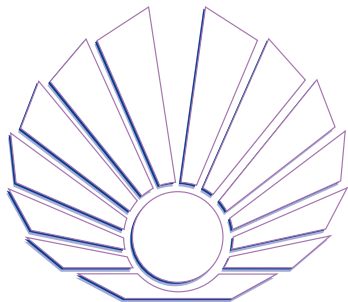


HONG KONG ARTS FESTIVAL

2021/2022
ANNUAL REPORT



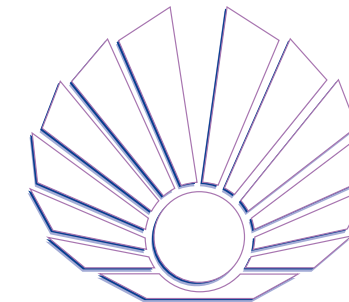
Hong Kong Arts Festival Society Ltd



CONTENTS

	page
Objectives	1
2022 Chairman's Report.....	2
Financial Report	8
Organization Structure	10
Executive Committee 2021/2022	11

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 2022 Festival.



OBJECTIVES

MISSION

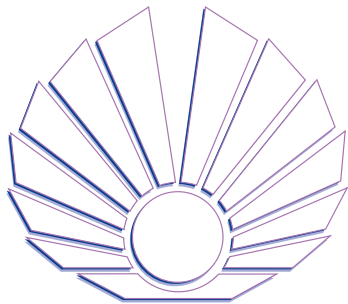
- To present an arts festival of the highest artistic standard that will:
 - enrich the cultural life of Hong Kong;
 - act as a catalyst and arouse wider interest in the arts; and
 - encourage cross-cultural fertilization.

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.



2022 CHAIRMAN'S REPORT

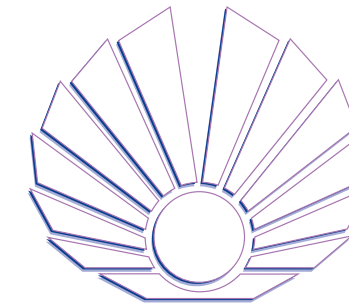
SCOPE

The 50th HKAF is a hybrid Festival with significant international work presented online and a greater focus on local work for in-venue presentations. Performances continue well beyond the usual Festival dates as venues were closed due to the pandemic for the duration of the planned Festival period. Straddling two financial years, 40 in-venue performances were presented, with other programmes converted to filmed performances or documentaries, presented both in cinema and online, and continuing to the end of the calendar year as "The 50th Hong Kong Arts Festival Continued". Now in its 4th year, "No Limits" also pivoted online and continued beyond original event dates.

To give the Festival a greater measure of financial security, the Hong Kong Arts Festival Foundation was established in the year under review.

SPECIAL CHALLENGES

The 50th HKAF was planned with quarantine measures in mind, and therefore international visiting performers were limited only to those willing and able to accept quarantine conditions. Programmes to be presented in venues included chamber scale international work, interesting collaborations between visiting and local artists, and ambitious local productions. Large scale work by major international companies and ensembles were curated or co-produced, many exclusively, for online presentation by the HKAF. Digital possibilities were also explored with adventurous new interactive international work. The intended result was a balanced programme which offered new insights on great classics and showcased latest trends in the performing arts. The Festival was successfully launched and bookings began in December 2021.



However, with a spike in the number of Covid cases in January, all venues were closed during the Festival period. Social distancing measures also meant that rehearsals had to be halted with no indication of when activity could resume as the measures were successively extended.

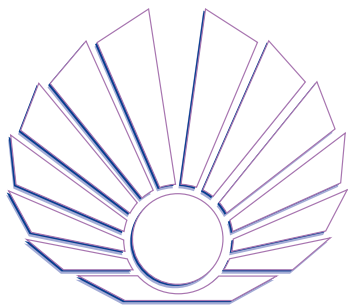
The Festival is grateful for the understanding of stakeholders and sponsors, including The Hong Kong Jockey Club Charities Trust, which continued to support the Festival as it pivoted again and again in response to changing conditions. The final results could not have been achieved without this support, and with the active participation of featured performers, creative personnel and production staff. It is also reflection of the faith, determination and dedication of Festival staff that an extended 50th HKAF was delivered while planning for the 51st HKAF, and in the midst of many uncertainties and changing conditions.

PROGRAMMES

The 50th HKAF Special Project *Laila*, an interactive AI driven opera co-produced with the Finnish National Opera and Ballet, was mounted and filmed along with installations by local students for online presentation.

