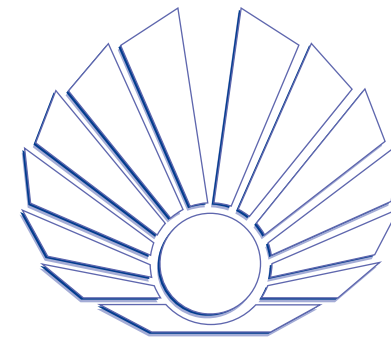
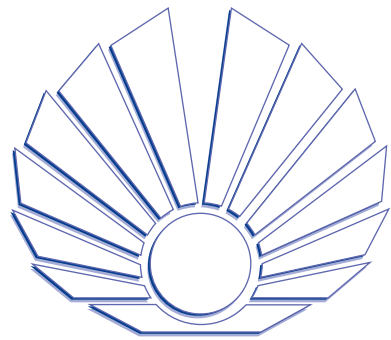


# HONG KONG ARTS FESTIVAL

2016/2017  
ANNUAL REPORT

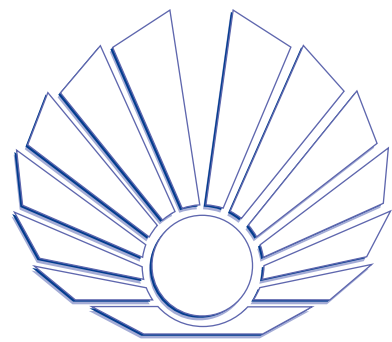
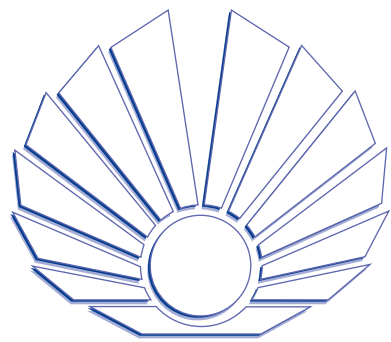


Hong Kong Arts Festival Society Ltd



**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 2017 Festival.**

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## 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 80% box office income; and
- to build sponsorship and other income support for the Festival.

## Scope

In its 45th anniversary season in 2017 the Hong Kong Arts Festival (HKAF) produced an outstanding array of programmes and events. There was significant coverage by local and international media including many highly positive reviews and analysis. The strong programme elicited good support from sponsors, donors and audiences, and a very special effort was made to reach new audiences.

In the year under review, 180 performances were presented in 16 different venues and locations, and included both ticketed and free performances. There were 16 world premieres and 14 Asian premieres; and an HKAF production which premiered in the 44th Festival was revived and toured to Shenzhen and Singapore. Over 1,700 local and international artists participated in performances and events in the year under review.

The total ticketed audience was over 111,000, including about 11,000 Young Friends (YFS) who attended performances and special events for YFS members. School tours and additional educational programmes reached over 18,000 participants.

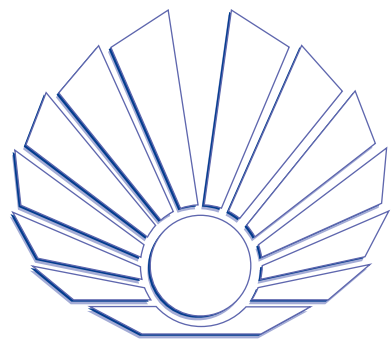
Additionally, extension activities in Festival PLUS, featuring masterclasses, workshops, talks, films and backstage tours were held in 22 locations and attracted close to 6,000 participants. An exhibition reaching an estimated 150,000 people was staged.

## Programmes

The 45th HKAF officially opened with Bayerisches Staatsballett's *La Bayadere* on 16 February 2017 and closed on 18 March with *Dream of the Red Chamber*, a co-production with San Francisco Opera.

Major international highlights included National Theatre Brno's *The Makropulos Case* by Janáček; Louis Langrée conducting the Cincinnati Symphony Orchestra; Bavarian State Ballet's *La Bayadère & The Triadic Ballet*; Tanztheater Wuppertal Pina Bausch's *Café Müller & The Rite of Spring*; and *Dream of Red Chamber*, featuring well-known international Chinese artists and local talents.

