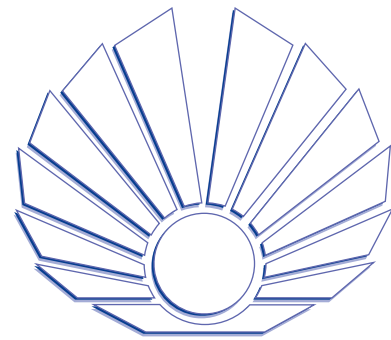
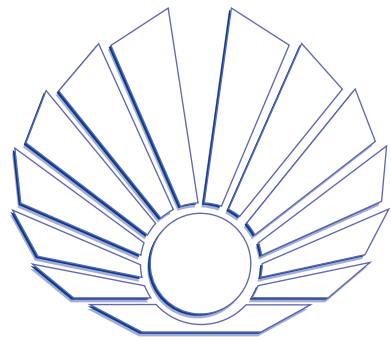


# HONG KONG ARTS FESTIVAL

2017/2018  
ANNUAL REPORT

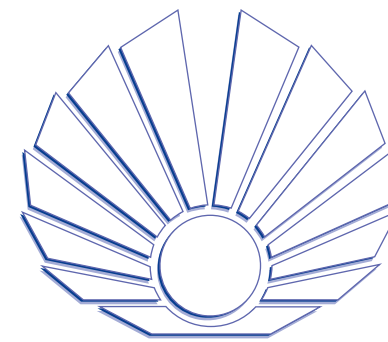
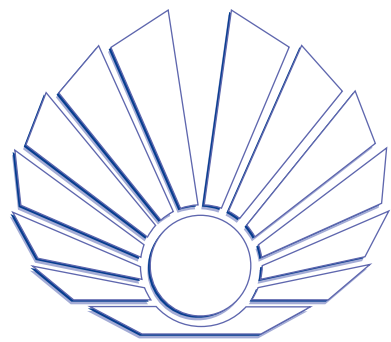


Hong Kong Arts Festival Society Ltd



**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 2018 Festival.**

	page
<b>Objectives .....</b>	<b>2</b>
<b>2018 Festival Report</b>	
- Scope .....	3
- Programmes & Outreach.....	3-4
- Marketing .....	5
- Sponsorship & Donations .....	5
- Finance.....	5
- Financial Summary .....	6



## Mission

- to present an arts festival of the highest artistic standard which 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 which 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 90% box office income; and
- to build sponsorship and other income support for the Festival.

## Scope

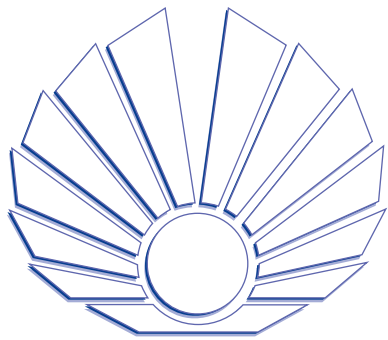
In its 46th anniversary season in 2018 the Hong Kong Arts Festival (HKAF) produced an outstanding array of programmes and events, with 130 ticketed performances presented in 15 major venues. In addition to Hong Kong based performers and creative talents, artists from over 50 cities participated in the Festival. The strong programme elicited good support from sponsors, donors and audiences as well as many highly positive reviews in local and international press.

The total ticketed audience was over 113,000, including 11,000 HKAF Young Friends (YFS) who participated in the Festival's general and special YFS performances.

A total of 123 PLUS events were organised to extend the Festival experience for the general public. These were held at the main Festival venues and 16 additional venues with 20 co-presenters participating. The Young Friends of the Festival reached about 19,000 Hong Kong students, with over 6,400 of them becoming members. PLUS and education activities combined reached an estimated total of around 190,000 people in Hong Kong.

## Programmes

The 46th HKAF presented many distinguished performances including: the Hong Kong premiere of Debussy's *Pelleas et Melisande* produced by Welsh National Opera, two sought-after Asian premieres - *The Curious Incident of the Dog in the Night-time* by National Theatre of Great Britain and *Whipped Cream* by American Ballet Theatre, the landmark new production of *Princess Changping* in Beijing opera by China National Peking Opera Company, and the Theatre of Nations with *Shukshin's Stories* featuring two of Russia's most celebrated actors. In classical music, the complete Rachmaninov piano concerto cycle featured soloist Denis Matsuev. In addition to great masters, rarely heard compositions and new names continued to add interest to the Festival. Collaborations between international and local artists were strongly featured: the Verbier Festival Chamber Orchestra performed with Rachel Cheung; Estonian Male Choir collaborated with Die Konzertisten; Hong Kong's Gustav Mahler Orchestra performed with international stars Vadim Repin and Svetlana Zakharova. Programmes thematically linked to visual arts were *Bosch Dreams* by Les 7 Doigts and Vox Clamantis' concerts with projections of Gerhard Richter's paintings at the Fung Ping Shan Museum.



