



INTERNATIONAL | INTELLIGENCE ON CULTURE

HONG KONG ARTS & CULTURAL INDICATORS

ANNEXES AND APPENDICES

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ANNEX I

REPORT ON THE SURVEY OF CREATION AND PRODUCTION STAKEHOLDERS (AND QUESTIONNAIRE USED)

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1 Introduction

International Intelligence on Culture (IIC) was commissioned by the Hong Kong Arts and Development Council (HKADC) to conduct the Hong Kong Arts and Cultural Indicators project in December 2003, and IIC sub-contracted the Survey of the Creation and Production Stakeholders as part of the above project to the Hong Kong Policy Research Institute (HKPRI). This report summarizes the major findings of the survey.

2 Objectives

The objectives of the survey were to understand:

- (a) the different sub-sectors in the arts and cultural sector in which respondents were engaged;
- (b) the working conditions faced by the respondents;
- (c) the respondents' perceptions of the conditions that might affect arts and cultural activities in Hong Kong; and
- (d) the respondents' perceptions of the social benefits and impacts of their creative activities.

3 Methodology

3.1 Target Respondents

The target respondents were those who were engaging in the creative or production work in the arts and cultural sector in Hong Kong. The respondent list was compiled by Hong Kong based researchers working with International Intelligence on Culture and supplemented by the HKADC.

3.2 Data Collection

The mail survey was conducted in the period from late October to late December 2004. It was based on a specifically prepared questionnaire, which is printed in full at the end of this Annex.

3.3 Response to Mail Survey

A total of 313 copies of the questionnaire were mailed¹ (including a few sent by e-mail) and there was a target response rate of 75. After subsequent telephone follow-up, 92 copies of the questionnaire were returned and could be used for analysis. This represented a 29.4% response rate, which is quite reasonable for such surveys.

¹ Due to the Personal Data Privacy Ordinance, the correspondence information of some respondents had to be kept confidential by the HKADC, and consequently their copies of the questionnaire were sent by the HKADC.

4 Major Survey Findings

(Note: The number of respondents to some questions may vary slightly from the total number of 92 due to unanswered questions).

4.1 Profile of Respondents

The demographic information of the respondents is shown in Table 1.

Gender: The ratio of male respondents (64.1%) to female ones (35.9%) was about two to one.

Age: Over 60% (62.0%) of the respondents were in the middle age range of 35-54, and the proportions of the younger (aged 20-34) (18.5%) and the older (aged 55 or over) (19.6%) groups were similar.

Mother Language: Cantonese was the mother language of the majority (89.1%) of the respondents.

Educational Attainment: Most (89.1%) of the respondents had tertiary education, and the rest had secondary education.

Table 1 Demographic information of respondents

Gender	%
Male	64.1
Female	35.9
Total Number of respondents: 92	100.0
Mother Tongue	%
Cantonese	89.1
Putonghua	5.4
English	3.3
Others	2.2
Total Number of respondents: 92	100.0
Age	%
20-24	2.2
25-34	16.3
35-44	34.8
45-54	27.2
55-64	12.0
65 or above	7.6
Total Number of respondents: 92	100.0
Education Attainment	%
Primary or below	0.0
Low to Secondary School (F.1 – F.3)	1.1
Upper Secondary School (F.4 – F.5)	8.7
Matriculation (F.6 - F.7)	1.1
Certificate / Diploma or associate degree	10.9

Bachelor Degree or equivalent	39.1
Master or Doctoral degree	39.1
Total Number of respondents: 92	100.0

Note: The percentages may not add up to 100.0% due to rounding.

4.2 Sub-sectors of Arts/Culture in which Respondents were Engaged

Respondents' creative activities spread among different sub-sectors of arts and culture with higher percentages in "visual arts" (26.1%) and "theatre" (22.8%). The next were "design" (19.6%), "literature" (19.6%), "film" (17.4%), "photography" (13.0%), and "dance" (10.9%). The rest were below 10%. (Table 2)

Table 2 Responses to the Question "In which of the following fields of art/culture is your activity/ your organisation active?" (Multiple answers allowed)

Categories	%
Dance	10.9
Film	17.4
Literature	19.6
Music	9.8
Theatre	22.8
Visual arts	26.1
Xiqu	9.8
Design	19.6
Photography	13.0
Digital Entertainment	6.5
Advertising	7.6
Craft and Object Art	1.1
Number of respondents: 92	

Note: The percentage total may not be equal to 100% as respondents were allowed to give multiple answers.

4.3 Current Working Status

Over half (53.8%) of the respondents claimed that they were multiple-job holders. In addition to this, 41.8% reported that they normally worked as full-time artists / creators, and 40.7% worked as freelancers.

Regarding the nature of the respondents' working organisations, 38.5% said that they established their own companies; 29.7% normally worked for companies / organisations in the arts / creative sector; and 6.6% normally worked outside this sector. (Table 3)

Table 3 Responses to the Question "What is your current working status?"

	%
Normally work as a full-time artist / creator	41.8
Normally work as freelance artist / creator	40.7
Established own company	38.5
Normally work for a company/ organisation in the arts / creative sector	29.7
Normally work for a company/ organisation unrelated to arts and culture	6.6

A multiple job holder	53.8
Number of respondents: 91	

Note: The percentage total does not equal 100% since respondents were allowed to give multiple answers.

4.4 Financial Sources for Creative Work/ Production

Among the respondents, three-quarters (75.3%) said that they needed to self-finance their creative work to varying degrees- 1-40% (25.9%); 41-80% (11.1%); and above 80% (38.3%). The other one-quarter (24.7%) did not need to do so.

Less than half (45.7%) of the respondents said that their creative work was funded by government / public funds to varying extents- 1-40% (23.5%); 41-80% (16.0%); and above 80% (6.2%). However, over half (54.3%) did not have any public funding.

A majority of the respondents did not receive any funding from foundations or trusts (93.8%); organisations subsidized by public funds (79.0%); commercial sale (77.8%); or private / commercial firms (72.8%). (Table 4)

Table 4 Responses to the Question “What proportions of funding of your creative work/ production are contributed by the following financial sources?”

Financial sources	% of funding						Total	No. of respondents
	0%	1-20%	21-40%	41-60%	61-80%	Above 80%		
Self-finance	24.7	21.0	4.9	6.2	4.9	38.3	100.0	81
Private / commercial firms	72.8	13.6	6.2	3.7	1.2	2.5	100.0	81
Commercial sale	77.8	8.6	1.2	3.7	3.7	4.9	100.0	81
Foundations or trusts	93.8	5.0	1.2	0.0	0.0	0.0	100.0	81
Government / public funds (project / programme)	54.3	14.8	8.7	3.7	12.3	6.2	100.0	81
Organisation(s) subsidised by public funds	79.0	5.0	8.6	3.7	0.0	3.7	100.0	81

Notes:

- 11 respondents who did not fill in all percentages which were required to make up the total of 100% were excluded.
- The percentages may not add up to 100.0% due to rounding.

4.5 Weekly Working Hours on Arts /Cultural Activities

Among the respondents, more than half (56.5%) worked 35 hours or more on arts / cultural activities, and about 20% worked 21-34 hours (20.7%). One in five (20.6%) worked 20 hours or less. 2.2% claimed that they were engaged in activities unrelated to arts / culture. (Table 5)

Table 5 Responses to the Question “How much time a week on average you dedicate to arts /cultural activity or creative production?”

	%
35 hours or more	56.5
21-34 hours	20.7
11-20 hours	7.6
1-10 hours	13.0
Engaged in activities unrelated to arts/ culture	2.2
Total Number of respondents: 92	100.0

4.6 Monthly Income

Regarding the monthly income of the respondents, 11.5% said that they did not have any income related to arts / culture; 23.0% earned less than \$10,000 per month from such activities; 28.7% were in the range of \$10,000 - \$24,999; 16.1% were in the range of \$25,000 - \$49,999; and 20.7% earned \$50,000 or more per month.

In addition, about two-thirds (64.4%) reported that they had no income unrelated to arts / culture. The other one-third had such monthly income in different ranges: less than \$10,000 (9.2%); \$10,000 - \$24,999 (14.9%); \$25,000 - \$49,999 (3.5%); and \$50,000 or more (8.0%). (Table 6)

Table 6 Responses to the Question “Monthly income from your activities”

	Arts, culture and creative production related	Non-arts & culture and non-creative production related
	%	%
\$0	11.5	64.4
\$1-9,999	23.0	9.2
\$10,000-\$24,999	28.7	14.9
\$25,000-\$49,999	16.1	3.5
\$50,000 or above	20.7	8.0
Total Number of respondents: 87	100.0	100.0

Note: The percentages may not add up to 100.0% due to rounding.

4.7 Place of Work

The most common workplace of the respondents was their own homes (51.1%). The next two were rented premises away from home (33.7%) and the premises of arts / cultural organisations (29.3%). Other workplaces like government-owned or subsidised premises (17.4%), and their self-owned work / creative space (6.5%) were less common. (Table 7)

Table 7 Responses to the Question “Place of work”

	%
Work from home	51.1
Work on rented premises away from home	33.7
Own your own work/ creative space	6.5
Work at the premises of an arts/ cultural organisation	29.3
Work at government owned or subsidised premises	17.4
Others	6.5
Number of respondents: 92	

Note: The percentage total may not be equal to 100% since respondents were allowed to give multiple answers.

4.8 Perception of the Skills Level in Hong Kong

As perceived by the respondents, the standard of information and communications technologies (ICT) and new technologies was considered as the highest of the four skill items, and the percentages of its ratings were: “excellent / good” (34.4%), “average” (46.7%), and “very poor / poor” (18.9%).

The levels of two other skills were mostly perceived as average, with broadly the same ratings for “excellent/good” and “very poor/poor”. The percentages of their respective ratings for “excellent/good”, “average” and “very poor/poor” were:

- creative content /work (26.1%, 45.7% and 28.2%)
- business management and planning (27.5%, 41.8% and 30.8%)

“Marketing and promotion” for arts and culture was considered by the respondents as the weakest skills area, and the percentages of its respective ratings were 26.1%, 33.7% and 40.2%. (Table 8)

Table 8 Responses to the Question “How would you rate the skills level in Hong Kong in the following areas?”

	Excellent	Good	Average	Poor	Very Poor	Total	No. of respondents
Creative Content /work	3.3	22.8	45.7	23.9	4.3	100.0	92
Business management and planning	0.0	27.5	41.8	23.1	7.7	100.0	91
Marketing and promotion	2.2	23.9	33.7	31.5	8.7	100.0	92
Information & Communications Technologies (ICT) and new technologies	3.3	31.1	46.7	17.8	1.1	100.0	90

Note: The percentages may not add up to 100.0% due to rounding.

4.9 Perception of the Availability of Training

As regards to the availability of training for the four skills items, generally the respondents' rating tended to be on the "average" to "very poor / poor" side, and the percentages of the ratings were: "excellent / good" (about 11% - 20%); "average" (about 25% - 48%); and "very poor / poor" (about 31% - 64%). (Table 9)

Table 9 Responses to the Question "How would you rate the availability of training in the following areas?"

	%						Total	No. of respondents
	Excellent	Good	Average	Poor	Very Poor	No Comment		
Creative Content /work	1.1	9.9	25.3	50.5	13.2	0.0	100.0	91
Business management and planning	0.0	13.2	38.5	37.4	9.9	1.1	100.0	91
Marketing and promotion	0.0	13.2	37.4	34.1	14.3	1.1	100.0	91
Information & Communications Technologies (ICT) and new technologies	0.0	20.0	47.8	22.2	8.9	1.1	100.0	90

Note: The percentages may not add up to 100.0% due to rounding.

4.10 Perception of the Appropriateness of Training

Similar to the perception of availability of training for the four skills items, the respondents' ratings of the appropriateness of training tended to be on the "average" to "very poor / poor" side, The percentages of the ratings were: "excellent / good" (about 9% - 15%); "average" (about 45% - 55%); and "very poor / poor" (about 20% - 40%). (Table 10)

Table 10 Responses to the Question "How would you rate the appropriateness of training in the following areas?"

	%						Total	No. of respondents
	Excellent	Good	Average	Poor	Very Poor	N/A		
Creative Content /work	2.3	6.8	45.5	25.0	15.9	4.5	100.0	88
Business management and planning	3.4	6.8	46.6	25.0	11.4	6.8	100.0	88
Marketing and promotion	2.3	6.8	47.7	26.1	10.2	6.8	100.0	88
Information & Communications Technologies (ICT) and new technologies	1.1	13.6	54.5	20.5	4.5	5.7	100.0	88

Note: The percentages may not add up to 100.0% due to rounding.

4.11 Financial Significance of Different Sources of Funding

Over half (53.5%) of the respondents considered local individuals / household consumers were financially very important / important to them or their companies during the past two years. The next three important categories were local public sector organisations / companies (41.9%), local private sector companies (36.3%) and overseas companies, organisations and individuals (31.0%). The least important was Chinese mainland companies, organisations and individuals (19.5%). (Table 11)

Table 11 Responses to the Question “How would you rate the financial significance to you / your company of the following categories during the past 2 years?”

	%						Total	No. of respondents
	Very Important	Important	Average	Not Important	Insignificant	N/A		
Local individual / household consumers	20.5	33.0	18.2	9.1	9.1	10.2	100.0	88
Local private sector companies	13.6	22.7	26.1	11.4	14.8	11.4	100.0	88
Local public sector organisations/ companies	16.3	25.6	18.6	17.4	12.8	9.3	100.0	86
Chinese mainland companies, organisations and individuals (including inbound tourists)	10.3	9.2	23.0	14.9	27.6	14.9	100.0	87
Overseas companies, organisations and individuals (including inbound tourists)	8.0	23.0	21.8	14.9	21.8	10.3	100.0	87

Note: The percentages may not add up to 100.0% due to rounding.

4.12 Perception of the Availability and Appropriateness of Financial Support

The availability and appropriateness of the financial support from the four sources indicated was not rated at all satisfactory. Respondents' ratings tended to be on the "average" to "very poor / poor" side. The percentages of the ratings were: "excellent / good" (about 2% - 11%); "average" (about 24% - 39%); and "very poor / poor" (about 42% - 65%). (Table 12)

Table 12 Responses to the Question "How would you generally rate the availability and appropriateness of financial support from the following sources?"

	%						Total	No. of respondents
	Excellent	Good	Average	Poor	Very Poor	N/A		
Government / public funding	0.0	10.9	39.1	27.2	15.2	7.6	100.0	92
Foundations / trust (private)	1.1	2.2	13.2	29.7	35.2	18.7	100.0	91
Private sector investment / venture capital	0.0	2.2	16.5	27.5	33.0	20.9	100.0	91
Private / commercial sponsorship	1.1	2.2	24.2	35.2	27.5	9.9	100.0	91

Note: The percentages may not add up to 100.0% due to rounding.

4.13 Perception of the Availability and Costs of Infrastructure / Premises for Conducting Creative Work

About half (47.1%) of the respondents rated the availability of infrastructure/premises for conducting creative work as very poor / poor; 36.8% as average; and 16.0% as excellent / good. (Table 13)

For the cost of such infrastructure/premises, nearly 60% (59.8%) considered it as very expensive / expensive, 35.6% as average; and 4.5% as very cheap / cheap. (Table 13)

Table 13 Responses to the Question “How would you rate the availability and costs of infrastructure/premises to undertake your work?”

	%					Total	No. of respondents
	Excellent	Good	Average	Poor	Very Poor		
Availability of appropriate premises or venues	1.1	14.9	36.8	29.9	17.2	100.0	87
	Very Expensive	Expensive	Average	Cheap	Very Cheap		
Cost of infrastructure / premises to undertake your work	16.1	43.7	35.6	3.4	1.1	100.0	87

Note: The percentages may not add up to 100.0% due to rounding.

4.14 Importance of Conditions for Creative Work

Over 70% of the respondents considered the following conditions of creative work as very important / important: (Table 14)

- “Adequate physical space/ premises” (85.3%);
- “Exchange of ideas/ experience with other creators/ artists in other countries” (79.7%);
- “Intellectual Property Rights” (78.9%)
- “Exchange of ideas/ experience with other creators/ artists in Hong Kong” (75.6%); and
- “Information and communications technologies (ICT)” (70.8%).

Table 14 Responses to the Question “How important are the following to you?”

	%					Total	No. of respondents
	Very Important	Important	Average	Not Important	Insignificant		
Exchange of ideas/ experience with other creators/ artists in Hong Kong	30.0	45.6	21.1	3.3	0.0	100.0	90
Exchange of ideas/ experience with other creators/ artists in other countries	40.4	39.3	18.0	2.2	0.0	100.0	89
Adequate physical space/ premises for you to create	44.9	40.4	7.9	5.6	1.1	100.0	89
Intellectual Property Rights	46.7	32.2	14.4	3.3	3.3	100.0	90
Information and communications technologies (ICT)	22.5	48.3	25.8	3.4	0.0	100.0	89

Note: The percentages may not add up to 100.0% due to rounding.

4.15 Purposes of Using ICTs (for Respondents who considered ICTs as Very Important / Important)

Among those respondents who considered Information and Communications Technologies to be very important / important to them, the most common purpose of using ICTs was: promotion (79.0%), followed by creation and production of product or service (66.1%), and business and administration (50.0%). The least common purposes were ‘point of sale’ application (37.1%) and distribution (27.4%). (Table 15)

Table 15 Responses to the Question “For which purposes are ICTs important?” (Multiple answers allowed)

Purposes	%
Business and administration	50.0
Creation and production of product or service	66.1
Distribution	27.4
Promotion	79.0
‘Point of sale’ application (i.e. where the cultural product is presented or purchased)	37.1
Number of respondents: 62	

Note: The percentage total may not be equal to 100% since respondents were allowed to give multiple answers.

4.16 Perception of Conditions for Improving the Arts and Cultural Scene in Hong Kong

Over 80% of the respondents strongly agreed / agreed with the following conditions that could help improve the arts and cultural scene in Hong Kong: (Table 16)

- “Reform the primary and secondary school curricula to include more arts and cultural elements” (95.6%);
- “Stimulate more commercial sponsorship for the arts” (93.4%);
- “More government support for the arts / culture” (93.2%);
- “Promote Hong Kong artists / cultural organisations to other regions / countries” (91.2%); and
- “Provide more venues for arts and cultural use” (81.4%).

Table 16 Responses to the Question “Which of the following could help improve the arts and cultural scene in Hong Kong?”

	%					Total	No. of respondents
	Strongly agreed	Agreed	Neither agreed nor disagreed	Disagreed	Strongly disagreed		
Stimulate more commercial sponsorship for the arts	58.2	35.2	6.6	0.0	0.0	100.0	91
Provide more venues for arts and cultural use	39.6	41.8	15.4	3.3	0.0	100.0	91
Reform the primary and secondary school curricula to include more arts and cultural elements	64.8	30.8	4.4	0.0	0.0	100.0	91
Promote Hong Kong artists / cultural organisations to other regions / countries	40.7	50.5	8.8	0.0	0.0	100.0	91
More government support for the arts / culture	64.0	29.2	5.6	1.1	0.0	100.0	89

Note: The percentages may not add up to 100.0% due to rounding.

