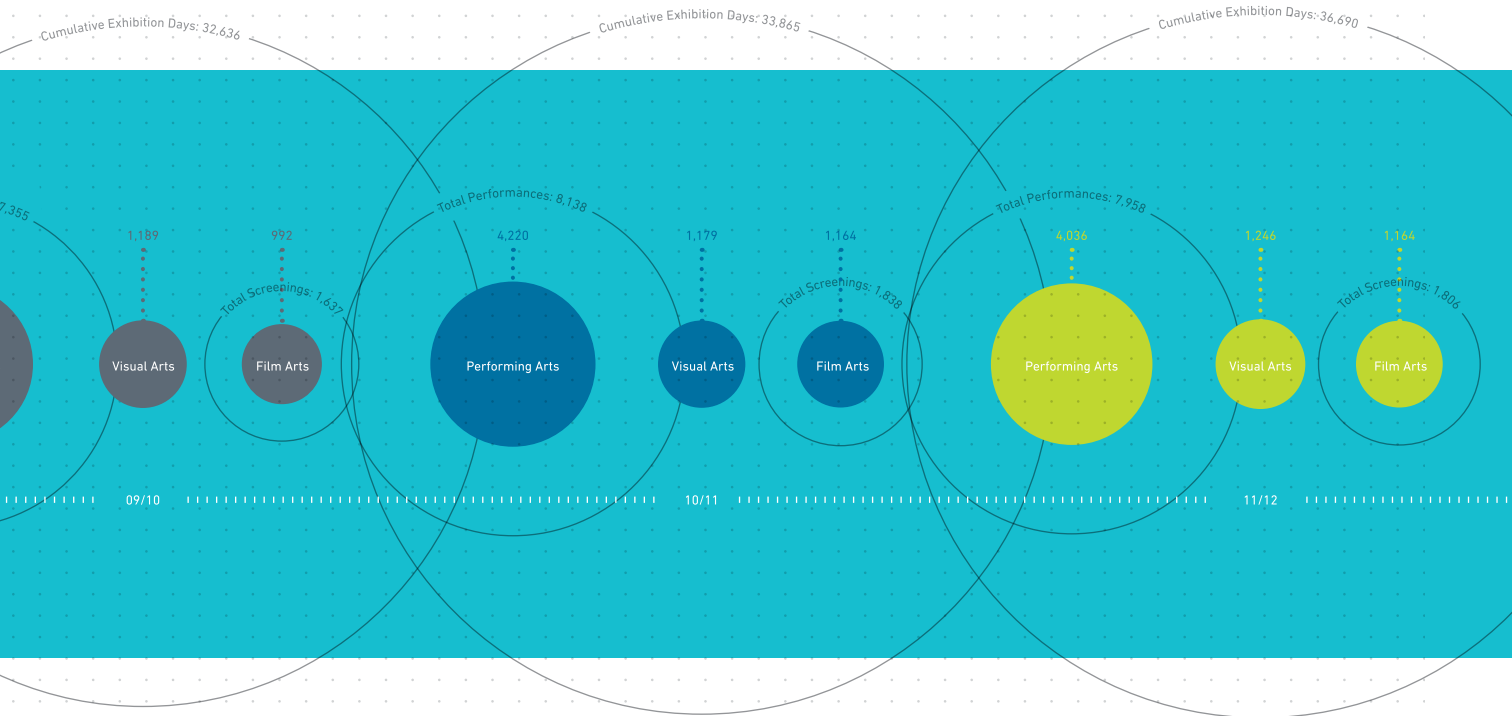


# 香港藝術界年度調查 報告摘要

## HONG KONG ANNUAL ARTS SURVEY REPORT HIGHLIGHTS

# 2011/12



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OVERVIEW

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1 文化藝術活動數量  
Number of Arts and Cultural  
Activities

2 文化藝術活動總場次/放映/累積展期  
Total Number of Performances/  
Screenings/ Cumulative  
Exhibition Days of Different Arts  
and Cultural Activities

## 節目量減少但觀眾人次及票房增加

2011/12年度本港進行了超過6,400個不同種類文化藝術活動<sup>1</sup> (見圖1)，平均每周約有22個電影節目、78個表演節目、24個展覽可供公眾選擇。該5,200個表演及放映節目共接觸了368萬觀眾人次，較2010/11年度上升約5%；累積票房紀錄約4.7億港元，較上年度增加兩成。

## HIGHER TOTAL ATTENDANCE AND BOX OFFICE RECEIPTS WHILE FEWER PROGRAMMES RECORDED

In 2011/12 there were over 6,400 different arts and cultural activities in Hong Kong<sup>1</sup> (See Chart 1). On a weekly average, the public had around 22 film arts programmes, 78 performing arts programmes and 24 visual arts exhibitions to choose from. Total attendance of the 5,200 programmes and screenings was 3.68 million, up around 5% from 2010/11. Accumulated box office income reached HK\$470 million, up 20% from the previous year.

## 平均每每周約有 ON A WEEKLY AVERAGE

# 124

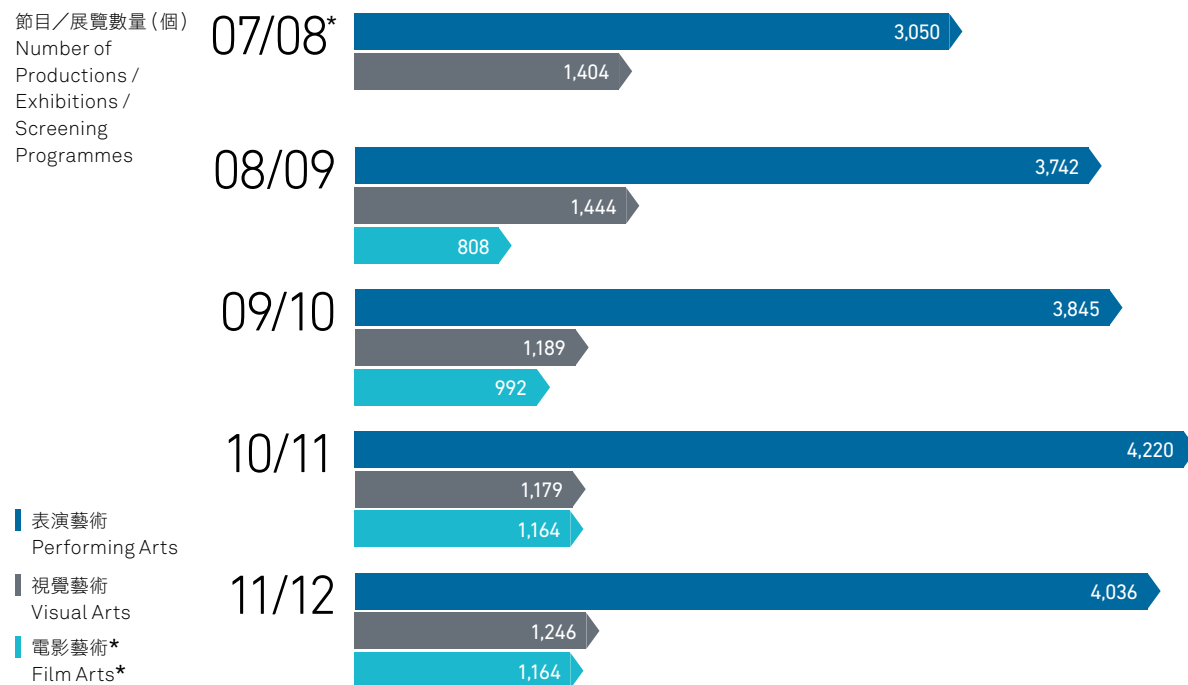
## 個文化藝術活動 CULTURAL ACTIVITIES

1 文化藝術活動只計算主要的23座演藝設施共46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47個場所進行的電影節/獨立專題放映活動。

Arts and cultural activities only include performing arts programmes held in the 46 venues of the 23 performing arts facilities, public exhibitions held in 179 venues, and film festivals and independent/feature screenings held in 47 venues.

圖1 文化藝術活動數量

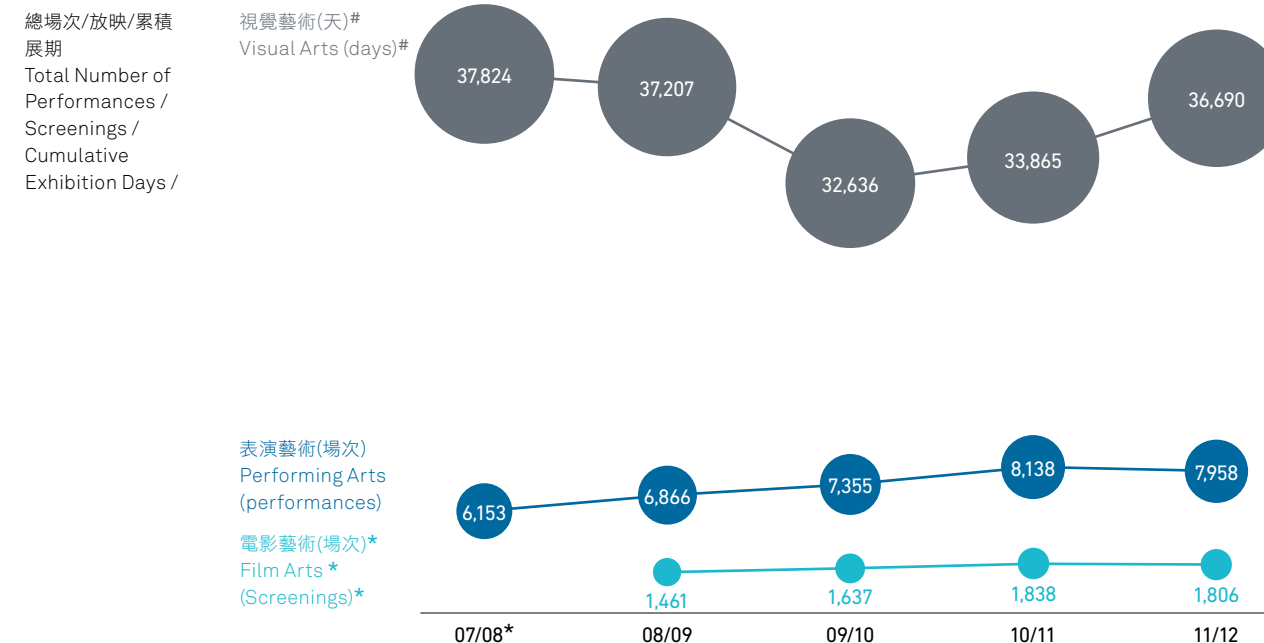
Chart 1 Number of Arts and Cultural Activities



\* 電影藝術資料由2008/09年起收集  
Film arts data were collected from 2008/09 onwards.

圖2 文化藝術活動總場次/放映/累積展期

Chart 2 Total Number of Performances/ Screenings/ Cumulative Exhibition Days of Different Arts and Cultural Activities



\* 電影藝術資料由2008/09年起收集  
Film arts data were collected from 2008/09 onwards.

# 所有數字已按香港視覺藝術年鑑網站更新的數字而調整  
Figures have been adjusted according to the update of the Hong Kong Visual Arts Yearbook website.

