



香港藝術界年度調查 報告摘要

HONG KONG ANNUAL ARTS SURVEY REPORT HIGHLIGHTS

2010/11

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簡述

OVERVIEW

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超過 OVER

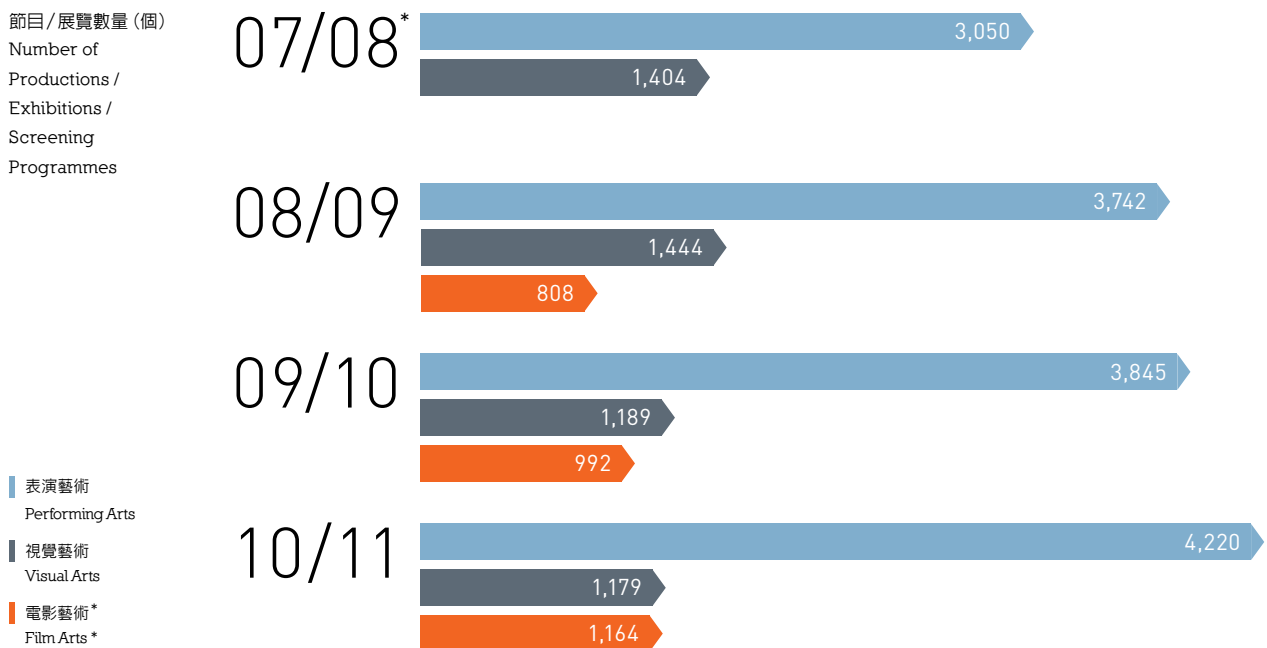
6,500

個不同種類的文化
藝術活動

DIFFERENT ARTS
AND CULTURAL ACTIVITIES

圖1 不同種類文化藝術活動數量

Chart 1 The Number of Arts and Cultural Activities of Different Forms



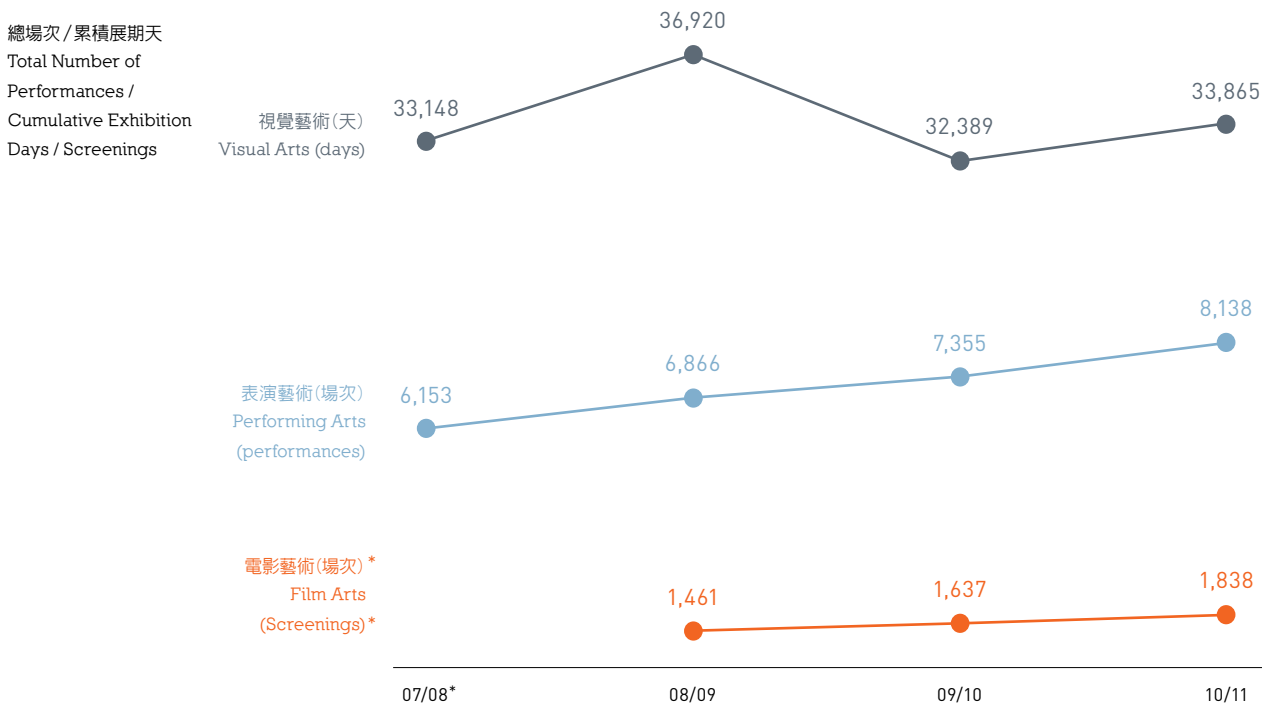
* 電影藝術資料由2008/09年起收集

Film arts data were collected from 2008/09 onwards.

2010/11年度本港進行了超過6,500個不同種類的文化藝術活動¹（見圖1），公眾平均每周約有22個放映節目、81個表演節目、22個展覽供選擇，亦可隨時參觀11個常設展覽。該5,384個表演及放映節目共接觸了352.4萬人次，與2009/10年度相若，累積的節目票房超過3.9億港元。

Over 6,500 different arts and cultural activities were held in Hong Kong in 2010/11¹ (See Chart 1). On a weekly average, the public had around 22 film arts programmes, 81 performing arts programmes and 22 visual arts exhibitions to choose from. They could also visit 11 permanent exhibitions at any time. A total of 5,384 productions and screening drew to 3.52 million attendance, a number close to the 2009/10 total. Accumulated box office income exceeded HK\$390 million.

1 文化藝術活動只計算22座主要演藝設施共45個場館內進行的表演藝術節目、於179個場地進行的公開展覽活動，以及於38個場所進行的電影節/獨立專題放映活動。
Arts and cultural activities refer only to performing arts productions held in the 45 venues in 22 major performing arts facilities, public exhibitions held in 179 locations and film festivals and independent/feature screenings held in 38 locations.



表演藝術
PERFORMING
ARTS

-



2010/11年度新增了四個場館資料²，表演節目總場次較上年度增加約11%（見圖2）。於政府場地內進行的表演場次增加約5%，其他場地則增加約27%。在8,138場次中，戲劇類增加的演出場次最多，超過280場。

整體而言，公開場次佔88%，較上一個年度的93%少。非公開場次由2009/10年度的444場次增加至2010/11年度的822場次，其中不少為學生專場的節目場次。在總場次中，獲得公帑資助的場次約79%，當中以場地資助形式進行的比例最高，約總場次的42%。

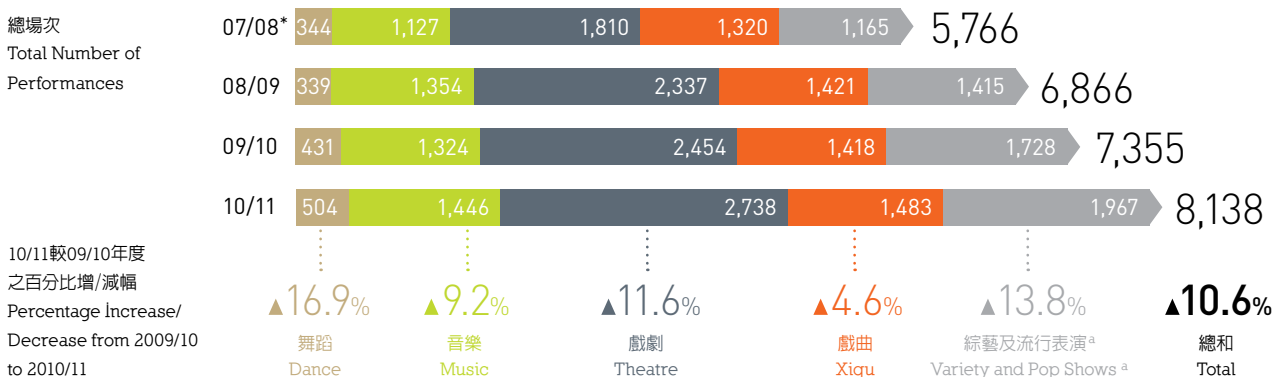
Data from four more venues were added in 2010/11², accounting for an increase of 11% from the previous year (See Chart 2). The number of performances held in government venues grew by around 5%, while those held in other venues increased by around 27%. Among the 8,138 performances recorded, Theatre performances showed the strongest growth, increasing by over 280.

Overall, around 88% were public performances, lower than the previous year's 93%. Non-public performances increased from 444 performances in 2009/10 to 822 in 2010/11, of which many were performances set aside for students. Out of the total number of performances, around 79% were subsidized by Public Funding, while 42% of which received Rental Subsidy.

- ² 四個新增場館為2010年內啓用的香港演藝學院香港賽馬會演藝劇院，以及青年廣場的Y綜藝館、Y劇場及舞蹈劇場。
- The four additional venues opened in 2010 were the Hong Kong Jockey Club Amphitheatre of The Hong Kong Academy for Performing Arts (HKAPA), Y-Theatre, Y-Studio and Dance Studio of the Youth Square.

圖2 表演藝術節目總場次

Chart 2 Total Number of Performing Arts Performances



* 另有387場後期演出的資料不詳，無法按2009/10年度開始的分類重整分布情況

Due to a lack of information, 387 additional performances could not be redistributed according to the categorisation effective since 2009/10.

^a 綜藝及流行表演自2009/10年度涵蓋多媒體演出資料

Data for Variety and Pop Shows cover Multi-arts performances from 2009/10 onwards.

觀眾人次略增

2010/11年度共接觸329萬觀眾人次，較上年度多0.4%。雖然10/11年度增加收集四個場館資料，但音樂、綜藝及流行表演之觀眾人次下降，抵銷後令整體增幅輕微。戲劇節目一直接觸最多觀眾人次（見圖3）。

綜合圖2及圖3，10/11年度舞蹈場次增加，其中因素包括本局主辦了「香港舞蹈節2010」，其他的主辦團體亦增加了製作演出量，故令整體的演出場次及觀眾人次增加。

2010/11年度所有表演藝術類別的收費場次均有增加，合共5,340場，較2009/10年度的4,867場收費場次增加約10%，接觸約234萬觀眾人次，較上年度增加4.4%；節目票房累積約3.94億元，較上年度增加4.6%（見圖4）。

SLIGHT INCREASE IN ATTENDANCE

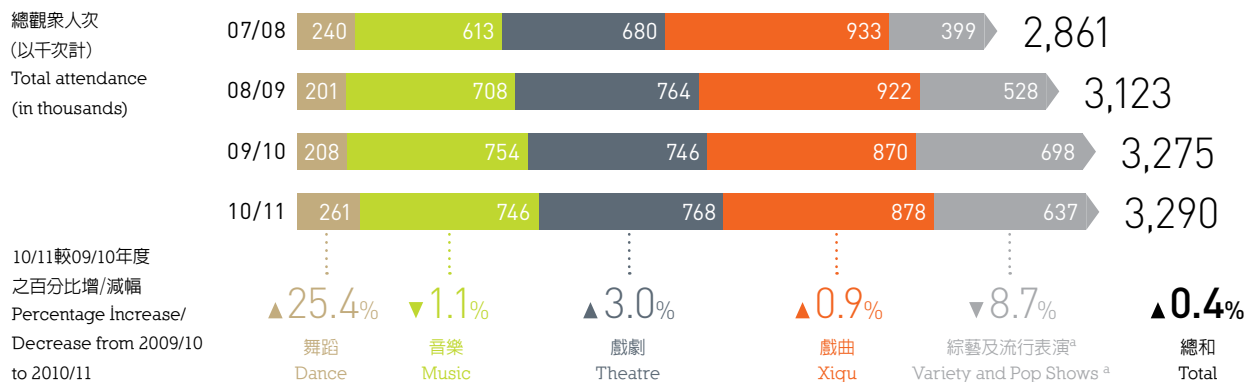
Total attendance in 2010/11 was 3.29 million, up 0.4% from the previous year. Although data were collected from four more venues in 2010/11, the growth of attendance was small, offset by the falling audienceship for Music, and Variety and Pop Shows. Xiqu performances had been attracting the biggest audience (See Chart 3).

From Charts 2 and 3, an increase number of Dance performances in 2010/11 was partly due to the Hong Kong Dance Festival 2010 organised by the Hong Kong Arts Development Council (ADC), other organisers also boosted the number of productions, which resulted in an overall increase in both performance and audienceship figures.

There were increases in the number of paid performances for all arts forms in 2010/11. Data showed that a total of 5,340 paid performances, an increase of around 10% compared to 4,867 paid performances in 2009/10, reached a total of 2.34 million, up 4.4% from the previous year. Accumulated box office income were \$394 million, up 4.6% from the previous year (See Chart 4).

圖3 表演藝術節目總觀眾人次

Chart 3 Total Attendance for Performing Arts Productions



^a 綜藝及流行表演自2009/10年度涵蓋多媒體演出資料

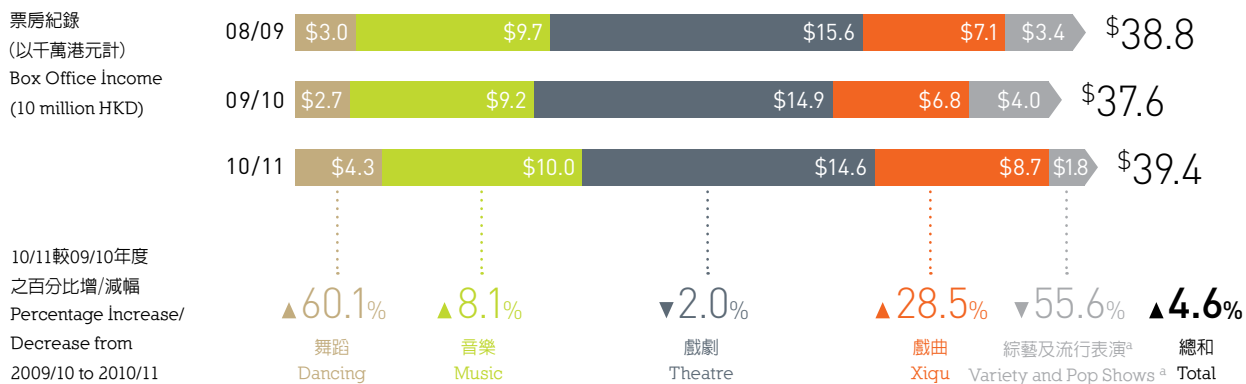
Data for Variety and Pop Shows cover Multi-arts performances from 2009/10 onwards.