4.17 Perception of the Functions of Cultural and Creative Activities

Over 70% of the respondents strongly agreed / agreed that cultural and creative activities could have the following benefits: (Table 17)

- “Help to forge creativity, innovation and professionalism in the arts and cultural industries” (96.6%);
- “Help to improve communication of ideas, information and values” (95.4%);
- “Help to improve understanding of different cultures and lifestyles” (94.4%);
- “Help in building a distinctive regional and international profile for Hong Kong” (82.0%);
- “Help to increase community well-being and quality of life (80.4%);
- “Help to convey the history and heritage of Hong Kong” (72.2%); and
- “Help to develop a sense of community identity” (71.6%).

Table 17 Cultural and creative activities:

	%					Total	No. of respondents
	Strongly agreed	Agreed	Neither agreed nor disagreed	Disagreed	Strongly disagreed		
Help to improve communication of ideas, information and values	42.0	53.4	4.5	0.0	0.0	100.0	88
Help to improve understanding of different cultures and lifestyles	44.4	50.0	5.6	0.0	0.0	100.0	90
Help to develop a sense of community identity	31.8	39.8	28.4	0.0	0.0	100.0	88
Help to increase community well-being and quality of life	35.6	44.8	18.4	1.1	0.0	100.0	87
Help to convey the history and heritage of Hong Kong	34.4	37.8	26.7	1.1	0.0	100.0	90
Help in building a distinctive regional and international profile for Hong Kong	48.3	33.7	18.0	0.0	0.0	100.0	89
Help to forge creativity, innovation and professionalism in the arts & cultural industries	60.2	36.4	3.4	0.0	0.0	100.0	88

Note: The percentages may not add up to 100.0% due to rounding.

Questionnaire for Creation and Production Stakeholders

第一部份: 關於你 / 你公司或機構的文化藝術創作活動

SECTION A: ABOUT YOU/YOUR COMPANY/ORGANISATION

(1) 姓 名
Name.....

(只限於調查之用，資料絕對保密)

This is for the purposes of the survey and will remain strictly confidential)

(2) 你 / 你的機構從事以下哪些文化 / 藝術項目？ (可選擇多於一項)
In which of the following fields of art/culture is your activity / your organisation active? (tick more than one as necessary)

(2_a) 舞蹈 (請指出創作活動的類別及功能)
Dance (identify the sub-categories and functions from the following)

- | | | |
|--------------------------|--------------------|---------------------------------------|
| ✓ | <u>a. 分類</u> | <u>a. Sub-categories</u> |
| <input type="checkbox"/> | 1 芭蕾舞 | Ballet |
| <input type="checkbox"/> | 2 現代舞 | Modern dance |
| <input type="checkbox"/> | 3 傳統中國舞 | Traditional Chinese dance |
| <input type="checkbox"/> | 4 民族舞 | Folk dance |
| <input type="checkbox"/> | 5 社交舞 (包括拉丁舞) | Ballroom dance (incl. Latin American) |
| <input type="checkbox"/> | 88 (其他, 請說明: | (Other, please add here:.....) |
| ✓ | <u>b. 功能 / 職能</u> | <u>b. Functions / Positions</u> |
| <input type="checkbox"/> | 11 編舞 | Choreographer |
| <input type="checkbox"/> | 22 舞蹈員 | Performer |
| <input type="checkbox"/> | 33 設計 / 技術人員 | Design/technical |
| <input type="checkbox"/> | 44 表演團體 | Performing group |
| <input type="checkbox"/> | 88 (其他, 請說明: | (Other, please add here:.....) |

(2_b) 電影及錄像 (請指出創作活動的類別及功能)
Film & Video (identify the sub-categories and functions from the following)

- | | | |
|--------------------------|--------------------|--------------------------------|
| ✓ | <u>a. 分類</u> | <u>a. Sub-categories</u> |
| <input type="checkbox"/> | 1 商業電影 | Commercial film |
| <input type="checkbox"/> | 2 商業錄像 | Commercial video |
| <input type="checkbox"/> | 3 藝術電影 | Art film |
| <input type="checkbox"/> | 4 藝術錄像 | Video art |
| <input type="checkbox"/> | 88 (其他, 請說明: | (Other, please add here:.....) |

- | | |
|--|--|
| <p>✓ <u>b. 功能／職能</u></p> <p><input type="checkbox"/> 11 監製</p> <p><input type="checkbox"/> 22 導演</p> <p><input type="checkbox"/> 33 錄像藝術家</p> <p><input type="checkbox"/> 44 編劇</p> <p><input type="checkbox"/> 55 設計／技術人員</p> <p><input type="checkbox"/> 88 (其他，請說明:</p> | <p><u>b. Functions / Positions</u></p> <p>Producer</p> <p>Director</p> <p>Video artist</p> <p>Screenwriter</p> <p>Design/technical</p> <p>(Other, please add here:.....)</p> |
|--|--|

(2_c) 文學 (你主要從事那類型的文學創作?)

Literature (In which genre of literature do you principally work?)

.....

(2_d) 音樂 (請指出創作活動的類別及功能)

Music (identify the genres and functions from the following)

- | | |
|--|---|
| <p>✓ <u>a. 分類</u></p> <p><input type="checkbox"/> 1 西方古典音樂 – 樂器演奏</p> <p><input type="checkbox"/> 2 中國音樂 – 樂器演奏</p> <p><input type="checkbox"/> 3 古典聲樂／合唱團</p> <p><input type="checkbox"/> 4 爵士樂</p> <p><input type="checkbox"/> 5 世界／民族／新世代音樂</p> <p><input type="checkbox"/> 6 另類音樂</p> <p><input type="checkbox"/> 7 搖滾樂／流行曲／蘇靈／R&B</p> <p><input type="checkbox"/> 8 粵語流行曲</p> <p><input type="checkbox"/> 88 (其他，請說明:</p> | <p><u>a. Sub-categories</u></p> <p>Western classical – instrumental</p> <p>Chinese music – instrumental</p> <p>Classical vocal and choral</p> <p>Jazz</p> <p>World / Folk/ New Age</p> <p>Alternative</p> <p>Rock/pop/soul/R&B</p> <p>Canto-pop</p> <p>(Other, please add here:.....)</p> |
| <p>✓ <u>b. 功能／職能</u></p> <p><input type="checkbox"/> 11 作曲家</p> <p><input type="checkbox"/> 22 演奏家／唱者</p> <p><input type="checkbox"/> 33 指揮家／音樂總監／編曲人</p> <p><input type="checkbox"/> 88 (其他，請說明:</p> | <p><u>b. Functions / Positions</u></p> <p>Composer</p> <p>Performer</p> <p>Conductor / music director / arranger</p> <p>(Other, please add here:.....)</p> |

(2_e) 戲劇 (請指出創作活動的類別及功能)

Theatre (identify the genres and functions from the following)

- | | |
|--|---|
| <p>✓ <u>a. 分類</u></p> <p><input type="checkbox"/> 1 古典或現代話劇</p> <p><input type="checkbox"/> 2 音樂劇</p> <p><input type="checkbox"/> 3 中國戲劇</p> <p><input type="checkbox"/> 4 木偶戲</p> <p><input type="checkbox"/> 88 (其他，請說明:</p> | <p><u>a. Sub-categories</u></p> <p>Classical or modern drama</p> <p>Musical theatre</p> <p>Chinese theatre</p> <p>Puppet theatre/marionette theatre</p> <p>(Other, please add here:</p> |
|--|---|

- | | |
|--|--|
| <p>✓ <u>b. 功能／職能</u></p> <p><input type="checkbox"/> 11 編劇</p> <p><input type="checkbox"/> 22 導演</p> <p><input type="checkbox"/> 33 演員</p> <p><input type="checkbox"/> 44 設計／技術人員</p> <p><input type="checkbox"/> 88 (其他，請說明:)</p> | <p><u>b. Functions / Positions</u></p> <p>Scriptwriter</p> <p>Director</p> <p>Actor</p> <p>Design/technical</p> <p>(Other, please add here:)</p> |
|--|--|

(2_f) 視覺藝術 (請指出創作活動的類別及功能)

Visual arts (identify genres and functions from the following)

- | | |
|--|--|
| <p>✓ <u>a. 分類</u></p> <p><input type="checkbox"/> 1 繪畫 – 西方媒介</p> <p><input type="checkbox"/> 2 繪畫 – 中國媒介</p> <p><input type="checkbox"/> 3 雕塑及裝置藝術</p> <p><input type="checkbox"/> 4 陶瓷</p> <p><input type="checkbox"/> 5 壁畫</p> <p><input type="checkbox"/> 88 (其他，請說明:)</p> | <p><u>a. Sub-categories</u></p> <p>Painting – Western</p> <p>Painting – Chinese</p> <p>Sculpture and installation</p> <p>Ceramics</p> <p>Mural</p> <p>(Other, please add here:.....)</p> |
|--|--|

- | | |
|---|---|
| <p>✓ <u>b. 功能／職能</u></p> <p><input type="checkbox"/> 11 策展人</p> <p><input type="checkbox"/> 22 藝術家</p> <p><input type="checkbox"/> 88 (其他，請說明:)</p> | <p><u>b. Functions / Positions</u></p> <p>Curator</p> <p>Artist</p> <p>(Other, please add here:.....)</p> |
|---|---|

(2_g) 戲曲 (請指出創作活動的類別及功能)

Xiqu (identify the genres and functions from the following)

- | | |
|--|--|
| <p>✓ <u>a. 分類</u></p> <p><input type="checkbox"/> 1 粵劇</p> <p><input type="checkbox"/> 2 其他中國戲曲</p> <p><input type="checkbox"/> 3 粵劇/戲曲歌曲</p> <p><input type="checkbox"/> 88 (其他，請說明:)</p> | <p><u>a. Sub-categories</u></p> <p>Cantonese opera</p> <p>Other Chinese opera</p> <p>Operatic songs</p> <p>(Other, please add here:)</p> |
|--|--|

- | | |
|---|--|
| <p>✓ <u>b. 功能／職能</u></p> <p><input type="checkbox"/> 11 創作人／作者</p> <p><input type="checkbox"/> 22 表演者</p> <p><input type="checkbox"/> 33 設計／技術人員</p> <p><input type="checkbox"/> 88 (其他，請說明:)</p> | <p><u>b. Functions / Positions</u></p> <p>Creator/writer</p> <p>Performer</p> <p>Design/technical</p> <p>(Other, please add here:)</p> |
|---|--|

(2_h) 設計 (請指出創作活動的類別及功能)

Design (identify the sub-categories and functions from the following)

- | | |
|---|--|
| <p>✓ <u>a. 分類</u></p> <p><input type="checkbox"/> 1 平面／視覺設計</p> <p><input type="checkbox"/> 2 時裝設計</p> <p><input type="checkbox"/> 3 產品設計</p> <p><input type="checkbox"/> 4 漫畫</p> <p><input type="checkbox"/> 88 (其他，請說明:)</p> | <p><u>a. Sub-categories</u></p> <p>Graphic / visual design</p> <p>Fashion design</p> <p>Product design</p> <p>Comics</p> <p>(Other, please add here:.....)</p> |
| <p>✓ <u>b. 功能／職能</u></p> <p><input type="checkbox"/> 11 設計師</p> <p><input type="checkbox"/> 22 美術創作人</p> <p><input type="checkbox"/> 33 繪圖員</p> <p><input type="checkbox"/> 88 (其他，請說明:)</p> | <p><u>b. Functions / Positions</u></p> <p>Designer</p> <p>Artist</p> <p>Visualiser</p> <p>(Other, please add here:.....)</p> |

(2_i) 工藝及物件藝術 (請註明所從事的類別：如陶瓷、玻璃、紡織、人物模型等等)

Crafts & Object Art (Specify which form e.g. ceramist, glassmaker, textile, hand-held figure, etc)

(2_j) 攝影 (請指出創作活動的類別及功能)

Photography (identify the sub-categories and functions from the following)

- | | |
|--|---|
| <p>✓ <u>a. 分類</u></p> <p><input type="checkbox"/> 1 商業攝影</p> <p><input type="checkbox"/> 2 藝術攝影</p> <p><input type="checkbox"/> 88 (其他，請說明:)</p> | <p><u>a. Sub-categories</u></p> <p>Commercial photography</p> <p>Art photography</p> <p>(Other, please add here:)</p> |
| <p>✓ <u>b. 功能／職能</u></p> <p><input type="checkbox"/> 11 攝影師</p> <p><input type="checkbox"/> 22 技術人員</p> <p><input type="checkbox"/> 88 (其他，請說明:)</p> | <p><u>b. Functions / Positions</u></p> <p>Photographer</p> <p>Technical worker</p> <p>(Other, please add here:)</p> |

(2_k) 數碼娛樂 (請指出創作活動的類別及功能)

Digital Entertainment (identify the sub-categories and functions from the following)

- | | |
|---|--|
| <p>✓ <u>a. 分類</u></p> <p><input type="checkbox"/> 1 電腦 / 網上遊戲</p> <p><input type="checkbox"/> 2 動畫</p> <p><input type="checkbox"/> 3 電腦效果繪圖製作</p> <p><input type="checkbox"/> 4 多媒體製作</p> <p><input type="checkbox"/> 88 (其他，請說明)</p> | <p><u>a. Sub-categories</u></p> <p>PC / Online games</p> <p>Animation</p> <p>Computer-effect graphic production</p> <p>Multimedia production</p> <p>(Other, please add</p> |
|---|--|

明:) here:)

- | | |
|---|---|
| <p>✓ b. 功能／職能</p> <p><input type="checkbox"/> 11 設計師</p> <p><input type="checkbox"/> 22 軟件工程師／程式編寫員</p> <p><input type="checkbox"/> 33 美術創作人</p> <p><input type="checkbox"/> 44 繪圖員</p> <p><input type="checkbox"/> 88 (其他，請說
明:)</p> | <p>b. Functions / Positions</p> <p>Designer</p> <p>Software engineer/ programmer</p> <p>Artist</p> <p>Graphic / visualiser</p> <p>(Other, please add
here:)</p> |
|---|---|

(2_I) 廣告 (請指出創作活動的類別及功能)

Advertising (identify the sub-categories and functions from the following)

- | | |
|---|---|
| <p>✓ a. 分類</p> <p><input type="checkbox"/> 1 平面製作</p> <p><input type="checkbox"/> 2 電視廣告 / MTV</p> <p><input type="checkbox"/> 3 多媒體 (包括網上廣告)</p> <p><input type="checkbox"/> 88 (其他，請說
明:)</p> | <p>a. Sub-categories</p> <p>Printed media</p> <p>TV output / MTV</p> <p>Multimedia (web-base advertising)</p> <p>(Other, please add
here:)</p> |
| <p>✓ b. 功能／職能</p> <p><input type="checkbox"/> 11 撰稿人</p> <p><input type="checkbox"/> 22 美術創作人</p> <p><input type="checkbox"/> 33 監製 / 導演</p> <p><input type="checkbox"/> 44 繪圖員</p> <p><input type="checkbox"/> 88 (其他，請說
明:)</p> | <p>b. Functions / Positions</p> <p>Copyrighting</p> <p>Artist</p> <p>Producer / Director</p> <p>Graphic / visualiser</p> <p>(Other, please add
here:)</p> |

(3) 請在最能夠反映你的工作狀況的格填上✓ 號 (可選擇多於一項)

Please tick the appropriate box(es) concerning your current working status. (Tick more than one as necessary)

- ✓
- 1 (3_a) 你通常以全職藝術家 / 創作人的形式工作?
Do you normally work as a full-time artist / creator?
- 2 (3_b) 你通常以自由合約或兼職藝術家 / 創作人的形式工作?
Do you normally work as freelance artist / creator?
- 3 (3_c) 你有沒有開辦自己的公司?
Have you established your own company?
- 4 (3_d) 你是否替一所藝術 / 創意界別的公司 / 機構工作?
Do you normally work for a company/ organisation in the arts / creative sector?
如「是」，你的職銜是 *If so what is your job title?.....*
- 5 (3_e) 你主要在一所非藝術 / 創意界別的公司 / 機構工作?

Do you normally work for a company/ organisation unrelated to arts and culture?

- 6 (3_f) 你是否一身兼數職？

Do you classify yourself as a multiple job holder?

- (4) 支持你創作 / 製作的資金主要源於何處？(請以百分比標示不同的資金來源) 若你一身兼數職 (例如身兼音樂家及音樂教師兩職)，亦請以百分比標示不同的資金來源。What proportions of funding of your creative work/ production are contributed by the following financial sources? (Please indicate the respective approximate percentages) **If you are a multiple cultural job holder (e.g. a composer who is also a musician and a music teacher), please attempt to provide an average percentage for your work.**

<u>%</u>	<u>主要資金來源</u>	<u>Financial Sources</u>
_____	自資	Self-finance
_____	私人 / 商業機構	Private / commercial firms
_____	商業銷售 (包括產品及任何形式的交易)	Commercial sale (including products or any form of deliverables)
_____	基金或信託基金 (私人)	Foundations or trusts
_____	政府 / 公共資助 (包括個別計劃 / 節目)	Government / public funds (project / programme)
_____	公帑資助的機構	Organisation(s) subsidised by public funds

- (5) 你平均一星期用多少時間從事藝術 / 文化活動或創作？
How much time a week on average you dedicate to arts /cultural activity or creative production?

	平均一星期從事於藝術、文化或創作的時間	Average Working Hours per week on arts, culture or creative production activity
✓		
<input type="checkbox"/>	1 35 小時或以上	35 hrs or above
<input type="checkbox"/>	2 21-34 小時	21-34 hrs
<input type="checkbox"/>	3 11-20 小時	11-20 hrs
<input type="checkbox"/>	4 1-10 小時	1-10 hrs
<input type="checkbox"/>	5 無從事與藝術 / 文化有關的活動	Engaged in activities unrelated to arts/ culture

- (6) 你現時每月工作的收入大概多少？
(請分開列出從事文化藝術創作的收入及與文化藝術活動無關的收入)
Could you tell us, approximately, the monthly income from your activities (related to arts, culture and creative production and non-arts sources)?

(a) 與文化、藝術及創意製作 有關 Arts, culture and creative production related	(b) 與文化、藝術及創意製 作無關 Non-arts & culture or non- creative production related	每月收入幅度 (港 元) Broad Range of Monthly Income (HK\$)
<input type="checkbox"/>	<input type="checkbox"/>	1 \$ 9,999 或以下 or less
<input type="checkbox"/>	<input type="checkbox"/>	2 \$10,000-14,999
<input type="checkbox"/>	<input type="checkbox"/>	3 \$15,000-19,999
<input type="checkbox"/>	<input type="checkbox"/>	4 \$20,000-24,999
<input type="checkbox"/>	<input type="checkbox"/>	5 \$25,000-29,999
<input type="checkbox"/>	<input type="checkbox"/>	6 \$30,000-34,999
<input type="checkbox"/>	<input type="checkbox"/>	7 \$35,000-39,999
<input type="checkbox"/>	<input type="checkbox"/>	8 \$40,000-49,999
<input type="checkbox"/>	<input type="checkbox"/>	9 \$50,000 或以上 or above

(7) 請從下列選擇出你是..... (可選擇多於一項)
Please tick whether you (Tick more than one as necessary)

- ✓
- 1 在家工作 Work from home
 - 2 租用物業作工作室 Work on rented premises away from home
 - 3 擁有自購的物業作工作室／創作間 Own your own work/ creative space
 - 4 在某文化／藝術機構的物業內工作 Work at the premises of an arts/ cultural organisation
 - 5 在政府擁有或資助的物業內工作 Work at government owned or subsidised premises
 - 6 (其他，請說明:)
明: (Other, please add here:)

第二部分：有關你工作的環境及氣氛**SECTION B: ABOUT THE ENVIRONMENT AND CLIMATE FOR YOUR ACTIVITIES**

以下問題有關你對香港文化藝術環境及氣氛的看法。

We would like to ask a few questions about how you feel about the environment and climate for arts and cultural activities in Hong Kong.