# 7,958

總場次  
PERFORMANCES

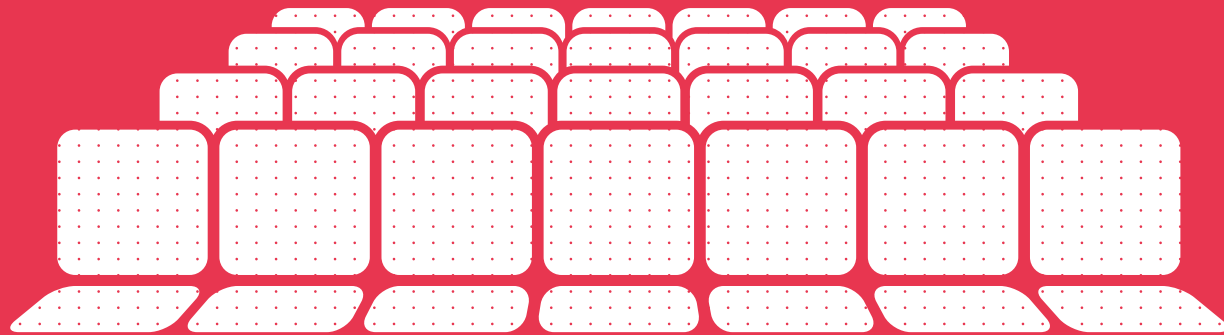


圖 Table/Chart

- 3 表演藝術總場次  
Total Number of Performing Arts Performances
- 4 表演藝術節目總觀眾人次  
Attendance of Performing Arts Programmes
- 5 公開收費場次的最高票價  
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- 6 表演藝術節目票房紀錄  
Box Office Income of Performing Arts Programmes
- 7 藝文組織為單一主辦單位的數量  
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- 8 舞蹈總場次  
Total Number of Dance Performances
- 9 音樂總場次  
Total Number of Music Performances
- 10 戲劇總場次  
Total Number of Theatre Performances
- 11 戲曲總場次  
Total Number of Xiqu Performances
- 12 綜藝及流行表演總場次  
Total Number of Variety & Pop Shows Performances

表演藝術  
PERFORMING  
ARTS

# 2

## 表演藝術總場次略減

2011/12年度新增了一個場館資料<sup>2</sup>，表演藝術總場次共7,958場次。節目數量較上年度減少4%情況下，總場次只略為減少約2%，主要為非公開場次，回復至2009/10年度水平（見圖3）。

整體而言，公開場次佔總數94%，比例較上年度的90%為高。於康樂及文化事務署（康文署）轄下場館內進行的表演場次較上年度減少3%，與2009/10年度相若；其他演藝設施場館的場次則輕微減少0.6%。

公帑資助場次佔總場次78%，其中超過一半場次以場地資助形式進行（共3,549場次）。節目資助場次較上年度下跌17%，回復至2009/10年度水平，以致整體公帑資助場次減少4%。

## SLIGHT DROP IN TOTAL NUMBER OF PERFORMING ARTS PERFORMANCES

Data from a new venue<sup>2</sup> was added to the survey in 2011/12, with a total of 7,958 performing arts performances recorded. While the number of programmes declined 4% from the previous year, the total number of performances only fell by around 2%, mostly in non-public performances, and was back to 2009/10 levels (see Chart 3).

Overall, public performances accounted for 94%, higher than the previous year's 90%. The number of performances held in Leisure and Cultural Services Department (LCSD) venues fell by 3% compared to the previous year, on a par with the level in 2009/10. The number fell by a mere 0.6% in other performing arts venues.

The number of performances subsidised by Public Funding accounted for 78% of the total, over half of which were in the form of rental subsidies (3,549 performances). The number of performances funded by project grants fell by 17% compared to the previous year, returning to 2009/10 levels. Overall, the number of publicly funded performances fell by 4%.

## 整體觀眾人次增加

2011/12年度表演藝術節目共接觸342萬觀眾人次，較上年度上升4%，升幅主要來自戲曲觀眾的增加（見圖4）。於康文署場地進行的戲曲場次佔總數75%，其中部分座位數量較多（1,000座位以上）的大型場館較上年度舉辦更多戲曲場次<sup>3</sup>。於非康文署場地進行的戲曲場次則佔25%，主要來自新光戲院。

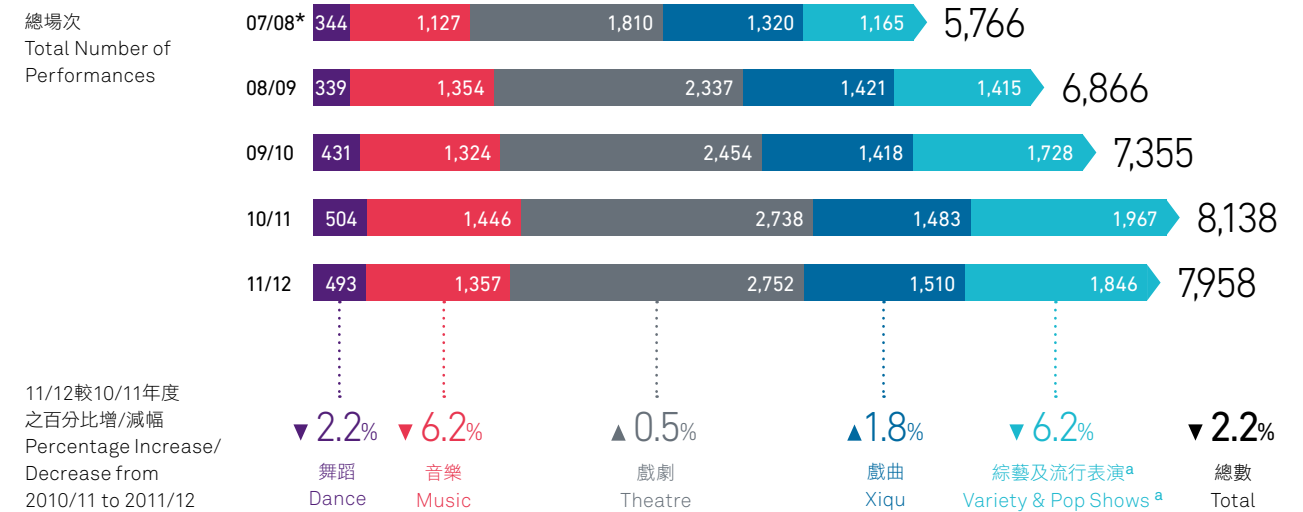
## INCREASE IN OVERALL ATTENDANCE

Total attendance in 2011/12 was 3.42 million, up 4% from the previous year. The increase was attributed mainly to a surge in Xiqu attendance (see Chart 4). LCSD venues accounted for 75% of the overall Xiqu performance, partially due to increased performances at several major venues with higher seating capacity (more than 1,000 seats) compared to the preceding year.<sup>3</sup> 25% of the Xiqu performances were held in non-LCSD venues, with Sunbeam Theatre as the major contributor.

- <sup>2</sup> 香港舞蹈團八樓平台。  
The "8/F Platform" of the Hong Kong Dance Company.
- 
- <sup>3</sup> 戲曲場次增加的場館例子有：香港文化中心大劇院和沙田大會堂演奏廳。  
For example, a growing number of Xiqu performances staged at Hong Kong Cultural Centre Grand Theatre and Sha Tin Town Hall Auditorium were recorded.
- 

圖3 表演藝術總場次

Chart 3 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

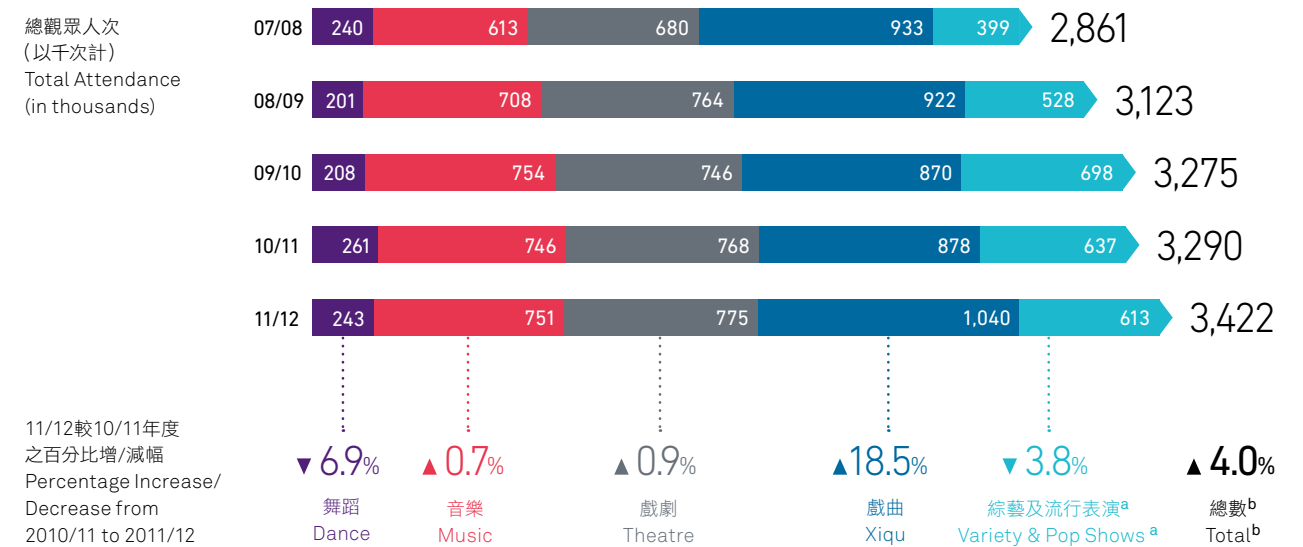
Due to a lack of information, 387 additional performances could not be redistributed according to the categorisation effective since 2009/10.

<sup>a</sup> 綜藝及流行表演的節目資料自2009/10年度涵蓋多媒體演出

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

圖4 表演藝術節目總觀眾人次

Chart 4 Attendance of Performing Arts Programmes



<sup>a</sup> 綜藝及流行表演的節目資料自2009/10年度涵蓋多媒體演出

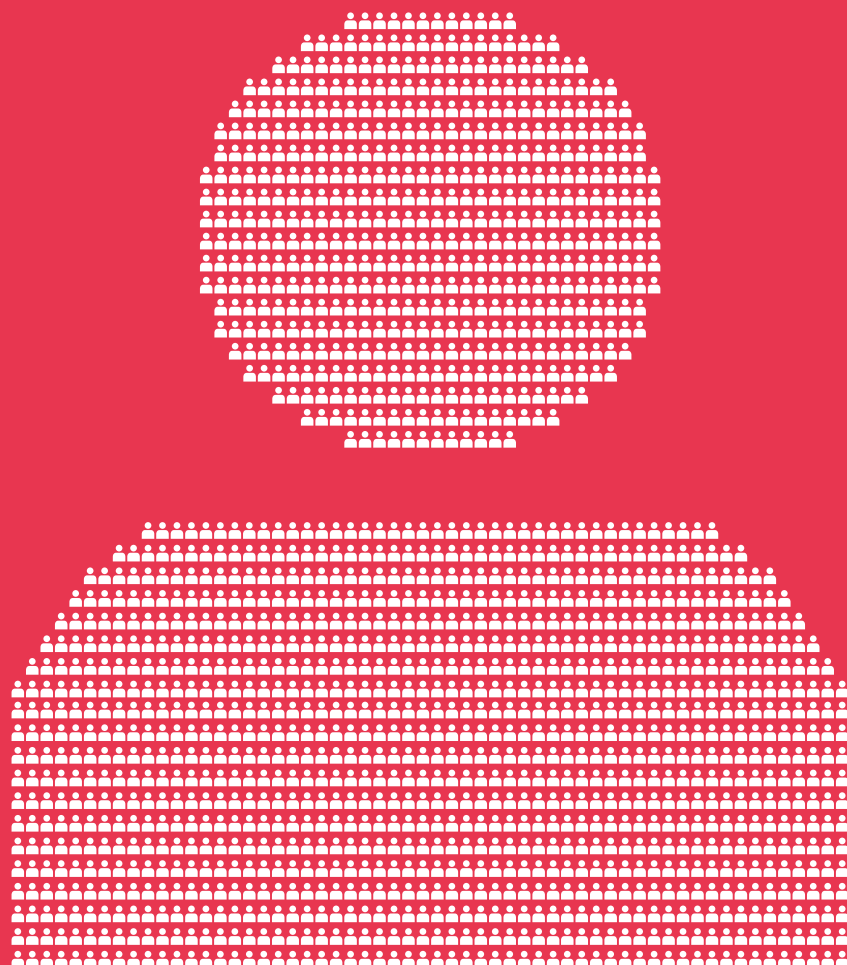
Data for Variety & Pop Shows cover Multi-arts performances from 2009/10 onwards.

<sup>b</sup> 由於進位原因，數字相加結果可能不等於所列總數

Due to rounding off, figures may not add up to the total.

