangladesh, among others.

Reason for winning

Kuei-shien LEE's poems incorporate both practical experience and artistic functions. Over the course of 60 years, he has accumulated abundant creations, enriched the connotation of Taiwanese literature, and worked tirelessly towards global exchange and the promotion of Taiwanese literature. He has also devoted himself to the translation of Taiwanese literature, opening a widow to world and solidifying his status as a writer of significance with both a local and global outlook.



Artist Sakuliu · Pavavaljung

Introduction

Sakuliu · Pavavaljung was born in 1960 in Pingtung County to the Davalan tribe of the Paiwan. His father Kun-chung HSU (Chinese name) is of the Paiwan tribal group, an inheritor of mouth-blown flute and nose flute skills, and therefore a national treasure in his own right. Pavavaljung's mother Su-yueh YU (Chinese name) was highly skilled in weaving, embroidery, knot tying, folk botany, and was a tribal singer. In 1978, Pavavaljung graduated from National Nei-Pu Senior Agricultural-Industrial Vocational High School Electronic Engineering Department and, in the same year, established the Sakuliu Studio. In addition to personal creations, he also offers training in sculpture, pottery, and woodcarving. Since 1980, he has done extensive fieldwork among Taiwan's aboriginal tribes. In the 1990s, he promoted the "Aboriginal Classrooms" program to encourage aboriginals to return to their cultural roots. He has been indispensable to the strengthening and promotion of aboriginal culture, winning the Ten Outstanding Youth Award (1991), the People's Lifetime Achievement Award (1998), and the Golden Tripod Award for Excellent Publications and the Ministry of Culture's Nation Cultural Award (2015) for his work Ancestor's Residence.

Reason for winning

Sakuliu · Pavavaljung is a defining artist who transcends the vision of modern countries and one who throws himself into the pursuit, preservation, and re-creation of art derived from traditional cultures. Through a wide ranging artistic and social practice that's not confined to any particular area, he has created an arts academy for aboriginal culture and demonstrated genuine cultural awareness. Tracing aesthetic reflection between the traditional and contemporary, his work showcases multiple artistic skills, serves to preserve the history, art, and imagery of aboriginal groups, and presents self-examination in contemporary society.



Composer Gordon Shi-wen CHIN

Introduction

Gordon Shi-wen CHIN was born in Douliu, Yunlin County in 1957. After receiving his secondary education in Japan, CHIN went to the United States to study at Biola University, later entering the Eastman School of Music to study composition, piano, and conducting. After obtaining a doctorate in piano performance and composition, CHIN returned to Taiwan to teach at National Taiwan Normal University, where he currently serves as musical director of the Yinqi Chorus & Orchestra.

CHIN is active in music circles both domestic and international, his works being performed in major cities and concert halls across the world. He is a representative composer with international visibility and mobility among the post-war baby boomers of Taiwan. When the Taiwan National Symphony Orchestra goes abroad for performances, they often select his work to present Taiwan's unique musical character to European and American music circles. As one of the top Taiwanese composers working today, CHIN's works are representative of the development of Taiwanese composition over the past three decades.

Reason for winning

Gordon Shi-wen CHIN 's works integrate the elements and images of contemporary Taiwan. His forms and styles are diverse and of the highest musical quality. Composed in harmony with the humanistic spirit of the times, his ongoing creations and performances highlight his perseverance and focus. His accumulated body of work and activity in the international music scene has been well received globally.



Choreographer Shu-fen YAO

Introduction

Shu-fen YAO was born in 1964 and holds a Masters degree in dance from New York University. In 2000, she established the Century Contemporary Dance Company and continues to serve as its artistic director. She is also a lecturer in the Dance Department of National Taiwan University of Arts. Her choreography continues to experiment with a unique style, from the fusion of body and language, visual and media, to the contemplation of social issues. Her work Double Happiness (2002) won the American College Dance Festival Best Creation Award and I Get a Kick Out of You (2006) was commissioned by the Dance City of Newcastle, UK. In 2013, the large-scale, cross-discipline production Wings of Desire was launched. Taking inspiration from the movie Wings of Desire, the production interlaced real and unreal visual angles of dancers and images on stage. YAO's Les Noces /Le Sacre du Printemps won the 9th Taishin Arts Award for the Performing Arts in 2011. In addition, she was invited to have her pieces Dance in Asia and Wild Butterflies performed at the Brucknerfest Linz in Austria—her works being a clear representation of her dedication to Taiwanese dance.

Reason for winning

Shu-fen YAO's multiple and unique artistic styles are characterized by her intricate feminine perspective and rich body language that serves as inspiration for her imaginative dance imagery. Her pieces go straight to the heart and show a deep and meaningful aesthetic. Her long-term efforts towards the cultivation of Taiwan's dance scene, her care for complex social issues, and her work to actively bring Taiwanese dance to the international community has created a new platform for dance creation and done much to boost Taiwan's international visibility.

Playwright Sheng-kuo CHEN

Introduction

Sheng-kuo CHEN was born in 1954 in Mianfeng Theater in Wandan Township of Pingtung County. He began writing plays at 19 and performed as the narrator in traditional Taiwanese operas. At the age of 20, his work *Double Speared Lu Wenlong* won a local drama competition in the categories of “best male actor in a military drama” and “best screenplay and director,” demonstrating his strengths in areas of acting, play writing and directing. Over the past 35 years, CHEN has created 40 new theater productions. Every year, he performs as the narrator for the Ming Hwa Yuan Arts & Cultural Group’s subgroup and serves as one of the key resources for its outdoor performance. His works *Paternal Love* (1982), *JiGong, the Living Buddha* (1983), *The Fighting Tiger* (1985), and *Liu Quan Jin Gua* (1986) have won best dramatist awards in local competitions. In 1995, he was awarded the Ten Outstanding Young Persons Art Heritage Award. His work *JiGong, the Living Buddha: Enchanted Snow Fox* was performed by the request of the Council for Cultural Affairs (CCA) and the French Ministry of Culture at the Théâtre du Rond Point. In addition, Ming Hwa Yuan has performed in Japan, Bangkok (Thailand), Berlin (Germany), Johannesburg (South Africa), and Singapore, with CHEN’s writing an indispensable element of Ming Hwa Yuan’s performance of traditional Taiwanese opera.