觀眾人次 TOTAL ATTENDANCE

3,290,000

圖4 表演藝術節目票房紀錄

Chart 4 Box Office Income of Performing Arts Productions



^a 綜藝及流行表演自2009/10年度涵蓋多媒體演出資料

Data for Variety and Pop Shows cover Multi-arts performances from 2009/10 onwards.

票價上升

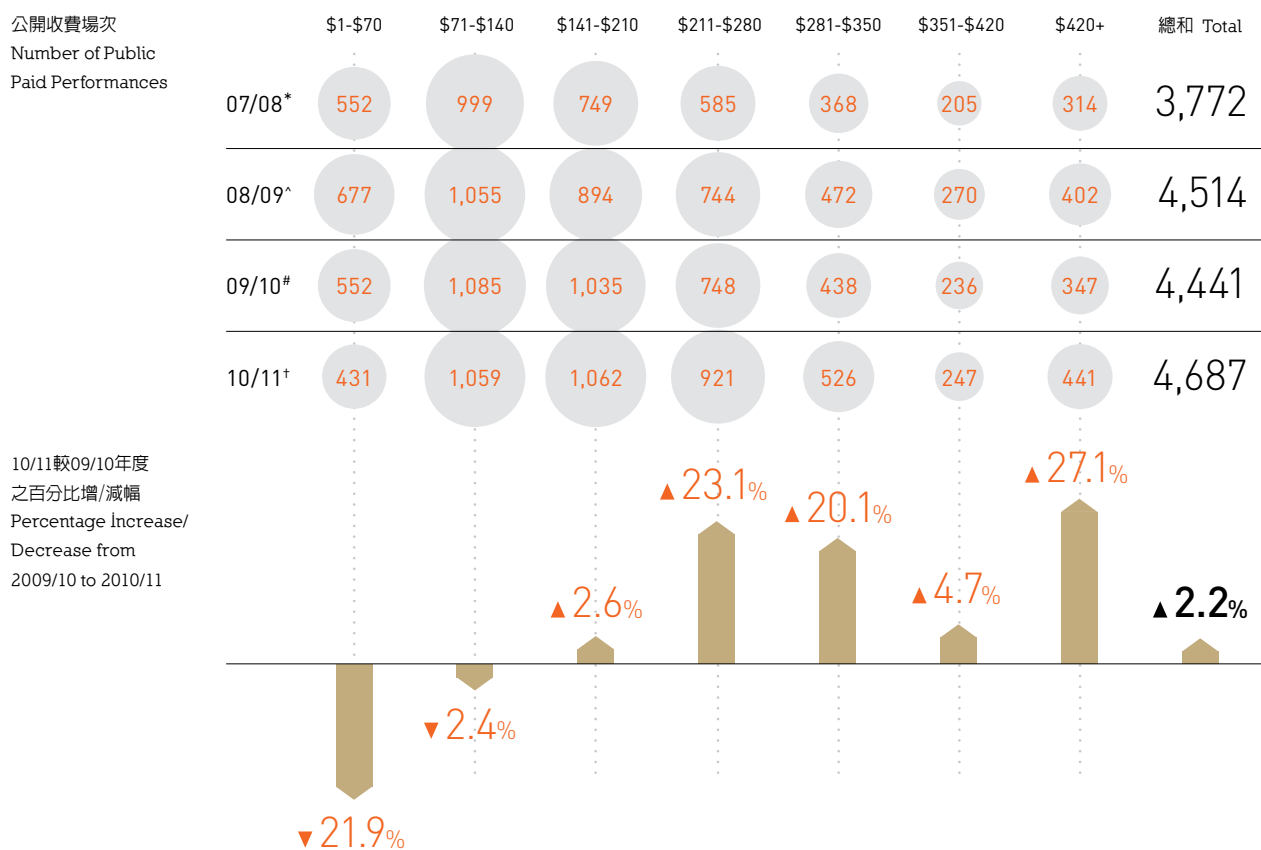
該5,340場收費場次中，4,959場屬公開性質，較上年度升約2%。從圖5可見，最高票價組別定於\$140及以下的公開收費場次減少，其他票價組別均有上升，加上收費場次及觀眾人次亦較上年度多，2010/11年度的票房收入因而增加。

HIGHER TICKET PRICES

Out of the 5,340 paid performances, 4,959 were open to public, an increase of some 2% compared with the previous year. Table 5 indicates decreasing numbers of public paid performances where the top price ticket were set at \$140 and below, whereas increasing numbers were found in all other ticket price categories. Moreover, both the number of paid performances and the attendance were higher than the previous year. As a result, box office income in 2010/11 increased.

圖5 公開收費場次的最高票價

Table 5 Top Price Ticket of Public Paid Performances



* 另有2場次不詳

Data for 2 performances were unavailable.

[^] 另有76場次不詳

Data for 76 performances were unavailable.

另有409場次不詳

Data for 409 performances were unavailable.

[†] 另有272場次不詳

Data for 272 performances were unavailable.

藝文組織增加演出量

若按單一主辦的藝文組織計算³，2010/11年度共有1,183個藝文組織（見圖6），主辦了2,332個節目共4,480場次，較上年度分別增加約11%及12%。該4,480場次中，獲得公帑資助的場次約佔81%，較上年度的78%略有增加。

INCREASE IN NUMBER OF PERFORMANCES BY ARTS ORGANISATIONS

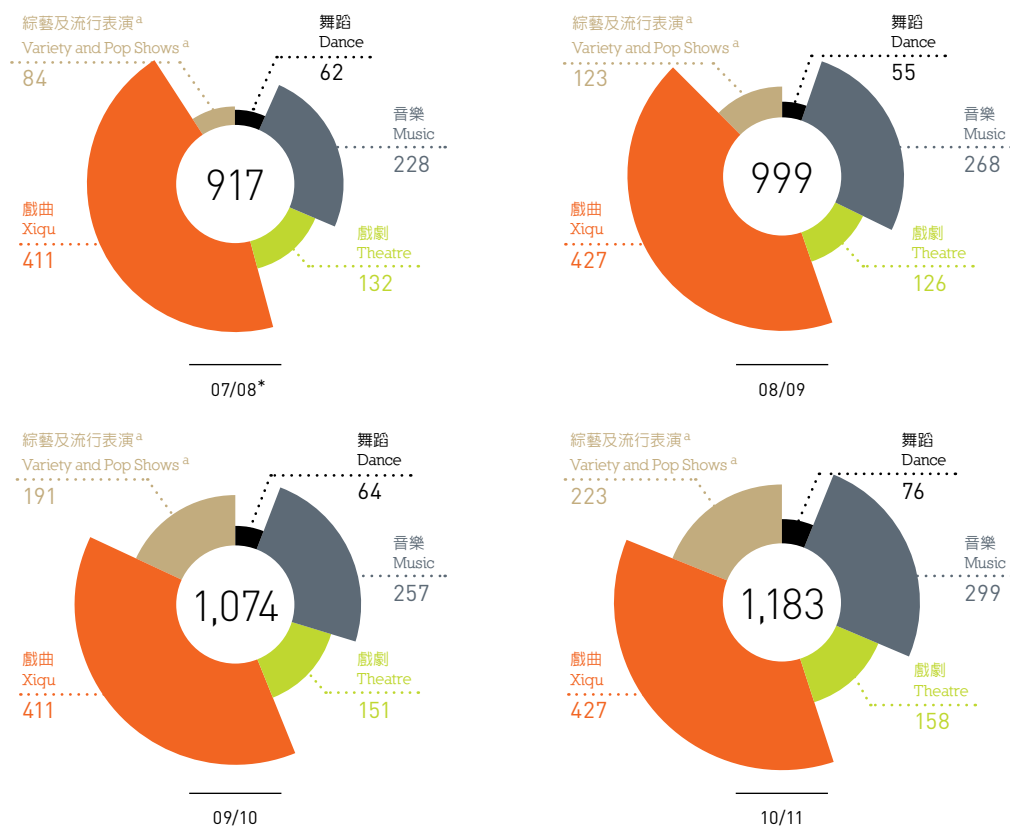
For performances organised by sole presenters³ in 2010/11, there were 1,183 Arts Organisations (see Chart 6) that presented 2,332 productions, with a total of 4,480 performances. The numbers grew around 11% and 12% respectively compared to the previous year. Around 81% of the 4,480 performances were subsidized by Public Funding, a slight increase from 78% in the previous year.

³ 只根據由一個組織主辦的節目作計算，所有合辦情況不計算在內。每類藝術節目各自計算涉及的單一主辦機構數量；為免重複計算，數字並未包括香港藝術節及香港藝穗會。

Only productions organised by sole presenter were counted; all co-organised productions were not included. The sole presenters of performances in each art form were counted separately. To avoid double counting, the numbers did not include the Hong Kong Arts Festival and the Fringe Club.

圖6 藝文組織為單一主辦單位的數量

Chart 6 Number of Arts Organisations as Sole Presenter of Performances



* 另有387場後期演出場次未能得悉涉及的單一主辦機構類型及數量

There were 387 additional performances with unavailable data on the type and number of sole presenter involved.

^a 綜藝及流行表演自2009/10年度涵蓋多媒體演出資料

Data for Variety and Pop Shows cover Multi-arts performances from 2009/10 onwards.

舞蹈場次、人次及票房同時增長

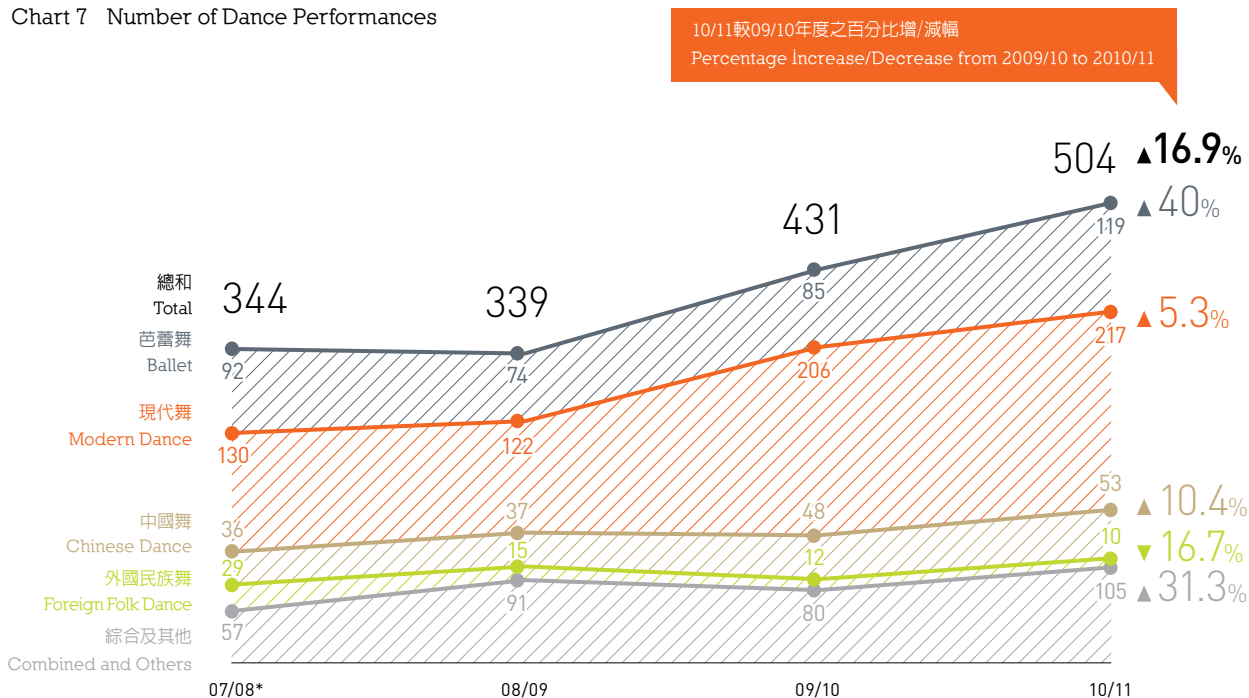
2010/11年度共有33個場館進行了216個舞蹈節目⁴，達504場次，較上年度增加約17%（見圖7）。本地團體的演出約佔總數之81%，較2009/10年度增加11%。至於訪港團體的場次基數小，故此增加的幅度較大（由09/10年度50場次增至10/11年度之75場次）。

INCREASES IN NUMBER OF DANCE PERFORMANCES, ATTENDANCE AND BOX OFFICE SALES

In 2010/11, a total of 504 performance out of 216 Dance productions were held in 33 venues⁴, a growth of around 17% from the previous year (See Chart 7). Performances by local groups accounted for 81% of the total, an increase of 11% from 2009/10. Given the small base number of performances by visiting groups, there was a more significant increase (from 50 performances in 2009/10 to 75 performances in 2010/11).

圖7 舞蹈節目場次

Chart 7 Number of Dance Performances



* 另有73場後期加演場次未有詳細資料

Detailed data for 73 additional performances were unavailable.

從資料顯示，2010/11年度獲得節目資助的場次最多，較上年度增加約39%，增幅主要來自藝文組織及公營機構主辦的演出⁵。由其他經費進行的場次約14%。

收費場次約佔總數之83%，大部分屬公開收費場次。約七成的本地公開收費場次將最高票價定於\$71至\$280之間。訪港的公開場次主要定於\$420以上，共39場次，較上年度以倍數增長，其他的票價組別略為減少。整體而言，2010/11年度舞蹈節目接觸約26.1萬觀眾人次，在場次、人次同時增加之下，票房增至\$4,300萬。

The data indicate that performances receiving Project Grant in 2010/11 up around 39% from the previous year⁵. The increase was mainly in productions presented by Arts Organisations and Public Organisations. Around 14% of the performances were run by Other Funds.

Paid performances, mostly public paid performances, accounted for 83% of the total. Around 70% of local public paid performances offered the top ticket prices between \$71 and \$280.

The top ticket price for public performances presented by visiting groups were set at over \$420, and there were 39 such performances, double the number of the previous year. There was a slight decrease in other ticket price categories. Overall, Dance productions in 2010/11 drew 261,000 attendance. Driven by higher performance and attendance figures, the box office sales increased to \$43 million.

4 2010/11年度沒有舞蹈演出的場館包括：
香港演藝學院音樂廳、演奏廳、實驗劇場
及伯大尼校園惠康劇院；香港文化中心音樂廳；牛棚劇場；香港藝術中心agnès b
電影院；香港話劇團黑盒劇場；新光戲院
一號及二號舞台；屯門大會堂文娛廳；青年廣場舞蹈劇場。

Venues that did not stage dance performances in 2010/11 included Concert Hall, Recital Hall, Studio Theatre and Wellcome Theatre (Bethanie Campus) of HKAPA; Hong Kong Cultural Centre Concert Hall; Cattle Depot Theatre; agnès b. CINEMA of the Hong Kong Arts Centre; Black Box Theatre of the Hong Kong Repertory Theatre; Sunbeam Theatre Hall 1 and Hall 2; Tuen Mun Town Hall Cultural Activities Hall; and Youth Square Dance Studio.

5 獲得節目資助的演出例子有：舞合劇場主辦之《我不想一個人獨舞》。
An example of a subsidized production was I Don't Want to Dance Alone presented by Hook Dance Theatre.