## 2018 FESTIVAL REPORT

As part of the celebrations to mark the 20th Anniversary of the establishment of the Hong Kong SAR, HKAF participated in a Hong Kong music series in London funded and presented by the Arts Development Council, with two performances of the chamber opera *Datong* at the beautiful Richmond Theatre in July. The production featured all Hong Kong talent and was well received and reviewed. In the region, a high octane production of *Danz Up 2.0* was presented at the Drama Centre in Singapore in June, supported by the Economic and Trade Office. This followed the performances in Shenzhen at the Poly Theatre in the preceding month, in a relationship that set the foundation for future collaborations in the Greater Bay Area.

In other extensions of HKAF productions, over 10 dance works in The Hong Kong Jockey Club Contemporary Dance Series were selected by respective curators and presented in festivals both at home and abroad including Jockey Club New Arts Power; HOTPOT East Asia Dance Platform; Fukuoka Dance Fringe Festival, Japan; Xposition 'O' Contemporary Dance Fiesta, Singapore; MASDANZA Korea and Spain; and the San Francisco International Arts Festival, USA.

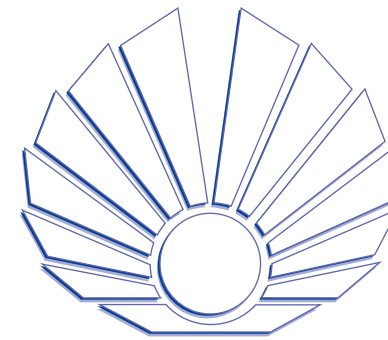
### Outreach: PLUS, Young Friends

PLUS programmes focused on three thematic weekends, featuring *Sound and Colour from Estonia* (Vox Clamantis), *WNO Adventure* (Welsh National Opera) and *ABT Recipe* (American Ballet Theatre). The latter two offered vast arrays of free outreach activities on different levels of the foyer of the Hong Kong Cultural Centre, attracting new-comers, children and families to the Festival.

Main Festival venues and 16 additional venues were utilised for the 123 PLUS events organised, 20 of them with local co-presenters, some providing spaces and logistical support. The newly opened Podium Workshop at the Hong Kong Cultural Centre was a welcome addition to the spaces available for activities.

The Young Friends of the Festival gave a series of presentations to about 19,000 students, and recruited over 6,400 as members. These members attended 80 general and YFS performances, and enjoyed special access to selected rehearsals. Students were exposed to different art forms including contemporary dance and Cantonese Opera. Other educational events including Artist-in-Residence and the HKJC-supported educational projects and student matinees proved to be very popular amongst young people.

The estimated total reach of PLUS and education activities combined was around 190,000.



## 2018 FESTIVAL REPORT

### Marketing

Of the 111,482 available tickets for sale, over 102,000 tickets were sold, representing an average attendance of over 92%. Across the 130 ticketed performances, 83 had attendance rates of over 90%, with 59 at full capacity.

The Festival served an audience of over 113,000 in ticketed performances. Around 10,000 half-price tickets were made available to local full-time students, supported by donations to the Festival's Student Ticket Scheme.

There was significant coverage by local and international media. In addition to both local and overseas radio and television coverage, online and print accounted for over 600 imprints comprising close to 300 reviews and interviews, over 200 listings, and over 100 major articles and features.

### Sponsorship & Donations

Support from the private sector continued to be strong, with The Hong Kong Jockey Club Charities Trust sponsoring three pillar programmes in The Hong Kong Jockey Club Series, as well as the HKJC Student Matinees, the HKJC Contemporary Dance Series, and the Jockey Club Local Creative Talents Series.

Contributions from other members of the community continued to be significant. During the year, 32 other major sponsors, 6 Patron's Club members and close to 630 institutional and individual donors provided generous and much needed financial support to the Festival.

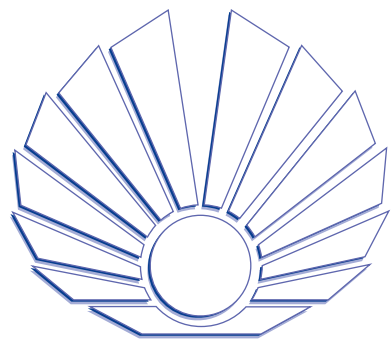
In-kind support, such as air tickets, hotel rooms, use of cars, advertising spaces and airtime, was also strong, leading to significant savings.

