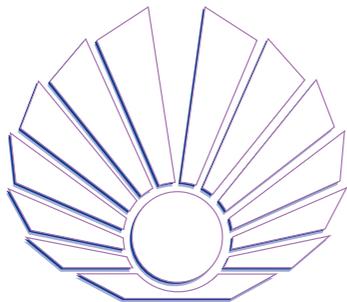


# HONG KONG ARTS FESTIVAL

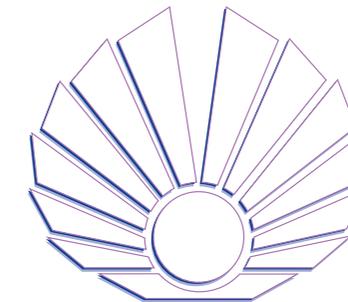
2024/2025  
ANNUAL REPORT



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 2025 Festival.



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## OBJECTIVES

### MISSION

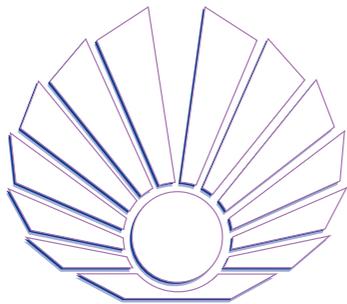
- To present an arts festival of the highest artistic standard that will
  - enrich the cultural life of Hong Kong;
  - act as a catalyst and arouse wider interest in the arts; and
  - encourage cross-cultural fertilization.

### 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 Chinese Mainland, 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.



## 2025 CHAIRMAN'S REPORT

### SCOPE

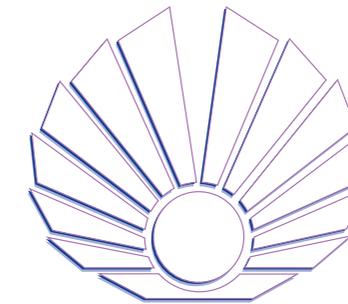
The 53rd Hong Kong Arts Festival (HKAF) in 2025 presented in the city more than 1,300 acclaimed international and local artists in 131 performances of 51 programmes comprising presentations by world-renowned masters, timeless classics reimaged with a contemporary vision and new aesthetics, and cutting-edge works that reinvented musical and theatrical experiences for our audience. The featured works included six new works/world premieres, five Asian premieres and two co-productions.

Around 90% of the tickets of the Hong Kong performances available at the box office were sold.

In addition, about 400 Festival PLUS and education activities, including exhibitions, masterclasses, workshops, backstage tours, meet-the-artist sessions, talks, film screenings, live performances with audience interaction, and local cultural tours, were organized.

The 2025 HKAF continued to offer a substantial arts education programme which included: the Young Friends Scheme which provided students with diverse arts experiences; the Hong Kong Jockey Club Student Matinee programme; school-based projects as well as arts appreciation performances and workshops targeted at students. Half-priced student tickets were in high demand and more than 12,000 were made available through the Student Ticket Scheme.

Touring activities included four performances of Cantonese Opera—*Love in the Bamboo Grove* which were staged in the Greater Bay Area cities of Guangzhou, Foshan and Zhuhai.



The 2025 HKAF is estimated to have reached more than 300,000 people from Hong Kong, the Chinese Mainland and overseas through its diverse range of performances and events this year.

From February to May 2025 the seventh edition of No Limits, an inclusive arts mini-festival co-presented with The Hong Kong Jockey Club Charities Trust, was also staged as scheduled to critical and popular acclaim.

### SPECIAL CHALLENGES

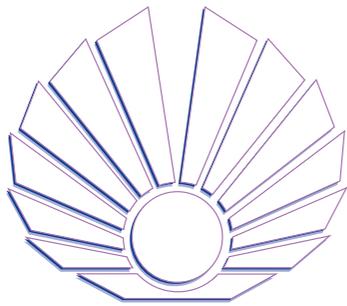
The economic environment continued to pose challenges in FY2024/25, as HKAF depends very heavily on sponsorship and donation income.

The substantial increase in flight and freight costs, artist fees, geopolitical issues causing worldwide shipping reroutes and delays, as well as the introduction of various types of fees, all contributed to a substantial increase in the 2025 Festival's costs. This situation was aggravated by the fact that the Government's 5-Year Time-Limited funding of \$8 million had been discontinued after its expiry in FY2022/23.

### PROGRAMMES

The 2025 HKAF presented a balanced programme that was met with both popular and critical acclaim, despite the numerous challenges outlined above.