(8a) 你如何評價本港於下列範疇的技能水平？（請在適當的格填上✓號）

How would you rate the skills level in Hong Kong in the following areas? (Please tick the appropriate boxes)

非常好 Excellent	好 Good	普通 Average	差 Poor	非常差 Very Poor	
1	2	3	4	5	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_a_i) 內容創意 (意指啓發創作的環境及氣氛) Creative Content /work (i.e. to enable you to create)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_a_ii) 業務管理及策劃 Business management and planning
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_a_iii) 市場推廣及宣傳 Marketing and promotion
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_a_iv) 資訊科技及其他相關新科技的應用 Information & Communications Technologies (ICT) and new technologies

(8b) 你如何評價下列範疇的培訓機會？（請在適當的格填上✓號）

How would you rate the availability of training in the following areas? (please tick the appropriate boxes)

非常足夠 Excellent	足夠 Good	普通 Average	不足夠 Poor	非常缺乏 Very Poor	
1	2	3	4	5	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_b_i) 內容創意 (意指啓發創作的環境及氣氛) Creative Content /work (i.e. to enable you to create)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_b_ii) 業務管理及策劃 Business management and planning
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_b_iii) 市場推廣及宣傳 Marketing and promotion
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_b_iv) 資訊科技及其他相關新科技的應用 Information & Communications Technologies (ICT) and new technologies

(8c) 你如何評價以下現有的培訓範疇的合適性？（請在適當的格填上✓號）

How would you rate the appropriateness of training in the following areas? (please tick the relevant boxes)

非常好 Excellent	好 Good	普通 Average	差 Poor	非常差 Very Poor	不適用 N/A
------------------	-----------	---------------	-----------	------------------	------------

1	2	3	4	5	6	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_c_i) 內容創意 (意指啟發創作的環境及氣氛) Creative Content /work (i.e. to enable you to create)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_c_ii) 業務管理及策劃 Business management and planning
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_c_iii) 市場推廣及宣傳 Marketing and promotion
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(8_c_iv) 資訊科技及其他相關新科技的應用 Information & Communications Technologies (ICT) and new technologies

- (9) 在財政方面而言，你如何評定下列的客戶 / 對象類別在過去兩年對你的創作活動的重要性？（請在適當的格填上✓號）

Turning to your customers, and/or client base how would you rate the financial significance to you / your company of the following categories during the past 2 years? (Please tick the appropriate boxes)

非常重要 Very Important 1	重要 Important 2	普通 Average 3	不重要 Not Important 4	無關係 Insignificant 5	不適用 N/A 6	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(9_a) 本地個人 / 家庭消費者 Local individual / household consumers
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(9_b) 本地私人公司 Local private sector companies
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(9_c) 本地公營機構 / 公司 Local public sector organisations/ companies
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(9_d) 中國大陸的公司、機構及個人客戶 (包括旅港遊客) Chinese mainland companies, organisations and individuals (including inbound tourists)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(9_e) 海外的公司、機構及個人客戶 (包括 旅港遊客) Over-seas companies, organisations and individuals (including inbound tourists)

- (10) 你認為以下資助來源是否足夠？（請在適當的格填上✓號）

How would you generally rate the availability and appropriateness of financial support from the following sources? (Please tick the appropriate boxes)

非常好 Excellent 1	好 Good 2	普通 Average 3	差 Poor 4	非常差 Very Poor 5	不適用 N/A 6	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(10_a) 政府 / 公共資助 Government / Public funding
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(10_b) 基金 / 信託基金 (私人) Foundations / trust (private)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(10_c) 私人的投資 / 風險資本 Private sector investment / venture capital
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(10_d) 私人 / 商業的贊助 Private / Commercial Sponsorship

(11) 你如何評價從事創作活動所需要的基本設施 / 場地的 1)供應情況及 2)租金或支出？

How would you rate the availability and costs of infrastructure/premises to undertake your work?

非常好	好	普通	差	非常差	
Excellent	Good	Average	Poor	Very Poor	
1	2	3	4	5	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(11_a) 適當場地 / 空間的供應情況
					<i>Availability of appropriate premises or venues</i>

非常昂貴	昂貴	普通	便宜	非常便宜	
Very Expensive	Expensive	Average	Cheap	Very Cheap	
1	2	3	4	5	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(11_b) 進行工作所需的基本設施 / 場地的租金或支出
					<i>The cost of infrastructure / premises to undertake your work</i>

(12) 請評定下列各項對你的工作的重要性的？（請在適當的格填上✓號）
How important are the following to you? Please tick the appropriate boxes.

非常重要	重要	普通	不重要	無關係	
Very Important	Important	Average	Not Important	Insignificant	
1	2	3	4	5	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(12_a) 與其他香港藝術家 / 創作人交流意念或經驗
					<i>Exchange of ideas/ experience with other creators/ artists in Hong Kong?</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(12_b) 與海外藝術家 / 創作人交流意念或經驗
					<i>Exchange of ideas/ experience with other creators/ artists in other countries?</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(12_c) 充足的創作空間 / 場地
					<i>Adequate physical space/ premises for you to create?</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(12_d) 知識產權 (如版權及工業設計專利權)
					<i>Intellectual Property Rights (e.g. copyright and industrial design patents)?</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(12_e) 資訊及通訊科技
					<i>Information and communications technologies?</i>

(12_f) 如你在上一題 (12_e) 選擇了「非常重要」或「重要」，請指出資訊科技在哪方面的應用較重要？（可選擇多於一項）

If you answered “very important” or “important” to question (12_e) please indicate for which purposes ICTs are important? (Tick one or more as necessary)

✓	應用目的	Purposes
<input type="checkbox"/>	1 業務與管理	Business and administration

-
- | | | | |
|--------------------------|---|---------------------------|--|
| <input type="checkbox"/> | 2 | 產品或服務的創造和製作 | Creation and production of product or service |
| <input type="checkbox"/> | 3 | 產品分銷 | Distribution |
| <input type="checkbox"/> | 4 | 市場推廣 | Promotion |
| <input type="checkbox"/> | 5 | 「銷售點」上的應用 (指展示或銷售文化產品的地點) | 'Point of sale' application (<i>i.e. where the cultural product is presented or purchased</i>) |

(13) 你是否贊同以下方法將有助改善本港的文化藝術環境？
In your opinion which of the following could help improve the arts and cultural scene in Hong Kong?

非常同意	同意	既非同意 亦非不同意	不同意	非常不同意	
Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree	
1	2	3	4	5	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(13_a) 鼓勵更多商業贊助，支持文化藝術 <i>Stimulate more commercial sponsorship for the arts.</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(13_b) 提供更多文化場館和設施 <i>Provide more venues for arts and cultural use</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(13_c) 改革中、小學課程內容，增加更多文化與藝術的成份 <i>Reform the primary and secondary curricula to include more arts and cultural elements.</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(13_d) 促進本港藝術家 / 藝術在其他地區的活動和發展 <i>Promote Hong Kong artists / cultural organisations to other regions / countries.</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(13_e) 政府對文化藝術提供更多支持 <i>More government support for the arts / culture.</i>
					(13_f) 其他意見 Other(請說明 Please specify)
				
				
				
				
				

第三部分: 社會效益及影響

SECTION C: SOCIAL BENEFITS AND IMPACTS

你如何評價你的工作對社會可能帶來的利益和影響？請以「非常同意」至「非常不同意」表達你對以下陳述的意見。

Finally here are some questions about your evaluation of the possible social benefits and impacts of your activities. On a scale from 'Strongly Agree' to 'Strongly Disagree' what are your responses to the following statements?

(14) 文化及創意活動可以：
Cultural and creative activities:

非常同意	同意	既非同意 亦非不同意	不同意	非常不同意	
Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree	
1	2	3	4	5	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(14_a) 有助促進意念、資訊及價值觀念的交流 <i>Help to improve communication of ideas, information and values</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(14_b) 有助促進瞭解不同文化及生活方式 <i>Help to improve understanding of different cultures and lifestyles</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(14_c) 有助建立社區認同意識 <i>Help to develop a sense of community identity</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(14_d) 有助改善社區環境及生活質素 <i>Help to increase community well-being and quality of life</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(14_e) 有助推廣香港的歷史及傳統文化 <i>Help to convey the history and heritage of Hong Kong</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(14_f) 有助香港建立獨特的地區及國際地位 <i>Help in building a distinctive regional and international profile for Hong Kong</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(14_g) 有助促進創作、創新活動及文化產業的專業發展 <i>Help to forge creativity, innovation and professionalism in the arts & cultural industries</i>

第四部分： 個人資料

SECTION D DEMOGRAPHIC DATA

(15) 個人資料 (請在適當的格填上✓號)

Demographic Data (Please tick the appropriate boxes)

✓ (15_a) 性別 Gender

1 男 Male

2 女 Female

 (15_b) 母語 Your Mother Tongue

1 廣東話 Cantonese

2 普通話 Putonghua

3 英語 English

4 其他 Others (請說明 please
specify:)

 (15_c) 年齡 Age

1 16-19

2 20-24

3 25-34

4 35-44

5 45-54

6 55-64

7 65 或以上 or above

 (15_d) 教育程度 (最高學歷)

*Educational Attainment (highest level
completed)*

1 小學或以下 Primary or below

2 初中 (中一至中三) Low to Secondary School
(F.1 – F.3)

3 高中 (中四至中五) Upper Secondary School
(F.4 – F.5)

4 預科 (中六至中七) Matriculation (F.6 - F.7)

5 證書 / 文憑 或副學士 Certificate / Diploma or
associate degree

6 學士學位 或同等學歷 Bachelor Degree or
equivalent

7 碩士或博士學位 Master or Doctoral degree

謝謝你抽空回答這份問卷，你的寶貴意見對發展和推動香港文化產業有重要的作用。

Thank you for sparing the time to respond to these questions, your responses will be very useful for developing measures to assist the cultural industries in Hong Kong.

如你有興趣收取一份研究報告的行政摘要，請留下你的聯絡方法：

When the survey and report have been completed would you be interested in receiving the Executive Summary of the report? (Please leave us your contact if Yes)

收件人 Respondent _____ 職銜 Title: _____

電話 Tel: _____ 傳真 Fax: _____ 電郵地址 E-mail: _____

公司名稱 Company: _____

地址 Address: _____

網頁 Website: _____

(如有任何查詢，請與本地的計劃統籌 莫健偉先生 聯絡，電話：9122 2667)
(For any enquiry, please contact Patrick Mok at 9122 2667)

[完 END]

ANNEX II

REPORT ON THE SURVEY OF PROMOTION AND DISTRIBUTION STAKEHOLDERS (AND QUESTIONNAIRE USED)

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APPENDIX: QUESTIONNAIRE

1. Introduction

International Intelligence on Culture (IIC) was commissioned by the Hong Kong Arts and Development Council (HKADC) to conduct the Hong Kong Arts and Cultural Indicators project in December 2003, and IIC sub-contracted the Survey of the Promotion and Distribution Stakeholders as part of the above project to the Hong Kong Policy Research Institute (HKPRI). This report summarizes the major findings of the survey.

2. Objectives

The objectives of the survey were to understand:

- (e) the different sub-sectors in the arts and cultural sector in which the respondent organisations were engaged;
- (f) some operational information of the respondent organisations;
- (g) the respondents' perceptions of the conditions that might affect arts and cultural activities in Hong Kong; and
- (h) the respondents' perceptions of the social benefits and impacts of the activities of their organisations.

3. Methodology

3.1 Target Respondents

The target organisations were those engaged in promotion or distribution work in the arts and cultural sector in Hong Kong, and the respondents were requested to express their views on behalf of their organisations. The respondent list was compiled by the Hong Kong based researchers working with International Intelligence on Culture and supplemented by the HKADC.

3.2 Data Collection

The mail survey was conducted in the period from late October to late December 2004. It was based on a specifically prepared questionnaire which is printed in full at the end of this Annex.

3.3 Response to the Mail Survey

A total of 279 copies of the questionnaire were mailed² (including a few sent by e-mail) and there was a target response rate of 50. After subsequent telephone follow-up, 62 copies of the questionnaire were returned and could be used for analysis. This represented a reasonable 22.2% response rate.

4. Major Survey Findings

(Note: The number of respondents to some questions may vary from the total number of 62 due to unanswered questions).

4.1 Respondents' Positions in Their Organisations

Among the respondents, 33.9% were the chief executive officers / managing directors of their organisations; 21.0% were owners / partners; and 11.3% were chairpersons. Other positions held by the respondents were artistic directors (14.5%) and spokespersons / external affairs officers (4.8%). In addition, 33.9% claimed that they held positions different from the above. (Table 1)

Table 1 Responses to the Question “Can I ask your position in the company / organisation?”

	%
Owner / partner	21.0
Chairperson	11.3
Chief Executive Officer / Managing Director	33.9
Artistic Director	14.5
Spokesperson / External Affairs Officer	4.8
Others	33.9
Number of respondents: 62	

Note: The percentage total may not be equal to 100% since respondents were allowed to give multiple answers.

² Due to the Personal Data Privacy Ordinance, the correspondence information of some respondents had to be kept confidential by the HKADC, and consequently their copies of the questionnaire were sent by the HKADC.

4.2 Years of Establishment of Organisations

The ages of the respondent organisations were spread quite evenly among different ranges: 1 – 4 years (22.6%); 5 – 9 years (19.4%); 10 – 20 years (25.8%); and more than 20 years (32.3%); none had been established for less than one year. (Table 2)

Table 2 Responses to the Question “How long has your company / organisation been established in Hong Kong?”

	%
Less than 1 year	0.0
1-4 years	22.6
5-9 years	19.4
10-20 years	25.8
More than 20 years	32.3
Total Number of respondents: 62	100.0

Note: The percentages may not add up to 100.0% due to rounding.

4.3 Sub-sectors of Arts and Culture in which Organisations were Engaged

Among different sub-sectors of arts and culture that the respondent organisations were engaged, higher percentages were in “visual arts” (25.8%); “music” (21.0%); “dance” (21.0%); “theatre” (19.4%); “literature” (14.5%); and xiqu (11.3%). The rest were below 10%. (Table 3)

Table 3 Responses to the Question “In which of the following fields of art / culture is your organisation active?” (Multiple answers allowed)

Categories	%
Dance	21.0
Film	4.8
Literature	14.5
Music	21.0
Theatre	19.4
Video	4.8
Visual arts	25.8
Xiqu	11.3
Design	6.5
Crafts	1.6
Object art	1.6
Photography	3.2
Advertising	1.6
Number of respondents: 62	

Note: The percentage total may not be equal to 100% since respondents were allowed to give multiple answers.

4.4 Nature of Organisations

Over half (51.6%) of the respondent organisations were registered as private companies, and 40.3% as charitable organisations or organisations under the Society Ordinance. (Table 4)

Table 4 Responses to the Question “What is the nature of your company / organisation registration?”

	%
A private company (partnership or limited company)	51.6
A charitable organisation or an organisation registered under the Society Ordinance	40.3
Others	8.1
Total	100.0
Number of respondents: 62	

4.5 Full Government Subvention

Only 14.5% of the respondents reported that their organisations were fully subsidized by public funds. (Table 5)

Table 5 Responses to the Question “Is your company / organisation WHOLLY subsidized by public funds (including subvention of government / public bodies or foundations managed by the government / public bodies)?”

	%
Yes	14.5
No	85.5
Total Number of respondents: 62	100.0

4.6 Partial Government Subvention

Only 30.6% of the respondent organisations were partly subsidized by public funds. (Table 6)

Table 6 Responses to the Question “Is your company / organisation PARTLY subsidized by public funds and/or private foundations or trusts?”

	%
Yes	30.6
No	69.4
Total Number of respondents: 62	100.0

4.7 Contribution by Government Funds and Private Foundations or Trusts (for Respondents Whose Organisations Received Partial Government Subvention)

Among those organisations which were subsidized partly by public funds, nearly half (47.4%) derived more than 80% of their operating budgets from this source. Just over one-fifth (21.1%) received 20% or less. The contribution of public funds to the rest was spread quite evenly in different proportions of their budgets.

In addition, over half (55.6%) of these organisations received no funding from private foundations or trusts; 27.8% had more than 40% of their operating

budgets funded by this source; 16.7% of these organisations had 20% or less.
(Table 7)

Table 7 Responses to the Question “If ‘Yes’ then what percentage of your annual operating budget is contributed by:”

% of annual operating budget contribution	%	
	Government funds	Private foundations or trusts
0%	0.0	55.6
1-20%	21.1	16.7
21-40%	10.5	0.0
41-60%	10.5	16.7
61-80%	10.5	0.0
Above 80%	47.4	11.1
Total	100.0	100.0
	Number of respondents: 19	Number of respondents: 18

Note: The percentages may not add up to 100.0% due to rounding.

4.8 Annual Turnover of Organisations in 2002/03

More than half (52.5%) of the respondent organisations had an annual turnover of one million Hong Kong dollars or less in 2002/03; about 22% had 1.1 to 10 million (22.1%) and more than 10 million (22.0%). (Table 8)

Table 8 Responses to the Question “Could you tell us, approximately, what is the annual turnover of your company / organisation in 2002/03?”

	%
Less than HK\$0.5m	28.8
HK\$0.5 – 1.0 m	23.7
HK\$1.1 – 5.0 m	17.0
HK\$5.1 – 10.0 m	5.1
HK\$10.1 – 20.0 m	8.5
More than HK\$20.0 m	13.5
N/A	3.4
Total	100.0
Number of respondents: 62	

Note: The percentages may not add up to 100.0% due to rounding.

4.9 Number of Employees in Organisations

About half (48.3%) of the respondent organisations had 10 employees or fewer; 30.0% had 11 – 50 employees; and 11.7 % had more than 50. And 10.0% claimed that they did not employ any people. (Table 9)

Table 9 Responses to the Question “How many people does your company / organisation employ (including full time and part time employees)?”

	%
0	10.0
1-10	48.3
11-50	30.0
More than 50	11.7
Total Number of respondents: 60	100.0

4.10 Proportion of Full-time Employees (for Respondent Organisations Which Had Employees)

Among those respondent organisations which had employees, 41.9% had more than 80% full-time employees; 34.9% had 41 – 80%; and 18.6% had 40% or less. 4.7% reported that they had no full-time employee. (Table 10)

Table 10 Responses to the Question “What percentage of these is full-time?”

	%
0%	4.7
1-20%	7.0
21-40%	11.6
41-60%	23.3
61-80%	11.6
Above 80%	41.9
Total Number of respondents: 43 Not defined: 11	100.0

Notes:

- a. The percentages in the above table may not add up to 100.0% due to rounding.
- b. 54 respondents reported that their employee numbers were greater than '0', (i.e., they had employees), and they were included in the analysis in this and the next sections, i.e. sections 4.10 and 4.11.