舞蹈觀眾人次上升 INCREASE IN DANCE ATTENDANCE

25.4%

音樂觀眾略為減少

2010/11年度共有38個場館進行了1,178個音樂節目⁶，共1,446場次，較上年度增加約9%（見圖8），主要屬本地演出。

從資料顯示，由藝術組織主辦的音樂場次及接觸的觀眾人次均有增加，但商業機構及混合類別的主辦單位減少了主辦節目，加上公營機構主辦的場次亦少了觀眾人次，令整體的觀眾人次較上年度略為減少。

至於學界組織共進行了308場演出，較上年度增加約28%。

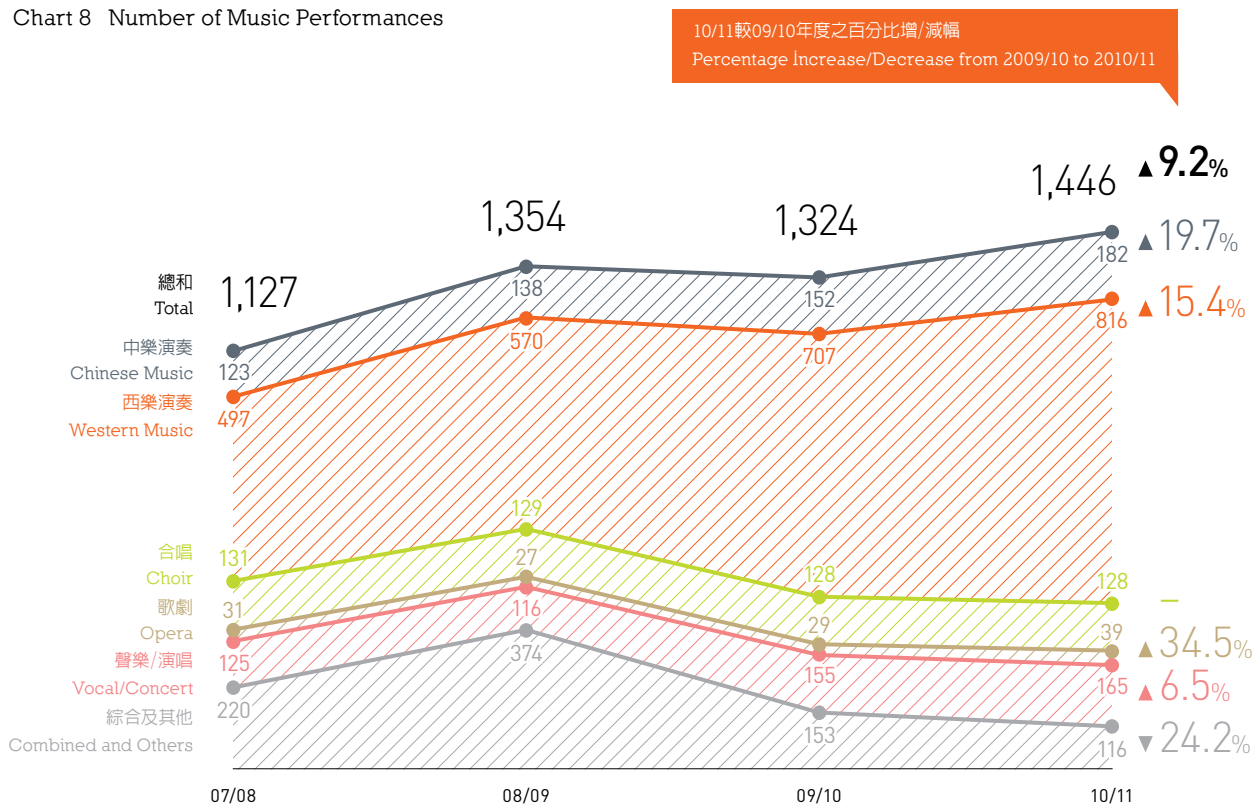
SLIGHT DECREASE IN MUSIC ATTENDANCE

In 2010/11, a total of 1,446 performances out of 1,178 Music productions were held in 38 venues⁶, an increase of around 9% from the previous year (See Chart 8). Most of these were local performances.

The data indicate increases in terms of Attendance and Music performances presented by Arts Organisations. However, Business Organisations and Mixed Presenters cut back their productions, and furthermore, performances presented by Public Organisations saw a decline in audience-ship. These resulted in a slight decrease in overall attendance compared to the previous year.

A total of 308 performances were presented by Educational Institutions up around 28% from the previous year.

圖8 音樂節目場次
Chart 8 Number of Music Performances



約82%總場次以公帑資助進行，其中屬公開收費場次共722場，較上年度716場次略為增加。該722場次中，最高票價定於\$280以上的場次較上年度增約34%；定於\$280及以下的場次減少約一成。以其他經費進行的公開收費場次中，最高票價定於\$71-\$140組別的場次略有增加，其餘的票價組別與上年度相若。

Around 82% of the performances were subsidized by Public Funding, among which 722 were public paid performances, a slight increase from 716 in the previous year. Of the 722 performances, the number of top ticket price set at \$280 and above showed a 34% increase. The number of top ticket price set at \$280 and below was trimmed by around 10%. As for paid public performances run by Other Funds, there was a slight increase in the \$71-\$140 ticket category, with other categories remaining the same as the previous year.

6 沒有音樂演出的場館包括：CCDC舞蹈中心賽馬會舞蹈小劇場、牛棚劇場、香港話劇團黑盒劇場、賽馬會創意藝術中心黑盒劇場、新光戲院一號及二號舞台、青年廣場舞蹈劇場。

Venues that did not stage Music performances in 2010/11 included City Contemporary Dance Company (CCDC) Jockey Club Dance Theatre, Cattle Depot Theatre, Black Box Theatre of the Hong Kong Repertory Theatre, Jockey Club Creative Arts Centre (JCCAC) Black Box Theatre, Sunbeam Theatre Hall 1 and Hall 2, and Youth Square Dance Studio.

音樂節目增加
THE NUMBER
OF MUSIC
PRODUCTIONS
INCREASED



戲劇觀眾人次增加未惠及票房

2010/11年度共有38個場館進行戲劇演出⁷，達577個節目2,738場次，較上年度增加約一成，主要屬公開場次。從圖9可見，增加的場次主要屬形體/默劇和音樂劇節目。

本地及訪港的形體/默劇演出主要由藝文組織舉辦⁸，於個別場館內增加了演出場次。音樂劇則以藝文組織主辦本地演出、商業機構主辦訪港演出的場次數目增加最多⁹，升幅分別為68%及61%，接觸的觀眾人次同時增長，升幅分別約84%及31%。

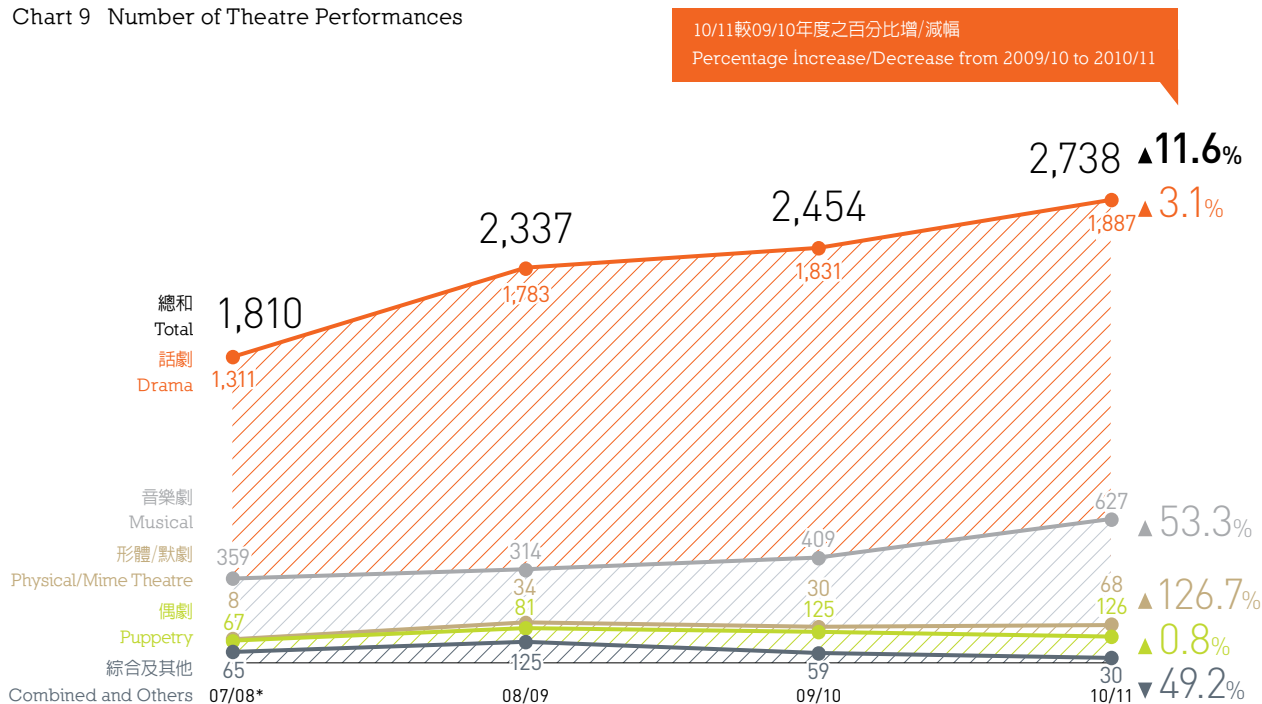
INCREASE IN THEATRE ATTENDANCE DID NOT BENEFIT BOX OFFICE

In 2010/11, a total of 2,738 performances out of 577 Theatre productions were held in 38 venues⁷, up around 10% from the previous year. Most of these were public performances. Chart 9 shows the increase in performances mainly drew from Physical/Mime Theatre and Musicals.

Local and visiting Physical/Mime Theatre productions⁸, mainly presented by Arts Organisations, show increased number of performances at several venues. As for Musicals⁹, the biggest jump in number was local productions presented by Arts Organisations (up 68%), and visiting performances presented by Business Organisations (up 61%). Attendance also increased by around 84% and 31% respectively.

圖9 戲劇節目場次

Chart 9 Number of Theatre Performances



* 另有179場後期加演場次未有詳細資料

Detailed data for 179 additional performances were unavailable.

從資料顯示，本地公開收費演出場次增加約兩成，但觀眾人次減少。其中以最高票價定於\$211-\$280組別的場次增加最多（超過五成），雖然觀眾人次亦按比例有增，但\$280以上的各組別均減少了觀眾人次。至於訪港公開收費演出增加11%，除了定於\$281-\$350組別的觀眾人次略為減少，其餘各組別的訪港演出均錄得增長，整體的訪港演出增加約20%觀眾人次。整體而言，戲劇觀眾人次增加，但票房紀錄下降。

The data indicate that while the number of local performances increased by around 20%, attendance fell. The biggest growth (over 50%) in performances of which the top price tickets were set at \$211-\$280 only drew an increase in attendance in proportion, whereas all ticket categories above \$280 recorded a drop audience. The number of visiting performances increased by 11%. Apart from a slight decrease in attendance of the \$281-\$350 ticket category, there were increases in all other categories of visiting productions. Attendance for visiting productions grew by around 20%. Overall, Theatre attendance increased but box office income fell.

- 7 沒有戲劇演出的場館包括：香港演藝學院演奏廳及伯大尼校園惠康劇院、CCDC舞蹈中心賽馬會舞蹈小劇場、香港文化中心音樂廳、新光戲院一號及二號舞台、青年廣場舞蹈劇場。
- Venues that did not stage Theatre performances in 2010/11 included Recital Hall and Wellcome Theatre (Bethanie Campus) of the HKAPA, CCDC Jockey Club Dance Theatre, Hong Kong Cultural Centre Concert Hall, Sunbeam Theatre Hall 1 and Hall 2, and Youth Square Dance Studio.
- 8 例子有：黑犬劇團主辦之《一梯一伙》。An example was Heiquan Theatre's Think out of the Lift.
- 9 例子有：演戲家族主辦之《一屋寶貝》及 Lunchbox Theatrical Productions的《芝加哥》。Examples included The Passage Beyond by Actors' Family and Chicago by Lunchbox Theatrical Productions.



2,738

場戲劇演出 THEATRE PERFORMANCES

粵劇觀眾人次增約一成

2010/11年度共有28個場館進行了1,196個戲曲節目¹⁰，達1,483場次，約接觸87.8萬人次。從圖10可見，粵劇節目的場次上升約13%，曲藝演唱則下降約13%。至於綜合及其他類別的場次大幅增加，主要是有更多粵劇及曲藝環節同場演出，以致歸入為「綜合及其他」。

該745場粵劇演出中，約65%由藝文組織主辦，主要屬本地演出。2010/11年度計有100場訪港演出，超過半數由商業機構主辦。本地的粵劇場次較上年度增加約11%，觀眾人次增加約9%。至於訪港場次升約41%，觀眾人次增加約45%。所有粵劇場次合共接觸約49萬人次，較上年度多約12%。

粵劇場次主要獲得公帑資助演出，其中以場地資助形式進行的場次最多，約佔55%。

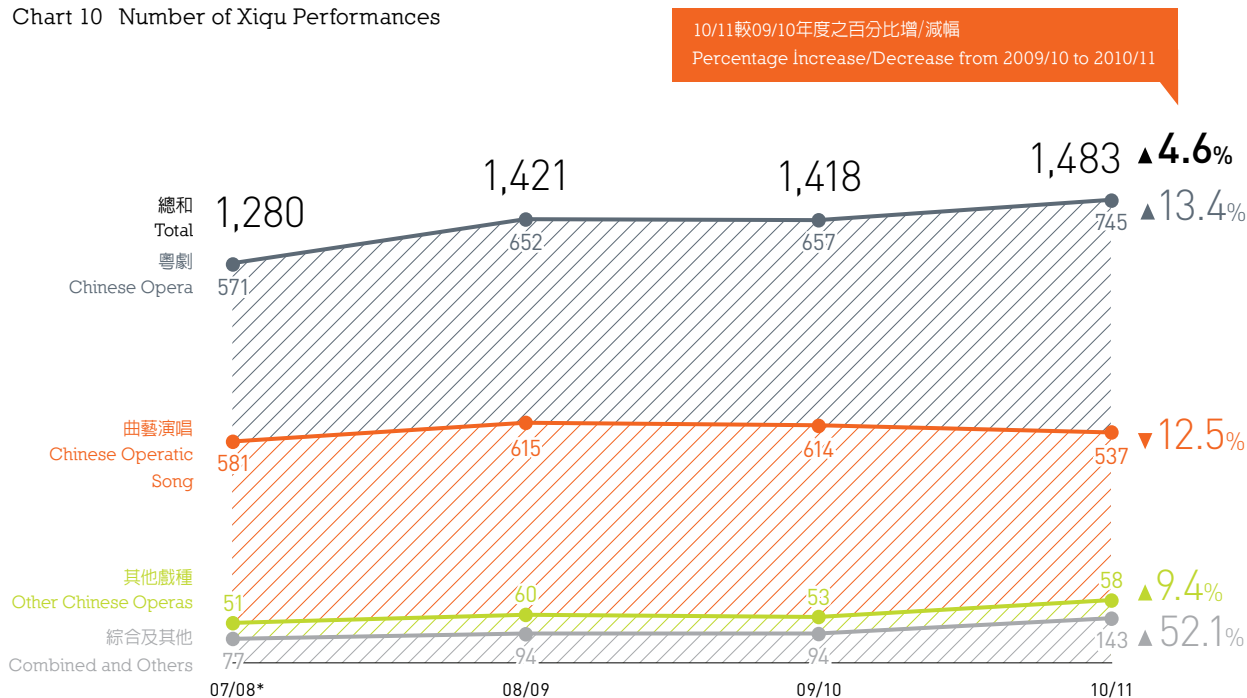
10% INCREASE IN CANTONESE OPERA AUDIENCESHIP

In 2010/11, there were 1,196 Xiqu productions, with 1,483 performances held in 28 venues¹⁰, drawing close to 878,000 attendance. Chart 10 shows an increase of around 13% in the number of Cantonese Opera performances, and a decrease of around 13% in Chinese Operatic Song. The significant increase in Combined and Others performances was mainly due to more Cantonese Opera and Chinese Operatic Song sessions performed in the same production, which were categorized as Combined and Others.