觀眾人次 TOTAL ATTENDANCE

# 3,422,000



## 票價上升

2011/12年度的公開收費場次合共5,288場，較上年度增加約13%；公開免費場次合共1,969場，較上年度增加32%。從圖5可見，除最高票價組別定於\$420以上的公開收費場次略為減少，其他票價組別場次均有上升，票房收入亦受惠於部分最高票價定價較高的節目<sup>4</sup>。

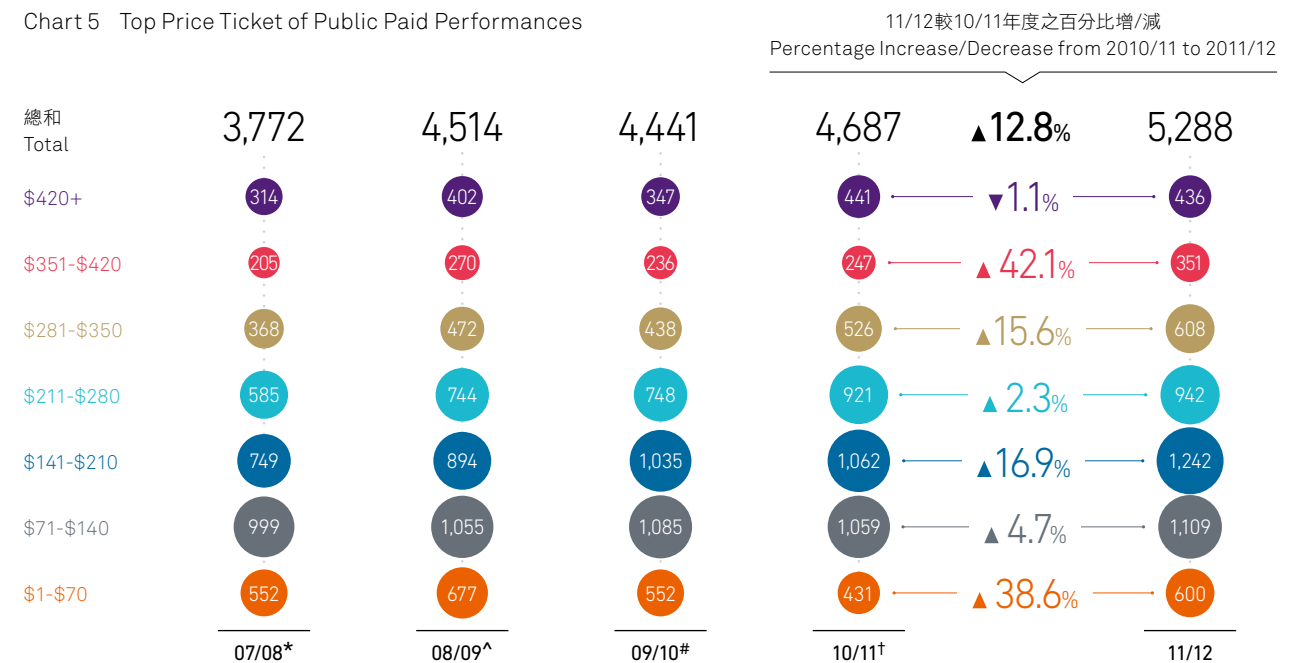
## HIGHER TICKET PRICES

There were 5,288 public paid performances and 1,969 public free performances in 2011/12, up 13% and 32% compared to the previous year respectively. Chart 5 indicates that the number of public paid performances in all other ticket price categories was on the rise except a slight decline in those with top price set at above \$420, whereas increasing numbers were recorded. Box office income also benefited from some of the programmes with tickets fetching higher top prices.<sup>4</sup>

- 4 例子有：粵劇折子戲《龍情詩意半世紀》。
- An example was the Cantonese Opera excerpt Long Qing Shi Yi Ban Shi Ji.

圖5 公開收費場次的最高票價

Chart 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.



## 總票房紀錄增加

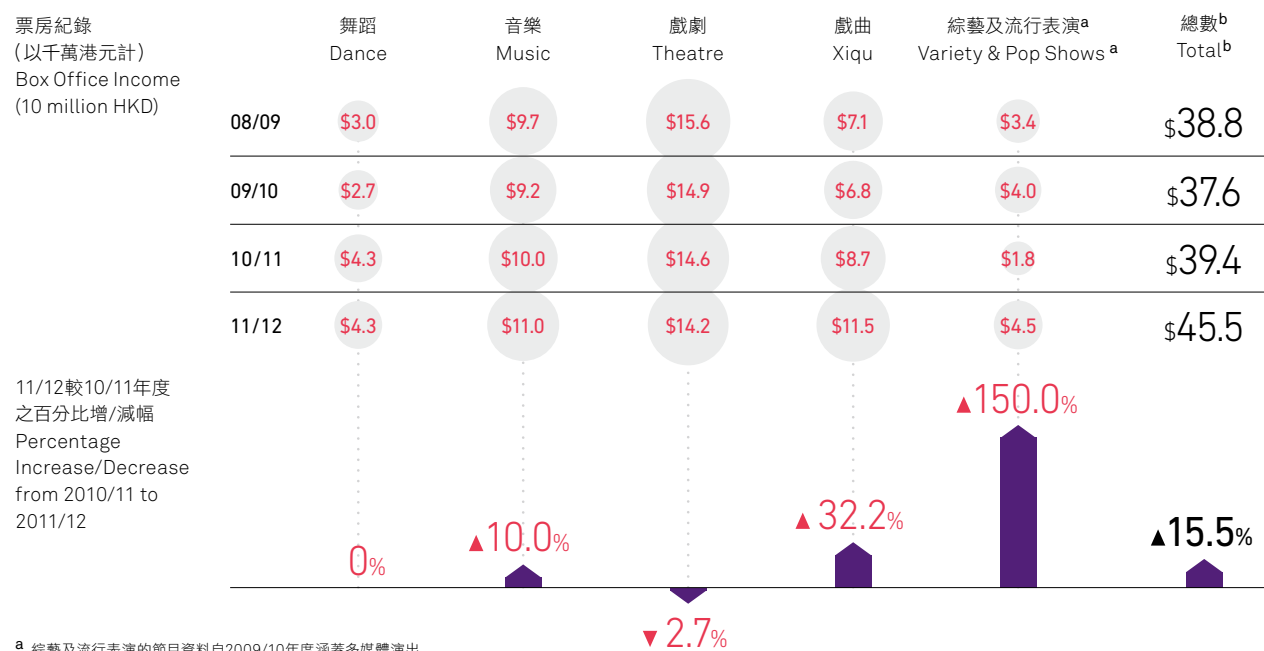
表演藝術節目於2011/12年度的票房累積約4.55億元，較上年度增加15.5%（見圖6）。票房紀錄的增長分別來自音樂、戲曲、綜藝及流行表演節目，其中以戲曲票房增長淨值最多（增加約2,800萬元），主要由於公開收費場次增加約3%，以及個別節目的觀眾人次和票價較高；音樂、綜藝及流行表演票房紀錄上升，則由於公開收費場次分別增加10%及85%。

## HIGHER ACCUMULATED BOX OFFICE INCOME

The accumulated box office income of performing arts productions in 2011/12 was \$455 million, an increase of 15.5% compared to the previous year (see Chart 6). The box office income of Music, Xiqu and Variety & Pop Shows all registered an increase. Xiqu posted the highest net growth (up around \$28 million) in box office income, mainly due to an approximately 3% increase in the number of public paid performances, higher attendance figures and ticket prices from individual programmes. The box office income of Music and Variety & Pop Shows increased because the number of public paid performances in these two categories rose by 10% and 85% respectively.

圖6 表演藝術節目票房紀錄

Chart 6 Box Office Income of Performing Arts Programmes



## 藝文組織演出量略增

若按單一主辦的藝文組織計算<sup>5</sup>，2011/12年度共有1,253個藝文組織（見圖7），主辦了2,395個節目共4,728場次，較上年度分別增加約3%和5%。該4,728場次中，獲得公帑資助的場次約佔八成，比例與上年度相若。

## SLIGHT INCREASE IN NUMBER OF PERFORMANCES BY ARTS ORGANISATIONS

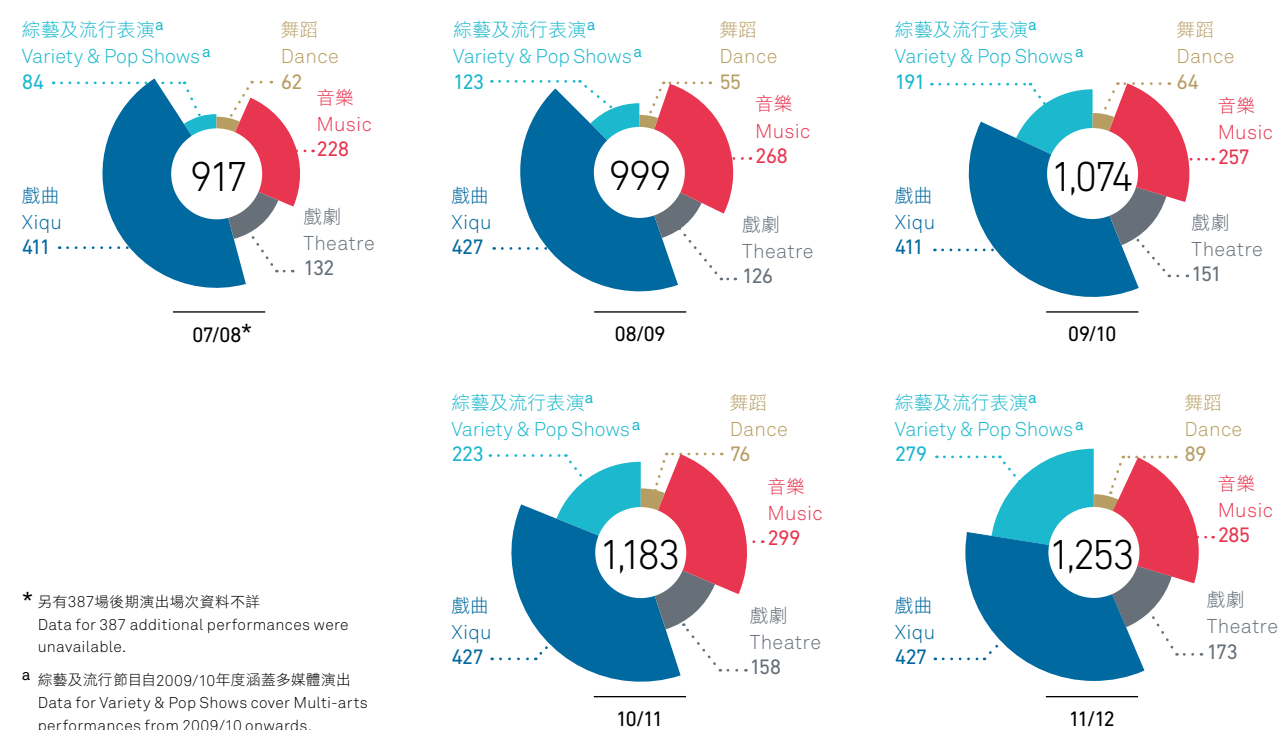
For performances organised by sole presenters<sup>5</sup> in 2011/12, there were 1,253 arts organisations (see Chart 7) that presented 2,395 programmes with a total of 4,728 performances, up around 3% and 5% respectively from the previous year. Around 80% of the performances were subsidised by Public Funding, near the same proportion as last year.

<sup>5</sup> 只計算由一個組織主辦的節目，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協會、香港藝術中心及香港藝術總會。

Only programmes organised by sole presenters 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 Society, the Hong Kong Arts Centre and the Hong Kong Fringe Club.