4.11 Employee Mix (for Respondent Organisations Which Had Employees)

Approximately half or more than half of the respondent organisations had no employee for the following work:

- “Development (e.g.: R&D) / Production” (75.0 %);
- “Teaching / education” (73.1%);
- “Sales & marketing” (57.7%); and
- “Technical / support” (49.1%)

In addition, about one-third (32.1%) had no employee for artistic / creative work. (Table 11)

Table 11 Responses to the Question “Of the total number of employees, how many are:”

	%						Total	No. of respondents
	0%	1-20%	21-40%	41-60%	61-80%	Above 80%		
Artistic / creative	32.1	22.6	20.8	7.5	5.7	11.3	100.0	53
Managerial / Administrative	9.4	34.0	26.4	15.1	3.8	11.3	100.0	53
Teaching / education	73.1	5.8	5.8	3.8	1.9	9.6	100.0	52
Sales & Marketing	57.7	23.1	7.7	5.8	1.9	3.8	100.0	52
Development (e.g.: R&D) / Production	75.0	17.3	1.9	1.9	0.0	3.8	100.0	52
Technical / support	49.1	15.1	20.8	5.7	1.9	7.5	100.0	53
Others	88.5	1.9	0.0	3.8	3.8	1.9	100.0	52

Notes:

- i. The percentages in the above table may not add up to 100.0% due to rounding.
- ii. Instead of the actual numbers of individual categories of employees reported in the returned questionnaires, their percentages with respect to the total number of employees of an organisation was calculated and presented.
- iii. The percentages of different categories of employees were derived by dividing the numbers of individual categories of employees by the total number as indicated by a respondent.
- iv. The percentage total of individual categories of employees of an organisation may not be equal to 100 since some employees might have more than one role as indicated by some respondents.

4.12 Perception of the Skills Level in Hong Kong

In relation to the levels of the four skills areas, over 70% of the respondents' rating them on the "excellent" to "average" side: (Table 12)

- "creative content /work" (89.9%);
- "business management and planning" (81.9%);
- "information and communications technologies (ICT) and new technologies" (78.7%); and
- "marketing and promotion" (72.1%).

Table 12 Responses to the Question "How would you rate the skills level in Hong Kong in the following areas?"

	Excellent	Good	Average	Poor	Very Poor	Total	No. of respondents
Creative Content /work	1.7	49.2	39.0	8.5	1.7	100.0	59
Business management and planning	1.6	34.4	45.9	16.4	1.6	100.0	61
Marketing and promotion	4.9	21.3	45.9	23.0	4.9	100.0	61
Information & Communications Technologies (ICT) and new technologies	11.5	21.3	45.9	14.8	6.6	100.0	61

Note: The percentages may not add up to 100.0% due to rounding.

4.13 Perception of the Availability of Training

Contrary to the perception of skills standards, the respondents' rating of the *availability* of training for these skills tended to be on the "average" to "very poor / poor" side. The ratings were: "excellent / good" (about 12% - 25%); "average" (about 36% - 42%); and "very poor / poor" (about 36% - 48%). (Table 13)

Table 13 Responses to the Question "How would you rate the availability of training in the following areas?"

	%					Total	No. of respondents
	Excellent	Good	Average	Poor	Very Poor	Total	No. of respondents
Creative Content /work	5.1	16.9	35.6	37.3	5.1	100.0	59
Business management and planning	3.4	13.6	42.4	30.5	10.2	100.0	59
Marketing and promotion	1.7	10.2	40.7	35.6	11.9	100.0	59

Information & Communications Technologies (ICT) and new technologies	3.4	22.0	39.0	27.1	8.5	100.0	59
--	-----	------	------	------	-----	-------	----

Note: The percentages may not add up to 100.0% due to rounding.

4.14 Perception of the Appropriateness of Training

In a similar vein to the perception of the availability of training for the four skills items, the respondents' ratings of the *appropriateness* of training tended to be on the “average” to “very poor / poor” side. The percentages of the ratings were: “excellent / good” (about 15% - 22%); “average” (about 33% - 43%); and “very poor / poor” (about 27% - 33%). However about 10% - 16% reported that it was not appropriate for them to rate the appropriateness of training for the respective skill items. (Table 14)

Table 14 Responses to the Question “How would you rate the appropriateness of training in the following areas?”

	%						Total	No. of respondents
	Excellent	Good	Average	Poor	Very Poor	N/A		
Creative Content/work	3.4	18.6	40.7	23.7	3.4	10.2	100.0	59
Business management and planning	1.6	14.8	42.6	21.3	8.2	11.5	100.0	61
Marketing and promotion	0.0	14.8	36.1	23.0	9.8	16.4	100.0	61
Information & Communications technologies (ICT) and new technologies	1.6	19.7	32.8	24.6	8.2	13.1	100.0	61

Note: The percentages may not add up to 100.0% due to rounding.

4.15 Financial Significance of Different Sources of Funding

77.4% of the respondents considered local individuals / household consumers were financially very important / important to their organisations during the past two years. The next three important categories were local public sector organisations / companies (38.3%), local private sector companies (37.7%) and overseas companies, organisations and individuals (29.5%). The least important was Chinese Mainland companies, organisations and individuals (11.5%). (Table 15)

Table 15 Responses to the Question “Can you indicate the financial significance of the following categories of customers, audiences and/or client base to your company/organisation in the following categories during the last 2 years?”

	%						Total	No. of respondents
	Very Important	Important	Average	Not Important	Insignificant	N/A		
Local individual / household consumers	46.8	30.6	16.1	1.6	4.8	0.0	100.0	62
Local private sector companies	16.4	21.3	37.7	11.5	8.2	4.9	100.0	61
Local public sector organisations/ companies	18.3	20.0	31.7	10.0	15.0	5.0	100.0	60
Chinese mainland companies, organisations and individuals (including inbound tourists)	6.6	4.9	29.5	24.6	21.3	13.1	100.0	61
Overseas companies, organisations and individuals (including inbound tourists)	18.0	11.5	32.8	13.1	14.8	9.8	100.0	61

Note: The percentages may not add up to 100.0% due to rounding.

4.16 Change of Audience / Client Base

60.0% of the respondents reported that their organisations' audience / client bases had grown as compared to 2002/03, but 20.0% thought they had decreased, and the other 20.0% felt they had not changed. (Table 16)

Table 16 Responses to the Question “Would you say that, in comparison to 2002/2003, your audience / client base or market has:”

	%
Decreased	20.0
Grown	60.0
No Change	20.0
Total	100.0
Number of respondents: 60	

4.17 Percentages of Change of Audience / Client Base (for Respondents Who Reported Change of Their Audience / Client Bases)

Among those respondents who said that their audience / client bases had decreased as compared to 2002/03, approaching half (45.5%) were in the range of 20% or less, and the remainder (55.5%) had decreased more than 20%.

Among those respondents who said that their audience / client bases had grown, over 70% (72.2%) were in the range of 20% or less. (Table 17)

Table 17 Percentages of Change of Audience / Client Base

	%	
	Decreased	Grown
Less than 11%	18.2	27.8
11-20%	27.3	44.4
21-30%	27.3	11.1
31-50%	18.2	8.3
More than 50%	9.1	8.3
Total	100.0	100.0
	(Number of respondents:11) (Not defined: 1)	(Number of respondents: 36)

Note: The percentages may not add up to 100.0% due to rounding.

4.18 Expenditure on Marketing and Promotional Activities

Over 60% (63.3%) of the respondent organisations spent 10% or less of their annual budget on marketing and promotion in 2003/04; 25.0% spent 11-20% of their budgets; and 11.7% spent more than 20%. (Table 18)

Table 18 Responses to the Question “Approximately what percentage of your annual budget (2003/2004) did you spend on marketing and promotional activities?”

	%
Less than 5%	33.3
5-10%	30.0
11-20%	25.0
21-30%	6.7
More than 30%	5.0
Total	100.0
Number of respondents: 60	

4.19 Perception of the Availability of Financial Support and Business Support and Advice

Regarding the availability of financial support from the four sources, the respondents' ratings tended to be on the "average" to "very poor / poor" side. The percentages of the ratings were: "excellent / good" (about 6% - 25%); "average" (about 21% - 34%); and "very poor / poor" (about 41% - 74%). (Table 19)

The rating pattern of the availability of business support and advice for the respondent organisations was broadly similar. The respective percentages were 15.5%, 34.5% and 50.0%. (Table 19a)

Table 19 Responses to the Question "How would you generally rate the availability of financial support from the following sources?"

	%					Total	No. of respondents
	Excellent	Good	Average	Poor	Very Poor		
Government / public funding	8.2	16.4	34.4	16.4	24.6	100.0	61
Foundations / trust (private)	0.0	5.5	23.6	23.6	47.3	100.0	55
Private sector investment / venture capital	0.0	5.7	20.8	26.4	47.2	100.0	53
Private / commercial sponsorship	0.0	12.1	29.3	29.3	29.3	100.0	58

Note: The percentages may not add up to 100.0% due to rounding.

Table 19a Responses to the Question "How would you generally rate the availability of business support and advice for your business / organisation?"

	%					Total	No. of respondents
	Excellent	Good	Average	Poor	Very Poor		
Business support and advice	1.7	13.8	34.5	31.0	19.0	100.0	58

Note: The percentages may not add up to 100.0% due to rounding.

4.20 Perception of the Availability and Costs of Cultural Premises or Venues

About 40% (39.3%) of the respondents rated the availability of cultural premises or venues as very poor / poor; 37.5% as average; and 21.4% as excellent / good. (Table 20)

A majority of respondents regarded the cost of cultural premises or venues as high with about 60% (56.9%) considering it as very expensive / expensive, 29.3% as average; and 6.9% as very cheap / cheap. (Table 20)

Table 20 Responses to the Question “How would you rate the availability and costs of appropriate premises / venues”

	%							
	Excellent	Good	Average	Poor	Very Poor	N/A	Total	No. of respondents
Availability of appropriate premises or venues	1.8	19.6	37.5	23.2	16.1	1.8	100.0	56
	Very Expensive	Expensive	Average	Cheap	Very Cheap	N/A	Total	
Cost of appropriate premises or venues	13.8	43.1	29.3	6.9	0.0	6.9	100.0	58

Note: The percentages may not add up to 100.0% due to rounding.

4.21 Importance of Information & Communications Technologies (ICT)

Over 60% (60.3%) of the respondents considered information and communications technologies (ICT) very important / important to their organisations; 29.3% as average; and 10.4% as not important / insignificant. (Table 21)

Table 21 Responses to the Question “How important are ICTs to your activities/business/organisation?”

	%
Very Important	17.2
Important	43.1
Average	29.3
Not Important	5.2
Insignificant	5.2
Total	100.0
Number of respondents: 58	

4.22 Purposes of Using ICTs (For Respondents who considered ICTs Very Important / Important)

Among those respondents who considered information and communications technologies (ICT) as very important / important to their organisations, the most common purpose of using ICT was promotion (88.6%), followed by business and administration (68.6%), creation and production of product or service (57.1%), 'point of sale' application (42.9%), and distribution (40.0%). (Table 22)

Table 22 Responses to the Question “Can you say for which purposes ICTs are important?” (Multiple answers allowed)

	%
Business and administration	68.6
Creation and production of product or service	57.1
Distribution	40.0
Promotion	88.6
'Point of sale' application (i.e. where the cultural product is presented/purchased)	42.9
Number of respondents: 35	

Note: The percentage total may not be equal to 100% since respondents were allowed to give multiple answers.

4.23 Accessibility to Appropriate ICTs (For Respondents Who Considered ICTs Very Important / Important)

Among those same respondents who considered information and communications technologies (ICT) as very important / important to their organisations, 60.0% rated the accessibility to such technologies as average; 25.7% as excellent / good; and 14.3% as very poor / poor. (Table 23)

Table 23 Responses to the Question “How do you rate access to / availability of appropriate ICTs?”

	%
Excellent	5.7
Good	20.0
Average	60.0
Poor	14.3
Very Poor	0.0
Total	
Number of respondents: 35	

4.24 Perception of Conditions for Improving the Arts and Cultural Scene in Hong Kong

Over 80% of the respondents strongly agreed / agreed with the following conditions that could help improve the arts and cultural scene in Hong Kong: (Table 24)

- “Stimulate more commercial sponsorship for the arts” (96.7%);
- “More government support for the arts / culture” (93.5%);
- “Reform the primary and secondary school curricula to include more arts and cultural elements” (93.3%);
- “Promote Hong Kong artists / cultural organisations to other regions / countries” (86.9%); and
- “Provide more venues for arts and cultural use” (83.6%).

Table 24 Responses to the Question “Which of the following could help improve the arts and cultural scene in Hong Kong?”

	%					Total	No. of respondents
	Strongly agreed	Agreed	Neither agreed nor disagreed	Disagreed	Strongly disagreed		
Stimulate more commercial sponsorship for the arts	67.2	29.5	3.3	0.0	0.0	100.0	61
Provide more venues for arts and cultural use	45.9	37.7	13.1	3.3	0.0	100.0	61
Reform the primary and secondary school curricula to include more arts and cultural elements	63.3	30.0	6.7	0.0	0.0	100.0	60
Promote Hong Kong artists / cultural organisations to other regions / countries	54.1	32.8	13.1	0.0	0.0	100.0	61
More government support for the arts / culture	68.9	24.6	6.6	0.0	0.0	100.0	61

Note: The percentages may not add up to 100.0% due to rounding.

4.25 Perception of the Social Functions of the Activities of Respondent organisations

Over 70% of the respondents strongly agreed / agreed that the activities of their organisations could have the following social functions: (Table 25)

“Help to improve understanding of different cultures and lifestyles” (93.3%);

“Help to improve communication of ideas, information and values” (91.7%);

“Help in building a distinctive regional and international profile for Hong Kong” (85.0%);

“Help to increase community well-being and quality of life (75.0%);

“Help to develop a sense of community identity” (75.0%);

A large number also strongly agreed/agreed that their organisations’ activities “help to convey the history and heritage of Hong Kong” (66.6%).

Table 25 Responses to the Question “The activities of your company / organisation:”

	%					Total	No. of respondents
	Strongly agreed	Agreed	Neither agreed nor disagreed	Disagreed	Strongly disagreed		
Help to improve communication of ideas, information and values	55.0	36.7	3.3	3.3	1.7	100.0	60
Help to improve understanding of different cultures and lifestyles	58.3	35.0	5.0	0.0	1.7	100.0	60
Help to develop a sense of community identity	36.7	38.3	16.7	5.0	3.3	100.0	60
Help to increase community well-being and quality of life	45.0	30.0	16.7	3.3	5.0	100.0	60
Help to convey the history and heritage of Hong Kong	48.3	18.3	23.3	6.7	3.3	100.0	60
Help in building a distinctive regional and international profile for Hong Kong	53.3	31.7	13.3	0.0	1.7	100.0	60

Note: The percentages may not add up to 100.0% due to rounding.

Questionnaire for Promotion and Distribution Stakeholders

問卷編號 Questionnaire Number: _____

第一部分: 關於你的公司 / 機構

Section A: About your company/organisation

(1) 請提供你的姓名及你在公司 / 機構內負責的職位 (可選擇多於一項)

Can I ask your name and position in the company / organisation? (tick one or more as necessary)

姓名 Name:.....

(只限於調查之用, 資料絕對保密 This is for the purposes of the survey and will remain strictly confidential)

- ✓
- | | | | |
|--------------------------|----|-----------------|---|
| <input type="checkbox"/> | 1 | 東主 / 合伙人 | Owner / partner |
| <input type="checkbox"/> | 2 | 主席 | Chairperson |
| <input type="checkbox"/> | 3 | 行政總監 / 常務董事 | Chief Executive Officer / Managing Director |
| <input type="checkbox"/> | 4 | 藝術總監 | Artistic Director |
| <input type="checkbox"/> | 5 | 發言人 / 公共關係主任 | Spokesperson / External Affairs Officer |
| <input type="checkbox"/> | 88 | 其他 (請說明:) | Other (please specify:) |

(2) 你的公司 / 機構成立了多久?

How long has your company / organisation been established in Hong Kong?

- ✓
- | | | | |
|--------------------------|---|---------|--------------------|
| <input type="checkbox"/> | 1 | 少於 1 年 | Less than 1 year |
| <input type="checkbox"/> | 2 | 1-4 年 | 1-4 years |
| <input type="checkbox"/> | 3 | 5-9 年 | 5-9 years |
| <input type="checkbox"/> | 4 | 10-20 年 | 10-20 years |
| <input type="checkbox"/> | 5 | 超過 20 年 | More than 20 years |

(3) 你公司 / 機構從事與下列哪類藝術 / 文化活動有關的業務? (可選擇多於一項)

In which of the following fields of art/culture is your organisation active (tick more than one as necessary)

(3_a) 舞蹈 (請從下列選擇)
Dance (identify from the following)

- ✓
- | | | | |
|--------------------------|----|-------------------------|---|
| <input type="checkbox"/> | 1 | 舞蹈公司 / 主辦節目 / 推廣單位 | Dance company / programme presenter / promoter |
| <input type="checkbox"/> | 2 | 舞蹈學校 / 學院內的學系或教學單位 | Dance School / teaching unit or department of an institution |
| <input type="checkbox"/> | 3 | 評論人 (為雜誌、網頁或其他電子媒體提供內容) | Critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> | 4 | 舞蹈節籌辦單位 | Dance festival organizer |
| <input type="checkbox"/> | 5 | 舞蹈場地經營者 | Operator of dance venue |
| <input type="checkbox"/> | 6 | 與舞蹈有關的專業 / 社會組織 | Professional / social organisation related to dance |
| <input type="checkbox"/> | 88 | 其他 (請說明:) | Other (please specify:) |

.)