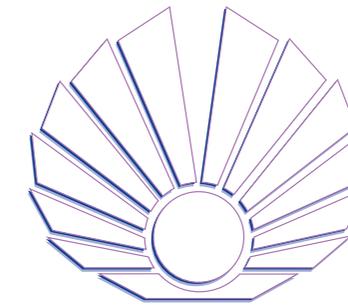
A total of 51 programmes in 131 performances were presented during the year (not counting the 4 performances in the GBA tour outside Hong Kong), featuring more than 1,300 acclaimed international and local artists. The featured works included six new works/world premieres, five Asian premieres and two co-productions.



The 2025 HKAF officially opened with a concert by the Orchestra of the Teatro Comunale di Bologna on 28 February and officially closed with a performance by the China National Centre for the Performing Arts Orchestra on 29 March.

Major programmes by Mainland and international artists included: Shanghai Yue Opera House; Bizet's *Carmen*; *Amopera* by Klangforum Wien and Needcompany; Orchestra of the Teatro Comunale di Bologna; China National Centre for the Performing Arts Orchestra; Insula orchestra and accentus—*Beethoven Wars: A Battle for Peace*; Sir Andrés Schiff and Cappella Andrea Barca; *The Waste Land* by Amsterdam Sinfonietta and ISH Dance Collective; Kian Soltani and Amsterdam Sinfonietta; *tritsch tratsch*—Concert by Klangforum Wien; Li Biao and The Philharmonic Percussion Group of Berlin; Christian Gerhaher Vocal Recital; Elisso Virsaladze Piano Recital; Pih sien Chen Piano Recital; The Czech National Ballet—*La Sylphide*; Jockey Club InnoArts Series: *No reality now*; CR Holdings Proudly Sponsors: Malevo; Nureyev & Friends—A Ballet Gala Tribute; Nagauta and Geisha: Treasured Traditions of Japan; Cristiana Morganti—*Jessica and Me*; Louise Lecavalier—*Stations*; *HIPPOLYTUS* National Theatre of Greece-Athens Epidaurus Festival—*Lykofos*; *Bells and Spells* by Victoria Thierrée Chaplin starring Aurélia Thierrée with Jaime Martinez; Scott Silven—*Wonders*; Noh theatre + Kyogen play—School of Hosho and School of Okura-Yamamoto Ke; and Emma Rice—*Wuthering Heights*.

Showcasing local creative talents, commissioning new works and co-producing continued to be an important dimension of the Festival's work. These included the new production *Crime and Punishment*; 300 Years of Cantonese Opera: The Beginning; Mui Cheuk-yin—*SOLO*; Jockey Club East-meets-West Series: *20,000 Leagues Under the Sea*, commissioned by the Festival and co-produced with The Central Academy of Drama, China and Compagnie Point Fixe; *Thunderstorm* by Cao Yu commissioned by the Festival; and a co-production of *TIME* by Ryuichi Sakamoto + Shiro Takatani.



## OUTREACH

About 400 Festival PLUS and education events were organized during the year, receiving an enthusiastic response from the public.

These PLUS activities included exhibitions, masterclasses, workshops, backstage tours, meet-the-artist sessions, talks, film screenings, live performances with audience interaction, and guided cultural tours. Highlights included, among others: a flash mob by Malevo; an interactive audience event with Insula orchestra; a series of Nureyev-related events including masterclasses and a month-long exhibition; local eco-tours coinciding with the presentation of *20,000 Leagues Under the Sea*; as well as Production Talks and Arts Technology Workshops.

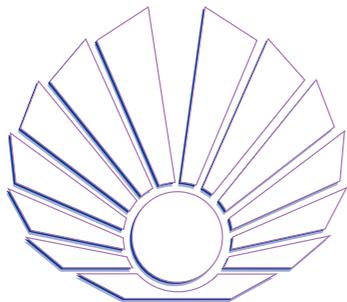
Catering especially to the youth, HKAF's Young Friends Scheme remained popular among students. More than 4,300 Young Friends were recruited from 93 secondary schools and 28 tertiary institutions. Starting in September 2024, 32 educational tours and around 50 interactive educational workshops were held to reach approximately 12,000 students. Nearly 7,000 tickets were offered to Young Friends members this year.

The Hong Kong Jockey Club Student Matinee Programme was offered to around 3,200 students and teachers from 55 schools attending *Beethoven Wars: A Battle for Peace* performed by Insula orchestra and accentus.

## NO LIMITS

From February to May 2025, HKAF staged the seventh edition of No Limits, an inclusive arts mini-festival co-presented with The Hong Kong Jockey Club Charities Trust.

A total of 11 in-venue local and international programmes covering music, dance, theatre and film were presented. The Jockey Club "No Limits" Education and Community Programme also drew a large number of



participants. Among the highlights were: *In Touch We Trust*: a commissioned large-scale local community dance programme about fabric and touch; *Songs of the Wayfarer* by Claire Cunningham; a Pilot Creative Programme “Train the Trainer Workshops” facilitated by Candoco Dance Company to enable 13 local dance and theatre practitioners to become teaching artists; and the International Symposium featuring speakers from Hong Kong and the Chinese Mainland, as well as international speakers from Japan, South Korea, Cambodia, Malaysia, Singapore, Australia and Scotland. Twenty schools participated in the school touring programme.