圖7 藝文組織為單一主辦單位的數量

Chart 7 Number of Arts Organisations as Sole Presenter





### 舞蹈觀眾人次和場次略減

2011/12年度共有34個場館進行了218個舞蹈節目，共493場次，節目數量較上年度上升2%，場次則下降2%（見圖8）。舞蹈節目接觸24.3萬觀眾人次，較上年度減少7%。影響因素之一，是本局於2010/11年度內舉辦了大型的「香港舞蹈節2010」。2011/12年度內進行了「世界文化藝術節2011」，令外國民族舞場次比上年度增加1.8倍<sup>6</sup>。

### SLIGHT DECREASE OF DANCE ATTENDANCE AND PERFORMANCES

In 2011/12, a total of 493 dance performances featuring 218 dance programmes were held in 34 venues. The number of programmes grew 2% compared to the previous year but the number of performances was down 2% (see Chart 8). The attendance for dance programmes was 243,000, a fall of 7% compared to the previous year. One of the reasons is that Hong Kong Arts Development Council (ADC) had organised a major event, Hong Kong Dance Festival 2010, in 2010/11. In 2011/12, the World Cultures Festival 2011 was held, which increased the number of performances of Foreign Folk Dance by 1.8 times<sup>6</sup>.

由藝文組織主辦的舞蹈場次佔總場次67%，當中超過七成場次屬本地團體演出，較上年度增加7%。

公開收費場次較上年度增加約4%。最高票價定於\$71-\$280的場次較上年度增加14%；定於\$281-\$420的場次較上年度增加6%。

整體而言，2011/12年度的舞蹈總場次和觀眾人次雖然略為減少，但由於公開收費場次和最高票價定價較高的場次同時增加，票房維持紀錄為\$4,300萬元，與上年度相若。

Dance performances presented by arts organisations accounted for 67% of the total. Of these performances, 70% were presented by local groups, representing a 7% increase compared to the previous year.

The number of public paid performances increased by around 4% compared to the previous year. The number of performances where the top price tickets were set at \$71-\$280 increased by 14%; those set at \$281-\$420 rose by 6%.

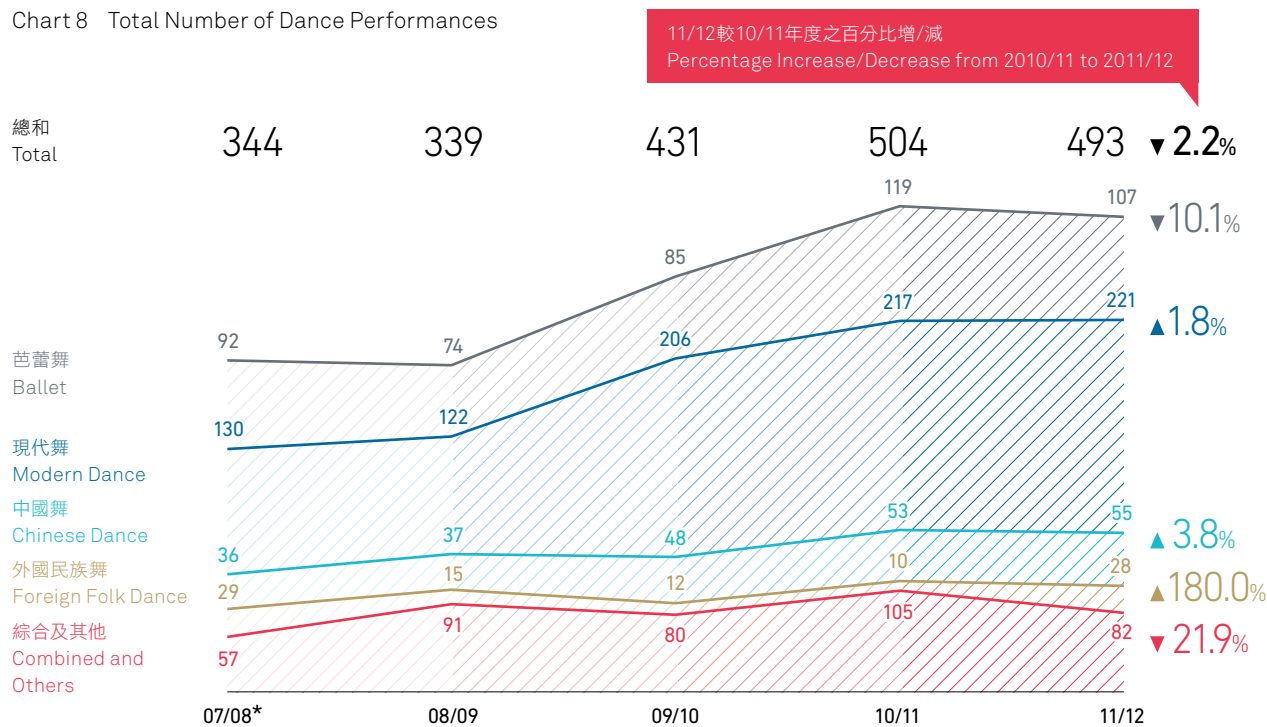
Overall, despite a slight decrease in the number of dance performances and attendance figures in 2011/12, box office income remained a similar level to the previous year at \$43 million, due to the growing numbers of both public paid performances and performances with higher top price tickets.

<sup>6</sup> 外國民族舞的演出例子有：世界文化藝術節2011—游藝亞洲之節目，如《韓舞嫻嫻》及《樂韻流金嘉美蘭》等。

Examples of Foreign Folk Dances include programmes in the World Cultures Festival 2011 – Enchanting Arts of Asia, e.g. Splendour of Korea and Iridescent Balinese Gamelan and Dance.

圖8 舞蹈總場次

Chart 8 Total 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.

藝文組織主辦舞蹈  
演出佔總場次  
DANCE PERFORMANCES  
BY ARTS  
ORGANISATIONS

67%

## 音樂節目票房增加

2011/12年度共有37個場館進行了1,065個音樂節目，共1,357場次，較上年度分別減少10%和6%，主要屬非公開性質演出。整體觀眾人次略增，達75.1萬人次。從圖9可見，西樂演奏場次最多，約佔55%場次，較上年度減少9%。

## HIGHER BOX OFFICE RECEIPTS FROM MUSIC PROGRAMMES

In 2011/12, 1,065 Music programmes accounting for 1,357 performances were held in 37 venues, falling 10% and 6% respectively compared to the previous year. Most of them were non-public performances. Overall attendance increased slightly to 751,000. Chart 9 shows that Western Music had the biggest number of performances, accounting for around 55%, but falling by 9% compared to the previous year.

公開收費的音樂場次較上年度上升10%。其中以公帑資助進行的場次增加4%（共695場次），而其他經費進行的場次則增加46%（共168場次）。以其他經費進行的場次中，五成場次的最高票價定於\$71至\$210之間，而\$211-\$280組別和\$420以上組別分別增加1.3倍和90%。

與上年度相比，2011/12年度的公開收費場次增加，尤其以其他經費進行的公開收費場次增加較多<sup>7</sup>，而該類節目場次的最高票價定價較高，令票房紀錄上升一成，約1.1億元。

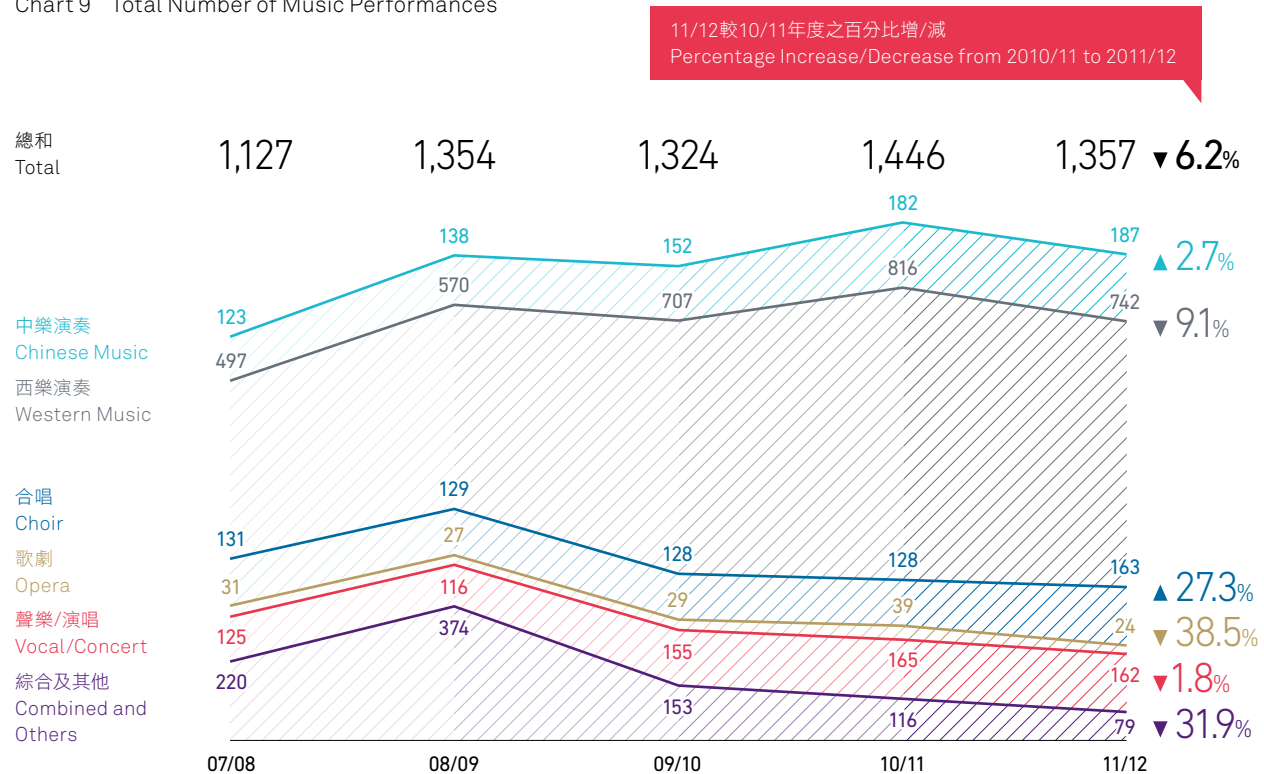
The number of public paid Music performances rose by 10% compared with the previous year. The number of performances subsidised by Public Funding increased by 4% (a total of 695 performances), while those run by Other Funds increased 46% (a total of 168 performances). Among those performances run by Other Funds, the top price tickets of half of them were set at between \$71 and \$210. There was an increase of 1.3 times in the \$211-\$280 ticket category, compared with a 90% increase in the above \$420 ticket category.

The number of public paid performances increased in 2011/12 from the previous year, especially those supported by Other Funds, which saw a greater increase.<sup>7</sup> Such performances had higher top price tickets, resulting in a 10% increase in box office income to around \$110 million.

<sup>7</sup> 例子有：香港國際室內樂音樂節《當代鬼斧巡禮－譚盾〈鬼戲〉》  
An example was the Hong Kong International Chamber Music Festival's Modern Masters - Ghost Opera.

圖9 音樂總場次

Chart 9 Total Number of Music Performances



票房紀錄  
BOX OFFICE RECEIPTS

10%

### 戲劇觀眾人次及場次增長放緩

2011/12年度共有36個場館進行了570個戲劇節目，共2,752場次，與上年度相若。整體觀眾人次略增，達77.5萬人次。從圖10可見，話劇場次佔總數八成，較2010/11年度增加17%；形體/默劇場次減少近五成，其中因素包括本局資助的默劇節於2010/11年度完成；音樂劇場次則下降45%，回復至2007/08年度水平，主要由於訪港場次減少。

### SLOWER GROWTH OF THEATRE ATTENDANCE AND PERFORMANCES

In 2011/12, there were 2,752 performances of 570 Theatre programmes held in 36 venues, comparable to the year before. Overall attendance increased slightly to 775,000. Chart 10 shows that Drama accounted for 80% of Theatre performances, an increase of 17% compared to 2010/11, while Physical/Mime Theatre performances decreased by almost 50%. One of the reasons is that the Hong Kong Mime Festival, subsidised by ADC, ended in 2010/11. The number of Musical performances fell 45%, returning to 2007/08 levels, mainly due to a reduction in performances by visiting groups.

綜合歷年資料顯示，戲劇總場次一直增加，惟2011/12年度之訪港總場次首次錄得下跌，較上年度減少共93場次，主要來自音樂劇減幅。

戲劇場次仍然以話劇為主，大部分話劇場次由本地團體演出（共2,043場次），較上年度增加20%<sup>8</sup>。

近八成公開收費場次的最高票價定於\$280以下，主要屬本地團體演出（共1,888場次），較上年度增加5%。訪港公開收費場次減少27%，其中最高票價定於\$280以上場次減少41%。雖然戲劇總場次和觀眾人次維持上年度水平，但整體場次的最高票價下調，票房紀錄略為減少至1.4億元。

Data from past years indicated that the number of Theatre performances had been increasing. However, the number of performances by visiting groups dropped for the first time in 2011/12. There was a reduction of 93 performances compared to the previous year, mainly from fewer Musicals.