(3_b) 電影 (請從下列選擇)
Film (identify from the following)

- ✓
- | | | |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | 1 製作公司 / 工作室 及 發行商 | Production house / studio & distributor |
| <input type="checkbox"/> | 2 電影院經營者 | Cinema operator |
| <input type="checkbox"/> | 3 電影節籌辦單位 | Film festival organizer |
| <input type="checkbox"/> | 4 電影學校 / 學院內的電影系或教學單位 | Film school / teaching unit or department of an institution |
| <input type="checkbox"/> | 5 評論 (為雜誌、網頁或其他電子媒體提供內容) | Critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> | 6 與電影有關的專業 / 社會機構 | Professional / social organisation related to film |
| <input type="checkbox"/> | 88 其他 (請說明:) | Other (please specify:) |

(3_c) 文學 (請從下列選擇)
Literature (identify from the following)

- ✓
- | | | |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | 1 出版商 / 編輯 | Publisher / editor |
| <input type="checkbox"/> | 2 書店 | Book shop |
| <input type="checkbox"/> | 3 書展籌辦單位 | Book fair organizer |
| <input type="checkbox"/> | 4 評論 (為雜誌、網頁或其他電子媒體提供內容) | Critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> | 5 圖書館 | Library |
| <input type="checkbox"/> | 6 與文學有關的專業 / 社會機構 | Professional / social organisation related to literature |
| <input type="checkbox"/> | 88 其他 (請說明:) | Other (please specify:) |

(3_d) 漫畫 (請從下列選擇)
Comic (identify from the following)

- ✓
- | | | |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | 1 出版商 / 編輯 | Publisher / editor |
| <input type="checkbox"/> | 2 書 (漫畫) 店 | Book (comic) shop |
| <input type="checkbox"/> | 3 書 (漫畫) 展籌辦單位 | Book (comic) fair organizer |
| <input type="checkbox"/> | 4 評論 (為雜誌、網頁或其他電子媒體提供內容) | Critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> | 5 與漫畫有關的專業 / 社會機構 | Professional / social organisation related to comic |
| <input type="checkbox"/> | 88 其他 (請說明:) | Other (please specify:.....) |

(3_e) 音樂 (請從下列選擇)
Music (identify from the following)

- ✓
- | | | |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | 1 唱片公司 / 主辦節目 / 推廣單位 | Record company / programme presenter / promoter |
| <input type="checkbox"/> | 2 音樂學校 / 學院內的音樂系或教學單位 | Music school / teaching unit or department of an institution |
| <input type="checkbox"/> | 3 音樂節的籌辦單位 | Music festival organizer |
| <input type="checkbox"/> | 4 評論 (為雜誌、網頁或其他電子媒體提供內容) | Critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> | 5 唱片零售商 | Music records retailer |

-
- | | | |
|--------------------------|--------------------|---|
| <input type="checkbox"/> | 6 經理人 / 藝人管理公司 | Agent / artists management company |
| <input type="checkbox"/> | 7 卡拉 OK 場地經營者 | Karaoke venue |
| <input type="checkbox"/> | 8 與音樂有關的專業 / 社會機構 | Professional / social organisation related to music |
| <input type="checkbox"/> | 88 其他 (請說明:) | Other (please specify:) |

(3_f) 戲劇 (請從下列選擇)
Theatre (identify from the following)

- ✓
- 1 戲劇公司 / 主辦節目 / 推廣單位 Drama Company / programme presenter / promoter
- 2 戲劇學校 / 學院內的戲劇系或教學單位 Drama school / teaching unit or department of an institution
- 3 評論(為雜誌、網頁或其他電子媒體提供內容) Critic (content provider of magazine, web, or other electronic media)
- 4 戲劇節的籌辦單位 Theatre festival organizer
- 5 劇場經營者 Theatre venue operator
- 6 與戲劇有關的專業 / 社會機構 Professional / social organisation related to drama
- 88 其他 (請說明:)

(3_g) 錄像 (請從下列選擇)
Video (identify from the following)

- ✓
- 1 錄像製作公司 / 主辦節目 / 推廣單位 Video production house / programme presenter / promoter
- 2 錄影帶零售商 Video Retailer
- 3 錄像學校 / 學院內的影像學系或教學單位 Video school / teaching unit or department of an institution
- 4 影像節籌辦單位 Video festival organizer
- 5 放映場地經營者 Operator of screening venue
- 6 評論 (為雜誌、網頁或其他電子媒體提供內容) Critic (content provider of magazine, web, or other electronic media)
- 7 與影像有關的專業 / 社會機構 Professional / social organisation related to video
- 88 其他 (請說明:)

(3_h) 視覺藝術 (請從下列選擇)
Visual arts (identify from the following)

- ✓
- 1 代理人 / 主辦節目 / 推廣單位 Agent / programme presenter / promoter
- 2 公共畫廊 / 藝術館 Public gallery / art museum
- 3 商業畫廊 Commercial gallery
- 4 評論(為雜誌、網頁或其他電子媒體提供內容) Critic (content provider of magazine, web, or other electronic media)
- 5 視覺藝術學校 / 學院內的藝術系或教學單位 Visual art school / teaching unit or department of an institution
- 6 藝術品發行商 Art publisher
- 7 與視覺藝術有關的專業 / 社會機構 Professional / social organisation related to visual arts
- 88 其他 (請說明:)

(3_i) 戲曲 (請從下列選擇)
Xiqu (identify from the following)

- ✓
- | | | |
|-----------------------------|------------------------|---|
| <input type="checkbox"/> 1 | 戲曲公司 / 主辦節目 / 推廣單位 | Xiqu company / programme presenter / promoter |
| <input type="checkbox"/> 2 | 戲曲學校 / 學院內的戲曲系或教學單位 | Xiqu school / teaching unit or department of an institution |
| <input type="checkbox"/> 3 | 評論 (為雜誌、網頁或其他電子媒體提供內容) | Critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> 4 | 戲曲表演場地的經營者 | Xiqu theatre operator |
| <input type="checkbox"/> 5 | 與戲曲有關的專業 / 社會機構 | Professional / social organisation related to xiqu |
| <input type="checkbox"/> 88 | 其他 (請說明:) | Other (please specify:) |

(3_j) 設計 (請從下列選擇)
Design (identify from the following)

- ✓
- | | | |
|-----------------------------|--------------------------|--|
| <input type="checkbox"/> 1 | 商業設計畫廊 / 零售店 | Commercial / retail design gallery |
| <input type="checkbox"/> 2 | 時裝設計商店 | Fashion design outlet |
| <input type="checkbox"/> 3 | 設計學校 / 學院內的设计系或教學單位 | Design school / teaching unit or department of an institution |
| <input type="checkbox"/> 4 | 設計評論 (為雜誌、網頁或其他電子媒體提供內容) | Design critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> 5 | 與設計有關的專業 / 社會機構 | Professional / social organisation related to design |
| <input type="checkbox"/> 88 | 其他 (請說明:) | Other (please specify:) |

(3_k) 工藝 (請從下列選擇)
Crafts (identify from the following)

- ✓
- | | | |
|-----------------------------|---------------------------|---|
| <input type="checkbox"/> 1 | 公共工藝品陳列館 | Public craft gallery |
| <input type="checkbox"/> 2 | 私人工藝品陳列館 | Private craft gallery |
| <input type="checkbox"/> 3 | 商業工藝品零售商 | Commercial craft retailer |
| <input type="checkbox"/> 4 | 工藝學校 / 學院內的工藝系或教學單位 | Craft school / teaching unit or department of an institution |
| <input type="checkbox"/> 5 | 工藝品評論 (為雜誌、網頁或其他電子媒體提供內容) | Craft critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> 6 | 與工藝有關的專業 / 社會機構 | Professional / social organisation related to crafts |
| <input type="checkbox"/> 88 | 其他 (請說明:) | Other (please specify:) |

(3_l) 物件藝術 (請從下列選擇)
Object art (identify from the following)

- ✓
- | | | |
|----------------------------|------------------------|---|
| <input type="checkbox"/> 1 | 物件藝術品貿易商 (入口 / 出口商) | Object art merchandiser (importer / exporter) |
| <input type="checkbox"/> 2 | 生產商 | Manufacturer |
| <input type="checkbox"/> 3 | 零售商 | Retailer |
| <input type="checkbox"/> 4 | 評論 (為雜誌、網頁或其他電子媒體提供內容) | Critic (content provider of magazine, web, or other electronic media) |

-
- | | |
|-----------------------|---|
| □ 5 與物件藝術有關的專業 / 社會機構 | Professional / social organisation related to
object art |
| □ 88 其他 (請說明:) | Other (please
specify:) |

(3_m) 攝影 (請從下列選擇)**Photography (identify from the following)**

- ✓
- | | |
|---|---|
| <input type="checkbox"/> 1 攝影室 | Photographic studio |
| <input type="checkbox"/> 2 相片商店 (相片沖曬及後期加工服務) | Photo shops (photo-printing and photo-finishing services) |
| <input type="checkbox"/> 3 攝影陳列館 | Photo gallery |
| <input type="checkbox"/> 4 評論 (為雜誌、網頁或其他電子媒體提供內容) | Critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> 5 與攝影有關的專業 / 社會機構 | Professional / social organisation related to photography |
| <input type="checkbox"/> 88 其他 (請說明:) | Other (please specify:) |

(3_n) 數碼娛樂 (請從下列選擇)**Digital Entertainment (identify from the following)**

- ✓
- | | |
|---|--|
| <input type="checkbox"/> 1 數碼遊戲 (包括個人電腦、網絡、流動、控台式遊戲等) / 動畫出版商 | Game (PC, on-line, mobile, console games, etc.) / animation publisher |
| <input type="checkbox"/> 2 電腦或數碼效果服務供應商 (包括電影、錄像、遊戲等) | Service provider of computer or digital effects (film, video, games, etc.) |
| <input type="checkbox"/> 3 發行商(註冊遊戲的入口 / 出口商) | Distributor (importer / exporter of licensed games) |
| <input type="checkbox"/> 4 零售商 | Retailer |
| <input type="checkbox"/> 5 評論 (為雜誌、網頁或其他電子媒體提供內容) | Critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> 6 與數碼娛樂有關的專業 / 社會機構 | Professional / social organisation related to digital entertainment |
| <input type="checkbox"/> 88 其他 (請說明:) | Other (please specify:) |

(3_o) 廣告 (請從下列選擇)**Advertising (identify from the following)**

- ✓
- | | |
|---|---|
| <input type="checkbox"/> 1 廣告服務供應商 (製作或媒體服務) | Provider of advertising services (production or media services) |
| <input type="checkbox"/> 2 後期製作公司 | Post-production house |
| <input type="checkbox"/> 3 評論 (為雜誌、網頁或其他電子媒體提供內容) | Critic (content provider of magazine, web, or other electronic media) |
| <input type="checkbox"/> 4 與廣告有關的專業 / 社會機構 | Professional / social organisation related to advertising |
| <input type="checkbox"/> 88 其他 (請說明:) | Other (please specify:) |

(4) 你公司 / 機構以哪種形式註冊？**What is the nature of your company / organisation registration?**

- ✓
- | | |
|---|---|
| <input type="checkbox"/> 1 私人公司 (合伙或有限公司) | A private company (partnership or limited company) |
| <input type="checkbox"/> 2 慈善機構或根據《社團條例》註冊的機構 | A charitable organisation or an organisation registered under the Society Ordinance |

(5) 你公司 / 機構是否完全由公帑資助？（包括政府資助 / 政府管理的機構或基金 / 公營機構）
Is your company / organisation WHOLLY subsidised by public funds (including subvention of government / public bodies or foundations managed by the government / public bodies)?

- ✓
 1 是 Yes
 2 否 No

(6) 你的公司 / 機構是否部分接受公帑資助，部份接受私人基金或信託金資助？
Is your company / organisation PARTLY subsidised by public funds and/or private foundations or trusts?

- ✓
 1 是 Yes
 2 否 No

(6_a) 如「是」，你們的年度經費 (2002/03)中有多少百分比是...
If "YES" then what percentage of your annual operating budget is contributed by...

- %
 _____ 1 政府資助 Government funds
 _____ 2 私人基金 / 信託基金 Private foundations or trusts

(7) 請問你公司 / 機構 2002/03 年度的營業額大概多少？
Could you tell us, approximately, what is the annual turnover of your company/ organisation in 2002/03?

- | | |
|--|--|
| ✓
<input type="checkbox"/> 1 少於港幣 50 萬元 Less than HK\$0.5 m | ✓
<input type="checkbox"/> 6 港幣 1001 萬至 1500 萬元 HK\$10.1-15.0 m |
| <input type="checkbox"/> 2 港幣 50 萬至 100 萬元 HK\$0.5-1.0 m | <input type="checkbox"/> 7 港幣 1501 萬至 2000 萬元 HK\$15.1-20.0 m |
| <input type="checkbox"/> 3 港幣 101 萬至 300 萬元 HK\$1.1-3.0 m | <input type="checkbox"/> 8 港幣 2001 萬至 5000 萬元 HK\$20.1-50.0 m |
| <input type="checkbox"/> 4 港幣 301 萬至 500 萬元 HK\$3.1-5.0 m | <input type="checkbox"/> 9 多於港幣 5000 萬元 More than HK\$50.0 m |
| <input type="checkbox"/> 5 港幣 501 萬至 1000 萬元 HK\$ 5.1-10.0 m | |

(8) 你公司 / 機構目前的僱員共有多少人（包括全職及兼職員工）？
How many people does your company / organisation employ (including full time and part time employees)? (數目 No. : _____)

(8_a) 其中全職僱員佔多少百分比？What percentage of these is full-time?
(%)

(8_b) 總體僱員之中，有多少人是：Of the total number of employees how many are:

- | | |
|--|-------------------|
| 藝術 / 創作人員 Artistic / creative staff | 1 人數
No. _____ |
| 管理 / 行政人員 Managerial / Administrative staff | 2 人數
No. _____ |
| 教學 / 教育人員 Teaching staff / education officers | 3 人數
No. _____ |
| 推銷及市場推廣 Sales & Marketing | 4 人數
No. _____ |
| 發展 (例如: 研究及發展)/製作(例如: 監製)
Development (eg: R&D) / Production (eg: | 5 人數
No. _____ |

producers) 技術 / 支援人員 Technical / support staff	6 人數 No. _____
其他 (請說明) Others (Please specify)	8 人數 No. _____

第二部分: 有關你公司 / 機構的工作環境及氣氛

SECTION B: ABOUT THE ENVIRONMENT AND CLIMATE FOR YOUR ACTIVITIES

我們想知道你公司 / 機構對香港文化藝術的環境及氣氛的看法。

I would like to ask a few questions about your company / organisation's opinions of the environment and climate for arts and cultural activities in Hong Kong.

(9a) 你如何評價本港於下列範疇的技能水平? (請在適當的格填上✓號)

How would you rate the skills level in Hong Kong in the following areas? (Please tick the appropriate boxes)

非常好 Excellent 1	好 Good 2	普通 Average 3	差 Poor 4	非常差 Very Poor 5
-----------------------	----------------	--------------------	----------------	-----------------------

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

(9_a_i) 創作內容 (指在製作 貴公司的核心業務 / 服務的技巧 / 能力) (如: 利用錄音室混音控制台 的技巧; 展覽廳內掛中國卷軸畫的技術或編舞的 能力)

Creative Content (i.e. the skills / capacity that you can draw on the talent pool - to produce or service that is the core business of your organisation). (This question seeks to gain an impression of, for example, the quality of skills available to use a mixing console for a music recording studio, or the curatorial technique and the skills available to a gallery to hang a Chinese scroll or to choreograph dance work.)

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

(9_a_ii) 業務管理、行政及策劃
Business management, administration and planning

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

(9_a_iii) 市場推廣及宣傳
Marketing and promotion

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

(9_a_iv) 資訊科技及其他相關新科技的應用
Information & Communications technologies (ICT) and New technology skills

(9b) 你如何評價下列範疇的培訓機會？（請在適當的格填上✓號）

How would you rate the availability of training in the following areas? (Please tick the appropriate boxes)

非常足夠 足夠 普通 不足夠 非常缺乏
Excellent Good Average Poor Very Poor

Excellent

1

2

3

4

5

(9_b_i) 創作內容 (指在製作 貴公司的核心業務 / 服務的技巧 / 能力) (如：利用錄音室混音控制台的技巧；展覽廳內掛中國卷軸畫的技術或編舞的能力)
Creative Content (i.e. the skills / capacity that you can draw on the talent pool - to produce or service that is the core business of your organisation). (This question seeks to gain an impression of, for example, the quality of skills available to use a mixing console for a music recording studio, or the curatorial technique and the skills available to a gallery to hang a Chinese scroll or to choreograph dance work.)

(9_b_ii) 業務管理、行政及策劃
Business management, administration and planning

(9_b_iii) 市場推廣及宣傳
Marketing and promotion

(9_b_iv) 資訊科技及其他相關新科技的應用
Information & Communications technologies (ICT) and New technology skills

(9c) 你如何評價下列現有培訓範疇的合適性？（請在適當的格填上✓號）

How would you rate the appropriateness of training in the following areas? (Please tick the relevant boxes)

非常好 好 普通 差 非常差 不適用
Excellent Good Average Poor Very Poor N/A

1

2

3

4

5

6

(9_c_i) 創作內容 (指在製作 貴公司的核心業務 / 服務的技巧 / 能力) (如：利用錄音室混音控制台的技巧；展覽廳內掛中國卷軸畫的技術或編舞的能力)
Creative Content (i.e. the skills / capacity that you can draw on the talent pool - to produce or service that is the core business of your organisation). (This question seeks to gain an impression of, for example, the quality of skills available to use a mixing console for a music recording studio, or the curatorial technique and the skills available to a gallery to hang a Chinese scroll or to choreograph dance work.)

(9_c_ii) 業務管理、行政及策劃
Business management, administration and planning

(9_c_iii) 市場推廣及宣傳
Marketing and promotion

(9_c_iv) 資訊科技及其他相關新科技的應用

*Information & Communications technologies
(ICT) and New technology skills*

(10) 就下列的客戶、觀眾及對象類別而言，你如何評定他們在過去兩年對你公司 / 機構在財政方面的重要性？（請在適當的格填上✓號）

Can you indicate the financial significance of the following categories of customers, audiences and/or client base to your company/organisation in the following categories during the last 2 years? (Please tick the appropriate boxes)

非常重要 Very Important 1	重要 Important 2	普通 Average 3	不重要 Not Important 4	無關係 Insignificant 5	不適用 N/A 6	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(10_a) 本地個人 / 家庭消費者 Local individual / household consumers
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(10_b) 本地私人公司 Local private sector companies
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(10_c) 本地公營機構 / 公司 Local public sector organisations/ companies
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(10_d) 中國大陸的公司、機構及個人客戶 (包括旅港遊客) Chinese mainland companies, organisations and individuals (including inbound tourists)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(10_e) 海外的公司、機構及個人客戶 (包 括旅港遊客) Overseas companies, organisations and individuals (including inbound tourists)

(11) 與 2002/03 年度比較，你公司 / 機構的觀眾 / 客戶數量或市場有否：

Would you say that, in comparison to 2002/2003, your audience / client base or market has:

- ✓
- 1 下降 Decreased.....(請跳到問題 11_a)
(go to 11_a)
- 2 增長 Grown..... (請跳到問題 11_b) **(go to 11_b)**
- 3 無轉變 No Change.....(請跳到問題 12) **(go to 12)**

(11_a) 如「下降」，大概百分比是多少？

If 'Decreased' by approximately what percentage?

- ✓
- 1 Less than 11%以下
- 2 11-20%
- 3 21-30%
- 4 31-50%
- 5 多於 More than 50%

(11_b) 如「增長」，大概百分比是多少？

If 'Grown' by approximately what percentage?

- ✓
- 1 Less than 11%以下
- 2 11-20%
- 3 21-30%
- 4 31-50%
- 5 多於 More than 50%

(12) 貴公司 / 機構 2003/04 年度的總開支中，約有多少百分比投放在市場推廣及宣傳活動上？
Approximately what percentage of your annual budget (2003/2004) did you spend on marketing and promotional activities?

- ✓
- 1 Less than 5%以下
- 2 5 - 10%
- 3 11 - 20%
- 4 21 - 30%
- 5 多於 More than 30%

(13) 請評價下列各項
How do you rate the availability of the following areas?

非常好 Excellent 1	好 Good 2	普通 Average 3	差 Poor 4	非常差 Very Poor 5	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(13_a) 從下列各項來源的資助 Financial support from the following sources?
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	13_a_i) 政府 / 公帑資助 (資助及 / 或贊助) Government / Public funding
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	13_a_ii) 基金 / 信託基金 (私人) Foundations and trusts (Private)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	13_a_iii) 私人的投資 / 風險資本 Private sector Investment/ Venture capital
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	13_a_iv) 私人 / 商業的贊助 Private/ Commercial sponsorship
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(13_b) 你的公司 / 機構所需的業務支援及顧問 Business support and advice for your business/organisation?
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(13_c) 下列基本設施的供應 Cultural premises / venues
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	13_c_i) 適當的場地 / 空間 Availability of appropriate premises or venue:
非常昂貴 Very Expensive	昂貴 Expensive	普通 Average	便宜 Cheap	非常便宜 Very Cheap	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	13_c_ii) 場地 / 空間所需的租金 Cost of appropriate premises or venues

(14) 資訊科技(ICTs)與你公司 / 機構業務的關係
Information & Communications Technologies and your work.

(14a) 資訊科技(ICTs)對你公司 / 機構的業務有多重要?
How important are ICTs to your activities/ business/organisation?

