

Commissioned by the Hong Kong Arts Festival



The Drunkard

Freely adapted from the novel *The Drunkard* by Liu Yichang
Sebastian Kaiser X HKAPA's School of Drama



Please download and
read on your mobile phone

28.02, 05 - 07.03.2026 / 8:15pm
01, 08.03.2026 / 3:00pm

Studio Theatre, Hong Kong Cultural Centre
Approximately two hours and 15 minutes
with no interval

Performed in Cantonese with Chinese and
English surtitles

This production contains strong language,
adult content, drinking and smoking scenes,
loud sound, strong lighting and smoke effects

Recommended for ages 16 and above

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switch off your mobile phones and all
electronic devices to prevent any sounds
or lights that may disturb the performers
and other audience members. Unauthorised
photography or recording of any kind is
strictly prohibited during the performance.
However, photo-taking without affecting
others is allowed during curtain call.

Cover Photograph

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Commissioned by
the Hong Kong
Arts Festival

Co-Production:



香港藝術節
Hong Kong Arts Festival



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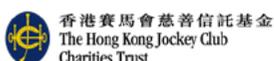


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Acknowledgements

Chief Executive's Message

I am pleased to congratulate the Hong Kong Arts Festival on the organisation of its 2026 season. This year's Festival, the 54th edition, features some 180 performances, encompassing music, Chinese and Western opera, theatre, dance, arts technology and a dazzling variety of performing arts productions.

The Festival opens on 27 February with Ballet Nacional de España's acclaimed operatic ballet *La Bella Otero*, recreating the glamour of Paris' golden era on stage. The Festival concludes on 27 March with the large-scale dance theatre production *Dream in The Peony Pavilion*, directed and choreographed by Li Xing, injecting fresh life into the timeless love classic. This year's music performances present a number of brilliant pianists, including young Korean piano sensation Yunchan Lim, and Hong Kong-born Aristo Sham, the gold medallist and audience award winner at the 2025 Van Cliburn International Piano Competition.

As ever, the Festival features a diverse range of outreach and educational activities. This year's PLUS programme focuses on a wide cultural experience for arts lovers and deeper understanding of world-class artists, contributing to promoting engagement in cultural events and consolidating Hong Kong's positioning as the East-meets-West centre for international cultural exchange.

I am grateful to our many sponsors and donors for their generous support. My thanks also, as always, go to the Hong Kong Arts Festival for once again bringing Hong Kong, and the world, a shining season of arts and culture, entertainment and wonder.



John KC LEE

Chief Executive

Hong Kong Special Administrative Region

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[Chairman's Message](#)

Chairman's Message

A warm welcome to the 54th Hong Kong Arts Festival. As a leading international performing arts event, the Festival continues to uphold its mission of enriching our city's cultural life and promoting the best of the performing arts to different sectors of our community. This year, the Festival brings to Hong Kong more than 1,100 distinguished local and international artists from a wide range of artistic disciplines in over 180 performances of more than 45 programmes, as well as about 300 "PLUS", outreach and education events.

I would like to express my sincere gratitude to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention and matching grant. My heartfelt thanks also go out to The Hong Kong Jockey Club Charities Trust, our corporate sponsors, charitable foundations and donors for their generous support. Their invaluable contributions empower us to actively advance the community through the performing arts.

My genuine appreciation goes to all our internationally renowned and most talented artists for their creativity and outstanding performances on stage. Their dedication profoundly motivates us to continue showcasing exceptional productions, commissioning new works and nurturing local talent. I am also deeply grateful to the HKAF team for its commitment and efforts to bring this Festival to life.

Finally, I extend my warmest thanks to all audience members. We truly hope you enjoy this artistic journey and discover moments of delight, resonance and inspiration throughout the programmes being presented this year.



Lo Kingman

Chairman
Hong Kong Arts Festival



Supporting Organisation:



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[Foreword](#)

Foreword

The 54th Hong Kong Arts Festival once again brings together great masters and outstanding artists, presenting more than 180 performances across music, dance, theatre, opera, Chinese opera, arts-tech and interdisciplinary creations—showcasing the exceptional craft of leading local and international talent.

