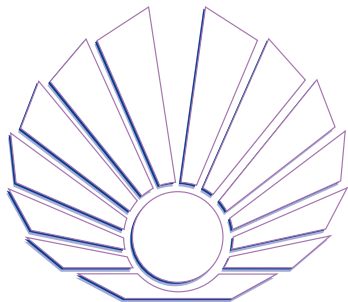


HONG KONG ARTS FESTIVAL

2020/2021
ANNUAL REPORT



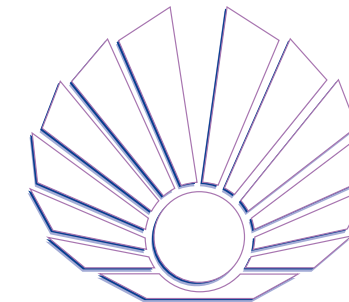
Hong Kong Arts Festival Society Ltd



CONTENTS

	page
Objectives	1
2021 Chairman's Report	2
Financial Report	6
Organization Structure	8
Executive Committee 2020/2021	9

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 2021 Festival.



OBJECTIVES

MISSION

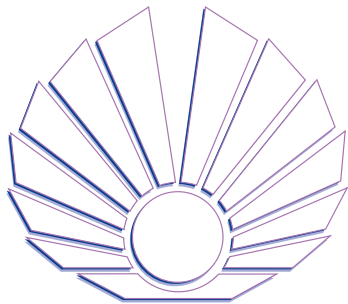
- To present an arts festival of the highest artistic standard that will:
 - enrich the cultural life of Hong Kong;
 - act as a catalyst and arouse wider interest in the arts; and
 - encourage cross-cultural fertilization.

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.



2021 CHAIRMAN'S REPORT

SCOPE

In response to the continuing pandemic, the 49th HKAF was a hybrid Festival of online and in-venue presentations. The aim was to maintain high quality performances covering both great traditions and innovative new work. There were 35 in-venue performances and 27 online programmes. In all, a total of 25 new works were presented, 21 of which were commissioned and produced by the HKAF.

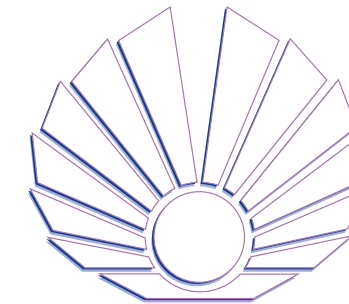
PROGRAMMES

The Festival opened at the Concert Hall of Hong Kong Cultural Centre with the Hong Kong Chinese Orchestra's *Music about China* featuring five pieces commissioned by the orchestra, including two world premieres by local composers. The concert was also live streamed online, and available as video on demand thereafter.

The Hong Kong Sinfonietta contributed two concerts.

Yip's Children's Choir produced and presented the Children's opera *Alice in Wonderland* by Italian composer Pierangelo Valtinoni, and featured 180 young performers in the ensemble, chorus and backstage choirs, with a notable professional local cast.

HKAF productions included the Cantonese Opera *Noah's Ark* and the Jockey Club Local Creative Talents Series – Musical: *Yat-sen*, presented as a work-in-progress preview, with the full production postponed to 2022. The 10th edition of the Hong Kong Jockey Club Contemporary Dance Series featured both online and in venue performances, with publication of a complete record of works created and presented over ten years. *The Plague* in English used Zoom and featured actors in six different countries performing in real time. Also performed in real time was Scott Silven's interactive *The Journey* operated from a purpose-built platform in the UK.



Pre-recorded online programmes included a series of works from National Theatre Brno, concerts by the Wiener Symphoniker, Elim Chan and the Antwerp Symphony Orchestra, Wilson Ng and the Seoul Philharmonic Orchestra, and recitals by Charles Richard-Hamelin. There were four ballets from Matthew Bourne; and the Igor Moiseyev State Academic Ensemble of Popular Dance provided the online Festival Finale performance.