Reason for winning

Sheng-kuo CHEN has long served as a dramatist for traditional Taiwanese opera, mastering various theatrical performances, while also possessing a versatile and unique style that allows his work to draw in his audience. His themes are extensive, insightful and far-reaching and open up a contemporary vision for traditional opera. From script to stage, he uses his long experience to fully integrate language, performance, scenery, and technique to bring new life to traditional drama.



Architect Sheng-yuan HUANG

Introduction

Sheng-yuan HUANG was born in Taipei in 1963. He received his Master's degree in architecture from Yale University. After moving to Yilan in 1994, he began building an architectural career out of local surroundings and lifestyles. He established Fieldoffice Architects, where he presides over a group of young talent from both Yilan and Taiwan at large, encouraging them to discard the rigid frameworks of academia and to instead draw inspiration from their perceptions of the environment and natural systems. As well, from the specific space and creative environment of Yilan, HUANG looks for the rhythm and essence of the intimate connection between architecture and people.

Sheng-yuan HUANG was selected as Outstanding Architect of the Republic of China in 2006. In 2006 and 2018, Fieldoffice Architects was chosen as Taiwan's representative to the Taiwan Pavilion at the Venice Architecture Biennale. He was invited to exhibit at the TOTO Gallery MA, Tokyo in 2015. In late 2016, he became the first Taiwanese architect invited to organize touring exhibitions in Europe. In both 2014 and 2017, he was awarded the Far Eastern Architectural Design Award. In 2017, he was awarded the Yosizaka Takamasa Award, becoming the first non-Japanese architect to receive the prize.

Reason for winning

Sheng-yuan HUANG thinks about buildings from the perspective of nature and culture, transcending the limitations of the architectural profession. His work integrates the landscape of community life and the environment, expanding on the public sphere, creating a friendly living network, and promoting the concept of architecture as a local expression of society. Through architecture, HUANG opens up new environmental space and a new vision of a city, building global value from local consideration. His work is known for capturing the significance of “people, time, and land” in architecture.



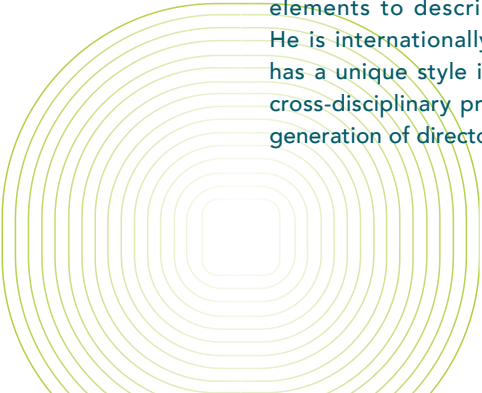
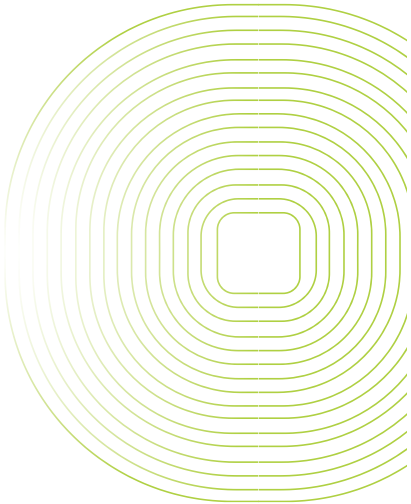
Film score creator Lim Giong

Introduction

Lim Giong (real name Chih-feng LIN) was born in Changhua in 1964. He was influenced by his father who loved Japanese popular music, which represented his earliest connection with music. In high school, his family moved to Taichung, during which time Lim began to learn guitar and form bands. He relocated to Taipei for work in 1986. After rocketing to fame for the song Marching Forward in 1990, he continued to compose rock music and started a new trend in Taiwanese language music. In 1996, he scored Hsiao-shien HOU’s film Goodbye South, Goodbye, which won the Golden Horse Award for Best Original Film Score. Over time, Lim Giong evolved from a rock idol to music producer, producing 10 albums, seven compilations, and participating in 27 domestic and foreign short films and documentary soundtracks. He has won countless awards including the Golden Melody Award and Golden Horse Original Music award. Hsiao-shien HOU’s film The Assassin, which Lim also scored, won the Cannes Soundtrack Award. In 2015, Lim established Aspiration Music Productions.

Reason for winning

Lim Giong’s work incorporates electronic music and traditional Asian music elements to describe stories in films and create an ideal sensory experience. He is internationally renowned for his achievements in both film and music. He has a unique style in contemporary Asian film scores and actively participates in cross-disciplinary projects. He also passionately dedicated to cultivating the next generation of directors and students.





Resource Development—— Searching for Creative Partners; Spreading the Beauty of Art

As an important organization that supports art professionals, the NCAF continues to develop channels of resources with the objective of offering continuous assistance and resources for the performing arts. The NCAF also looks forward to promoting artists and groups that it supports and bringing their works to a larger audience. In 2017, the NCAF's resource development efforts focused on three aspects: Arts and Business Partnerships, promotion of the arts, and the dissemination of cultural information.

Since its inception, the NCAF has set forth fundraising efforts, promoted suitable programs, and has gradually developed diverse modes of Arts and Business Partnerships. In 2017, the NCAF continued to serve as a platform for artists by networking with businesses and initiating different projects to fundraise and gather resources for the arts. With the building of an Arts and Business Creative Partnership Platform as its goal, the NCAF has actively invited a new generation of business owners and corporate bodies to join its roster of business partners and to become a member of the Friend of NCAF. By taking the initiative in planning, organizing, and gathering resources, the NCAF hopes to further its creative partnerships with these corporate bodies and to promote the mutual benefit that arises from the ongoing collaboration between business and the arts.

The NCAF has also continued to provide the performing arts industry with information services and publicity, while creating opportunities within different fields for exchange and cooperation, bringing art to the public with the hope of opening up endless possibilities for the arts.