One of this year's themes is an exploration of "Courage and Peace". At a time when the world is troubled by war, displacement, economic downturns and other hardships, artists respond from their own distinctive perspectives and in their own languages on stage, reminding us of the need to be resilient and hopeful.

Some works in this year's Festival adopt a minimalistic theatrical approach, enabling us to transcend the constraints of geography and resources. We also continue to embrace arts-tech, using mixed-reality technologies to open up new performance possibilities.

As always, the Festival presents more than 300 outreach and education activities. Our PLUS events feature a curated series of talks, masterclasses, backstage tours and guided cultural walks. Our comprehensive education initiatives tailored for primary, secondary and tertiary students are aimed at enabling students to gain a more in-depth understanding and appreciation of the works we present.

I sincerely thank you for joining us at this performance, and we hope that you find joy and resonance in the experience.



Flora Yu

Executive Director
Hong Kong Arts Festival

The Hong Kong Arts Festival is made possible with the funding support of:



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[Creative & Production Team, Cast & Characters](#)

Creative Team

Co-produced by

Hong Kong Arts Festival

The Hong Kong Academy for
Performing Arts' School of Drama

Director & Script Adaptation

Sebastian Kaiser

Dramaturge

Alastor Chow

Assistant Director

Chow Wai-chuen

Set Designer

Isaac Wong

Costume Designer

Yammy Fung

Audio Designer

Vito Tong

Lighting Designer

Draco Wong

Cast & Characters

Sze Wei as Drunkard

Yeung Hop-to* as Drunkard

To Yim-shan as Lily Cheung,
Shum Kabo, the Devil of
Capital

Birdy Wong as Yeung Lu

Ng Wing-ha as Szema Lee, Mrs Lui,
Mrs Wong, Love Robot

Caro Chan as Mak Ho-mun

Ng Lok-hay* as Rich Man, Yeung Lu's
Mother, Devil, Invisible

Kwan Cheuk-ho* as Yeung Lu's Brother,
Invisible

Wong Tsz-ying* as Yeung Lu's Sister,
Invisible

Lam Wai-tung as* Yeung Lu's Sister,
Invisible

Wong Yee-ki* as Yeung Lu's Sister,
Invisible

* Students from The Hong Kong Academy for
Performing Arts' School of Drama

Production Team

Production Manager

Fan Man-yan

Stage & Deputy Stage Manager

Mak Wai-yee

Assistant Stage Manager

Ho Cheuk-kei

Sound Engineer

Anson Lam

Production Electrician

Wong Yat-tim

Assistant Lighting Designer

Kan Tsz-kin

Lighting Crew

Kwan Cheuk-ho

Dresser

Emily Choy

Surtile Operator

Sharon Lo

About Liu Yichang

Author

Liu Yichang



© Screenshot from Hong Kong Arts Development Council's YouTube video

Liu Yichang, born in 1918 in Shanghai, was a prominent writer regarded as the “father of Hong Kong literature”.

A pioneer of the “stream-of-consciousness” narrative style in Chinese fiction with *The Drunkard*, Liu's works explore the complexities of urban life and the human psyche. He began his literary career in the 1940s, gaining recognition for his innovative storytelling techniques using parallel storylines and internal monologues to delve into the psychology of his characters.

After settling in Hong Kong in 1957 and working as a newspaper editor, in 1963 he published *The Drunkard*, one of the first Chinese-language novels to use modernist techniques. *The Drunkard* and the 1993 novel *Intersection* inspired Wong Kar-wai's award-winning films *In the Mood for Love* and *2046* respectively.

In addition to fiction, Liu also made significant contributions to essays and literary criticism, as well as to newspapers as a prolific columnist, establishing himself as a versatile and influential voice in Chinese literature. His works have been translated into a wide range of languages, including English, French, Italian and Japanese.