“No Limits 2025: The Human Touch” won a Special Award for “Excellence in Social and Community Good” in the 2025 HKMA/ViuTV & Now TV Awards for Marketing Excellence. The programme *In Touch We Trust* also won the Good Design Award 2025 (Japan).

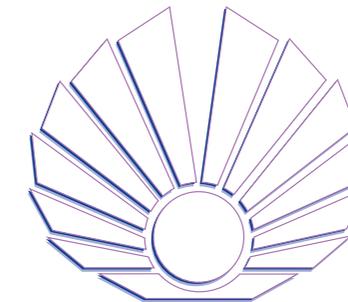
## MARKETING

A total of 131 ticketed performances were presented in the city during the 2025 HKAF. Despite the poor economic environment and a change in ticket-buying habits after the pandemic, the Festival recorded a remarkable attendance rate of 90% for these ticketed performances in Hong Kong, representing more than 96,000 tickets sold and over HK\$41 million in box-office revenue.

The 2025 Festival garnered extensive press coverage from local, Mainland, and international media. Approximately 2,000 items of coverage were recorded, and the coverage overall was favorable.

## SPONSORSHIP AND DONATIONS

The Hong Kong Jockey Club remained a strong partner of the Festival. Nevertheless, support from other private sector sponsors and donors was slightly impacted by the challenging economic climate this year.



The total committed funds raised in FY2024/25 amount to around HK\$72 million.

The much-appreciated contributions from sponsors and donors enabled HKAF to receive additional support of around HK\$32.2 million from the Government’s Art Development Matching Grants Scheme.

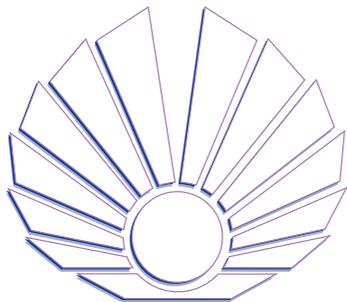
Meanwhile, sponsorships were also received from the China National Arts Fund, LCSD and the Hong Kong Arts Festival Foundation for the Cantonese opera tour in the GBA cities of Guangzhou, Foshan and Zhuhai.

During the year, HKAF received support from 20 major sponsors, Patron’s Club members, as well as in-kind sponsors who offered use of hotel rooms, air tickets, gala dinner venue and catering, outdoor advertising spaces, and so on.

## FINANCE

The surplus for the year is HK\$0.95 million.

The HKAF’s reserve fund is HK\$112.98 million.



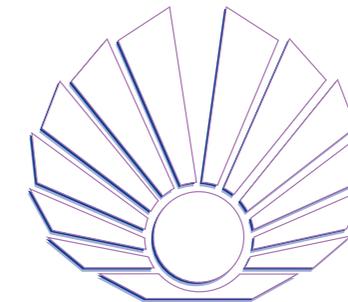
# FINANCIAL REPORT

## INCOME & EXPENDITURE

	2024 /25 HK\$M
<b>Income</b>	
Government Funding	
- Recurrent	18.71
- Matching Grants	32.20
- GBA Touring	1.20
Box Office	38.77
Donation	4.49
Sponsorship	58.57
Other Income	5.74
Special Project	6.36
	-----
	166.04
	=====
<b>Expenditure</b>	
Production Costs	34.40
Programme Costs	72.38
Administration	28.55
Special Project	29.76
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	165.09
	=====
<b>Surplus</b>	0.95
	=====

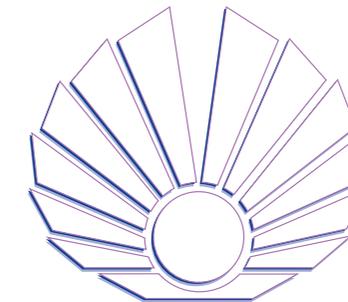
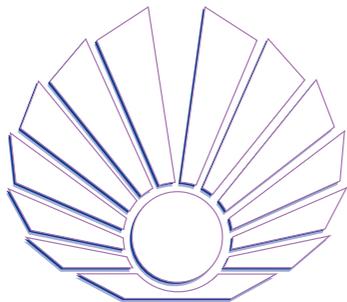
### Notes:

1. The financial year of the Society runs from 1 July to 30 June of the following year.
2. Government Funding for the year 2024/25 includes funding from the recurrent subvention, matching grants scheme and GBA Touring.
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.