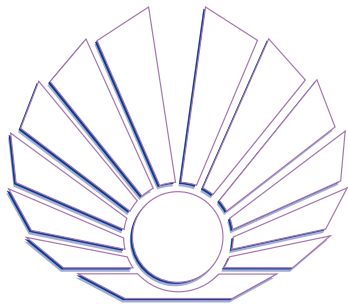
Two international productions not requiring the presence of visiting artists were presented in April after venues re-opened: Donmar Warehouse's *Blindness* and The Chop's *Pathetic Fallacy*. Five commissioned programmes, originally intended to be presented in-venue, were recorded and presented online: *The Plague* (Cantonese version), Jockey Club Local Creative Talents Series – *Journey to the West Rewind / Women Like Us*, and Hong Kong Jockey Club Contemporary Dance Series 10th Anniversary – *Dance On and Off*, *Elephant in the Room / Dirty*, and *Put Out the Flame / Hermetic Diode*. Filming took place in February and March, and the digital productions were available online in mid-May.

HKartsFestival@TaiKwun was presented in venue in June, with six sets of programmes, performed by about 100 local as well as a few visiting performers, and integrated on-site and online interaction with audiences.

OUTREACH

Festival PLUS was hybrid and totalled 54 events including 21 specially produced videos. PLUS highlights included the *Into the Czech Lands series*, a documentary on Christian xiqu images on porcelain, and the Distinguished Cultural Leadership Series. The film series Bolshoi Ballet in Cinema continued from previous years, and *The Making of An Artist Series* was presented with MOVIE MOVIE.

In alignment with the Education Bureau's special arrangements in schools, outreach activities and Young Friends offered both online and in-venue programmes. 42 school touring productions, 33 interactive workshops and 2 tailor-made digital workshops were conducted, reaching approximately 17,800 students. Over 5,300 Young Friends were retained from the preceding



year or newly recruited; they were from 116 secondary schools and 31 tertiary institutions.

Young Friends Specials included a lecture demonstration on Tango music and Astor Piazzolla, and music theatre *E=mc²*, both presented online via the Festival's website. A new initiative was the Young Composers Workshop, an experiment in deepening engagement in arts education and bore encouraging results.

With school closures during the pandemic, the Hong Kong Jockey Club Student Matinee Programme went completely online, with an online education platform to allow participating primary schools to access pre-performance information. Over 13,500 primary school students took part.

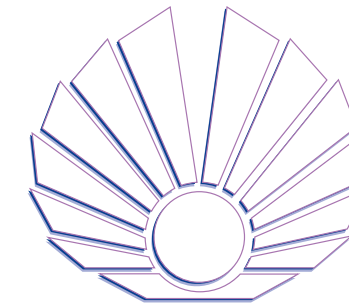
Other outreach activities associated with specific programmes reached an attendance of close to 8,000. A Digital Arts Education Platform was launched to meet the growing demand for online learning and to provide convenient access to the Festival's digital arts education materials.

NO LIMITS

The third edition of "No Limits", co-presented with The Hong Kong Jockey Club Charities Trust, comprised a series of online programmes.

In addition to international work, *Playground* featuring music of composer Ng Cheuk Yin, and *A Journey Too Short* with participation of differently-abled musicians were produced for online viewing on the "No Limits" website. The film *CRUX* was screened in-venue and online. Educational content were integral to "No Limits" and included Train-the-Trainer workshops, and a roundtable discussion featuring eminent international as well as local speakers and experts.

Accessibility services were provided including: audio description, accessible captions, Hong Kong Sign Language interpretation, easy-to-read booklet and braille booklet. In total the online programmes attracted over 18,000 unique viewers.



MARKETING

A large proportion of 49th HKAF programmes were presented online, free of charge with registration, and attracted over 90,000 unique online viewers. The attendance at in-venue performances was about 9,000.

Media coverage was positive and extensive, whether in Hong Kong, in mainland China and in international media.

SPONSORSHIP AND DONATIONS

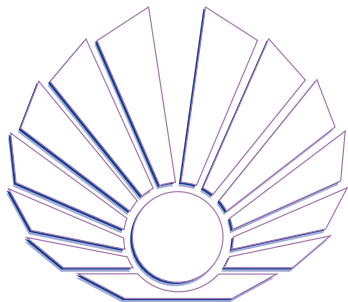
Support from The Hong Kong Jockey Club Charities Trust remained strong, and there was flexibility in continued commitment to programmes that had to be postponed to the following year. Nevertheless, with uncertainties brought about by the pandemic, there was considerable reduction in commercial sector sponsorship. Fortunately, institutional and individual donors continued to provide much appreciated contributions to revenues.