Liu published more than 30 books over his six-decade career, with his writing often reflecting the tumultuous historical backdrop of China, including the impacts of war and social upheaval, while also capturing the subtleties of everyday life. He died in Hong Kong in June 2018 aged 99.

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Synopsis

The Drunkard is described as the first modern stream-of-consciousness novel about and from Hong Kong. Liu Yichang's writing resembles words and stories like a camera flying through time and space, akin to the finger on today's social media, swiping between seemingly disconnected events: drinks and extravagant meals in Hong Kong bars and restaurants, flashbacks to various war scenes and pivotal moments in Chinese history. It features pitiful (and drunken) monologues about the impoverished life of an unsuccessful writer and presents discourses on contemporary Chinese literature—questioning whether modern Chinese literature truly exists. And there are erotic moments in random encounters of lovers within the labyrinth of the burgeoning capitalist megalopolis of Hong Kong. It seems that it's always night in the novel, always night in the thoughts, always night in Hong Kong. *The Drunkard* creates a night-time atmosphere full of night-time dreams.

This performance of *The Drunkard* has been realised by Sebastian Kaiser and the Hong Kong ensemble in the “Super Poor and Totally Mobile Theatre” style. This means that at the beginning of the play, the stage will be empty and the performers will develop all elements of the theatre themselves—from set design to props and costumes. With the simplest technology, a completely flexible live cinema will be created that can move around on the stage space. On a basic level, the audience can witness the development of all constitutional elements of a theatre show that create the illusion of the stage.

Text: Sebastian Kaiser

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Interview

Embracing 'Poverty': Returning to the Core of Performance

In the world of contemporary theatre, German director Sebastian Kaiser continues to push the boundaries with his playful yet thought-provoking concept known as “Super Poor and Totally Mobile Theatre”. His latest experiment is an adaptation of Liu Yichang’s seminal novel *The Drunkard*, taking audiences on a stream-of-consciousness journey through the eternal struggles of artists caught between reality and dreams.



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The term “Super Poor and Totally Mobile Theatre” playfully alludes to Erwin Piscator (1893–1966) and Jerzy Grotowski (1933–99), two major experimental figures in 20th-century theatre, though only in a loose way. Polish theatre legend Grotowski’s “Poor Theatre” concept, developed in the 1970s, advocated stripping theatre of all unnecessary elements—make-up, costumes, sets, lighting and so on—to focus entirely on the live, direct connection between actors and audiences. He even proposed abandoning the traditional stage/audience setup, designing a unique space for each production.

However, Kaiser notes that he is not directly influenced by Grotowski. Rather, the idea serves as a starting point for his own playful experiments, a set of self-imposed rules to spark creativity. “Super mobile really concerns the theatre room and the fact that we have a big focus on acting ... This is a play with words. It can be super poor, totally mobile, mega embarrassing and ultra funny,” he says with a laugh.

Kaiser traces the idea of “mobility” in the theatre back to 17th-century France, when Molière and his troupe toured villages with a wagon called the “Chariot of Thespis”. It carried props and costumes, allowing them to set up stages outdoors, sell tickets and perform before moving on to the next village.

Kaiser sees parallels in today’s globalised world: “We also make a kind of theatre that’s totally mobile. Today, we take our phones and our video projector, we put it in our hand luggage, and then we travel somewhere else and show it there.” As for what this looks like in practice, Kaiser prefers to maintain the mystery, encouraging audiences to experience it firsthand in the theatre.

Drawing inspiration from cinema

The Drunkard is widely regarded as the first stream-of-consciousness novel in Chinese. Set in 1960s Hong Kong, it tells the story of a former Shanghai journalist who flees the city during the war and turns to alcohol to numb his frustrations. While the novel lacks a clear plotline, Kaiser sees this as a liberating feature: “He is not a storyteller like those writing plays for Broadway and Hollywood, where everything is clear and explainable. There, nothing is random or meaningless. But Liu Yichang’s style is more modern, using words to create a form that reflects a certain emotion. And this emotion is stronger than words, somehow. This is very attractive to me, especially when you know he was not a drunkard.”