Around 65% of the 745 Cantonese Opera performances were presented by Arts Organisations. They were mainly local productions. There were 100 visiting productions in 2010/11, over half of which were presented by Business Organisations. Local Cantonese Opera performances increased by around 11% from the previous year, and attendance grew around 9%. Visiting

圖10 戲曲節目場次

Chart 10 Number of Xiqu Performances



* 另有175場後期加演場次未有詳細資料

Detailed data for 175 additional performances were unavailable.

該745場粵劇演出中，公開場次增加超過一成，全屬收費場次，觀眾人次增加約14%。公開的免費場次未有增減，但觀眾人次微增約2%。從資料顯示，最多公開收費場次將最高票價定於\$281-\$350組別，較上年度升約33%，定於\$420以上的組別亦有增加，由16場次增加至34場次。

performances increased by around 41%, and attendance grew around 45%. Attendance for all Cantonese Opera performances was around 490,000, up around 12% compared to the previous year.

Most Cantonese Opera performances were subsidized by Public Funding, of which many were Rental Subsidy (around 55%).

Among the 745 Cantonese Opera performances, public performances increased more than 10%. They were all paid performances, and attendance increased by around 14%. The number of free public performances remained unchanged, but attendance increased slightly by around 2%. The data indicate that most public paid performances offered the highest prices in the \$281-\$350 category, up around 33% compared to the previous year. There was also an increase in the \$420 and above category, from 16 to 34 performances.

10 沒有戲曲演出的場館包括：香港演藝學院演奏廳、實驗劇場及伯大尼校園惠康劇院；CCDC舞蹈中心賽馬會舞蹈小劇場、牛棚劇場、香港藝術會及香港藝術中心各場館、香港文化中心劇場、葵青劇院黑盒劇場、香港話劇團黑盒劇場、香港兆基創意書院多媒體劇場、賽馬會創意藝術中心黑盒劇場、新光戲院二號舞台、青年廣場之Y劇場及舞蹈劇場。

Venues that did not hold Xiqu performances in 2010/11 included Recital Hall, Studio Theatre and Wellcome Theatre (Bethanie Campus) of the HKAPA; CCDC Jockey Club Dance Theatre; Cattle Depot Theatre; all venues in the Hong Kong Arts Centre and the Fringe Club; Hong Kong Cultural Centre Studio Theatre; Black Box Theatre of the Kwai Tsing Theatre; Black Box Theatre of the Hong Kong Repertory Theatre; HKICC Lee Shau Kee School of Creativity Multi-media Theatre; JCCAC Black Box Theatre; Sunbeam Theatre Hall 2, and Y-Studio and Dance Studio at Youth Square.

戲曲票房收入上升 BOX OFFICE INCOME

28.5% ▲



綜藝及流行 表演 VARIETY & POP SHOWS

綜藝及流行表演入場人次減少

2010/11年度共有40個場館進行了1,053個綜藝及流行表演節目¹¹，達1,967場次，接觸約63.7萬觀眾人次。

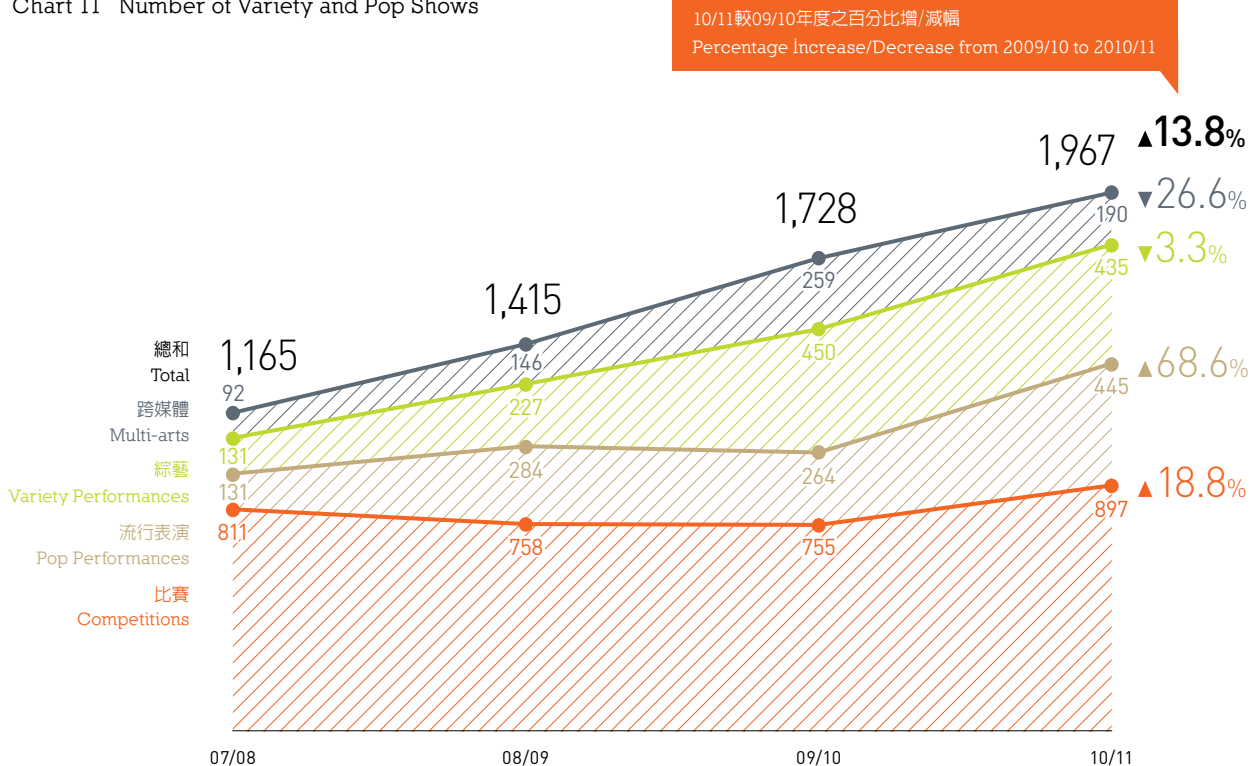
從圖11得悉比賽場次約佔總數之46%。其中以音樂比賽場次最多（共402場），朗誦比賽、才藝比賽等亦多達354場次，舞蹈比賽共112場。大部分比賽場次屬免費性質。

LOWER AUDIENCESHIP FOR VARIETY AND POP SHOWS

In 2010/11, there were 1,053 Variety and Pop Shows, with 1,967 performances held in 40 venues¹¹ reaching of around 637,000 attendance.

Chart 11 indicates that Competition accounted for 46% of the total. There were 402 music competitions (the highest number), 354 speech and talent contests, and 112 dance competitions. Most of the Competitions were free of charge.

圖11 綜藝及流行表演節目場次
Chart 11 Number of Variety and Pop Shows



流行表演包括了樂隊演出或懷舊金曲演唱¹²。2010/11年度約有七成為收費場次，較上年度的收費場次增加約91%，所有流行表演接觸約17萬觀眾人次，較上年度多14%。

綜藝節目及跨媒體節目的整體場次均較上年度減少¹³。從資料顯示，收費的綜藝節目場次減少約18%，但免費場次略增。跨媒體節目場次大減，主要屬收費場次。

Pop Performances included band performances and oldies concerts¹². Around 70% were paid performances in 2010/11, up around 91% compared to the previous year. Total attendance for all Pop Performances was 170,000, 14% more than the previous year.

The number of Variety Performances and Multi-arts performances dropped¹³. The data shows that the number of paid Variety Performances was lower by around 18%, but there was a slight increase in the number of free performances. A significant decrease in the number of Multi-arts performances was recorded. Most of them were paid performances.

11 綜藝及流行表演的節目自2009/10年度涵蓋多媒體演出。2010/11年度沒有綜藝及流行表演節目的場館包括：牛棚劇場、CCDC舞蹈中心賽馬會舞蹈小劇場、香港演藝學院伯大尼校園惠康劇院、香港話劇團黑盒劇場、新光戲院二號舞台。

Data for Variety and Pop Shows included multimedia performances from 2009/10 onwards. Venues that did not stage Variety and Pop Shows in 2010/11 included Cattle Depot Theatre, CCDC Jockey Club Dance Theatre, HKAPA Wellcome Theatre (Bethanie Campus), Black Box Theatre of the Hong Kong Repertory Theatre, and Sunbeam Theatre Hall 2.

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12 只計算於45個場館內進行的懷舊金曲演唱、樂隊表演、流行音樂/演唱、棟篤笑等節目。

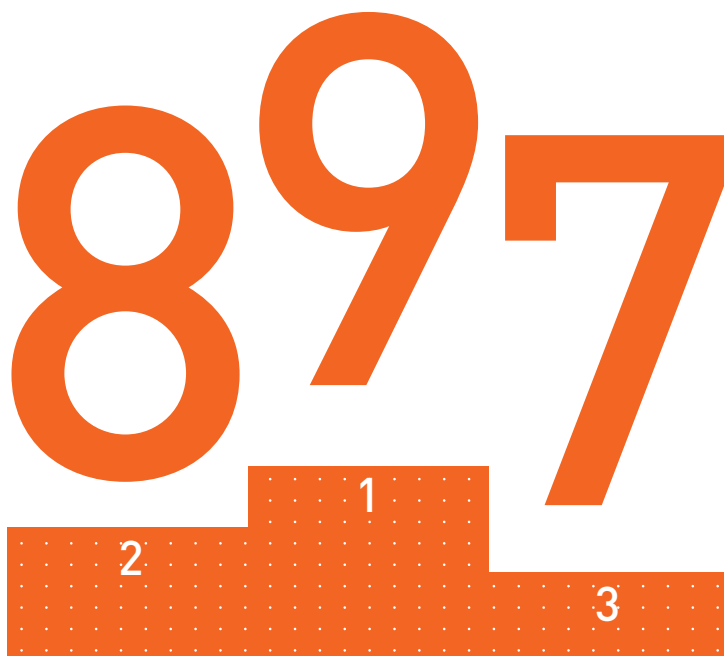
Only oldies concerts, band performances, pop music/concert and stand-up comedy held in 45 venues were included.

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13 綜藝節目的例子有：大埔區文藝協進會主辦之《大埔文藝之夜2010》。跨媒體節目的例子有：香港法國文化協會主辦之《法國五月—我的家鄉》。

Examples of Variety Performances included Tai Po Arts and Cultural Night 2010 presented by Tai Po District Arts Advancement Association. Examples of Multi-arts programmes included Le French May – Lang Toi (My Village) presented by Alliance Française de Hong Kong.

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場比賽
COMPETITIONS

視覺藝術

VISUAL ARTS

—



2010/11年度視覺藝術展覽的主辦單位數量與上年度相若。於612個主辦/策展單位中，228個為藝文組織，較上年度增加約5.4%。

The number of Visual Arts exhibition presenters in 2010/11 was about the same as the previous year. Among the 612 organisers/curatorial units, 228 were Arts Organisations. This was an increase of some 5.4% compared to the previous year.

平均展期增加

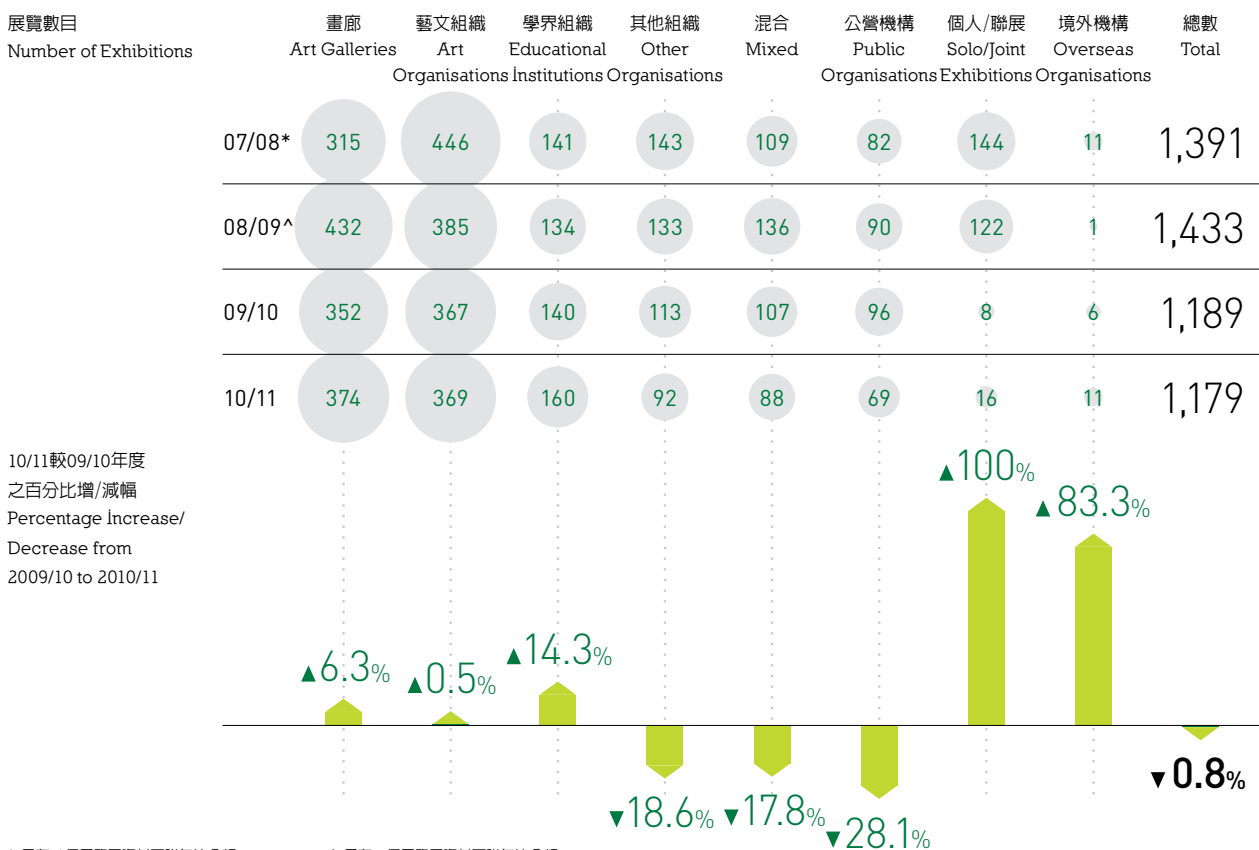
由藝文組織主辦/策展的展覽活動共369個，與上年度相若（見圖12），合共展出6,148天，較上年度減少約6%（見圖13）。整體而言，2010/11年度的平均展期約29天，較上年度增加。

INCREASE IN AVERAGE EXHIBITION DURATION

There were 369 exhibitions organised/curated by Arts Organisations, which was about the same number as the previous year (see Table 12), 6,148 accumulating exhibition days, 6% less than the previous year (see Table 13). Overall, the average exhibition days in 2010/11 was 29 days, which was longer than the previous year.

圖12 不同類型主辦/策展單位的展覽數目

Table 12 Number of Exhibitions Presented by Different Categories of Organisers/Curatorial Units



* 另有13個展覽因資料不詳無法分類
13 exhibitions were unclassifiable
because of unavailable data.

^ 另有11個展覽因資料不詳無法分類
11 exhibitions were unclassifiable
because of unavailable data.

