



NATIONAL CULTURE & ARTS FOUNDATION
2019 ANNUAL REPORT



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Annual Review of Key Achievements

Since its establishment in 1996, the National Culture and Arts Foundation has pursued an arm's length principle in encouraging and raising the standards for art and cultural undertakings in Taiwan, and has devoted itself to the construction of an exhibition and performance environment favorable to workers in the field. For more than 20 years, the Foundation has advanced these ideals at a steady pace, fostering the creative passion and promoting the professionalism and visibility of arts and culture workers. Furthermore, from this impressive foundation, local artists have been vaulted onto the international stage.

In recognition of the outstanding achievements by art and cultural workers and to help sustain their continued excellence in the visual, literary, and performing arts, the Foundation, after a six-month process of recommendations, nominations, and evaluations, selected Joyce Weng, Tsong Pu, Chen Chung-shen, Ku Ming-shen, Wang Molin, Wang Chiu-hwa, and Ke Chin-yuan for its 21st National Award for Arts in the categories of Literature, Visual Arts, Music, Dance, Drama, Architecture, and Film. Also in 2019, to respond to the needs of performing arts groups and encourage an earlier start to their annual programming, the Foundation renamed its Performing Arts Groups Three-Phase Development grant as the Performing Arts Groups Annual Grants. Through this grant, resources from the Ministry of Culture and the Foundation are integrated to assist groups with one to three year operating plans or one to three year operating plans plus annual programming. Also, in order to highlight the professional achievements of grant recipients and promote their visibility abroad, the grant bestows on them the distinctive branding Taiwan Tops Performing Arts Group.

To expand its international mission and strengthen international exchange, the Foundation continued to promote cooperation through its ARTWAVE programming in 2019 by signing memorandums of understanding with the British Council, Taiwan-Asia Exchange Foundation, and Pro-Helvetia. It also held the Curators' Intensive Taipei 19: International Conference and Workshops, and sent teams of participants to the OzAsia Festival, the Bangkok International Performing Arts Meeting, and Performing Arts Meeting in Yokohama to raise the visibility of Taiwan's arts and culture professionals.

In 2019, the Foundation actively promoted the sharing of its resources through various projects, such as the continued updating of the *NCAF Online Grant Portfolio Archive*, and the release of its *Novel Database and International Cultural Exchange Database* in November and December of 2019, respectively. Related events were held to enhance discussion with the art community and promote the use of these archives. Also, the visual design and system of the NCAF official website revision plan, which was launched in 2018 to establish a better public platform, were completed in 2019.



Curators' Intensive Taipei 19: International Conference and Workshops, group photograph of conference lecturers

Figures in Highlight

Granted International
Exchange Programs **301**

Granted Performing
Arts Productions
and Tours **285**

Granted Creative
Art Projects **97**

Granted Visual
Arts Exhibitions **70**

First-time Grant
Recipients(Organizations) **49**

First-time Grant
Recipients (Individuals) **175**

Historical Data 1996-2019

Total Amount Granted by NCAF:
NT\$3.98 billion

Total Grant Recipients
(Individuals):
4,181

Total Grant Recipients
(Organizations):
3,324

Total
Projects:
17,627



Visual arts grants program—*Lover's Seat* by Ni Jui-hung

Organization

The National Culture and Arts Foundation was established in January of 1996 to create a favorable environment for the development of arts and culture, encourage professional undertakings, and raise cultural standards in Taiwan. The National Culture and Arts Foundation Founding Provisions clearly set the scope of the Foundation's service as: guiding the management of cultural events, lending financial support to cultural undertakings, encouraging those working in the cultural field, and performing the tasks set out in the Culture and Arts Reward Act.

The Foundation has a twenty-one-person Board of Directors and five-person Board of Supervisors. Members include public figures from the arts and cultural fields, scholars, experts, government representatives, and other distinguished persons whom the Ministry of Culture has recommended to the president of the Executive Yuan for appointment to the boards.

The Chairman of the Board shall be elected by the Board of Directors. The Board shall include the Policy Committee, Fund Management Committee, and Grants Review Committee. Individual board members join committees based on professional qualifications and interest, and assist with the operation of Foundation affairs. The Board of Supervisors shall have a Chief Supervisor elected by its own board members. The Auditor reports directly to the Board of Supervisors and is responsible for assessing Foundation affairs and internal control operations, as well as ensuring the proper performance of professional work and Foundation finances.

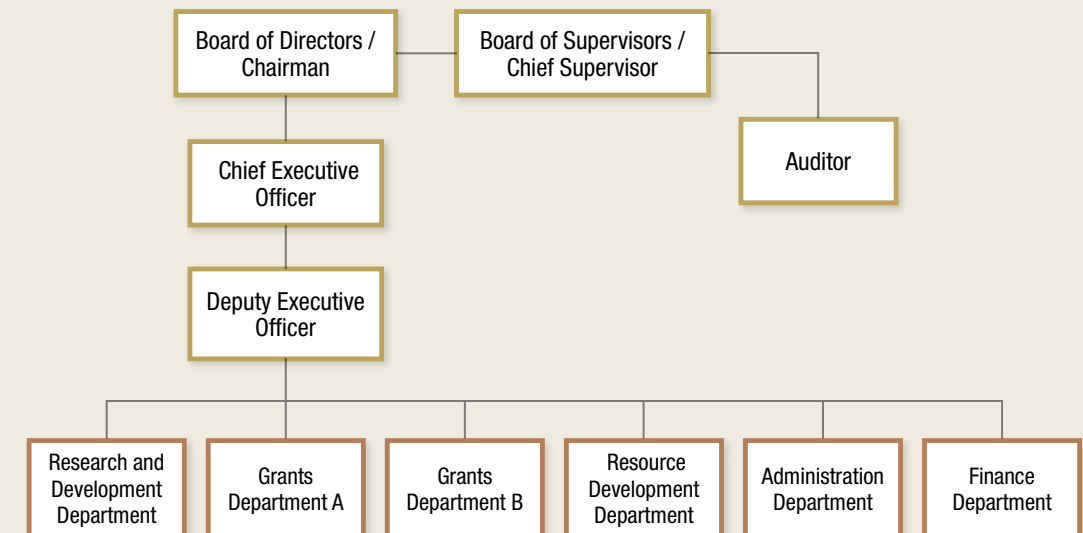
The Executive Department shall be established by the Board of Directors; consist of a Chief Executive Officer, who is responsible for overall management of the Foundation; and a Deputy Chief Executive Officer, who assists the Chief Executive Officer. The Executive Department shall include the Research and Development Department, the Grants Department A and B, the Resource Development Department, the Administration Department, and the Finance Department.



Visual arts grants program—*The Book of Time #2* by Wang Ya-hui

Organization

1. Organizational Structure



2. Duties

Board of Directors:

- Approval of work policies
- Approval of major projects and grants
- Fund raising, custodianship, and management
- Approval of budget and audit of final accounts
- Establishment and amendment of important regulations
- Appointment and removal of important personnel
- Review or approval of other major items

Board of Supervisors:

- Audit of funds and deposits
- Supervision of financial position
- Review of income statements

Executive Department

Research and Development Department:

Responsible for the Foundation's policies and development guidelines. Also provides arts and cultural information, surveys, statistics, analysis and research of cultural and artistic grants and special projects.

Grants Department A:
Responsible for the development, promotion, and execution of grants and other projects under the categories of Music, Dance, Theater, and Audiovisual Media.

Grants Department B:
Responsible for the development, promotion, and execution of grants and other projects under the categories of Literature, Visual Arts, Cultural Heritage Preservation and Arts Environment and Development.

Resource Development Department:
Responsible for raising Foundation funds, handling public relations, implementing publishing and projects for Art and Business Partnerships, handling the National Award for Arts, including award ceremony, and promotional activities.

Administration Department:
Responsible for the Board of Directors and Board of Supervisors' meetings and operations; human resource management; handling of documents, seals, treasury, and general affairs; assisting other departments; and other project work.

Finance Department:
Responsible for the Foundation's financial planning, creating and controlling the budget, auditing expenses, accounting management, final accounts, and other project work.

3. Board Members

The Eighth Board of Directors (January 1, 2017 to December 31, 2019)

Chairman	Mun-lee LIN		
Members	Yuma Taru,	Sung-shan WANG,	Hsing-fang HO,
	Kang-kuo HO,	Chien-lang LI,	Tsai-hsing CHIU,
	Jui-chung YAO,	Mei-hui WENG,	Chih-cheng CHEN,
	Pi-han CHEN,	Chao-chiang TENG,	Pang-chen CHENG,
	Jung-hsing CHENG,	Hsin-huang Michael HSIAO,	
	Chiung-jui HSIAO,	Po-hsia HSUEH,	Lu-fen YEN,
	Lien-chuan LEE (2017.1.1–2018.3.1),		Chih-chung WU (2017.1.1–2018.4.24),
	Sun-lu FAN (2018.11.2–2019.12.31),		Miguel Li-jeY TSAO (2019.1.4–2019.12.31),
	Teng-chin CHEN (2018.10.23–2019.12.31),	Ji-min CHEN (2018.3.2–2018.10.22),	
	Ching-hua TSAI (2017.1.1–2018.11.1),	Der-li LIU (2018.4.25–2019.1.3)	

The Eighth Board of Supervisors (January 1, 2017 to December 31, 2019)

Chief Supervisor	Kuang-sheng SHIH
Members	Wu-chang CHIANG, Mei-hsing LIN, Tien-wan CHANG, Yu-hui FU

(right) *Wanderer's Clock #2* by Wang Ya-hui



21st National Award for Arts

To encourage outstanding artistic achievement and promote excellence in the production of exhibitions and performances, the National Culture and Art Foundation established the National Award for Arts in 1997. At most, one professional from each of the categories Literature, Visual Arts, Music, Dance, Theater, Architecture, and Film are selected annually to honor and affirm the individual's professional achievements. In 2015, it was further stipulated that review of the National Award for Arts shall be implemented every two years.

The Foundation began accepting nominations for the 21st National Award for Arts in May of 2019, and after evaluating eighty-seven nominees in several stages over more than six months, the jury tallied its results. On December 3, the Board of Directors convened and approved the list of awardees, which includes seven artists and writers with exceptional passion and vitality. All have worked tirelessly over the course of their careers to develop unique and contemporary aesthetic styles. The 7 winners are: in the category of Literature—novelist Joyce Weng, Visual Arts—Tsong Pu, Music—Chen Chung-shen, Dance—performer Ku Ming-shen, Drama—theater artist Wang Molin, Architecture—Wang Chiu-hwa, and Film—documentary director Ke Chin-yuan.



Photography/Pan Hsiao-tsia

Novelist **Joyce Weng**

In 1934 during the Japanese occupation, Huang Ruijuan was born in Hsinchu City to a family from Yangmei District in Taoyuan City. Later adopting the pen name Joyce Weng, she became one of only a few women among Taiwan's second generation, post-war novelists. In 1961, she started publishing works that immediately captured the public's attention. After moving to the United States in 1968, she turned her focus to family for many years, but then picked up her pen again in the 1980s. She once again caught the attention of the Taiwanese literary world, but this time from the unique perspective of her Taiwanese-American identity. Her main literary form is the novel but also writes academic articles, essays, and news reports. Her most celebrated work, *Yangmei Trilogy*, comprises the three volumes *Footprints from History*, *Winter Cicada*, and *Formosan Landed*. Weng once served as the President of the North American Taiwanese Literature Studies Association, has received the Wu Zhuoliu Literary Award, the Wu San-lien Literary Award, the Oxford Prize for Taiwan Literature from Taiwan's Aletheia University, and a Hakka Contribution Award.

Basis for Award: In her works, Joyce Weng has combined innovative subject matter and unique expressive techniques to create a voice that is impossible to ignore in the history of Taiwanese literature. Weng has quietly persisted in traveling her own road, first through the Japanese occupation and later during her experience as an immigrant, relying on her female intuition and national history. Her works manifest unique artistic purity and depth that are extremely representative of her time and place.

21st National Award for Arts



Photography/Liu Chen-hsiang

Visual Artist **Tsong Pu**

Born Zhuang Kaixuan in 1947 in Shanghai, China, Tsong Pu relocated with his parents to Taiwan in 1949. He graduated from Fu-Hsin Arts and Trade School in 1969, and then entered the La Escuela Superior de Bellas Artes de San Fernando in Madrid in 1973. After living in Spain for eight years, Tsong Pu returned to Taiwan in 1981 and got involved in the founding of the Studio of Contemporary Art and IT Park, two strongholds of contemporary art in Taiwan. Since the 1980s, Tsong Pu has pursued minimalist art concepts in his work, returning to the level of materiality in both two and three dimensional art forms. He explores possibilities in minimalist thinking that have driven related trends. He is a representative of Taiwanese abstract art and is best known for geometric paintings in which he employs a special expressive technique based on a one centimeter square seal. He has been awarded the Taipei Mayor's Award for Contemporary Trends in Chinese Art, the Taipei Biennial of Contemporary Art Award, and three Public Art Awards in 2008, 2012, and 2014. Also, the Taipei Culture Award was awarded to IT Park, which Tsong Pu was instrumental in creating.

Basis for Award: The artist Tsong Pu has been engaged in art creation for half a century and demonstrated an uninterrupted enthusiasm and experimental spirit. In his work, he juxtaposes materials and perceptions to carry out artistic adventures. He has actively promoted contemporary art and had a continuous and inspiring influence on the Taiwanese art world.



Photography/Liu Chen-hsiang

Musician **Chen Chung-shen**

Chen Chung-shen was born in Yunlin in 1956 and started studying the bamboo flute when he was a child. He later studied the western flute with Chen Tscheng-hsiung, compositional theory with Lai Deh-ho, Ma Shui-long, and Lu Yen, and conducting with Hsu Song-jen and Huang Xiaotong. After graduating from Taiwan Provincial Junior Teachers College, he briefly taught at an elementary school and joined the Taipei Chinese Orchestra in 1979 as a flute player. Later, he led the Orchestra's promotional department and served as its conductor. In 1989, Chen founded the Taipei Classical Music Group, dedicating himself to the promotion of this performance format. From 2004 until his retirement in 2011, he taught in the Chinese Music Department at Tainan National University of the Arts, and continues his involvement in performance, composition, conducting and teaching today. His compositions often suggest childlike joy, integrate elements of local culture, and challenge musicians' skills. He also developed his own semitone flute, which has expanded the functions and properties of this family of musical instruments. He has released more than ten solo flute albums, and won the Ministry of Education's Culture and Art Awards, Taiwan's Ten Outstanding Young Persons Award, the Jhung Hsing Culture and Art Award in the Music category, Golden Tripod Awards, and Golden Melody Awards, among others.

Basis for Award: The musician Chen Chung-shen is a highly skilled performer, especially on traditional wind instruments, and has developed many innovative techniques for the flute. His contributions to the expansion of contemporary music vocabulary are substantial, and his compositions are numerous and rich in quality, including the creative use and blending of elements from traditional, native, and modern styles. He has made outstanding contributions to performance, composition, conducting, and teaching, which have influenced all levels of Taiwanese society.



Photography/Liu Chen-hsiang

Dancer **Ku Ming-shen**

Ku Ming-shen, born in 1960 and a native of Taipei City, has been dancing since childhood. She received her professional dance training at the Taipei Hwa Kang Arts School, Chinese Culture University, and the Graduate College at the University of Illinois. At the National Taipei University of Arts, she served as the dean of the Department of Dance, director of the Graduate Institute of Dance, and the president of the School of Dance. She was also a lecturer in the dance department at Chinese Culture University. In 1988, she was invited by the Council for Cultural Affairs to participate in the *77 Dance Exhibition*, where her brilliance became evident. For the past thirty years, she has devoted herself to choreography, performance, teaching, curation, and writing. In 1993, she established Ku & Dancers, which has regularly performed new choreography. Ku & Dancers has striven to develop and promote contact improvisation and is the only group in Taiwan that performs this dance form professionally. The group has performed in the United States, Australia, France, England, China, and other countries. Ku has been honored with the Taishin Arts Award three times, and also was awarded the Sun Yat Sen Arts and Literature Medal in 1997 and the Wu San-lien Art Award in 2009.

Basis for Award: Ku Ming-shen was the first to introduce contact improvisation to Asia. Her use of body concept and technique changed the vocabulary of contemporary choreography in Taiwan and established Taiwan as an important site of contact improvisation in Asia. With this pioneering concept, she continues to create new works and performances that are rich and experimental, and expand creative possibilities for contemporary dance in Taiwan. Using dance as a platform to connect internationally, create exchanges, publish, and perform inspires the young generation to explore the diversity of dance.



Photography/Liu Chen-hsiang

Theater Artist **Wang Molin**

Wang Molin was born in Tainan in 1949. At the age of eighteen, he was admitted to the drama department of Fu Hsing Kang College. After graduation, he served in the military for ten years, and after retiring at the rank of major, went to Tokyo from 1982 to 1984 to study *sho-gekijo*, literally *little theatre*, and Butoh dance. He was deeply inspired by Yasuo Yuasa's notion of body, which became the core of his future observations and discourse. After returning to Taiwan, he worked as a journalist for two years at *Ren Jian* magazine. In 1987 soon after martial law was lifted, he planned the environmental theater event *October*, which was performed on the site of disused structures near the sea, and then in 1988, presented Taiwan's first action theater work, *Driving Evil Spirits off Lanyu Island*. In 1991, Wang established Body Phase Studio, which promoted performance art in Taiwan by planning the International Performance Art Festival. From 2005 to 2008, he served as the artistic director of Guling Street Avant-garde Theatre. Wang has directed many plays, including the *Black Hole* series, and authored *Portrait of Post-Showa Japan*, *Urban Theater and the Body* and *On the Taiwanese Body*.