Kaiser explains that alcohol serves as a tool to drive the story in the novel: “This idea of taking a trip somewhere... being on a trip through Hong Kong, through the bars, being on a trip on a wave of love. Hong Kong, this megapolis where so many lonely people are running around seeking love, seeking happiness.”

Interestingly, Kaiser learned that Wong Kar-wai’s iconic films *In the Mood for Love* and *2046* were inspired by *The Drunkard*. “Both films are part of the cultural pop consciousness worldwide... My cultural knowledge about Asia is very much determined by the films of Wong Kar-wai.”

Kaiser marvels at the way Wong didn’t take specific plot points or events from the book, but borrowed character, such as the iconic smoking scenes. In *The Drunkard*, the young woman Szema Lee leans against a wall, cigarette in hand, smoking in the drunkard’s room—a moment that Wong re-interpreted on screen. “Of course, we have to relate somehow in the show to the films... We will use these moments of the love story because it’s written in the book. As far as Wong Kar-wai was inspired by *The Drunkard*, I also allow us to be inspired by Wong Kar-wai,” Kaiser says.

His goal is to create a cohesive interpretation of the characters, inviting the audience to follow *The Drunkard* back to old Hong Kong, chasing dreams that swirl around in a glass.

The eternal struggles of artists

In *The Drunkard*, Liu Yichang writes: “In philistines’ eyes, literature and art are nothing but poison with a sugar coating.” This poignant line reflects the challenges faced by artists in 1960s Hong Kong, a highly commercialised society that left little room for idealism. Kaiser compares this to his own experience in Germany, where strong government funding for the theatre offers artists a degree of freedom. “In Germany, we have a very strong culture of theatre-founded theatres. We get the funding and the budget, and we can do more or less what we want with it. The freedom is very much protected... But I know Hong Kong is much more commercial. I’m also sure that young artists are struggling with this.”

Through his adaptation, Kaiser plans to delve into these struggles. He draws parallels with Aristophanes, who reflected on the relationship between artists and society in ancient Greece, and Molière, who wrestled with similar issues throughout his career. “This is a universal topic and for sure also relevant today in Hong Kong—not just the writers, but especially the theatre makers,” he says. Liu’s portrayal of the artist’s plight remains timeless—an ongoing reflection for creatives across generations.

Text: Eugene Chan

This article was originally published on the HKAF’s *News & Features* website in January 2026

About The Academy for Performing Arts' School of Drama

The Hong Kong Academy for Performing Arts' School of Drama has a long history of training many of Hong Kong's finest dramatists. For nearly 40 years, its graduates have served as a dynamic and creative force in Hong Kong's theatre, cinema and television industries. As the school approaches the next 40 years, it remains committed to providing cutting-edge training focusing on three primary pillars: teaching excellence, practical experience and knowledge accumulation. The School of Drama looks at the entire world for inspiration and is devoted to sourcing the latest training techniques and knowledge from around the globe to ensure its graduates are prepared to succeed in today's ever-evolving drama industry.

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Creative Team Profiles

Director & Script Adaptation

Sebastian Kaiser



Sebastian Kaiser was born in East Berlin and works as a director, dramaturge and curator. He is a guest professor at the Central Academy of Drama in Beijing and Nanjing University. His recent directing projects include *Scream*, based on the work of Lu Xun (premiered in Nanjing, 2025), and *Werther*, based on Goethe (Wuzhen Festival, 2024).

At Berlin's Volksbühne he runs the Idiolab—along with Zoran Terzić—where he produces films and performances. And with philosopher Srećko Horvat, he hosts *The Earth Is Red So or So*, a political discussion series featuring leading international thinkers.

In 2022, he founded the Artistic Intelligence Network, creating performances and films exploring themes such as surveillance and analogue/digital convergence. Since 2018, he has collaborated with Chinese directors, including Meng Jinghui and Chen Minghao. From 2008-17, he served as resident dramaturge at the Volksbühne, contributing to around 30 productions, including all works by Frank Castorf and Vegard Vinge/Ida Müller.