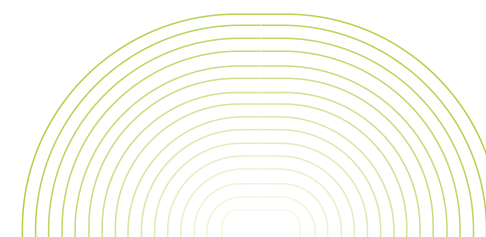


Arts and Business Partnerships

The NCAF founded a platform for cooperation between the art and business by proposing various projects for collaboration. In the process of planning and implementing these projects, the NCAF introduced the concept of Arts and Business Partnerships while creating practical and actual cooperation opportunities in order to expand their scope and resources. Since its inception in 2003, the program's results have been fruitful. In 2017, with a new cooperative model that looks to the premise of a new era and inter-community model, the NCAF's Arts and Business Creative Partnership Platform was born. The NCAF actively invites new entrepreneurs and corporates to join this platform as corporate partners. And through the unearthing of available resources by the Friends of NCAF, the NCAF provides better services and actual benefits to art industries in Taiwan.

The Friends of NCAF

The Friends of NCAF was formally established on February 26, 2004. Recruiting several corporate members, the NCAF set forth to become the platform through which business leaders can step into the prosperous world of the arts by participating in art events and activities. The ultimate goal is to develop support for the arts within these business leaders. Besides providing opportunities for cooperation, the NCAF hopes that exchange and collaboration can take place between the arts and business fields through experience sharing, ultimately forming a bi-directional network. In 2017, membership in the Friends of NCAF reached 78 members with Li-fen YANG, the CEO of Reliable Source Industrial, serving as president, and Shun-li CHANG, the General Manager of Rodex Fasteners Corp., serving as vice president. Furthermore, under the direction of NCAF Chairman Mun-lee LIN, the Strategy Development Association was established to better facilitate the cohesiveness of the Friends of NCAF and to enhance creative and in-depth discussion with regard to the NCAF's Arts and Business Partnerships. In 2017, the Friends of NCAF organized 13 arts-related activities in the fields of aesthetics, music, dance, the performing arts, and cultural tours. These diverse events were attended by 2,322 people in total.



Projects for Arts and Business Partnerships

In 2017, the NCAF cooperated on a number of projects within the Arts and Business Partnerships. These include projects in the performing arts, visual arts, arts education, local arts and cultural heritage, as well as several projects that the NCAF co-funded. The projects can be found below:

List of Project Sponsors (For pledge amount please refer to Acknowledgements)

Projects	Sponsors
Performing Arts Abroad	NSFG Foundation Mr. & Ms. Yuan-Dong HSU's Memorial Culture & Education Foundation Reliable Source Industrial
Online Performing Arts Review	NSFG Foundation / Reliable Source Industrial
Production Grants to Independent Curators in Visual Arts	Tung Ho Steel Enterprise Corp.
Overseas Arts Travel	Rodex Fasteners Corp.
Young Star New Vision in Performing Arts	Change Investment Company Limited / Sung Chiao International Corp. Taiwan Sunchain Arts Promotion Association
Novel Writing and Publishing	PEGATRON Corporation
Malaysian Chinese Novel Writing and Publishing	Phison Electronics Corp./ Mr. Wen-de GUO
NCAF Co-branded Credit Card	Taishin International Bank
Arts and Business Taiwan(Website)	The Friends of NCAF
NCAF online-Magazine	The Friends of NCAF

Supporting Arts and Culture - NCAF Co-branded Credit Card

Partnering with Taishin Bank, the NCAF co-issued a credit card to support the arts. For every single purchase made by credit card holders, 0.2% of each credit transaction is contributed to the NCAF. The total amount allocated between December 2016 to June 2017 was NT\$91,220. Unfortunately, due to considerations regarding its credit card business strategy, Taishin Bank notified the NCAF to stop issuing the co-branded credit card, with the partnership officially terminating on July 1, 2017.



Arts and Cultural Information Services and Publicity

Official website and social media site

Official website | www.ncafrog.org.tw
social media sit | www.facebook.com/ncafrog

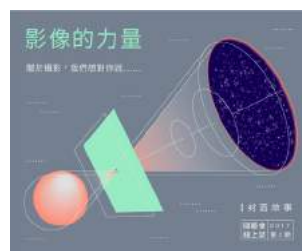
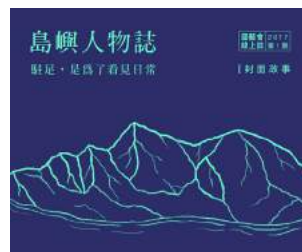
Throughout 2017, the NCAF official website (<http://www.ncafrog.org.tw>) was continually updated with important information on grant promotions, grant results, recent achievements, as well as with information on upcoming performances and shows. The website also links to the NCAF's social media platform, allowing users quick and easy access to real-time messaging with various parties. The NCAF also runs an "Arts Resource Platform-Exhibitions & Performance News Feed/ Job Opportunities" digital platform which serves as a key site for accessing information on publications, exhibitions, performances, and job opportunities. Finally, the NCAF has been quite active in its promotion of the "Online Grants Application" platform webpage which allows artists and groups to conveniently apply for grants.

The NCAF's Facebook page complements the official website in publishing news releases and recommending works of NCAF-supported artists or troupes. The page allows NCAF to reach its target audience in a more immediate and direct fashion, thereby increasing interaction between itself and its supporters.

NCAF online-Magazine

<http://mag.ncafrog.org.tw/>

The NCAF online-magazine is the Foundation's online media for promoting the arts. Through in-depth but accessible editorials and compilations, with the aim of sharing "cultural events, both big and small," the magazine publicizes Taiwanese artists and their works. In 2017, the content of the magazine was divided into two major segments--Monthly Issues and Special Topics. The Monthly Issues – Cover Story section selects its themes from current trends in the arts and publishes stories on suitable and interesting topics. The Special Topics section encompasses various columns and provides rich content through individual articles.



Over the course of 2017, a total of eight issues of the magazine were published. Five of those issues featured in-depth reports on a specific issue while introducing related artists and content creators. These issues were:

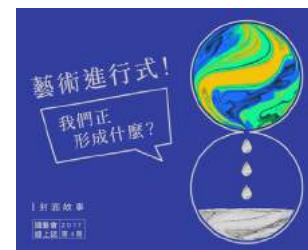
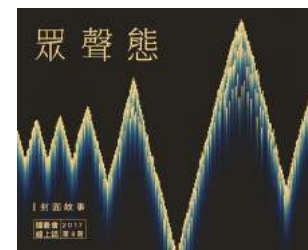
"Island Persona—A Brief Stay to See Our Everyday" discussing how art actually enters society. "The Power of Images—Regarding Photography We Would Like to Say..." offering an overview of the face of contemporary photography in Taiwan. "A Truth for Future Generations" presenting the connotations of documentary-based literature and images. "What Are We Becoming?—Progressive Art!" exploring the creative experiments of cross-over innovation. "Public Sound State" describing Taiwan's sound art scene.