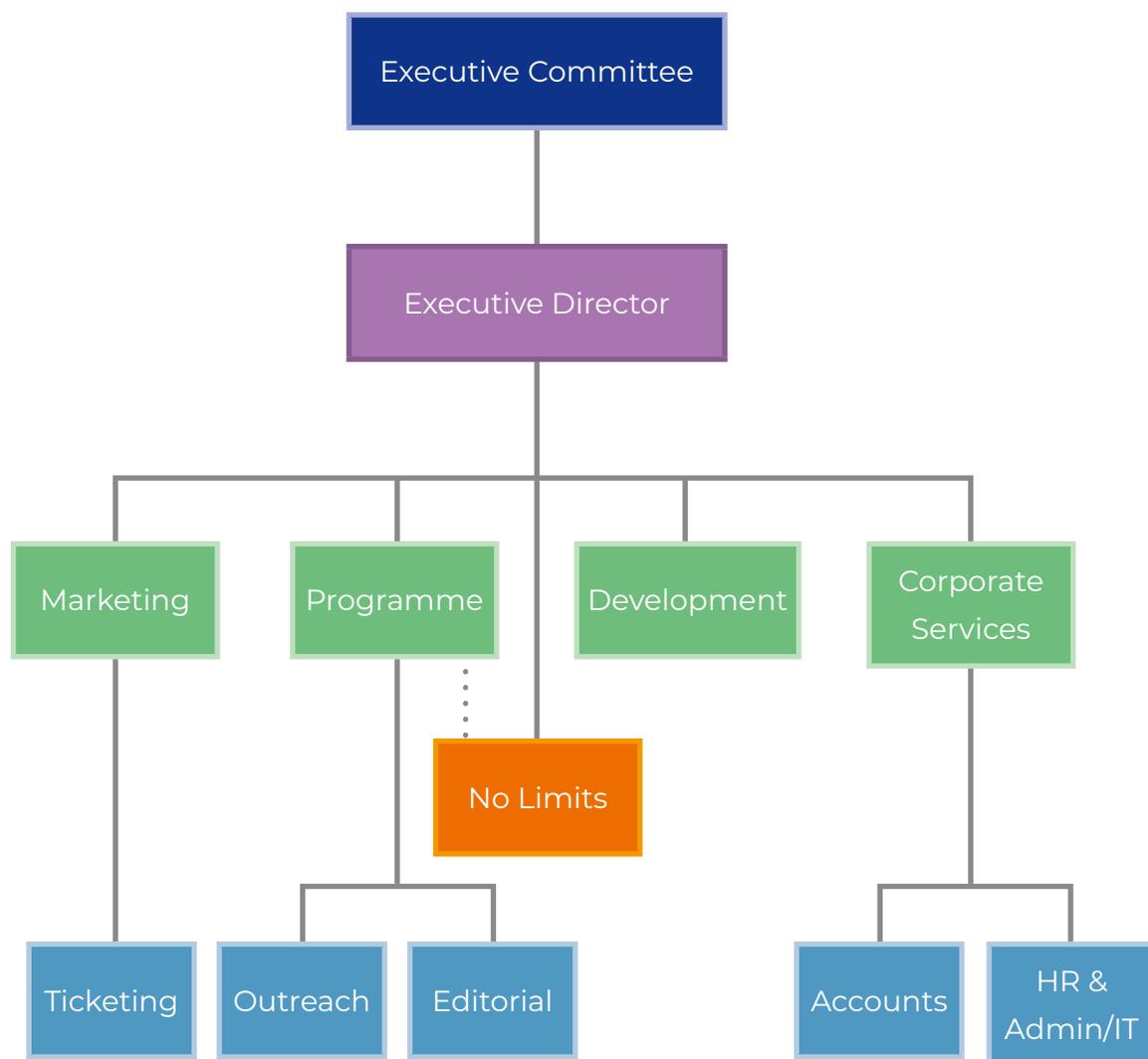
## BALANCE SHEET

	2024/25 HK\$M
<b>Non-current assets</b>	
- Property, plant and equipment	0.24
	-----
	0.24
	-----
<b>Current assets</b>	
- Accounts and other receivables	42.32
- Cash and deposits with banks	98.00
	-----
	140.32
	-----
<b>Total assets</b>	140.56
	=====
<b>Reserve funds</b>	112.98
	-----
<b>Current liabilities</b>	
- Accounts and other payable	27.58
	-----
	27.58
	-----
<b>Total funds and liabilities</b>	140.56
	=====

