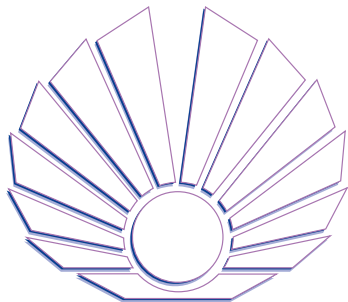


HONG KONG ARTS FESTIVAL

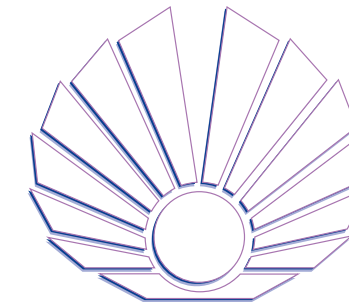
2022/2023
ANNUAL REPORT



Hong Kong Arts Festival Society Ltd



The aim of this paper is to provide funding bodies and supporters of the Hong Kong Arts Festival Society with a summary of the Festival's overall aims and to report on the outcome of the 2023 Hong Kong Arts Festival (HKAF).



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OBJECTIVES

MISSION

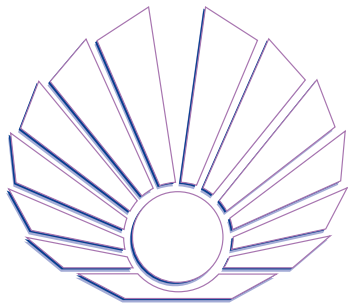
- To present an arts festival of the highest artistic standard that will:
 - enrich the cultural life of Hong Kong;
 - act as a catalyst and arouse wider interest in the arts; and
 - encourage cross-cultural fertilization.

PROGRAMME

- To present a balanced Festival programme that will:
 - highlight the latest artistic trends;
 - be innovative and inspirational in its influence on the local arts scene; and
 - present works not frequently seen in Hong Kong.
- To stage programmes from around the world, including mainland China, which sustain the Festival's reputation as a major international arts festival.
- To showcase the best of local talent with a preference for:
 - new works;
 - productions specifically mounted for the Festival; and
 - programmes highlighting the cultural setting of Hong Kong.

FINANCE

- To ensure that the Festival is sustainable;
- to achieve a minimum target of 80% box office income; and
- to build sponsorship and other income support for the Festival.



2023 CHAIRMAN'S REPORT

SCOPE

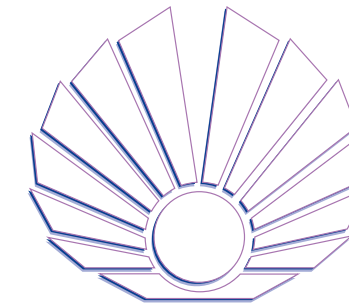
At the 51st HKAF, the Festival was finally able to return to mainly offering in-venue performances after the pandemic. During the previous three years, the HKAF could only present international programmes digitally or local works at in-venue presentations outside the usual Festival period. With the relaxation of selected anti-COVID measures towards the end of 2022 and a further relaxation at the beginning of 2023, all of our planned programmes could be presented as scheduled, without the need to extend the Festival period to the second half of 2023.

A total of 111 performances were presented during the 51st HKAF from February to March 2023, complemented by a diverse range of around 300 outreach and education events. These, together with the 42 performances presented during the latter half of 2022 under “50th HKAF Continued”, formed the full programme of the 2022/23 financial year.

The fifth edition of “No Limits” was also presented as scheduled.

SPECIAL CHALLENGES

When the 51st HKAF was being planned, Hong Kong was still severely affected by COVID 19, with various anti-pandemic measures in place including quarantines for international travellers, venue capacity restrictions, mandatory mask-wearing, as well as mandatory Leave-Home-Safe and Vaccine Pass requirements when entering cultural venues, to name a few. The challenging environment impacted both the operations and income of the Festival.



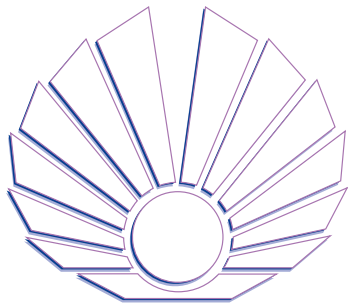
Overseas artists had great reservations about travelling to Hong Kong due to the quarantine requirements, and confirmation of programmes was therefore severely delayed. As a result, all of our tried and trusted promotional practices, such as Advance Bookings, press conference and so on, had to be abandoned to accommodate the severe uncertainties of programming. Programmes had to be announced in two stages via two editions of the *Programme and Booking Guide* and two stages of the website; ticket sales started two months later than usual; and the initial venue capacity of 85% had to be quickly adjusted to 100% at a rather late stage. At the same time, a large part of the Festival's core audience had also left Hong Kong to wait out the pandemic and did not return before the Festival period.