The remaining three issues featured reporting on plans in line with various NCAF promoted projects:

"Zoom In! Their Techniques of Creation—Art Project Case Collecting" following novels, documentary films, and curator's incubator grant recipients. "Come! Join This Year's Festivities—2017 New Artists, New Vision" and "We've Enjoyed the Same Starry Sky—Young Star New Vision: A Decade of Reflection" reviewing a decade of New Artists, New Vision projects as reported by the magazine.

The Special Topics section encompasses various columns. The "New Emerging Artists" column introduces new artists. The "Up Close and Personal" column provides in-depth interviews with artists and art professionals. The "Recommended Readings" column introduces new literary works. "Travels and Art" reports on the life of artists and groups living abroad. "Global View" offers first-hand observations written by international observers. The "Art and Business" column reports on news relevant to Art and Business Partnerships. "Valley of Light and Shadow" recommends creations and works in the audiovisual arts. "First-hand Experience" offers reporting on symposiums and events.

In 2017, the NCAF online-Magazine released a total of eight issues, which covered close to 60 articles. In the future, the NCAF online-Magazine will continue to offer lively and intriguing content as it shares and introduces an ever changing and growing artistic landscape with the public.





Arts and Business Taiwan (Website)

www.anb.org.tw/default.aspx

Arts and Business Taiwan (www.anb.org.tw) is a collaboration between the arts and business industries and has continued to explore domestic and overseas opportunities. Its operating structure is divided into three categories: "Art Projects" details the results of various projects; The "Arts & Business Report" invites and brings together professionals in the arts to communicate with business advocates in the arts industry on different cultural perspectives, sharing the latest information through news reports, case interviews, and discussions of new arts and business partnerships.

The Arts & Business Report section of the website has four major themes: "Special Reports" which introduces to readers entrepreneurs in the business sector and their story in the arts; "Up Close and Personal with the Arts" which provides a first-hand look at the monthly art events that the Friends of NCAF have attended and experienced; "Original Art Proposals" which introduces special and exciting partnerships between the arts and business in Taiwan and abroad; and "Art and Business News" which offers information on art events in Taiwan and the latest news regarding collaboration between the arts and business.

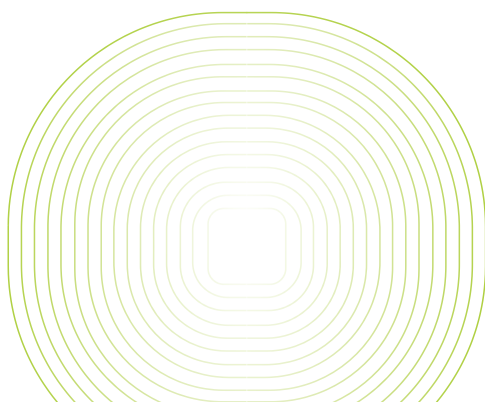
Throughout 2017, the "Arts & Business Taiwan" website has collected important news regarding art and business partnerships both at home and abroad, as well as cooperation cases. Altogether it has published 80 reports in this area. These reports have focused not only on local businesses in Taiwan, but those in East-Asia, Europe and North America as the website continues to push for cooperation between the arts and businesses in the creation of additional partnership opportunities.

Public Relations

In addition to providing funding resources for the arts, the NCAF also focuses on publicizing awards and grant programs through the media, promoting the works of supported creators, and expanding links both at home and abroad.

For the PR events of 2017, in addition to holding press conferences and events, the NCAF also invited the media to participate in exhibitions, performances and symposium, introducing and promoting artists it supports to garner publicity. In 2017, over 10 press conferences and related events were held, with around 100 print, digital and radio news articles released. As well, in collaboration with Taiwan Panorama published by the Ministry of Foreign Affairs, the NCAF offers a snapshot of the background and inspiration of its supported artists, targeting international readers to broaden the name recognition of Taiwan's art creators.

Furthermore, the NCAF published its 2016 annual report, offering an overview on the previous year's achievements and financial performance, with the report serving as an important resource for academic and cultural research.





Projects Commissioned by the Ministry of Culture Establishing Partnerships and Professional Collaboration

The NCAF partners with the Ministry of Culture to select, evaluate, and promote professional arts projects. In 2017, the projects implemented by the NCAF included the following:

Cultural Card Policy Research and Pilot Experiment Project

This project sets cultural cards as policy tools, analyzes the pros and cons of current domestic policy, technology and society from the three policy objectives of equal access to culture, cultural roots and cultural experience, and develops a set of feasible cultural card construction and distribution programs. The project conducts research and project planning via domestic and foreign articles and case studies, focus groups and individual interviews. A report was completed in September 2017 and submitted to the Ministry of Culture as a reference for future development of cultural cards and other related policy measures.

2017 Municipalities and Country Governments Developing Art Features Subsidy Evaluation Program

The Ministry of Culture is currently implementing a program to encourage local governments to integrate existing cultural and educational resources to better showcase the unique artistic and cultural features of local performances. The Ministry of Culture commissioned the NCAF to invite experts and scholars from relevant fields to form an evaluation team, helping the Ministry of Culture in establishing a complete evaluation mechanism and providing reference for future support from the Ministry of Culture to the project. In 2017, a total of seven counties and cities supported by the Ministry of Culture were evaluated, and the "2017 Municipalities and Country Governments Developing Art Features Subsidy Evaluation Program" was compiled to provide professional recommendations for the Ministry of Culture and local governments.



Taiwan Cultural Festival Internationalization and Local Cultural Support Program-2017 and 2018
Tutorial Visiting and Evaluation Program: Taiwan New Theater Festival in Changhua County

Taiwan Cultural Festival Internationalization and Local Cultural Support Program - 2017 and 2018 Tutorial Visiting and Evaluation Program

The Ministry of Culture assists counties and cities in highlighting the unique elements of local culture in their cultural festivals and shaping the quality of their international cultural recognition. In 2017, 10 programs received grants from the Ministry of Culture. The Ministry of Culture commissioned the NCAF to arrange the implementation process and to invite experts and scholars in related fields. In addition to providing professional advice on festivals, this evaluation plan also integrated the views of cultural bureaus and evaluation committee members of various counties and cities, as well as policy feedback from multiple sources to the Ministry of Culture for internal reference.