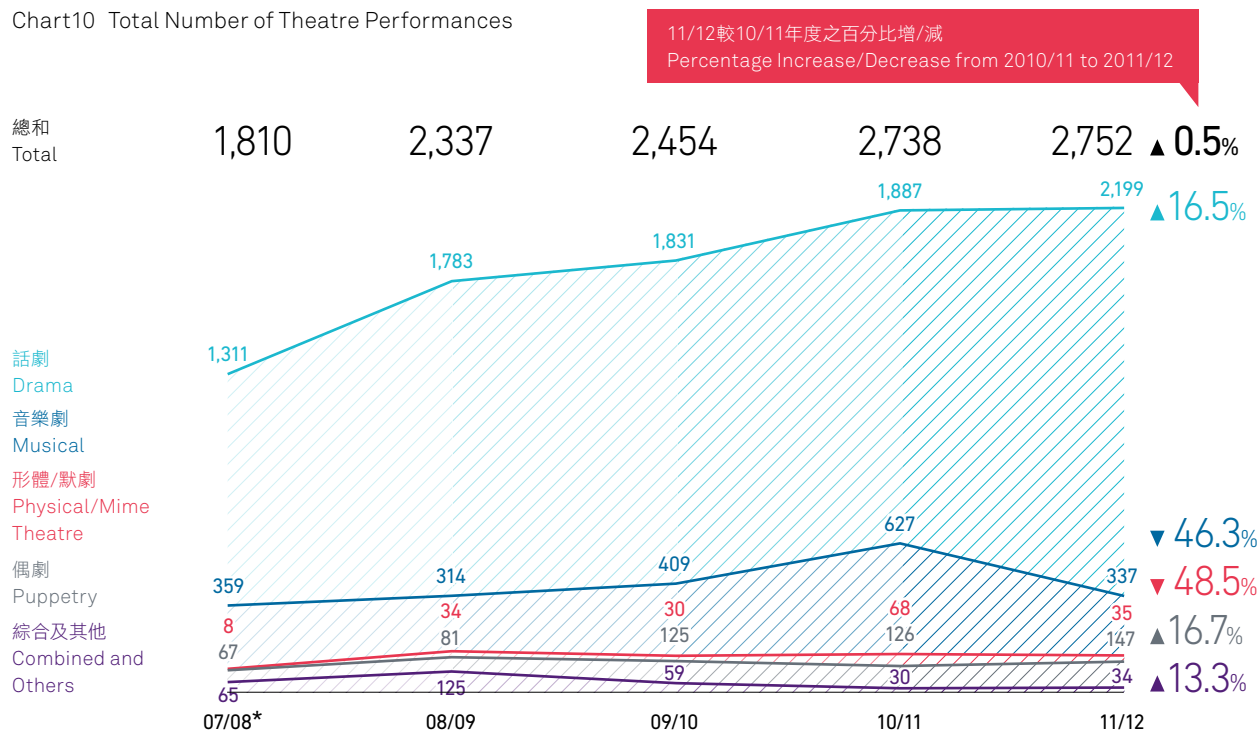
Theatre performances were still dominated by Drama. Most Drama performances were staged by local groups (2,043 performances in total) and there was an increase of 20% compared to the previous year.<sup>8</sup>

Around 80% of public paid performances with top price tickets charged below \$280, and these were mainly local productions (1,888 performances in total). It was an increase of 5% compared to the preceding year. Public paid performances by visiting groups fell by 27%, with a reduction of 41% in performances where top price tickets were set at above \$280. Although the total number of Theatre performances and attendance figures were comparable to the previous year, the top price tickets for all performances were lower. Box office income fell slightly to \$140 million.

<sup>8</sup> 例子有：話劇《遍地芳菲》。  
An example was the play Boundless Movement.

圖10 戲劇總場次

Chart 10 Total 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.

# 2,043

本地團體話劇演出場次

DRAMA PERFORMANCES BY LOCAL GROUPS



### 戲曲觀眾人次超過一百萬

2011/12年度共有24個場館進行了1,129個戲曲節目，達1,510場次，與上年度相若；接觸觀眾則高達104萬人次，增加近兩成。從圖11可見，粵劇場次較上年度上升約3%，曲藝演唱場次減少7%，綜合及其他<sup>9</sup>場次則增加26%。

### OVER ONE MILLION IN XIQU ATTENDANCE

In 2011/12, there were 1,510 performances of 1,129 Xiqu programmes staged in 24 venues, comparable to the previous year's figures. Attendance reached 1.04 million, an increase of almost 20%. Chart 11 shows that the number of Cantonese Opera performances rose around 3%, Chinese Operatic Song performances fell by 7%, and Combined and Others<sup>9</sup> performances increased by 26%.

近九成戲曲場次為本地團體演出，大部分場次由藝文團體主辦（共1,009場次）。2011/12年度由商業團體主辦的戲曲場次較上年度增加六成，個別節目於大型場館（1,000座位以上）增加演出場次<sup>10</sup>，為戲曲整體觀眾人次和票房帶來可觀的增長。

戲曲公開收費場次共838場，較上年度增加5%。從資料顯示，最高票價定於\$351-\$420組別的場次較上年度增加近四成，而定於\$420以上更增加近一倍，主要來自個別節目。在戲曲總場次數量與上年度相若的情況下，整體觀眾人次和票房仍然增加。

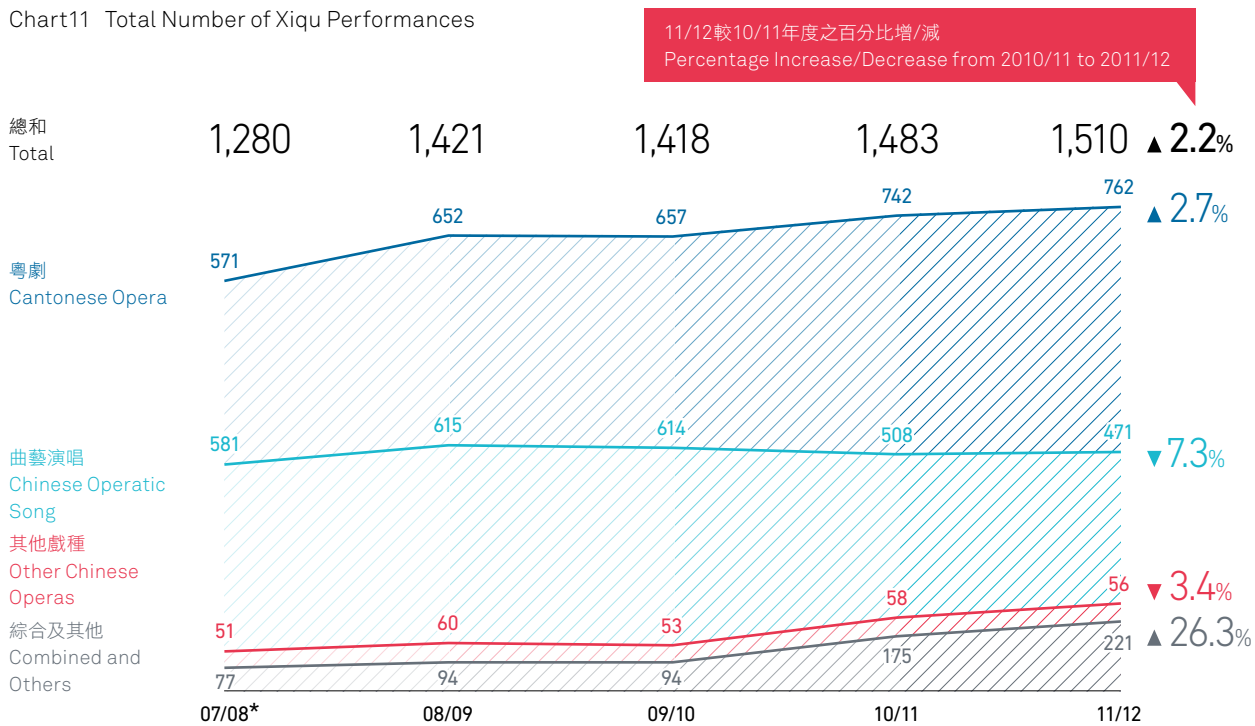
Almost 90% of Xiqu performances were staged by local groups and mainly presented by Arts Organisations (1,009 performances in total). In 2011/12, the number of Xiqu performances presented by Business Organisations increased by 60% compared to the previous year. A number of individual programmes staging at major venues (with more than 1,000 seats)<sup>10</sup> contributed to a substantial growth in overall Xiqu attendance and box office income.

There were 838 public paid Xiqu performances, an increase of 5% compared to the previous year. Data show that the number of performances offered the higher prices in \$351-\$420 ticket category increased almost 40%. Those set at above \$420 increased by almost 100%, mainly from individual programmes. The total number of Xiqu performances remained about the same as the previous year, but overall attendance and box office income still increased.

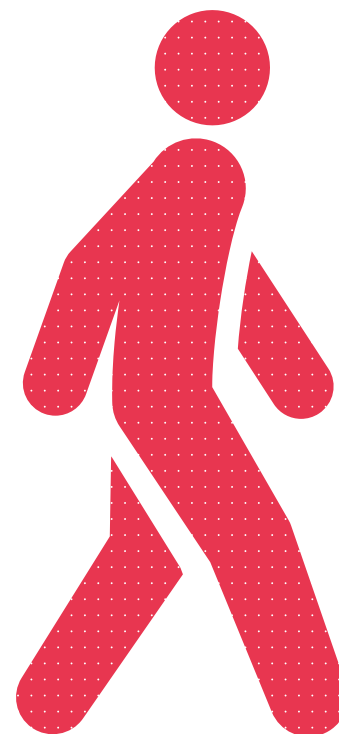
<sup>9</sup> 粵劇及曲藝環節同場演出的場次歸入為「綜合及其他」。  
Performances that included both Cantonese Opera and Chinese Operatic Song are categorised as Combined and Others.  
—  
<sup>10</sup> 例子有：粵劇折子戲《龍情詩意半世紀》。  
Examples included the Cantonese Opera excerpt Long Qing Shi Yi Ban Shi Ji.  
—

圖11 戲曲總場次

Chart11 Total Number of Xiqu Performances



\* 另有175場次未有詳細資料無法分類  
Detailed data for 175 additional performances were unavailable.



### 戲曲觀眾人次 XIQU ATTENDANCE

# 18.5%

## 綜藝及流行表演 VARIETY & POP SHOWS

### 公開收費場次上升

2011/12年度共有38個場館進行了1,054個綜藝及流行表演節目，達1,846場次，總場次下跌6%，減少的場次主要屬非公開性質；接觸觀眾人次約61.3萬，較上年度減少3.8%。從圖12可見，流行表演<sup>11</sup>場次較上年度增加36%，其餘的綜藝及流行表演類別均較上年度減少，其中跨媒體表演<sup>12</sup>場次減少36%，跌幅主要來自本地團體的演出。

### INCREASE IN PUBLIC PAID PERFORMANCES

In 2011/12, there were 1,846 performances of 1,054 productions of Variety & Pop Shows held in 38 venues. The total number of performances fell by 6%, mainly in non-public performances. Attendance was around 613,000, a drop of 3.8% compared to the previous year. Chart 12 shows that the number of Pop Performances<sup>11</sup> increased 36%, while all other categories of Variety & Pop Shows decreased. Multi-arts performances<sup>12</sup> fell by 36%, mainly those staged by local groups.