International companies presented online include the Paris Opera Ballet, Bristol Old Vic, Ontreorend Goed, and the Bamberg Symphony Orchestra with which a special online student concert was produced, featuring an onstage narrator from Hong Kong. Performances and events for HKartsFestival@TaiKwun were also presented entirely online.

Three works by the Canadian ice dance company Le Patin Libre to mark the Winter Olympics in Beijing in 2022 were included in the HKSAR Government's official programmes for the 25th Anniversary of Reunification. They were presented in video format at two skating rinks and also online. The collaboration with City Hall on its 60th anniversary was presented in September as part of "The 50th Hong Kong Arts Festival Continued".



Work on local productions resumed with easing of social distancing restrictions in April, with in-venue performances presented from July till November, and online programmes extended to the end of the calendar year.

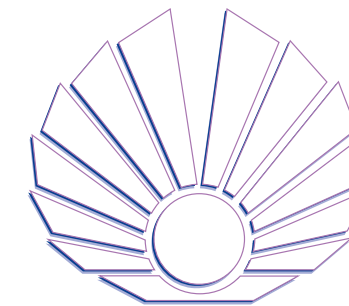
OUTREACH

PLUS, curated to deepen and enrich audience experience of Festival programmes, was also online in the early part of the year and in venue after reopening of venues, when more than 500 people attended PLUS Films and discussions.

Schools outreach and Young Friends adopted a hybrid approach of both online and in-venue work in alignment with the Education Bureau's arrangements for school schedules and vacations. During the year, a total of 3,533 Young Friends were recruited from 81 secondary schools and 34 tertiary institutions. 32 interactive school performances, 22 in-person and 22 online workshops were conducted, reaching approximately 11,700 students.

In its 30th anniversary year, Young Friends Music Specials: *From Literature to Music* were tailor-made to introduce and demonstrate classical music inspired by literature, accompanied by pre-performance workshops and printed Appreciation Guides providing extra learning materials. The second edition of The Young Composer Workshops and Showcase yielded 10 works by talented Young Friends, all inspired by literature, including: bible stories, Wuxia fiction, Japanese novels, Shakespearean plays and classical poetry. The original musical, *Bon Voyage* 《如果青春是旅行》, was staged at the Hong Kong City Hall Theatre as a special Young Friends 30th Anniversary event, with 32 Young Friends recruited and given a whole year's training in preparation for four performances, all of which achieved full houses and were highly acclaimed.

The Hong Kong Jockey Club Student Matinee Programme made good use of the online education platform, with over 18,000 students and teachers from



50 schools joining the online performance: *A Musical Adventure in the Carnival* by the Bamberg Symphony Orchestra. To enrich the performance experience, there were in-school guided talks, guided talk videos, and printed materials. Music knowledge quizzes and interactive games were also provided on the online platform.

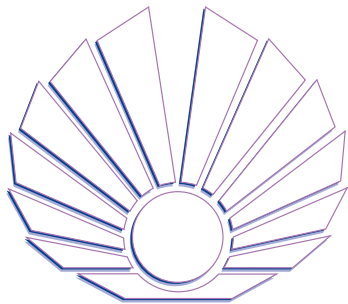
Other outreach activities associated with specific programmes reached an attendance of close to 3,500, and the Festival's Digital Arts Education Platform provided easy access to educational materials.

NO LIMITS

The fourth edition of "No Limits" was co-presented with The Hong Kong Jockey Club Charities Trust. Apart from a few early workshops, it comprised entirely of online programmes and events, with planned in venue performances all re-organised and recorded for digital presentation.

The new local music theatre work *Por Por*, which dealt with age and dementia, included performers of mixed abilities and incorporated sign language performers. Originally planned as a stage performance, this was produced as a film. Along with other programmes which had to be converted for online presentation, it is launched in the second half of the calendar year, with agreement of the sponsor and co-presenter. The signature Roundtable discussion featuring local and international experts was also online and continued to be a thought leader and focus of discussion in the community.

A positive consequence of online presentations and activities was the elimination of the need for travel or transport, thereby facilitating access by people of different levels of mobility and abilities. They could also revisit performances at leisure, even repeatedly, to derive full benefit. All online presentations had accessibility support.



As at 10 October there were 30,600 unique viewers with a total of over 34,600 views. With new online material being launched later in the year and online presentations running till December, this is only an interim result for the fourth edition of No Limits.