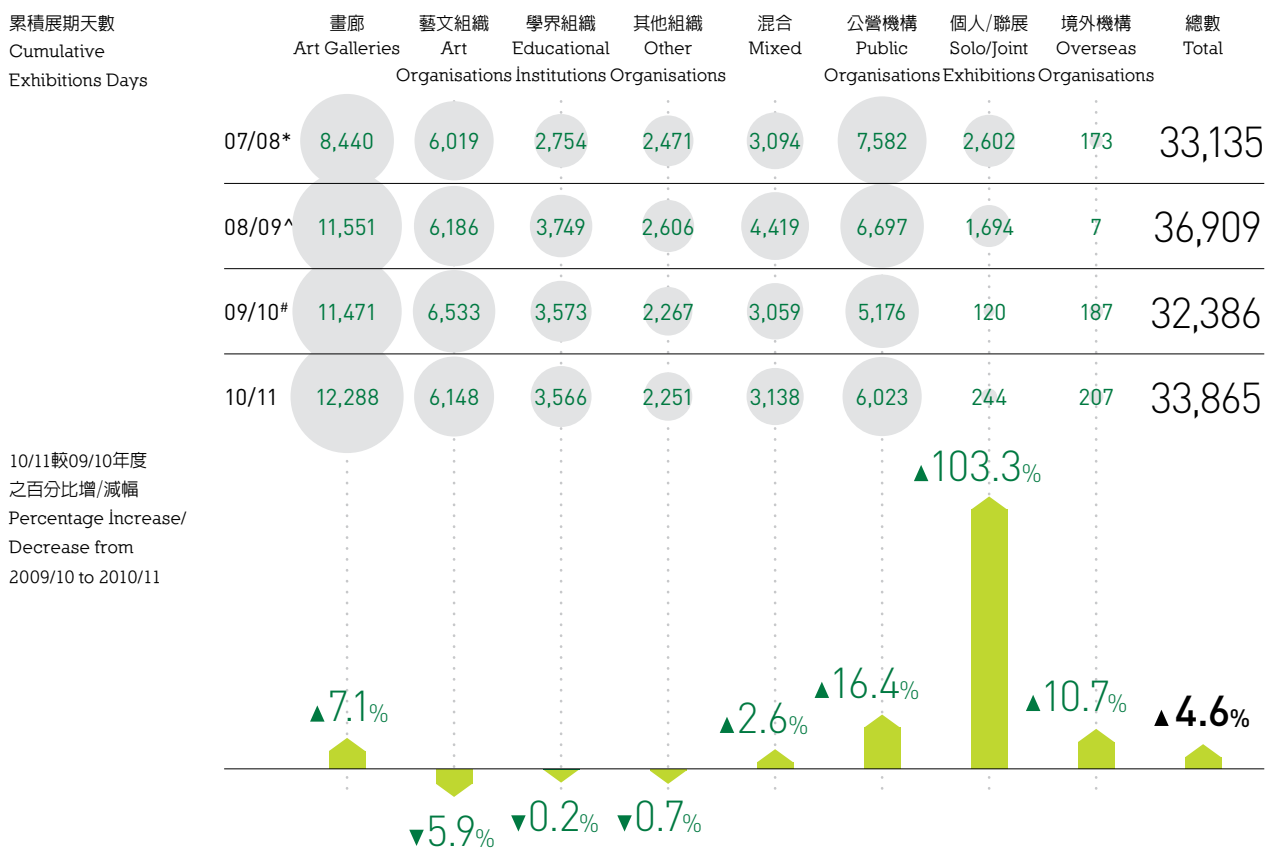
1,179

個視覺藝術展覽活動

VISUAL ARTS EXHIBITION

圖13 不同類型主辦/策展單位的累積展期天數

Table 13 Cumulative Exhibitions Days Presented by Different Categories of Organisers/Curatorial Units



* 另有13個展覽因資料不詳從缺
13 exhibitions were excluded because of
unavailable data.

^ 另有11個展覽因資料不詳從缺
11 exhibitions were excluded because of
unavailable data.

另有3個展覽因資料不詳從缺
3 exhibitions were excluded because of
unavailable data.

雕塑展平均展期天增加最多

2010/11年度共進行了1,179個視覺藝術展覽活動。若按藝術媒介分類，設計展的數量較上年度增加最多（見圖14）。綜合每種藝術媒介的平均展期而言，雕塑展從上年度的43.5天增至2010/11年度50.2天增加較多，其次是混合媒介及裝置展（由平均35.4天增至41.2天）。

BIGGEST INCREASE IN AVERAGE EXHIBITION DAYS FOR SCULPTURES

A total of 1,179 Visual Arts exhibition were held in 2010/11. By medium, the number of Design exhibitions saw the largest increase compared to the previous year (See Table 14). In terms of average exhibition days of individual medium, the biggest increase was in Sculpture, from 43.5 days in the previous year to 50.2 days in 2010/11, followed by Mixed Media and Installation (from 35.4 days to 41.2 days).

圖14 不同藝術媒介的展覽數目

Table 14 Number of Exhibitions by Medium

	07/08*	08/09 [^]	09/10 [#]	10/11	10/11較09/10年度之百分比增/減幅 Percentage Increase/Decrease from 2009/10 to 2010/11
繪畫 Drawing	387	400	351	368	4.8%
攝影 Photography	231	215	173	176	1.7%
書畫篆刻 Calligraphy, Painting and Seal Carving	196	176	182	156	-14.3%
綜合展 Mixed Art-forms	193	249	191	152	-20.4%
混合媒介及裝置 Mixed Media and Installation	88	136	83	120	44.6%
雕塑 Sculpture	49	51	48	39	-18.8%
電子媒介 Electronic Media	27	21	25	34	36.0%
設計 Design	45	29	21	31	47.6%
陶藝 Ceramics	25	21	24	28	16.7%
兒童藝術 Children Art	26	16	18	22	22.2%
其他 Others	56	52	32	17	-43.3%
文物 Antiquities	43	38	9	13	44.4%
行為藝術 Performance Arts ^a	-	2	10	12	20.0%
版畫 Block Printing	14	11	11	9	-18.2%
建築 Architecture	5	2	4	2	-50.0%
總數 Total	1,385	1,419	1,182	1,179	▼0.3%

^a 行為藝術為2009年新增的分類

Performance Arts was a category added in 2009.

^{*} 另有19個展覽因資料不詳從缺

19 exhibitions were excluded because of unavailable data.

[^] 另有25個展覽因資料不詳從缺

25 exhibitions were excluded because of unavailable data.

[#] 另有7個展覽因資料不詳從缺

7 exhibitions were excluded because of unavailable data.



電影藝術
FILM ARTS

-

電影節、獨立專題放映的主辦單位數量由2008/09年度29個、2009/10年度55個，至2010/11年度增至60個¹⁴。放映活動數量及場次分布見圖15。

2010/11年度的33個電影節活動包括：第三十四屆香港國際電影節¹⁵、第三十九屆法國電影節、華語紀錄片節2010、第十六屆ifva短片節等；84個專題/獨立放映例子有：世界電影經典回顧2010—阿弗列·希治閣、德國電影精選—觸得到的回憶、香港藝術中心寂寥夜經典電影系列等。該117個活動共推出了1,164個放映節目，合共1,838次放映場次。

The number of presenters of film festivals and independent/feature screenings increased from 29 in 2008/09 and 55 in 2009/10, to 60 in 2010/11¹⁴. Chart 15 shows the number of screening events and programmes.

The 33 Film Festivals in 2010/11 included, among others, the 34th Hong Kong International Film Festival (HKIFF)¹⁵, the 39th Hong Kong French Film Festival, Chinese Documentary Festival 2010 and the 16th ifva Festival. The 84 independent/feature screening events included Repertory Cinema 2010: Alfred Hitchcock, German Film Forum: Those were the Days, Hong Kong Arts Centre's A Lean Night Classic Film Series, and so on. Of those 117 events, a total of 1,164 programmes with 1,838 screenings were recorded.

14 主要收集公開宣傳的電影藝術節目，途徑包括各主要演藝設施、雜誌、互聯網之節目表/宣傳品，以及本局的網絡。
Film Arts programmes are mainly collected from publicized materials at major performing arts facilities, magazines and the internet, as well as ADC's own network.

15 每年香港國際電影節舉行時期橫跨兩個年度，2008/09年度計算第三十二屆的數據、2009/10年度計算第三十三屆、2010/11年度計算第三十四屆，如此類推。

The duration of the HKIFF spans across two years. Data of the 32nd HKIFF were counted in 2008/09, the 33rd HKIFF were counted in 2009/10, the 34th HKIFF in 2010/11, and so on.

圖15 活動數量及總放映場次

Chart 15 Number of Events and Screenings

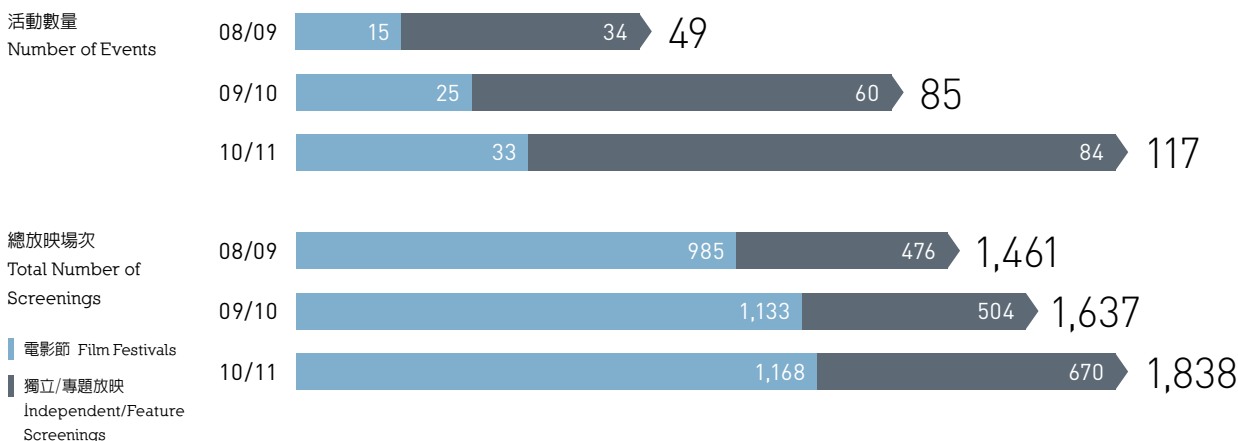


圖16 放映活動觀眾人次

Chart 16 Attendance for Screening Events

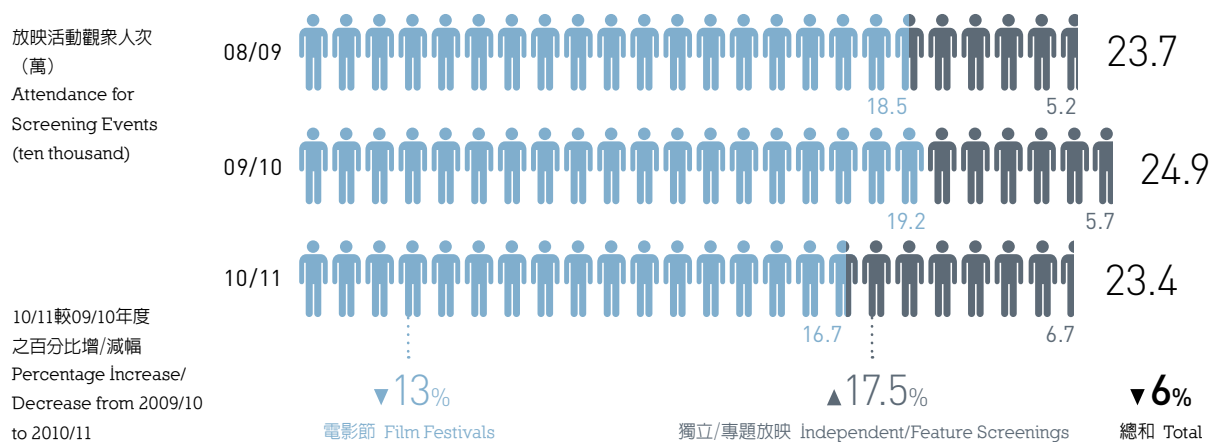


圖17 售票場次及票房紀錄

Chart 17 Paid Screenings and Box Office Income

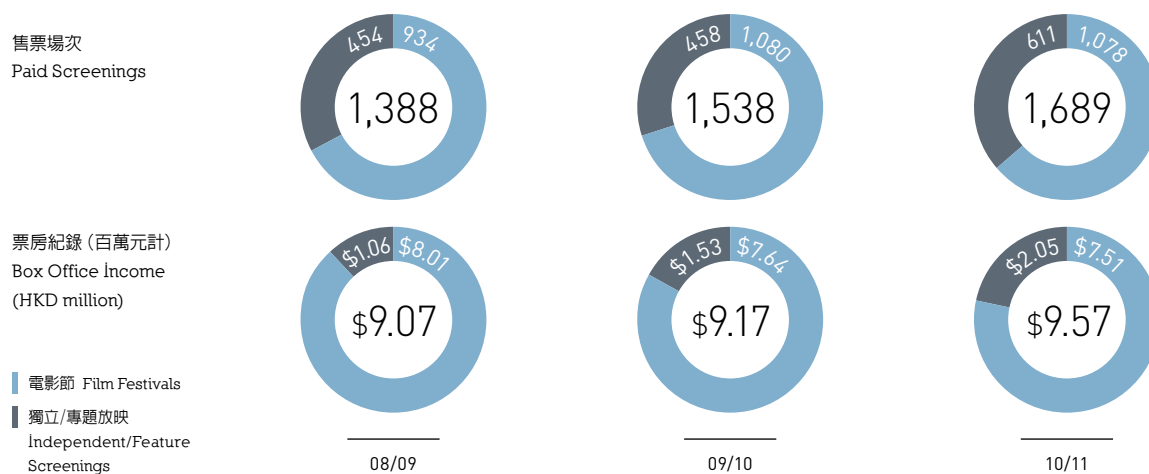
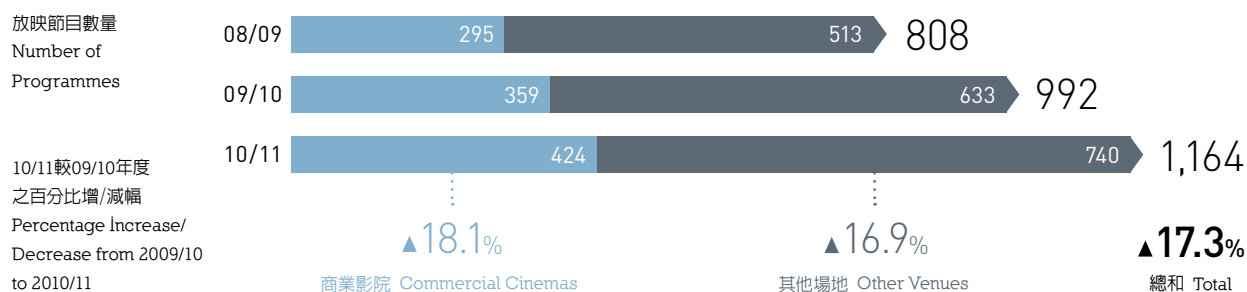


圖18 不同場地類型的放映節目數量

Chart 18 Number of Programmes in Different Types of Venues



放映量增加但觀眾人次略減

與2009/10年度比較，2010/11年度整體的放映活動增加了32個，放映場次增加201場（增約12%），觀眾人次減少6%（見圖16）。

2010/11年度增加的201場次中，四分之三為售票場次，較2009/10年度增加約10%。至於票房紀錄累積約為957萬港元，較上年度增加約4.4%（見圖17）。

2010/11年度增加了三間商業影院放映電影藝術節目（合共11間），故此節目放映量增加約18%（圖18），主要屬電影節的節目，卻減少了獨立/專題的放映量。

其他場地減少兩個（合共27個），但電影節及獨立/專題放映之節目數量均同時增加，升幅約17%。

商業電影放映量升

從香港影業協會的商業放映數據所得，2010/11年度共上映了297部商業發行影片，較上年度多14.2%。商業放映未有確實的售票場次及觀眾人次記錄，只有票房收入資料。2010/11年度首輪放映包括2D電影（佔96%）及3D電影（佔4%），例如有《潛行空間》、《鐵甲奇俠2》、《舞出真我3D》、《生化危機3D》等，累積票房達12.7億元，與上年度相約。

INCREASE IN THE NUMBER OF SCREENINGS BUT SLIGHT DECREASE IN AUDIENCESHIP

Compared to 2009/10, there was an increase of 32 screening events in 2010/11. The number of screenings increased by 201 (around 12%), but attendance fell by 6% (See Chart 16).

