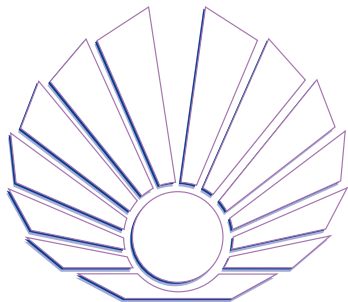


HONG KONG ARTS FESTIVAL

2023/2024
ANNUAL REPORT



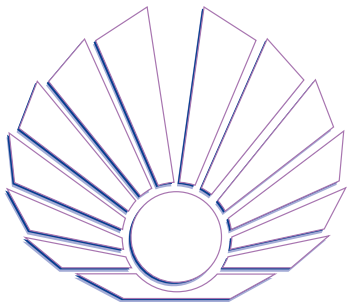
Hong Kong Arts Festival Society Ltd



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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 2024 Festival.



OBJECTIVES

MISSION

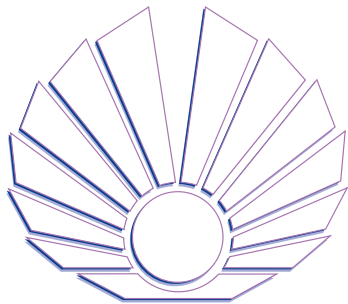
- To present an arts festival of the highest artistic standard that will
 - enrich the cultural life of Hong Kong;
 - act as a catalyst and arouse wider interest in the arts; and
 - encourage cross-cultural fertilization.

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.



2024 CHAIRMAN'S REPORT

SCOPE

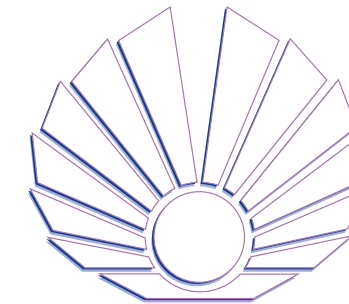
While the HKAF was preparing for the 52nd Hong Kong Arts Festival ("Festival"), the city was making positive progress in its gradual recovery from the pandemic. With overseas and Mainland artists welcoming the opportunity to perform at the Festival without the need to worry about quarantines and venue capacity reductions, the Festival made a full comeback with a diverse and large-scale event comprising programmes by world-renowned masters, timeless classics reimagined with a contemporary vision and new aesthetics, and cutting-edge works that reinvented musical and theatrical experiences for our audiences.

During the year under review, the Festival presented more than 1,400 acclaimed international and local artists in over 150 performances of 48 programmes. The featured works included 10 new works/world premieres, five Asia premieres and two co-productions.

Over 92% of the tickets available at the box office were sold.

In addition, about 100 free events took place over two weekends at HKartsFestival@TaiKwun, while over 340 Festival PLUS and education activities, including two exhibitions, were organised. The Festival is estimated to have reached more than 300,000 people from Hong Kong, Mainland China and overseas through its diverse range of performances and events during the year under review.

The sixth edition of "No Limits", an inclusive arts mini-festival co-presented with The Hong Kong Jockey Club Charities Trust, was also presented as scheduled to critical and popular acclaim.



SPECIAL CHALLENGES

The post-pandemic environment continued to pose challenges to the Festival in FY2023/24.

As the HKAF depends heavily on sponsorship and donation income, the global economic downturn had a considerable negative impact on the Festival's fundraising activities.

Escalating costs of hotels, airfares and freight transport in the post-pandemic era, together with substantial increase in fees for leading international artists, also make the presentation of large-scale international productions financially challenging.

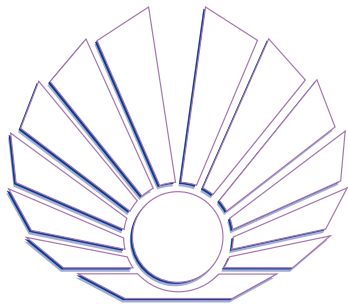
In addition, geopolitical instability which led to worldwide shipping delays and unpredictable logistical issues also substantially increased costs and presented formidable challenges to the Festival's operations.

The increase in costs was aggravated by the fact that the Government's 5-Year Time-Limited funding of \$8 million was discontinued after its expiry in FY2022/23. The HKAF continues to appeal to the Government to review its baseline funding level for the HKAF to enable the organisation to continue bringing the best performing arts to the city and promoting the arts to different sectors of the community.