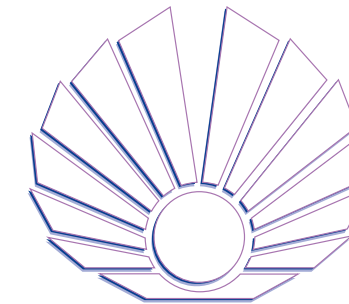
MARKETING

To celebrate the Festival's 50th anniversary, the social media campaign "MyHKAFStory" was launched to gather first person narratives from artists and audiences who have participated in the Festival over the years. The resulting collection of clips from a cross section of audiences and artists was widely shared on social media.

The 50th HKAF moved online and engaged over 97,500 audiences and participants with over 125,000 views between January and May. Programmes and events of HKartsFestival@TaiKwun achieved another 63,000 views. As venues reopened, a number of in-venue programmes were presented in "The 50th Hong Kong Arts Festival Continued" between July and November, namely *Faith, Family, Fealty-Three Cantonese Operas*, *Colossus*, Jockey Club InnoArts Series: *SHH-Virtual Reality*, *A Tribute to Cantonese Opera Legend Sun Ma Sze Tsang* and *We Are Gay*, with a total of over 12,000 tickets sold for these performances as of 6 October.

The *Laila* documentary was screened to a full house at the K11 Art House on 6 August, and available for free online viewing afterwards on the HKAF website until end of December. Over 57,000 views were recorded as of 6 October.

Media coverage has been favourable throughout the extended Festival period.



SPONSORSHIP AND DONATIONS

The convergence of a challenging business environment, changing market conditions and continued uncertainties caused by the pandemic all impacted sponsorship and donation income in the period under review. Some of the commercial sector sponsors opted to temporarily suspend sponsorship activities for the year. Nevertheless, there were some new opportunities offered in the extended reach of the online programmes offered by the Festival.

Support from The Hong Kong Jockey Club Charities Trust remained strong, and included flexibility in the time and format of delivery of sponsored programmes. Institutional and individual donors provided much appreciated contributions and enabled the Festival to receive the maximum allowable amount in the government's Arts Development Matching Grants, which matches fundraising income from sponsorship and donations.

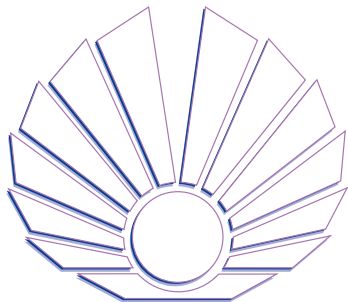
In kind supporters continued to give valuable support.

FINANCE

Total net box office income (including PLUS performance) was \$0.17 million.

Total donation and sponsorship income was \$42.47 million.

The Festival reserve fund is \$108.51 million.



FINANCIAL REPORT

INCOME & EXPENDITURE

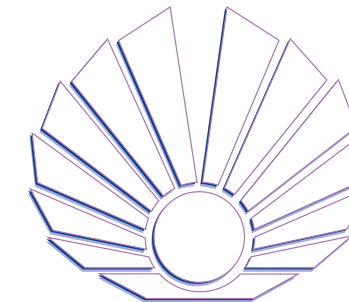
	2021/22 HK\$M
Income	
Government Funding	
- Recurrent	18.89
- Time-Limit	8.00
- Matching grant	30.00
Box Office	0.17
Donation	1.92
Sponsorship	40.55
Other Income	0.85
Special Project	-

	100.38
	=====
Expenditure	
Production Costs	23.09
Programme Costs	20.49
Administration	26.24
Special Project	20.49

	90.31
	=====
Surplus	10.07
	=====

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 2021/22 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

	2021/22 HK\$M
Non-current assets	
- Property, plant and equipment	0.32
- Right-of-use assets	2.00

	2.32

Current assets	
- Accounts and other receivables	24.24
- Cash and deposits with banks	127.40