Implementation of the Ministry of Culture's Cultural Workers Residence and Exchanges Program

Beginning in 2014, the Ministry of Culture commissioned the NCAF to implement its residence and exchange program for art professionals. The NCAF ensures the integrity, professionalism, and objectivity of the selection process. In 2017, 21 artists were selected to participate in residency programs at art villages that have partnered with the Ministry of Culture. In September 2017, workshops were held in Taipei where artists were invited to share their residency experiences.



Evaluation of the Ministry of Culture's Visual Arts Grant Recipients

The Ministry of Culture commissioned the NCAF to conduct an evaluation of art villages and their visual arts troupes. In 2017, collaborating with professional board members, the NCAF visited and evaluated 10 Visual Arts projects (operations category) funded by Ministry of Culture and 8 Arts Villages Operation Development projects. In the process, the NCAF evaluated and analyzed the current status of art villages in Taiwan, the ecology and trends in visual arts, and the effectiveness and results of the projects receiving grants from the Ministry of Culture in order to give effective policy recommendations.

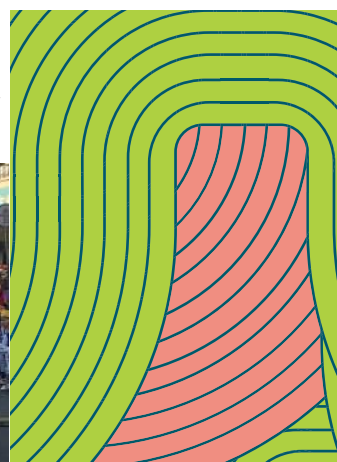
2017 Performance Group Grading Award Project Evaluation Program

In order to ensure the long-term, stable development of domestic performing arts groups in the four categories of music, dance, traditional opera, and modern drama, the Ministry of Culture implemented the "Performance Group Grading Award Project" and provided the groups with annual operating grants. The Ministry of Culture commissioned the NCAF with this year's assessment to deeply understand the implementation status of the annual operating plan of NCAF-supported groups and their performance and administration. The relevant evaluation results were used as the reference for the groups' future operations and their application for grants in the 2018. This year, based on previous assessments, the NCAF will add supporting mechanisms and invite 50 appraisers with experience in art ecology observation and practice in various fields to provide artistic and administrative assessments, targeted visits, and appropriate guidance. These works assist the Ministry of Culture in understanding the profile and artistic quality of the NCAF-supported groups while providing those groups with the necessary advice to effectively enhance their artistic development and operational management capabilities.

The 13th Arts & Business Awards Selection

In order to achieve the core goal of "a strong cultural force and the promotion of cultural participation," the Ministry of Culture holds "Arts & Business Awards" to encourage enterprises to exert their influence in this area. The Ministry of Culture then commissions the NCAF to manage the nomination and selection process of this award. In 2017, a total of 13 companies were selected for the "Best Creative Award," "Long-Term Sponsorship Award," "Arts and Cultural Talent Cultivation Award," "Corporate Culture Award," "Small and Medium Enterprise Contribution Award," "Annual Sponsorship Award" and "Judgment Award." The Ministry of Culture held the awards on December 5 at the Huashan 1914 Creative Park W2 Building. Minister Li-chun CHENG presented the awards to the winners. For companies who donated NT\$1 million sponsoring cultural and arts-related enterprises with no prize rewarded, they received a certificate of appreciation.

- 3 Taiwan Cultural Festival Internationalization and Local Cultural Support Program-2017 and 2018 Tutorial Visiting and Evaluation Program: Yuejin Lantern Festival in Tainan City
- 4 Taiwan Cultural Festival Internationalization and Local Cultural Support Program-2017 and 2018 Tutorial Visiting and Evaluation Program: Chiayi City International Band Festival



- | | |
|---|---|
| 1 | 2 |
| 3 | 4 |
- 1 2017 Municipalities and Country Governments Developing Art Features Subsidy Evaluation Program: Teaching yueqin in Pingtung County Checheng Township Checheng Elementary School
 - 2 2017 Municipalities and Country Governments Developing Art Features Subsidy Evaluation Program: Teaching puppet show in Yunlin County Dapi Township Jiaying Elementary School

Financial Profile

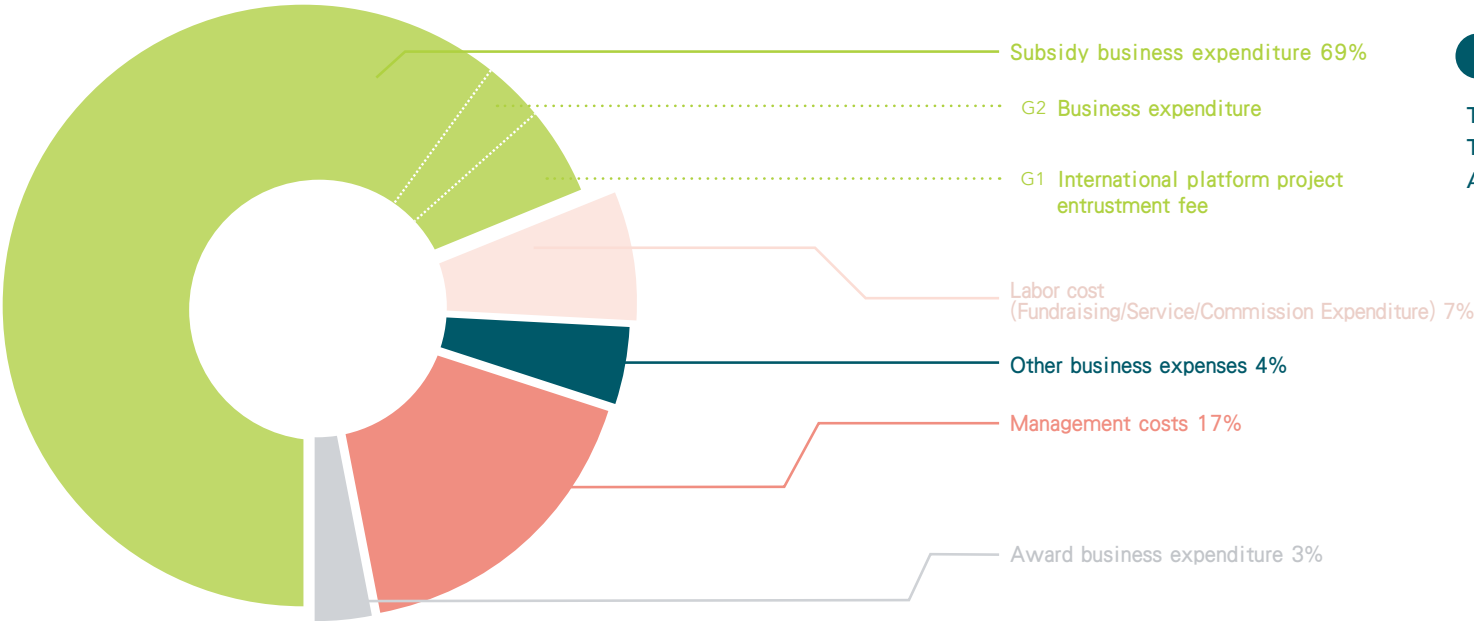
Aside from public fundraising, the NCAF's annual funding comes mainly from interests generated from its endowment. In light of the volatility of the global economy, the NCAF looks to ensure sound financial management and operations to enhance the overall effectiveness of its endowment fund. In 2017, the NCAF's investment portfolio stood at NT\$2 billion in time deposits, NT\$2 billion in long-term stock investments, and over NT\$2 billion in fixed income securities. Under the premise of conservative decision-making and stable risk control, funds were allocated effectively to garner reasonable remuneration. In 2017, the overall income for the NCAF was NT\$254 million, NT\$54 million more than its operating budget of NT\$200 million. The yearly rate of return on investment was 7.32%.