Kaiser has also curated significant political events, including the Africa Conference and co-curated the Palast der Republik for the Berliner Festspiele. He directed the Balaklava Odyssey festival in Ukraine and taught at various institutions, including the Free University of Berlin and the Segal Center at the City University of New York.

Dramaturge

Alastor Chow



Alastor Chow is one of the few young Hong Kong theatre practitioners to have taken on the diverse roles of playwright, dramaturge, translator and producer.

In 2021, Chow won the fifth World Sinophone Drama Competition for Young Playwrights for his work *The Night Sparrows Live On (XXXX)*, becoming the first Hong Kong playwright to receive this honour. Inspired by Roland Schimmelpfennig's *Der Goldene Drache*, the work adapts the new-writing approach to present a magical urban tale.

Chow is a core member of Theatre Formula in Hong Kong. He is also one of the 2025 writers-in-residence at the Taiwan Literature Base and a 2026 resident artist at the Prologue Center for New Plays in Taiwan.

Assistant Director

Chow Wai-chuen

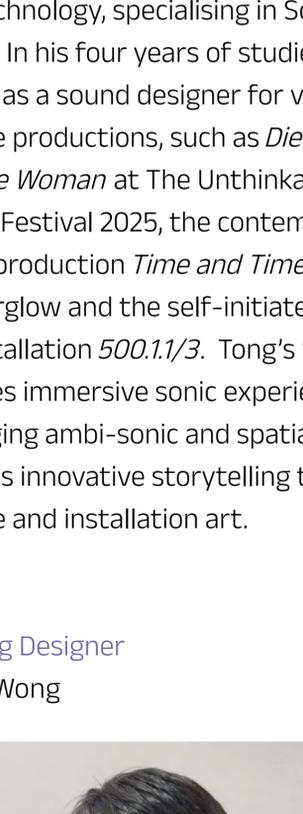


Chow Wai-chuen graduated from The Hong Kong Academy for Performing Arts' School of Drama in 2015 with a Bachelor's degree, majoring in Directing. He received the Outstanding Student Award in 2013 and the Outstanding Student Director Award in 2015 for the graduation production *Rashomon*. Since graduating, he has been actively engaged in interdisciplinary collaborations and his recent works include *Cyclops* by The Hong Kong Academy for Performing Arts and *The Night Before Tempest* by Beyond Dance Theatre.

Chow is currently pursuing a Master's degree in Directing, continuing his explorations of contemporary theatre.

Set Designer

Issac Wong

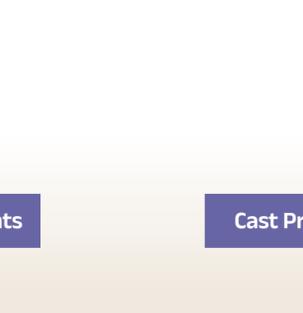


Isaac Wong graduated from The Hong Kong Academy for Performing Arts with a Bachelor's degree in Stage Design. He is currently working as a freelance stage designer in Hong Kong.

His recent credits include *Ellie, My Love*, *On Golden Pond*, *Go Back For Murder*, *Appointment with Death* and *A Murder is Announced* for Theatre Space; *The Peony Pavilion*, and *The Butterfly and The Red Pear Blossom* for the Hong Kong Cantonese Opera Troupe; and *Pica Pica Choose* for the Hong Kong Sinfonietta x Yat Po Singers x Mr. Wing Theatre Company.

Costume Designer

Yammy Fung



Yammy Fung graduated with a Bachelor's degree in Theatre and Entertainment Arts, majoring in Set and Costume Design, from The Hong Kong Academy for Performance Arts. She is currently a freelance designer specialising in set and costume design.

Fung's recent design works include *Gongs and Drums* for HKAPA in 2024, *Rule of Law Academy—Adventure to the Stars* for the Hong Kong Drama Education Studio and *Choreography My Own Dance 2.0* for the City Contemporary Dance Company.