Basis for Award: Wang Molin's work combines social movements with action theater to challenge the mainstream and resist mechanisms that continue to dominate the individual and body. Through his works and writings about contemporary Taiwanese theater, Wang has established a foothold in theater as social practice and cultural movement, and constructed his work's unique aesthetic framework and dialectical view of history. His long-term theater practice continues with a sustained critical spirit, showing the significance of the times without compromise.

21st National Award for Arts



Photography/Liu Chen-hsiang

Architect **Wang Chiu-hwa**

Wang Chiu-Hwa is a first generation, post-war Taiwanese architect. Born in 1925 in Beijing, China, she moved to Wuhan, Nanjing, and finally to Chongqing when she was child due to her father's work and the war. In 1942, she entered the architecture department of National Central University in Chongqing. In 1946, she went to the United States and studied in the architecture department of the University of Washington and then in the M.S. Architecture and Urban Design program of Columbia University, where she studied under Percival Goodman. After graduating, she joined Goodman's firm, becoming a partner in 1975 and participating in the design of over 50 synagogues. In 1979, Wang moved back to Taiwan and started teaching in the architecture departments at National Taipei Institute of Technology (today's Taipei University of Technology) and Tamkang University. In 1981, she co-founded JJPan and Partners, Architects and Planners, which has designed many modern libraries. Her designs stress the integration of architecture with cultural environments, and she has been praised as the mother of library design in Taiwan. Major works in Taiwan include the Institute of American Culture Studies at Academia Sinica, Xue Residence (an eight-storey apartment building), and with Pan Ji, Chung Yuan Christian University's Chang Ching Yu Memorial Library, which is considered a classic of modern architecture in Taiwan.

Basis for Award: Architect Wang Chiu-hua deeply cares about society and spares no effort in the promotion of education and culture. She also emphasizes that design must be based on aesthetics and technology, and take into consideration humanity and the environment. Wang's library architecture is her most significant contribution to Taiwan. In exploring the value of architecture, she has added contemporary nuance to the notion of public.



Photography/Liu Chen-hsiang

Documentary Filmmaker **Ke Chin-yuan**

Ke Chin-yuan, also known as Master Ke in the film industry, was born in 1962 in Shengang Township, Changhua County, Taiwan. In 1987 after taking a class in magazine editing at *Ren Jian* magazine, he became interested in the society's vulnerable and starting working as a photojournalist at *Wealth Magazine*, where he reported on environmental crises such as salt water intrusion and cadmium contamination of rice, and resolved to use photography to expose environmental issues. In 1998, Taiwan Public Television started broadcasting *Our Island*, a program primarily concerned with environmental issues, and it was around this time that Ke joined the news team, taking photographs during interview projects. He has spent many years in the field documenting and reporting on Taiwan's environment, its changes, and pollution, and as of today, has created more than 200,000 images related to the environment, more than 400 special reports, and close to 30 documentary films. Ke has received three Golden Bell Awards, Best Documentary of the Taipei Film Awards, an Outstanding Contribution Award at the Taiwan International Documentary Festival, New York Festivals World's Best TV and Films award, and International Wildlife Film Festival award for Best in Category: Television Program, among others.

Basis for Award: Documentary filmmaker Ke Chin-yuan has taken photographs of Taiwan's natural environment, pollution, and social movements, and with an independent spirit, has courageously continued his concern for the vulnerable in the lower strata of society and criticized the government and corporations. His creative energy is abundant, his images are full of affection for Taiwan's land, his narrative skills are diverse, his critical research is motivated and incisive, and the dialogue he generates between images and society continually aspires to new artistic heights.

Nomination Committees, Judges, and Jury Members

Nomination Committees

Literature	Wen-chin LIN, Yang HSIANG, Jinshu HUANG, Chung-cheng PU, Ta-chuan SUN
Visual Arts	Sen Hao LUO, Ming-te LU, Sheau-shei PAN, Nai-ming CHENG, Jun-jieh WANG
Music	Ching-ching YEH, Mei-ling SHYU, Hui-mei CHEN, Ricky OU, Li-pin CHENG
Dance	Yu-ling CHAO, Chih-ru SHIH, Wen-chung LIN, Yu Ling CHAO
Theater	Cheng-hsi CHEN, Hsiao-mei HSIEH, Shan-lu YU, Hsiu-jen JIAN, Chien-yi FU
Film	Ryan CHENG, Wood LIN, Zoë C.J. CHEN, Jeyi AN, Ko-shang SHEN
Architecture	Ching-wen LU, Chi-yi CHANG, Chih-hao CHIANG, Jia-hui DAY, Chung-twn KUO

Judges

Literature	Tsui YANG, Chiang-sheng KUO, Hui-chih HSU, Lain-jer CHANG, Jo-shan CHIU, Pi-twan HUANG
Visual Arts	Tzu-kuey HSU, Chien-hui KAO, Jen-i LIAO, Hai-ming HUANG, Teh-i CHU, Chao-tang CHANG
Music	Wen-pin CHIEN, Duo-lin PENG, Joyce CHIOU, Jui-kun HSU, Wei-tsu FAN, Lian-chang KUO, Yang-kun FAN
Dance	Pei-lin WEI, Chia-Hui CHAN, Su-yun CHEN, Shu-fen YAO, Ya-ping CHEN, Juan-ann TAI
Theater	Shu-hwa JUNG, Ya-hsiang HSU, Hsin-hsin TSAI, Chin-cheng CHEN, Chia-chi LI, Mei-ying YANG, Ming-hui SHEN
Film	Kevin H.J. LEE, Li-hsin KUO, Tsung-lung TSAI, Zhaoti HE, Yung-chuan LI, Shau-di WANG
Architecture	Hsueh-yi CHIEN, Ming-hung WANG, Ming-song SHYU, Te-hung SUN, C. David TSENG, Mu-hsien LIU, Hui-cheng LIN

Jury Members

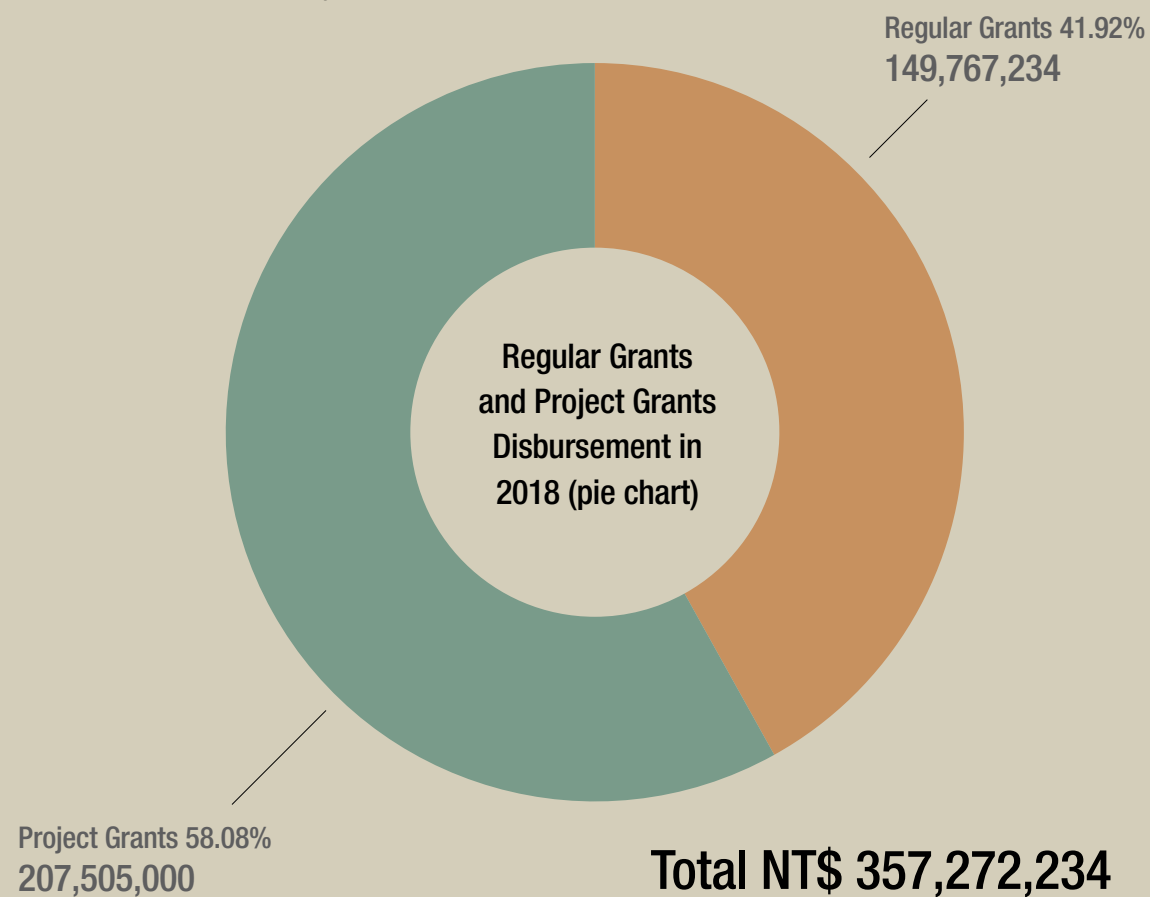
Kuei-shien LEE, Mali WU, Hwang-long PAN, Hsiao-mei HO, Wei-jan CHI, Sheng-yuan HUANG, Tsu-wei LAN, Hung-tze JAN

(right) Visual arts grants program—*Cast Me a Shadow #6* by Wang Ya-hui

Grants

The Foundation has striven to construct a granting mechanism that fully reflects the local art environment and makes use of limited funds to the greatest benefit. The purpose of grants is to apply public resources in a way that maximizes the public's power and to construct a cultural environment that is conducive to balanced development. The Foundation's vision for grants is based on enriching creativity, expanding expressive channels, strengthening management capabilities of art groups, and elevating international competitiveness.

The Foundation offers regular grants and project grants, and maintains an arm's length principle that aims to respect art development and needs. In 2019, the Foundation disbursed a total of NT\$ 357,272,234, of which 41.92% was for regular grants, and 58.08% for project grants. The average regular grant was NT\$ 167,900, and the average project grant was NT\$ 1,140,137. To maintain impartiality and transparency, the Foundation relies on the Grants Application Criteria adopted by the Board of Directors, which states that application information be available to the public, grant work be handled regularly, juries meet to appraise different types of grant applications, the results of appraisals be made public after approval by the Board of Directors, and that awarded projects be tracked and evaluated. The Foundation has also created its *Arts Resource Platform* website, which provides information to arts and cultural institutions and makes it possible for those working in the arts field to instantly access grant information.



Grants: Regular Grants

I. Regular Grants

In 2019, regular grant programs were implemented according to the Grants Application Criteria, key targets of which include:

1. Forward-looking or breakthrough artistic creation
2. Professional lectures and research on culture and art
3. Expansion of international exchange via cultural and artistic work
4. Stabilizing, extending, and improving art group management

Each year, in order to respond to changes in the art environment, the Foundation convenes meetings of board members, specialists, scholars, and representative art workers who revise the application criteria and implementation methods for its various grant programs. Next, the revised application criteria and grant targets are released at public information meetings around Taiwan. In 2019, eleven of these meetings were held to cover northern, central, and southern regions of the island where a total of 497 people attended.

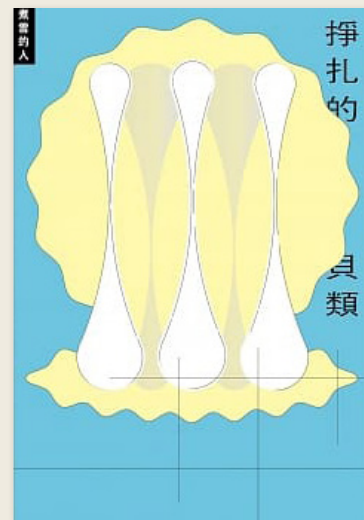
The 2019 regular grants review process was conducted by 144 experts who were chosen by the Board of Directors, work in a variety of fields, and possess diverse perspectives. Of the 2,527 applications received for regular grants, 892, or 35.3%, were approved by the Board. Grants were awarded to 373 individuals (175 were first-time recipients), and to 330 groups (49 were first-time recipients). A total of NT\$ 149,767,234 was disbursed in 2019 to awardees of regular grants.

Regular Grants by Category

Literature

Focus: To encourage high quality, innovative projects with unique perspectives

The literature grants program strives to encourage original aesthetics and support projects with innovative ideas and unique perspectives. In 2019, grants were mainly aimed at writing and publishing, including Lo Yi-Shan's publishing project *Everything I Told You about That Mountain*, Lai Hsiang-Yin's writing project *White Portraits*, and Kao Yi-Feng's writing project *2069*. A grant was also awarded to encourage the documentary research project *Oral History Interviews of Lu Xing-Chang* by Tsai Ming-Yuan. Two projects awarded NCAF literature grants received special honors in 2019: Ah Puo's *The Disrupted Everyday Life: A Post Disaster Report by an Anthropologist* won the 2019 Taiwan Literature Awards in its Publication category, and Lo Yi-Shan's *Everything I Told You about That Mountain* was included in the 2019 Openbook Award's list *Best Books of the Year*.



Literature grants program—*The Disrupted Everyday Life* by Ah Puo, *Sunlight Sheep* by Tsai Hsiang-jen, *Patinbunguan Mountains* by Salizan Takisvilainan, *Human Zoo* by Tseng Kuei-lin, *Struggling Shellfish* by Zhuxue Deren, and *2069* by Kao Yi-Feng



Music grants program—Taipei Genesis Chamber & Guitar Orchestra at the 2018 Taiwan International Guitar Festival and Competition

Grants: Regular Grants

Visual Arts

Focus: To encourage high quality, original projects that will impact contemporary art in Taiwan

The visual arts grants program strives to encourage experimental, groundbreaking and cross-disciplinary contemporary visual art projects. In 2019, ten large-scale visual art projects were awarded, including: Wu Tien-chang's *The Subject and the Other, Identity and Nationality: A Moving Image Project*, Tang Huang-chen's *Completed-in Forgetting Old Lady: Tang Huang-Chen 2019 Action Plan*, Chou Ching-hui's *Angel Heart*, and Niu Jun-qiang's *Reveal*. Grants for exhibitions support high quality artworks and encourage discursive and contextualized curatorial practices. 2019 awardees include *Necropolis, Necro, The Red Soil: LIANG Ting-Yu Solo Exhibition and World of Mechanics: SUN Chih-Hsin Solo Exhibition*. Experimental and novel thematic exhibitions were also supported, such as *The 2nd South Sour Water Performance and Visual Art Festival* by Waley Art, and *On the Way* by Walking Grass Agriculture.

Music

Focus: To encourage music creation, professional lectures and workshops, and cross-disciplinary curatorial and performance projects

The music grants program strives to encourage the creation and performance of musical works and to fund professional lectures and workshops for those working in the field of music. Granted projects include: *2020 VivaViola Hsin-Yun Huang ViolaFest and Taipei Jazz Orchestra—A Big Band Workshop*. Grants were also awarded for music festival programming and cross-disciplinary curatorial projects, such as: *V Taiwan International Guitar Festival 2019* and the 2019 curatorial project *Between Black Listening and White Watching* by Uni Percussion.



Music grants program—*Between Black Listening and White Watching* by Uni Percussion

Dance

Focus: To encourage innovative productions, and small festivals and projects curated by dance companies

The dance grants program promotes innovative productions and performances, creates opportunities for emerging troupes and individuals working in the field of dance, and supports small festivals and projects curated by dance companies. Awardees include: *i-dance Taipei 2019* by Ku & Dancers, *Codance Festival* by SunShier Dance Theatre, *2019 New Choreographer Project* by MeimageDance, and *The Chronicle of Silence* by Century Contemporary Dance Company.

Theater

Focus: To help theater troupes improve independently, deepen creativity, and continue to develop original work

To encourage originality and festivals with diverse themes, the theater grants program awarded the *Lizé International Puppet Festival* by The Puppet & Its Double Theatre, *Once Upon 5 Musicals* by Punctum Drama, and the *Japanese Contemporary Staged Readings Festival* by Dark Eyes Performance Lab. Theater troupes were also awarded grants to develop professional workshops, such as *The Actors' Lab* by Our Theatre, *Solo Puppetry Workshop* by Zhen Yun Lin Ge Puppet Theater, and *The Becoming of Traditions: Forms and Sounds* by Approaching Theatre.



Dance grants program—*Time Within Us* by Tung I-Fen and Anarchy Dance Theatre

Grants: Regular Grants



Dance grants program—*i-dance Taipei 2019* by Ku & Dancers



Dance grants program—*Stranger* by Lais Creative Dance Theater



Theater grants program—*The Black Light* by Flying Group Theatre



Dance grants program—2019 New Choreographer Project by MeimageDance

Grants: Regular Grants

Cultural Heritage Preservation

Focus: To promote projects that preserve and restore cultural assets and archives with cultural value

This grant program supports research with special viewpoints and those rooted in cultural values, as well as projects that help preserve and restore cultural assets including archives with research value. Projects awarded in 2019 include Chiu Mujung's project *Archiving Yeh Yanlu's Art House and Design Sketches with Respect to the History of Wooden Furniture in Hsinchu*, Chang Tsung-kun's *Nostalgia in Abyss—Oral History on Chien-Chih Coal Mine Worker*, and Wang Jhen-kai's *In Light of Yesterday: 70 Years of Chuang Mei Theater Study Project*.