In local productions, highlights included *A Floating Family*, an ambitious project comprising a trilogy of new plays; and *Hong Kong Odyssey*, an



## 2017 FESTIVAL REPORT

innovative multi-form, multimedia new work tracing the history of Hong Kong through music and verse, in the Jockey Club Local Creative Talents Series.

The Festival participated in events presented in Hong Kong to mark the 20th Anniversary of Hong Kong SAR with three programmes: the debut appearance of the Borusan Istanbul Philharmonic Orchestra, from an important geographic location along the Belt and Road; the *Dream of Red Chamber* which presented the great Chinese literary classic as a contemporary international stage production; and performance installation by UK artist *Chorus* as an inclusive, free event, open to all.

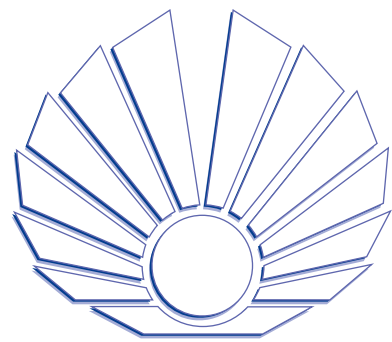
### Outreach: PLUS, Young Friends and Educational Activities

To enrich the Festival experience and provide a deeper engagement between artists and audiences, a wide array of PLUS activities were organised between December 2016 and March 2017. Festival artists were featured in discussions of their work: Tony Award-winners Garry Hynes and Marie Mullen for *The Beauty Queen of Leenane*; Richard Nelson playwright of *The Gabriels*, Zhang Jun of Kun Opera *Blossoms on a Spring Moonlit Night*; and the creative teams of Cantonese Opera *Emperor Wu of Han and his Jester Strategist* and *Dream of Red Chamber*. These talks offered the audience an in-depth perspective on each work. A new initiative was the “Artist Salons” featuring Festival artists Vadim Repin and Jane Birkin. Both were well received and the format will be repeated in future Festivals.

In educational outreach, students from 150 secondary schools and 39 tertiary institutions signed up as Young Friends. There were also 30 presentations, 12 talks, and 48 workshops in schools throughout Hong Kong, reaching an audience of nearly 19,000.

Over 10,000 half-price tickets were made available to students, supported by contributions to the Student Ticket Scheme.

Educational activities supported by various corporate sponsors and charitable foundations, including The Hong Kong Jockey Club Charities Trust, further enabled HKAF to increase its reach to young audiences and raise public awareness of this dimension of the HKAF’s contributions to the community.



## 2017 FESTIVAL REPORT

### Marketing

Of the 107,000 available tickets, over 100,000 were sold, representing an average attendance of above 93%.

Of the 132 ticketed performances, 109 had attendance of over 90%, 88 were at full capacity.

The 45th HKAF received wide press coverage, both from online and offline channels including 118 features, 78 interviews, 152 reviews. There was also significant coverage in international media, including *Los Angeles Times*, *The New York Times*, *San Francisco Chronicle*, *The Mercury News*, *Huffington Post* (US); *The Economist*, *The Guardian*, *Financial Times*, *Dance Europe*, *Bachtrack* (UK); *The Nation* (Thailand); *China Daily*, *Beijing Daily*, *The New York Times* (Chinese edition); *CourrierInternational* (France); 《香港經濟新聞》 (Hong Kong Keizai Shimbun), 《ダンスマガジン》 (Dance Magazine) (Japan) and 《廣東藝術》, 《北京青年報》 (China); and radio and television stations including *Ceska Televize* (Czech), *KQED* (US), and 深圳廣播電台 (China).

### Sponsorship

The Hong Kong Jockey Club Charities Trust continued to sponsor three pillar programmes in The Hong Kong Jockey Club Series, the HKJC Student Matinee Programme, the HKJC Contemporary Dance Series, and the Jockey Club Local Creative Talents Series.

Other private sector sponsors and donors continued to give generous support, with 26 major sponsors and 9 Patron’s Club members, as well as over 500 individual and institutional donors contributing to the Festival. In-kind support was also strong, resulting in significant savings.