Support from the community 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 were helpful, including the new technology and film studio partners, which provided tremendous support in the production and screening of the large number of online programmes in the year.

FINANCE

Total net box office income for the year was \$2.00 million. Total donation and sponsorship income was \$41.79 million. The Festival reserve fund is \$98.44 million.



FINANCIAL REPORT

INCOME & EXPENDITURE

	2020/21 HK\$M
Income	
Government Funding	
- Recurrent	18.89
- Time-Limit	8.00
- Matching grant	30.00
Box Office	2.00
Donation	0.98
Sponsorship	40.81
Other Income	3.31
Special Project	-

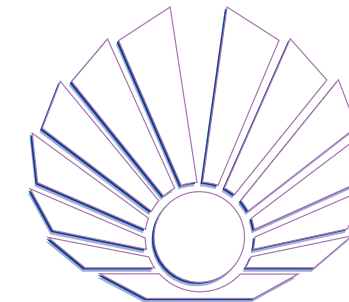
	103.99
	=====
Expenditure	
Production Costs	21.49
Programme Costs	26.74
Administration	25.72
Special Project	15.07

	89.02
	=====

Surplus	14.97
	=====

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 2020/21 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

	2020/21 HK\$M
Non-current assets	
- Property, plant and equipment	0.56
- Right-of-use assets	-
- Rental deposit	0.62

	1.18

Current assets	
- Accounts and other receivables	12.60
- Cash and deposits with banks	116.02

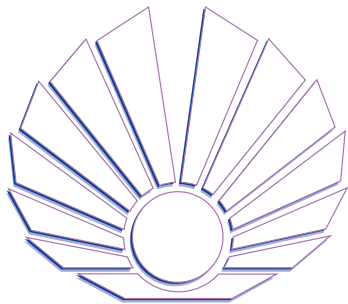
	128.62

Total assets	129.80
	=====
Reserve funds	98.44

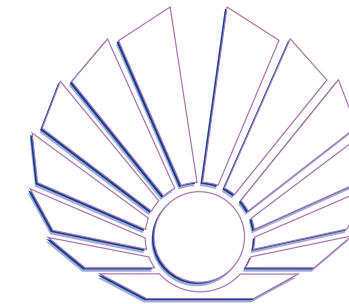
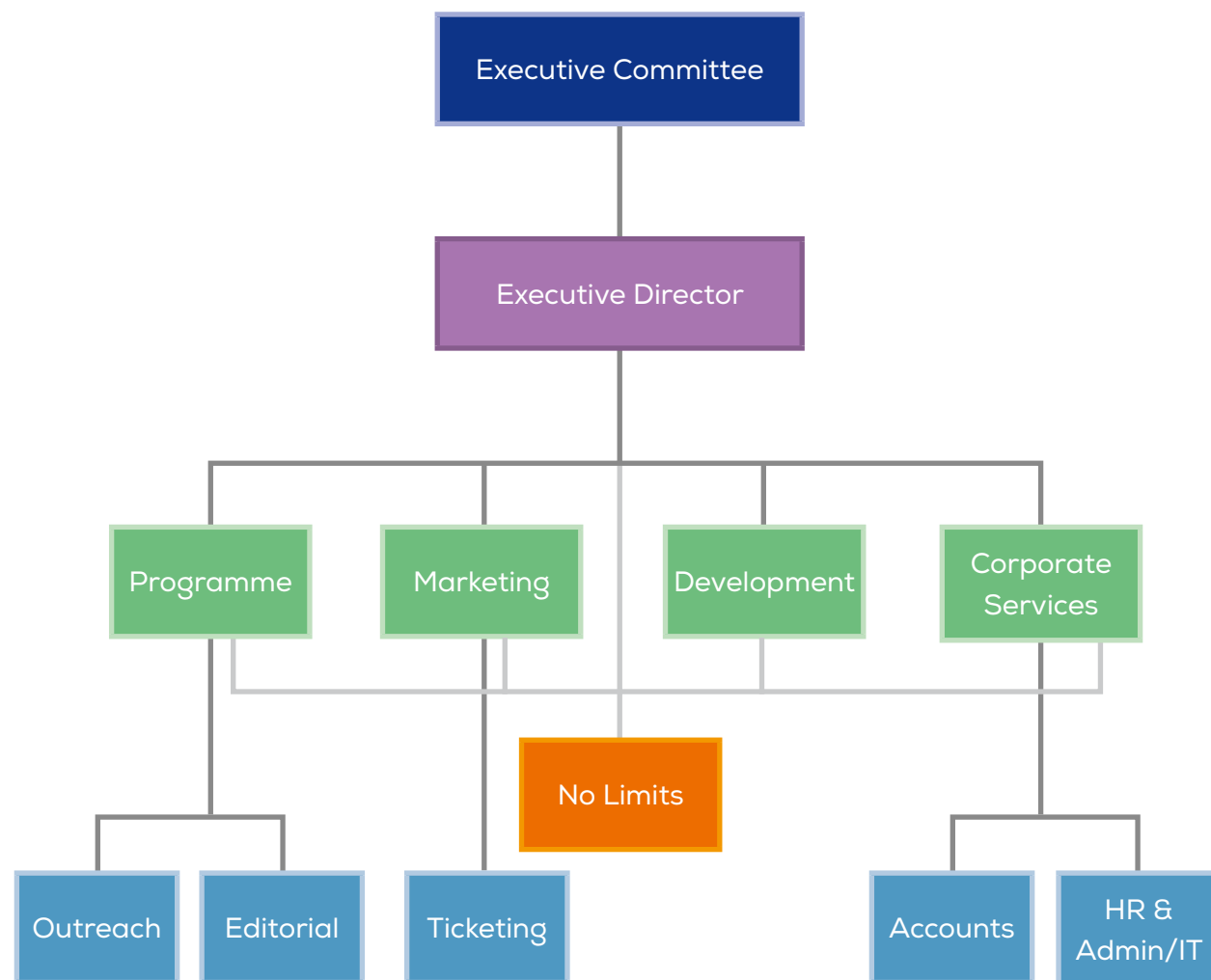
Current liabilities	
- Accounts and other payable	28.67
- Lease liabilities	-
- Deferred income	2.69