Despite all of these challenges, the HKAF managed to present a balanced programme that was met with both popular and critical acclaim. The HKAF also managed to attract a good number of new and younger festivalgoers with its presentation of popular local works such as *Table for Six on Stage* and the *Yat-sen Musical*.

PROGRAMMES

The 51st Hong Kong Arts Festival officially opened with *Radio and Juliet* and *Le Sacre du Printemps (The Rite of Spring)* by the Ballet of Slovene National Theatre Maribor on 17 February 2023 and closed with the Bamberg Symphony on 18 March 2023.

A total of 111 performances were presented during the 51st HKAF (with one show being cancelled due to an actor's health condition). Other major programmes by international artists included Beethoven on Period Instruments and *Sky Burial* by Insula orchestra and accentus, *Juliet & Romeo* by Lost Dog, *The Book of Water* by Michel van der Aa, *True Copy* by



BERLIN, the Dazzle recital by Esmé Quartet, *The Story of Orpheus* by Philippe Jaroussky and Ensemble Artaserse, Anna Netrebko and Yusif Eyvazov, Monteverdi's *The Return of Ulysses*, Bruce Liu, Cameron Carpenter and Natalia Osipova.

Commissioning and producing new works to showcase local creative talents continued to be an important element of the Festival's work. New HKAF productions presented at the 51st HKAF included the Jockey Club Local Creative Talents Series' *Vixen* and Dance Opera: *Love Streams*; Cantonese Opera Classics Circa 2023; Cantonese Opera—*Love in the Bamboo Grove*; *Hyperreality*—an installation concert; the *Yat-sen* Musical; *Table for Six* on Stage; *Loveless Romance*; the Jockey Club InnoArts Series' *First Steps and Dance Me to the End of Night*.

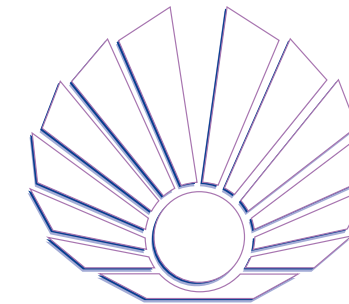
More than 200 sessions of community arts engagement programmes were offered for free at HKArtsFestival@TaiKwun, solely sponsored by The Hong Kong Jockey Club Charities Trust.

In addition, the 2022/23 financial year also saw the presentation of 42 performances and a series of online screenings under "50th HKAF Continued". Among them were *Faith, Family, Fealty—Three Cantonese Operas*, *Colossus*, The Jockey Club InnoArts Series' *SHH—Virtual Reality*, *A Tribute to Cantonese Opera Legend Sun Ma Sze Tsang*, and the Cantonese drama *We Are Gay*, to name a few.

OUTREACH

Around 300 Festival PLUS and education events received an enthusiastic audience response during the 2022/23 financial year.

PLUS, curated to deepen and enrich the audience experience of Festival programmes, included exhibitions, masterclasses, meet-the-artist sessions, backstage tours, talks, performances, lecture demonstrations and screenings.



Catering especially to the youth, the Young Friends Scheme remained popular among students in 2023, and more than 3,800 new Young Friends members were recruited from 83 secondary schools and 27 tertiary institutions. Starting in September 2022, 28 sessions of the Arts Education School Tour and 59 In-School Pre-Performance Workshops were held to reach approximately 11,600 students.

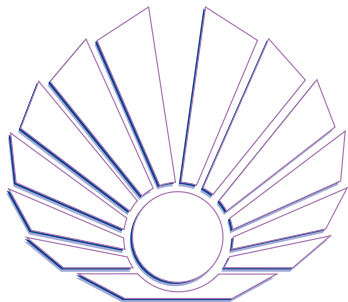
The Hong Kong Jockey Club Student Matinee Programme was offered to more than 2,500 students and teachers from 48 schools attending *Peer Gynt*, performed by the Ballet of Slovene National Theatre Maribor.

NO LIMITS

The fifth edition of "No Limits", co-presented with The Hong Kong Jockey Club Charities Trust and aimed at promoting social inclusion through the arts, presented 9 programmes in 24 in-venue performances and screenings and 5 online programmes.

The programmes were extremely well received, including the vocal recital *Sound of My Heart* by Michelle Siu, the piano recital *A Wonderful Journey* by Connie Wong, Adrian Anantawan in Concert with Nicholas McCarthy, Kuro Tanino's *Fortress of Smiles*, as well as digital programmes such as *ODDLANDS* and *SHADOW* by Back to Back Theatre, the inclusive musical documentary *imperfect* and *Within Sight* by Ellen Renton, among others.