Audiovisual Media

Focus: To promote projects with creative perspectives and aesthetics

Grants for audiovisual production support both creative and research projects. In 2019, creative projects were awarded to foster unique perspectives and innovative interpretations in audiovisual media and include documentary film, experimental film, animation, and other cross-disciplinary forms, such as Chen Li-ming's *Another Space, Cinema—The Ruins of Dark Moon*, Chen Wei-tsu's *The Adventure of Dragon Slaying*, and Huang Po-tsang's *An Account of the Action of a Little Child*, a documentary about Hsieh Chih-hung. Awarded research projects explore the audiovisual industry and include *After Production is Completed: Research on the Distribution and Marketing of Documentary in Taiwan* by Taipei Documentary Filmmakers' Union and *Taiwanese Film Photographers from 1970 to 1990* by Tang Ming-chu.

Arts Environment and Development

Focus: To promote long-term development platforms for arts and culture communities and support experimental projects

This grant program's main focus in 2019 was to develop professional service platforms, including regional art platforms and the promotion of the professional art community. Awarded projects were *2019 Asia Producers' Platform: Great Bay Area Workshop* by Performing Arts Alliance, *In Art We Trust: BCS 25th Anniversary Projects Series and International Forum* by Bamboo Curtain Studio, *Thinker's Theatre: Three Year Project for an Arts Environment Lab and a Cultural Life Practice* by Thinker's Theatre, Lightbox Photo Library: Taiwan Photographic Books and Information Platform by Island Image Cooperative, and the first iteration of the three-year project *Chamber Music Concert Series 2.0* by The Shine Association.



Theater grants program—*Floating Project* by Performosa Theatre



Arts Environment and Development grants program—Interior of the new Lightbox Photo Library, Island Image Cooperative's project
Lightbox Photo Library: Taiwan Photographic Books and Information Platform

Grants: Regular Grants



International Cultural Exchange grants program—Taichung Chamber Choir performing at the 35th annual Takarazuka International Chamber Chorus Contest

International Cultural Exchange

Starting in 2015, the Foundation revised the application cycle for its International Cultural Exchange Program to six intervals per year, and as of early 2020, had completed a total of 31 cycles. In 2019, the Program processed a total of 508 applications and awarded 210 grants. It continued to support the attendance of organizations and artists at important international exhibitions and art festivals, enabling them to expand their exchange networks in 47 countries. Awardees include MeimageDance, who performed *New Paradise of Silent Island* at Toga Festival in Japan; Against Again Troupe and Huang Tsai-chun, who participated in the 2019 International Exhibition of Scenography and Theatre Architecture Prague Quadrennial, and also won a major award in an international competition; choreographer Huang Huai-te, who won the Jury Award with his work *Old* at New Dance For Asia International Festival, South Korea; choreographer Lin Ting-syu, whose *The Invincible Swiftness of Golden Crow* won the Best Performer Award at MASDANZA, the International Contemporary Dance Festival of the Canary Islands, Spain; choreographer Lin Jun-you, whose *A Pillow Song* won the MASDANZA prize at Yokohama Dance Collection's Competition I; and Taichung Chamber Choir, who won gold medals in both the *Renaissance and Baroque* and *Contemporary* categories at the 35th annual Takarazuka International Chamber Chorus Contest, Japan.

The program also supported artists and curators to attend important international exhibitions and festivals. Awardees include Tsai Jia-zhen, who was invited to South Korea to curate the exhibition *WE ARE BOUND TO MEET Chapter One: Many Wounded Walk Out of the Monitor, They Turn a Blind Eye and Brush Past Me*, which was later exhibited at Kuandu Museum of Fine Arts, Taiwan; Huang Wei-hsuan, who was selected for the juried project *Numéri-Scope* at Centquatre-Paris, France, and an art residency organized by Fundacja Photon to create an audiovisual project that was later shown at the 360° Gallery in Krakow, Poland; and finally the art group Y2K (Chou Chiao-chi, Hu You-yang) and artist Ku Kuang-yi, whose *Biosignal_Cybernation* and *Tiger Penis Project* were included in the Ars Electronica Festival, Austria.



International Cultural Exchange grants program—*Dictionary of Chaos: Addendum* by Against Again Troupe



International Cultural Exchange grants program—*Inseparable* by Shakespeare's WildSisters Group

Grants: Regular Grants



International Cultural Exchange grants program—*The Invincible Swiftness of Golden Crow* by Lin Ting-syu



International Cultural Exchange grants program—Century Contemporary Dance Company performing *Le Sacre Du Printemps* at Solo International Performing Arts in Indonesia

Regular grants awarded for each cycle are publicly announced on the NCAF website. For details see the following tables: *2019 Regular Grants Analysis*, *History of Regular Grants by Year*, and *History of First-Time Grant Recipients by Year*.

2019 Regular Grants Analysis

Category	Literature	Visual Arts	Music	Dance
Applications Received	318	442	582	169
Total Cost of Projects in Applications Received (NT\$)	98,191,688	246,530,299	406,467,114	174,371,954
Total Funding Requested (NT\$)	81,881,336	159,316,553	128,893,012	67,131,915
Projects Approved by Board of Directors	77	120	182	97
Percentage of Awarded Projects	24.2%	27.1%	31.3%	57.4%
Total Funding Requested by Awarded Projects (NT\$)	20,476,535	45,801,742	41,721,430	43,139,880
Total Funding Approved by Board of Directors (NT\$)	12,266,000	26,907,000	21,800,000	19,260,000
Ratio of Approved Funding to Requested Fundin	15.0%	16.9%	16.9%	28.7%
Ratio of Approved Funding for Awarded Projects to Requested Funding for Awarded Projects	59.9%	58.7%	52.3%	44.6%

History of First-Time Grant Recipients by Year

Year	First-time Grant Recipients					Cumulative Total to Date for Groups and Individuals
	Groups	Cumulative Total	Individuals	Cumulative Total	Total	
1997	217	217	237	237	454	454
1998	128	345	294	531	422	876
1999	91	436	289	820	380	1,256
Jul 1999 - Dec 2000	136	572	214	1,034	350	1,606
2001	57	629	107	1,141	164	1,770
2002	48	677	84	1,225	132	1,902
2003	41	718	78	1,303	119	2,021
2004	56	774	91	1,394	147	2,168
2005	65	839	95	1,489	160	2,328
2006	77	916	79	1,568	156	2,484
2007	70	986	106	1,674	176	2,660

Grants: Regular Grants

Theater	Cultural Heritage Preservation	Audiovisual Media	Arts Environment and Development	International Cultural Exchange (6 intervals)	Total
288	63	79	78	508	2,527
407,759,567	35,402,964	89,447,461	120,914,408	292,655,931	1,871,741,386
111,352,963	20,421,520	46,506,873	56,159,796	126,278,054	797,942,022
121	23	31	31	210	892
42.0%	36.5%	39.2%	39.7%	41.3%	35.3%
49,862,300	6,285,620	19,292,548	22,606,724	48,401,593	297,588,372
22,605,234	3,480,000	9,660,000	9,548,000	24,241,000	149,767,234
20.3%	17.0%	20.8%	17.0%	19.2%	18.8%
45.3%	55.4%	50.1%	42.2%	50.1%	50.3%

Year	First-time Grant Recipients					Cumulative Total to Date for Groups and Individuals
	Groups	Cumulative Total	Individuals	Cumulative Total	Total	
2008	52	1,038	120	1,794	172	2,832
2009	61	1,099	135	1,929	196	3,028
2010	61	1,160	129	2,058	190	3,218
2011	63	1,223	139	2,197	202	3,420
2012	56	1,279	144	2,341	200	3,620
2013	68	1,347	106	2,447	174	3,794
2014	62	1,409	131	2,578	193	3,987
2015	61	1,470	120	2,698	181	4,168
2016	68	1,538	112	2,810	180	4,348
2017	72	1,610	119	2,929	191	4,539
2018	67	1,677	143	3,072	210	4,749
2019	49	1,726	175	3,250	224	4,973

Grants: Regular Grants

History of Regular Grants by Year

Year	Applications Received	Total Cost of Projects in Applications Received (NT\$)	Total Funding Requested (NT\$)		Projects Approved by Board of Directors	Percentage of Approved Projects	Funding Approved by Board of Directors (NT\$)	Ratio of Approved Funding in Awarded Projects to Requested Funding in Awarded Projects
1997	1,603	2,355,634,121	1,119,824,981		622	38.8%	110,677,340	30.0%
1998	1,698	2,138,430,033	990,364,800		802	47.2%	160,245,934	44.1%
1999	2,098	2,278,645,051	1,000,310,143		902	43.0%	199,424,060	47.3%
Jul 1999 - Dec 2000	3,038	3,511,392,410	1,633,058,234		1,213	39.9%	299,949,919	42.1%
2001	1,916	2,471,793,932	1,124,973,042		694	36.2%	164,145,705	37.9%
2002	1,165	1,356,354,722	570,440,654		495	42.5%	102,771,210	40.4%
2003	1,300	1,487,031,645	621,864,770		540	41.5%	119,337,920	40.1%
2004	1,233	1,473,639,109	588,856,399		549	44.5%	118,073,505	36.8%
2005	1,393	1,640,789,948	625,939,220		594	42.6%	117,907,400	35.2%
2006	1,332	1,561,539,593	586,237,500		602	45.2%	104,211,629	36.7%
2007	1,427	1,568,584,410	534,429,394		684	47.9%	112,895,766	37.2%
2008	1,504	1,489,921,858	550,972,158		598	39.8%	108,820,560	43.3%
2009	1,672	1,533,668,983	648,501,429		644	38.5%	105,660,570	38.4%
2010	1,733	1,893,600,855	690,147,546		688	39.7%	122,526,020	41.9%
2011	1,816	1,716,126,546	651,574,419		703	38.7%	117,507,590	43.1%
2012	1,818	2,465,569,491	717,810,503		676	37.2%	107,416,600	38.6%
2013	1,952	2,024,447,864	759,007,373		704	36.1%	117,365,529	36.9%
2014	1,783	1,749,304,343	650,501,202		634	35.6%	109,988,100	43.5%
2015	1,894	1,794,473,804	705,464,832		701	37.0%	112,538,905	39.2%
2016	1,961	1,693,441,822	665,932,562		725	36.9%	116,900,473	45.5%
2017	2,185	1,991,286,018	774,097,226		779	35.7%	121,370,923	44.3%
2018	2,369	2,038,907,356	791,135,899		867	36.6%	140,235,950	43.8%
2019	2,527	1,871,741,386	797,942,022		892	35.3%	149,767,234	50.3%



Visual Arts grants program—*Forest #21* from Shiu Sheng-hung's 2018 project *The Images Left Behind*

II. Project Grants

In addition to regular grants, the Foundation offers project grants to meet important and pressing needs in art communities. With clear objectives, these specialized programs allow only a limited number of applicants and offer more extensive funding. Through strategic planning, the Foundation pulls together resources and expertise to raise funds, carry out research and development, and to manage these grants in ways that are flexible to transcend the limitations of money, time and creativity. Project grants help improve the management of arts organizations by giving them more funds and production time, thus augmenting their power to create exhibitions and performances.

Project grants for 2019 have been categorized based on the source and nature of funding: projects fully funded by NCAF, projects funded by the Ministry of Culture, and projects funded partially by sponsoring businesses through the Arts and Business Platform project, which is introduced in detail in the next chapter.

In 2019, NCAF fully funded the Creative Documentary Film and Performing Arts Critics project grants. The Ministry of Culture funded the Performing Arts Groups Three-Phase Development, Visual Arts Organizations Development, and The Rainbow Initiative project grants.

Creative Documentary Film

First created in 2010, this grant program was given its current name in 2018 to emphasize support for creativity and artistic expression in documentary film. Awarded a total of NT\$ 5.5 million, the five projects for 2019 were Hsiao Mei-ling's *Parallel World*, Lo Yi-shan's *After the Snowmelt*, Tsai Tsung-lung's *Before the Gunshot*, Wu Fan's *XiXi*, and Huang Shiu-yi's *Good Shrimp Southbound?* The program also partnered with the Taipei Documentary Filmmakers' Union to organize production assistance workshops in March, August, and September that strove to extend the creative impact of each project.



Creative Documentary Film project grant—*After the Snowmelt* by Lo Yi-shan

Grants: Project Grants



Curator's Incubator Program @ Museums project grant—*Automated Subject* by Zbyněk Baladrán, presented as part of Wang Han-fang's curatorial project *Instant of Life*, and exhibited at the Museum of NTUE

Performing Arts Critics

This grant program cultivates writing by talented performing arts critics and promotes its publication. Each year, project grants are awarded to promising writers on the cutting-edge of art criticism who review performances and offer observations of Taiwan's performing arts world. The twelve individuals chosen for funding in 2019 were tasked with writing at least 20 essays between July 2019 and June 2020, which are to be published on the Foundation's Online Performing Arts Review website. The program aims to hone the critical powers of these writers as they document Taiwan's rich performing arts activity.

Curator's Incubator Program @ Museums

In 2010, NCAF started a collaboration with Hong-Gah Museum (established by Chew's Culture Foundation) to unite both resources. The Curator's Incubator Program, which is under the Production Grants to Independent Curators in Visual Arts program, became an independent project grant called Curator's Incubator Program @ Hong-Gah Museum. The grant expects to integrate professional support from different museums and to provide an open arena for curatorial practices. In 2017, the grant subsidized two projects ultimately realized in 2019: curator Wang Han-fang's *Instant of Life*, exhibited from April 26 to June 23, 2019 at the Museum of National Taipei University of Education, and curator Cheng Shao-hung's *Why did you come to Taiwan?*, exhibited from August 3 to September 29, 2019 at the Museum of Contemporary Art Taipei. In 2019, collaborative projects were undertaken with the Hong-Gah Museum, Museum of Contemporary Art Taipei, Yu-Hsiu Museum of Art, Yilan Museum of Art, the Museum of National Taipei University of Education, and the Yo-Chang Art Museum. The grant encourages awarded curators to utilize the above mentioned museums and propose innovative, experimental curatorial studies or exhibition projects that reflect on current issues. In 2019, four projects were awarded that will be realized in 2021: Tsou Ting's *Domestic: A Settlement and Practice in an Art Space*; Chen Wei-lun's *Mirror Image, Screen, and Maze*; *Vessel*: Chi Chien's *The Definition of Boundary*; and Hsien Yu-ting's *Dreaming in Matsu*.

Performing Arts Groups Annual Grants

In 2019, the Foundation renamed its Performing Arts Groups Three-Phase Development grant as the Performing Arts Groups Annual Grants, refocusing its mission to develop performing arts groups and encourage an earlier start to their annual programming. Through this grant, resources from the Ministry of Culture and the Foundation are integrated to assist groups with one to three year operating plans or one to three year operating plans and annual programming. As outstanding Taiwanese performing arts groups, awardees also receive the distinction of being promoted globally through the grant’s Taiwan Tops Performing Arts Group brand.

In 2019, 149 performing arts groups submitted applications, of which 86 were awarded project grants. There were two groups awarded grants in the two-year operating plan category, two awarded in the three-year operating plan category, and 67 groups awarded in the one-year operating plan category. There were also 15 groups awarded grants in the one-year operating plan and annual programming category. The funding for operating plan grants is provided by the Ministry of Culture, which totaled NT\$ 1.45 billion in 2019; and the funding for the annual programming aspect of this grant is provided by NCAF regular grants, which totaled NT \$4.96 million in 2019.

Grant Program details are listed in the following tables:

Table I. Overview of 2019 Performing Arts Groups Annual Grants by Type

	Music	Dance	Traditional Theater	Contemporary Theater	Total
Applications Received	38	39	25	47	149
Applications Awarded	18	22	17	29	86
Awarded Funding for Operating Plan Grants (in millions of NT\$)	3,380	3,460	3,000	4,660	14,500
Awarded Funding for Annual Programming Grants (in millions of NT\$)	176	235	0	85	496

Table II. Overview of 2019 Performing Arts Groups Annual Grants Recipients by Grant Category

	Music	Dance	Traditional Theater	Contemporary Theater	Total
One-Year Operating Plan	12	14	15	26	67
One-Year Operating Plan and Annual Programming	6	6	0	3	15
Two-Year Operating Plan	0	1	1	0	2
Three-Year Operating Plan	0	1	1	0	2

Grants: Project Grants

For 2109 Performing Arts Groups Annual Grants, awardees of three-year operating plan grants (2019-2021) include Huang Yi Studio and Contemporary Legend Theatre; and awardees of two-year operating plan grants (2019-2020) include Meimagedance and Yi-Shin Taiwanese Opera Troupe. Nine groups were first-time awardees: Baroque Camerata (Kaohsiung) and XinXin Nanguan Ensemble for music; Mauvais Chausson Dance Theatre and Anarchy Dance Theatre for dance; Yunlin Wu Chou Xiao Taoyuan Puppet Troupe (Yunlin) for traditional theater; and New Visions New Voices Theatre Company (Tainan), Studio M, Very Theatre and 4CHAIRS THEATRE for contemporary theater.