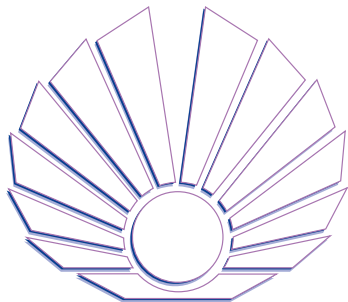
	151.64

Total assets	153.96
	=====
Reserve funds	108.51

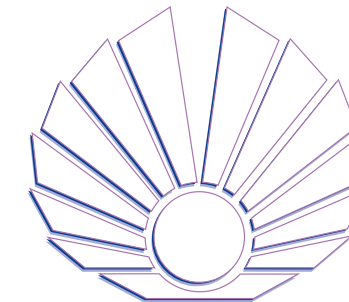
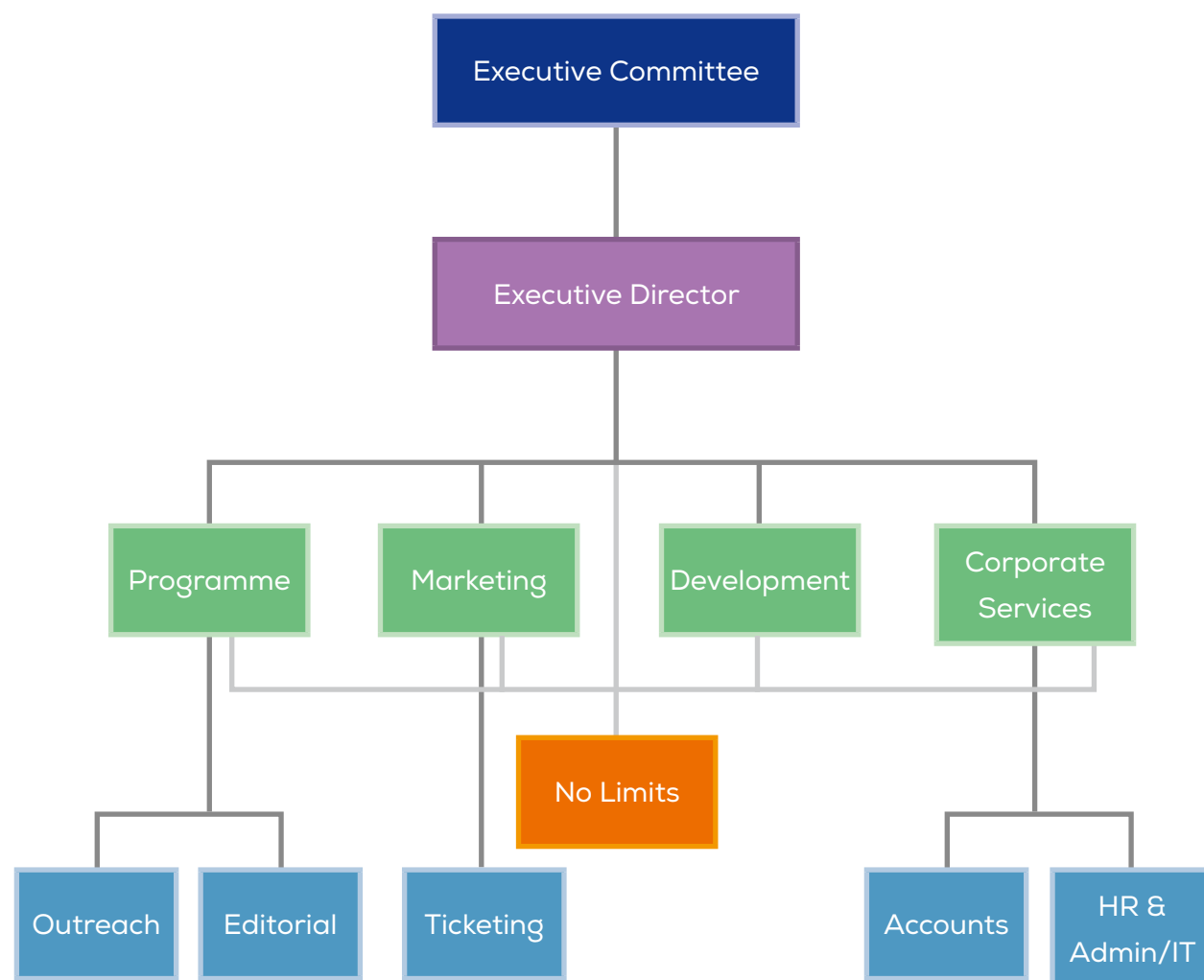
Current liabilities	
- Accounts and other payable	39.59
- Lease liabilities	2.05
- Deferred income	3.81

	45.45

Total fund and liabilities	153.96
	=====



ORGANIZATION STRUCTURE



EXECUTIVE COMMITTEE 2021/2022

Mr. Victor Cha (Chairman)

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

Mr. Colin Farrell (Honorary Treasurer)