### Finance

Total net box office income (including PLUS performance) was \$38.13 million.

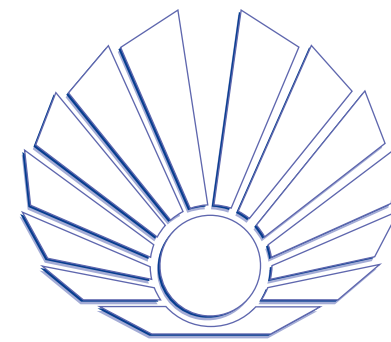
Total sponsorship and donation income was \$46.28 million.

The Festival reserve fund is \$50.09 million.



## FINANCIAL SUMMARY

## 財政摘要



	2015/16	2016/17	2017/18
	\$M	\$M	\$M
<b>Income</b>			
<b>Government Funding</b>			
- Recurrent	33.18	17.18	17.18
- Matching grant	-	23.37	21.84
Box office	38.76	34.28	38.13
Donation	1.99	2.92	3.83
Sponsorship	32.25	41.04	42.45
Other income	3.04	13.06	2.17
Special Project	-	3.34	2.14
	-----	-----	-----
	109.22	135.19	127.74
	=====	=====	=====
<b>Expenditure</b>			
Production costs	21.91	22.96	25.57
Programme costs	57.44	59.58	64.99
Administration	24.54	28.20	31.62
Special Project	-	10.72	3.89
	-----	-----	-----
	103.89	121.46	126.07
	=====	=====	=====
	-----	-----	-----
<b>Surplus</b>	5.33	13.73	1.67
	=====	=====	=====

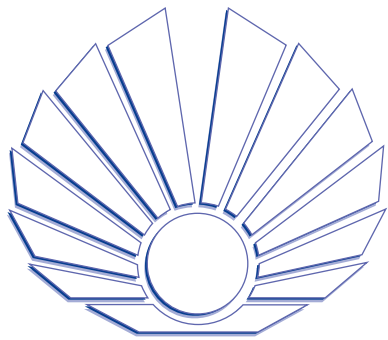
### Notes:

1. The financial year of the Society runs from 1 July to 30 June of the following year.
2. Government Funding for the year 2017/18 includes funding from the recurrent subvention and matching grant scheme.
3. Box office income figures represent only the income of the Festival. Income that goes to co-presenters is not included.
4. Donation income represents income from the three donation schemes of the Festival, i.e. Festival Donation Scheme, Student Ticket Scheme and New Works Scheme.
5. Other income includes bank interest, advertising and other sundry items.
6. Production expenses include marketing costs, sponsorship expenses, ticketing and house programme costs.

財政年度 (港元百萬元計)	2015/16	2016/17	2017/8
	\$M	\$M	\$M
<b>收入</b>			
政府資助			
- 基本撥款	33.18	17.18	17.18
- 配對資助	-	23.37	21.84
票房	38.76	34.28	38.13
捐款	1.99	2.92	3.83
贊助	32.25	41.04	42.45
其他收入	3.04	13.06	2.17
特別項目	-	3.34	2.14
	-----	-----	-----
總收入	109.22	135.19	127.74
	=====	=====	=====
<b>支出</b>			
製作費用	21.91	22.96	25.57
節目費用	57.44	59.58	64.99
行政費	24.54	28.20	31.62
特別項目	-	10.72	3.89
	-----	-----	-----
總支出	103.89	121.46	126.07
	=====	=====	=====
	-----	-----	-----
盈餘	5.33	13.73	1.67
	=====	=====	=====

### 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. 2017/18 年度之政府資助，包括每年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」及「新作捐助計劃」之收入。
5. 其他收入：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。



## 2018 年香港藝術節報告

### 市場推廣

公開發售的 111,482 張門票中售出了逾 102,000 張門票。平均入座率逾 92%。130 場售票節目的其中 83 場入座率逾 90%、有 59 場演出滿座。

總持票入場觀眾逾 113,000 人次。透過「學生票捐助計劃」的捐款，我們提供了約 10,000 張半價門票給本地全日制學生。

第 46 屆香港藝術節獲得本地及國際媒體大規模報導。除了透過本地及海外電台及電視台的報導，經網絡及印刷媒體渠道有超過 600 次曝光：近 300 篇評論和訪問、200 處刊登演出資訊及過百篇專題文章。