The Jockey Club "No Limits" Education and Community Programme continued to take place both in-venue and online. The signature Roundtable, featuring local and international experts on inclusion, was offered online and continued to be a thought leader and focus of discussion in the community.



MARKETING

The 51st Festival with 110 ticketed performances, together with the “50th HKAF Continued” programme offered during the second half of 2022, brought in box office income of around HK\$35 million despite the poor economic environment and a change in ticket-buying habits after the pandemic. The attendance rate was close to 80 percent, representing more than 85,000 tickets sold.

The 51st Festival received extensive press coverage from local, Mainland and international media. More than 300 items of press coverage were recorded, and the coverage overall was favourable.

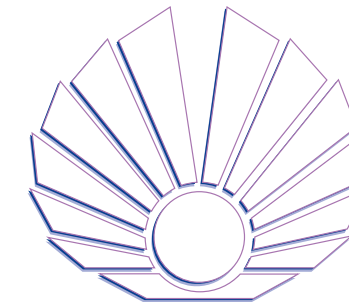
SPONSORSHIP AND DONATIONS

Global economic uncertainty and the weak business environment continued to pose challenges to sponsorship and donation income during the period under review. Fortunately, support from The Hong Kong Jockey Club Charities Trust remained strong, while some commercial sector sponsors also resumed their sponsorship activities after the pandemic. Donation activities also resumed.

The much-appreciated contributions from sponsors and donors enabled the Festival to receive additional support from the government’s Art Development Matching Grants Scheme, which matches fundraising income from sponsorship and donations.

In-kind supporters continued to provide valuable and much-needed support.

The Festival received support from 18 major sponsors, Patron’s Club members and in-kind sponsors.

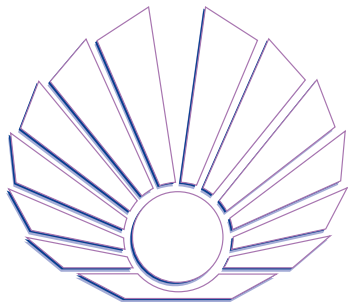


FINANCE

Total net box office income (including PLUS performance) was HK\$34.92 million.

Total donation and sponsorship income was HK\$58.95 million.

The Festival reserve fund is HK\$115.39 million.



FINANCIAL REPORT

INCOME & EXPENDITURE

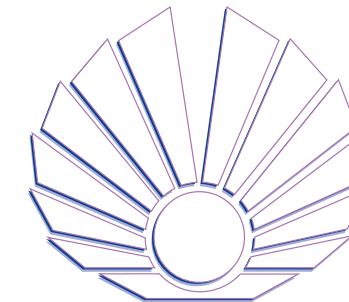
	2022/23 HK\$M
Income	
Government Funding	
- Recurrent	18.89
- Time-Limit	8.00
- Matching Grant	30.00
Box Office	34.92
Donation	5.01
Sponsorship	53.94
Other Income	4.77
Special Project	5.46

	160.99
	=====
Expenditure	
Production Costs	36.22
Programme Costs	72.94
Administration	26.96
Special Project	17.99

	154.11
	=====
Surplus	6.88
	=====

Notes:

1. The financial year of the Society runs from 1 July to 30 June of the following year.
2. Government Funding for the year 2022/23 includes funding from the recurrent subvention, time-limit funding and matching grant scheme.
3. Box office income figures represent only the income of the Festival Society. Income that goes to co-presenters is not included.
4. Donation income represents income from four donation schemes of the Festival, i.e. Festival Donation Scheme, Student Ticket Scheme, New Works Scheme and Digital Arts Education Scheme.
5. Other income includes other contributions for programme, bank interest, advertising and other sundry items.
6. Production expenses include marketing costs, sponsorship expenses, ticketing and house programme costs.