PROGRAMMES

Despite numerous challenges, the 52nd HKAF managed to present a balanced programme that was met with both popular and critical acclaim.

More than 150 performances of 48 programmes were presented during the 52nd HKAF, featuring more than 1,400 acclaimed international and local artists. The featured works included 10 new works/world premieres, five Asia premieres and two co-productions.

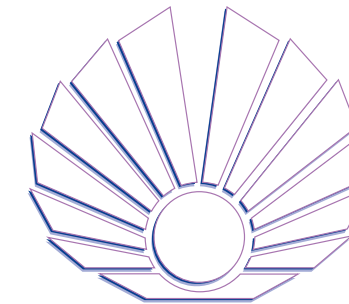


The Festival officially opened with Richard Strauss' *Ariadne auf Naxos* by the Bayerische Staatsoper (Bavarian State Opera) on 22 February 2024 and officially closed with *A Sigh of Love* by the Shanghai Ballet on 22 March 2024.

Major programmes by Mainland and visiting artists included: the First Troupe of the China National Peking Opera Company; *The Peony Pavilion* (Complete Version) by the Shanghai Kunqu Opera Troupe; the Shanghai Pingtan Troupe; Richard Strauss' *Ariadne auf Naxos* by the Bayerische Staatsoper; *Bright & Black* and *Nutcracker Reimagined* by the Baltic Sea Philharmonic; *Van Gogh In Me* by the Netherlands Chamber Choir; Hankyung arte Philharmonic; Celebrating 40 Years — *Mother Nature* by Angelique Kidjo; *A Sigh of Love* by the Shanghai Ballet; *Le Corsaire* by the Teatro alla Scala Ballet Company (La Scala Ballet) and *Tempest Project* by Théâtre des Bouffes du Nord.

Commissioning and producing new works to showcase local creative talents continued to be an important dimension of the Festival's work. The new productions presented at the 52nd HKAF included: *Garden of Repose* — A Multimedia Choral Concert; Cantonese Opera — *The Oracle* by Canto Op; *I Am What I Am the Musical* (Cantonese version), co-produced with Guangzhou artists and premiered at the Festival; *Miss Julie*, a Hong Kong adaptation of Strindberg's classic; *Julius Caesar*, commissioned by the Festival and produced by Contemporary Legend Theatre; and a co-production of Robert Lepage x Ex Machina — *Courville* (English version).

A series of public engagement programmes were offered during the 52nd Festival. These included about 100 sessions of free events, spanning two weekends, as part of HKartsFestival@TaiKwun, solely sponsored by The Hong Kong Jockey Club Charities Trust.



OUTREACH

Over 340 Festival PLUS and education events received an enthusiastic audience response during the 2023/24 financial year.

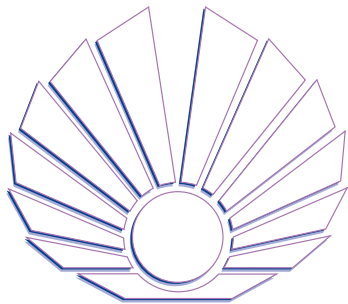
PLUS, curated to deepen and enrich the experience of Festival audiences, included exhibitions, masterclasses, meet-the-artist sessions, backstage tours, talks, lecture demonstrations and a screening. Noteworthy events included: masterclasses by Antonino Suter, Farruquito, Peter Dijkstra and Minsoo Sohn; talks by Manuel Legris, Yu Kuizhi, Li Shengsu, Gu Haohao, Luo Chenxue, Hu Weilu, Wu Shuang, Dick Wong, Mui Cheuk-yin and Enoch Cheng; the lecture demonstration *Pingtan* — The Voice of Jiangnan by Gao Bowen; and the exhibition *Unboxing Chinese Opera — A Fun Fact a Day* about traditional Chinese opera.

Catering especially to the youth, the HKAF's Young Friends Scheme remained popular among students. More than 4,000 Young Friends were recruited from 90 secondary schools and 26 tertiary institutions. Starting in September 2023, 36 educational tours and more than 50 interactive educational workshops were held, reaching approximately 13,000 students. More than 7,500 tickets were offered to Young Friends members during the year under review.

The Hong Kong Jockey Club Student Matinee Programme was offered to more than 3,200 students and teachers from 46 schools attending the *Family Concert* performed by Hankyung arte Philharmonic.

NO LIMITS

The sixth edition of "No Limits", co-presented with The Hong Kong Jockey Club Charities Trust and aimed at promoting inclusion through the arts, presented 10 programmes in 29 in-venue performances and screenings, as well as 4 online programmes.