Three-quarters of the additional 201 screenings in 2010/11 were paid screenings, a growth of around 10% from 2009/10. Accumulated box office income were around HK\$9.57 million, up around 4.4% from the previous year (See Chart 17).

In 2010/11, there were three more commercial cinemas that held film arts screening activities (total of 11 cinemas). This explains the 18% increase in the number of screenings (See Chart 18). Most of these were Film Festival screenings, whereas the number of Independent/Feature Screenings fell.

As for other venues, there were two less (total of 27), but both Film Festival and Independent/Feature Programmes increased in numbers by around 17%.

INCREASE IN COMMERCIAL SCREENINGS

Data from Hong Kong's Motion Picture Industry Association indicate that 297 commercially distributed films were screened in 2010/11, an increase of 14.2% from the previous year. As there were no accurate records of paid screenings and attendance for commercial screenings, only box office income was provided. Film premieres in 2010/11 included 2D films (96% of the total) and 3D films (4%), such as *Inception*, *Iron Man 2*, *Step up 3D* and *Resident Evil: Afterlife 3D*, accumulated box office income were \$1.27 billion, similar to the previous year.

放映超過一千七百部影片

該1,164個放映節目合共放映了1,768部影片，約56%為長片¹⁶，比例較2009/10年度略為減少。若按單一城市/國家出品之影片數量計，2010/11年度長片增加約17%，短片增加約4%（見圖19）。

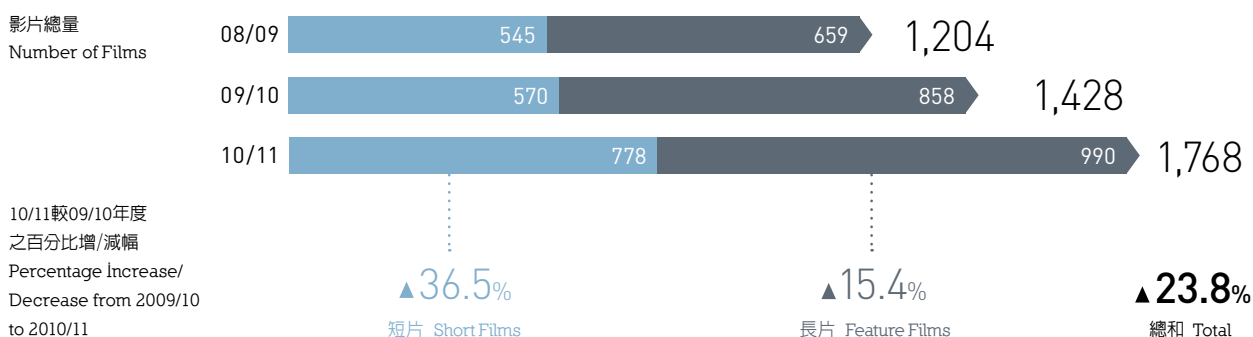
OVER 1,700 FILMS SCREENED

A total of 1,768 films out of 1,164 programmes were screened, 56% of which were Feature Films¹⁶, a slight decrease from 2009/10. In terms of film productions by single city/country, the number of Feature Films increased around 17% in 2010/11, and the number of Short Films increased around 4% (See Chart 19).

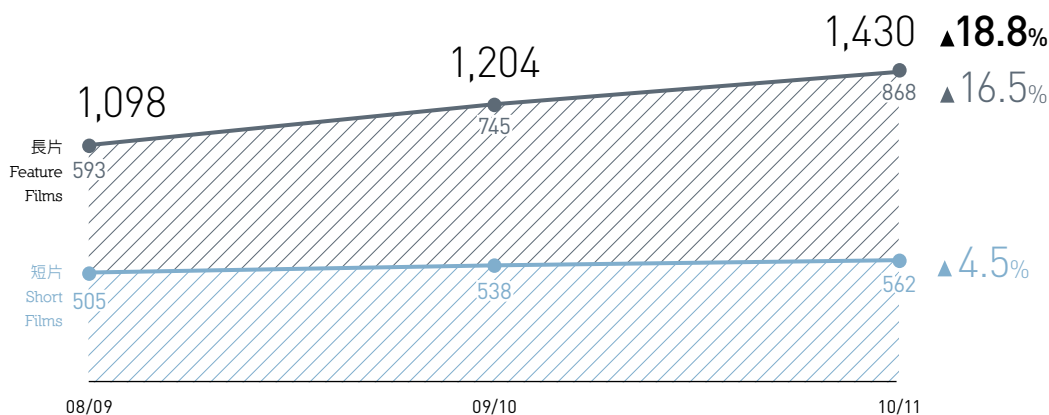
16 片長60分鐘或以上為長片，少於60分鐘為短片。
Feature Films run for 60 minutes or longer. Films lasting less than 60 minutes are Short Films.

圖19 影片數量

Chart 19 Number of Films



單一城市/國家出品之影片數量
Number of Films Produced by Single City/Country



1,164

個放映節目 PROGRAMMES

1,768

部影片 FILMS



圖20列出首十個單一城市/國家出品之影片數量¹⁷。2010/11年度香港出品的長片及短片合共414部，整體升幅較上年度增加21%。其次為美國，合共151部，整體增加達96%，當中以短片數量的增幅較多。內地及法國出品的影片數量，分別達133部，僅次於美國。

Table 20 lists the number of films produced by the top ten single cities/countries¹⁷. A total of 414 Feature Films and Short Films were produced in Hong Kong in 2010/11, up 21% from the previous year. United States was the first runner up with 151 films, an overall increase of 96% with a big boost in Short Films. The third was Mainland China and France, which produced 133 films each.

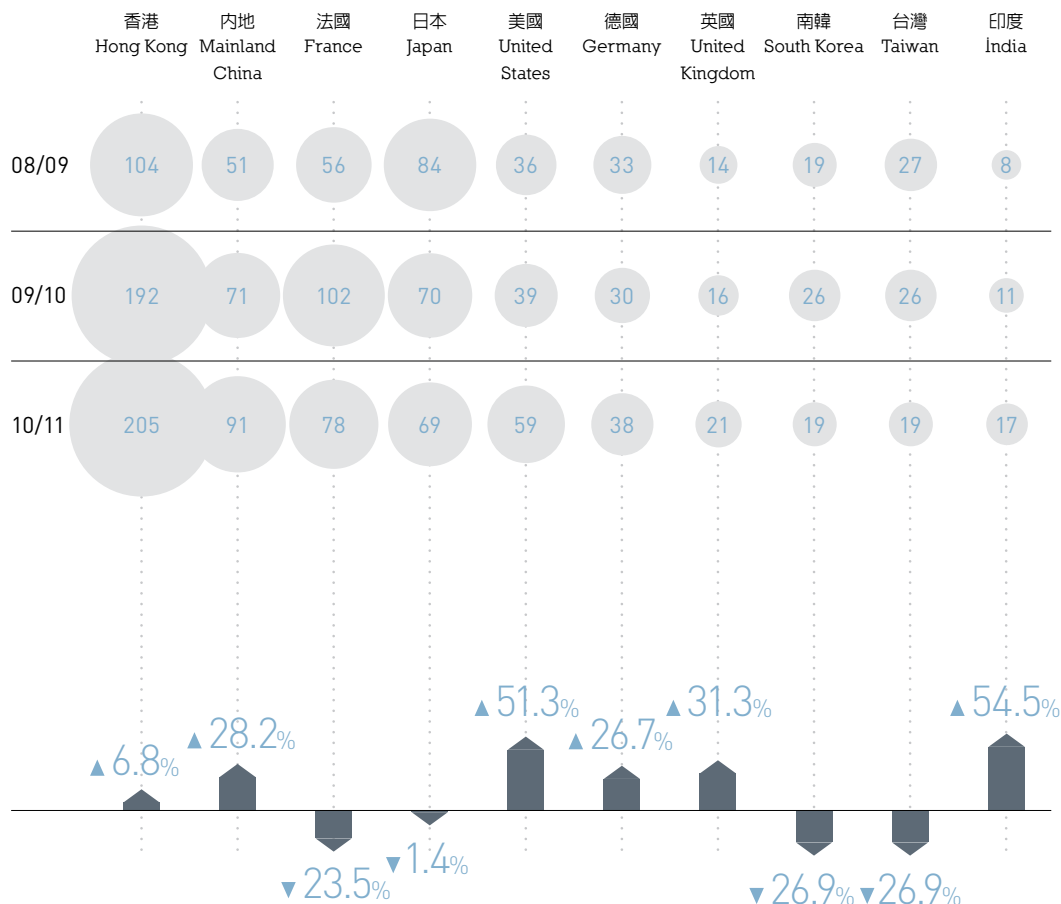
圖20 首十個單一城市/國家出品之影片數量及所屬地方

Table 20 Number of Films Produced by the Top Ten Single Cities/Countries

長片 FEATURE FILMS

數量 (單一城市/國家
出品計)
Number (Produced
by Single City/
Country)

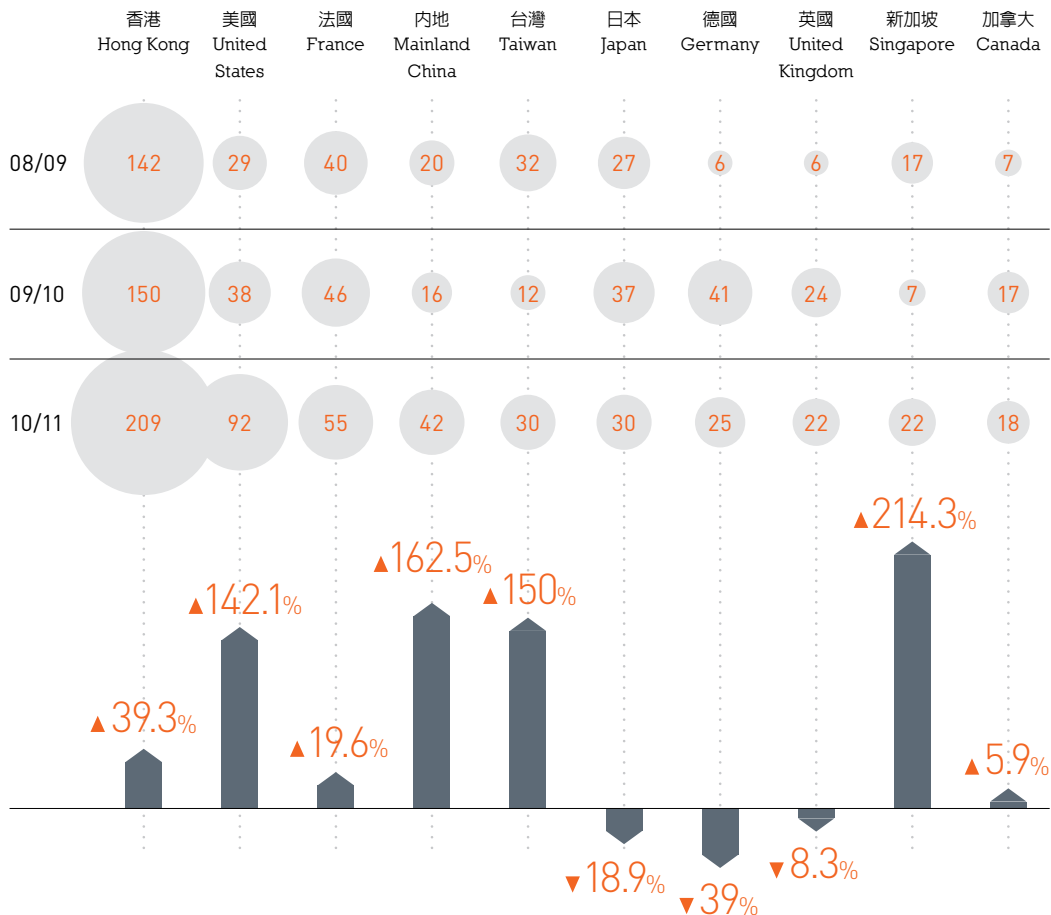
10/11較09/10年度
之百分比增/減幅
Percentage Increase/
Decrease from
2009/10 to 2010/11



· 17 只根據由一個城市/國家出品之影片作
· 計算。
· Only films produced by single
· cities/countries are counted.
· —

短片 SHORT FILMS

數量 (單一城市/國家
出品計)
Number (Produced
by Single City/
Country)



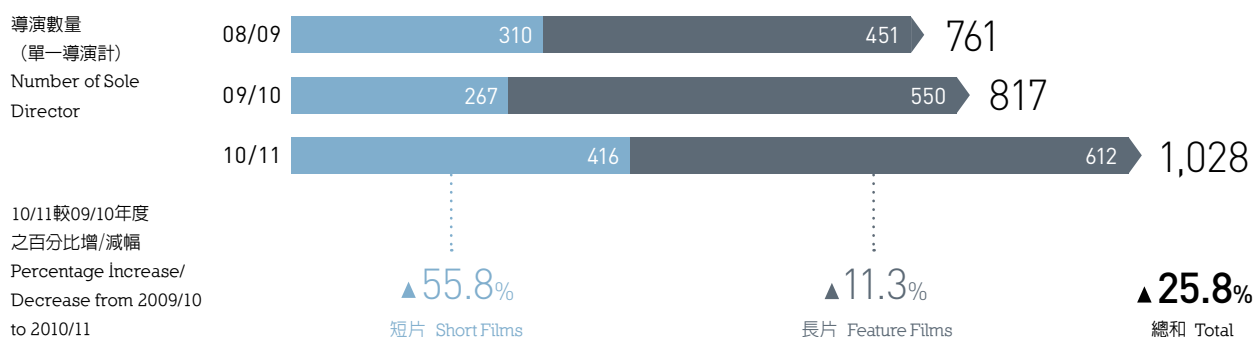
10/11 較 09/10 年度
之百分比增/減幅
Percentage Increase/
Decrease from
2009/10 to 2010/11

撇除聯合導演的出品，只按單一導演計算，2010/2011年度分別播放了612位導演的866部長片、416位導演的513部短片¹⁸（見圖21）。其中僅以亞洲為出品城市的影片共涉及524位導演，分布見圖22。單以香港影片而言，215位導演的名字出現於191部長片（79位導演）及137部短片（136位導演），當中包括已故導演的名字。

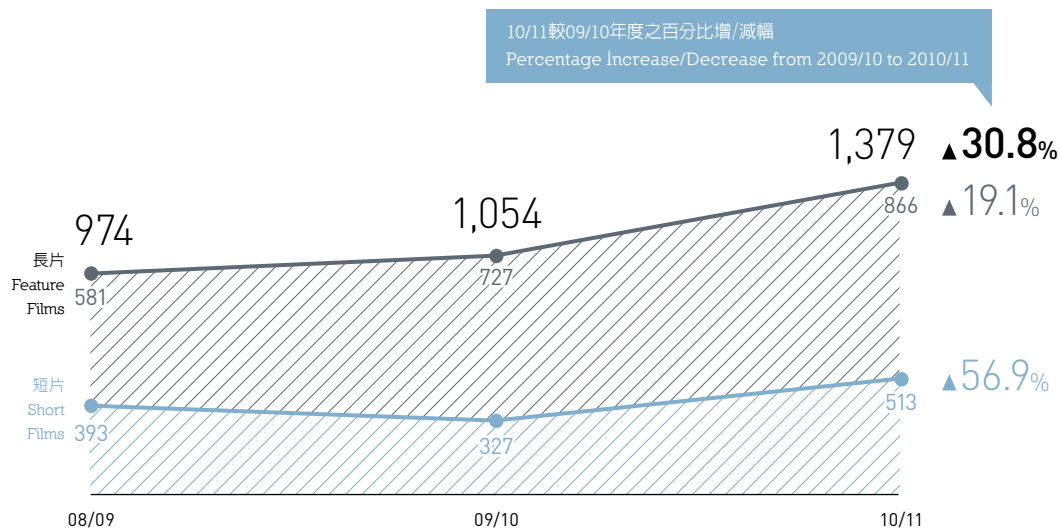
Excluding works with joint directors, 866 Feature Films made by 612 directors, and 513 Short Films made by 416 directors were screened in 2010/11 (See Chart 21)¹⁸. Films that were produced in Asian cities involved 524 directors (See Chart 22). For films produced in Hong Kong, the names of 215 directors appeared in 191 Feature Films (79 directors) and 137 Short Films (136 directors). These included names of deceased directors.