### 贊助及捐款

贊助機構及捐款者繼續鼎力支持藝術節；香港賽馬會慈善信託基金繼續贊助了「香港賽馬會藝粹系列」三個主要節目、「香港賽馬會學生專享節目」、「香港賽馬會當代舞蹈平台」及「賽馬會本地菁英創作系列」。

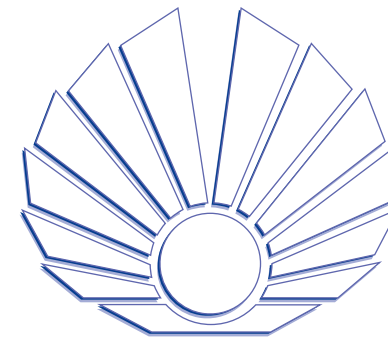
社會各界的貢獻亦同樣舉足輕重。今屆藝術節得到 32 個主要贊助機構、6 家贊助舍會員與近 630 位私人及機構捐助者的慷慨贊助及捐款。實物支持機構透過機票、酒店、用車、廣告空間和廣播時段等形式的支持，亦為藝術節節省了大量開支。

### 財政

總票房收入（包括加料節目演出）為港幣三千八百一十三萬元。

總贊助及捐助收入為港幣四千六百二十八萬元。

藝術節的財政儲備為港幣五千零九萬元。



## 2018 年香港藝術節報告

前者為未來在大灣區的文化藝術合作打下基礎；後者則由香港經濟貿易辦事處支持。

香港藝術節的其他製作中，有十多個賽馬會當代舞蹈平台的舞作獲本地和海外舞蹈節的策展人挑選和邀請搬演，這些舞蹈節包括：賽馬會藝壇新勢力、HOTPOT 東亞舞蹈平台、日本福岡舞蹈藝穗節、新加坡 Xposition 'O' 當代舞蹈節、韓國及西班牙 MASDANZA，以及美國三藩市國際藝術節。

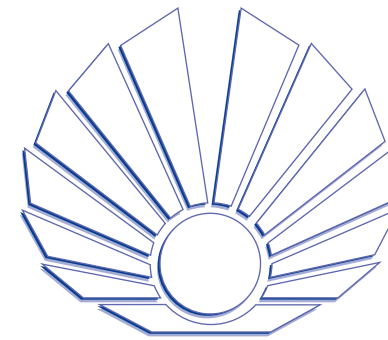
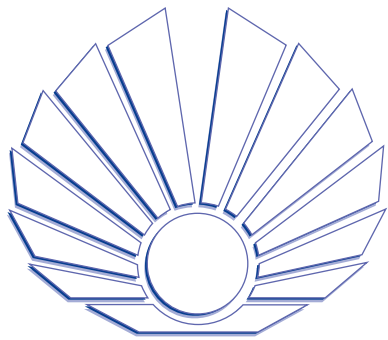
### 外展：加料節目—青少年之友會員及教育活動

今年的加料節目有三個重點主題週末，分別是愛沙尼亞之聲的《聲·色愛沙尼亞》、威爾斯國家歌劇院《歌劇探秘同樂日》及美國芭蕾舞劇院的《美國芭蕾舞劇院全接觸》。當中以歌劇和芭蕾舞為主題的兩個週末期間，藝術節在香港文化中心大堂和不同樓層空間舉辦了一系列多元化的免費活動，吸引了新觀眾、小童和家庭參加者。

合共 123 項加料節目活動分別在主要表演場地及 16 個額外場地進行，並有 20 個單位協辦，提供場地或後勤支援。香港文化中心新啟用的平台工作室亦為藝術節加料節目提供了合適的場地。

教育外展方面，青少年之友的一系列展演、講座和工作坊等共接觸了約 19,000 人次，當中逾 6,400 名學生登記成為青少年之友會員。藝術節為這些會員提供共 80 場節目和會員專享節目的門票；他們更可旁觀指定的藝團彩排。學生藉此接觸到當代舞和粵劇等形形色色的表演藝術。其他教育活動，例如駐節藝術家計劃和香港賽馬會學生專享節目，亦深受年青人歡迎。

估計加料節目和教育活動共接觸約 19 萬人次。



## 規模

於 2018 年踏入 46 週年的香港藝術節，製作和安排了許多豐富優質的節目和活動，一共在 15 個主要場地上演了 130 場售票演出。除了香港的表演者和創作精英，更有來自超過 50 個城市的藝術家參與藝術節。多姿多彩的節目受贊助商、捐助者和觀眾支持，並獲得本地及海外媒體予以好評。