Revenue

Total revenue in 2017 NT\$285,612,572

- ▶▶ Service Income: NT\$12,964,111 generated from the projects commissioned by the Ministry of Culture. Includes multi-year projects and 2017's 10 commissioned projects.
- ▶▶ Donated Income: NT\$12,378,275, including donations from the Friends of NCAF, contributions from the NCAF Co-branded Credit Card and designated sponsorships for project grants.
- ▶▶ Financial Income: NT\$254,764,521 with the rate of return being 4.21%. Including an unrealized surplus of NT\$187,829,030 for the 2017 financial year, the 2017 rate of return was 7.32%.
- ▶▶ Non-operating Income: NT\$5,505,665, including grant deductions before 2016 and other non-operating sources of income.

▶▶ Expenditure Allocation in 2017



Expenditure

Total expenditure in 2017 NT\$254,472,722

- ▶▶ Service Costs: NT\$17,971,364, including fundraising, service and engagement expenses:
 - 1 Fundraising expenses: NT\$2,376,535, including activity costs of the Friends of NCAF.
 - 2 Service expenses: NT\$2,630,718, including art database construction and maintenance, administrative and maintenance fees of the websites related to the NCAF (such as the NCAF website and Arts and Business Taiwan website), and fees of Arts and Business Partnerships development projects.
 - 3 Commissioned expenses: NT\$12,964,111, including the costs of projects commissioned by the Ministry of Culture.
- ▶▶ Operational Grant Expenses: NT\$175,628,998, including the costs of grants and the execution, inspection and other administrative fees generated from Projects for International Arts Networks Development. Total cost of grants in 2017 including regular grants and project grants: NT\$148,430,923; Execution fees for "Projects for International Arts Networks Development": NT\$17,799,738; "Projects for International Arts Networks Development" operating expenses, assessments, and other administrative expenses: NT\$9,398,337.
- ▶▶ Operational Awards Expenses: NT\$8,133,372, including costs of the 20th National Award for Arts evaluation and selection process, prizes, follow-up promotional events and activities, and other related expenditures.
- ▶▶ Management Expenses: NT\$43,891,837, including personnel and administrative expenses.
- ▶▶ Other Operating Expenses: NT\$8,847,151, including costs of purchasing and maintaining the NCAF's information systems, legal affairs, R&D projects, annual report printing, public relations and international exchanges, fund investment consulting, and costs for other services and promotional activities.

Surplus

Total revenue NT\$285,612,572
Total expenditure NT\$254,472,722
Annual surplus NT\$31,139,850

Balance Sheet

Accounting Items	2017.12.31		2016.12.31	
	Amount	%	Amount	%
Current assets	2,303,192,266	34.2	3,293,476,019	50.7
Cash	2,288,807,175	34.0	3,284,026,305	50.6
Receivables	13,821,508	0.2	8,122,149	0.1
Advance payments	459,797	0.0	436,728	0.0
Other current assets	103,786	0.0	890,837	0.0
Investments, Long-term receivables and Reserve Funds	4,406,915,383	65.5	3,190,140,155	49.1
Non-current financial assets (available-for-sale financial assets)	4,406,915,383	65.5	3,190,140,155	49.1
Net fixed assets	13,596,982	0.2	6,701,514	0.1
Acquisition cost				
Transportation and Communication Equipment	903,003	0.0	903,003	0.0
IT equipment	6,180,182	0.1	4,334,817	0.1
Office equipment	4,889,003	0.1	4,523,861	0.1
Other equipment	5,915,798	0.1	6,133,432	0.1
Leasehold improvements	2,485,922	0.0	501,371	0.0
Minus: Accumulated depreciation	(6,776,926)	(0.1)	(9,694,970)	(0.2)
Intangible assets	6,730,583	0.0	2,155,556	0.0
Intangible assets	6,730,583	0.0	2,155,556	0.0
Other assets	1,996,562	0.0	1,921,306	0.0
Miscellaneous assets	1,996,562	0.0	1,921,306	0.0
Total assets	6,732,431,776	99.9	6,494,394,550	100.0
Current liabilities	169,242,850	2.5	150,362,456	2.3
Payables	166,128,282	2.5	147,705,452	2.3
Advance payment	3,007,791	0.0	2,571,373	0.0
Other current liabilities	106,777	-	85,631	-
Total liabilities	169,242,850	2.5	150,362,456	2.3
Funds	6,048,361,900	89.8	6,047,959,916	93.1
Established Funds	2,000,000,000	29.7	2,000,000,000	30.8
Donated Funds	4,048,361,900	60.1	4,047,959,916	62.3
Reserves	37,400,000	0.6	25,390,937	0.4
Special reserves	37,400,000	0.6	25,390,937	0.4
Accumulated surplus or deficit	83,422,130	1.2	64,505,375	1.0
Accumulated surplus (accumulated deficit)	83,422,130	1.2	64,505,375	1.0
Net worth of other items	394,004,896	5.9	206,175,866	3.2
Unrealized surplus or deficit of financial products	394,004,896	5.9	206,175,866	3.2
Total net worth	6,563,188,926	97.5	6,344,032,094	97.7
Total liabilities and net worth	6,732,431,776	100.0	6,494,394,550	100.0