The Foundation invited 59 grant selection committee jurors with expertise working in or observing various art fields. To promote artistic development and improve management, the jurors appraised performances, visited groups, observed operations, and consulted with groups on subject matter.

The Foundation also collaborated with the Republic of China Performing Arts Alliance to realize the principle of “accompanying performing arts groups to foster management development” and create the workshop Taiwan Top Performing Arts Group Partnership Project: The World of Digital Marketing, which was held several times from April through July. The workshop focused on website construction, digital marketing, and audience outreach to assist performing arts groups in developing their online platforms and sustainable management. In December, the selection committee evaluated each group, and then these evaluations will be included in each group's application for a 2020 project grant.



Performing Arts Groups Annual Grants—2019 information meeting for grant recipients



Visiting Visual Arts Organizations Development project grant recipient Waley Art

Visual Arts Organizations Development

In 2018, the Ministry of Culture delegated its oversight and appraisal work for the Visual Arts Organizations Development grant to the Foundation, which administers the grant program with the same framework used by the Ministry. Twenty-one visual arts organizations submitted applications in 2019. After applications were examined, the organizations were interviewed, and the Board of Directors approved, sixteen organizations were selected, including Waley Art, which was a first-time grant recipient. A total of NT\$ 11.52 million was awarded under this grant in 2019.

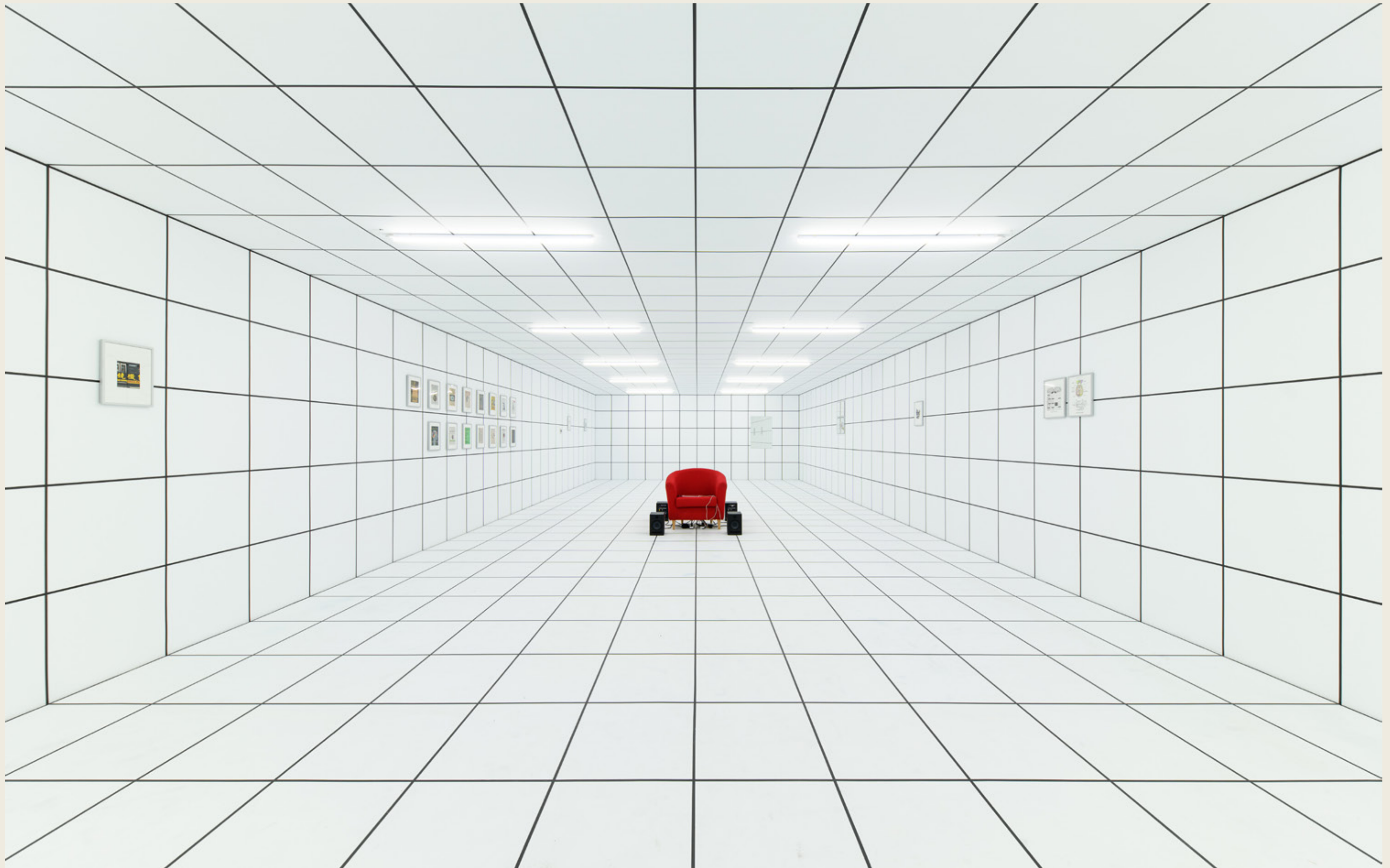
In addition to the grant program's original spirit of sustaining the operation of visual arts organizations having a variety of interests, such as art creation, curatorial work, research, and promotion, the Foundation has extended the program to encourage the stable operation of experimental, multi-disciplinary exhibition and performance spaces, and to strengthen their programming capabilities. The grants cover miscellaneous expenses for annual projects promoted by awardees, including staff salaries, administrative and management costs, and venue rentals.

The Rainbow Initiative

In administering this grant program, the Foundation maintains the original approach of the Ministry of Culture, which is to encourage local art groups to create new works in collaboration with international art institutions. In 2019, a total of five international collaborative projects received grants: *FOLKEKONGEN* by Husets Teater (Denmark) and Shakespeare's Wild Sisters Group (Taiwan), *Liederzyklus* by Studio Acht, *Exit* by Century Contemporary Dance Company, *Cross-Border Circus Part III: Peculiar Man X FOCA*, *A Collaboration between Taiwan and Germany* by Formosa Circus Art, and *Polymer DMT + Studio 6: A Cross-Disciplinary and Transnational Project between Taiwan, Germany, and Vietnam* by Polymer DMT.



The Rainbow Initiative project grant—*Moon* by Virtual and Physical Media Integration Development Association of Taiwan



Curator's Incubator Program @ Museums project grant—*Training an Avatar* by Teng Chao-ming from Wang Han-fang's curatorial project *Instant of Life*, exhibited at the Museum of NTUE

Arts and Business Partnerships Project Grants

In awarding grants, the Foundation follows general trends and developments in various fields, which serve as reference points for adjusting criteria for regular grants and programming project grants, as well as for seeking business partnerships and allocating funds to areas that show potential for development.

In addition to seeking corporate sponsorship, the Foundation recruits business leaders and art professionals through the Friends of NCAF, an organization established in February 2004 to promote arts and business exchanges, tacit cooperation, and other opportunities for collaboration. Since then, the Foundation together with the Friends of NCAF has implemented a number of art and enterprise collaborations in the areas of the performing arts, visual arts, literature, international exchange, and art education. In some of these projects, a matching fund model has been employed to subsidize projects.

The chart below shows project grants for the Foundation’s Arts and Business Partnerships, a listing of sponsors, amount of sponsorship, and an overview of project grants by category. Detailed information about sponsors can be found in the *Acknowledgements* section.



Production Grants to Independent Curators in Visual Arts—*Talking Drums Radio* (the first part of *Trilogy of Future Memories*), programmed by Jeph Lo and Sun Yi-cheng, and presented at TheCube Project Space by curator Amy Cheng

	Project Grant	Sponsors	Description
1	Performing Arts Abroad	NSFG Foundation, RSI Group, Puyong Archiland	Each organization pledged NT\$800,000 annually for three years ending in 2021, totalling NT\$7.2 million
2	Online Performing Arts Review	RSI Group	Donated NT\$500,000 in 2019
3	Overseas Arts Travel	Rodex Fasteners Corporation, Szu I Industries Corporation	The two organizations donated a total of NT\$1.5 million in 2019
4	Young Star New Vision in Performing Arts	Change Investment Company, Sung Chiao International Corporation, Taiwan Sunchain Arts Promotion Association	Each organization pledged NT\$500,000 annually for three years ending in 2019, totalling NT\$4.5 million
5	Novel Writing and Publishing	Pegatron Corporation	Pledged NT\$1 million annually for three years ending in 2021, totalling NT\$3 million
6	Production Grants to Independent Curators in Visual Arts	Tung Ho Steel Enterprise Corporation	Donated NT\$1 million in 2019
7	Inclusive Arts	Mr. Chiu Tsai-Hsing, StanShih Foundation, Shinnyo-en Taiwan	Three organizations or individuals donated a total of NT\$1.2 million in 2019
8	Writing Phenomena: Visual Arts Criticism	Winsing Arts Foundation	Donated NT\$1 million in 2019
9	Writing Taiwan	Taiwan Sunchain Arts Promotion Association and Mr. Cheng Chung-Ying, Chairman of Gold Classic Enterprise Ltd.	The organization and individual each pledged NT\$500,000 annually for three years ending in 2021, totalling NT\$3 million

Project Grants for Arts and Business Partnerships:

Performing Arts Abroad

Sponsors: NSFG Foundation, RSI Group, Puyong Archiland

This project grant encourages performing arts groups and artists to produce high quality works, market their works, and strengthen networks while developing in-depth international exchanges and long-term collaboration. Each awarded group must comprehensively plan and complete an international exchange project within the three-year time frame of the grant cycle.

From the grant's inception in 2015 to 2019, the Foundation completed two application cycles and awarded 15 performing arts groups, enabling them to develop international exchanges and collaborative projects. In June of 2019, the Foundation held a public meeting where groups awarded in the first cycle shared thoughts and experiences with respect to their exchanges and projects, and discussed possibilities for promoting Taiwan's performing arts groups on the international stage. Awardees from the second cycle also participated, giving brief reports about their projects, as they were still in progress. Among the groups, there was great diversity and intense desire to promote Taiwan's performing arts to international audiences.

Awarded groups from the first application cycle are Nicole's Creative Artists Agency, Anarchy Dance Theatre, Shakespeare's Wild Sisters Group, Performosa Theatre, Our Theatre, B.Dance, Formosa Circus Art, Polymer DMT, and Horse Dance Theater. Second cycle groups are Tjimur Dance Theatre, Hsing Legend Theatre, Puppet & Its Double Theater, Very Theatre, Studio Acht, and TMC Culture & Arts Foundation.

Online Performing Arts Review

Sponsors: RSI Group

The Performing Arts Review website officially launched in September 2011. With senior art writer Chi Hui-ling as coordinator, the website invites performing arts critics to serve as special guest writers or regular columnists who publish professional, timely commentary and monitor Taiwan's performing arts scene. While performance entails a temporal element making it difficult to replicate, a goal of the website is to construct a written record of performances in Taiwan, and to this end, has accumulated a considerable collection of critical articles over the years. This program has also cultivated the talent of many emerging critics, promoted reading and discussion in society, and encouraged the submission of reviews. The website has become the most followed performing arts discussion platform in Taiwan. In 2019, 577 reviews of 407 performances were published on the website and received 312,394 pageviews. With the construction of its new website in 2019, the program strengthened its social media presence on platforms such as *Facebook* and *Instagram*, and through the use of different social media platforms, potential readers were encouraged to join in the appreciation of and commentary on the performing arts. The program also included a series of four seminars titled *Theater Talks* and hosting critics who discussed various topics in the performing arts environment.



Information exchange meeting for the 2019 Performing Arts Abroad project grant



Performing Arts Abroad project grant—Opening performance for *Rama's House*



Overseas Arts Travel project grant—Li Li-chin participating in Sheng! The Chinese Mouth Organ, a seminar organized by the Institute for Research and Coordination in Acoustics/Music, France



Overseas Arts Travel project grant—*Field Research: Shampoo is Telling a Story* by Chang Kang-hua, presented in The Philippines

Overseas Arts Travel

Sponsors: Rodex Fasteners Corporation, Szu I Industries Corporatio

By facilitating travel abroad, this grant program encourages awardees to combine career plans in their professional field with a deep investigation of art, expanded vision, and unlimited imagination. It is hoped that travel will develop skills such as artistic creation, performance, and organizational management. In 2019, fifteen young awardees working in the fields of music, dance, theater, visual art, and audiovisual media traveled for at least 30 days between April and November.

Young Star New Vision in Performing Arts

Sponsors: Change Investment Company, Sung Chiao International Corporation, Taiwan Sunchain Arts Promotion Association

Established in 2008, this project grant encourages recent graduates starting their art careers, solicits applicants through a public call for entries, and provides awardees with opportunities and funding to enhance the quality of their work and for performance tours. In addition, the Foundation will assist awardees with promotion and publicity.

In 2018, the upper age limit for the grant was changed to 35, thus increasing the number of applications. This year, 58 submissions were reviewed in March and selected applicants were interviewed in September, through which the judges chose three works by one choreographer, Wang Yeu-kwn, and two directors, Chen Pin-jung and Hsueh Tzu-chieh. The three works were to be performed in May of 2020 at the Experimental Theater of the National Theater and Concert Hall in Taipei, the Black Box of the National Taichung Theater, and in the Paint Shop of the National Kaohsiung Center for the Arts, and marked the first time that the Foundation used all three of Taiwan's national level performing arts venues for this event. In addition to providing grants, the program also offered awardees assistance in administrative affairs and promotional marketing.



Novel Writing and Publishing project grant—Petri Dish: Novels for Young Adults at the Youth Salon Lectures of the 2019 Taipei International Book Exhibition, attended by students from Affiliated Senior High School of National Taiwan Normal University, Taipei First Girls High School, National Chang-Hua Senior High School, Taipei Municipal Jianguo High School, Wanfang Senior High School, and National Miaoli Senior High School



Students from Taipei First Girls High School, Affiliated Senior High School of National Taiwan Normal University, and Taipei Municipal Jianguo High School at the Youth Salon Lectures, sharing their experiences of reading novels



Novel Writing and Publishing project grant—The Sugar of Justice Gu by Chu Kuo-chen, The Town of the Lost Ones by Chen Xue, and Sword as Time by Shen Mo

Novel Writing and Publishing

Sponsor: Pegatron Corporation

This project grant is aimed at novel creation and publication by Taiwanese writers, and bringing high quality, contemporary classics to light. From its launch in 2003 to 2019, the grant subsidized 63 projects, and assisted in the publishing of 36 novels. Applications were solicited in September of 2019, evaluated in October and November, and then awardees were publicly announced in December. The four outstanding writers Chung Wenyin, Liao Hung-chi, Egoyan Zheng, and Chang Chih-hsin were awarded NT\$500,000 each. Also this year, book launch events for projects awarded in previous grant cycles and recently published introduced Shen Mo's *Sword as Time*, Chu Kuo-chen's *The Sugar of Justice Gu*, Chen Xue's *The Town of the Lost Ones*, and Chen Shu-yao's *The Cloudy Mountain*, which also was included in the 2019 Openbook Award's list *Best Books of the Year*.

The grant program also promoted awarded novels that have been published and sought to amplify their influence at various events in collaboration with the Taipei Book Fair Foundation, National Museum of Taiwan Literature, literature departments at Taiwan's colleges and universities, and high school classes. Events included a showcase at the 2019 Taipei International Book Fair's Pavilion of Book Prize Winners, held in collaboration with the Taipei Book Fair Foundation, where the subsidized novels were presented from February 12 to 17; the Youth Salon Lectures and How to Teach Fiction programs, which were held in three sessions on February 15 at the 2019 Taipei International Book Fair and attended by 160 students who were invited due to their participation in the program Petri Dish: Novels for Young Adults; the event Writing Style—A Cross-Disciplinary Forum on the Taiwanese Novel, which was held in collaboration with the National Museum of Taiwan Literature on November 2, 2019, attracted 112 experts, scholars, and students, presented novels subsidized in previous grant cycles, and also promoted the Foundation's *Novel Database*; and the event Chapters Unveiled: NCAF and Novels of a New Decade programmed in collaboration with *Unitas Lifestyle* magazine. The grant program also shared case studies from the program Petri Dish: Novels for Young Adults with the help of the media platform *Education, Parenting, and Family Lifestyle*. Participating senior and high school students were from the Affiliated Senior High School of National Taiwan Normal University, Taipei First Girls High School, Taipei Municipal Fuxing High School, National Chang-Hua Senior High School, Taipei Municipal Jianguo High School, Wanfang Senior High School, National Miaoli Senior High School, National Hsinchu Senior High School, National Experimental High School At Hsinchu Science Park, and Zhenghe Senior High School.



Production Grants to Independent Curators in Visual Arts—*Greater Popping City: A Technical Guide to a Great City* by Tsai Pei-kuei at Kaohsiung Museum of Fine Arts

Production Grants to Independent Curators in Visual Arts

Sponsor: Tung Ho Steel Enterprise Corporation

This project grant program started soliciting application in 2004 and encourages excellent and creative research projects, and collaborative exhibition proposals by independent curators and exhibition professionals that integrate theory with artwork.

In 2019, the project grant continued to solicit applications and selected three exhibition plans and two curator resident research projects. Exhibition plans were *Digital Corporeality: Choreographing New Media Arts* by the Taiwan Culture Industry Association and curator Chang Yi-wen; *The Oceans and the Interpreters* by Chew's Culture Foundation and curator Takamori Nobuo; and *Streaming in Culture Movements: The Symbiosis of Democracy and Art* by The One Production Studio and curator Huang Chien-hung. The curator resident research grants were awarded to Wu Shang-lin and Tsai Jia-zhen, who will submit exhibition proposals in October of 2020 after their residencies have ended.