非常重要				不重要
Very Important	重要	普通	Not Important	無關係
1	2	3	4	5
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(14b) 請指出資訊科技(ICTs)在哪方面的應用較重要? (可選擇多於一項)
Can you say for which purposes ICTs are important? (Multiple answers)

✓	應用目的	Purposes
<input type="checkbox"/>	1 業務與管理	Business and administration
<input type="checkbox"/>	2 產品或服務的創造和製作	Creation and production of product or service
<input type="checkbox"/>	3 產品分銷	Distribution
<input type="checkbox"/>	4 市場推廣	Promotion
<input type="checkbox"/>	5 「銷售點」上的應用 (指展示或銷售文化產品的地點)	'Point of sale' application (i.e. where the cultural product is presented / purchased)

(14c) 請評價貴公司 / 機構取得合適的資訊科技的程度?
How do you rate access to / availability of appropriate ICTs?

非常好	好	普通	差	非常差
Excellent	Good	Average	Poor	Very Poor
1	2	3	4	5
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(15) 你是否贊同以下的方法將有助改善本港的文化藝術環境?
In your opinion which of the following could help improve the arts and cultural scene in Hong Kong?

非常同意		既非同意亦非不同意		非常不同意
Strongly Agree	同意	Neither agree nor disagree	不同意	Strongly Disagree
1	2	3	4	5
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(15_a) 鼓勵更多商業贊助, 支持文化藝術
Stimulate more commercial sponsorship for the arts.

(15_b) 提供更多文化場館和設施
Provide more venues for arts and cultural use

(15_c) 改革中、小學課程內容, 增加更多文化與藝術的成份

Reform the primary and secondary curricula to include more arts and cultural elements.

(15_d) 促進本港藝術家 / 藝術在其他地區的活動和發展
Promote Hong Kong artists / cultural organisations to other regions / countries.

-
-
-
-
-

*(15_e) 政府對文化藝術提供更多支持
More government support for the arts /
culture.*

(15_f) 其他意見 Other(請說明 Please specify)

.....
.....
.....
.....

第三部分: 社會效益及影響

SECTION C: SOCIAL BENEFITS AND IMPACTS

你如何評價你公司 / 機構對社會可能帶來的利益和影響？請以「非常同意」至「非常不同意」表達你對這問題的意見。

Finally I would like to ask your evaluation of the possible social benefits and impacts of your company / organisation on a scale from 'Strongly Agree' to 'Strongly Disagree'.

(16) 你公司 / 機構的活動可以：

The activity of your company / organisation:

非常同意	同意	既非同意亦非不同意	不同意	非常不同意	
Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree	
1	2	3	4	5	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(16_a) 有助促進意念、資訊及價值觀念的交流 <i>Help to improve communication of ideas, information and values</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(16_b) 有助促進瞭解不同文化及生活方式 <i>Help to improve understanding of different cultures and lifestyles</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(16_c) 有助建立社區認同意識 <i>Help to develop a sense of community identity</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(16_d) 有助改善社區環境及生活質素 <i>Help to increase community well-being and quality of life</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(16_e) 有助推廣香港的歷史及傳統文化 <i>Help to convey the history and heritage of Hong Kong</i>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(16_f) 有助香港建立獨特的地區及國際地位 <i>Help in building a distinctive regional and international profile for Hong Kong</i>

謝謝你抽空回答這份問卷，你的寶貴意見對發展和推動香港文化產業有重要的作用。

Thank you for sparing the time to respond to these questions, your responses will be very useful for developing measures to assist the cultural industries in Hong Kong.

如你有興趣收取一份研究報告的行政摘要，請留下你的聯絡方法：

When the survey and report have been completed would you be interested in receiving the Executive Summary of the report? (Please leave us your contact if Yes)

收件人 Respondent _____ 職銜 Title: _____

電話 Tel: _____ 傳真 Fax: _____ 電郵地址 E-mail: _____

公司名稱 Company: _____

地址 Address: _____

網頁 Website: _____

(如有任何查詢，請與本地的計劃統籌 莫健偉先生 聯絡，電話：9122 2667)
(For any enquiry, please contact Patrick Mok at 9122 2667)

[完 END]

ANNEX III

REPORT ON THE SURVEY OF CONSUMPTION AND PARTICIPATION STAKEHOLDERS (AND QUESTIONNAIRE USED)

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1 Introduction

International Intelligence on Culture (IIC) was commissioned by the Hong Kong Arts and Development Council in December 2003 to conduct the Hong Kong Arts and Cultural Indicators project, and IIC sub-contracted the Survey of the Consumption and Participation Stakeholders, as part of the above project, to the Hong Kong Policy Research Institute (HKPRI). The telephone survey was carried out from early to mid September 2004. This report summarises the major findings of the survey.

2 Objectives

The objectives of the survey were:

- (a) To gauge the frequencies of respondents' participation in/consumption of different kinds of arts and cultural activities;
- (b) To understand the factors that prevent the "non-participants" from participating in such activities;
- (c) To understand the following of the "participants":
 - the pattern of their participation in arts and cultural activities;
 - their practice of arts and crafts;
 - their opinions of arts and culture; and
 - the factors preventing them from participating more in arts and cultural activities.

3 Methodology

3.1 Survey Coverage

The survey covered Hong Kong people aged 15-74 in households with residential telephone lines.

3.2 Data Collection Method

The survey was conducted through telephone interviews. 1,800 residential telephone numbers were selected from the residential telephone directory by random sampling. The "last birthday" method was used to select from each household a member aged 15-74 for interview.

3.3 Results of Telephone Calls

Of the 1,800 selected telephone numbers, 829 persons aged 15-74 were successfully interviewed. The overall response rate was 51.7%. Among the 829 successful cases, 604³ respondents were categorised as “participants”⁴ and 225 as “non-participants” in arts and cultural activities. The results of the telephone calls are summarised below.

Response Category	No. of Cases
(a) Successful interviews	829
(b) Unsuccessful cases (including unanswered calls, targets unreachable and refusals)	776
(c) Invalid cases (including invalid telephone numbers and non-residential telephone numbers)	195
(d) Overall	1,800

Note: Response rate = (a) / {(d) – (c)}

³ It was a condition of the commission that the number of “participants” should be at least 600.

⁴ “Participants” are those who responded during the interviews that they attended or consumed any arts and cultural activity from the selection provided at least once in the preceding three months.

4 Major Survey Findings

4.1 Profile of Respondents

The demographic information of the respondents is shown in Table 1. Below is a summary.

Gender: 53.1% were female and 46.9% were male, fairly evenly distributed.

Age: The distribution of respondents among different age groups was also fairly even; 22.0% were 15-24; 20.0% in the range of 25-34; 23.9% in the range of 35-44; 17.2% in the range of 45-54; and 15.4% 55 or over. The rest refused to answer.

Employment Status: 60% of the respondents reported having full-time or part-time jobs. Of these, 33.6% were employers, managers and professionals; 37% white-collar workers and service workers; and 25.8% skilled and un-skilled workers in retail, agricultural, fishery, craft, manufacturing and other sectors. The rest refused to answer.

Of those who reported not being engaged in any job, 36.3% were students; 35.7% home-makers; 17.1% retired persons; and 9.6% unemployed persons. The rest refused to answer.

Mother Language: Cantonese is the mother language of the majority (94.8%) of the respondents.

Monthly Household Income: 15.1% had monthly household income below \$9,999; 25.6% were in the range of \$10,000-19,999; 15.3% were in the range of \$20,000-29,999; 19.6% had monthly household income \$30,000 or above; and the rest were uncertain or refused to answer.

Educational Attainment: 26.7% of the respondents had had tertiary education; 55.4% secondary education; and 14.2 primary education or below. The rest refused to answer.

District of Residence: The respondents were in general spread evenly among most of the 18 districts except Eastern District (9.4%), Kwai Tsing District (7.5%) and Shatin District (12.5%).

Table 1 Demographic Information of Respondents

Gender	%
Male	46.9
Female	53.1
Total:	100.0
Number of respondents: 829	
Age group	%
15-19	13.3
20-24	8.7
25-34	20.0
35-44	23.9
45-54	17.2
55-64	9.2
65-74	6.2
Refuse to answer	1.6
Total:	100.0
Number of respondents: 829	
Engaged in a full-time or part-time job?	%
Yes	60.0
No	38.8
Refuse to answer	1.2
Total:	100.0
Number of respondents: 829	
Current occupation	%
(Of those who had a full-time or part-time job)	
Employers / Managers / Administrators	9.9
Professionals	15.5
Associate professionals	8.2
Clerks	19.9
Service workers	17.1
Shop sales workers	4.4
Skilled agricultural / fishery workers	0.8
Craft and related workers	6.8
Plant and machine operator and assemblers	4.6
Un-skilled workers	8.2
Others	1.0
Refuse to answer	3.4
Total:	100.0
Number of respondents: 497	
Economic activity status	%
(Of those who had not a full-time or part-time job)	
Students	36.3
Home-makers	35.7
Retired persons	17.1
Unemployed persons	9.6
Refuse to answer	1.2
Total:	100.0
Number of respondents: 322	

Note: The percentages may not add up to 100.0% due to rounding.

Mother language	%
Cantonese	94.8
Putonghua	2.1
English	1.2
Others	1.9
Total: Number of respondents: 829	100.0
Monthly household income	%
Below HK\$ 9,999	15.1
HK\$ 10,000-14,999	13.4
HK\$ 15,000-19,999	12.2
HK\$ 20,000-24,999	10.0
HK\$ 25,000-29,999	5.3
HK\$ 30,000-39,999	8.2
HK\$ 40,000-59,999	6.3
HK\$ 60,000 or above	5.1
Don't know	11.6
Refuse to answer	12.9
Total: Number of respondents: 829	100.0
Highest educational attainment	%
Primary or below	14.2
Lower Secondary (F.1 - F.3)	15.1
Upper Secondary (F.4 - F.5)	32.9
Matriculation (F.6 - F.7)	7.4
Certificate / diploma or associate degree	6.6
Bachelor Degree or equivalent	16.6
Master/ Doctoral degree	3.5
Refuse to answer	3.6
Total: Number of respondents: 829	100.0
District of residence	%
Central & Western District	3.0
Wan Chai District	1.8
Eastern District	9.4
Southern District	3.4
Yau Tsim Mong District	3.3
Sham Shui Po District	5.9
Kowloon City District	4.8
Wong Tai Sin District	4.3
Kwun Tong District	5.5
Kwai Tsing District	7.5
Tsuen Wan District	5.3
Tuen Mun District	5.8
Yuen Long District	5.3
North District	4.3
Tai Po District	4.2
Shatin District	12.5
Sai Kung District	4.7
Islands District	3.0
Refuse to answer	5.8
Total: Number of respondents: 829	100.0

Note: The percentages may not add up to 100.0% due to rounding.

4.2 Popularity of Various Arts and Cultural Activities

Movie-going was the most popular arts and cultural activity. 46.1% of the respondents had gone to cinema for movie watching at least once in the past three months. The next popular arts and cultural activity was visiting public libraries to borrow books or other items such as CDs and VCDs. 36.4% of the respondents had visited public libraries to do this at least once in the past three months and 22.8% had visited public libraries also for information. Book fairs and publishing events were the third most popular arts and cultural activities. 27.7% of the respondents had participated in these events at least once in the past three months.

Art galleries, museums, concerts, performances, theatres, cultural and multimedia events are less popular (Table 2). Less than 20% of the respondents had visited or gone to these places at least once in the past three months. Of these, the least popular ones were modern dance performance (1.6%), classical ballet and jazz performance (both 1.7%). A more noticeable finding is that most of the respondents had not visited these places at all in this period.

Table 2 Results of the Question “Roughly how many times have you been to the following in the past 3 months?”

	Number of Times (%)				Total
	0	1-5	6-10	More than 10	
Public library – to borrow book(s) & CD(s) or DVD(s) / Video(s).	63.6	24.0	7.4	5.1	100.0
Public library – for information searching	77.2	18.6	2.3	1.9	100.0
Art gallery exhibition or collection	93.7	5.9	0.4	0.0	100.0
Museum exhibition or collection	83.7	16.0	0.0	0.2	100.0
Cinema (movies)	53.9	39.8	5.2	1.1	100.0
Western classical music concert	95.9	4.1	0.0	0.0	100.0
Chinese classical music concert	97.0	3.0	0.0	0.0	100.0
Jazz performance	98.3	1.7	0.0	0.0	100.0
Popular / rock music concert	89.1	10.9	0.0	0.0	100.0
Classical ballet	98.3	1.7	0.0	0.0	100.0
Modern dance performance	98.4	1.6	0.0	0.0	100.0
Theatre and musical theatre	93.0	6.6	0.4	0.0	100.0
Cultural festival (e.g.: HK Film Festival; HK Arts Festival, etc.)	94.5	5.5	0.0	0.0	100.0
Book / Publishing event (e.g.: book fair, author’s reading, etc.)	72.3	27.6	0.1	0.0	100.0
Multimedia event (e.g.: video or electrical arts activity)	86.7	13.0	0.1	0.1	100.0
Number of respondents: 829					

Note: The percentages may not add up to 100.0% due to rounding.

4.3 Reasons for Not Having Attended any Arts and Cultural Activities

Among those who had not attended any arts and cultural activities in the past three months, the most common reasons cited were that they were too busy (53.8%), and not interested in such activities (21.8%). (Table 3)

Table 3 Results of the Question “Can you tell us why you have not participated in arts and cultural activities in the previous three months?” (Multiple answers allowed)

	%
Arts and cultural activities cost too much	5.3
Do not have sufficient information on arts / cultural events	8.9
Too busy to attend	53.8
There are too few arts / cultural facilities in the neighbourhood	2.2
Not able to sufficiently appreciate arts / culture	16.0
Previous experience of arts / cultural event was disappointing	0.9
Standard / quality of arts / cultural activities too low	0.4
Not interested in arts and cultural activities	21.8
Others	12.4
Number of respondents: 225	

(Note: Unless otherwise stated, the following sections refer to those respondents who reported during the interviews that they consumed or attended at least once in any of the above arts and cultural activities in the previous three months, i.e. “Participants in Arts & Cultural Activities” or “PACAs” .)

4.4 Popular Newspapers

Oriental (38.2%) and Apple (36.1%) were the two most popular newspapers among the respondents who participated in arts and cultural activities in the last three months (hereafter abbreviated as PACAs), whereas the two least popular ones were Hong Kong Economic Journal (3.0%) and Wenhui (0.2%). (Table 4)

**Table 4 Results of the Question “Which daily paper do you read most?”
(Multiple answers allowed)**

	%
Apple	36.1
Oriental	38.2
Mingpao	17.7
HK Economic Journal	3.0
HK Economic Times	6.0
Singtao	6.3
Sun	7.1
SCMP	4.1
Metro	3.1
Wenhui	0.2
Others	4.0
Do not read newspaper	4.8
Number of respondents: 604	

4.5 Popular Radio Channels

The most popular radio channels among the PACAs was Commercial Radio (39.1%); the next was Radio Television Hong Kong (RTHK) (33.6%); less popular was Metro Radio (11.6%). 27.8% of the PACAs claimed that they did not listen to radio. (Table 5)

**Table 5 Results of the Question “Which radio channel do you listen to most?”
(Multiple answers allowed)**

	%
Commercial Radio	39.1
RTHK	33.6
Metro Radio	11.6
Others	0.7
Do not listen to radio	27.8
Number of respondents: 604	

4.6 Popular TV Channels

The Jade Channel (in Cantonese) of Television Broadcast Ltd. (TVB) was overwhelmingly popular among the PACAs (82.6%); but its wireless television counterpart, the Home Channel of Asia Television Ltd. (ATV) could only attract 20.9% of the PACAs, not even as popular as the English speaking Pearl Channel of TVB (21.9%). In addition to the free wireless television channels, 17.1% of the PACAs responded that they watched the programmes of Hong Kong Cable Television Ltd⁵ (Cable TV), a pay-television service. (Table 6)

**Table 6 Results of the Question “Which TV channel do you watch most?”
(Multiple answers allowed)**

	%
TVB Jade (Cantonese channel)	82.6
TVB Pearl (mainly English channel)	21.9
ATV Home (Cantonese channel)	20.9
ATV World (mainly English channel)	7.1
Cable TV	17.1
Ex TV	0.5
NOW	0.3
Others	2.5
Do not watch television	2.2
Number of respondents: 604	

4.7 Time Spent on TV Watching

Of those PACAs who watched television daily, slightly more than half (53.3%) spent 2 hours or less doing so and 46.7% spent more than 3 hours or more daily (see Calculation of Proportions below). (Table 7)

Table 7 Results of the Question “Roughly how many hours per day do you spend on watching television?”

	%
None	2.2
< 1 hour	9.9
1-2 hours	42.2
3-5 hours	40.2
Above 5 hours	5.5
Total:	100.0
Number of respondents: 604	

Note: The percentages may not add up to 100.0% due to rounding.

⁵ Cable TV carries 70 local and international channels.

4.8 Popular TV Programmes (For PACAs who watched television)

Among those PACAs who watched television, current affairs / news was the most popular type (72.9%) of television programme, and the next one was drama (61.6%). The least popular programmes choices were arts and culture (3.4%) and lifestyle (2.9%). (Table 8)

Table 8 Results of the Question “Would you name three types of TV programmes you watch most?” (Multiple answers allowed)

	%
Current affairs / news	72.9
Drama	61.6
Feature films	8.8
Comedy and light entertainment	21.7
Documentary (e.g. history, wildlife, travel etc.)	19.1
Arts and cultural programmes (e.g. classical or jazz concerts, dance performances, artists and exhibitions etc.)	3.4
Sport and leisure	11.7
Lifestyle (e.g. fashion, furnishing, keeping fit, diet, eating out etc.)	2.9
Others	7.3
Number of respondents: 591	

4.9 Book Reading Habits

40.2% of the PACAs read books daily / several times a week for pleasure and enjoyment; and 25.3% read books less frequently, ranging from once a week to once a month. Around one third of the PACAs (34.5%) did so only once every couple of months or even never did it. (Table 9)

Table 9 Results of the Question “How often do you read books for pleasure and enjoyment?”

	%
Daily	20.7
Several times a week	19.5
Once a week	13.9
Once a fortnight	4.1
Once a month	7.3
Once every couple of months	4.6
Less Often	16.9
Never	12.9
Total:	100.0
Number of respondents: 604	

Note: The percentages may not add up to 100.0% due to rounding.

4.10 Computer and Internet Connection

Most (88.7%) of the PACAs said that they had a computer and Internet connection at home; only 11.3% said they did not have such. (Table 10)

Table 10 Results of the Question “Do you have a computer and Internet connection at home?”

	%
Yes	88.7
No	11.3
Total: Number of respondents: 604	100.0

4.11 Internet Use Habits

The majority (76.0%) of the PACAs used the Internet; only 24.0% did not use it. (Table 11)

Table 11 Results of the Question “Do you use the Internet?”

	%
Yes	76.0
No	24.0
Total: Number of respondents: 604	100.0

4.12 Purposes of Using Internet (For PACAs who used Internet)

Among those PACAs who used the Internet, the most common purposes cited were: searching information (72.8%) - on events (57.5%) or other items (15.3%); e-mail / communications for personal / social use (52.5%); and games and leisure (23.5%). The less common purposes were: study (8.5%), business (7.4%) and shopping (2.2%). (Table 12)

Table 12 Results of the Question “If yes, for what main purposes?” (Multiple answers allowed)

	%
Games & leisure	23.5
Business	7.4
E-mail / communications for personal / social use.	52.5
Study	8.5
Information on events	57.5
Shopping	2.2
Others	2.0

Information on other items (such as news, jobs, etc.)*	15.3
Number of respondents: 459	

* - Extracted from 'Others'.