	31.36

Total fund and liabilities	129.80
	=====



ORGANIZATION STRUCTURE

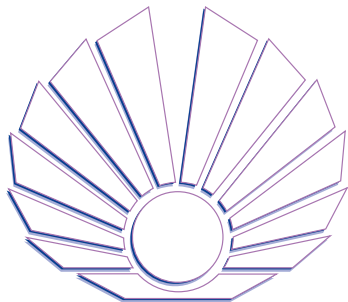


EXECUTIVE COMMITTEE 2020/2021

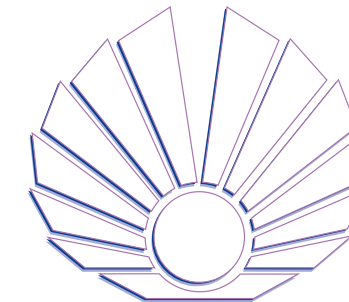
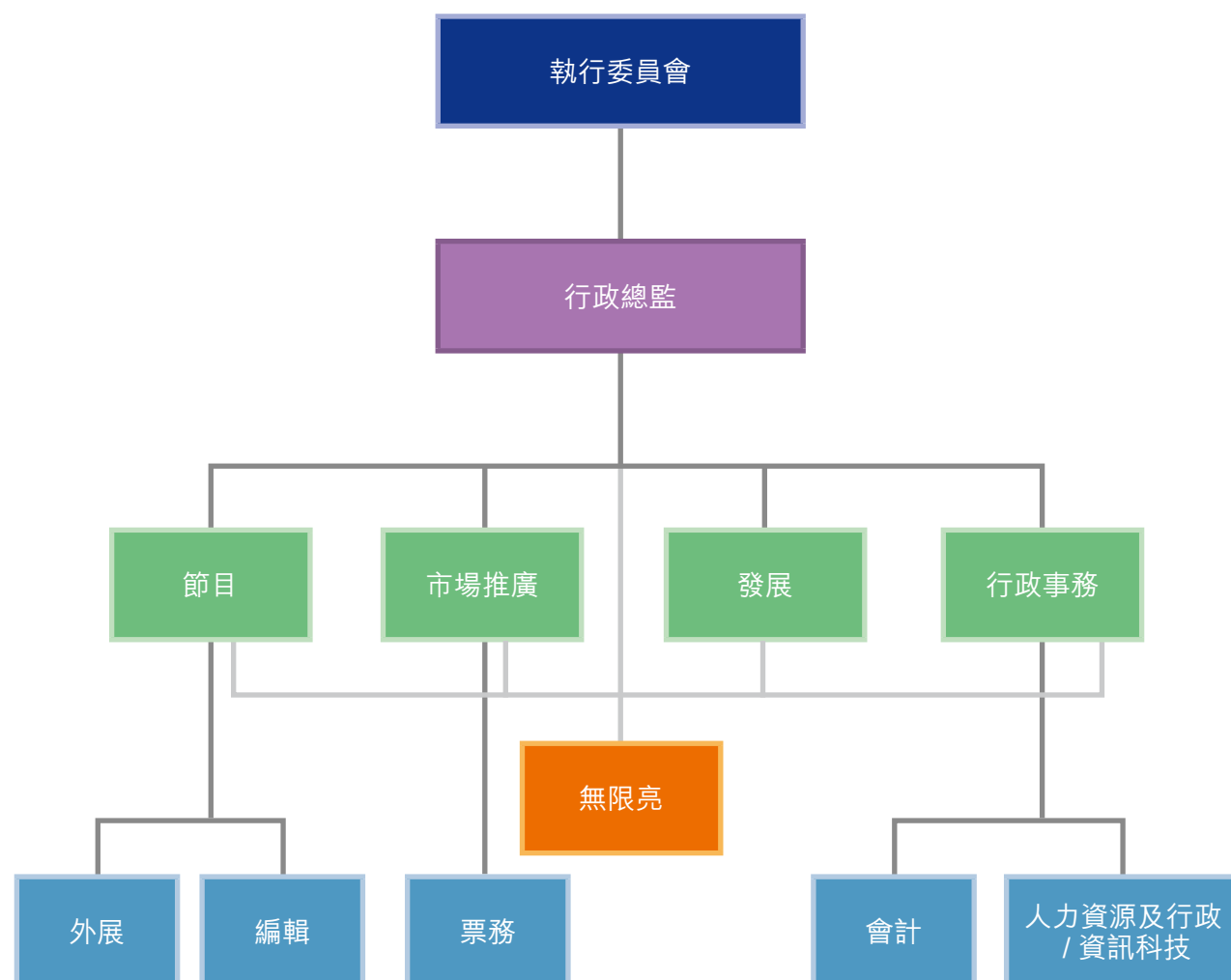
Mr. Victor Cha (Chairman)
Prof. King-man Lo, SBS, MBE, JP (Vice Chairman)
Mr. William Li (Honorary Treasurer)
Mr. Edward Cheng, GBS, JP
Ms. Margaret Cheng
Mr. Colin Farrell
Mrs. Yu-san Leong
Prof. Gabriel Leung, GBS, JP
Mr. Sebastian Shiu-Wai Man
Dr. Dennis TL Sun, BBS, JP
Ms. Miriam Yao
Mr. Sunny Yeung

執行委員會 2020/2021

查懋成先生 (主席)
盧景文教授 (副主席)