The programmes were extremely well received, including *Reminiscing: A Piano Recital* by Lee Shing which opened the 2024 “No Limits”. Other programmes included the dance performance *Shape on Us* by Vertigo Power of Balance, *Hamlet* by the theatre company Teatro La Plaza, the solo digital sign language performance *Scored in Silence* by Chisato Minamimura, *A Story in Strings: A Violin Recital* by Ding Yijie, as well as the dance theatre *Gentle Unicorn* by Chiara Bersani.

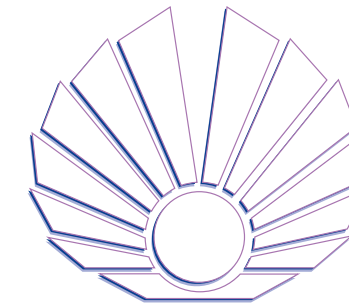
In-venue and online screenings included *Team Chocolate* by Filip Lenaerts and Marc Bryssinck, *Goodbye CP* by Kazuo Hara, *The Penguin Who Wouldn't Swim* by Tom Rourke and *All for Claire* by Simon Mckeown.

The sixth edition of “No Limits” continued to invest heavily in arts education and outreach. The Jockey Club “No Limits” Education and Community Programme included the school touring programme *Arts from Home*, the online roundtable discussion “Rethinking Lifestyle Design and Inclusive Culture”, the pilot creative programme *The Story of Motion*, and PLUS programmes including workshops and meet-the-artist sessions.

MARKETING

Despite the poor economic environment and changes in ticket-buying habits after the pandemic, the 52nd Festival recorded a remarkable attendance rate of more than 92% for the 143 ticketed performances including the Hong Kong Sinfonietta and the Hong Kong Chinese Orchestra, representing more than 85,000 tickets sold and over HK\$33 million in box-office revenue.

The 2024 Festival received extensive press coverage from local, Mainland and international media. Around 500 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 huge challenges to sponsorship and donation activities during the period under review. Fortunately, The Hong Kong Jockey Club remained a strong partner of the Festival, while support from sponsors and donors, which had been adversely affected by the pandemic, slowly resumed. Donation activities also gradually 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.

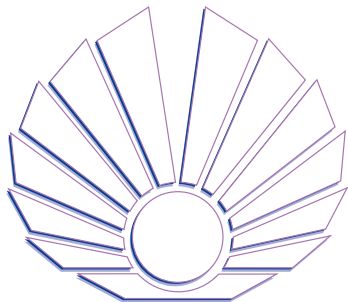
During the year, the Festival received support from 20 major sponsors, Patron's Club members and in-kind sponsors.

FINANCE

Total net box-office income (including that for PLUS performances) was HK\$33.09 million.

Total donation and sponsorship income was HK\$63.15 million.

The Festival reserve fund is HK\$112.03 million.



FINANCIAL REPORT

INCOME & EXPENDITURE

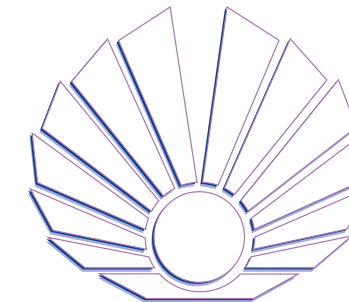
	2023 /24 HK\$M
Income	
Government Funding	
- Recurrent	18.89
- Matching Grant	30.00
Box Office	33.09
Donation	3.01
Sponsorship	60.14
Other Income	5.97
Special Project	0.33

	151.43
	=====
Expenditure	
Production Costs	34.61
Programme Costs	74.42
Administration	28.33
Special Project	17.43

	154.79
	=====
Deficits	(3.36)
	=====

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 2023/24 includes funding from the recurrent subvention 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

	2023/24 HK\$M
Non-current assets	
- Property, plant and equipment	0.20
- Right-of-use assets	2.37
- Rental deposit	0.76

	3.33

Current assets	
- Accounts and other receivables	35.28
- Cash and deposits with banks	105.03