4.13 Time Spent on Internet (For participants who used Internet)

Among those PACAs who used the Internet, 40.8% spent five hours or less per week doing so; 20.9% spent 6-10 hours per week, 18.5% spent 11-20 hours; and 19.8% spent 21 hours or more. (Table 13)

Table 13 Results of the Question “Approximately how many hours per week do you actually use the Internet?”

	%
< 1 hour	5.7
1-2 hours	13.3
3-5 hours	21.8
6-10 hours	20.9
11-20 hours	18.5
21-40 hours	14.4
Above 40 hours	5.4
Total:	100.0
Number of respondents: 459	

Note: The percentages may not add up to 100.0% due to rounding.

4.14 Record Listening Habits

Over three-quarters (76.3%) of the PACAs listened to pre-recorded music; and 23.7% did not do so. (Table 14)

Table 14 Results of the Question “Do you listen to pre-recorded music (whether at home or on a personal stereo/DVD/MP3 player / iPod etc)?”

	%
Yes	76.3
No	23.7
Total:	100.0
Number of respondents: 604	

4.15 Music Download from the Internet

The majority (71.2%) of the PACAs did not download music from the Internet and 28.8% did so. (Table 15)

Table 15 Results of the Question “Do you download music from the Internet?”

	%
Yes	28.8

No	71.2
Total: Number of respondents: 604	100.0

4.16 Popular Music

Among those PACAs who either listened to pre-recorded music or downloaded music from the Internet, the two most popular types of music were Canton pop (50.6%) and pop / rock / soul / R & B (50.4%); the next two popular were classical western (19.8%) and classical Chinese (10.3%). (Table 16)

Table 16 Results of the Question “Would you name three types of music you most listen to?” (Multiple answers allowed)

	%
Pop / rock / soul / R&B	50.4
Hip hop / rap	4.1
Canton pop	50.6
Classical western	19.8
Classical Chinese	10.3
Jazz	4.1
Folk / world music / new age	6.4
Easy listening	8.0
Others	13.4
Number of respondents: 486	

4.17 Time Spent on Music Listening

Almost half of the PACAs (45.1%) spent only a couple of hours per week listening to music; 23.0% spent 3-5 hours per week doing so; 16.1% spent 6-10 hours; and 15.9% spent 11 hours or more. (Table 17)

Table 17 Results of the Question “Approximately how many hours per week do you spend listening to music through whatever media?”

	%
1 < 1 hour	19.4
2 1-2 hours	25.7
3 3-5 hours	23.0
4 6-10 hours	16.1
5 11-20 hours	7.8
6 Above 20 hours	8.1
Total:	100.0
Number of respondents: 604	

Note: The percentages may not add up to 100.0% due to rounding.

4.18 Personal Creative Activities

The majority (76.8%) of the PACAs did not practise arts and crafts. Yet some of them reported that they played musical instruments on an amateur basis (8.9%); undertook photography regularly (6.6%); and made handicrafts for pleasure (5.0%). For other items of arts and crafts, the percentages were less than 5%. (Table 18)

Table 18 Results of the Question “Personal creative activity: Do you do any of the following?” (Multiple answers allowed)

	%
Play a musical instrument on an amateur basis	8.9
Sing in an amateur choir	3.1
Write poetry or stories for pleasure	2.8
Take part in theatrical activities on an amateur basis	2.8
Paint, sculpt, or practise calligraphy for pleasure	4.8
Undertake photography regularly (i.e. not just holidays)	6.6
Make handicrafts for pleasure	5.0
Others	2.0
Do not participate in any of the above creative activities	76.8
Number of respondents: 604	

4.18 Attitude towards Culture and the Arts

The majority (68.8%) of the PACAs placed a high value (16.2%) / fairly high value (52.6%) on culture and the arts; and 14.9% placed a fairly low value / no value on it. However 16.2% said that they had no view on culture and the arts. (Table 19)

Table 19 Results of the Question “Which of the following best describes your attitude to culture and the arts?”

	%
I place a high value on culture and the arts	16.2
I place a fairly high value on culture and the arts	52.6
I place a fairly low value on culture and the arts	12.9
I place no value on culture and the arts	2.0
I have no view on culture and the arts	16.2
Total:	100.0
Number of respondents: 604	

Note: The percentages may not add up to 100.0% due to rounding.

4.19 Perception of Culture and the Arts

Over 70% of the PACAs strongly agreed / agreed with the following statements:

- “Culture and the arts should be supported by public/government funding” (89.6%);
- “Culture and the arts help me to understand the world and its people” (85.1%);
- “Culture and the arts encourage a sense of community” (82.5%);
- “Culture and the arts are important for the international profile and image of Hong Kong” (82.3%);
- “Culture and the arts are important for my personal development” (74.4%); and
- “Culture and the arts encourage a sense of Hong Kong identity” (71.9%).

On the other hand, 76.7% strongly disagreed / disagreed that “Culture and the arts are for the elite and the well-off”. (Table 20)

Table 20 Results of the Question “Which of the following statements do you agree or disagree with?”

	%						Total
	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree	No Comment	
Culture and the arts encourage a sense of community	13.6	68.9	7.3	4.8	1.3	4.1	100.0
Culture and the arts help me to understand the world and its people	17.2	67.9	7.3	3.8	0.3	3.5	100.0
Culture and the arts are important for my personal development	19.4	55.0	9.6	11.1	1.0	4.0	100.0
Culture and the arts encourage a sense of Hong Kong identity	12.6	59.3	10.4	9.9	0.7	7.1	100.0
Culture and the arts should be supported by public/government funding	26.0	63.6	4.0	2.8	0.3	3.3	100.0
Culture and the arts are for the elite and the well-off	2.2	14.1	5.1	57.3	19.4	2.0	100.0
Culture and the arts are important for the international profile and image of Hong Kong	19.9	62.4	6.1	7.5	0.5	3.6	100.0
Number of respondents: 604							

Note: The percentages may not add up to 100.0% due to rounding.

4.20 Impeditive Factors

Regarding the factors preventing the PACAs from participating in arts and culture more often, the most common factor cited was that “they were too busy” (71.9%), and the next three impediments were “arts and cultural activities cost too much” (15.9%), “not able to sufficiently appreciate arts / culture” (15.1%), and “did not have sufficient information on arts / cultural events” (11.8%). (Table 21)

Table 21 Results of the Question “Can you tell us what factors prevent you from participating in arts and culture more often?” (Multiple answers allowed)

	%
Arts and cultural activities cost too much	15.9
Do not have sufficient information on arts / cultural events	11.8
Too busy to attend	71.9
There are too few arts / cultural facilities in the neighbourhood	6.0
Not able to sufficiently appreciate arts / culture	15.1
Previous experience of arts / cultural event was disappointing	1.3
Standard / quality of arts / cultural activities too low.	2.0
Others	11.8
Number of respondents: 604	

Questionnaire for Consumption and Participation Stakeholders

HONG KONG ARTS AND CULTURAL INDICATORS PROJECT

Questionnaire for Consumption and Participation Stakeholders

Introduction: "Hello! My name is _____. I am calling from the Hong Kong Policy Research Institute, and we are **commissioned by the Hong Kong Arts Development Council to undertake a survey of participation in arts and cultural activities in Hong Kong. A key aim of the project is to assess the extent and impact of the arts and cultural industries and their importance for Hong Kong.**

Would you mind sparing some time to answer a few questions? All the information provided by you will be kept strictly confidential and for collective analysis only. If you have any queries on this survey, you can call Mr. Chan at phone number: 2686-1592 during office hours between 9 am and 6 pm.

1. Are there any household members who are aged **15-74**? (Not including domestic helpers)

Yes...(Survey goes on)

No... (Interviewer: The interview is finished. Thank you very much!)

Since we have to randomly select one member who is aged **15-74** for interview, would you please ask the one whose last birthday was the nearest to today to answer this call.

(If the selected household member is not at home, ask for his/her name and make an appointment to call again.)

If the selected household member is there, repeat the "**Introduction**" to him/her.)

SECTION A: PARTICIPATION

WE WOULD LIKE TO ASK YOU A FEW QUESTIONS ABOUT YOUR PARTICIPATION IN CULTURE AND THE ARTS.

(1) Roughly how many times have you been to the following in the past 3 months?

* Fieldworkers please read out the following items one by one and write down the times ('0' for none) that respondents had.

No. of times

- | | |
|-------|--|
| _____ | (1_a) Public library |
| _____ | i. to borrow book(s) & CD(s) or DVD(s) / Video(s). |
| _____ | ii. for information searching |
| _____ | (1_b) Art gallery exhibition or collection |
| _____ | (1_c) Museum exhibition or collection |
| _____ | (1_d) Cinema (movies) |
| _____ | (1_e) Western classical music concert |
| _____ | (1_f) Chinese classical music concert |
| _____ | (1_g) Jazz performance |
| _____ | (1_h) Popular / rock music concert |
| _____ | (1_i) Classical ballet |
| _____ | (1_j) Modern dance performance |
| _____ | (1_k) Theatre and musical theatre |
| _____ | (1_l) Cultural festival (eg: HK Film Festival; HK Arts Festival, etc.) |
| _____ | (1_m) Book / Publishing event (eg: book fair, author's reading, etc.) |
| _____ | (1_n) Multimedia event (eg: video or electrical arts activity) |

* If respondents attend none of the above , please **ask Question 1b** then go to Section C and end the interview after obtaining their demographic data. Otherwise, move on to Question 2 and continue the interview.

(1b) Can you tell us why you have not participated in arts and cultural activities in the previous three months? (Multiple answers allowed)

(If the respondent says "he or she is not interested in arts and cultural activities", please asks his or her reasons for no interest)

{Let the respondent try to answer at first, then the interviewer can use some of the answer options to prompt the respondent IF NECESSARY }

1. Arts and cultural activities cost too much
2. Do not have sufficient information on arts / cultural events
3. Too busy to attend
4. There are too few arts / cultural facilities in the neighbourhood
5. Not able to sufficiently appreciate arts / culture
6. Previous experience of arts / cultural event was disappointing
7. Standard / quality of arts / cultural activities too low.
8. Not interested in arts and cultural activities
9. Others (please specify:_____)

(2) Which daily paper do you read most? (Multiple answers allowed)

- 1 Apple
- 2 Oriental
- 3 Mingpao
- 4 HK Economic Journal
- 5 HK Economic Times
- 6 Singtao
- 7 Sun
- 8 SCMP
- 9 Metro
- 10 Wenhui
- 88 Others (please write down the name of daily paper:.....)
- 89 Do not read newspaper

(3) Which radio station do you listen to most? (Multiple answers allowed)

- 1 Commercial Radio
- 2 RTHK
- 3 Metro
- 88 Others (please specify:.....)
- 89 Do not listen to radio

(4) Which TV station do you watch most? (Multiple answers allowed)

- 1 TVB Jade
- 2 TVB Pearl
- 3 ATV Home
- 4 ATV World
- 5 Cable TV
- 6 Ex TV
- 7 NOW
- 88 Others (please specify:.....)
- 89 Do not watch television

(5) Roughly how many hours per day do you spend watching television?

(If the answer to Question 4 is “do not watch television”, choose answer ‘1’ of this question for the respondent)

- 1 None
- 2 < 1 hour
- 3 1-2 hours
- 4 3-5 hours
- 5 Above 5 hours

(6) Would you name three types of TV programme you watch most? (the following categories serve as reminding notes)

- 1 Current affairs / news
- 2 Drama
- 3 Feature films
- 4 Comedy and light entertainment
- 5 Documentary (e.g. history, wildlife, travel etc.)
- 6 Arts and cultural programmes (e.g. classical or jazz concerts, dance performances, artists and exhibitions etc.)
- 7 Sport and leisure
- 8 Lifestyle (e.g. fashion, furnishing, keeping fit, diet, eating out etc.)
- 88 Others (please specify:.....)

(7) How often do you read books for pleasure and enjoyment?

- 1 Daily
- 2 Several times a week
- 3 Once a week
- 4 Once a fortnight
- 5 Once a month
- 6 Once every couple of months
- 7 Less Often
- 8 Never

(8) Do you have a computer and Internet connection at home?

- 1 Yes
- 2 No

(9) Do you use the Internet?

- 1 Yes
- 2 No (go to Question 11)

(9_a) If yes, for what main purposes? (Multiple answers allowed)

1. Games & leisure
2. Business
3. Email / communications for personal / social use.
4. Study
5. Information on events
6. Shopping
7. Others

(10) Approximately how many hours per week do you actually use the Internet?

- 1 < 1 hour
- 2 1-2 hours
- 3 3-5 hours
- 4 6-10 hours
- 5 11-20 hours
- 6 21-40 hours
- 7 Above 40 hours

(11a) Do you listen to pre-recorded music (whether at home or on a personal stereo/dvd/MP3 player / iPod etc)?

- 1 Yes
- 2 No

(11b) Do you download music from the Internet?

- 1 Yes
- 2 No

(11c) If YES to either of questions 11a or 11b, would you name three types of music you most listen to?

- 1 Pop / rock / soul / R&B
- 2 Hip hop / rap
- 3 Canton pop
- 4 Classical western
- 5 Classical Chinese
- 6 Jazz
- 7 Folk / world music / new age
- 8 Easy listening
- 88 Others (please specify:.....)

(12) Approximately how many hours per week do you spend listening to music through whatever media?

- 1 < 1 hour
- 2 1-2 hours
- 3 3-5 hours
- 4 6-10 hours
- 5 11-20 hours
- 6 Above 20 hours

(13) Personal creative activity

Do you do any of the following? (Multiple answers allowed)
(Read out the items one by one)

- 1 Play a musical instrument on an amateur basis
- 2 Sing in an amateur choir
- 3 Write poetry or stories for pleasure
- 4 Take part in theatrical activities on an amateur basis
- 5 Paint, sculpt, or practise calligraphy for pleasure
- 6 Undertake photography regularly (i.e. not just holidays)
- 7 Make handicrafts for pleasure
- 8 Others (please specify:.....)
- 9 Do not participate in any of the above creative activities

SECTION B: ATTITUDES

NOW SOME QUESTIONS ABOUT YOUR ATTITUDES TO CULTURE AND THE ARTS...

(14) Which of the following best describes your attitude to culture and the arts?

- 1 I place a high value on culture and the arts
- 2 I place a fairly high value on culture and the arts
- 3 I place a fairly low value on culture and the arts
- 4 I place no value on culture and the arts
- 5 I have no view on culture and the arts

(15) Which of the following statements do you agree or disagree with?

Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree	No Comment	
1	2	3	4	5	6	<i>(15_a) Culture and the arts encourage a sense of community</i>
1	2	3	4	5	6	<i>(15_b) Culture and the arts help me to understand the world and its people</i>
1	2	3	4	5	6	<i>(15_c) Culture and the arts are important for my personal development</i>
1	2	3	4	5	6	<i>(15_d) Culture and the arts encourage a sense of Hong Kong identity</i>
1	2	3	4	5	6	<i>(15_e) Culture and the arts should be supported by public/government funding</i>
1	2	3	4	5	6	<i>(15_f) Culture and the arts are for the elite and the well-off</i>
1	2	3	4	5	6	<i>(15_g) Culture and the arts are important for the international profile and image of Hong Kong</i>

(16) Can you tell us what factors prevent you from participating in arts and culture more often?

(If the respondent says “he or she is not interested in arts and cultural activities”, please ask his or her reasons for no interest)

{Let the respondent try to answer at first, then the interviewer can use some of the answer options to prompt the respondent IF NECESSARY }

- 1. Arts and cultural activities cost too much
- 2. Do not have sufficient information on arts / cultural events
- 3. Too busy to attend
- 4. There are too few arts / cultural facilities in the neighbourhood
- 5. Not able to sufficiently appreciate arts / culture
- 6. Previous experience of arts / cultural event was disappointing

SECTION C: DEMOGRAPHICS

(17) Gender

- 1 Male
- 2 Female

(18) What is your age group?

- 1 15-19
- 2 20-24
- 3 25-34
- 4 35-44
- 5 45-54
- 6 55-64
- 7 65-74
- 8 Refuse to answer

(19) Are you currently engaged in a full-time or part-time job?

- 1 Yes (go to 19_a)
- 2 No (go to 19_b)
- 3 Refuse to answer (go to Question 20)

(19_a) What is your current occupation?

(If the respondent answers “self-employed”, please further ask his/her actual occupation, e.g., taxi driver)

- | | |
|--------------------------------------|--|
| 1 Employer / Manager / Administrator | 7 Skilled agricultural / fishery worker |
| 2 Professional | 8 Craft and related worker |
| 3 Associate professional | 9 Plant and machine operator and assembler |
| 4 Clerk | 10 Un-skilled worker |
| 5 Service worker | 11 Others |
| 6 Shop sales worker | 12 Refuse to answer |

(19_b) Are you a...?

- | | |
|--------------------|-----------------------|
| 21. Student | 24. Unemployed person |
| 22. Home-maker | 25. Others |
| 23. Retired person | 26. Refuse to answer |

(20) What is your mother language?

- 1 Cantonese
- 2 Putonghua
- 3 English
- 4 Others (please specify:.....)

(21) In which of the following bands does your monthly household income fall?

- 1 Below HK\$ 9,999
- 2 HK\$ 10,000-14,999
- 3 HK\$ 15,000-19,999
- 4 HK\$ 20,000-24,999
- 5 HK\$ 25,000-29,999
- 6 HK\$ 30,000-39,999
- 7 HK\$ 40,000-59,999

-
- 8 HK\$ 60,000 or above
 - 9 Don't know
 - 10 Refuse to answer

(22) What is your highest educational attainment?

- 1 Primary or below
- 2 Lower Secondary (F.1 - F.3)
- 3 Upper Secondary (F.4 - F.5)
- 4 Matriculation (F.6 - F.7)
- 5 Certificate / diploma or associate degree
- 6 Bachelor Degree or equivalent
- 7 Master/ Doctoral degree
- 8 Refuse to answer

(23) In which district are you living in?

- | | |
|------------------------------|------------------------|
| 1 Central & Western District | 10 Kwai Tsing District |
| 2 Wan Chai District | 11 Tsuen Wan District |
| 3 Eastern District | 12 Tuen Mun District |
| 4 Southern District | 13 Yuen Long District |
| 5 Yau Tsim Mong District | 14 North District |
| 6 Sham Shui Po District | 15 Tai Po District |
| 7 Kowloon City District | 16 Shatin District |
| 8 Wong Tai Sin District | 17 Sai Kung District |
| 9 Kwun Tong District | 18 Islands District |

THANK YOU FOR YOUR TIME

[End]

**ANNEX
IV**

**BASIC INVENTORY OF AVAILABLE
DATA SOURCES IN HONG KONG**

BASIC INVENTORY ON DATA SOURCES ON CULTURE IN HONG KONG

NB: This basic inventory is intended to be illustrative only of what is available and where the gaps are.