Mrs. Betty Yuen Cheng

Ms. Margaret Cheng

Mr. Michael Fung

Ms. Joanna Hotung

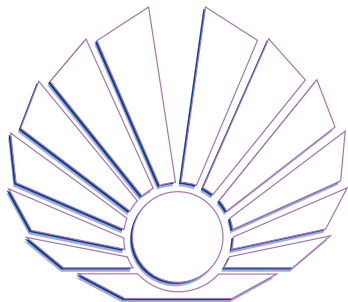
Prof. Gabriel Leung, GBS, JP

Mr. Sebastian Shiu-Wai Man

Dr. Dennis T L Sun, BBS, JP

Ms. Miriam Yao

Mr. Sunny Yeung



執行委員會 2021/2022

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

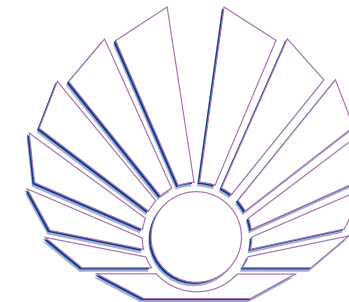
梁卓偉教授

文肇偉先生

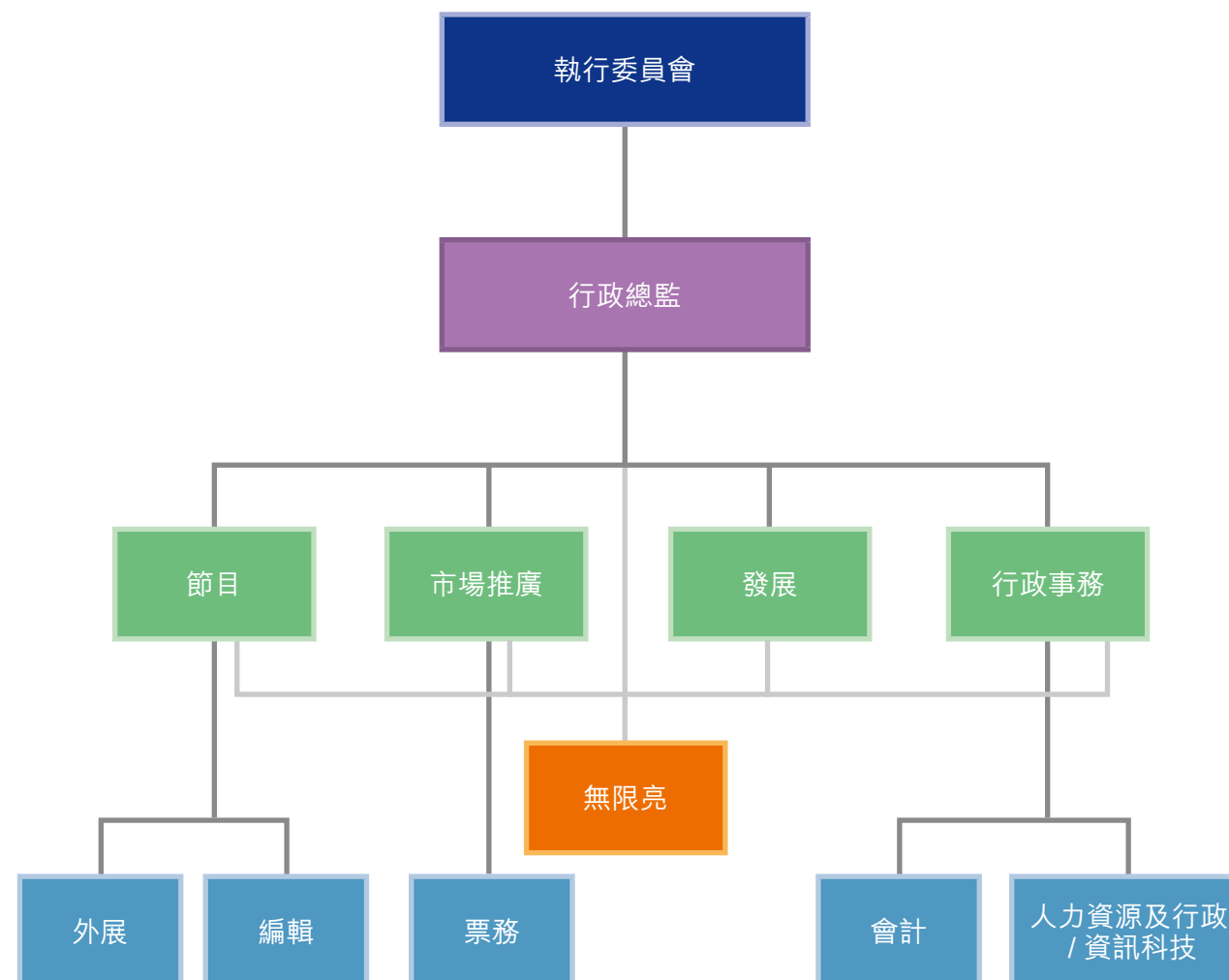
孫大倫博士

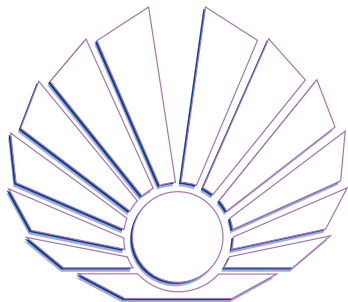
姚潔莉女士

楊光先生



組織架構





資產負債表

	2021/22 港幣百萬元
非流動資產	
- 物業，機器及設備	0.32
- 使用權資產	2.00

	2.32

流動資產	
- 應收及其他應收賬款	24.24
- 銀行現金及存款	127.40

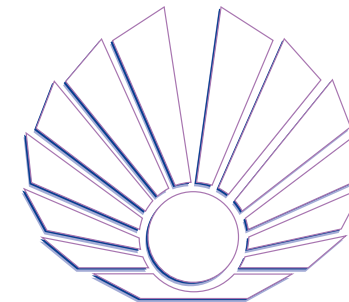
	151.64

資產總值	153.96
	=====
儲備	108.51

流動負債	
- 應付及其他應付賬款	39.59
- 租賃負債	2.05
- 遞延收益	3.81

	45.45

總儲備及負債	153.96
	=====



財政摘要

收入與支出

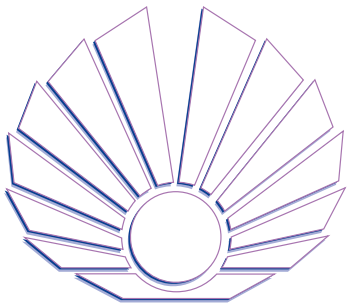
	2021/22 港幣百萬元
收入	
政府資助	
- 基本撥款	18.89
- 限期撥款	8.00
- 配對資助	30.00