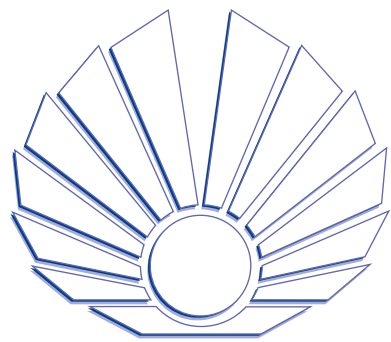
Baseline funding from the Government of the Hong Kong SAR, received through the Leisure and Cultural Services Department, was cut from HK\$33.18 million to HK\$17.18 million. The Government’s new Art Development Matching Grants Pilot Scheme, which matches Festival income generated through private sector sponsorships and donations, was introduced instead to provide funding support for the Festival. For the year under review, the ceiling of the Matching Grant was HK\$23 million.

### Finance

Total net box office income (including PLUS performance) was \$34.28 million.

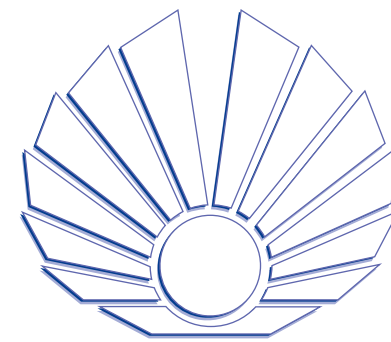
Total donation and sponsorship income was \$43.96 million.

The Festival reserve fund is \$48.43 million.



## FINANCIAL SUMMARY

## 財政摘要



	2014/15	2015/16	2016/17
	\$M	\$M	\$M
<b>Income</b>			
<b>Government Funding</b>			
- Recurrent	33.18	33.18	17.18
- Matching grant	-	-	23.37
Box office	46.07	38.76	34.28
Donation	1.96	1.99	2.92
Sponsorship	30.44	32.25	41.04
Other income	5.20	3.04	13.06
Special Project	-	-	3.34
	-----	-----	-----
	116.85	109.22	135.19
	=====	=====	=====
<b>Expenditure</b>			
Production costs	25.29	21.91	22.96
Programme costs	60.91	57.44	59.58
Administration	22.67	24.54	28.20
Special Project	-	-	10.72
	-----	-----	-----
	108.87	103.89	121.46
	=====	=====	=====
<b>Surplus</b>	7.98	5.33	13.73
	=====	=====	=====

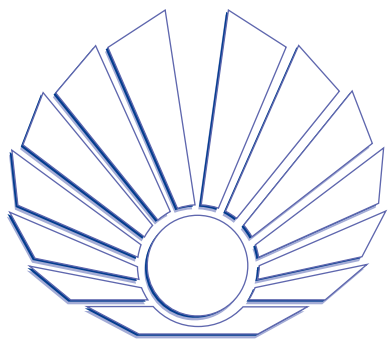
### Note:

1. The financial year of the Society runs from 1 July to 30 June of the following year.
2. Government Funding for the year 2016/17 includes funding from the recurrent subvention and the new 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 the three donation schemes of the Festival, i.e. Festival Donation Scheme, Student Ticket Scheme and New Works Scheme.
5. Other income includes other income derived from fundraising, as well as 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)	2014/15	2015/16	2016/17
	\$M	\$M	\$M
<b>收入</b>			
政府資助			
- 基本撥款	33.18	33.18	17.18
- 配對資助	-	-	23.37
票房	46.07	38.76	34.28
捐款	1.96	1.99	2.92
贊助	30.44	32.25	41.04
其他收入	5.20	3.04	13.06
特別項目	-	-	3.34
	-----	-----	-----
總收入	116.85	109.22	135.19
	=====	=====	=====
<b>支出</b>			
製作費用	25.29	21.91	22.96
節目費用	60.91	57.44	59.58
行政費	22.67	24.54	28.20
特別項目	-	-	10.72
總支出	108.87	103.89	121.46
	=====	=====	=====
<b>盈虧 / (虧損)</b>	7.98	5.33	13.73
	=====	=====	=====

### 注釋：

1. 本協會財政年度由 7 月 1 日起至翌年 6 月 30 日止。
2. 2016/17 年度之政府資助，撥款包括每年撥款及全新配對資助試驗計劃。
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」及「新作捐助計劃」之收入。
5. 其他收入：其他籌款收益、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。