總持票入場觀眾人次逾 113,000，其中包括了 11,000 位觀看藝術節演出場次和青少年之友專享節目的青少年之友會員。

藝術節一共舉辦了 123 項加料節目活動，以延伸公眾的藝術節體驗。它們分別在主要藝術節表演場地及 16 個額外場地進行，並有 20 個單位協辦。青少年之友教育項目的參加者累計逾 19,000 人，當中超過 6,400 人成為青少年之友會員。估計加料節目和教育活動共接觸約 19 萬人次。

## 節目

第 46 屆香港藝術節呈獻了多場出色表演，包括：由威爾斯國家歌劇院製作、香港首次上演的德布西歌劇《佩利亞斯與梅麗桑德》、兩個亞洲首演製作——英國國家劇院《深夜小狗神秘習題》和美國芭蕾舞劇院《芭蕾舞小忌廉》、由中國國家京劇院用京腔演出的全新製作《帝女花》、以及邀得兩位俄羅斯最著名演員亮相的俄羅斯國家劇院《俄羅斯平民風景》。古典音樂方面，獨奏家丹尼斯·馬祖耶夫演奏了拉赫曼尼諾夫全套鋼琴協奏曲。藝術節的節目不僅有大師獻技，也有鮮有演出的作品和新秀藝術家為藝術節添新意。國際和本地藝術家合作演出愈見頻繁：瑞士韋爾比亞音樂節室樂團和張緯晴、愛沙尼亞國家男聲合唱團與 Die Konzertisten、香港馬勒樂團與國際演藝明星瓦汀·列賓和斯文蘭娜·薩卡洛娃，分別同台演出。另外，與視覺藝術有關的節目則有七指雜技團及哥本哈根共和國劇團《博希的奇幻旅程》，以及愛沙尼亞之聲在香港大學美術博物館配合葛哈·李希特的畫作投影舉行的展覽音樂會。

香港藝術節的委約製作方面，為慶祝香港特別行政區成立二十週年，藝術節在七月參加了由香港藝術發展局資助和呈獻的英國倫敦「香港音樂系列」，在當地烈治文劇院演出了兩場室內歌劇《大同》。這部製作由本港演藝人才攜手呈獻，演出受歡迎並獲得好評。另外，街舞劇場《炫舞場 2.0》亦於五、六月分別到深圳保利劇院和新加坡戲劇中心巡迴演出：

## 使命

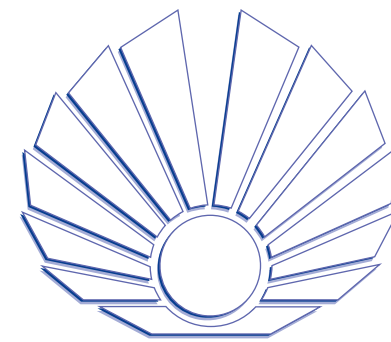
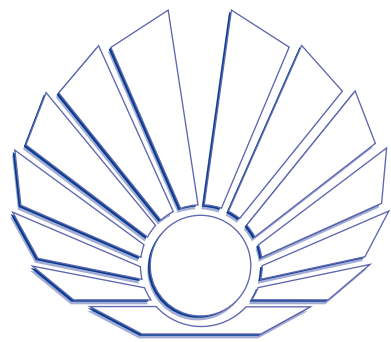
- 舉辦一個高水平的藝術節，得以：
  - 豐富香港文化生活；
  - 產生催化作用，引起大眾對藝術的興趣；
  - 促進文化交流。

## 節目

- 呈獻一個兼收并蓄的藝術節，涵蓋：
  - 介紹最新藝術趨向的節目；
  - 具創意及可激發本地藝術發展的節目；
  - 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，以維持藝術節作為重要國際藝術節的地位。
- 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；
  - 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九成；
- 爭取贊助和其他收入來源。



	頁
目標 .....	2
<b>2018 年香港藝術節報告</b>	
• 規模 .....	3
• 節目及外展 .....	3-4
• 市場推廣 .....	5
• 贊助及捐款 .....	5
• 財政 .....	5
• 財政摘要 .....	6

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，并匯報 2018 年香港藝術節的成績。



# 香港藝術節

二〇一七至二〇一八年度  
年報

HONG KONG ARTS FESTIVAL  
2017/2018  
ANNUAL REPORT



香港藝術節協會有限公司



Hong Kong Arts Festival Society Ltd