票房	0.17
捐款	1.92
贊助	40.55
其他收入	0.85
特別項目	-

	100.38
	=====
支出	
製作費用	23.09
節目費用	20.49
行政費用	26.24
特別項目	20.49

	90.31
	=====
盈餘	10.07
	=====

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. 2021/2022 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。



市場推廣

為慶祝香港藝術節 50 週年，藝術節於社交平台舉辦「我的香港藝術節」活動，收集多年來曾參與香港藝術節的藝術家及觀眾的故事。所收集到的短片中，有一些藝術家與觀眾的故事於社交平台上廣傳。

轉至網上平台播放的香港藝術節節目吸引了超過 97,500 位觀眾和參加者。從 1 月到 5 月，更錄得逾 125,000 觀賞次數。香港藝術節@大館的節目及活動亦有達 63,000 觀賞次數。自演出場地重新開放後，多個作品以「第五十屆香港藝術節延續篇」的名義於 7 月至 11 月進行現場演出，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》和《我們最快樂》。截至 10 月 6 日，這些節目總共有超過 12,000 張門票售出。

《拉娜》的紀錄片於 8 月 6 日在 K11 Art House 電影院滿場放映，又於香港藝術節網頁免費放映至 12 月底。截至 10 月 6 日，共錄得超過 57,000 觀賞人次。

媒體均就藝術節「延續篇」作出正面報道。

贊助及捐款

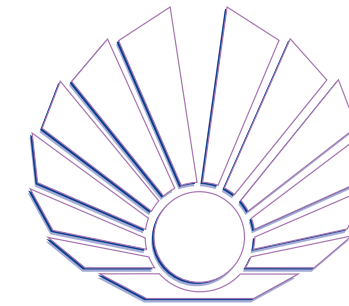
由疫情導致的艱難營商環境、變化不斷的市場狀況與持續的不確定性為本年度的贊助及捐款收入帶來一定程度的影響。部份贊助機構選擇暫時停止贊助活動。然而香港藝術節的眾多網上節目能夠接觸到更多觀眾，亦因而造就全新機遇。