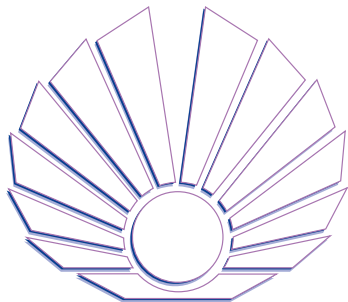
	140.31

Total assets	143.64
	=====
Reserve funds	112.03

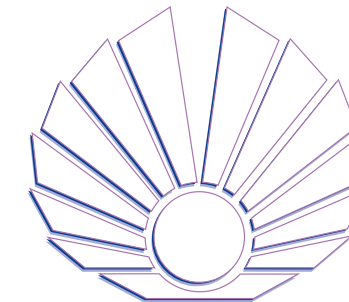
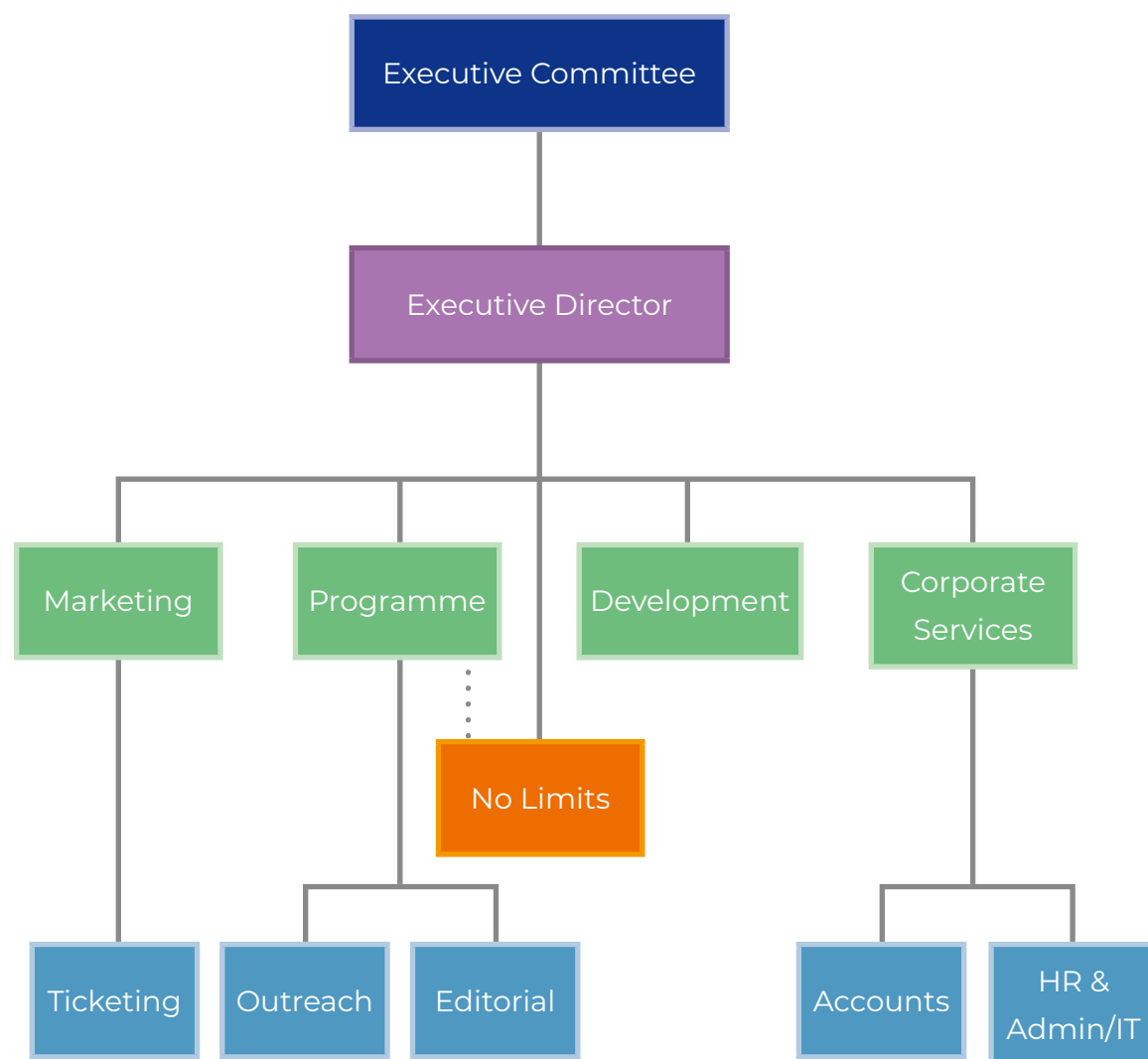
Current liabilities	
- Accounts and other payable	27.29
- Lease liabilities	2.43
- Deferred income	1.89