李錦榮先生 (義務司庫)
鄭維新先生
鄭惠貞女士
范高廉先生
梁靳羽珊女士
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

2020/21
港幣百萬元

非流動資產

- 物業，機器及設備	0.56
- 使用權資產	-
- 租賃按金	0.62

	1.18

流動資產

- 應收及其他應收賬款	12.60
- 銀行現金及存款	116.02

	128.62

資產總值

129.80

儲備

98.44

流動負債

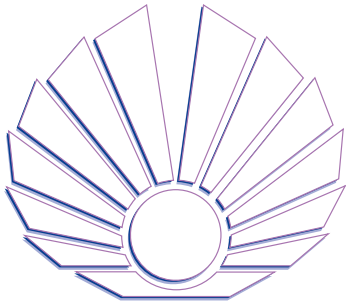
- 應付及其他應付賬款	28.67
- 租賃負債	-
- 遞延收益	2.69

	31.36

總儲備及負債

129.80

=====



財政報告

收入與支出

	2020/21 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	2.00
捐款	0.98
贊助	40.81
其他收入	3.31
特別項目	-

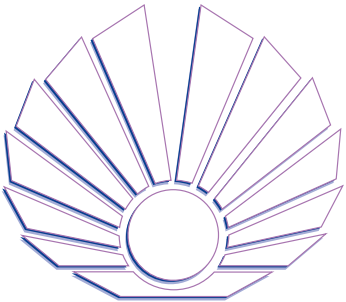
	103.99
	=====
支出	
製作費用	21.49
節目費用	26.74
行政費用	25.72
特別項目	15.07