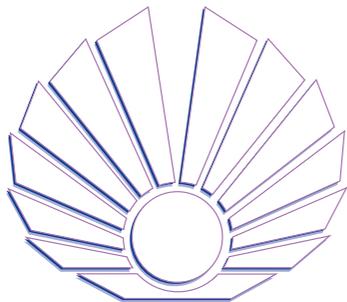


## ORGANIZATION STRUCTURE

## EXECUTIVE COMMITTEE 2024/2025

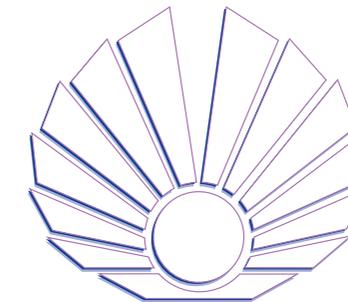


- Mr Victor Cha (Chairman).....(retired on 23 October 2024)
- Prof Lo Kingman, SBS MBE JP (Chairman)
- Mr Sebastian Shiu-wai Man (Vice Chairman)
- Mr Colin Farrell (Honorary Treasurer)
- Ms Margaret Cheng
- Mr Sunny Yeung
- Ms Miriam Yao
- Dr Dennis T L Sun, BBS JP ..... (resigned on 24 January 2025)
- Ms Betty Yuen Cheng .....(resigned on 23 October 2024)
- Mr Michael Fung ..... (resigned on 29 April 2025)
- Ms Joanna Hotung
- Mr Hugh Simon..... (appointed on 23 October 2024)
- Mr Tam Wingpong, SBS ..... (appointed on 23 January 2025)
- Mr Ma, Ching Cheng.....(appointed on 29 April 2025)
- Ms Leonie Ki, GBS SBS JP.....(appointed on 29 April 2025)