Income Statement

Category	2017.1.1 - 12.31		2016.1.1 - 12.31	
	Amount	%	Amount	%
Revenue				
Operating income	280,106,907	98.1	319,034,845	98.5
Service income	12,964,111	4.5	7,232,416	2.2
Donated income	12,378,275	4.3	20,759,769	6.4
Financial income	254,764,521	89.2	291,042,660	89.9
Interest income in current year NT\$ 28,092,790 Investment Net Income NT\$ 226,671,731				
Non-operating income	5,505,665	1.9	4,689,995	1.5
Total income	285,612,572	100.0	323,724,840	100.0
Expenditure				
Operating expenditure	254,472,722	89.1	244,450,777	75.5
Service costs	17,971,364	6.3	17,611,556	5.4
Fund-raising expenses in current year NT\$ 2,376,535 Service expenses NT\$ 2,630,718 Commissioned expenses NT\$ 12,964,111				
Operational grant expenses	175,628,998	61.5	175,266,459	54.1
Operational awards expenses	8,133,372	2.9	3,039,393	0.9
Management expenses	43,891,837	15.4	39,627,851	12.2
Other operating expenses	8,847,151	3.1	8,905,518	2.8
Total expenditure	254,472,722	89.1	244,450,777	75.5
Surplus or deficit in this period	31,139,850	10.9	79,274,063	24.5

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Statement of Changes in Net Worth

Category	Funds		Special reserves	Accumulated surplus or deficit	Unrealized gain or deficit of financial instrument	Total
	Established Funds	Donated Funds				
Balance as at January 1, 2016	2,000,000,000	4,047,959,916	42,900,000	(32,277,751)	(57,640,094)	6,000,942,071
Surplus in 2016				96,783,126		96,783,126
Execution fees for projects. for International Arts Networks in 2016.			(17,509,063)			(17,509,063)
Unrealized gain deficit of financial instrument					263,815,960	263,815,960
Balance as at December 31, 2016	2,000,000,000	4,047,959,916	25,390,937	64,505,375	206,175,866	6,344,032,094
surplus in 2017				18,916,755		18,916,755
Surplus of the donation from the project of Art Society Corporate Developmet		401,984				401,984
Projects for International Arts Networks Excution fees for Development			12,009,063			12,009,063
Unrealized gain or deficit of financial instrument					187,829,030	187,829,030
Balance as at December 31, 2017	2,000,000,000	4,048,361,900	37,400,000	83,422,130	394,004,896	6,563,188,926



Cash Flow Statement

Category	Amount in current year		Amount in previous year		
	2017		2016		
	Subtotal	Total	Subtotal	Total	
Cash flow from operating activities:					
Surplus or deficit in this period	31,139,850		79,274,063		
Adjustment of non-cash items:					
Adjustment of surplus or deficit of previous period	-		-		
Depreciation expenses	1,783,537		675,973		
Amortization	275,973		106,667		
In-kind donation income	-		-		
Decrease in receivables	(5,699,359)		3,644,969		
Decrease in advance payments	(23,069)		77,545		
(Increase) decrease in other current financial assets	787,051		(844,589)		
Increase (decrease) in payables	18,610,782		4,917,236		
Increase (decrease) in advance receipts	436,418		(9,312,031)		
Increase (decrease) in other current liabilities	21,146		(557,458)		
Net cash inflow (outflow) from operating activities		47,332,329		77,982,375	
Cash flow from investment activities:					
Change in various types of financial assets	(1,028,946,198)		1,013,815,854		
Increase in fixed assets	(8,679,005)		(682,750)		
Increase in intangible assets	(4,851,000)		(1,000,000)		
Increase in other assets	(75,256)				
Decrease (increase) in miscellaneous assets	-		-		
Net cash inflow (outflow) from investment activities		(1,042,551,459)		1,012,133,104	
Net increase of cash (net decrease)		(995,219,130)		1,090,115,479	
Cash balance at beginning of period		3,284,026,305		2,193,910,826	
Cash balance at end of period		2,288,807,175		3,284,026,305	



Acknowledgements

The NCAF would like to acknowledge the contribution of individuals/organizations for their support in 2017 through the Friends of NCAF, Arts and Business Partnerships, and the NCAF Co-branded Credit Card.

Friends of NCAF Membership Fees/Donation

Members Annual membership fees NT\$60,000

Ms. Pi-chiao LIN
Jieh-Ming Plastics Manufacturing Company Ltd.
Win Sing Development Co., Ltd.
Jih Sun International Leasing and Finance Co., Ltd.
Mr. Kuang-ming WANG
Taipei Inn Group
Taishin International Bank.
Taiwan Mobile Co., Ltd.
Epson Taiwan Technology & Trading Ltd.
PI PA Co., Ltd
Ms. Tzu-min WU
Mr. Yen-liang LI
Ms. Chun-mei LI
Ms. Mei-chao LI
Ms. Li-ching LI
Ms. Hsiao-fen WANG
IIDA Electronics Co., Ltd.
Ms. Hsiu-ju CHOU
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Jie Sheng Investments Ltd.
TUNG HO STEEL ENTERPRISE CORP.
Tung Hsin Chang CORP.
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Mr. Chia-hsun LIN

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Chew's Culture Foundation
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Advantech Foundation
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Ms. Miao-tzu SU
Ms. Mei-chih SU
Mr. Tan KU



Donations for Projects on Arts and Business Partnerships

Performing Arts Abroad

NSFG Foundation NT\$800,000
Mr. & Ms. Yuan-Dong HSU's Memorial Culture & Education Foundation NT\$800,000
Reliable Source Industrial NT\$800,000

Online Performing Arts Review

NSFG Foundation NT\$500,000
Reliable Source Industrial NT\$500,000

Overseas Arts Travel

Rodex Fasteners Corp. NT\$1,000,000

Production Grants to Curators in Visual Arts

Tung Ho Steel Enterprise Corp. NT\$1,000,000

Young Star New Vision in Performing Arts

Change Investment Company Limited NT\$500,000
Sung Chiao International Corp. NT\$500,000
Taiwan Sunchain Arts Promotion Association NT\$500,000

Malaysian Chinese Novel Writing and Publishing

Phison Electronics Corp. NT\$400,000
Mr. Wen-de GUO NT\$400,000

Novel Writing and Publishing

PEGATRON Corporation NT\$1,000,000

NCAF Co-branded Credit Card

Partnering with Taishin Bank, the NCAF co-issued a credit card to support the arts. For every single purchase made by the credit card holders, 0.2% of each credit transaction is contributed to the NCAF. The total amount allocated between December 2016 to June 2017 was NT\$91,220. Unfortunately, due to considerations regarding its credit card business strategy, Taishin Bank notified the NCAF to stop issuing the co-branded credit card, with the partnership officially terminating on July 1, 2017.