Production Grants to Independent Curators in Visual Arts—*Moving and Migration* by Wu Shang-lin at Kaohsiung Museum of Fine Arts



Inclusive Arts project grant—*A Duet with You* by Horse Dance Theater

Inclusive Arts

Sponsors: Mr Chiu Tsai-hsing, StanShih Foundation, Shinnyo-en Taiwan

The purpose of this grant is to encourage arts and culture organizations and individual artists to focus on topics related to senior citizens in activities such as inclusive art practices, topical exhibitions and performances, and the promotion of services, and thereby support the Foundation's overall goal of Arts to Everyone. In 2019, in addition to continuing its 2018 programming, the Foundation launched the new program International Project—Taiwan-UK Collaboration together with the British Council to extend the benefits of inclusive arts by sharing international experiences. On the 28th of June, the Foundation held Seniors Participate in Art—Presentation of Inclusive Arts Outcomes and Connections through Culture Grants Application at Taiwan Contemporary Culture Lab to share grant program successes as well as application guidelines with the public.

Arts and Business Partnerships Project Grants

In 2019, forty-nine applications were received for the second iteration of this grant program, and six projects were awarded including one international project in the Taiwan-UK Collaboration category. The awarded international project was *Curious Shoes Bespoke Performance: Training Workshops and Field Research in Taiwan* by Godot Theatre Company, and the five local projects were proposed by Cheng Wan-chien, Wang Jung-hsuan, The Shiner Education Foundation, Yang Chun-luan, and Spring Wind Art Theatre. Considering the positive impact of continuing such projects, three of the five local awardees, Yang Chun-luan, Spring Wind Art Theatre, and The Shiner Education Foundation and Tsui Tsai-shan, received grants in both the 2018 and 2019 grant cycles.

Writing Phenomena: Visual Arts Criticism

Sponsor: Winsing Arts Foundation

Accepting applications for its second time in 2019, this project grant encourages art critics to propose a series of original research topics with international perspectives, and promotes effective dissemination of art commentary by local arts organizations or through the establishment of Internet platforms. Thirty two applications were submitted, of which a total of eight were awarded. Grantees focused on science and technology, interdisciplinary art, photography, cultural studies and policy, and other topics. Their articles were published on domestic and foreign online platforms, art magazines, journals, and shared during different activities such as seminars.

Writing Taiwan

Sponsors: Taiwan Sunchain Arts Promotion Association, Mr. Cheng Chung-ying,

First soliciting applications in 2018, this project grant encourages non-fiction writing about the realities of living in Taiwan and conveying humanitarian concerns, reshaping historical memory, and capturing the spirit of the times. The expectation is that the practice of writing can highlight contemporary issues, promote social transformation, and open up new ways of thinking. Submissions for 2019 were evaluated in January and February, and successful applications were announced in March. Chien Yung-ta and Chen Chia-ju were awarded NT\$500,000 each in the Writing category, and Ken Chu and Hsu Cheng-tang were awarded NT\$600,000 each in the Writing with Pictures category. These four outstanding writers are expected to complete their grant projects within two years.

Research and Development

The Foundation plays an important role in the development of arts and culture in Taiwan. The work of the Research and Development Department relies on the collection and research of data. The Department focuses on forecasting changes in Taiwan's arts and cultural environment by continually monitoring changes in cultural policies and laws, and following trends in the cultural institutions and granting systems of other countries. The Department has also undertaken analysis of the Foundation's role and organizational functions for a long time, as well as served as a cornerstone for sustainable operations and policy development.

The work of the Department in 2019 can be put into several main categories. First, under the principles of sharing and activating public cultural resources, the NCAF Online Grant Portfolio Archive has been expanded to include the two special projects Novel Database and International Cultural Exchange Database, whose online content was complemented by seminars and forums to promote the archives and expand their use. Furthermore, information in the archives regarding achievements of projects granted over the years continues to be revised, and approximately 5,300 items collected since 2012 have been made available for public viewing.

Secondly, in addition to its routine collection of data on international trends in arts and culture and other important topics in order to adhere to policy and promote the Foundation's work, the Department undertook its Southeast Asian and South Asian Cultural Organization Development Survey. The survey's purpose was basic fact-finding about cultural organizations and exchange policies for multilateral cooperation as a step toward building international partnerships in the region. The Department also implemented its project Preliminary Research Framework and Observation Indicators for the Performing Arts, whose purpose was to describe the design of value chains in performing arts industries, and to construct a foundation for observation indicators and research frameworks for the development of domestic performing arts groups and the performing arts field.

Finally, the Foundation and Ministry of Culture jointly established the Arts and Culture Legal Services Platform, which provides free legal advice, various support services, and educational workshops in Taipei, Kaohsiung, and Hualien to people working in the arts.

Project researcher Chih-yung Aaron Chiu presenting at the forum Surging Waves—Discussing NCAF's International Cultural Exchange Grants and Online Platform



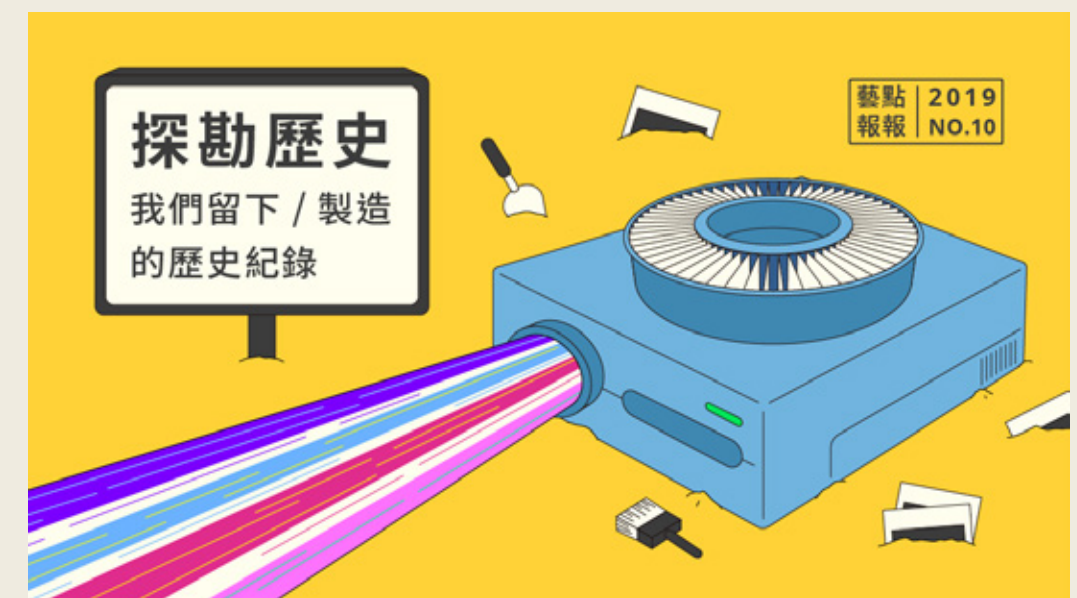
Research and Development

1. Building the NCAF Online Grant Portfolio Archive—Activating Granted Projects

In 2018, the Foundation launched a new version of its *NCAF Online Grant Portfolio Archive*, and in 2019, continued to revise and augment details about granted projects in the archive while adding new projects to the archive. To promote granted projects and heighten the dynamism of the archive for both artists and the general public, a monthly project titled *Art Focus Report* was added to the website. Furthermore, analysis of the archive's contents and observations of the art world based on special topics selected by groups of experts from different fields was undertaken, and are expected to stimulate organic, cyclical development. *Novel Database* and *International Cultural Exchange Database* were released on the website in November and December 2019 respectively, and were coordinated with events to stimulate dialogue in the art community, as well as use and promotion of the archive.

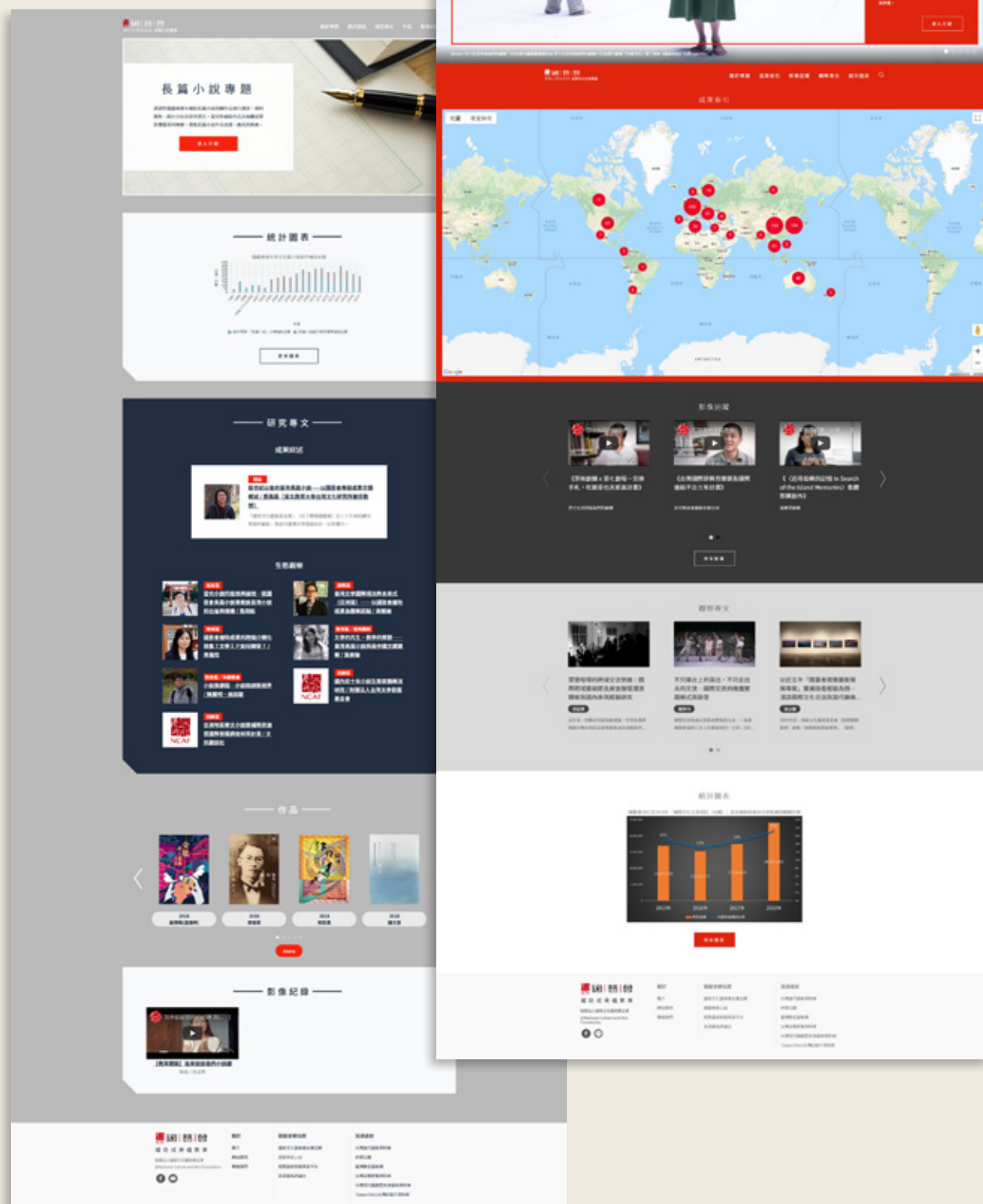
Novel Database

This database collects information and traces developments and impacts of novels awarded through the Foundation's project grant, Novel Writing and Publishing, and through its regular grant program for literature. Sections of the website are reached through the links *Granted Works*, *Research Essays*, *Statistical Charts*, and *Video Gallery*, which provide visitors with information about granted projects and increase the circulation and promotion of Taiwanese novels. The database also facilitates collaboration with frontline Taiwanese educators by promoting the use of the novels in the classroom, thus extending the value of granted projects.



Banner design for the *NCAF Online Grant Portfolio Archive* monthly *Art Focus Report*

Novel Database home page (left), International Cultural Exchange Database home page (right)



Participants at Writing Style—A Cross-Disciplinary Forum on the Taiwanese Novel, organized by the Foundation and the National Museum of Taiwan Literature

International Cultural Exchange Database

This database provides a review of regular and project grants awarded between 2015 and 2018 and related to international exchange. Sections include *Index Map*, which provides an interactive map that helps viewers to locate the granted projects; *Video Archive*, which is composed of video documentation of projects supported by the first Performing Arts Abroad grant; *Cultural Outlook*, which contains writings from various fields; and *Statistical Charts*, which reports on items from the last four years of international cultural exchanges. On September 17, 2019, the Foundation held the forum Surging Waves—Discussing NCAF's International Cultural Exchange Grants and Online Platform and invited researchers Chih-Yung Aaron Chiu and Betty Yichun Chen to share their work.

Writing Style—A Cross-Disciplinary Forum on the Taiwanese Novel

This forum was jointly held by the Foundation and the National Museum of Taiwan Literature on November 2, 2019, at the Barry Lam Hall Conference Center of National Taiwan University. The novel was the main topic for the forum, and through thematic discussions in each special session, the development of the Taiwanese novel over the last fifteen years, as well as its future, was reflected upon from the perspectives of circulation, international promotion, and applications in education. Forum attendees numbered nearly 100.



Class photo, educational workshop How to Deal with an Intellectual Property Contract, a component of the Foundation's 2019 Arts and Culture Legal Services Programming

2. Art World Forecast—Observing Trends

In 2019, the Foundation continued its collection of information on the development of domestic and foreign arts environments, and further refined its search into two research goals. The first was information gathering about the development of national cultural organizations in Thailand, Malaysia, Vietnam, The Philippines, and Indonesia, as close interaction between Taiwan and Southeast Asian and South Asian countries has become more frequent. The second goal, one of the Foundation's long-term concerns, was to set up observational indicators for dynamic development between the domestic social environment and performing arts world, which are expected to be used as a research framework for forecasting trends in Taiwan's arts and culture environment.

Southeast Asian and South Asian National Cultural Organization Development Survey:

In this collaborative project between the Foundation and the Taiwan-Asia Exchange Foundation, the social, political, and economic situations of Indonesia, Vietnam, The Philippines, Malaysia, and Thailand were studied, including taking inventories of central government organizational framework and cultural administration mechanisms and facilities, and important public and private arts and cultural organizations and private foundations, and then organizing this information into summary reports.

Preliminary Research Framework and Observation Indicators for the Performing Arts:

The project was jointly undertaken by the Foundation and the Director of the Arts Administration and Management Research Institute, Andy Yu, at Taipei National University of the Arts. Research focused on describing value chains in the performing arts industries, and using this description to define connections among various aspects of this industry's development. Preliminary findings include the creation of stages in the evaluation and definition of operational modes in performing arts value chain design, data tool application scheme, and modularization of analysis tools.

3. Arts and Culture Legal Services Platform

This project was completed in collaboration with the Ministry of Culture and an outside legal team. On March 1, 2018, the Arts and Culture Legal Services Platform was launched and started accepting legal inquiries regarding arts and culture activities from workers in the arts and cultural industries with the aim of providing legal consultation services. Also, five sessions of legal education workshops focusing on intellectual property authorization and contracts were held for professional art workers and students in Taipei, Kaohsiung, and Hualien. Analyses of legal consultation made throughout the year, discussions and feedback generated by educational projects, contract templates, case studies, and frequently asked questions were compiled and made available to the public for viewing or download on the *Arts and Culture Legal Services website*.

Resource Development

As an important organization guiding and supporting art professionals, NCAF continues to develop resources and allocate them to sustain the vitality of the art world and promote the artists it has subsidized, anticipating that their works will be enjoyed by a wider audience. In 2019, the work of the Resource and Development Department involved three aspects: arts and business partnerships, arts and culture information services, and public relations and promotional activities.

At its founding, NCAF established The Friends of NCAF hoping to enlist public participation that would integrate resources and develop a collaborative arts and business model. In 2019, artists and businesses were successfully matched for collaborative projects and witnessed the creative power that these projects focused. Entering the second year, and third stage of the project Taiwan High Speed Rail Opening Year of Arts, the Foundation successfully established long-term collaborative models with businesses that promoted the arts. The Foundation also has continued to disseminate information about the art world, and Foundation events and programs through its official website, social media, online magazine, and arts and business network platform to beneficial ends.



Seniors Participate in Art—Presentation of Inclusive Arts Outcomes

Resource Development

I. Arts and Business Partnership

The Friends of NCAF

Following the recruitment of corporate allies, The Friends of NCAF was formally established on February 26, 2004, to serve as a platform for encouraging the cultural enrichment of its members through participation in exhibitions, performances, and events, and ultimately cultivating the support of corporate partners for the arts.

In addition to providing members with an in-depth understanding of how different partnerships can be formed, the Foundation also expects that members will share ideas with the arts and culture community during panel discussions or over meals, such that two-way networks will form. As of 2019, there were sixty-three members of The Friends of NCAF, including Chang Shun-li, general manager of Rodex Fasteners Corporation and president of The Friends of NCAF; and Kega Yao, director general of Taiwan Sunchain Arts Promotion Association and vice president of the Friends of NCAF. Upon the request of Foundation Chairman Lin Mun-lee, the Strategy Development Committee was formed to enhance cohesion, focus creativity, and discuss the implementation of arts and business partnerships. Sixteen magnificent and varied events were held in 2019, including exhibitions, performances focusing on music, theater, and dance, and cultural excursions and workshops.