# 2017 年香港藝術節報告

## 市場推廣

公開發售的 107,000 張門票中，成功售出逾 100,000 張。平均入座率逾 93%。

132 場售票節目的其中 109 場入座率逾 90%、包括 88 場滿座。

第 45 屆香港藝術節獲得媒體大規模報導，透過網絡及傳統媒體渠道共發表 118 篇專題文章、78 篇訪問及 152 篇評論。藝術節吸引了海外媒體報導，例如《洛杉磯時報》、《紐約時報》、《三藩市紀事報》、《信使報》、《赫芬頓郵報》、《紐約時報中文網》（美）；《經濟學人》、《衛報》、《金融時報》、《舞蹈歐洲》、《Bachtrack》（英）；《國家報》（泰）；《中國日報》、《北京日報》、《廣東藝術》、《北京青年報》（中）；《法國國際郵報》（法）；《香港經濟新聞》（《香港經濟新聞》）、《ダンスマガジン》（《舞蹈雜誌》）（日）；以及廣播電台和電視台如捷克電視台、美國 KQED 廣播電台及中國深圳廣播電台。

## 贊助

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」。

其他私營機構贊助商及私人捐助者，一如往年給予藝術節大力支持，本屆藝術節得到 26 個主要贊助機構、9 位贊助舍會員與逾 500 位私人及機構捐助者的贊助及捐款。實物贊助者的慷慨支持亦為藝術節節省了大量開支。

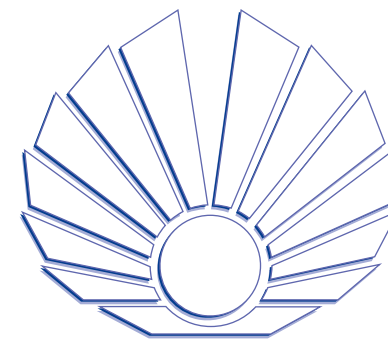
香港特區政府透過康樂及文化事務署提供的基本撥款，由港幣三千三百一十八萬元減至一千七百一十八萬元。全新的藝術發展配對資助試驗計劃，則透過政府針對捐款和贊助收入而提供的配對資助，繼續為藝術節提供資助。於本財政年度，最高的配對資助額為港幣二千三百萬元。

## 財政

總票房收入（包括加料節目演出）為港幣三千四百二十八萬元。

總贊助及捐助收入為港幣四千三百九十六萬元。

藝術節的財政儲備為港幣四千八百四十三萬元。



# 2017 年香港藝術節報告

## 節目

第 45 屆香港藝術節的開幕節目是 2017 年 2 月 16 日巴伐利亞國家芭蕾舞團的《舞姬》；閉幕節目是 2017 年 3 月 18 日三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》。

今屆藝術節中值得一提的參演團體和節目有：捷克布爾諾國家歌劇院《馬克普洛斯檔案》；朗格黑與辛辛那提交響樂團；巴伐利亞國家芭蕾舞團《舞姬》和二團：芭蕾舞精選之《3• 芭蕾》；翩娜·包殊烏帕塔爾舞蹈劇場《穆勒咖啡館》及《春之祭》；以及由國際知名的華裔藝術家和本地菁英參演的《紅樓夢》。

本地製作方面，值得一提的有大型委約戲劇《香港家族》三部曲，和創新地以音樂和詩歌，譜寫香港史的賽馬會本地菁英創作系列：《世紀·香港》跨界多媒體音樂會。

香港藝術節其中三個節目參與慶祝香港特別行政區成立二十週年：來自一帶一路沿線國家土耳其的歌特柴爾與玻魯桑伊斯坦堡愛樂樂團，首次亮相香港舞台；《紅樓夢》以當代國際舞台手法，呈現了中國文學經典；以及英國藝術家的表演裝置《聲光頌》，免費開放予公眾參與。

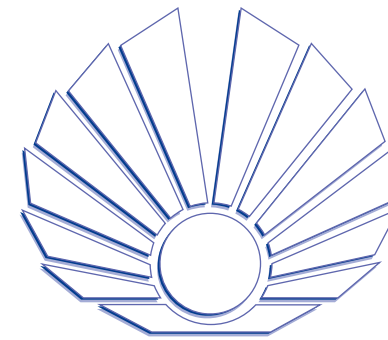
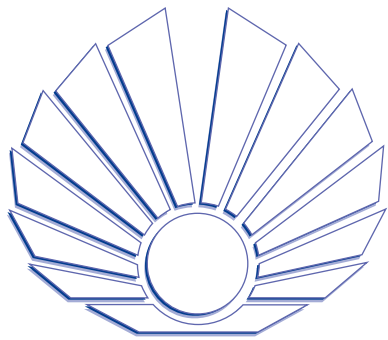
## 外展：加料節目—青少年之友會員及教育活動