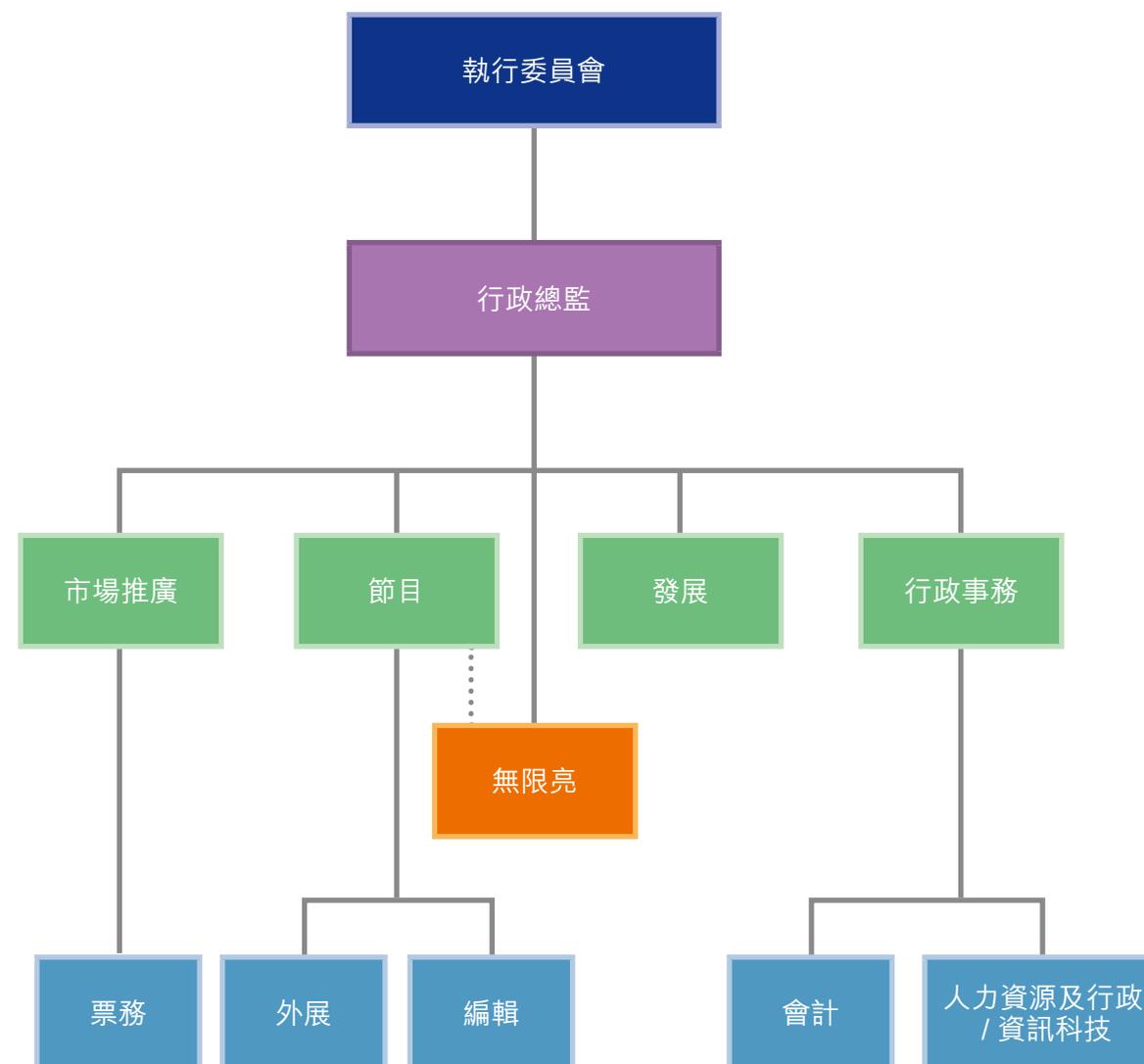


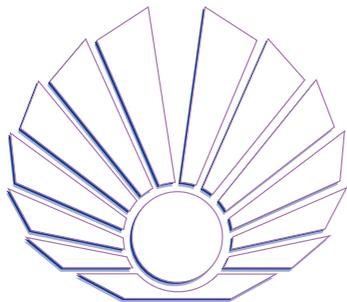
## 執行委員會 2024/2025

- 查懋成先生 (主席) ..... (2024 年 10 月 23 日卸任)
- 盧景文教授 (主席)
- 文肇偉先生 (副主席)
- 范高廉先生 (義務司庫)
- 鄭惠貞女士
- 楊光先生
- 姚潔莉女士
- 孫大倫博士 ..... (2025 年 1 月 24 日辭任)
- 鄭阮培恩女士 ..... (2024 年 10 月 23 日辭任)
- 馮愉敏先生 ..... (2025 年 4 月 29 日辭任)
- 何苗春暉女士
- 薛文熹先生 ..... (2024 年 10 月 23 日受任)
- 譚榮邦先生 ..... (2025 年 1 月 23 日受任)
- 馬清正先生 ..... (2025 年 4 月 29 日受任)
- 紀文鳳女士 ..... (2025 年 4 月 29 日受任)



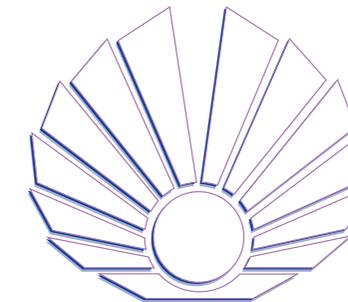
## 組織架構





## 資產負債表

	2024/25 港幣百萬元
<b>非流動資產</b>	
- 物業、機器及設備	0.24
	-----
	0.24
	-----
<b>流動資產</b>	
- 應收及其他應收賬款	42.32
- 銀行現金及存款	98.00
	-----
	140.32
	-----
<b>資產總值</b>	140.56
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	=====
<b>儲備</b>	112.98
	-----
<b>流動負債</b>	
- 應付及其他應付賬款	27.58
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	27.58
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<b>總儲備及負債</b>	140.56
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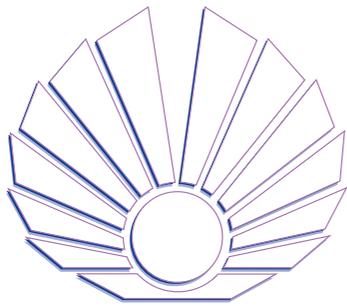
## 財政摘要

### 收入與支出

	2024/25 港幣百萬元
<b>收入</b>	
政府資助	
- 基本撥款	18.71
- 配對資助	32.20
- 大灣區演出項目	1.20
票房	38.77
捐款	4.49
贊助	58.57
其他收入	5.74
特別項目	6.36
	-----
	166.04
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	=====
<b>支出</b>	
製作費用	34.40
節目費用	72.38
行政費用	28.55
特別項目	29.76
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	165.09
	-----
	=====
<b>盈餘</b>	0.95
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	=====

### 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. 2024/2025年度之政府資助包括基本撥款，配對資助計劃及大灣區演出項目。
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。



《無限亮 2025：「認識不如感受」》獲得 2025 年 HKMA/ViuTV 及 Now TV 傑出市場策劃獎項特別獎「傑出公益營銷獎」。節目《衫著一生》也榮獲 2025 日本優良設計獎。

## 市場推廣

面對疫情後經濟放緩和觀眾購票習慣改變的挑戰，2025 香港藝術節依然創下傲人的票房成績。131 場在香港的售票演出共錄得約九成入座率，售出門票逾 96,000 張，並取得逾港幣 4,100 萬的門票收益。

今屆香港藝術節獲得本地、內地及國際媒體的廣泛報導，報導數目約 2,000 則，整體評價正面。

## 贊助及捐款

香港賽馬會繼續鼎力支持藝術節。然而，由於全球經濟環境疲弱，其他贊助機構及捐助者的支持力度略受影響。

2024/25 財政年度獲承諾的籌款總額約為 7,200 萬港幣。

有賴各贊助機構與捐助者的慷慨支持，香港藝術節得以受惠於香港特區政府的藝術發展配對資助計劃，額外獲得約 3,220 萬港幣的配對資助。

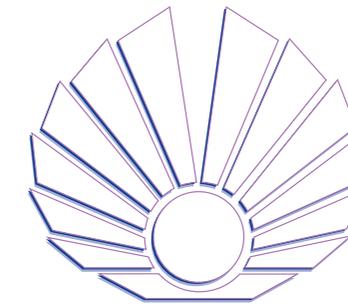
與此同時，藝術節於廣州、佛山及珠海三個大灣區城市的粵劇巡演，亦獲國家藝術基金、康樂及文化事務署，以及香港藝術節基金會的支持。