公開收費的綜藝及流行表演場次較上年度增加84%（共668場次），主要由於流行表演場次較上年度增加近1.8倍，佔公開收費場次五成。

該668場公開收費場次中，最高票價定於\$280以下的場次較上年度增加80%；定於\$280以上的場次增加1.3倍，定於\$351-\$420組別的場次增加3倍，定於\$420以上的場次增加2倍。雖然整體場次因非公開場次減少而下降，但公開收費場次和各最高票價組別的場次同時增加，令票房紀錄增加至4,500萬元。

The number of public paid performances of Variety & Pop Shows increased by 84% compared to the previous year (668 performances in total), mainly due to the almost 180% increase in Pop Performances, which accounted for 50% of public paid performances.

In the 668 public paid performances, the number of those where top price tickets were set at \$280 and below grew 80%, while those set at over \$280 increased 1.3 times, charged at \$351-\$420 ticket category increased 300%, charged above \$420 increased 200%. Although the overall number of performances fell with fewer non-public performances, both the number of public paid performances and the number of performances fetching top ticket prices rose, resulting in higher box office income estimated at \$45 million.

<sup>11</sup> 流行表演只計算於46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 46 venues were included.

—

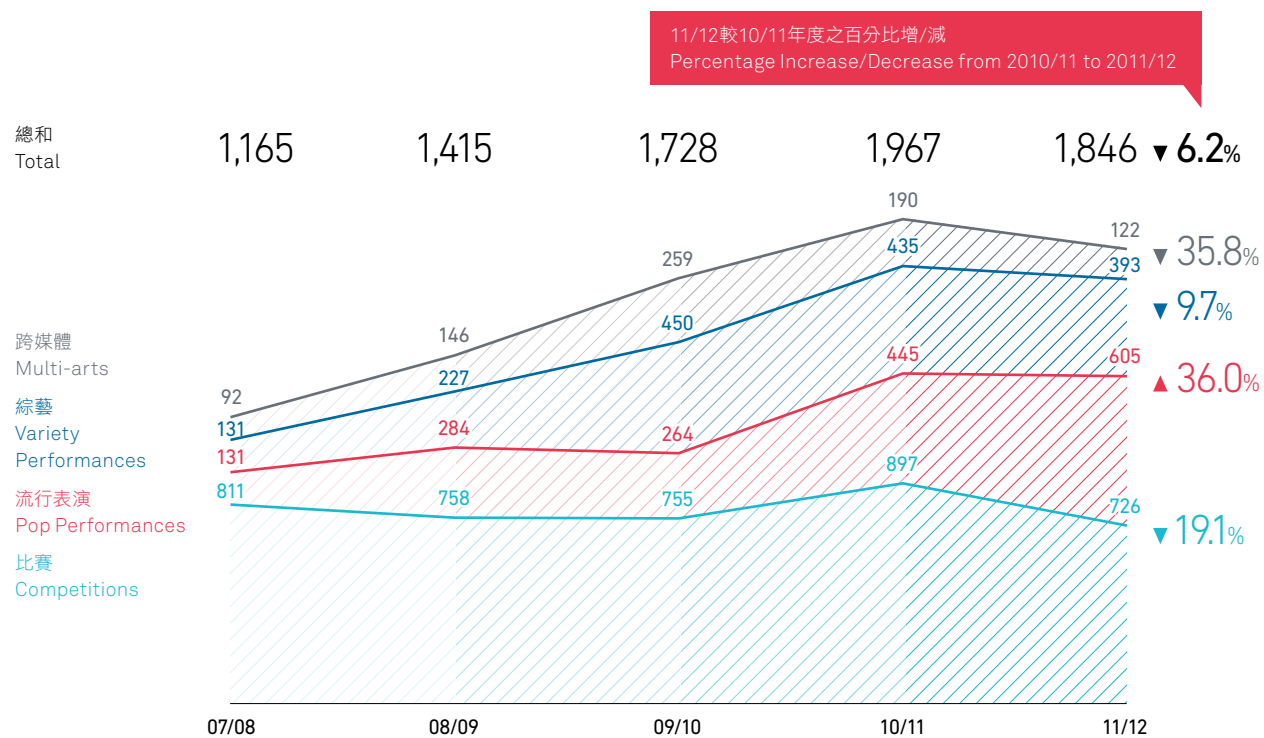
<sup>12</sup> 跨媒體表演的例子有：《「城市外的歌·說故事的人」總結演出》。

An example of Multi-arts performance was Songs of Rural Hong Kong & Story Tellers: Video + Sound + Text Performance Finale.

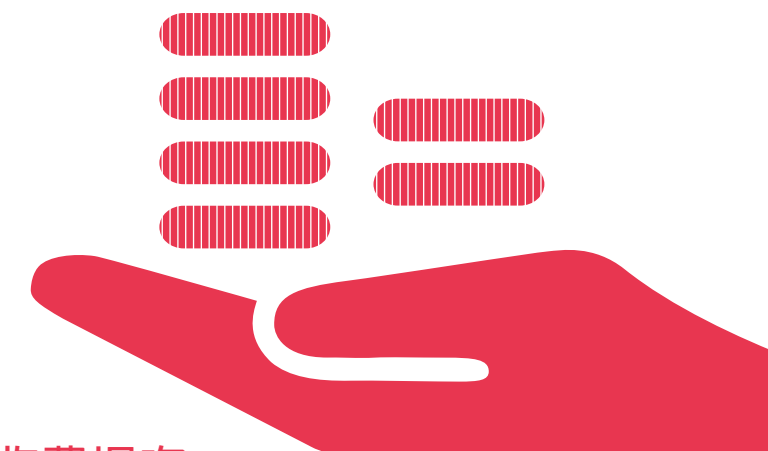
—

圖12 綜藝及流行表演總場次

Chart 12 Total Number of Variety & Pop Shows Performances



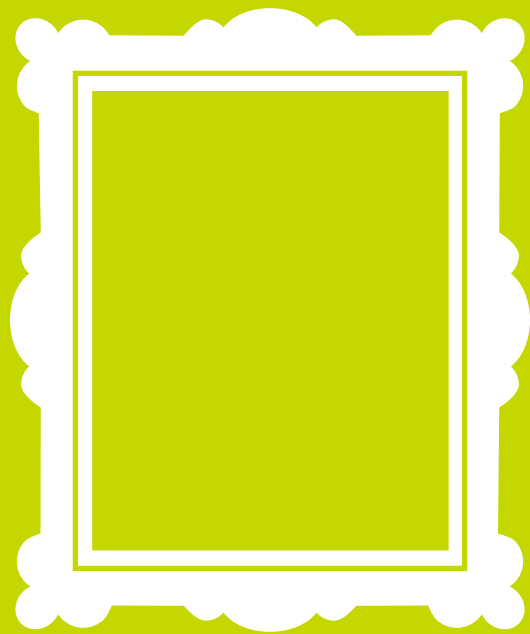
# 84%



公開收費場次  
PUBLIC PAID PERFORMANCE

# 1,246

展覽  
EXHIBITIONS



視覺藝術  
VISUAL ARTS

# 3

圖 Table/Chart

13 各類藝術媒介的展覽數量  
Number of Exhibitions by Medium

14 各類藝術媒介的累積展期天數  
Cumulative Exhibition Days by Medium



## 展覽數量略為增加

2011/12年度共進行了1,246個視覺藝術展覽活動，較上年度增加約6%。若按藝術媒介分類<sup>13</sup>，在1,219個展覽中以綜合展類別的數量增加最多（共41個），見圖13。

## NUMBER OF EXHIBITIONS SLIGHTLY INCREASE

There were 1,246 visual arts exhibitions in 2011/12, increase around 6% compared to 2010/11. By medium<sup>13</sup>, the number of Mixed Art-forms exhibition reported the largest increase (41 in total) of the total 1,219 exhibitions as indicates in Chart 13.

## 平均每每周約有 ON A WEEKLY AVERAGE

# 24

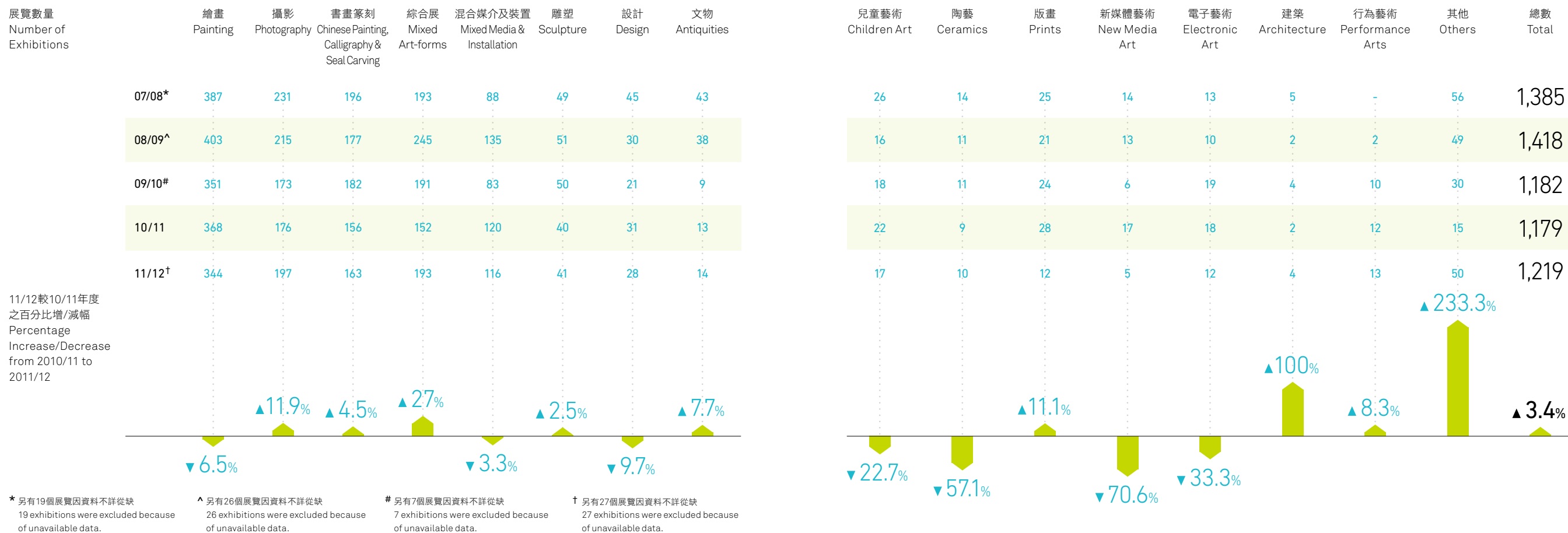
個展覽  
EXHIBITIONS

13 所有統計數字已按香港視覺藝術年鑑網站更新的藝術媒介分類而調整。有關各分類之定義詳見資料說明。

Figures have been adjusted according to the updated medium categorisation at the Hong Kong Visual Arts Yearbook website. For definitions of medium, please refer to the Notes on the Survey.

圖13 各類藝術媒介的展覽數量

Chart 13 Number of Exhibitions by Medium





## 文物展平均展期天數增加最多

視覺藝術展覽活動的累積展期為36,690天（見圖14），平均展期約30天，與上年度相若。綜合各種藝術媒介而言，文物展的平均展期天數增加最多，從上年度的120.2天增至2011/12年度212.6天。

## LARGEST INCREASE IN AVERAGE EXHIBITION DAYS FOR ANTIQUITIES

Cumulative Exhibition Days of Visual Arts Exhibitions were 36,690 days, around 30 days in average, similar to last year. In terms of average exhibition days of individual medium, the largest increase was in Antiquities, from 120.2 days in 2010/11 to 212.6 days in 2011/12.