	89.02
	=====
盈餘	

	14.97
	=====

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. 2020/2021 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。



無限亮提供的無障礙服務包括：口述影像、通達字幕、香港手語傳譯、簡易圖文版刊物和點字場刊。網上節目共吸引超過 18,000 不重複觀眾人次。

市場推廣

第 49 屆香港藝術節的大部分節目都經由網上平台播放，只須登記就可以免費觀看，吸引超過 90,000 網上不重複觀眾人次。觀看現場演出的人數約為 9,000 人。

香港、中國大陸以及國際媒體均就今屆藝術節作出大篇幅的正面報道。

贊助及捐款

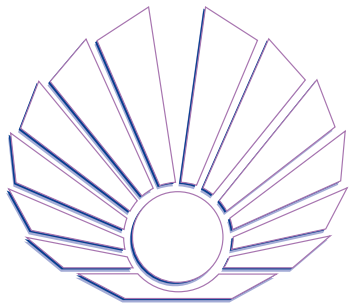
香港賽馬會慈善信託基金繼續鼎力支持藝術節，對於必須延期至翌年的節目抱持靈活應變的態度，繼續給予支持。然而，由於疫情帶來的不確定性，致使商業贊助有一定程度的減少。幸而，來自機構和私人捐助者的慷慨贊助，為藝術節繼續貢獻了一定的收入。

有賴來自社會各界的支持，藝術節於本年度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最高配對上限金額。該筆資助由當局就藝術節透過籌募所得的贊助和捐款作配對資助。

此外，實物贊助亦為我們帶來重要支持，包括提供新型技術和影片拍攝支持的合作夥伴，在這年為大量的網上節目提供了製作和放映上的巨大支援。

財政

今個財政年度的門票收益總額為港幣二百萬；捐款及贊助收入總額為港幣四千一百七十九萬；財政儲備為港幣九千八百四十四萬。



「香港藝術節 @ 大館」於 6 月舉行現場表演，共呈獻 6 組節目，由約 100 名本地及數位訪港表演者參演，節目結合現場和網上的觀眾互動。

外展

54 項加料節目涵蓋網上及現場演出，當中包括 21 段特別製作的影片。焦點加料節目包括：「樂遊捷地」系列；福音繪瓷藝術紀錄短片；傑出文化領袖講座系列等。藝術節亦繼續上演「莫斯科大劇院芭蕾舞團電影」，並與 MOVIE MOVIE 共同呈獻「藝術里程系列」。

為配合教育局為學校作出的特別安排，外展活動和青少年之友提供網上及現場兩種模式的節目，共帶來 42 場學校巡演、33 場互動工作坊和 2 場度身設計的數碼工作坊，總計有 17,800 位學生參加。本年度青少年之友共有超過 5,300 位成員，當中包括去年已報名的成員以及新招收成員，他們分別來自 116 間中學和 31 間專上院校。

青少年之友會員專享節目包括：探戈音樂和阿斯托爾·皮亞佐拉的示範講座，以及音樂劇場《E=mc²》，兩個節目均透過藝術節官方網站以網上形式舉行。青年作曲家工作坊為近年新推出，這項充滿實驗性的藝術教育深化活動取得令人鼓舞的成果。

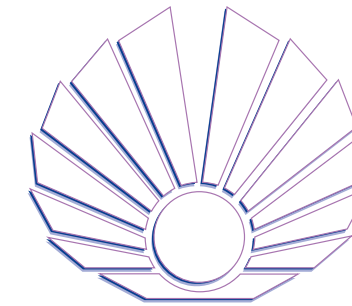
鑑於新冠病毒疫情期間學校停課，所有香港賽馬會學生專享節目均於網上進行，透過網上教育平台，讓參與計劃的小學獲得演出前資訊。參加這次活動的小學生共計超過 13,500 位。

此外，接近 8,000 人參與了其他與指定節目相關的外展活動。與此同時，藝術節亦開設了網上藝術教育平台，以滿足日益增長的網上學習需求，並成為獲得藝術節相關的電子藝術教材的渠道。