BALANCE SHEET

	2022/23 HK\$M
Non-current assets	
- Property, plant and equipment	0.27
- Right-of-use assets	-
- Rental deposit	0.08

	0.35

Current assets	
- Accounts and other receivables	48.07
- Cash and deposits with banks	99.64

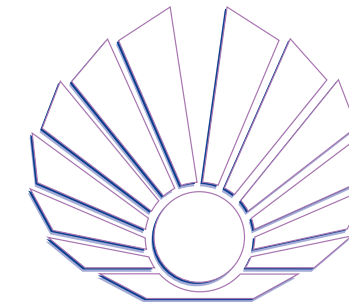
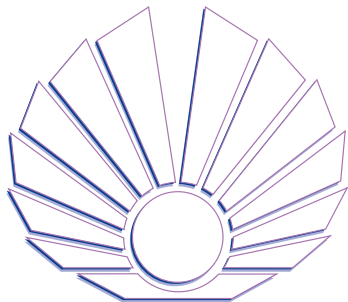
	147.71

Total assets	148.06
	=====
Reserve funds	115.39

Current liabilities	
- Accounts and other payable	29.88
- Lease liabilities	-
- Deferred income	2.79

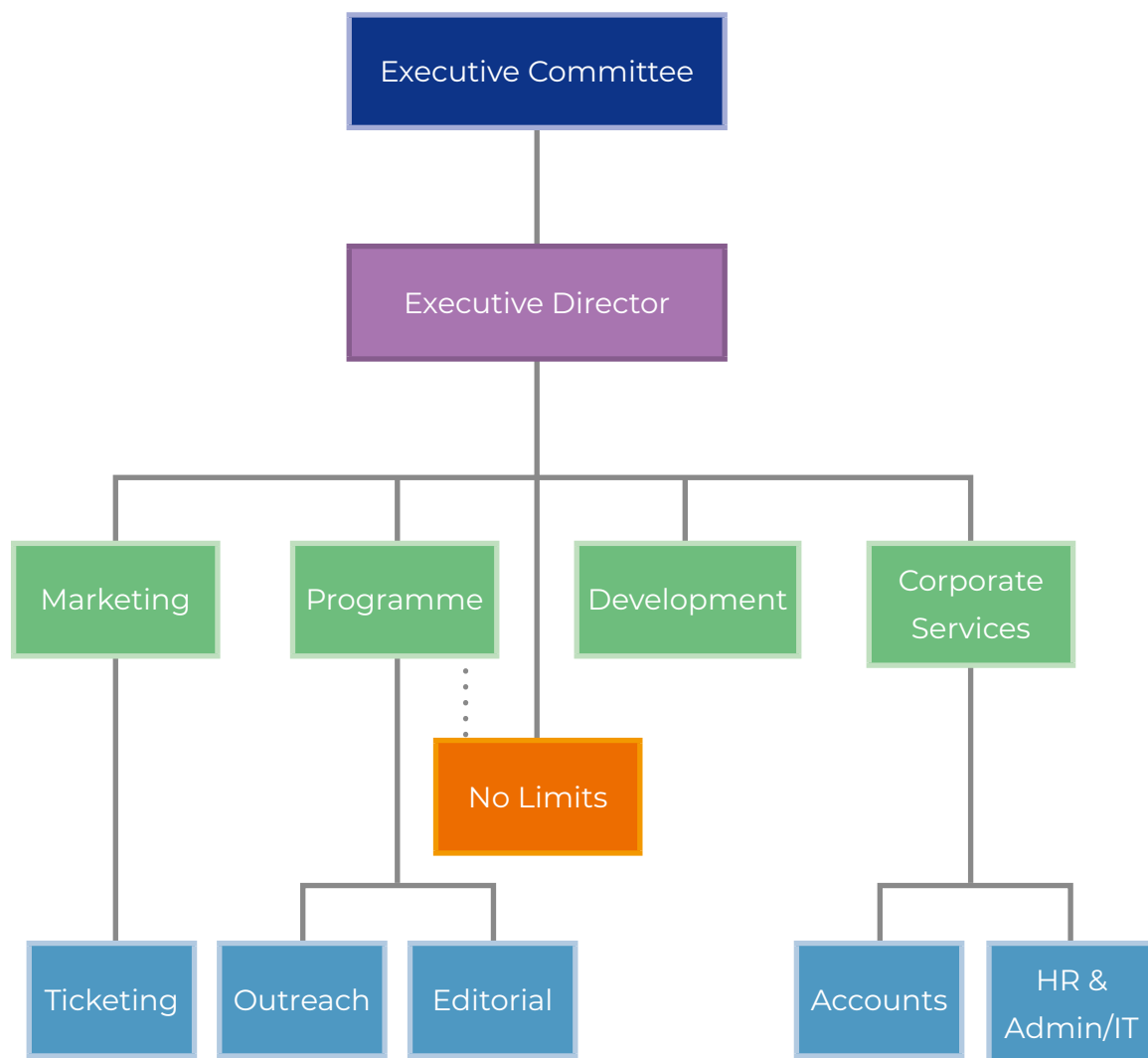
	32.67

Total fund and liabilities	148.06
	=====



ORGANIZATION STRUCTURE

EXECUTIVE COMMITTEE 2022/2023



Mr. Victor Cha (Chairman)