Audio Designer

Vito Tong

Vito Tong graduated from The Hong Kong Academy for Performing Arts with a Bachelor's degree in Theatre and Entertainment Arts, Media Design and Technology, specialising in Sound Design. In his four years of studies, he served as a sound designer for various theatre productions, such as *Diebe* and *Strange Woman* at The Unthinkable Drama Festival 2025, the contemporary dance production *Time and Time Again* at Interglow and the self-initiated art installation *500.11/3*. Tong's work explores immersive sonic experiences, leveraging ambi-sonic and spatial audio as innovative storytelling tools in theatre and installation art.

Lighting Designer

Draco Wong



Draco Wong is a freelance lighting designer for theatre and event productions.

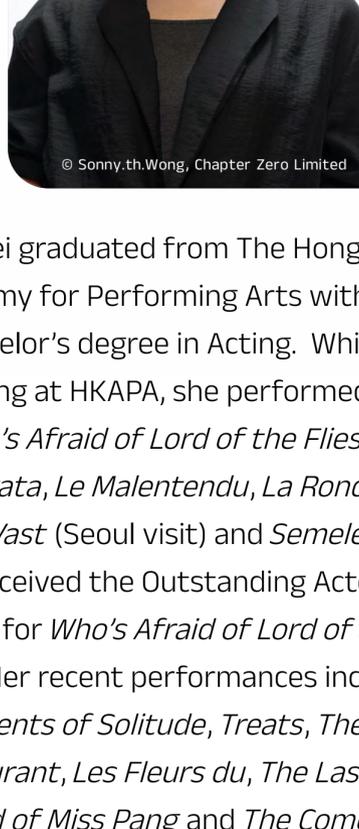
His recent theatrical lighting design works include Theatre Formula's *If We Got Some More Cocaine I Could Show You How I Love You* (on which he also served as Set Designer) and *The Night Sparrows Live On (XXXX)*, *Oreh* by Gordon Wong and Y-Space's *Dance IN Possible VIII—Victor Ma's Dance Exhibition 2024*.

He also participated in various concert lighting design, include the AJT Guzheng Ensemble's *Endogenous Blossoming of Life* and *The Blossoming of Zheng Music Concert by Chan Tin-chi, the One and Only Music Festival* and the *ALITZ Light Up Debut Showcase*.

Apart from theatrical design, he also conducted lighting and spatial design for the Hong Kong Gaudeamus Dunhuang Ensemble's *In-Between*, and lighting design for DesignInspire 2021's *UNDEF*.

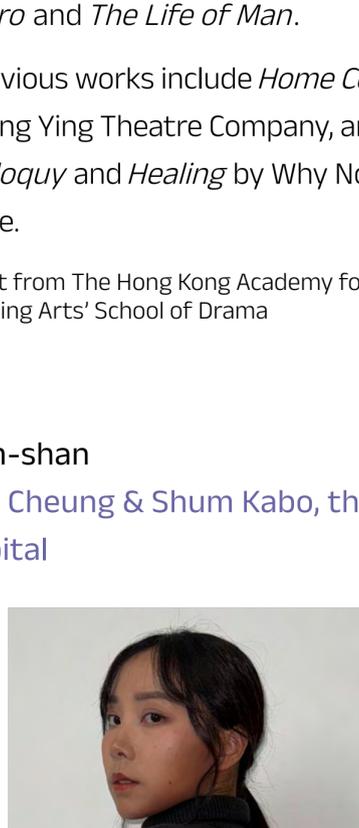
Cast Profiles

Sze Wei as Drunkard



Sze Wei graduated from The Hong Kong Academy for Performing Arts with a Bachelor's degree in Acting. While studying at HKAPA, she performed in *Who's Afraid of Lord of the Flies*, *Lysistrata*, *Le Malentendu*, *La Ronde*, *Black Vast* (Seoul visit) and *Semele*. She also received the Outstanding Actor Award for *Who's Afraid of Lord of the Flies*. Her recent performances include *Fragments of Solitude*, *Treats*, *The Restaurant*, *Les Fleurs du*, *The Last Piece of Gold of Miss Pang* and *The Comedy of Terrors!*.