<i>Cultural Indicators</i>	<i>Available Sources</i>	<i>Notes on Data Sources</i>	<i>Time Series Covered</i>
Cultural Activities per year	1. C&SD, <i>Hong Kong Annual Digest of Statistics</i> ; 2. Ticketek	Scope: ● usage of public libraries, ● attendances at museums, ● number of cultural, entertainment and sport presentations at LCSD's venues. ● attendance rates of indoor cultural programmes	Annual
Citizen's participation rate in culture	ADC, "Arts Poll" 2000, 89 & 92 Census	Participation levels in cultural events in public venues and also attitude surveys	No regular statistics
Percentage of cultural expenses over dispensable income per household	C&SD, <i>Survey on Hong Kong's Household Expenses 1999/2000</i>	Only expenses on items of "movie & entertainment", "newspapers", "books & periodicals", "audio-visual equipment".	Year 2000 available
Ratio of libraries over population	C&SD, <i>Annual Digest of Statistics</i>	The Digest reports the number of libraries in HK; the ratio can be calculated	Annual
Number of employees in cultural professions	<i>Baseline Study of HK Creative Industries</i>	No. of persons engaged in creative industries (as defined in the Baseline Study) are available	Annual return could be obtained from Census & Statistics Department
Turnover of cultural industry per year	<i>Baseline Study of HK Creative Industries</i>	Only the 11 categories from the Baseline Study of HK Creative Industries	Annual return could be obtained from Census & Statistics Department
Newspapers and books published	C&SD, <i>Annual Digest of Statistics</i>		Annual
Libraries	C&SD, <i>Annual Digest of Statistics</i>	No. of LCSD libraries only	Annual
Radio Stations	C&SD, <i>Annual Digest of Statistics</i>	No. of channels	Annual
Television Broadcasters	C&SD, <i>Annual Digest of Statistics</i>	No. of broadcasters	Annual
No. of Cinemas	Marché du Film, <i>World Film Market Trends</i>	Only number of cinema screens is available	Annual
Music Records	IFPI (International Federation of the Phonographic Industry), <i>Sales of Record Music (HK)</i>	Publication available to members of IFPI.	Quarterly report
Performing Arts	C&SD, <i>Annual Digest of Statistics</i>	Only performances staged in LCSD venues	Annual
Archives and Museums	C&SD, <i>Annual Digest of Statistics</i>	Only archives & museums managed by LCSD	Annual
Statutory Holidays	Labour Department, <i>A Concise Guide to the Employment Ordinance</i>		N/A

Recognized World Heritage Sites	No	Only the application of Cantonese Opera as Intangible World Heritage	N/A
Trade volume of Cultural Products	C&SD	According to the definition of UNESCO's World Culture Report, import and export figures could be tabulated from the database of C&SD	Annual
International Travelling	Hong Kong Tourism Board	No. of tourists per year, Data available to registered users only	Annual
Broadcasting and New Information Technologies	No	Only information on online content providers	
Books in libraries	C&SD, <i>Annual Digest of Statistics</i>	No. of books in LCSD libraries	Annual
Cultural Journals and Cultural pages in newspapers	No	N/A	N/A
User's rate of cinemas	Marché du Film, <i>World Film Market Trends</i>	admission figures and ratio are available	Annual
No. of overseas tourists	HK Tourism Board, <i>A Statistical Review of Hong Kong Tourism</i>		Annual
% of cultural trade over GNP	No	N/A	N/A
Implementation of cultural conventions	No	N/A	N/A
Implementation of conventions on human rights	Home Affairs Bureau, HKSAR, <i>Second Report of the Hong Kong Special Administrative Region of the People's Republic of China in the light of the International Covenant on Civil and Political Rights</i>		
No. of buildings and sites declared as monuments	Antiquities & Monuments Office (AMO) <i>Declared Monuments as At 26 March 2004</i>		2004
No. of books and magazines first published in Hong Kong	C&SD, <i>Annual Digest of Statistics</i>		Annual
Attendance at museums and cultural venues	C&SD, <i>Annual Digest of Statistics</i>	Only about LCSD museums & cultural venues	Annual
Number of recorded archaeological sites	Yes. Figures from AMO	Supplied upon request	
Nu hist Ani cult			
No. of visits to libraries	C&SD, <i>Annual Digest of Statistic</i>	No. of LCSD libraries only	Annual
No. of books / library materials borrowed	C&SD, <i>Annual Digest of Statistics</i>	LCSD libraries only	Annual

No. of visits and performances by overseas cultural organisations	No		
Increase in number of full-time artists and professional arts organisations over time	No	N/A	N/A
Number and percentage of registered cultural, recreational and sports associations	No	N/A	N/A
QUALITATIVE INDICATORS			
Perception and evaluation of arts activities in the community	“Study on the Requirements of Cultural Facilities and the Formulation of New Planning Standards and Guidelines for Cultural Facilities” included surveys of public attitudes and also facility users	Levels of participation and usage of public cultural facilities	1998
Standard of management of the arts companies	No	N/A	N/A
Diversities of arts organisations and other NGOs	No	N/A	N/A
Co-operation between arts companies with other sectors	Case studies illustrate some models of co-operation (e.g. Public Art report) but nothing systematic		
Contribution of arts to improvement of lived environment	“Arts and Culture Indicators in Community Building Project” May 1998 Urban Institute		1998



ANNEX V

SELECT INTERNATIONAL BIBLIOGRAPHY ON CULTURAL AND CULTURE – RELATED INDICATORS AND STATISTICS

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APPENDIX VI

THE UK DCMS EVIDENCE TOOLKIT STANDARD DEFINITION OF CULTURAL DOMAINS AND FUNCTIONS, MAPPED AGAINST 1992 SIC CODES

Table 1. Standard Definition of Cultural Domains and Functions, mapped against 1992 SIC codes

1. CREATION		2. MAKING		3. DISSEMINATION		
VISUAL ARTS	92.31/2	Other artistic and literary creation and interpretation	NFW	Production of craft based artefacts (jewellery, ceramics, glass, furniture etc.)	NFW	Sale and re-sale of antiques at auction
	74.20/1	Architectural activities	NFW	Manufacture of relevant capital goods (e.g. artists paint and materials)		
	NFW	Other design activities (fashion, graphic, interior, product)				
	4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
	NFW	Galleries, craft fairs, antique markets		[c.f. Heritage 5]	NFW	Education and training for fine art, crafts, architecture; arts press and criticism etc.

1. CREATION		2. MAKING		3. DISSEMINATION		
PERFORMANCE (including live music)	NFW	Play-writing, scenography	92.31/1	Live theatrical presentation		
	4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
	92.32	Operation of arts facilities		[c.f. Heritage 3, 5]	NFW	Education and training for theatre, dance, circus, mime, puppetry; criticism etc.
	92.34/1	Dance halls, discotheques and dance instructor services				
	92.34/9	Other entertainment activities NEC (inc. circus and puppet shows)				

KEY: Indicates that where the 5 digit SIC code is not available, the 4 digit code should NOT be used

NFW Needs Further Work: Indicates activities with no clear corresponding SIC codes

Table 1. Standard Definition of Cultural Domains and Functions, mapped against 1992 SIC codes

		1. CREATION		2. MAKING		3. DISSEMINATION	
AUDIO-VISUAL	92.20/1	Radio activities	24.64	Manufacture of photographic chemical material	92.12	Motion picture and video distribution	
	92.20/2	Television activities	24.65	Manufacture of prepared unrecorded media	51.43/1	Wholesale of records, tapes, CDs and videos, and of the playback equipment	
	74.4	Advertising	32.20/2	Manufacture of television and radio transmitters etc.	51.47/5	Wholesale of musical instruments	
	NFW	<i>Leisure software design/development</i>	32.3	Manufacture of TV & radio receivers, sound or video recording or reproducing apparatus etc	51.47/6	Wholesale of photographic goods	
	NFW	<i>Screenplay and film development activities</i>	36.3	Manufacture of musical instruments	52.45	Retail sale of radio & TV goods, musical instruments and scores, and electrical Household appliances	
			92.11/1	Motion picture production on film or video tape	NFW	<i>Wholesale of radio and television goods</i>	
			92.11/9	Other motion picture and video production activities	NFW	<i>Retail sale of recorded music, video/DVD and leisure software</i>	
			22.14	Publishing of sound recordings			
			22.31	Reproduction of sound recording			
			22.32	Reproduction of video recording			
			NFW	<i>Publishing of leisure software</i>			
			NFW	<i>Production of new- or multi- media</i>			
			4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING
	92.13	Motion picture projection	NFW	<i>Picture and film libraries and archives</i>	NFW	<i>Education and training for broadcast, film, music, games; criticism for all etc.</i>	
				[c.f. Heritage 3,5]			

Table 1. Standard Definition of Cultural Domains and Functions, mapped against 1992 SIC codes

		1. CREATION		2. MAKING		3. DISSEMINATION	
		92.31/9	Other artistic and literary creation and interpretation	22.11	Publishing of books	52.47	Retail sale of books, newspapers
BOOKS & PRESS			22.12	Publishing of newspapers			
			22.13	Publishing of journals and periodicals			
			92.4	News agency activities			
			22.15	Other publishing			
			22.21	Printing of newspapers			
			22.23	Bookbinding and finishing			
			22.24	Composition and plate-making			
4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING			
NFW	Literary and book fairs and festivals		[c.f. Heritage 3, 5]	NFW	Education and training for journalism, creative writing, printing, publishing; literary press and criticism etc.		

Table 1. Standard Definition of Cultural Domains and Functions, mapped against 1992 SIC codes

		1. CREATION		2. MAKING		3. DISSEMINATION		
SPORT	NFW	<i>Design and development of sports events & programmes</i>		92.62/1	Activities of racehorse owners	52.48/5	Retail sale of sports goods, games and toys	
				92.62/9	Other sporting activities not elsewhere classified	71.40/1	Renting of sporting & recreational equipment	
				36.4	Manufacture of sports goods			
				NFW	<i>Activities of gyms and health clubs</i>			
			4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
	92.61/1	Operation of ice rinks and roller skating rinks				NFW	<i>Training, instruction, education, sports media</i>	
	92.61/9	Operation of other sports arenas and stadiums not elsewhere classified						
	92.72	Other recreational activities NEC						
	93.04	Physical well-being activities						
		1. CREATION		2. MAKING		3. DISSEMINATION		
HERITAGE	NFW	<i>Heritage, museum & tourism services</i>			[c.f. Visual Arts 1,2; Books and Press 1, 2; Audio-Visual 1,2]	92.51	Library and archive activities	
			4. EXHIBITION/RECEPTION		5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
	92.52/1	Museum activities		92.52/2	Preservation of historical sites and buildings	NFW	<i>Education & training for conservation, curating, librarianship; criticism etc.</i>	
92.53	Botanical and zoological gardens and nature reserve activities		NFW	<i>Conservation science; painting, manuscript, book, textile and furniture restoration</i>				

Table 1. Standard Definition of Cultural Domains and Functions, mapped against 1992 SIC codes

		1. CREATION	2. MAKING		3. DISSEMINATION		
TOURISM	63.3	Activities of travel agencies & tour operators; tourist assistance activities NEC	36.50/1	Manufacture of professional and arcade games (inc. equipment for casinos, and funfairs)	62.20/1	Non-scheduled passenger air transport	
			34.20/3	Manufacture of caravans			
			55.11/1	Licensed hotels and motels			
			55.11/2	Unlicensed hotels and motels			
			55.12	Hotels and motels, without restaurant			
			55.21	Youth hostels and mountain refuges			
			55.22	Camping sites, including caravan sites			
			55.23/1	Holiday centres and holiday villages			
			55.23/2	Other self-catering holiday accommodation			
			55.23/9	Other tourist or short-stay accommodation			
			55.30/1	Licensed restaurants			
			55.40/1	Licensed clubs			
			4. EXHIBITION/RECEPTION	5. ARCHIVING/PRESERVATION		6. EDUCATION/UNDERSTANDING	
	92.33	Fair and amusement park activities				NFW	Education & training for tour operators, guides, casino and bingo etc.; travel media
92.71	Gambling and betting activities						

KEY: Indicates that where the 5 digit SIC code is not available, the 4 digit code should NOT be used

NFW Needs Further Work: Indicates activities with no clear corresponding SIC codes

APPENDIX VII

THE RESEARCH TEAM

Rod Fisher

Rod Fisher is Director of International Intelligence on Culture (formerly The International Arts Bureau), an independent company specialising in international consultancy, research, information, policy advice and project management, which he set up in 1994. He is also Hon Senior Research Fellow at City University, London, Director of the UK National Committee of the European Cultural Foundation and a Fellow of the Institute of Leisure and Amenity Management. Rod co-founded the CIRCLE (Cultural Information and Research Centres Liaison in Europe) network and was its Chairman from 1985-94. He leads international cultural policy modules at City University, London, and Goldsmith's College, University of London. Rod previously worked in various capacities at the Arts Council of Great Britain, latterly as International Affairs Manager. Prior to this he was responsible for arts programmes, festivals and cultural facilities in city governments. Rod chaired the European Task Force which produced *In from the Margins*, a major report on culture and development for the Council of Europe (1994/96). He also chaired the evaluation team reviewing cultural policy in Finland (1994) and evaluated the Finnish Arts Council system (2003). He has conducted research or lectured in 27 countries worldwide, including six Asian States. In 1999 he undertook a study on International Exchange of the Arts for the HKADC. Recently he has been advising the Asia-Europe Foundation on the development of an Asia-Europe Cultural Information Portal. He has written, co-authored or edited more than 20 books, reports or directories on such issues as the European institutions, arts management, cultural employment, comparative cultural policies and expenditure in different countries. A report he edited of an Asia-Europe Seminar on Cultural Policy (*Developing New Instruments to Meet Cultural Policy Challenges*) was published in 2005 by the Asia-Europe Foundation and Chulalongkorn University, Thailand.

Rod was project leader responsible for the management, research advice and overall development of the Arts and Indicators Project.

Colin Mercer

Colin Mercer is Director of Cultural Capital Ltd., a company specialising in strategic research and development for the cultural sector. Previously he was Professor of Cultural Policy and Director of the Cultural Policy and Planning Research Unit at Nottingham Trent University. For 14 years until 1998 he was based in Australia where, from 1991-95, he was Director of the Institute for Cultural Policy Studies and developed a specialist expertise in urban and community cultural mapping and planning. He was responsible for Australia's first major urban cultural plan – the *Brisbane Cultural Development Strategy* (1991) - and the first regional cultural development framework - *Cultural Development in South East Queensland* (1993) - as well as a national policy framework for indigenous cultures and two major national reports on the Australian library sector. Colin Mercer has published, researched and consulted widely in the Asia-Pacific region, in Europe and North America, and is co-author of *the Cultural Planning Handbook; an essential Australian Guide* (1995) and author of *Towards Cultural Citizenship: tools for cultural policy and development* (2002). He is currently working on a range of projects in the UK, in Barcelona, and for the Council of Europe in developing a knowledge-base for indicators and other measures for strategic impact assessment, evaluation and planning in the creative industries and the wider cultural sector.

Colin was senior consultant responsible for the methodology, development and adaptation of arts and cultural indicators for the project.

Raymond Chan

Raymond Chan is the Survey Research Manager of Hong Kong Policy Research Institute (HKPRI). He specialises in survey research and data analysis. He joined HKPRI in early 2000 and has since been a core member in its survey research team. Before joining HKPRI, he had over 10 years of experience in business research that included domestic consumer surveys in a public utility company and the customer satisfaction surveys in a government-subsidized organisation. Since joining HKPRI, he has been responsible for the standing survey research projects on political and economic confidence indices of Hong Kong. Besides this, he has managed and completed more than ten survey projects commissioned by public sector organisations. Mr. Chan holds a B.Sc. degree in Engineering from the University of Lancaster (UK) and an MBA degree from the University of Nottingham (UK).

Raymond was responsible for the organisation, management and quality assurance of the surveys undertaken for the Arts and Indicators Project.

Mok Kin Wai

Dr. Patrick Mok is a freelance researcher currently engaged in policy research related to the development of creative industries, cultural planning and cultural indicators, as well as research on copyright issues and the development of digital libraries in China. He received his doctoral degree from the Centre of Asian Studies, University of Hong Kong. He has been co-investigator on “A Study on Creative Industries in the Pearl River Delta”, commissioned by the Central Policy Unit, HKSAR Government and on “A Study on Hong Kong Creativity Index”, commissioned by the Home Affairs Bureau. (2004-05). He has also been consultant on “Copyright Issues in the Development of Digital Libraries and Digital Publishing in China”, for the Cheung Kong Centre for Creative Industries, Beijing. Patrick was co-author of the *Baseline Study on Hong Kong’s Creative Industries*: for the Central Policy Unit, HK Special Administrative Region Government (2003). Other recent research work includes an *Audience Survey for the Works of Theatre Ensemble* (2002-03), a Report on Revitalizing the Film Industry of Hong Kong for the Federation of HK Film Workers, and *Public Art Research*, commissioned by the HKADC (both 2002).

Patrick was the local research consultant for the Arts and Indicators Project.

Colin Kwok

Colin is a freelance cultural worker, currently (2005) engaged by arts consultancy *Global Cultural Services Co. Ltd.* as a project manager, responsible for liaising with worldwide performing arts groups coming to Chinese cities. He also works for cultural policy company *Cultural & Creativity Clusters* as a researcher on strategies for developing Cultural & Creative Industries in Chaoyang district, Beijing. He has been involved in the following research projects: “Hong Kong Creativity Index” and “Study on the relationship between PRD and HK’s Creative Industries” commissioned by the Central Policy Unit, HKSAR Government and a “Study on the Invitation for Proposals on the West Kowloon Cultural District”, commissioned by People’s Panel on West Kowloon. Colin has a BA from the Fine Arts Department, University of Hong Kong and an MA in Arts Administration and Cultural Policy from Goldsmiths College, University of London.

Colin was a theatre performer for a few years before he became the Production Manager for drama company *Shu Ning Presentation Unit*, as well as an Assistant Curator in the *Hong Kong Museum of Art* (Education and Chinese Antiquities Sections).

Colin was research assistant on the Arts and Indicators Project, initially in London, but for much of the time in Hong Kong.

Eno, Wai Ying Yim

Eno is currently a team member of Hong Kong Institute of Contemporary Culture, a community-initiated organisation, which advocates the development of cultural exchange and creative education. She has been engaged in several cultural policy research projects, which mainly cover the area of public art, creative industries, film and creative education. Eno is also a founding member of the art group, 20 Beans + A Box. With 20 Beans, she has staged multimedia exhibitions and theatrical performances in Hong Kong, Macau, Taiwan and China. Eno graduated from the Department of Fine Arts, Chinese University of Hong Kong in 1996 and completed an MA in Image Studies in 2001 at the University of Kent in Canterbury, UK.

Eno was a research assistant on the Arts and Indicators Project.

Tseng Sun-man

Sun-Man is a freelance consultant and, most recently, Director of Administration, Shantou University. He was Secretary-General of the Hong Kong Arts Development Council from 1997 to March 2001. Prior to this, he was Head of Radio Four, the classical music channel in Hong Kong (1994 - 1997), General Manager/Executive Director of the Hong Kong Arts Festival (1988 to 1994), and Assistant General Manager (Marketing and Development) of the Hong Kong Philharmonic Orchestra (1982 - 1986). He received music training in Hong Kong and New York (B.A. and M.Mus), studied arts administration at City University, London, as well as gaining an MBA in Hong Kong. Since 1989, Sun-man has been a part-time lecturer in arts administration at the Chinese University of Hong Kong. He has also taught in Shanghai, Singapore and Macao. Sun-man was Chairman of the Hong Kong Arts Administrators Association from 1991-1994. He has served as a Board Member to many arts organisations and as advisor to the Leisure and Cultural Services Department, and to Hong Kong University music departments.

Sun-man was consultant in the initial stages of the Arts and Indicators Project.