Prof. King-man Lo, SBS, MBE, JP (Vice Chairman)

Mr. Colin Farrell (Honorary Treasurer)

Mrs. Betty Yuen Cheng

Ms. Margaret Cheng

Mr. Michael Fung

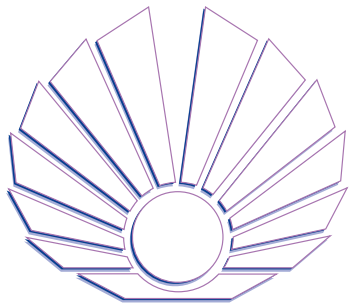
Ms. Joanna Hotung

Mr. Sebastian Shiu-Wai Man

Dr. Dennis T L Sun, BBS, JP

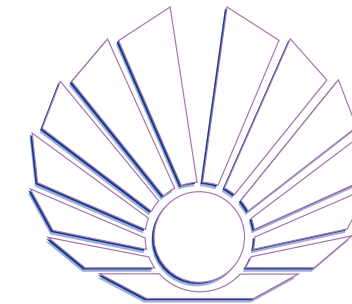
Ms. Miriam Yao

Mr. Sunny Yeung

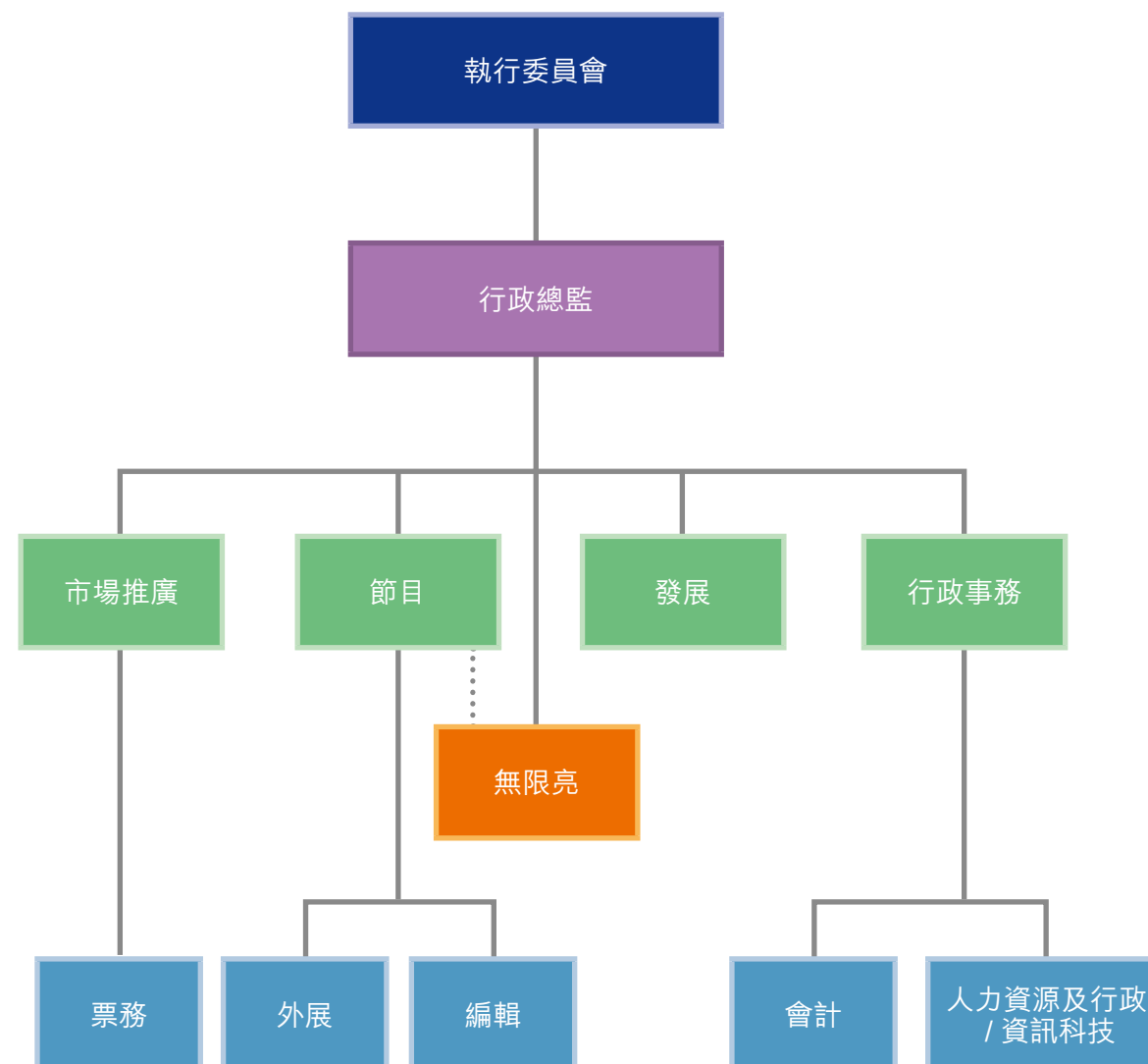


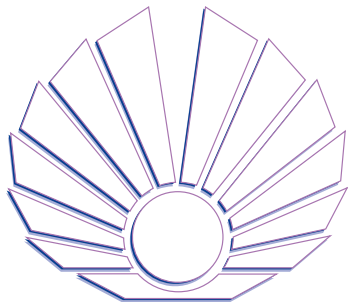
執行委員會 2022/2023

- 查懋成先生 (主席)
- 盧景文教授 (副主席)
- 范高廉先生 (義務司庫)
- 鄭阮培恩女士
- 鄭惠貞女士
- 馮愉敏先生
- 何苗春暉女士
- 文肇偉先生
- 孫大倫博士
- 姚潔莉女士
- 楊光先生



組織架構





資產負債表

	2022/23 港幣百萬元
非流動資產	
- 物業，機器及設備	0.27
- 使用權資產	-
- 租賃按金	0.08

	0.35

流動資產	
- 應收及其他應收賬款	48.07
- 銀行現金及存款	99.64

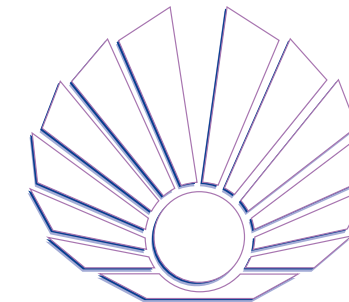
	147.71

資產總值	148.06
	=====
儲備	115.39

流動負債	
- 應付及其他應付賬款	29.88