	31.61

Total fund and liabilities	143.64
	=====



ORGANIZATION STRUCTURE



EXECUTIVE COMMITTEE 2023/2024

Mr. Victor Cha (Chairman)

Prof. Kingman Lo, SBS, MBE, JP (Vice Chairman)

Mr. Colin Farrell (Honorary Treasurer)

Mrs. Betty Yuen Cheng

Ms. Margaret Cheng, JP

Mr. Michael Fung

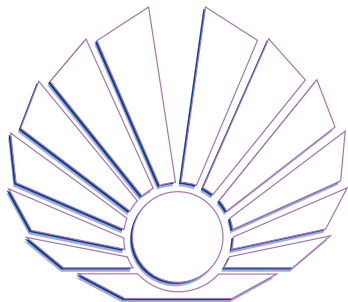
Ms. Joanna Hotung

Mr. Sebastian Shiu-Wai Man

Dr. Dennis TL Sun, BBS, JP

Ms. Miriam Yao

Mr. Sunny Yeung



執行委員會 2023/2024

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

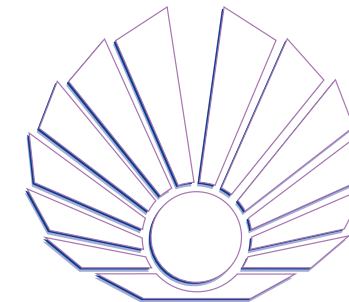
何苗春暉女士

文肇偉先生

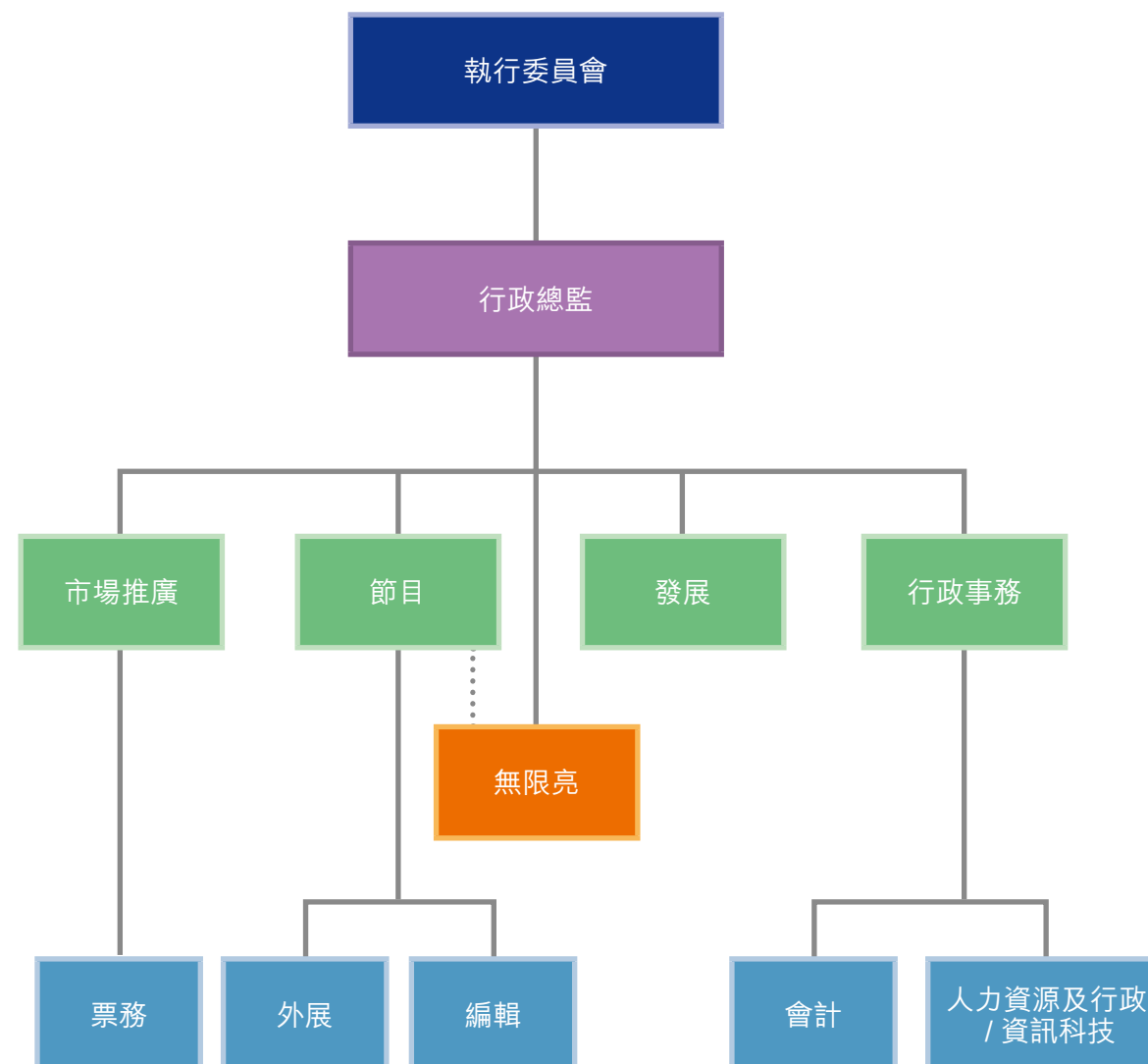
孫大倫博士

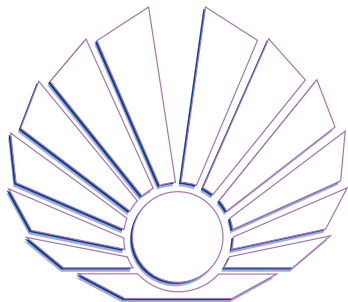
姚潔莉女士

楊光先生



組織架構





資產負債表

	2023/24 港幣百萬元
非流動資產	
- 物業、機器及設備	0.20
- 使用權資產	2.37
- 租賃按金	0.76

	3.33

流動資產	
- 應收及其他應收賬款	35.28
- 銀行現金及存款	105.03

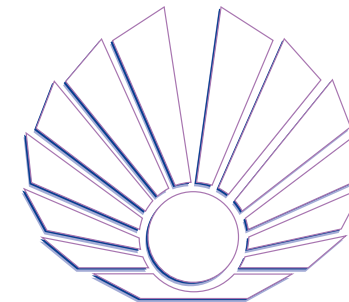
	140.31

資產總值	143.64
	=====