## 常設展數量下降

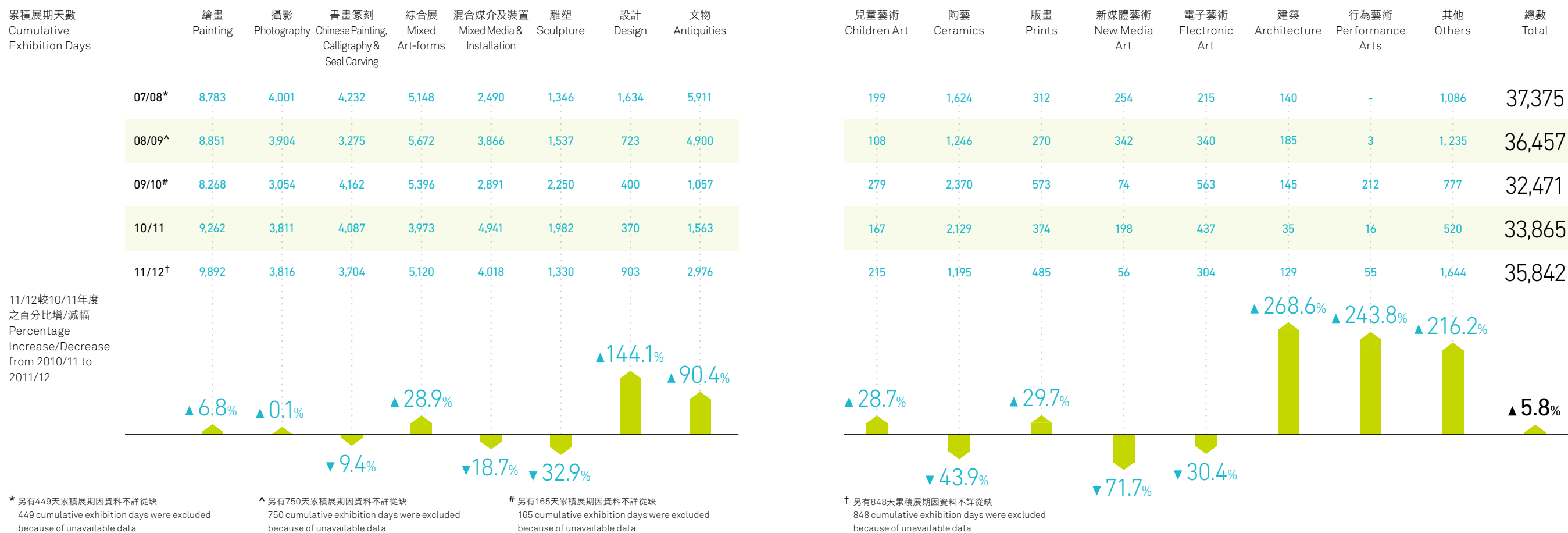
綜合歷年資料，常設展的數量一直下降，由2007/08年度的18個減至2011/12年度的9個。若撇除常設展的數量及累積展期，2011/12年度共有1,208個本地展覽，累積展期為33,922天，平均展期約28天，較上年度的26天略有增加。

## NUMBER OF PERMANENT EXHIBITIONS DECREASE

Data from past years indicated that the number of permanent exhibition had been declined from 18 in 2007/08 to 9 in 2011/12. While excluding the number of permanent exhibition, there were 1,208 local exhibitions accumulated with 33,922 exhibition days, around 28 days for an exhibition on average, a slight increase when compared to 26 days from the previous year.

圖14 各類藝術媒介的累積展期天數

Chart 14 Cumulative Exhibition Days by Medium



# 1,806

## 放映場次 SCREENINGS

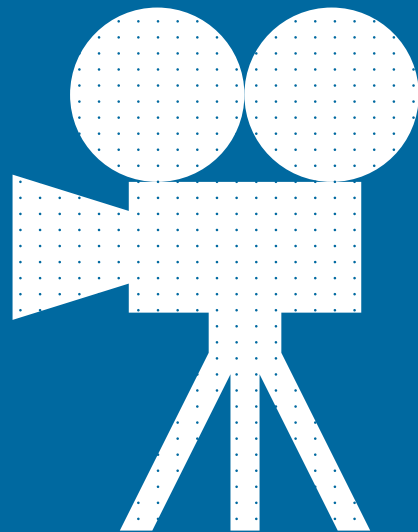


圖 Table/Chart

- 15 放映節目數量  
Number of Screening Programmes
- 16 放映場次  
Number of Screenings
- 17 放映活動觀眾人次  
Attendance for Screening Events
- 18 售票放映場次  
Number of Paid Screenings
- 19 放映活動之票房紀錄  
Box Office Income of Screening Events
- 20 放映場地的節目數量  
Number of Programmes in Different Screening Venues
- 21 單一導演之影片出品地區/國家  
Region/Country of Origin of Films Directed by Sole Director
- 22 單一導演數量  
Number of Sole Directors
- 23 首五個歐美城市/國家影片數量  
Number of Films from the Top 5 Cities/Countries in Europe and America
- 24 首五個亞洲城市/國家影片數量  
Number of Films from the Top 5 Cities/Countries in Asia
- 25 香港(單一導演)拍攝之影片數量  
Number of Films Made in Hong Kong (by Sole Director)

## 電影藝術 FILM ARTS

# 4

2011/12年度計有30個電影節活動，包括：第三十五屆香港國際電影節<sup>14</sup>、第四十屆法國電影節等。部分以國家命名的電影節，如新西蘭電影節等並沒有繼續於2011/12年度內出現，卻另有一些新面孔，如韓國電影節、意大利電影節等。

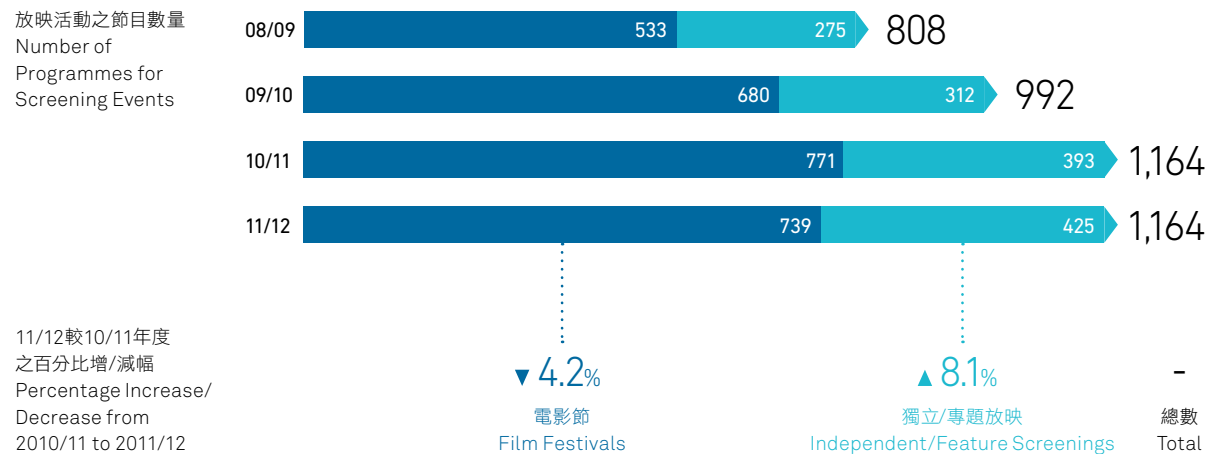
與2010/11年度比較，電影節活動少了3個，共推出了739個放映節目，減少約4%。放映場次達1,018次（見圖15及16）。

There were 30 film festivals in 2011/12, including the 35th Hong Kong International Film Festival (HKIFF)<sup>14</sup> and the 40th Hong Kong French Film Festival, among others. While some film festivals with national theme, such as the New Zealand Film Festival, faded out in 2011/12, there were new faces, such as the Korean Film Festival, Italian Film Festival, etc.

Compared to 2010/11, there were three film festivals less, a total of 739 programmes, around 4% fewer, with 1,018 screenings were recorded (see Chart 15 and 16).

圖15 放映節目數量

Chart 15 Number of Screening Programmes



## 獨立/專題放映活動活躍

至於獨立/專題放映活動共有84個，包括：百部不可不看之香港電影、香港藝術中心寂寥夜經典電影系列等，與上年度相若，但推出了425個放映節目，增加約8%，共放映了788場次，增加約18%（見圖15及16）。

從圖15及16得悉，獨立/專題放映節目數量及放映場次一直有增。

## LARGE NUMBER OF INDEPENDENT/FEATURE SCREENINGS

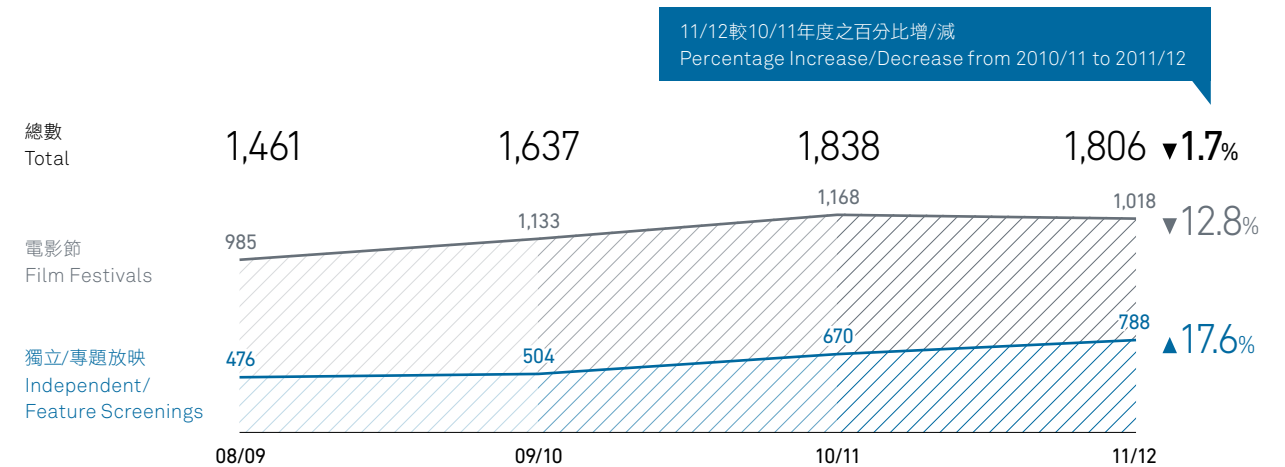
There were 84 Independent/Feature screenings, similar to previous year, including 100 Must-See Hong Kong Movies, Hong Kong Art Centre's A Lean Night Classic Film Series, etc. However, there were 425 programmes, an increase of 8%, and 788 screenings, an increase of around 18% (see Chart 15 and 16).

Chart 15 and 16 show that the numbers of Independent/Feature Programmes and Screenings have been increasing.

<sup>14</sup> 每年香港國際電影節舉行時期橫跨兩個年度，2011/12年度只計算第三十五屆，2012/13年度則計算第三十六屆，如此類推。  
The duration of the HKIFF spans across two financial years. Data from the 35th HKIFF were counted in 2011/12, data from the 36th HKIFF were counted in 2012/13, and so on.

圖16 放映場次

Chart 16 Number of Screenings



## 觀眾人次及票房增加

雖然2011/12年度總放映場次達1,806場，較上年度略為減少，但總觀眾人次卻增加約11%（見圖17）。其中，售票放映場次減少約4%，但收費觀眾人次約達24萬，增加約8.7%，票房增加約5%（見圖17至圖19）。

## HIGHER ATTENDANCE AND BOX OFFICE INCOME

Despite a slight decrease to 1,806 screenings in 2011/12 from the previous year, attendance increased by around 11% (see Chart 17). Paid screenings decreased by some 4%, but attendance for paid screenings reached 240,000, representing an increase of 8.7%, and box office income grew by 5% (see Chart 17 to 19).