- 租賃負債	-
- 遞延收益	2.79

	32.67

總儲備及負債	148.06
	=====



財政摘要

收入與支出

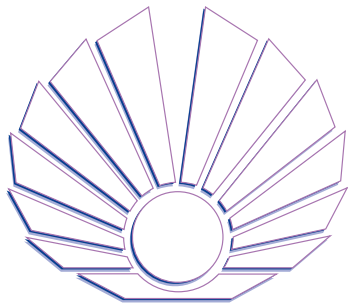
	2022/23 港幣百萬元
收入	
政府資助	
- 基本撥款	18.89
- 限期撥款	8.00
- 配對資助	30.00
票房	34.92
捐款	5.01
贊助	53.94
其他收入	4.77
特別項目	5.46

	160.99
	=====
支出	
製作費用	36.22
節目費用	72.94
行政費用	26.96
特別項目	17.99

	154.11
	=====
盈餘	6.88
	=====

註釋：

1. 本協會財政年度由7月1日起至翌年6月30日止。
2. 2022/2023年度之政府資助包括基本撥款、限期撥款及配對資助計劃。
3. 票房收入：本表之數字只反映香港藝術節協會的票房收入，並不包括合辦機構收取的票房收益。
4. 捐款收入為「藝術節捐助計劃」、「學生票捐助計劃」、「新作捐助計劃」及「網上藝術教育捐助計劃」之收入。
5. 其他收入包括：其他與節目相關之收入、銀行利息、廣告收入和其他雜項。
6. 製作支出包括：市場推廣費用、贊助活動支出、票務及製作場刊的費用。



贊助及捐款

全球經濟的不穩定性及疲弱的商業環境，對香港藝術節的贊助及捐款收益構成持續挑戰。慶幸的是，香港賽馬會慈善信託基金仍鼎力支持，部分商界贊助機構亦於疫情後恢復贊助，同時捐款活動也得以恢復。

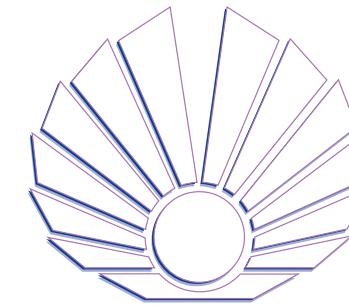
有賴各贊助機構與捐助者的慷慨支持，香港藝術節亦受惠於香港特區政府的藝術發展配對資助計劃。該筆資助由當局就香港藝術節透過籌募所得的贊助和捐款收入作配對資助。