本年度，藝術節獲得 20 家主要贊助機構、贊助舍計劃成員，以及提供酒店客房、機票、晚宴場地與餐飲、戶外廣告位等實物贊助機構的支持。

## 財政

藝術節今年的財政盈餘為九十五萬港幣。

財政儲備為一億一千二百九十八萬港幣。



《海底兩萬里》、由藝術節委約的《雷雨》，以及由藝術節聯合製作的坂本龍一 + 高谷史郎《TIME》。

## 外展

藝術節本年度主辦了約 400 場加料節目及教育活動，反應熱烈。

加料節目包括展覽、大師班、工作坊、後台參觀、演後藝人談、講座、電影放映、與觀眾互動的現場演出，以及文化導賞團。亮點包括：阿根廷馬力沸擊樂舞蹈團的快閃活動；與島嶼管弦樂團的互動觀眾體驗；以雷里耶夫為主題的一系列活動，包括大師班與為期一個月的展覽；與《海底兩萬里》相關的本地生態導賞團，以及製作講座和藝術科技工作坊。

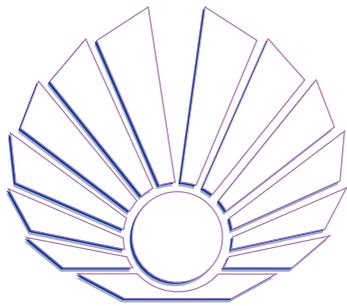
專為年青人而設的藝術節青少年之友計劃繼續受到歡迎，於本年度招募了逾 4,300 位學生會員，分別來自 93 間中學和 28 間專上院校。由 2024 年 9 月起，青少年之友合共舉辦了 32 場藝術教育學校巡迴演出及約 50 場互動教育工作坊，總計接觸約 12,000 位學生。香港藝術節在本年度為青少年之友會員提供了近 7,000 張節目門票。

香港賽馬會學生專享節目則為來自 55 所學校、約 3,200 位學生及教師提供學生專場，呈獻島嶼管弦樂團及誦調合唱團演出的《貝多芬和平之戰》。

## 無限亮

由香港藝術節與香港賽馬會慈善信託基金聯合主辦的第七屆「無限亮」共融藝術項目，於 2025 年 2 月至 5 月舉行。

本年度，「無限亮」共呈獻了 11 套本地以及國際節目，涵蓋音樂、舞蹈、戲劇和電影。賽馬會「無限亮」教育及社區外展節目也吸引了眾多參與者。其中亮點包括：委約大型社區節目《衫著一生》、克萊兒·康寧漢《夾兒行》、由坎多克舞蹈團主持的「導師培訓工作坊」先導培訓計劃，旨在幫助 13 位本地舞蹈及戲劇從業者成為教學藝術家；國際研討會匯聚了來自香港、中國內地，以及日本、韓國、柬埔寨、馬來西亞、新加坡、澳洲和蘇格蘭等地的國際演講嘉賓。此外，還有 20 所學校參與了學校巡迴計劃。



此外，政府在 2022/23 財政年度結束後，並未再延續其為期五年、每年 800 萬港幣的有時限資助，令藝術節面對的財政挑戰更為艱鉅。

## 節目

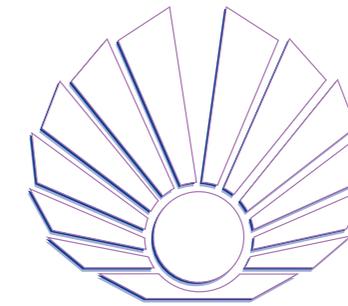
儘管面對上述種種挑戰，2025 香港藝術節仍舊不負眾望，成功策劃一系列豐富多元、廣獲好評的節目。

藝術節合共呈獻了 51 個節目、共 131 場演出（不包括在香港以外的 4 場大灣區巡演），超過 1,300 名享負盛名的國際及本地藝術家登上藝術節舞台。演出作品包括 6 部新作 / 世界首演、5 套亞洲首演及 2 部聯合製作作品。