儲備	112.03

流動負債	
- 應付及其他應付賬款	27.29
- 租賃負債	2.43
- 遞延收益	1.89

	31.61

總儲備及負債	143.64
	=====



財政摘要

收入與支出

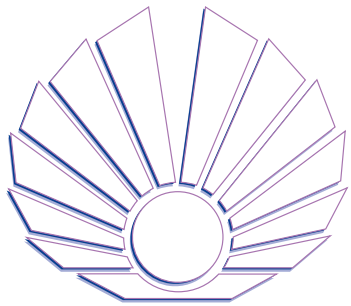
	2023/24 港幣百萬元
收入	
政府資助	
- 基本撥款	18.89
- 配對資助	30.00
票房	33.09
捐款	3.01
贊助	60.14
其他收入	5.97
特別項目	0.33

	151.43
	=====
支出	
製作費用	34.61
節目費用	74.42
行政費用	28.33
特別項目	17.43

	154.79
	=====
虧損	(3.36)
	=====

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. 2023/24 年度之政府資助包括基本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。



第六屆「無限亮」繼續大力投放資源於外展及藝術教育活動。賽馬會「無限亮」教育及社區外展節目包括了學校巡演項目《藝術家，要搬家！？》、網上圓桌討論「共融生活文化的反思」、先導計劃《舞動心語》，以及包含了工作坊和演後藝人談的加料節目。

市場推廣

面對疫情後經濟放緩和觀眾的購票習慣改變，第 52 屆香港藝術節依然創下傲人的票房成績。包括香港小交響樂團與香港中樂團演出在內的 143 場售票演出，共錄得逾 92% 入座率，售出門票逾 85,000 張，並取得高達港幣 3,300 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 500 則，整體評價正面。

贊助及捐款

全球經濟的不穩定及疲弱的商業環境，對香港藝術節的贊助及捐款活動構成巨大挑戰。慶幸的是，香港賽馬會仍然鼎力支持，部分贊助機構亦於疫情後逐步開展贊助活動，同時捐款活動也得以逐漸恢復。