圖21 導演數量

Chart 21 Number of Directors

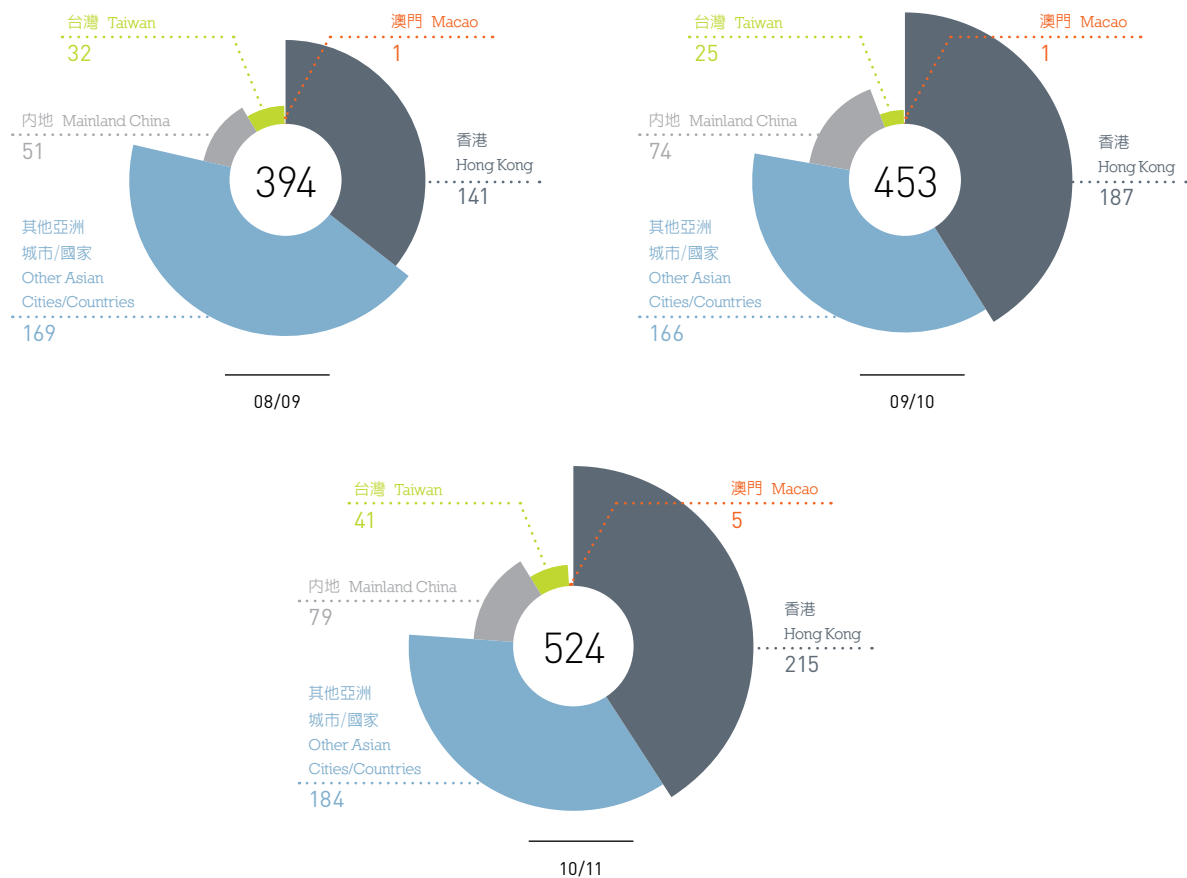


單一導演計涉及
之影片數量
Number of Films
Involving Sole
Director



18 同場放映的節目未有詳盡資料，故只計算短片及長片節目。至於統計導演數目時分別按片長分類計算，故部分導演名字會在短片及長片分類中重複出現。
 No detailed data were available for joint screenings, therefore only Short Film screenings and Feature Film screenings were counted. Since the number of directors for the two categories of Feature Films and Short Films was counted separately, some directors' names will be repeated.

圖22 亞洲導演數量 (長片及短片)
 Chart 22 Number of Asian Directors (Feature Films and Short Films)



要點總結

HIGHLIGHTS

-

綜觀2007/08年度至2010/11年度，值得留意的情況包括：

An overview of the period from 2007/08 to 2010/11 reveals several notable points:

- (a) 獨立/專題放映的放映場次及觀眾人次有上升趨勢。

(a) The number of screenings and attendance for Independent / Feature Screenings are showing an upward trend.
- (b) 藝文組織主辦的演出量一直有增，且有更多場次獲得公帑資助而進行，其中獲得場地資助的節目比例超過五成，以其他經費進行的場次並不穩定。

(b) The number of performing arts productions presented by Arts Organisations continues to increase, with more performances receiving public subsidies. Over half of the programmes received Rental Subsidy. The number of performances run by Other Funds fluctuates.
- (c) 至2010/11年度，政府場地內進行的表演場次增加約5%，其他場地則增加約27%，升幅較大的原因之一是2010/11年度新增的四個場館均屬於「其他場地」。在西九文化區出現新的演藝設施前，場館數目不會出現很大變化，但愈來愈多藝文組織在主要的演藝設施內舉辦節目，表示非藝文組織（如教育機構、社福機構等）主辦的節目須要另覓場地進行，或將有機會減少。

(c) In 2010/11, there was a gain of around 5% and 27% in the number of performances held in government venues and other venues respectively. The significant increase was partially attributable to the four additional venues categorized under 'other venues' in the survey. Prior to the completion of new performance facilities in West Kowloon Cultural District, the number of venues will be largely remain unchanged. When more Arts Organisations are staging their programmes in the major performance facilities, it means that more non-arts organisations (e.g. Educational Institutions, social welfare organisations, etc.) have to seek alternative venues, or eventually result in a reduction in the number of these programmes.
- (d) 撇除常設展外，每周均有過百個文化藝術活動在主要的演藝設施內進行，還未計算其他社區性或以教育為主的活動（如講座）。雖然觀眾人次一直有增，但對主辦者而言，如何在眾多節目中脫穎而出、吸引目標群眾入場欣賞是值得留意。

(d) Excluding Permanent Exhibitions, there were over 100 arts and cultural activities held in the major performance facilities weekly. This number does not include other district-based or educational activities (e.g. seminars). Although attendance figures are reaching new heights, it should be difficult for organisers to make their programmes stand out from the rest and attract their target audience.

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統計調査簡介

**BRIEF
DESCRIPTION OF
THE SURVEY**

—

「香港藝術界年度調查2010/11」主要蒐集2010年4月至2011年3月期間進行的表演藝術節目、視覺藝術展覽及電影藝術節目資料。

Hong Kong Annual Arts Survey 2010/11 collected data on performing arts programmes, visual arts exhibitions and film arts programmes which held or screened between April 2010 and March 2011.

表演藝術範疇主要包括舞蹈、音樂、戲劇、戲曲節目。資料搜集分兩部分，一方面從香港的主要演藝場地管理者直接取得觀眾人次、演出場次及票房紀錄，以反映演出實況；另一方面則從節目表進行統計分析，理解全年節目的種類分布、票價分布和主辦單位分布等情況，為業界提供更多參考資料。自2009/10年度起，本計劃增加蒐集綜藝及流行節目，故此調整了各藝術類別的定義。目前展示的資料分析已按新定義重整。

The scope of performing arts includes Dance, Music, Theatre and Xiqu programmes. Data were collected from two streams. The first involved collecting attendance figures, number of performances and box office records directly from venue operators of major arts and cultural facilities in Hong Kong. In the second stream, statistical analysis was derived from event calendar information of these facilities which helps to understand the annual distribution of productions, ticket prices, presenters and production units, and provides further reference materials for the industry. In 2009/10, the Survey expanded its coverage to Variety and Pop Shows and the definition of art forms was adjusted accordingly. The data analyses shown in this report were adjusted in accordance with the newly revised definition of art forms.

內文提及的表演藝術統計分類及定義如下：

The categories and definitions of art forms included in the Survey are as follows:

- 1 舞蹈—指現代/傳統舞蹈、民族舞、爵士舞、芭蕾舞，但不包括體育舞蹈。是次研究將舞蹈節目分為芭蕾舞、現代舞、中國舞、外國民族舞、綜合及其他。
- 2 音樂—指中西古典/傳統音樂、聲樂、歌劇，但不包括流行音樂、懷舊金曲演唱、樂隊表演。是次研究將音樂節目分為中樂演奏、西樂演奏、合唱、歌劇、聲樂/演唱、歌劇、綜合及其他。
- 3 戲劇—指中西方話劇、偶劇（現代及傳統）、音樂劇，但不包括歌劇。是次研究將戲劇節目分為話劇、音樂劇、默劇/形體、偶劇、綜合及其他。

- 1 Dance – It refers to modern/traditional dance, folk dance, jazz dance and ballet, but not including sports dance. The Survey divides Dance productions into: Ballet, Modern Dance, Chinese Dance, Foreign Folk Dance, Combined and Others.
- 2 Music – It refers to Chinese and Western classical/traditional music, vocal and opera, but not including pop music, oldies concert and band performance. In this Survey, Music productions are classified into: Chinese Music, Western Music, Choir, Opera, Vocal/Concert, Combined and Others.
- 3 Theatre – It refers to Chinese and Western plays, puppetry (contemporary and traditional) and musical, but not including opera. The Survey divides Theatre productions into: Drama, Musical, Physical Mime/Theatre, Puppetry, Combined and Others.

表演藝術 PERFORMING ARTS

- 4 戲曲—指中國各地方戲曲及戲曲演唱會。是次研究將戲曲分為粵劇、曲藝演唱、其他劇種、綜合及其他。「其他劇種」是指粵劇以外的戲曲，例如京劇、崑劇、越劇等。
 - 5 綜藝表演及流行表演包括以下四項：跨媒體、綜藝、流行表演及比賽。
 - 6 跨媒體—指演出包含多於一種藝術類型，及/或包含如多媒體、雜耍、朗誦表演等。例如：雜技芭蕾舞、音樂及朗誦（但不包含比賽及頒獎環節）。
 - 7 綜藝—指所有滙演、慶典、才藝/綜藝表演之節目。
 - 8 流行表演—指所有懷舊金曲演唱、樂隊表演、流行音樂/演唱、棟篤笑等節目，但未有包括由流行歌手/藝人在指定的45個場館以外進行的流行表演。
 - 9 比賽—包括所有藝術範疇的比賽項目，例如舞蹈比賽、音樂及朗誦比賽、流行歌唱比賽、才藝比賽等。
 - 10 本計劃已涵蓋主要的22座演藝設施共45個不同的場館節目資料，其中可供表演用的附屬設施如大堂、露天廣場、排練室、展覽廳等演出並不包括在內。（各年度計劃涵蓋的場地數目逐年增加，名單已上載於本報告之網頁內）
 - 11 行政資助—即由民政事務局直接撥款資助的藝團，及獲得藝發局「一年資助」或「兩年資助」的藝團，主要資助藝團的運作，同時亦包括資助這些藝團主辦/製作的部分節目。
- 4 Xiqu – It refers to Chinese opera and Chinese operatic song originating from different parts of China. In this Survey, Xiqu productions are classified into: Cantonese Opera, Chinese Operatic Song, Other Chinese Operas, Combined and Others. Other Chinese Opera refers to any Chinese Opera other than Cantonese Opera, such as Beijing Opera, Kun Opera and Yue Opera.
 - 5 Variety and Pop Shows – It includes four types of productions: Multi-arts, Variety Performance, Pop Performance and Competition.
 - 6 Multi-arts – It refers to performance encompassing more than one art form, and/or containing other forms of performances including multi-media, acrobatics and oral recitals. Examples are acrobatics ballet, music and choral speaking (excluding competitions and awards presentations).
 - 7 Variety Performance – It refers to production such as variety events, celebration and talent performance.
 - 8 Pop Performance – It refers to production such as oldies concert, band performance, pop music/concert and stand-up comedy, excluding pop show performed by pop singers/artists outside the 45 designated venues.
 - 9 Competition – It includes competition in all art genres, such as dance competition, music and speech contest, pop singing competition and talent competition.
 - 10 This Survey includes data collected from a total of 45 venues housed in 22 arts and cultural facilities. Other ancillary facilities also hosting performances, such as lobbies, piazzas, rehearsal rooms and exhibition halls, are not included. (The number of venues has increased every year. The list has been uploaded on the website of this report)
 - 11 Administrative Grant – It refers to the performing arts groups directly subvented by the Home Affairs Bureau and arts groups receiving One-year Grant or Two-year Grant from the ADC. Such funding mainly supports the operation of the arts groups and parts of the productions organised/produced by them.

- 12 節目資助—指由康文署主辦/贊助的節目、獲得粵劇發展基金資助、由藝發局推出各項計劃資助的節目、由其他政府部門/公營機構(如教育局、區議會等)主辦/合辦的節目、香港演藝學院及香港藝術節主辦/製作的節目。
- 13 場地資助—指獲得康文署減免場租計劃或場地贊助等優惠的節目、獲得由民政事務局透過藝發局推出的「新光場地戲曲演出資助計劃」(自2009年3月推出)及「非康文署場地資助計劃」(自2009年8月推出)的節目。
- 14 公帑資助—即指「行政資助」、「節目資助」及「場地資助」。
- 15 其他經費—指未有獲得上述任何一種公帑資助的節目。以其他經費進行的節目可包括獲得不同基金會或政府以外的其他機構贊助而主辦/製作的節目。如香港賽馬會慈善信託基金透過香港藝術發展局於2009年3月推出「賽馬會表演藝術場地資助計劃」,資助本地中、小型藝團、藝術家及新進藝術工作者免費於賽馬會創意藝術中心演出。
- 16 舉辦者類型的定義將按節目的主辦/合辦單位分類,協辦單位並不計算在內。
- 17 藝文組織—指藝團、藝術組織或協會、藝術工作室,主要業務屬藝術創作及推動藝術發展。例如:動藝有限公司、香港戲劇協會、沙田文藝協會、香港八和粵劇學院有限公司、美聲曲藝社、法國文化協會、香港藝術節協會有限公司、香港藝穗會等。
- 12 Project Grant – It refers to productions presented/ sponsored by the LCSD, productions receiving subvention from the Cantonese Opera Development Fund and/ or the ADC's Project Grants, productions presented/ jointly presented by other governmental departments/ statutory bodies (e.g. Education Bureau, District Councils, etc.) and productions presented/produced by the Hong Kong Academy for Performing Arts and the Hong Kong Arts Festival.
- 13 Rental Subsidy – It refers to productions covered by the Rental Subsidy Scheme or Hire Charge Reduction Scheme from the LCSD, "Sunbeam Theatre Xiqu Performance Venue Subsidy Scheme" by the Home Affairs Bureau (launched in March 2009), and "Non-LCSD Venue Subsidy Scheme" (launched in August 2009) through the ADC.
- 14 Public Funding – It refers to Administrative Grant, Project Grant and Rental Subsidy.
- 15 Other Funds – They refer to productions which have not received any of the above Public Funding/subsidies. However, they might have received funding from various foundations or from non-governmental bodies, such as the "Jockey Club Performing Arts Venue Subsidy Scheme", launched by ADC in March 2009 with the support from the Hong Kong Jockey Club Charities Trust. The Scheme aims to support small-to-medium sized local arts groups, individual artists and emerging arts practitioners to perform at the Jockey Club Creative Arts Centre Black Box Theatre for free.
- 16 Presenters are defined according to the nature of the presenter/joint presenter units, supporting organisers are excluded.
- 17 Arts Organisations – They refer to arts groups, arts and cultural organisations or associations and arts studios whose main business operations involve creating art and promoting arts development such as: Dance Art Hong Kong Ltd., Hong Kong Federation of Drama Societies, Sha Tin Arts Association, The Cantonese Opera Academy of Hong Kong Ltd., Bel Canto Singers, Alliance Française de Hong Kong, Hong Kong Arts Festival Society Ltd. and Hong Kong Fringe Club.