此外，實物支持機構的贊助亦成為我們的重要助力。

今屆藝術節共獲 18 個主要贊助機構、贊助舍計劃成員以及實物贊助機構的支持。

財政

今個財政年度的門票收益總額（包含加料節目）為港幣三千四百九十二萬；捐款及贊助收入總額為港幣五千八百九十五萬；財政儲備為港幣一億一千五百三十九萬。



為年青一代而設的青少年之友計劃，於 2023 年招募了逾 3,800 位會員，分別來自 83 間中學和 27 間專上院校。由 2022 年 9 月起，青少年之友合共舉辦了 28 場藝術教育學校巡迴演出以及 59 場校內演前導賞工作坊，總計約 11,600 位學生參加。

香港賽馬會學生專享節目則為來自 48 所學校、逾 2,500 位學生及教師提供學生專場，呈獻斯洛文尼亞國家歌劇院馬里博爾芭蕾舞團演出的《培爾·金特》。

無限亮

第五屆「無限亮」由香港藝術節及香港賽馬會慈善信託基金聯合呈獻，旨在透過藝術促進社會共融。本屆共呈獻了 9 套節目的 24 場現場演出及放映，以及 5 套網上節目。

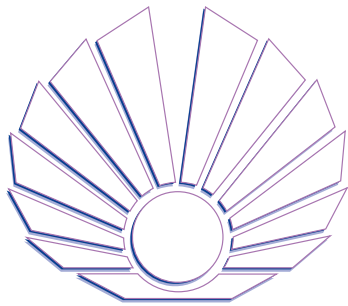
節目獲得一致好評，除了蕭凱恩的女高音音樂會《樂悠心聲》、黃愛恩的鋼琴演出《三指奇幻旅程》、殷兆基與麥卡菲的《一弓一鍵》音樂會、谷野九郎的《微笑の堡壘》，還有背靠背劇團的《莫名荒地》及《影子》、音樂紀錄片《我（不）完美》以及艾倫·倫頓的《跑出詩想》等網上節目。

「無限亮」亦繼續在現場及網上推出一系列豐富的賽馬會「無限量」教育及社區外展節目。圓桌討論可說是「無限亮」的招牌活動之一，這次通過網上形式舉行，並引領國際及本地專家共同探討「共融」這一主題。

市場推廣

儘管疫情後經濟仍未恢復，觀眾的購票習慣亦有所改變，但第 51 屆香港藝術節透過 110 場售票演出，以及 2022 年下半年舉辦的第 50 屆香港藝術節「延續篇」節目，仍獲接近港幣三千五百萬的門票收益，入座率近八成，售出門票逾 85,000 張。

今屆香港藝術節獲得本地、內地及國際媒體的廣泛報導，報導數目逾 300 則，整體評價正面。



節目

第 51 屆香港藝術節在 2023 年 2 月 17 日，以斯洛文尼亞國家歌劇院馬里博爾芭蕾舞團的《收音機與茱麗葉》及《春之祭》正式拉開序幕；最後在 2023 年 3 月 18 日以班貝格交響樂團的演出拉上帷幕。

第 51 屆香港藝術節一共呈獻了 111 場演出（其中一場因演員健康因素而取消）。其他由國際藝術家演出的節目包括島嶼管弦樂團及誦調合唱團的《貝多芬古樂之夜》及《天葬》、迷犬舞蹈劇場的《茱麗葉與羅密歐》、米歇爾·梵德阿的《水之書》、柏林劇團的《名畫詐騙師》、伊斯美弦樂四重奏的《炫弦》獨奏會、菲利普·雅洛斯基及阿特西斯樂團的《奧菲歐的故事》音樂會、安娜·涅翠柯與尤西夫·伊瓦佐夫的音樂會、蒙特威爾第的《尤利西斯歸鄉記》，以及劉曉禹、金馬倫·卡彭特和娜塔麗亞·奧斯波娃等。

同時，香港藝術節亦堅持委約製作全新作品，讓本地創作人才得以大放異彩。第 51 屆香港藝術節的委約作品包括賽馬會本地菁英創作系列《小狐狸》和舞蹈歌劇《兩生花》、新編粵劇《竹林愛傳奇》、裝置音樂會《超真實》、音樂劇《日新》、舞台劇《飯戲攻心》踏台版和《未戀·無愛合約》、賽馬會創藝科媒系列《第一步》，還有全新舞蹈作品《狂人派對》。

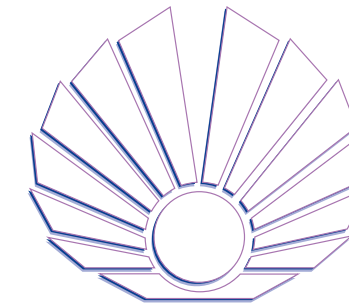
香港藝術節@大館亦舉辦逾 200 場免費的社區藝術項目，由香港賽馬會慈善信託基金獨家贊助。