為豐富藝術節體驗和促進藝術家和觀眾之間更深入交流，香港藝術節於 2016 年 12 月至 2017 年 3 月間，舉辦了多項加料節目及活動。參節藝術家分別亮相討論作品：憑《麗南小姐》獲東尼獎的嘉妮·海恩斯與瑪莉·木蘭；《大選年的家庭》編劇及導演理察·尼爾遜；演出崑劇《春江花月夜》的張軍；以及《漢武東方》和《紅樓夢》的創作團隊。這些講座讓觀眾更深入了解每部作品。今年的「藝術家沙龍」是新嘗試，分別邀得參節藝術家珍·寶金和瓦汀·列賓出席。兩次沙龍均受歡迎，未來藝術節將繼續舉辦此形式的加料節目。

教育外展方面，共有來自 150 間中學和 39 間高等院校的學生登記成為青少年之友會員。藝術節更巡迴香港不同學校，舉辦了 30 場藝術展演、12 場講座和 48 場工作坊，出席者人次之接近 19,000。

透過學生票捐助計劃，藝術節共提供逾 10,000 張半價學生票。

香港賽馬會慈善信託基金和其他企業及慈善基金所贊助的教育活動，有助香港藝術節吸引更多的年輕觀眾，並讓公眾更了解藝術節在這方面對社會的貢獻。



## 規模

於 2017 年踏入 45 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。第 45 屆香港藝術節獲得本地及海外媒體大規模報導，當中不乏讚揚節目的評論和分析。豐富的節目受贊助商、捐助者和觀眾支持，藝術節亦以特備節目接觸新的觀眾群。

今屆香港藝術節一在 16 個場地和地點上演了 180 場售票及免費演出。演出包括 16 齣世界首演及 14 項亞洲首演；一齣於第 44 屆藝術節首演的製作安排了重演及到深圳及新加坡巡演。2017 年度參與藝術節演出及活動的本地及海外藝術家累計逾 1,700 人。

總入場觀眾超過 111,000 人次，其中包括了 11,000 位藝術節青少年之友會員出席的演出場次和特別項目。校園巡演及額外教育項目的參加者累計逾 18,000 人。

其他外展及延伸活動（包括大師班、工作坊、講座、電影放映及後台參觀）分別在 22 個地點舉行、吸引了超過 6,000 人次參加，而展覽活動亦把藝術節帶給估計約 15 萬人次。

## 使命

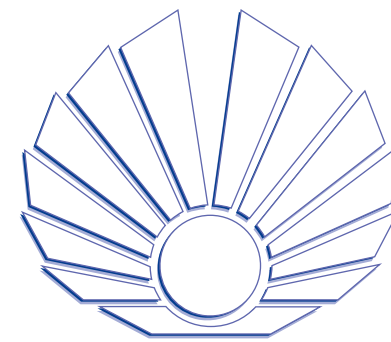
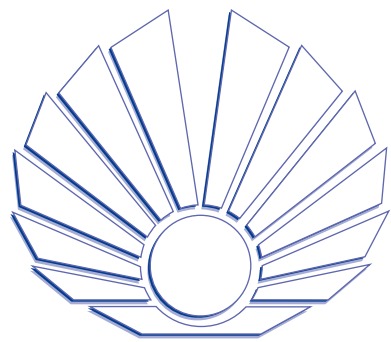
- 舉辦一個高水平的藝術節，得以：
  - 豐富香港文化生活；
  - 產生催化作用，引起大眾對藝術的興趣；
  - 促進文化交流。

## 節目安排

- 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節發展的節目；
  - 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八成；
- 爭取贊助和其他收入來源。



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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 2017 年香港藝術節的成績。



# 香港藝術節

二〇一六至二〇一七年度  
年報



香港藝術節協會有限公司