Yeung Hop-to* as Drunkard



Yeung Hop-to graduated from the University of Hong Kong with Bachelor's degrees in Education and Social Sciences. He has completed the PTI Training Programme by Tang Shu-wing Theatre Studio and Be IT Professional Actor Training Course by Actorbase.

Now majoring in Acting for Drama at HKAPA, he has participated in school productions including *A Journey of Sanshiro* and *The Life of Man*.

His previous works include *Home Coming* by Chung Ying Theatre Company, and *Somniloquy* and *Healing* by Why Not Theatre.

*Student from The Hong Kong Academy for Performing Arts' School of Drama

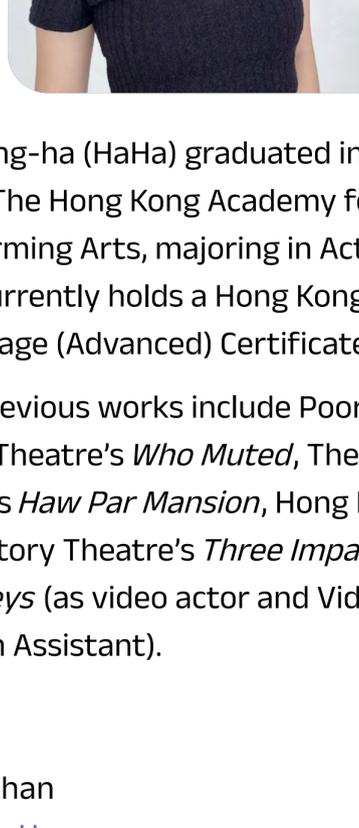
To Yim-shan as Lily Cheung & Shum Kabo, the Devil of Capital



To Yim-shan is a freelance actor who graduated from The Hong Kong Academy for Performing Arts in 2023 with a major in Acting. To also graduated from the City University of Hong Kong in 2018 with a Bachelor's degree in Business Administration. To was awarded the HSBC Scholarship and received HKAPA Scholarship for three consecutive years, as well as twice receiving the Outstanding Actor Award from HKAPA School of Drama.

To's recent performances include the self-funded project *Every New Dawn* at a Sheung Shui squatter house and at the Yim Tin Tsai Performing Arts Festival 2025; *Burmese Days* (re-run), *Practice of Zen* and *Mariana Trench* by Theatre Ronin at the Edinburgh Fringe Festival in 2024 and 2025.

Birdy Wong as Yeung Lu

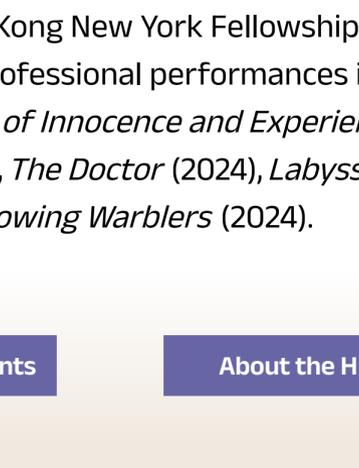


Birdy Wong is the Artistic Director of Artocrite Theater. She graduated from The Hong Kong Academy for Performing Arts with a Bachelor's degree in Drama. In 2016, she won the Hong Kong Arts Development Council Award for Young Artist.

As a performer, she has been recognised at the Hong Kong Drama Awards as Best Leading Actress (Tragedy/Drama) for *The Visit* and as Best Supporting Actress (Comedy/Farce) for *The Truth from Liar*.

As a playwright she won the award for Best Script from Hong Kong Theatre Libre for *Sins* and the International Association of Theatre Critics (Hong Kong) Critics Awards' honours for Best Script and Playwright of the Year for *Tête-bêche*.