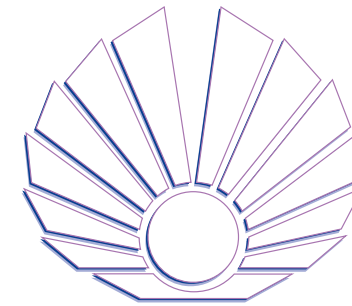
有賴各贊助機構與捐助者的慷慨解囊，讓香港藝術節得以受惠於香港特區政府的藝術發展配對資助計劃。該筆資助由當局就香港藝術節的籌款收入作配對資助。

此外，實物贊助機構亦繼續給予我們重要的助力。

今屆藝術節共獲得 20 家主要贊助機構、贊助舍計劃成員和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）為港幣三千三百零九萬；捐款及贊助收入總額為港幣六千三百一十五萬；財政儲備為港幣一億一千二百零三萬。



第 52 屆藝術節舉辦了一系列的社區藝術項目，當中包括香港藝術節 @ 大館。這個由香港賽馬會慈善信託基金獨家贊助的項目，在兩個周末期間舉辦約 100 場免費活動。

外展

在 2023/24 財政年度，藝術節主辦了逾 340 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藝術節觀眾的體驗。加料節目包括展覽、大師班、演後藝人談、後台參觀、講座、示範講座及放映會。特別值得一提的活動包括：安東尼諾·蘇特拉、法魯基托、彼得·迪克斯卓、孫旻秀的大師班；曼紐爾·魯格里斯、于魁智、李勝素、谷好好、羅晨雪、胡維露、吳雙、黃大徽、梅卓燕及鄭得恩的講座；高博文的《江南的聲音——評彈》示範講座，以及講解戲曲文化的《戲曲百子櫃—32 天漫遊梨園》展覽。

專為年青人而設的藝術節青少年之友計劃，於本年度招募了逾 4,000 位會員，分別來自 90 間中學和 26 間專上院校。由 2023 年 9 月起，青少年之友合共舉辦了 36 場藝術教育學校巡迴演出及逾 50 場互動教育工作坊，總計約 13,000 位學生參與。香港藝術節在本年度為青少年之友會員提供了逾 7,500 張節目門票。

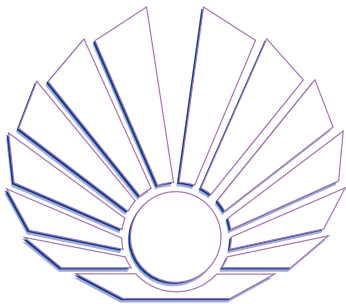
香港賽馬會學生專享節目則為來自 46 所學校、逾 3,200 位學生及教師提供學生專場，呈獻韓經 arte 愛樂樂團的親子音樂會。

無限亮

第六屆「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。在本年度，「無限亮」共呈獻了 10 套節目，當中包括 29 場現場演出與放映，以及 4 套線上演出。

本屆節目獲得一致好評，開幕節目為《回憶的溫度》李昇鋼琴獨奏會，此外還有維帝戈平衡之力的《無形舞軀》、秘魯廣場劇團的《嗨姆雷特》、日本聽障藝術家南村千里的 4D 感官獨腳戲《沉默の記譜》、《弦起的故事》丁怡杰小提琴演奏會，以及祈亞娜·貝爾薩尼的《溫柔的獨角獸》。

現場及線上放映包括菲利普·萊納爾茨及馬克·布萊辛克的《朱古力敢愛隊》、原一男的《再見 CP》、湯姆·洛克的《沖天小企鵝》，以及西蒙·麥考恩的《女神狂想曲》。



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 萬港元的有時限資助，令藝術節面對的財政挑戰更為艱鉅。香港藝術節再度呼籲政府重新審視對藝術節的基本撥款水平，以確保機構能夠繼續為香港帶來最優質的表演藝術體驗，並讓不同社會階層得以接觸藝術。

節目

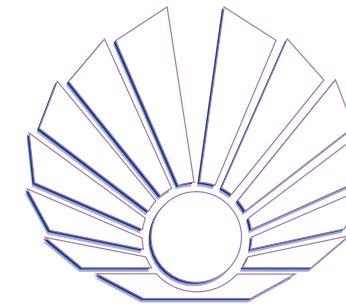
儘管面對種種挑戰，第 52 屆香港藝術節仍舊不負眾望，成功策劃一系列豐富多元、廣獲好評的節目。

第 52 屆香港藝術節合共呈獻了 48 個節目、逾 150 場演出，並帶來超過 1,400 名享負盛名的海外及本地藝術家。演出作品當中，包括 10 部新作 / 世界首演、5 個亞洲首演及 2 部聯合製作作品。