香港賽馬會慈善信託基金繼續鼎力支持香港藝術節，對其贊助的節目因疫情被迫延期及改變演出模式的情況抱持靈活應變的態度。有賴眾多機構和私人捐助者的慷慨贊助，香港藝術節仍能獲得香港特區政府的藝術發展配對資助計劃所容許的上限金額。此計劃讓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，實物贊助機構也繼續為我們帶來重要支持。

財政

今個財政年度的門票收益總額（包含加料節目）為港幣十七萬；捐款及贊助收入總額為港幣四千二百四十七萬；財政儲備為港幣一億零八百五十一萬。



劇作及古典詩詞。原創音樂劇《如果青春是旅行》作為慶祝青少年之友 30 周年的精選活動，在香港大會堂劇院演出。32 位青少年之友為四場演出接受了一年的訓練，而所有演出皆全場滿座，大獲好評。

香港賽馬會學生專享節目亦善用網上教育平台，於網上呈獻班貝格交響樂團的《森動歷險記》演出，吸引了分別來自 50 所學校、超過 18,000 位的師生觀賞。為豐富觀眾的節目體驗，我們也安排了於學校的導賞講座、導賞影片及印刷刊物。同時，網上平台亦提供音樂知識小測驗和互動遊戲。

此外，接近 3,500 人參與了其他與特定節目相關的外展活動。與此同時，香港藝術節的網上教育平台亦為大眾提供網上藝術教材。

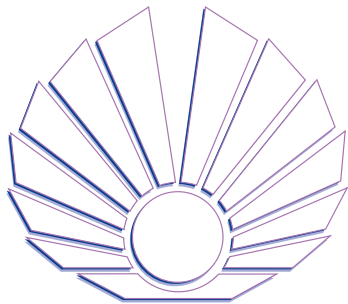
無限亮

第 4 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。除了數個早期舉辦的工作坊，所有節目和活動均需移師網上進行。而原定於現場舉行的節目則改由錄製形式供網上觀賞。

探討老年和認知障礙症的全新本地音樂歌劇《婆婆》，當中選用了不同能力的演員以及手語演出者。此作品原定為現場演出，後來被製成影片，與其他轉為網上呈獻的節目一樣，在合辦機構的首肯下安排了於下半年放映。同時，重點節目之一的網上圓桌會議亦邀請了國際及本地專家參與討論。

在網上進行節目及活動的好處之一，是觀眾不須長途跋涉便能觀賞節目，反而可以讓不同能力人士無障礙地參與活動。觀眾也能隨時重看喜愛的節目，獲益不淺。所有網上放映的作品均為不同能力人士提供通達服務。

截至 10 月 10 日，節目有 30,600 不重複觀眾人次，共有逾 34,600 觀賞次數。由於某些網上材料於下半年才推出，當中有不少節目會在網上放映至 12 月底，以上數字只展示了第 4 屆「無限亮」的中期成果。



節目

第 50 屆香港藝術節的特備節目《拉娜》是運用人工智能技術創作的互動歌劇，由藝術節與芬蘭國家歌劇院及芭蕾舞團聯合製作，並聯同本地學生製作的裝置藝術進行攝錄，隨後於網上展出。

於網上呈獻的國際藝團包括巴黎歌劇院芭蕾舞團、布里斯托爾老域劇團、比利時劇團 Ontroerend Goed 和班貝格交響樂團，當中班貝格交響樂團更與學生舉行了一場網上特別音樂會，並配合香港的敘述員在台上即時講解。香港藝術節@大館的節目及活動亦全部移師至網上舉行。

特別為 2022 年北京冬奧會而推出的加拿大自由冰舞舞團的三個作品，被香港政府列為香港共慶回歸 25 周年的節目之一，其演出錄影於兩個溜冰場及網上放映。適逢香港大會堂 60 周年，一場與香港大會堂合辦的音樂會亦同時以「第五十屆香港藝術節延續篇」的名義在 9 月呈獻。

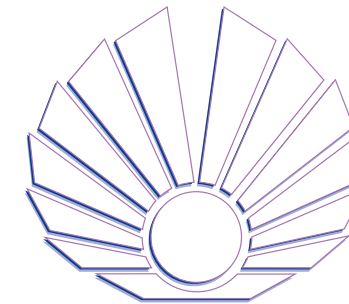
自社交距離措施於 4 月獲放寬後，本地製作演出逐漸恢復。藝術節的現場演出在 7 月到 11 月期間呈獻，而網上節目的播放期限亦延至年底。