Arts and Business Partnerships Project Grants

These grants mainly extend the scope of Foundation grants to include cross-disciplinary collaboration among creators working in a wider variety of art forms by combining the resources of the Foundation with those of businesses. Furthermore, the grants include forward looking and proactive programming, and their implementation includes arts and business collaboration concepts along with practical experience. Project grants under the concept of Arts and Business Partnerships and implemented in 2019 covered a wider range of fields and concerns, such as supporting the performing arts by helping groups to carry out in-depth international exchanges and subsidizing the works of young choreographers, supporting literary projects such as novels and writing practices focused on the reality of Taiwan, and supporting the visual arts by subsidizing high-quality, innovative, and experimental exhibition projects. The grants also encouraged writing and publishing by art critics and encouraged art groups and individual artists to plan professional art and cultural activities for the elderly (for further details, see the section titled *Arts and Business Partnerships Project Grants* on page 48-59 of this report).

Taiwan High Speed Rail Opening Year of Arts

The national level institutions Taiwan High Speed Rail and NCAF combined resources from the national transportation industry and arts and cultural community. Through the collaborative project Taiwan High Speed Rail Opening Year of Arts, Taiwan's high-speed railway has become a visual and performing arts venue. Train stations and rail cars have become bridges connecting the public with the arts, and passengers on the high-speed rail have unexpectedly met with art, which is truly the spirit of Arts To Everyone.



Opening ceremony of *NOWHERE*, the second stage of Taiwan High Speed Rail Opening Year of Arts: (from left) Wang Chia-ming, director of Shakespeare's Wild Sisters Group; Chiang Yao-chung, Chairman of the Board of Taiwan High Speed Rail; Dr Mun-lee Lin, Chairman of the NCAF; and Lin Kun-ying, artist at LuxuryLogico

Curators chose three stages for the project: infiltration, diffusion, and internalization. In the first stage, which was unveiled in 2018, artist Michael Lin was invited to create a large window sticker installation at the High Speed Rail Station in Taichung and matching artworks to appear on train tickets in a random fashion. The station was also the site of flash mob drama and dance performances on weekends. These events have transformed the high-speed rail station into an art venue and brought people closer to art.

The second stage, diffusion, unveiled in 2019, is an interdisciplinary collaborative project titled *NOWHERE* by director Wang Chia-ming of Shakespeare's Wild Sisters Group and artist Lin Kun-ying of LuxuryLogico. The work combines theater, visual art, and smart technology in a cell phone application called *Art*. Passengers can download the software and during the event, scan specific equipment or the back of a high-speed rail ticket with their mobile devices for an augmented-reality experience of their high speed rail journey. In the virtual world, they can explore a poetic, short theater work and the verses corresponding to traditional fortune sticks. Each person can interpret the images and verses and narrate his or her own story. In this way, passengers have a chance encounter with art and also encounter their own true hearts in art.

The third stage, internalization, focuses on the promotion of art education for Taiwan's high-speed rail employees through an exclusive drawing and writing competition called Let's Go Art. Employees are encouraged to bring their own creativity into play alone or in groups in their spare time, and to express individual life experiences while creating a dialog with art.

This three-stage promotion deepens connections between high-speed rail stations and local life with art while spreading local cultural connotations, so that diverse aspects of Taiwanese culture, such as local tourism, art, technology, and literature can continue to develop. At Taiwan's high speed rail stations, different domains meet and ignite new sparks.

II. Arts and Culture Information Services

Official Foundation Website and Social Media

The official website (<https://www.ncafroc.org.tw/>) continues to focus on promoting the Foundation's achievements and announcing the results of grant applications. Relevant policies and project announcements are all immediately publicized and linked on the Foundation's group of websites, thus facilitating convenience by providing instant messages, as well as easy use of the *NCAF Grant Information System*. The website also includes the *Arts Resource Platform*, which disseminates exhibition information and employment opportunities in the world of arts and culture.

The Foundation launched its Official Website Renovation Project in late 2018 to optimize service to applicants and members of the art community and to improve the website's appearance and maintenance systems. In 2019, normal operation and maintenance of the site continued while its new look and systems were installed. The new design features an intuitive organization integrating the Foundation's projects and placing them on separate pages, providing users with a much more convenient and friendly experience and making the delivery of information more effective. *Facebook* was also integrated into the site, thus efficiently sharing information routinely released by the Foundation and making contact more immediate and extensive. The new website went live in March of 2020.

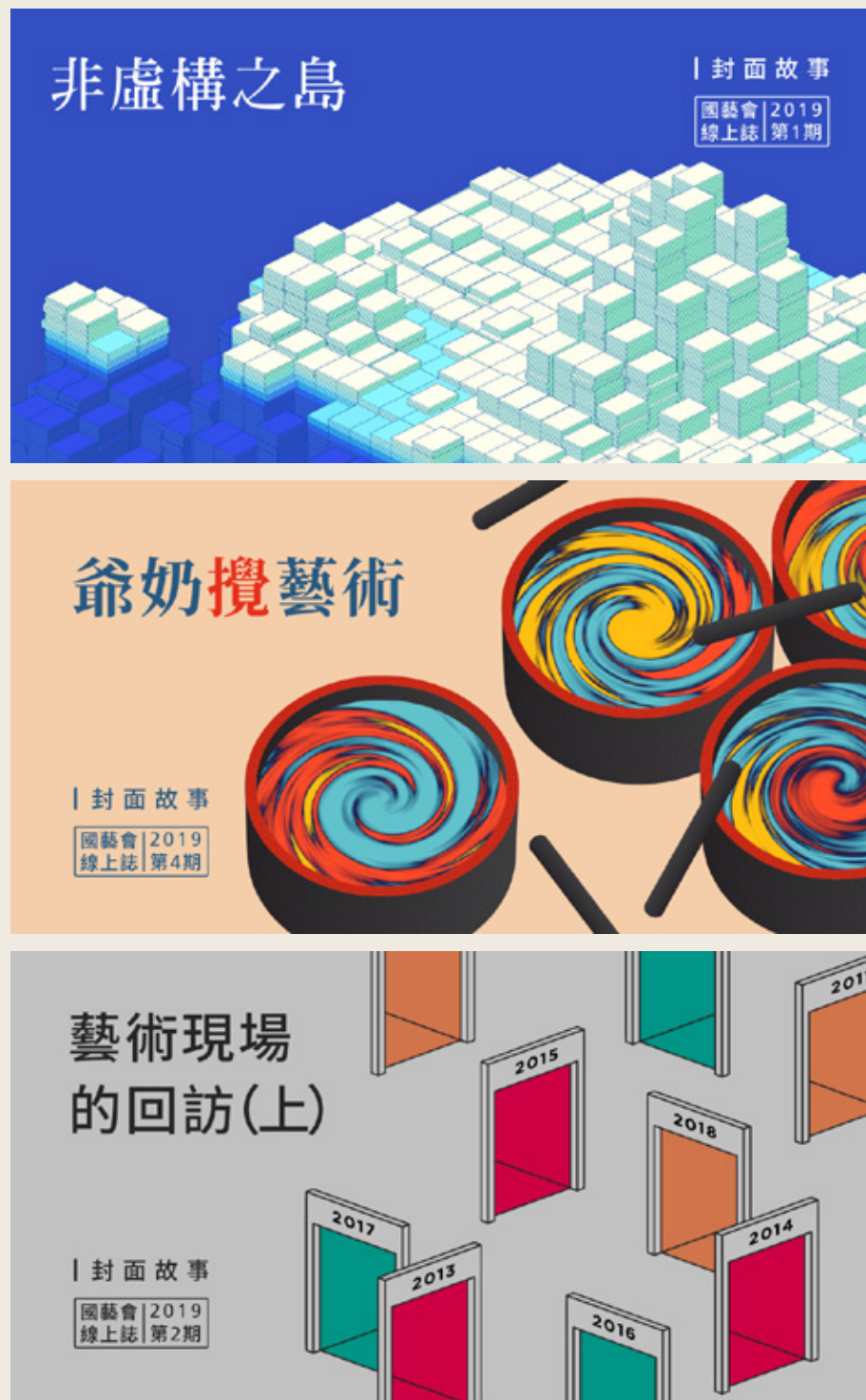
In addition, the Foundation's *Facebook* page, in concert with its official website, publishes various types of information and promotes the artworks of grant recipients to reach target audiences in a more active and immediate way.

NCAF Online Magazine

The Foundation manages its online media through the *NCAF Online Magazine* (<https://mag.ncafroc.org.tw/>). The magazine both supports Taiwanese artists through its activities and offers an important way for others to follow their artwork and careers. With its easy to understand explanations of Taiwanese art's manifold expressions, the magazine also serves as a bridge between the Foundation and arts and culture fields by cultivating art supporters and participation in the arts.

In 2019, a total of six issues of the magazine were published, containing 68 articles under the two themes *Cover Story* and *Special Projects*. The *Cover Story* issues contain topics of interest to the Foundation and a series of reports focusing on key developments in its projects. Topics include: *An Island of Non Fiction*, which is based on the Writing Taiwan project grant; *Revisiting the Art Scene*, which contains articles detailing experiences of a variety of invited writers with the *NCAF Online Grant Portfolio Archive*; *Seniors Participate in Art*, which introduces local and international inclusive art projects; and *A New Version: the Work I'd Like to Remake*, which contains musings by invited practitioners from various art disciplines on their own art careers on the occasion of the launching of the revised *NCAF Online Magazine*.

The *Special Projects* section includes several columns: *Up Close and Personal*, *Valley of Light and Shadow*, *Recommended Reading*, *Global View*, *Art and Business*, *Travel and Art*, *First-hand Experience*, and *Emerging Artists*. The various arts and cultural programs supported by the Foundation are more effectively promoted through these interdisciplinary and intimate interviews, reports, analyses of viewpoints, and effective social media management.



Key visual designs of *Cover Story* from various issues of the 2019 NCAF Online Magazine

Following the 2019 renovation to the official website, sections of *NCAF Online Magazine* were also revised and frequency of its publication was increased. It is expected that these changes can offer a clearer image of the Foundation, remediate website systems, and improve the efficiency of editorial tasks. The new website went live in January of 2020.

Arts and Business Taiwan

With the support of The Friends of NCAF, the Foundation started constructing the *Arts and Business Taiwan* website (<http://www.anb.org.tw>) in June of 2006. The goal of the website is to promote and encourage development of arts and business collaborations. In addition to normal operations and maintenance, changes to the Arts and Business Taiwan website were undertaken in 2019 following the Foundation's 2018 Official Website Renovation Project. It is expected that the new version will enable promotion of The Friends of NCAF and arts and business collaborations, and will include optimization of the site's visual design, services, and functionality. The new site will be organized under the following links: *About Us*, *The Friends of NCAF*, *Projects*, *Articles*, which bring visitors to sections containing the rationale for the Foundation's involvement in arts and business partnerships, the work it has completed, and the development of the *Arts and Business Taiwan* website; The Friends of NCAF, including previous committee members and the activities it has held; a listing of the Foundation's historical arts and business partnerships projects; and links to articles in the *NCAF Online Magazine* that are related to successful partnerships.

III. Public Relations and Promotional Activities

Public Relations

The Foundation not only applies financial resources to the arts and cultural fields, but also plays an active role in public relations for both the Foundation and the arts. To this end, it has developed intensive subsidy policies for external communication and promotion of its work, and advances and supports art creators through public relations activities, which expands domestic and foreign networking.

In 2019, the Foundation's media strategy included public press releases that ensured the circulation of information regarding the Foundation's latest work and achievements, and also special collaborative reports with the media to increase public exposure to Foundation news. In 2019, the Foundation issued the press releases *Joint Presentation of the Seventh Overseas Arts Travel Grant Project and Seniors Participate in Art—Presentation of Inclusive Arts Outcomes and Connections through Culture Grants Application*; and in collaboration with magazines, radio broadcasts, and online media, issued the press releases *ARTWAVE X Taiwanese Contemporary Performing Arts: Co-curators Attend TPAM*, *Curators' Intensive Taipei 19: International Conference and Workshops*, *2019 OzAsia Festival: An Exhibition of Cross-Generational Artworks*, *Asian Curators in Asian Curatorial Forum 2019, New Delhi*, and *Overseas Arts Travel: Young Artists Explore the World through Cultural Practices*.

The Foundation also enhanced the public's understanding of its programming and strengthened its reporting by collaborating with the publications *ARTCO Monthly* and *ARTouch*, and by promoting the results of *NOWHERE*, the second stage of Taiwan High Speed Rail Opening Year of Arts, which was reported on by *EBC News* and *Min Sheng Bao*. Furthermore, the Foundation collaborated with the magazine *unitas lifestyle* on its literary novel project, with the website *Art Emperor* on its international exchange project, and with the Central News Agency on various reports published throughout the year.

International Exchange

From its inception, the National Culture and Arts Foundation has promoted the International Cultural Exchange program under its regular grants category. In recent years, a number of large scale project grants have been created to encourage art professionals to go abroad. In 2018, the Foundation promoted ARTWAVE—Taiwan International Arts Network, which joins its resources with that of external organizations to offer more subsidies and opportunities for Taiwanese artists to make their way onto the international stage.

In 2019, the ARTWAVE platform continued to develop its network by collaborating with the British Council on a new program, joining efforts with the Taiwan-Asia Exchange Foundation, and establishing an exchange with the government of Vietnam. Furthermore, ARTWAVE strove to open new avenues of exchange by holding a forum on curatorial practice in India that brought together professional South Asian curators, and presenting the Taiwan Pavilion at Indonesia's Jogja Biennale, among other activities. In addition to sending talented people abroad, the program also brought international networking to Taiwan by holding large scale international forums, inviting important international curators from around the world to lecture in Taiwan, and holding events where local artists who attended exhibitions abroad could share their experiences, all of which distributed international resources within a wider public.

ARTWAVE uses two main approaches of extending international development and exchanges. First, through the Foundation, it initiates long term, stable partnerships with local and international arts organizations and other intermediary organizations. Second, the Foundation implements flexible first line networking around the world in collaboration with private sector professionals. Projects completed in 2019 are listed below.



Opening ceremony of 2019 OzAsia Festival

International Exchange

Partnerships with Organizations

British Council

At the end of 2017, the Foundation signed a memorandum of understanding with the British Council, stating that in a two year time frame, projects incorporating inclusive art, digital technology art, and professional knowledge in cultural leadership and management would be completed. In early 2018, the Foundation decided on inclusive arts as the main focus of promotion, and to extend this initiative in 2019, held the related events Creative Ageing: the Performing Arts Forum in collaboration with the British Council, National Theater, and Concert Hall in January, and Seniors Participate in Art—Presentation of Inclusive Arts Outcomes in June. Also in 2019, a new category International Project—Taiwan-UK Collaboration was added to the Inclusive Arts grant project and partially subsidized by the British Council to encourage collaborations between Taiwanese creators and British professionals. In addition, in order to promote exchanges between Taiwanese and British arts and culture professionals working in a variety of fields, the British Council launched Taiwan-UK Connections Through Culture. In the spirit of the memorandum of understanding, the Foundation participated in this project to encourage Taiwanese artists to open up to more collaborative possibilities with those working in British arts and cultural circles.

Also in 2019, the new International Programming—Taiwan-UK Collaboration project, which was added to the Inclusive Arts grant project, was partially subsidized by the British Council to encourage collaborations between Taiwanese creators and British professionals.

Taiwan-Asia Exchange Foundation

The Taiwan-Asia Exchange Foundation is NCAF's think tank for foreign exchange mechanisms and focuses on exchanges with Southeast and South Asian countries. In 2018, when NCAF signed on to the Asia Engagement Consortium, the Taiwan-Asia Exchange Foundation became a partner organization with the expectation of promoting the development of international exchanges through common interests and strategic alliances. On April 18, 2019, NCAF, upon recommendation and inclusive of the Taiwan-Asia Exchange Foundation, signed a three way memorandum of understanding with the Vietnam National Institute of Culture and Arts Studies with the expectation of developing more exchanges between Taiwan and Vietnam. Also, in order to promote a range of cultural exchanges, NCAF supported the 2019 SEASAT Youth Camp held by the Taiwan-Asia Exchange Foundation and the American Institute in Taiwan, and assisted in programming cultural discussions that introduced the power of Taiwanese culture to young people from different countries.

Pro Helvetia

Since 2017, Pro Helvetia has held annual educational seminars in key cities and towns in the Asia region to promote exchanges between international performing arts professionals. Conducted with a call for entries mechanism, this project brings together young artists working in the field of performing arts from around the world, and builds international networks through seminars and field research. In 2018, the Foundation collaborated with Pro Helvetia on Seminar in Taipei for the first time and saw favorable results. Following the seminar, two Taiwanese artists and Swiss artists continued to collaborate on projects. In 2019, the Foundation continued this collaborative model by sending two young Taiwanese artists to participate in a two-week intensive exchange with artists from other countries.