第 52 屆香港藝術節於 2024 年 2 月 22 日以巴伐利亞國立歌劇院演出、李察·史特勞斯創作的《拿索斯島的亞莉安妮》拉開序幕；最後在 2024 年 3 月 22 日以上海芭蕾舞團的《花樣年華》正式閉幕。

由內地及海外藝術家呈獻的重點節目包括：中國國家京劇院一團、上海崑劇團的全本 55 齣《牡丹亭》、上海評彈團、巴伐利亞國立歌劇院—李察·史特勞斯《拿索斯島的亞莉安妮》、波羅的海愛樂樂團的《重金屬交響曲》與《胡桃夾子狂想》、荷蘭室內合唱團的《心動梵高》、韓經 arte 愛樂樂團、安潔莉克·淇祖《大地之母》、上海芭蕾舞團《花樣年華》、米蘭史卡拉歌劇院芭蕾舞團《海盜》以及北方布夫劇場《暴風雨計劃》。

同時，香港藝術節亦持續委約及製作全新作品，讓本地創作人才有機會大放異彩。第 52 屆香港藝術節的新創作包括：《憩園》——多媒體合唱音樂會、吾識大戲《神·話》、與廣州藝術家聯合製作並在香港藝術節首演的廣東話版《雄獅少年》音樂劇、改編瑞典文豪史特林堡名作的香港版《茉莉小姐》、當代傳奇劇場的《凱撒》和羅伯特·利柏殊 x 機器神的聯合製作《庫維爾 1975：青春浪潮》（英語版）。



2024 年度主席報告

規模

在第 52 屆香港藝術節（下稱藝術節）籌辦之際，香港亦逐步從疫情復蘇。隨着隔離政策的終止及場地人數限制不再，海外及內地藝術家再度安心參與演出，而香港藝術節亦實現了全面回歸，帶來一個豐富多元的大型活動，當中包括世界知名大師的表演、以當代視角和嶄新美學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。

在 2023/24 財政年度，香港藝術節邀請了超過 1,400 海外與本地藝術家，獻演 48 個節目逾 150 場演出。演出作品包括 10 部新作 / 世界首演、5 個亞洲首演及 2 部聯合製作作品。

本屆藝術節的票房共售出超過 92% 的門票。

此外，香港藝術節 @ 大館在兩個周末期間舉辦了約 100 場免費活動。另外，藝術節亦籌辦了逾 340 場加料節目及教育節目，包括 2 場展覽。在 2023 至 24 年度，估計藝術節通過多元化的演出和活動接觸到來自本港、內地及海外的逾三十萬人次。

以藝術推廣共融的第六屆「無限亮」亦順利如期舉行。「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，並獲得廣泛好評。

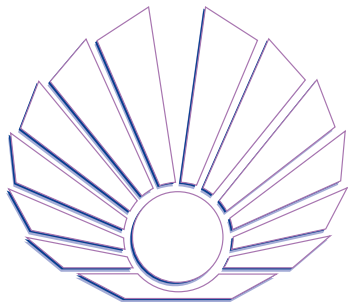
特殊挑戰

疫情後的環境在 2023/24 財政年度持續為藝術節帶來挑戰。

由於香港藝術節很大程度上依賴贊助和捐款收入，全球經濟下滑對藝術節的籌款活動亦產生不少的負面影響。

在後疫情時代，酒店、機票和貨運成本皆急速上升，加上頂級國際藝術家的演出費用亦有所增加，令呈獻大型國際製作更具財政上的挑戰。

另外，地緣政治的不穩也引致全球運輸延誤和難以預測的物流問題，令成本顯著增加之餘，亦為藝術節的營運帶來嚴峻挑戰。



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 2024 年度香港藝術節的成績。

目標

使命

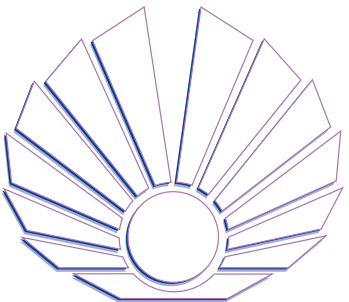
- 舉辦一個高水平的藝術節，得以：
 - 豐富香港文化生活；
 - 產生催化作用，引起大眾對藝術的興趣；及
 - 促進文化交流。

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

二〇二三至二〇二四年度
年報



香港藝術節協會有限公司