2025 香港藝術節於 2 月 28 日以博洛尼亞市立歌劇院樂團的音樂會拉開序幕；最後在 3 月 29 日以中國國家大劇院管弦樂團的表演正式閉幕。

由內地及海外藝術家呈獻的重點節目包括：上海越劇院、比才《卡門》、維也納現代聲音樂團 X Needcompany《百年愛情角力》、博洛尼亞市立歌劇院樂團、中國國家大劇院管弦樂團、島嶼管弦樂團及誦調合唱團《貝多芬和平之戰》、安德拉斯·席夫爵士與安德烈·巴爾卡室樂團、《荒原》阿姆斯特丹小交響樂團 X ISH 舞集、奇安·蘇坦尼與阿姆斯特丹小交響樂團、《吱吱喳喳圓舞夜》維也納現代聲音樂團音樂會、李颺與柏林愛樂打擊樂重奏組、基斯頓·葛哈爾男中音獨唱會、艾莉索·薇莎拉茲鋼琴獨奏會、陳必先鋼琴獨奏會、捷克國家芭蕾舞團《仙凡之戀》、賽馬會創藝科媒系列：《真·幻境界》、華潤集團榮譽贊助阿根廷馬力沸擊樂舞蹈團、雷里耶夫與芭蕾舞群星之會、日本傳統藝能——長唄與藝妓、克里斯蒂安娜·莫甘蒂《謝茜嘉與我》、露蕙斯·利卡瓦尼爾《驛站》、希臘國家劇院、雅典藝術節與利高福斯聯合製作《希波呂托斯》、維多利亞·蒂埃雷·卓別靈的作品，由其女兒奧蕾莉亞·蒂埃雷和占米·馬天尼斯主演《鐘聲與魔咒》、史葛·蕭凡《靈犀捕手》、能劇+狂言——寶生流與大藏流山本家，以及愛瑪·賴斯《咆哮山莊》。

香港藝術節亦持續委約及製作全新作品，讓本地創作人才得以大放異彩。第 53 屆香港藝術節的新創作包括：《罪與罰》、三年粵歷三百年·始、梅卓燕《SOLO》、由藝術節委約，並與中央戲劇學院及 Compagnie Point Fixe 聯合製作的賽馬會藝貫中西系列：



## 2025 年度主席報告

### 規模

第 53 屆香港藝術節（下稱藝術節）邀請了超過 1,300 位國際與本地的頂尖藝術家，獻演 51 個節目共 131 場演出。當中不乏世界知名大師的表演、以當代視角和嶄新美學理念重新詮釋的經典作品，以及重新定義音樂和戲劇觀賞體驗的前衛作品。演出作品包括 6 部新作 / 世界首演、5 套亞洲首演及 2 部聯合製作。

本屆藝術節票房共售出約 90% 的香港演出門票。

此外，藝術節亦籌辦了約 400 場加料節目及教育活動，包括展覽、大師班、工作坊、後台參觀、演後藝人談、講座、電影放映會、與觀眾互動的現場演出和本地深度遊。

2025 香港藝術節繼續提供豐富的藝術教育項目，包括：「青少年之友」為學生提供的多元藝術體驗；「香港賽馬會學生專享節目」；學校夥伴計劃以及專為學生而設的藝術導賞表演及工作坊。半價學生票需求殷切，藝術節透過「學生票捐助計劃」提供逾 12,000 張優惠門票。

巡演活動包括四場粵劇演出——《竹林愛傳奇》，分別在廣州、佛山及珠海等大灣區城市上演。

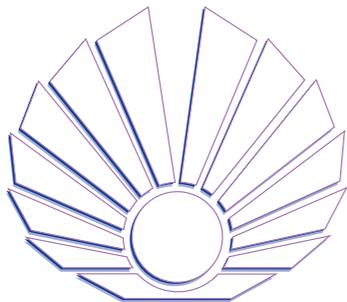
估計 2025 年度藝術節通過多元化的演出和活動接觸到來自本港、中國內地及海外的逾三十萬人次。

第七屆「無限亮」亦順利於 2025 年 2 月至 5 月如期舉行，並廣獲好評。「無限亮」由香港藝術節及香港賽馬會慈善信託基金聯合主辦，為一個以藝術推廣共融的小型藝術節。

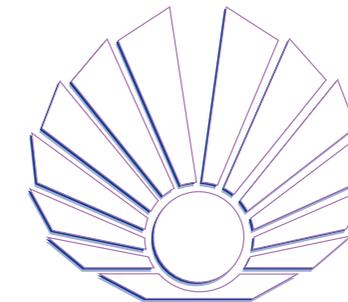
### 特殊挑戰

由於香港藝術節很大程度上依賴贊助和捐款收入，在 2024/25 財政年度，經濟環境繼續為藝術節帶來挑戰。

機票與貨運成本的顯著上升、藝術家演出費用的上漲、地緣政治因素導致的全球物流路線改道與延誤，再加上各式各樣的新增費用，大大增加了 2025 年藝術節的成本。



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 2025 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

二〇二四至二〇二五年度  
年報



香港藝術節協會有限公司