此外，2022/23 財政年度以第 50 屆香港藝術節「延續篇」的名義，舉辦了 42 場演出以及一系列線上放映。當中包括《短篇粵劇—民間三孝義故事》、《無極》、賽馬會創藝科媒系列沉浸式虛擬實境劇場《詩》、新馬師曾名劇展以及舞台劇作品《我們最快樂》。

外展

2022/23 財政年度期間，藝術節舉行了約 300 場加料節目及教育活動，反應熱烈。

“加料節目”旨在深化及豐富觀眾參與藝術節的體驗。是次“加料節目”包括展覽、大師班、演後藝人談、後台參觀、講座、演出、示範講座及放映會。



2023 年度主席報告

規模

疫情過去，第 51 屆香港藝術節終於恢復以現場演出為主要表演方式。過去三年，香港藝術節只能在網上放映海外藝術家的作品，而本地的現場作品則只能於正常藝術節時段以外的期間演出。隨着 2022 年末至 2023 年頭香港政府放寬防疫政策，我們所有的表演項目終於能如常進行，毋須延至 2023 年下半年。

第 51 屆香港藝術節於 2023 年 2 月至 3 月合共呈現了 111 場演出，舉辦了約 300 個多元化的外展及教育活動。2022/23 財政年度的節目還包含了 2022 年下半年之第 50 屆香港藝術節「延續篇」呈獻的 42 場演出。

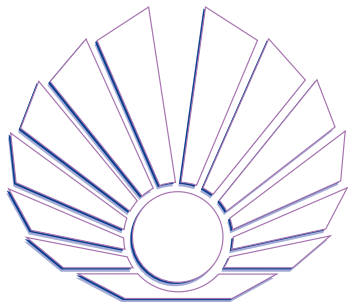
第五屆「無限亮」亦已如期舉行。

特殊挑戰

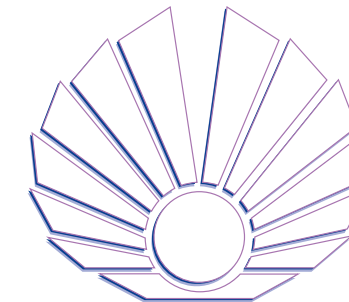
籌劃第 51 屆香港藝術節期間，香港依然被新冠肺炎的陰影籠罩。香港政府為應對嚴峻的疫情，定下一連串防疫措施，如旅客來港必須接受隔離、場地的人數限制、口罩令、進入文化場館必須使用安心出行及疫苗通行證等等。充滿挑戰性的外在環境影響了香港藝術節的營運和收入。

檢疫政策令海外藝術家對於來港演出有所保留，導致眾多節目久久未能確認。這亦迫使我們必須放棄門票預訂、新聞發佈會等行之已久的宣傳途徑，以應對籌劃過程中的大量變數。今屆的《節目及訂票指南》以及網頁以兩期分批公佈節目詳情；門票開售時間比以往遲了兩個月；場館容納人數由原本的 85%，亦因應迅速的政策改變而調整至 100%；同時，部份香港藝術節的核心觀眾亦離港避疫，藝術節期間仍未回港。

儘管面對着以上種種挑戰，香港藝術節仍舊策劃出一系列豐富多元的表演節目，獲得大眾及評論家的肯定。香港藝術節更憑着《飯戲攻心》踏台版和《日新》音樂劇等大受歡迎的本地作品，成功吸引新的年輕觀眾群。



本年報旨在向香港藝術節協會的資助機構和支持者簡介本協會的宗旨，並匯報 2023 年度香港藝術節的成績。



目標

使命

- 舉辦一個高水平的藝術節，得以：
 - 豐富香港文化生活；
 - 產生催化作用，引起大眾對藝術的興趣；及
 - 促進文化交流。

節目

- 呈獻一個兼容並蓄的藝術節，得以：
 - 展現最新的藝術趨勢；
 - 為本地藝術界帶來創意及具啟發性的影響；及
 - 呈獻本港難得一見的製作。
- 安排上演世界各地（包括中國內地）的節目，以維持藝術節作為國際上重要藝術節的地位。
- 推介本地傑出人才，特別著重：
 - 新作品；
 - 特別為藝術節製作的演出；及
 - 凸顯香港文化特色的節目。

財政

- 確保藝術節的持續發展；
- 門票收入最少能達到八成；及
- 爭取贊助和其他收入來源。

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香港藝術節

二〇二二至二〇二三年度
年報



香港藝術節協會有限公司