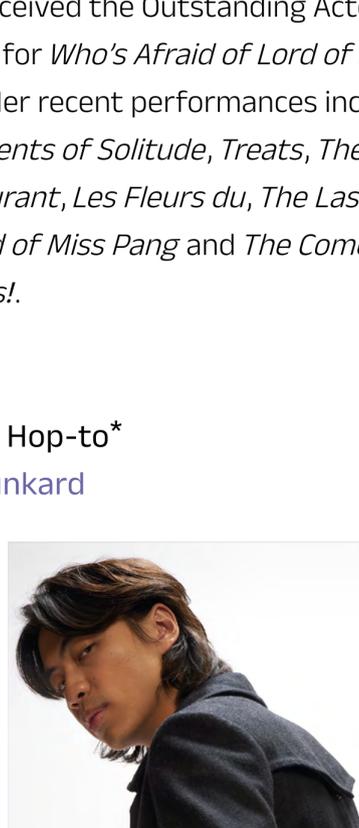
Ng Wing-ha as Szema Lee, Mrs Lui, Mrs Wong, Love Robot



Ng Wing-ha (HaHa) graduated in 2024 from The Hong Kong Academy for Performing Arts, majoring in Acting. She currently holds a Hong Kong Sign Language (Advanced) Certificate.

Her previous works include Poor Guy Diary Theatre's *Who Muted*, Theatre Ronin's *Haw Par Mansion*, Hong Kong Repertory Theatre's *Three Impaired Monkeys* (as video actor and Video Design Assistant).

Caro Chan as Mak Ho-mun



Caro Chan is a trilingual (Cantonese, Mandarin, English) artist with dual heritage (Chinese and Nigerian). She holds a Bachelor's degree in English Language and Literature, and recently graduated from The Hong Kong Academy for Performing Arts (2023), where she pursued a Bachelor's degree in Drama, majoring in Acting.

She was nominated Performer of the Year by The International Association of Theatre Critics (Hong Kong) in 2025 for her role in *Flowing Warblers* (2024), and received the Asian Cultural Council Hong Kong New York Fellowship 2025.

Her professional performances include *Songs of Innocence and Experience* (2024), *The Doctor* (2024), *Labyss* (2024) and *Flowing Warblers* (2024).

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Inclusiveness through the Arts 以藝融共融

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limits

「德川女盲人按摩師」由谷野九郎所著，1971年出版。由香港藝術節收藏。
"The Blind Female Masseuse Who Became a Blind" (The Sonno of Miss Goto) 1971
Shirazu Sato, Collector of the Honolulu City Art Museum

「無限亮」亞洲企劃全新委約作品 No Limits Asia New Commission

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About the Hong Kong Arts Festival

Launched in 1973, the **Hong Kong Arts Festival** is a major international arts festival committed to enriching the cultural life of the city. In February and March every year, the Festival presents leading local and international artists in all genres of the performing arts, placing equal importance on great traditions and contemporary creations. The Festival also commissions and produces work in Cantonese opera, theatre, music, chamber opera and contemporary dance by Hong Kong's creative talent and emerging artists; many of these works have had successful subsequent runs in Hong Kong and overseas. The Festival also presents "PLUS" and educational activities that bring a diverse range of arts experiences to the community as well as tertiary, secondary and primary school students. In addition, through the "No Limits" project co-presented with The Hong Kong Jockey Club Charities Trust, the Festival strives to create an inclusive space for people with different abilities to share the joys of the arts together.

The HKAF is a non-profit organisation. The total estimated income for FY2025 / 26 (including the 54th Hong Kong Arts Festival and 2026 "No Limits") is approximately HK\$159 million. Current Government annual baseline funding accounts for around 12% of the Festival's total income. Around 24% of the Festival's income needs to come from the box office, and around 44% from sponsorship and donations made by corporations, individuals and charitable foundations. The remaining 20% is expected to come from other revenue sources including the Government's matching grant scheme, which matches income generated through private sector sponsorship and donations.

Full Organisational Profile:

<https://www.hk.artsfestival.org/en/about-us/index.html?>



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Committee and Staff List



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Updated February 2026

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