無限亮

香港藝術節及香港賽馬會慈善信託基金聯合呈獻的第三屆「無限亮」，帶來一系列網上節目。

國際作品以外，由不同能力藝術家參演的《這一站太短》及作曲家伍卓賢的樂曲為主體的《無限遊樂場》，都在無限亮網站供網上觀賞。紀錄片《結 CRUX》則提供現場及網上放映。教育活動是無限亮的重要組成部分，當中包括導師培訓工作坊，以及由國際及本地知名人士和專家參與的圓桌討論會議。



2021 年度主席報告

規模

為應對肆虐全球的新冠病毒疫情，第 49 屆香港藝術節的節目涵蓋網上及現場演出，目的是為同時保持傳統傑作及創意新作的高質量水準。今屆有 35 場現場演出和 27 個網上節目，而在 25 部全新作品當中，有 21 部是由香港藝術節委約及製作。

節目

今屆香港藝術節於文化中心音樂廳掀開序幕，開幕演出為香港中樂團的《樂旅中國》，焦點為五首由樂團委約的作品，當中包括兩首本地作曲家作品的世界首演。這場音樂會亦以串流直播的方式於網上播放，並錄製成影片供日後網上點播。

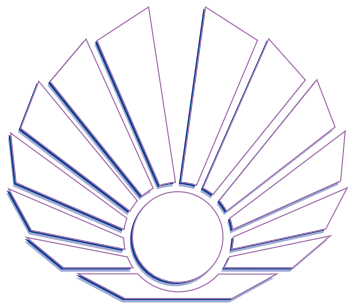
香港小交響樂團舉辦的音樂會共有兩場。

葉氏兒童合唱團製作並呈獻意大利作曲家華田朗尼的兒童歌劇《愛麗絲夢遊仙境》，由 180 名年輕表演者與本地知名專業音樂家及表演團隊共同演出。

香港藝術節製作的節目方面，包括有粵劇《挪亞方舟》和賽馬會本地菁英創作系列《日新》，後者以工作坊形式先舉行作品預演，完整版則延期至 2022 年正式登上舞台；第十屆香港賽馬會當代舞蹈平台帶來網上及現場表演，並出版刊物完整記錄十年來的創作和演出；英語版的《瘟疫》透過 Zoom，播放身處六個不同國家的演員的實時表演；同樣是實時表演的，還有史葛·蕭凡的互動作品《心靈旅程》，節目在英國一個專門為該次演出打造的平台上進行。

網上播放的預錄節目包括：布爾諾國家歌劇院的一系列作品；維也納交響樂團的多場音樂會；《陳以琳與安特衛普交響樂團》音樂會；《吳懷世與首爾愛樂樂團》音樂會；查爾斯·理察—哈梅林的獨奏會；馬修·伯恩的四部芭蕾舞演出；及莫伊謝耶夫舞團呈獻的閉幕放映節目。

多瑪倉庫劇院的《盲流感》以及快刀劇場的《無晴情天氣報告》，這兩部毋須海外表演者越洋親身到場的國際製作，在 4 月場地重新開放後上演。五部原定作現場演出，之後改為網上播放的預錄節目包括：《瘟疫》（粵語版）；賽馬會本地菁英創作系列《後話西遊》/《兩個女子》；香港賽馬會當代舞蹈平台十周年系列《當代十年》、《沒有大象》/《得體》和《火滅》/《煉金》。拍攝工作在 2 月和 3 月進行，影片於 5 月中旬在網上發布。



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 2021 年度香港藝術節的成績。

目標

使命

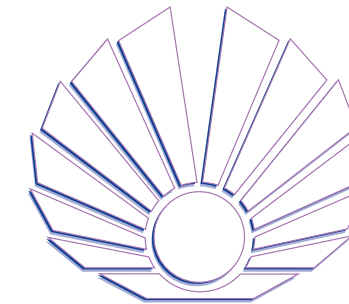
- 舉辦一個高水平的藝術節，得以：
 - 豐富香港文化生活；
 - 產生催化作用，引起大眾對藝術的興趣；及
 - 促進文化交流。

節目

- 呈獻一個兼容並蓄的藝術節，得以：
 - 強調最新的藝術趨勢；
 - 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
2021 年度主席報告	2
財政報告	5
組織架構	7
執行委員會 2020/2021	9

香港藝術節

二〇二〇至二〇二一年度
年報



香港藝術節協會有限公司