外展

務求深化及豐富觀眾體驗的加料節目，本年初全部在網上舉行。及後演出場地重開，再次舉行現場演出，當中有超過五百位觀眾參與了加料節目的電影放映及座談會活動。

為配合教育局訂定的假期及上課安排，學校的外展活動和青少年之友提供網上及現場兩種模式的節目。本年度青少年之友共有 3,533 位成員，分別來自 81 所中學和 34 間專上院校。本年度合共有 32 場校內互動演出，而現場及網上舉行的工作坊各有 22 場，總計有約 11,700 位學生參加。

青少年之友 30 周年呈獻會員專享節目《聽見文學·閱讀音樂》，是為展示取材自文學作品的古典音樂而悉心製作的。同時，演前工作坊和節目導賞亦提供了額外的學習材料。第 2 屆青年作曲家工作坊及作品發佈音樂會也帶來十位優秀的青少年之友的作品。它們的創作靈感均來自經典文學作品，包括聖經故事、武俠小說、日本文學、莎士比亞的



2022 年度主席報告

規模

第 50 屆香港藝術節的節目展現多元化格局，涵蓋網上及現場演出：主要透過網上平台呈獻重量級國際作品，在現場演出方面，則把重心放在本地作品上。疫情之下表演場地暫停開放，不少節目因而延期，未能在香港藝術節往常舉辦的時間進行演出。這屆橫跨兩個財政年度的藝術節，共有四十場現場演出，而其餘節目則改以預錄或紀錄片形式於電影院和網上進行放映，並以「第五十屆香港藝術節延續篇」之名，將藝術節延續到年底。第 4 屆「無限亮」同樣在網上推出，在原定的活動日期後持續放映。

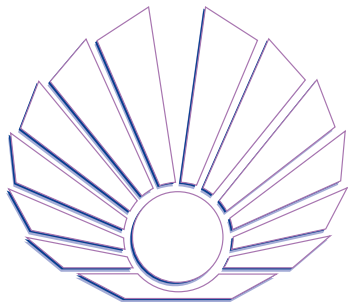
為了讓香港藝術節享有更大的財務保障，我們於本年度成立了香港藝術節基金會。

特殊挑戰

為配合疫下的隔離措施，第 50 屆香港藝術節只能安排樂意接受隔離安排的國際演出者到場演出。現場演出的節目包括室內劇場作品、本地和外來藝術家的精采協作，還有雄心勃勃的本地創作。不少大型作品是由國際團隊專程為香港藝術節網上呈獻而共同策劃及製作的。來自世界各地的全新互動式作品，也大膽地探索以電子方式展示藝術作品的可能性。香港藝術節銳意帶來一系列多元化的節目，讓觀眾對經典作品有全新理解，同時展現表演藝術的最新趨勢。香港藝術節的節目終於成功開展，訂票服務於 2021 年 12 月開始。

可惜的是，鑑於確診新型冠狀病毒的人數在 1 月飆升，在香港藝術節原定的舉行日子，所有演出場地均暫時關閉。一再延長的社交距離措施也讓排練暫停，演出恢復之日遙遙無期。

香港藝術節對各持份者及贊助商的理解無盡感激。特別需要一提的是，儘管香港藝術節的節目面對眾多變數及需要延期，香港賽馬會慈善信託基金仍然給予我們鼎力支持。加上演出者、創作人員及製作團隊的積極參與，我們才能達成最終的成果。面對着變幻莫測的景況，香港藝術節的員工在帶來「第五十屆香港藝術節延續篇」的同時，亦為第 51 屆香港藝術節作準備，盡見他們的信念、堅持與付出。



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 2022 年度香港藝術節的成績。

目標

使命

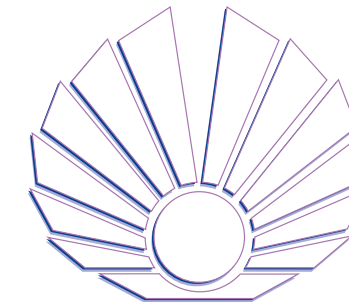
- 舉辦一個高水平的藝術節，得以：
 - 豐富香港文化生活；
 - 產生催化作用，引起大眾對藝術的興趣；及
 - 促進文化交流。

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。



目錄

	頁
目標	1
2022 年度主席報告	2
財政摘要	6
組織架構	8
執行委員會 2021/2022	9

香港藝術節

二〇二一至二〇二二年度
年報



香港藝術節協會有限公司