Appendix

National Culture and Arts Foundation Founding Provisions



Promulgated on October 17, 1994 by Presidential Decree Hua-Tsong-Yi-Yi-Tsu No. 6185
Revisions to Article 3, Article 5, and Article 8 promulgated on December 13, 2017 by Presidential Decree Hua-Tsong-Yi-Yi-Tsu No. 10600149541

Article 1—
For handling matters as determined in the Culture and Arts Reward Act, these Founding Provisions have been enacted in accordance with the provisions of Article 19 of the Culture and Arts Reward Act in the establishment of the National Culture and Arts Foundation (hereafter referred to as The Foundation).

Article 2—
Article 2 The Foundation shall take the form of a juristic person organized in accordance with the Founding Provisions. Matters not otherwise provided for in the Founding Provisions shall be governed by the provisions of other applicable laws.

Article 3—
The competent authority of the Foundation shall be the Ministry of Culture.

Article 4—
The Foundation's fund shall set as a goal the amount of NT\$10 billion. Funding for the fund shall be handled in accordance with the provisions of Article 24 of the Culture and Arts Reward Act. In addition to encouraging public donations, the competent authority shall offer budgetary contributions, with the fund to reach its funding goals within a period of 10 years. At the establishment of the Foundation, an initial budgetary contribution of NT\$2 billion shall be provided by the competent authority of the Foundation.

Article 5—
The Foundation's sources of funding shall be:

1. Donations as part of government budgeting
2. Interest accrued by the fund
3. Domestic and foreign, private and public, group and individual donations
4. Other forms of income

Article 6—
The Foundation's business scope shall be as follows:

1. Advising and organizing cultural and artistic activities
2. Sponsoring various cultural and artistic undertakings
3. Awarding grants to cultural workers and artists
4. Carrying out the responsibilities determined by the Culture and Arts Reward Act

Article 7—
The Foundation's Board of the Directors shall be comprised of 21 members, with one member elected as Chairman of the Board by members. The Board of Supervisors shall be comprised of 3 to 5 members with one member elected as Chief Supervisor by members.

Article 8—
Members of the Board of Directors and Board of Supervisors shall be compromised of arts professionals, scholars, experts, government representatives and community members appointed by the president of the Executive Yuan on recommendations from the competent authority. Regulations governing appointments shall be formulated elsewhere. For members of the Board of Directors and Board of Supervisors, neither gender shall number less than 1/3 of the total members. Government representatives shall not make up more than 1/5 of the Board of Directors and government representatives shall have only one (1) seat on the Board of Supervisors. Terms for members of the Board of Directors and Board of Supervisors shall be three (3) years with an option of continuing for one (1) more term following the completion of the first term of service. However, the number of members on their second term of service shall not make up more than 1/2 of the Board in total.





Article 9—

When a member of the Board of Directors or Board of Supervisors resigns, passes away, undergoes a change of office, or is unable to carry out his duties, the member shall be removed from the Board. The vacancy shall be filled by the president of the Executive Yuan with recommendations from the competent authority. The replacement member's term on the Board of Directors or Board of Supervisors shall be until the completion of the original member's term.

Article 10 The responsibilities of the Board of Directors shall be as follows:

1. Approval of work guidelines
2. Approval of major projects and grants
3. Fund collection, safekeeping, and use
4. Budgeting and final accounts audit
5. Stipulation and revision of important regulations
6. Appointment and dismissal of important personnel
7. Approval or review of other important matters

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5. Stipulation and revision of important regulations
6. Appointment and dismissal of important personnel
7. Approval or review of other important matters

Article 11—

The responsibilities of the Board of Supervisors shall be as follows:

1. Auditing of fund and savings accounts
2. Supervision of financial conditions
3. Auditing of final accounts

Article 12—

Members of the Board of Directors and Board of Supervisors, with exception of the Chairman of the Board and Chief Supervisor, shall not received a salary; however, they shall have access to discretionary travel funds when attending meetings.

Article 13—

The Foundation shall have one Chief Executive Officer and two Deputy Executive Officers who shall be appointed by the Board of Directors on recommendation of the Chairman of the Board. The term of the Executive Officers shall be three (3) years, with the option to renew this term once it comes to an end. The Chief Executive Officer, under supervision by the Board of Directors, shall run the business of the NCAF. The Deputy Executive Officer shall assist the Chief Executive Officer in running the business of the NCAF.

Article 14—

The Foundation's organizational structure shall be voted on by the Board of Directors after which it shall require approval by the competent authority.

Article 15—

The Foundation's fiscal year shall be consistent with the government's fiscal year.

Article 16—

The Foundation's budget and final accounts shall be handled in accordance with the following procedures:

1. Before the beginning of the fiscal year, a business plan and draft budget shall be drawn up for the approval of the Board of Directors and submitted to the competent authority thereof in accordance with standard budget procedures.
2. At the end of a fiscal year, the work report and audited income and expenditure statements shall be reviewed for approval by the Board of Supervisors and be submitted to competent authority in accordance with standard auditing procedures.

Article 17—

The Foundation's act of endowment shall be formulated by the competent authority in accordance with the Founding Provisions and other relevant laws and regulations.

Article 18—

If the Foundation is no longer able to meet the goals stated in the Founding Provisions, owing to changes in circumstance, it may be dissolved. After its dissolution it shall be liquidated according to legal procedures with any remaining property and rights and interests returned to the central government.

Article 19—

The Founding Provisions shall come into force on the day of its promulgation.



National Culture & Arts
Foundation

國家文化藝術
基金會

二〇一七年報

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