Biennale Jogja

In 2019, NCAF collaborated with the Jogja Biennale Foundation for the first time by presenting the Taiwan Pavilion from October 20 to November 30 at the 15th Biennale Jogja. The theme of the Biennale *Do We Live in the Same Playground?* challenged definitions and notions of Southeast Asia. For this reason, the Biennale Foundation purposely located the Taiwan Pavilion, Hong Kong Pavilion, and East Timor Pavilion in an exhibition hall separate from the main exhibition venue. The Jogja Biennale Foundation entrusted supervision of the Taiwan Pavilion to the well known Indonesian curator and Biennale Executive Director Alia Swastika, who set the pavilion's theme as *The Library of Possible Encounters*, which served as a platform for exchanges between Indonesia and Taiwanese artists and their experiences, including discussions about identity, immigration, multiculturalism, and gentrification. The artists Lin Yi-chi, Betty Apple, Chen Szu-han, Lee Yung-chih, and Tsai Charwei exhibited work.

Asian Curatorial Forum

The Foundation held the The Second Asian Curatorial Forum from November 7 to the 9 at India's Jawaharlal Nehru University. As an extension of a framework set in 2017 with the Bengal Foundation and the Britto Arts Trust, this iteration of the forum was held in cooperation with the Prameya Art Foundation, which has supported art criticism, curatorial practices, and art writing for a long time. Approximately 20 speakers from South Asian, East Asian, and Southeast Asia were invited to attend the forum.

Collaborations with Private Organizations

The Performing Arts Meeting in Yokohama (TPAM)

Is one of Asia's most experimental and contemporary performing arts platforms, as well as an important exhibition and meeting that attracts performing arts professionals from around the world. In 2018, the Foundation participated in TPAM for the first time, integrating its programming under its ARTWAVE brand to lead Taiwanese artists to the meeting. In 2019, ARTWAVE attended again and charged the curating duo of Yao Lee-chun from Taiwan and long-term New York City resident Aki Onda from Japan to curate performances from Approaching Theatre, Bare Feet Dance Theater, and artists Lin Chi Wei and Wang Hong-kai for a total of four works. In addition, events such as a Taiwanese tea party, lectures, and workshops were held to give international attendees and the local Japanese audience opportunities to learn more about the surging creative power of Taiwan's performing artists over the four-day course of the meeting.

International Exchange



Asian Curatorial Forum at Jawaharlal Nehru University, Delhi, India



Attendees of the Taiwanese tea party held by the Foundation at Performing Arts Meeting in Yokohama

OzAsia Festival

OzAsia Festival is Australia's first large-scale, comprehensive Asian art festival. Starting in 2015, the festival has maintained a strong relationship with Taiwan, continually inviting Taiwanese artists to present work. Under its ARTWAVE program, the Foundation signed its second memorandum of understanding with the festival in 2019, and sent 17 visual and performing artists and writers along with their creative teams to present work, thus extending the reach of Taiwanese art abroad. Participating artists included Joyce Ho, Su Hui-yu, and Lee Mingwei, who presented their works; Tung I-fen and YuJu Lin, who attended Dance Lab for the third time; the pipa and guitar multidisciplinary philharmonic Fade to Blue, writers Wu Ming-yi, Sakinu Yalonglong, and literary translator Sun Baiyi. During the 18 days of the festival, international attendees and the local Australian audience were given the chance to appreciate Taiwanese art from a variety of perspectives.

Curators' Intensive Taipei 19: International Conference and Workshops

The Foundation in collaboration with the Taipei Fine Arts Museum held the Curators' Intensive Taipei 19: International Conference and Workshops from October 10 to 14, inviting more than 20 speakers including local and international culture and arts practitioners, curators, and scholars. Response to the conference was enthusiastic with nearly 300 people attending. The conference consisted of the three main themes *Trans-Disciplinary Curating, the Institution of Art, and the Educational Turn*; *Cross-Regional and Cross-Cultural Curating and Geopolitics*; and *Curatorial Practice and the Formation of Art History*. In addition, the conference also organized workshops with the Museum of National Taipei University of Education to provide an opportunity for young curators to learn, contemplate, and practice.

Bangkok International Performing Arts Meeting

The Bangkok International Performing Arts Meeting first spontaneously appeared among workers in the field of performing arts in 2017 and has continued to today. The event has gradually garnered the attention of professionals in the Asia region and concentrates the dynamism of producers and curators over the course of the event to form organic networking opportunities. ARTWAVE participated in the event for the first time in 2019, and collaborated with meeting organizers to hold special topic forums focused on relationships between the traditional and contemporary in international cooperation and exchanges between Taiwan and Thailand. During the event, ARTWAVE also introduced various existing platforms for international performing arts cooperation that are either privately or publicly operated in Taiwan and have potential for future collaborative development.



2019 Seminar in Taipei, collaboration by NCAF and Pro Helvetica



The Glamorous Boys of Tang by Su Hui-yu, participating artist, 2019 OzAsia Festival

Projects Entrusted to NCAF by the Ministry of Culture

The Foundation and the Ministry of Culture have had a policy partnership for a long time, working together on policy appraisal, the awarding of grants to arts and culture professionals, evaluation and promotional work, and on establishing a collaborative administrative system. In 2019, the Foundation collaborated with the Ministry of Culture to complete the following special projects.

Art Education Taking Root—2019 and 2020 Tutorial Visiting and Evaluation Program

In order to establish arts and culture in society, the Ministry of Culture encourages local governments to integrate the arts into their educational systems by making use of existing resources such as arts and culture workers, organizations, groups, and venues. It is expected that from an early age children will learn about the arts and participate in activities such that they develop life-long interest. The Ministry of Culture entrusted the Foundation with the task of gathering experts and scholars in related fields to visit 16 counties and cities and evaluate 21 projects, which were ultimately subsidized in 2019. The committee also assisted in establishing a comprehensive evaluation mechanism to provide reference for future grant cycles.



Art Education Taking Root—2019 and 2020 Tutorial Visiting and Evaluation Program, a project entrusted to NCAF by the Ministry of Culture; students from Kaohsiung's Minde Elementary School visiting the exhibition *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now* at the Kaohsiung Museum of Fine Arts

Taiwan Culture Festival Advancement Plan —2019 Tutorial Visiting and Evaluation Program

Since 2017, the Ministry of Culture has awarded preferential subsidies for cultural festivals programmed by county and city governments. It is expected that counties and cities will continue to explore unique local cultural elements to form identifiable cultural values in a globalized world and thereby improve local festival programming. The Ministry of Culture entrusted the Foundation with the task of inviting experts and scholars in related fields to form an evaluation committee to visit 10 counties and cities and evaluate 14 projects, which were ultimately subsidized in 2019. The committee also provided feedback and policy recommendations to local governments and the Ministry of Culture for future planning.

2019 Taiwan Cultural Venue Operation Advancement —Entrusted Visual Art Venue Evaluation and Guidance Plan

The Ministry of Culture guides county and municipal governments in the improvement of visual art venue operations. Based on the Guidelines for the Ministry of Culture's Local Cultural Identity and Arts and Culture Citizen Cultivation Project Grant, municipality, county, and city level governments are awarded grants to handle improvement plans for the operation of visual art venues. The administration of seven grants for these purposes has been entrusted to the Foundation, and includes evaluation visits to check the overall effectiveness of these grants. Following the various stages of the grant program, the Foundation arranged on-site visits and venue exchange studies to assist the venues in stable operation, sustainable development, and overall improvement. The Foundation's mission was to evaluate Taiwan's visual art environment and the development of its art museums, to assist the Ministry of Culture in future evaluation of arts and cultural development policies, and to create a reference for future grant projects.

The 14th Annual Arts and Business Awards Call for Entries and Selection

To realize the core principles of strengthening culture and stimulating public participation, the Ministry of Culture organized the Arts and Business Awards, which encourages businesses to play an influential role in the arts, and has continued to entrust the work of collecting submissions and selecting awardees to the Foundation.

The 2019 Awards recognizing contributions by the business community were divided into the categories of Standing Awards and Special Awards. Recognition in the Standing Awards category was set at four levels by contribution amount. Those contributing over NT\$ 10 million were presented with a gold medal; between NT\$ 5 million and NT\$ 10 million, a silver medal; and between NT\$ 1 million and NT\$ 5 million, a bronze medal. Businesses contributing between NT\$ 500,000 and NT\$ 1 million were issued certificates of merit. A total of six Special Awards were presented for sponsorship with special significance, and were the Annual Creative Award, Long-term Sponsorship Award, Arts and Culture Talent Cultivation Award, Enterprise Contribution Award, Annual Sponsorship Award, and the Special Jury Award. This year, 126 Standing Awards and 14 Special Awards were presented, and the total amount of contributions exceeded NT \$ 2 billion. On November 19, 2019, the Ministry of Culture held an awards ceremony at Warehouse No. 5 in Taipei Songshan Cultural and Creative Park to publicly recognize the winners.



Taiwan Culture Festival Advancement Plan—2019 Tutorial Visiting and Evaluation Program, a project entrusted to NCAF by the Ministry of Culture; guided tour for the 2019 Madou Sugar Industry Art Triennial



Attendees of an on-site exchange meeting in Pingtung for Art Education Taking Root—2019 Tutorial Visiting and Evaluation Program, a project entrusted to NCAF by the Ministry of Culture



Taiwan Culture Festival Advancement Plan—2019 Tutorial Visiting and Evaluation Program, a project entrusted to NCAF by the Ministry of Culture; guided tour for 2019 Taoyuan Land Art Festival



Attendees of final-term evaluation meeting for Art Education Taking Root—2019 Tutorial Visiting and Evaluation Program, including jury and staff from NCAF and the Ministry of Culture

Financial Affairs

The main source of funding for NCAF is interest earned from the Foundation endowment. Other sources include monies raised from the private sector. In view of market volatility, the Foundation strives for steady operation and improvement of overall fund performance. In 2019, the endowment's portfolio included NT\$2 billion on deposit, NT\$3 billion in long-term stock investment, and NT\$1 billion in fixed income securities.

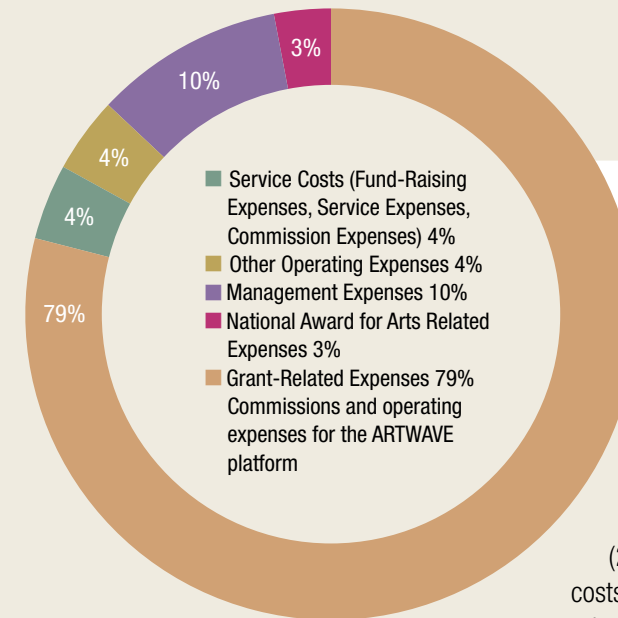
In 2019, investments yielded NT\$272 million, which exceeded the budgeted amount of NT\$225 million by NT\$47.5 million.

I. Revenue

Total revenue for the Foundation in 2019 was NT\$528,376,050.

- **Service Income (Commission Income):** The Foundation received NT\$9,546,864 from the Ministry of Culture and private sources (Taiwan High Speed Rail Corporation) for seven commissioned projects that were in progress as of 2019.
- **Donation Income:** NT\$17,100,894 in donations was received via the Friends of NCAF or sponsorships designated for project grant programs.
- **Financial Income:** The rate of return on investments was 4.51% in 2019, for a total of NT\$272,584,983 in income, which included interest from financial institutions, and profits from stocks and fixed-income securities.
- **Government Appropriation:** Through the Ministry of Culture, the government supported the mission of NCAF with NT\$221,376,000 in 2019 for operational costs and its various grant programs. The main use of these funds was for the implementation of the Performing Arts Groups Annual Grants, Visual Arts Organizations Development project grant, The Rainbow Initiative project grant, the International Cultural Exchange grant program, Arts and Culture Legal Services Programming, regular grants and for administrative expenses.
- **Non-Operating Income:** Totaled NT\$7,767,309 and included deductions charged against grants approved in or before 2018, and other miscellaneous sources.

Financial Affairs



II. Expenditure

Expenditures in 2019 totaled NT\$490,303,385.

- **Service Costs:** NT\$17,302,099 was disbursed for expenses related to fundraising, services, and commissions.

(1) Fund-Raising Expenses: Totaled NT\$3,064,792 and covered activities for the Friends of NCAF.

(2) Service Expenses: Totaled NT\$4,919,139 and included costs incurred for establishing and maintaining the NCAF database, operating the NCAF websites, for arts and business partnerships development, and Arts and Culture Legal Services Programming.

(3) Commission Expenses: Totaled NT\$9,318,168 and covered commissioned projects undertaken for the Ministry of Culture and private sources.

- **Grant-Related Expenses:** Totaled NT\$388,314,858 and included funds paid to grant recipients and for review, assessment, and evaluation for grant-related expenses, and implementation of the ARTWAVE-Taiwan International Art Network Platform Project. Regular grants and project grants for 2019 totaled NT\$358,665,887, and review, assessment, and evaluation of grant-related expenses totaled NT\$18,931,526. Related fees for the ARTWAVE platform totaled NT\$10,717,445. Implementation expenses for the ARTWAVE platform was paid by special reserve.
- **National Award for Arts Related Expenses:** Totaled NT\$16,419,387 and covered the 21st National Award for Arts evaluation process, prize money, and related costs for promotional activities.
- **Management Expenses:** Totaled NT\$50,748,894 and covered personnel and general administrative costs.
- **Other Operating Expenses:** Totaled NT\$17,518,147 and covered the services and promotional activities related to the acquisition and maintenance of information systems, legal affairs, research and development projects, the editing and printing of the annual report, public relations visits and international exchanges, financial consultants, and other services.

III. Surplus

Revenues for 2019 were NT\$528,376,050 and expenditures totaled NT\$490,303,385, leaving a surplus of NT\$38,072,665.

Balance Sheet

Accounting Items	2019.12.31		2018.12.31	
	Amount	%	Amount	%
Current Assets	396,858,111	5.5	581,274,089	9.1
Cash	379,738,631	5.2	562,605,671	8.8
Receivables	15,133,069	0.2	13,022,327	0.2
Advance payments	1,218,312	0.1	658,945	0.0
Other current assets	768,099	0.0	4,987,146	0.1
Investments, long-term receivables, loans and reserve funds	6,845,757,671	94.2	5,777,280,018	90.6
Non-current financial assets	6,828,138,962	94.0	5,748,943,864	90.1
Reserve funds	17,618,709	0.2	28,336,154	0.4
Property, plant, and equipment	12,622,381	0.2	11,945,880	0.2
Transportation and communication equipment	935,665	0.0	903,003	0.0
IT equipment	9,059,113	0.1	6,954,637	0.1
Office equipment	4,993,741	0.1	4,889,003	0.1
Other equipment	5,915,798	0.1	5,915,798	0.1
Leasehold improvements	3,553,310	0.1	2,485,922	0.0
Minus: Accumulated depreciation	(11,835,246)	(0.2)	(9,202,483)	(0.1)
Intangible assets	7,839,095	0.1	5,978,750	0.1
Intangible assets	7,839,095	0.1	5,978,750	0.1
Other assets	2,347,667	0.0	1,996,562	0.0
Miscellaneous assets	2,347,667	0.0	1,996,562	0.0
Total assets	7,265,424,925	100.0	6,378,475,299	100.0
Current liabilities	199,052,256	2.8	192,780,350	3.0
Payables	194,384,615	2.7	188,349,813	3.0
Advance payment	4,550,274	0.1	4,298,713	0.0
Other current liabilities	117,367	0.0	131,824	0.0
Other liabilities	2,084,037	0.0	2,112,265	0.0
Miscellaneous liabilities	2,084,037	0.0	2,112,265	0.0
Total liabilities	201,136,293	2.8	194,892,615	3.0
Funds	6,048,361,900	83.3	6,048,361,900	94.9
Established funds	2,000,000,000	27.5	2,000,000,000	31.4
Donated funds	4,048,361,900	55.7	4,048,361,900	63.5
Reserves	17,618,709	0.2	28,336,154	0.4
Special reserves	17,618,709	0.2	28,336,154	0.4
Accumulated surplus or deficit	169,961,156	2.3	121,171,046	1.9
Accumulated surplus (Accumulated deficit)	169,961,156	2.3	121,171,046	1.9
Net worth of other items	828,346,867	11.4	(14,286,416)	(0.2)
Accumulated other comprehensive surplus or deficit	828,291,064	11.4	(14,311,294)	(0.2)
Net loss not recognized as pension cost	55,803	0.0	24,878	0.0
Total net worth	7,064,288,632	97.2	6,183,582,684	97.0
Total liabilities and net worth	7,265,424,925	100.0	6,378,475,299	100.0