- 18 學界組織—指本地各中、小學和幼稚園及所屬的辦學組織、香港演藝學院和各大學/院校、聯校/學界的組織(如香港學校音樂及朗誦協會),及上述單位之所屬的藝術組織(如演奏團、合唱團等)。
- 19 公營機構—指政府各部門、法定機構、各區區議會及其工作小組。例如:荃灣藝術節統籌委員會。
- 20 商業機構—泛指一般商業運作的機構組織,如:書店、拍賣行、品牌商店、娛樂/製作公司、琴行等,以及商業機構名下所屬的計劃、工作小組等。
- 21 其他組織—包括基金會、駐港領事館、宗教團體、街坊福利會、社福機構等。若屬轄下之藝團,如香港基督徒劇團,則歸類為藝文組織。
- 22 混合類型—當合辦機構中涉及多於上述一種機構/組織類型,如W創作社及東亞娛樂有限公司。若主辦單位為香港中樂團及中英劇團則歸入「藝文組織」。
- 23 有關本地、訪港或混合演出分類,只以該節目之演出團體界定。由本地團體演出之節目歸入「本地演出」;由境外團體演出之節目歸入「訪港演出」;由本地團體及境外團體演出之節目歸入「混合演出」。外地演員/音樂家個別參與某環節演出並不在此考慮之列。
- 18 Educational Institutions – They refer to local secondary schools, primary schools, kindergartens and their sponsoring bodies, the Hong Kong Academy for Performing Arts, universities/colleges, inter-school/educational associations (such as the Hong Kong Schools Music and Speech Association) and arts organisations affiliated to the above (such as ensembles and choirs).
- 19 Public Organisations – They include governmental departments, statutory bodies, District Councils and their working groups, such as Tsuen Wan Arts Festival Coordinating Committee.
- 20 Business Organisations – They include commercially-run companies such as book stores, auction houses, brand name stores, entertainment/production companies and music instruments stores, and projects and working groups affiliated to commercial organisations.
- 21 Other Organisations – They include foundations, consultancies in Hong Kong, religious bodies, kai-fong welfare associations, social welfare organisations, etc. Any arts groups under the above organisations, e.g. Hong Kong Christian Theatre, are classified as Arts Organisations.
- 22 Mixed Presenters – When joint presenters involved belong to more than one category of the above bodies/organisations, they are considered Mixed Presenters, e.g. W Theatre and East Asia Entertainment Ltd. If the presenters are the Hong Kong Chinese Orchestra and Chung Ying Theatre Company, it will be categorized as Arts Organisations.
- 23 The classification of local, visiting or mixed productions is defined according to their performing organisations. Any production that is performed by a local group(s) is classified as a “Local Production”; any production that is performed by a non-local group(s) is classified as a “Visiting Production”; and any production that is performed jointly by local and non-local groups is classified as a “Mixed Production”. Participation of visiting artists/musicians in any parts of such productions is not taken into account in this Survey.

以《香港視覺藝術年鑑》為依據，將原始記錄進行次級資料分析 (secondary data analysis)。《香港視覺藝術年鑑》由香港中文大學藝術系編製，主要收錄本地展覽，以及香港藝術家於境外策劃或參與的展覽。蒐集資料來源廣泛，包括主辦機構及個別人士提供的展覽資料、媒體報道等。取材編撰及建立之網絡已累積十年，對展覽的定義及選取有較嚴謹的界定。

內文提及的視覺藝術統計分類及定義如下：

- 1 常設展 – 指一個展覽於同一場地長期展出，且展期以年計。
- 2 畫廊 – 指所有屬獨立/私營/連鎖式畫廊，但藝文組織的工作/創作室且兼具展覽用途的空間不包括在內 (如1A藝術空間)。例子有：奧沙觀塘、萬玉堂畫廊等。
- 3 藝文組織 – 與表演藝術內文之「藝文組織」相同。
- 4 學界組織 – 與表演藝術內文之「學界組織」相同。例子則有：薩凡納藝術及設計學院等。
- 5 公營機構 – 與表演藝術內文之「公營機構」相同。
- 6 商業機構 – 與表演藝術內文之「商業機構」相同。例子則有：信和集團「香港藝術」等。
- 7 其他組織 – 與表演藝術內文之「其他組織」相同。
- 8 混合類型 – 與表演藝術內文之「混合類型」相同。
- 9 境外機構 – 如故宮博物館等非本地的機構組織。
- 10 個人/聯展 – 當主辦/策展資料從缺，而展覽亦註明屬個人作品或聯合展。

Secondary data analysis was conducted with reference to the *Hong Kong Visual Arts Yearbook. The Hong Kong Visual Arts Yearbook* published by the Department of Fine Arts, the Chinese University of Hong Kong contains records of local and overseas exhibitions curated or participated by Hong Kong artists. The sources of the data are varied, including exhibition data from presenters, media coverage and so on. Data collection for the compilation of the yearbook has been accumulated over ten years and a network has been established for such purposes over time. Relatively strict definitions and inclusion criteria were adopted for the exhibitions.

The statistical classifications and definition for the visual arts as referred to in this Survey are as follows:

- 1 Permanent Exhibition – It refers to an exhibition being held without any changes for years.
- 2 Art Galleries – They refer to all independently/privately/chain run art galleries, excluding studios and exhibition spaces belonging to Arts Organisations (e.g. 1a Space). These include Osage Kwun Tong and Plum Blossoms Gallery.
- 3 Arts Organisations – Same as Arts Organisations in Performing Arts.
- 4 Educational Institutions – Same as Educational Institutions in Performing Arts. Examples include Savannah College of Art and Design.
- 5 Public Organisations – Same as Public Organisations in Performing Arts.
- 6 Business Organisations – Same as Business Organisations in Performing Arts. Examples include the Sino Group's Art in Hong Kong.
- 7 Other Organisations – Same as Other Organisations in Performing Arts.
- 8 Mixed Presenters – Same as Mixed Presenters in Performing Arts.
- 9 Overseas Organisations – They refer to non-local organisations like the Palace Museum.
- 10 Solo/Joint Exhibitions – They are exhibitions where the information about the organiser/curatorial unit is missing and the exhibitions are marked as a solo or joint exhibition.

以往坊間公布的全年電影票房只反映商業發行影片的資料，反映電影產業/市場的狀況。至於獨立電影、藝術電影、各個電影節的放映紀錄只有零星公布，故未能真正反映本港電影業的多元發展面向。本調查自2008/09年度計劃起，增加蒐集上述兩大類電影放映資料，從主要的獨立/專題放映及電影節主辦單位取得觀眾人次、放映場次及票房紀錄，同時收集獨立/專題放映及電影節的節目表進行統計分析，以理解這類放映的情況。此外，商業發行影片放映資料得到香港影業協會提供票房及相關紀錄，作為參考。

內文提及的電影節、獨立/專題放映統計分類及定義如下：

- 1 電影節目—只計算公開宣傳放映的節目。
- 2 放映活動—包括各類型的電影節、獨立/專題放映。一個放映活動，如第三十四屆香港國際電影節，可進行多達百個公開放映節目。
- 3 蒐集的資料包括：33個主要的電影節公開放映活動、36個專題放映活動，以及48個獨立放映活動（有關名單已上載於本報告之網頁內）。
- 4 商業放映節目—指在香港的商業影院正式放映商業發行影片的節目。商業發行影片的定義由香港影業協會界定，開畫日子以正式上映日期為準，不計算午夜場或優先場，並作公開售票，而影片長度必須是六十分鐘或以上。

In the past, annual box office data only reflected information about commercially released films, showing the state of the motion picture industry/market. Screening records of independent films, art films and film festivals were scarcely published. Consequently, the multifaceted development of Hong Kong's film sector was not genuinely reflected. Since 2008/09, the Survey has taken into account screening information about films from these two categories: audienceship figures, numbers of screenings and box office records obtained from major organisers of independent/feature screening events and film festivals. Based on event calendars of independent/feature screenings and film festivals, statistical analysis was also conducted to understand screening conditions specific to such film types. Besides, box office and related records of commercially released films were also obtained from the Hong Kong Motion Picture Industry Association for reference purposes.

Film festival and independent/feature screening statistics referred to in this report include:

- 1 Film programmes – In this Survey, they include only those which were publicly screened.
- 2 Screening events – These include various types of film festivals and independent/feature screening events. As many as 100 programmes can be screened during one screening event, e.g. The 34th Hong Kong International Film Festival.
- 3 The data collected includes 33 major film festivals open to the public, 36 feature screening events and 48 independent screening events (the list has been uploaded on the website of this report).
- 4 Commercial Film Programmes – They refer to commercially released films officially screened in local commercial cinemas. The definition of "commercially released film" is given by the Hong Kong Motion Picture Industry Association. The official premiere date is considered as the first day of screening. Midnight or preview screenings are not considered. Tickets must be publicly sold. The duration of the film must be 60 minutes or longer.

- 5 長片節目—指本計劃主要收集的電影節、獨立/專題放映活動中，公開放映一部六十分鐘或以上長度影片的節目。
- 6 短片節目—指在電影節、獨立/專題放映活動中放映一部/多部少於六十分鐘長度的影片，或在節目表內註明屬短片節目、短片精選節目。
- 7 商業影院—指各商業運作的院線/戲院，包括：MCL院線、百老匯院線、新寶院線、嘉禾院線、UA院線、影都戲院、華懋戲院、影藝戲院、寶石戲院、馬鞍山戲院、巴黎倫敦紐約戲院、THEGRAND戲院、元朗戲院。上述院線/戲院合共提供46間戲院共198個放映室，當中有108個為3D放映室、1個為4D放映室、2個為I-MAX放映室，合共提供超過3.9萬個座位。
- 8 其他場地—指「商業影院」以外的放映場地。本年度共錄得27個其他場地進行過上述電影節、獨立放映/專題放映活動，例如：香港大會堂、香港電影資料館、香港太空館、香港演藝學院伯大尼校園惠康劇院、香港藝術中心各表演場地等。
- 5 Feature Film Programmes – They refer to programmes showing one publicly-screened films lasting 60 minutes or longer of any film festival or independent/feature screening event.
- 6 Short Film Programmes – They refer to any programme of the film festivals or independent/feature screening events in which one/several films lasting less than 60 minutes are played, or where the programme schedule specifically states that the programme is a “short film” or “selected short films” programme.
- 7 Commercial cinemas – They refer to a commercially operated cinema chain/cinema, such as: MCL Cinema, Broadway Circuit, Newport Circuit, Golden Harvest, UA Cinemas, Century Cinema, Chinachem Golden Plaza Cinema, Cine-Art House, Lux Theatre, Ma On Shan Classics, Paris London New York Cinema, The Grand Cinema, Yuen Long Cinema. Of the 46 cinemas in the above cinema chains/cinemas, there are 198 screening rooms, including 108 3D, one 4D and 2 I-MAX screening rooms, which provide 39,000 seats in total.
- 8 Other venues – They refer to screening venues other than “commercial cinemas”. In 2011/11, 27 other venues were recorded to have hosted the above mentioned film festivals and independent/feature screening events. These are: Hong Kong City Hall, Hong Kong Film Archive, Hong Kong Space Museum, HKAPA's Wellcome Theatre (Bethanie Campus), Hong Kong Arts Centre, etc.

2010/11年度計劃面對以下限制：

- 部分場地管理者及主辦單位未能提供每場演出節目/專題放映/電影節之觀眾人次及票房紀錄，有關商業發行電影的放映場次及入場人次暫時未能提供。
- 部分場地管理者及主辦單位未能提供詳盡資料，影響各項目分類的準確性。
- 康文署轄下的博物館/美術館記錄了入場人次，但入場人次除參觀展覽外，亦包括入場參與其他活動的人次，現階段無法提供調查範圍所需的個別展覽之參觀人次作參考。
- 至目前為止，大部分主辦/策展單位未能向《香港視覺藝術年鑑》提供展覽活動的參觀人次，故本計劃亦未能掌握視覺藝術展覽的參觀人次。
- 香港國際電影節協會主辦每屆的香港國際電影節橫跨三、四月，協會提供的票房數字及入場數字未能按計劃的研究範圍劃分。
- 統計數字與場地管理者提供的數字差異經再三核實，差異若仍出現均視為記錄/統計誤差。

THE 2010/11 SURVEY WAS SUBJECT TO THE FOLLOWING LIMITATIONS:

- Some of the venue operators and presenters were not able to provide audienceship figures or box office records for each and every performance/feature screening/film festival. The screening number and attendance figures of commercially released film could not be obtained.
- Some of the venue operators and presenters were not able to provide detailed data, so the accuracy of the classification was affected.
- The museums/art museums under the LCSD recorded attendance figures. However, these figures cannot distinguish visitors of exhibitions from those who went for other activities. At this stage the exact number of people visiting the exhibitions who are relevant to the study in this Survey cannot be ascertained.
- So far, most of the organisers/curatorial units have not yet submitted visitor numbers of exhibitions to the Hong Kong Visual Arts Yearbook. Therefore, the Survey was not able to obtain such information.
- The annual Hong Kong International Film Festival presented by the Hong Kong International Film Festival Society takes place from March to April each year. The box office and attendance figures supplied by the Society did not fit into the survey period.
- The statistics were verified repeatedly against data supplied by venue operators. Any persisting discrepancies will be considered as recording/statistical errors.

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相關資料

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香港藝術發展局

HONG KONG ARTS DEVELOPMENT COUNCIL (ADC)

成立於1995年，是政府指定全方位發展香港藝術的法定機構，專責策劃、推廣及支持本港藝術（包括舞蹈、戲劇、音樂、戲曲、文學、視覺藝術、電影及媒體藝術等），以及藝術教育、藝術評論和藝術行政的發展。香港藝術發展局的角色包括資助、政策及策劃、倡議、推廣及發展、策劃活動等。

為可達至推動藝團發展、提升藝術水平、開拓藝術家的發展空間之三大目標，香港藝術發展局將致力推行以下發展策略：

- 扶植具潛質的藝術家/藝團，培育卓越發展
- 推動藝術行政，提升藝團的管理能力
- 關注藝術環境，提出政策建議
- 擴闊參與群眾，開拓藝術空間
- 締結策略伙伴，凝聚藝術資源

Established in 1995, the ADC is a statutory body set up by the Government to plan, promote and support the broad development of the arts including dance, drama, music, xiqu, literary arts, visual arts, film and media arts as well as arts education, arts criticism and arts administration in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and programme planning.

To achieve the three major goals of fostering the development of arts groups, raising the level of artistic standards and exploring development opportunities for artists, the following development strategies will be adopted:

- Supporting promising artists and arts groups for artistic pursuits
- Promoting arts administration to improve the management of arts groups
- Focusing on the arts environment and proposing policy recommendations
- Enhancing public participation and exploring arts space
- Fostering strategic partnerships and bringing arts resources together

香港藝術界年度調查報告摘要

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In the event of discrepancies between the Chinese version and the English version of this report, the Chinese version shall prevail.