Financial Affairs

Income Statement

Category	Current year (2019.1.1~2019.12.31)		Previous year (2018.1.1~2018.12.31)	
	Amount	%	Amount	%
Revenue				
Operating income	520,608,741	98.5	485,964,962	99.1
Service income	9,546,864	1.8	4,949,529	1.0
Donation income	17,100,894	3.2	19,421,359	4.0
Fianacial income	272,584,983	51.6	236,994,074	48.3
Interest income in current year	NT\$24,593,403			
Net financial gain on investments	NT\$247,991,580			
Government Appropriation for Operations	221,376,000	41.9	224,600,000	45.8
Non-operating income	7,767,309	1.5	4,412,747	0.9
Total income	528,376,050	100.0	490,377,709	100.0
Expenditure				
Operating expenses	490,303,385	92.8	460,675,460	94.0
Service costs	17,302,099	3.3	9,653,619	2.0
Fund-raising expenses in current year	NT\$3,064,792			
Service expenses in current year	NT\$4,919,139			
Commission expenses in current year	NT\$9,318,168			
Grant-related expenses	388,314,858	73.5	379,000,265	77.3
National Award for Arts Related Expenses related expense	16,419,387	3.1	8,544,244	1.7
Management expenses	50,748,894	9.6	49,605,057	10.1
Other operating expenses	17,518,147	3.3	13,872,275	2.8
Total expenditures	490,303,385	92.8	460,675,460	94.0
Surplus or deficit in this period	38,072,665	7.2	29,702,249	6.0

Category	Current year		Previous year	
Other surplus or deficit in this period				
Other comprehensive surplus or deficit in this period	842,633,283	159.5	(408,291,312)	(83.3)
Total other surplus or deficit in this period	842,633,283	159.5	(408,291,312)	(83.3)

Cash Flow Statement

Category	Amount in current year (2019.1.1~2019.12.31)	Amount in previous year (2018.1.1~2018.12.31)
	Subtotal	Subtotal
Cash flow from operating activities:		
Surplus or deficit before tax	38,072,665	29,702,249
Adjustment of interest and dividends	(208,724,721)	(210,956,396)
Surplus or deficit before interest, dividends, and tax	(170,652,056)	(181,254,147)
Adjustment of non-cash items:		
Depreciation expenses	2,760,371	2,425,557
Amortization	1,435,707	1,098,333
(Increase) decrease in receivables	4,023,927	1,609,073
Increase in advance payments	(559,367)	(199,148)
(Increase) decrease in other current financial assets	4,219,047	(4,883,360)
Increase in payables	6,056,852	23,052,427
Increase in advance receipts	251,561	1,290,922
Increase (decrease) in other current liabilities	(14,457)	25,047
Increase in net defined benefit liability	2,697	308,949
Cash inflow (outflow) before interest and dividend	(152,475,718)	(156,526,347)
Interest received	24,879,184	22,985,912
Dividend Received	177,688,818	187,140,711
Net cash inflow (outflow) from operating activities	50,092,284	53,600,276
Cash flow from investment activities:		
(Increase) decrease in investments, long-term receivables, loans and reserve funds	(236,592,740)	249,655,329
Decrease in reserve funds	10,717,445	9,063,846
Increase in property, plant, and equipment	(3,436,872)	(774,455)
Increase in intangible assets	(3,296,052)	(346,500)
Increase in other assets	(351,105)	-
Net cash inflow (outflow) from investment activities	(232,959,324)	257,598,220
Net increase (decrease) of cash and cash equivalents	(182,867,040)	311,198,496
Cash and cash equivalents at the beginning of the period	562,605,671	251,407,175
Cash and cash equivalents at the end of the period	379,738,631	562,605,671

Financial Affairs



Visual Arts category of International Cultural Exchange grants program—*Easily Forgotten Pleasure* by Yen Yu-ting

Events



Date	Events Summary
1/8	The lecture Japanese Theater Troupe for Senior Citizens—Looking Back on Director Show Ryuzanji's 21 years of Practice is held at the Museum of National Taipei University of Education.
1/1-31	First round of call for entry for 2019 regular grants is opened.
1/24	Press conference for <i>NOWHERE</i> , the second stage of Taiwan High Speed Rail Opening Year of Arts is held at the Nangang High Speed Rail Station.
1/29	The 13th Board Meeting of the 8th Board of Directors is held.
2/11-15	Representatives of performing arts groups and venues, and performing artists attend TPAM.
2/14-15	In collaboration with Yuan-Liou Publishing Company, an event for the new book 40 Years of Taiwan Contemporary Theater is held at the 2019 Taipei International Book Fair; published novels supported by the Novel Writing and Publishing project grant are showcased at the Book Prize Winners Pavilion; and the events Youth Salon Lectures and live stream program How to Teach Fiction are held.
3/6、3/11	The 2019 Performing Arts Groups Annual Project Grant Information Meeting is held in Taipei and Tainan, where the evaluation process for the grant is explained, and 86 subsidy teams provide advice for revising the grant.
3/12	ARTWAVE Talk shares its program outcomes at the forum Experimental Attendance at International Festivals—TPAM held in Huashan 1914 Creative Park's Sake Factory.
3/15-4/1	The 12th Young Star New Vision in Performing Arts project grant starts accepting applications. For the first time, awarded projects are slated to be performed at three venues of the National Performing Arts Center—the Experimental Theater of the National Theater and Concert Hall in Taipei, the Black Box of the National Taichung Theater, and in the Paint Shop of the National Kaohsiung Center for the Arts—in May of 2020.
3/19	The 14th Board Meeting of the 8th Board of Directors is held; The 4th Supervisory Meeting of the 8th Board of Supervisors is held.
4/9	The 15th Board Meeting of the 8th Board of Directors is held.
4/12	First round winners list of 2019 regular grants is announced.
4/18	A three way memorandum of understanding is signed between the Foundation, the Taiwan Asia Exchange Foundation, and VICAS.
4/29-30、5/28-29、6/25-26、7/23-24	The 2019 Performing Arts Groups Annual Grants holds the Taiwan Top Performing Arts Group Partnership Project: The World of Digital Marketing Series I-IV in four sessions in Taipei and Kaohsiung.
5/18、5/25、6/1、6/8、10/10、10/14	Six sessions of the Curators' Intensive Taipei 19: International Conference and Workshops are held at the Taipei Fine Arts Museum and Museum of National Taipei University of Education.
5/24	The Performing Arts Groups Annual Grants Mechanisms Advisory Meeting is convened.
6/1-7/1	Second round of call for entry for 2019 regular grants is opened.
6/3-21	Call for entry for the 14th Arts and Business Awards is opened.
6/10、8/15、11/9、11/25、12/19	Five sessions of the educational workshop Art Brooks No Deception—How to Deal with an Intellectual Property Contract, a component of 2019 Arts and Culture Legal Services Programming, is held in Taipei, Kaohsiung, and Hualien.
6/18	The 16th Board Meeting of the 8th Board of Directors is held.

Events

Date	Events Summary
6/24	ARTWAVE Talk holds the Performing Arts Group Sharing Meeting of the first and second round Performing Arts Abroad project grant recipients in the Little White House in Nanmen Park of the National Taiwan Museum complex.
6/28	Seniors Participate in Art—Presentation of Inclusive Arts Outcomes and Connections through Culture Grants Application is held at Taiwan Contemporary Culture Lab.
7/29	Award ceremony for Let's Go Art, programming for the third stage of Taiwan High Speed Rail Opening Year of Arts, is held at the Taiwan High Speed Rail headquarters.
8/5-12	Nomination meeting for the 21st National Award for Arts is held.
8/8-18	The workshop Seminar in Taipei is held in collaboration with Pro Helvetia.
9/10	The 17th Board Meeting of the 8th Board of Directors is held.
9/12	Second round winners list of 2019 regular grants is announced.
9/17	ARTWAVE Talk holds the forum Surging Waves—Discussing NCAF's International Cultural Exchange Grants and Online Platform at Taipei Artist Village.
9/26-10/9	Evaluation meeting for the 21st National Award for Arts is held.
10/10-14	<i>Curators' Intensive Taipei 19: International Conference and Workshops</i> is held at the Taipei Fine Arts Museum.
10/17-11/3	Taiwanese artists and writers attend OzAsia Festival with sponsorship from the Foundation and Adelaide Festival Centre Trust.
10/20-11/30	<i>Biennale Jogja—Taiwan Pavilion</i> is held in collaboration with the Biennale Jogja Foundation.
11/1	<i>NCAF Online Grant Portfolio Archive—Novel Database</i> goes online.
11/2	Writing Style—A Cross-Disciplinary Forum on the Taiwanese Novel is held in collaboration with the National Museum of Taiwan Literature at Barry Lam Hall of National Taiwan University.
11/6、11/8	How to Apply for the 2019 Performing Arts Groups Annual Grants Meeting is held in Taipei and Tainan, where new application and online form completion procedures are explained.
11/7-9	The 2nd Asian Curatorial Forum is held in Delhi, India.
11/11	The 5th Supervisory Meeting of the 8th Board of Supervisors is held.
12/3	The 18th Board Meeting of the 8th Board of Directors is held, and the Foundation's Internal Control System and Ethical Management Guidelines are finalized.
12/3	The awardees list for the 21st National Award for Arts is announced: novelist Joyce Weng for literature, Tsong Pu for visual arts, Chen Chung-shen for music, performer Ku Ming-shen for dance, theater artist Wang Molin for drama, Wang Chiu-hwa for architecture, and documentary director Ke Chin-yuan for film.
12/19	The Joint Presentation of the Seventh Overseas Arts Travel Grant Project is held at the Mizuho Tianhe International Tourism Hotel in Hua Shan Din, where 15 recipients shared experiences of their art travels abroad.
	<i>NCAF Online Grant Portfolio Archive—International Cultural Exchange Database</i> goes online.
	The Friends of NCAF Year End Party and the 12th Presidents Handover Ceremony are held at W Taipei.

Acknowledgements

NCAF would like to acknowledge the support of individuals and corporations in 2019 through the Friends of NCAF and Arts and Business Partnerships projects.

Friends of NCAF Membership Dues

Annual dues NT\$ 100,000

Kodak Trading Co., Ltd.
Yao An Co., Ltd.
Ju-jung LIU
Ms Pi-chiao LIN
RSI Group
Jih Sun International Leasing and Finance Co., Ltd.
Lion Pencil Co., Ltd.
Mr Tsai-hsing CHIU
Mr Hou CHOU
Yuhsiang Corporation
Puyong Archiland
Mr Hai-pin CHENG
Mr Kuang-ming WANG
San Fu Global Co., Ltd.
Mr San-chien TU
HuaYang International Investment Corporation
Tung Ho Steel Enterprise Corporation
Fubon Art Foundation
Mr Stan SHIH
NSFG Foundation
Mr Chun-an CHEN
Jin Zon Enterprise Co., Ltd.
Mr Shun-li CHANG
Decheng Culture Foundation
Ms Chiu-hsiang CHEN
Mr Chia-huang CHANG
Mr San-lien HSIEH
Tung Hsin Cheng Corporation

Compass Public Relations Ltd.
Sheng Mei De Co., Ltd.
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Ms Ben-wen LU
Deniz Electric Glass Co., Ltd.
Ms Tzu-min WU
Shinnyo-en Taiwan
Mr Chun-hsiu CHEN
Taiwan Mobile Co., Ltd.
Advantech Foundation
Mr Daniel T.H. Tsai
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Mr Tien-shun CHEN
Mr Chung-ying CHENG
Mr Chia-hsun LIN
Taishin International Bank
Mr Tse-min CHEN
Ms Mei-chih SU
Ms Wen-wen CHENG
Lih Pao Cultural Arts Foundation
Winsing Arts Foundation
Sunmake Cultures Foundation
Mr Yen-liang LI
Mr Jen-hua HSU
Wellmade Biotech Co., Ltd.
Kai Yang Investments Co., Ltd.
Mr Richard CHANG
Mr Hsu-yuan KUO
Merit All Global Limited
Mr Sheng-chieh HSU
Ms Ching-jung LIU

Acknowledgements

Ms Hsiao-fen WANG
Posantek Ltd.
Ms Pei Chun TSAI

StanShih Foundation
Shinnyo-en Taiwan
British Council

NT\$400,000
NT\$400,000
NT\$400,000

General Fund Donations

Ms Li-Chuan YANG NT\$60,000

Writing Phenomena: Visual Arts Criticism

Winsing Arts Foundation NT\$1,000,000

Donations for Arts and Business Partnerships Project Grants

Performing Arts Abroad

NSFG Foundation NT\$800,000
RSI Group NT\$800,000
Puyong Archiland NT\$800,000

Online Performing Arts Review

RSI Group NT\$500,000

Overseas Arts Travel

Rodex Fasteners Corp. NT\$1,000,000
Szu I Industries Co., Ltd. NT\$500,000

Young Star New Vision in Performing Arts

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

Novel Writing and Publishing

Pegatron Corporation NT\$1,000,000

Production Grants to Independent Curators in Visual Arts

Tung Ho Steel Enterprise Corporation NT\$1,000,000

Inclusive Arts

Mr.Tsai-hsing CHIU NT\$400,000

Appendix: NCAF Founding Provisions

Promulgated on October 17, 1994 by Presidential Decree Hua-Tsong One - Yi, No. 6185
Revisions to Article 3, Article 5, and Article 8 promulgated on December 13, 2017 by Presidential Decree Hua-Tsong One - Yi, No. 1060014954

- Article 1
- These founding provisions have been enacted in accordance with Article 19 of the Culture and Arts Reward Act to establish the National Arts and Culture Foundation (NCAF).
- Article 2
- As a juridical person, NCAF shall be established in accordance with laws promulgated in the Founding Provisions; items not provided for in these provisions shall be governed by other relevant laws.
- Article 3
- The competent authority of NCAF is the Ministry of Culture.
- Article 4
- Funding for NCAF is set at NT\$10 billion. The full amount of NT\$10 billion, which is addition to any private donations, shall be provided by the competent authority and allocated within 10 years of NCAF's founding as stipulated by Article 24 of the Culture and Arts Awards Act. At the time of its founding, NCAF shall receive NT\$2 billion from the competent authority.
- Article 5
- NCAF's funding sources shall be:

1. Funds allocated by the government

2. Investment revenue

3. Donations from private and public organizations or individuals located in Taiwan or abroad

4. Other revenue
- Article 6
- The scope of NCAF's service shall be:

1. Guiding the management of cultural events;

2. Lending financial support to cultural undertakings;

3. Encouraging those working in the cultural field;

4. Performing the tasks set out in the Culture and Arts Reward Act.
- Article 7
- NCAF shall have a twenty-one-person Board of Directors, including a Chairman elected by the Board of Directors; and a five-person Board of Supervisors, including a Chief Supervisor elected by its own board members.
- Article 8
- Members of the Foundation's Board of Directors and Board of Supervisors shall include public figures from the arts and cultural fields, scholars, experts, government representatives, and other distinguished persons whom the Ministry of Culture has recommended to the president of the Executive Yuan for appointment to the boards. Regulations governing member appointment shall be formulated separately. For members of the Board of Directors and Board of Supervisors, neither gender shall number less than one third of the total members. Government representatives shall not make up more than one fifth of the Board of Directors and shall hold only one seat on the Board of Supervisors. Terms for members of the Board of Directors and Board of Supervisors shall be three years with an option of continuing for one 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 half of either Board in total.
- Article 9
- If 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 or her duties, the president of the Executive Yuan, upon recommendation from the competent authority, shall appoint a replacement Board member whose term shall continue until the expiration of the original member's term.

Appendix: NCAF Founding Provisions

- Article 10
- The duties of the Board of Directors shall be:

1. Approval of work policies;

2. Approval of major projects and grants;

3. Fund raising, custodianship, and management;

4. Approval of budget and audit of final accounts;

5. Establishment and amendment of important regulations;

6. Appointment and removal of important personnel;

7. Review or approval of other major items.
- Article 11
- The duties of the Board of Supervisors shall be:

1. Auditing of funds and deposits;

2. Supervision of financial position;

3. Review of final accounts.
- Article 12
- Except for Chairman and Chief Supervisor, positions on the Board of Directors and Board of Supervisors are non-remunerative; however, members will receive travel allowances for attending meetings.
- Article 13
- The Foundation shall have one Chief Executive Officer and one or two Deputy Officers who shall be appointed by the Board of Directors upon recommendation of the Chairman of the Board. The term of the Executive Officers shall be three years and may be renewed. The Chief Executive Officer, under supervision by the Board of Directors, shall manage the operation of NCAF with assistance from the Deputy Officers.
- Article 14
- NCAF's organizational structure shall be approved by the competent authority following ratification by the Board of Directors.
- Article 15
- NCAF's fiscal year shall be consistent with the government's fiscal year.
- Article 16
- The compilation, audit and review of NCAF's budget and final accounts shall be handled in accordance with the following procedures:

1. Before the beginning of a fiscal year, an operation plan and draft budget shall be drawn up for approval by 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 submitted to the competent authority in accordance with standard auditing procedures.
- Article 17
- NCAF's regulations regarding donations shall be formulated by the competent authority in accordance with the Founding Provisions and other relevant laws and regulations.
- Article 18
- If the goals stated in the Founding Provisions cannot be met regardless of the circumstances, NCAF shall be dissolved. After dissolution, any assets held by NCAF shall be liquidated according to legal procedures, and the remaining property or rights to the property shall be returned to the central government.
- Article 19
- The Founding Provisions shall be in effect from the day of their promulgation.

NATIONAL CULTURE & ARTS FOUNDATION

2019 ANNUAL REPORT

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Editorial	Kai-wei WANG
Graphic Design	BE-E GROUP CO., LTD.
Published	June, 2020
Legal Advisor	Baker McKenzie
Distributed by	National Culture and Arts Foundation (NCAF)
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Account Number for donations

National Culture and Arts Foundation (NCAF)
Taishin Bank, Jianpei Branch 062-10-011630-3-00

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