## 放映活動觀眾人次 SCREENING EVENTS ATTENDANCE

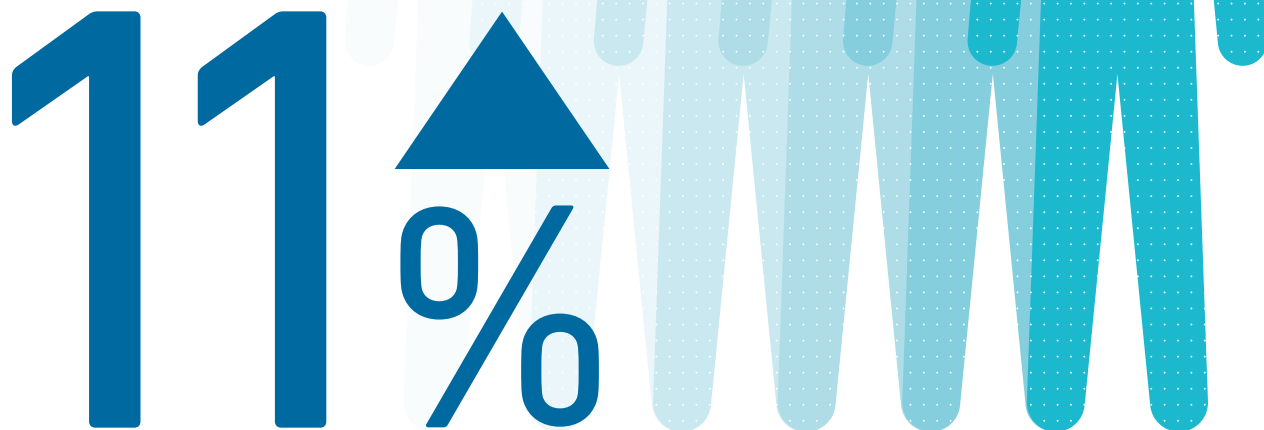
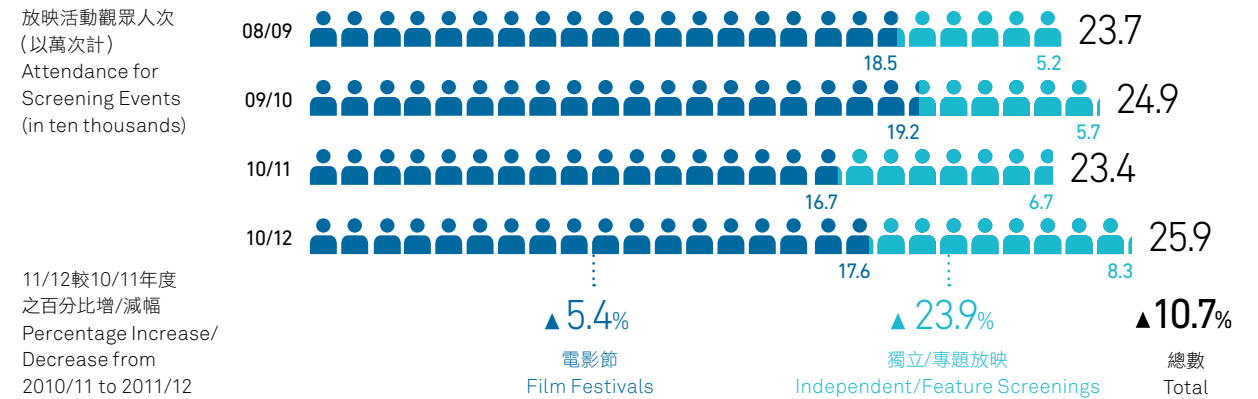


圖17 放映活動觀眾人次

Chart 17 Attendance for Screening Events



註：由於進位原因，數字相加結果可能不等於所列總數  
Note: Due to rounding off, the sum of numbers may not be equal to the Total.

圖18 售票放映場次

Chart 18 Number of Paid Screenings

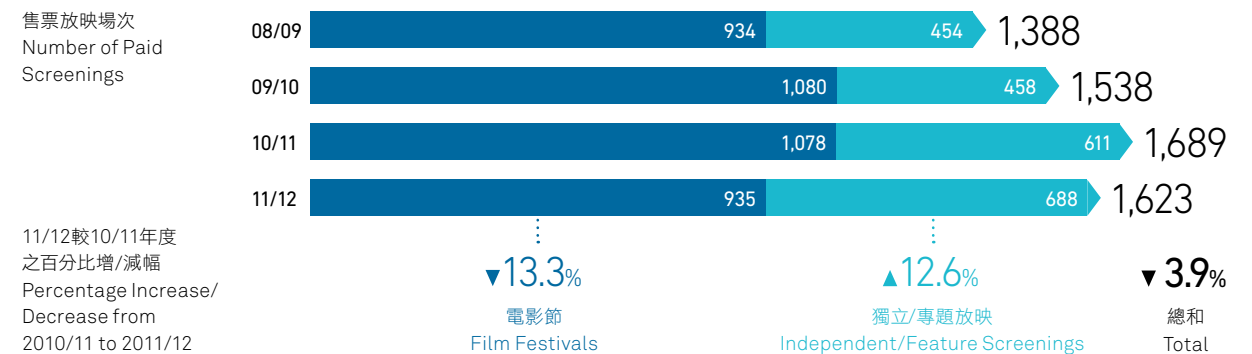
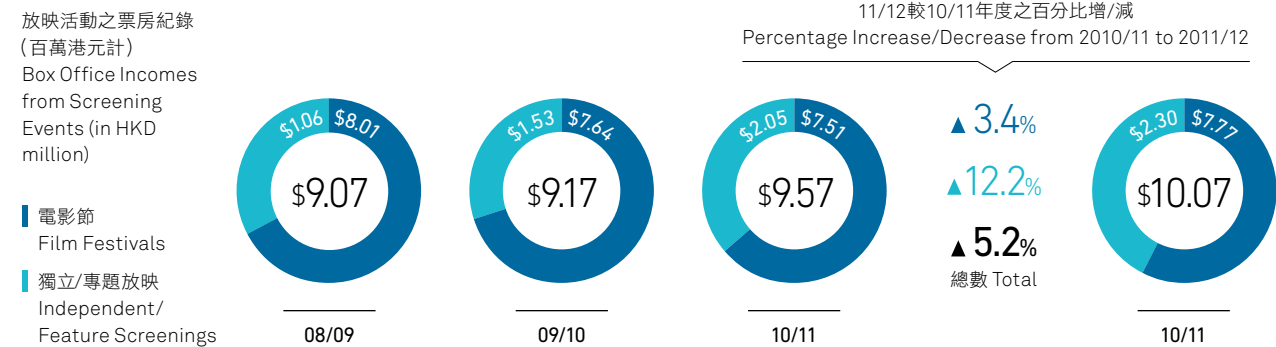


圖19 放映活動之票房紀錄

Chart 19 Box Office Income of Screening Events



註：由於進位原因，數字相加結果可能不等於所列總數  
Note: Due to rounding off, the sum of numbers may not be equal to the Total.

### 商業電影票房增加

從香港影業協會的商業放映數據所得，2011/12年度共上映了271部商業發行影片，較上年度少8.8%。2011/12年度首輪放映包括2D電影（佔94%）及3D/4D電影（佔6%），累積票房達14.6億港元，較上年度多15%。屬於香港出品之商業電影合共58部，較上年度多5部，累積票房達3.2億港元，增加約6%。

### MORE COMMERCIAL SCREENINGS

Data from Hong Kong Motion Picture Industry Association revealed that 271 commercially distributed films were screened in 2011/12, down 8.8% from the previous year. Film premieres in 2011/12 included 2D films (94% of the total) and 3D/4D films (6%). Accumulated box office income was \$1.46 billion, up 15% from the previous year. A total of 58 Hong Kong productions were commercially distributed, five more than the previous year, accumulating box office income amounted to \$320 million, an increase of some 6%.

15 新增的商業影院放映場地有：UA MegaBox 和百老匯The ONE。

The new commercial cinemas for screening venues are UA MegaBox and Broadway Cinema The ONE.

16 新增的其他放映場地有：電影文化中心（香港）。

An example of newly added other screening venue is Film Culture Centre (Hong Kong).

### 非商業院線放映日趨活躍

2011/12年度共有13間商業影院（新增了兩間）放映電影節及獨立/專題放映節目<sup>15</sup>，前者數量減少39個，後者數量則增加15個，整體節目放映量減少約6%。其他場地共34個（新增了七個）<sup>16</sup>，節目放映量增加約3%（圖20）。

### MORE ACTIVE OF NON-COMMERCIAL CINEMA

In 2011/12, there were 39 fewer Film Festival Programmes but 15 more Independent/Feature Programmes screened at 13 commercial cinemas (2 new cinemas added)<sup>15</sup>. The overall number of programme screenings decreased by 6%. There were 34 other venues (7 new venues added)<sup>16</sup> with a 3% increase in programme screenings (see Chart 20).

## 商業影院獨立/專題 電影節目

## INDEPENDENT/FEATURE SCREENING PROGRAMMES AT COMMERCIAL CINEMA

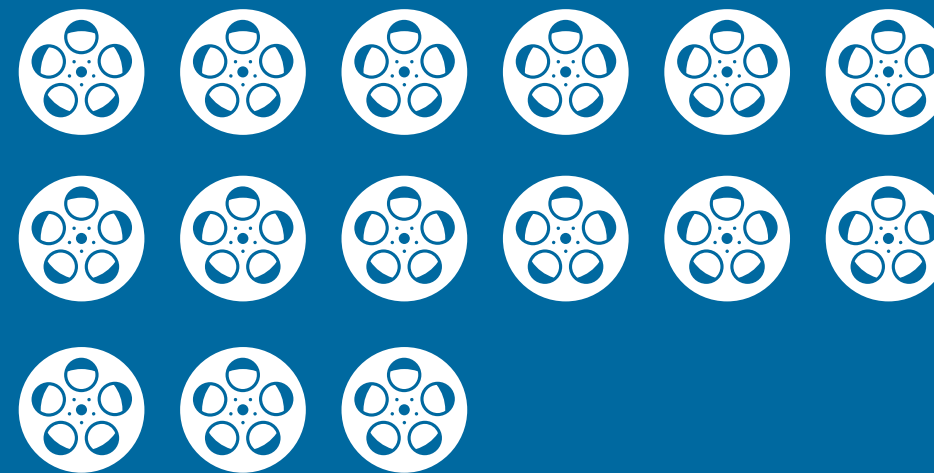
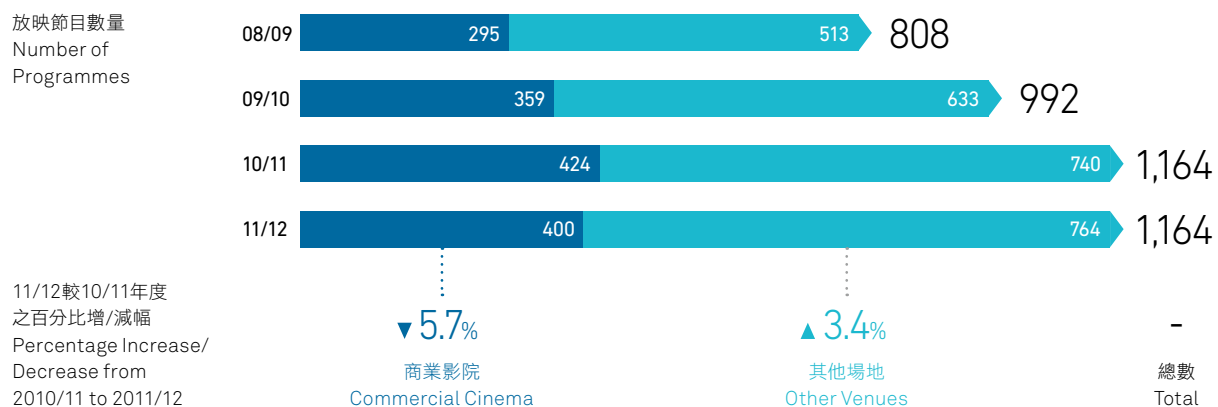


圖20 放映場地的節目數量

Chart 20 Number of Programmes in Different Screening Venues



+15 個

# 1,448

部影片  
FILMS

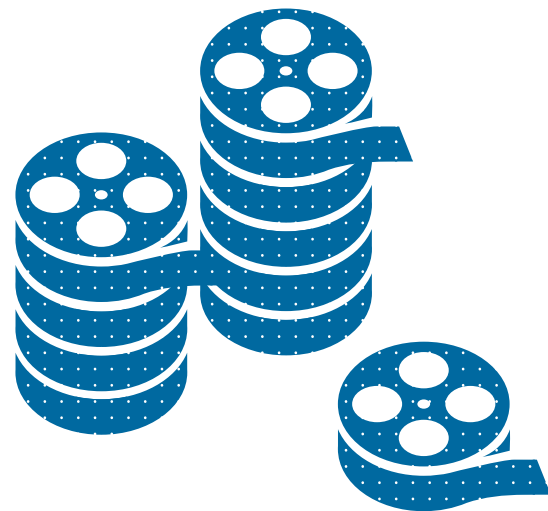
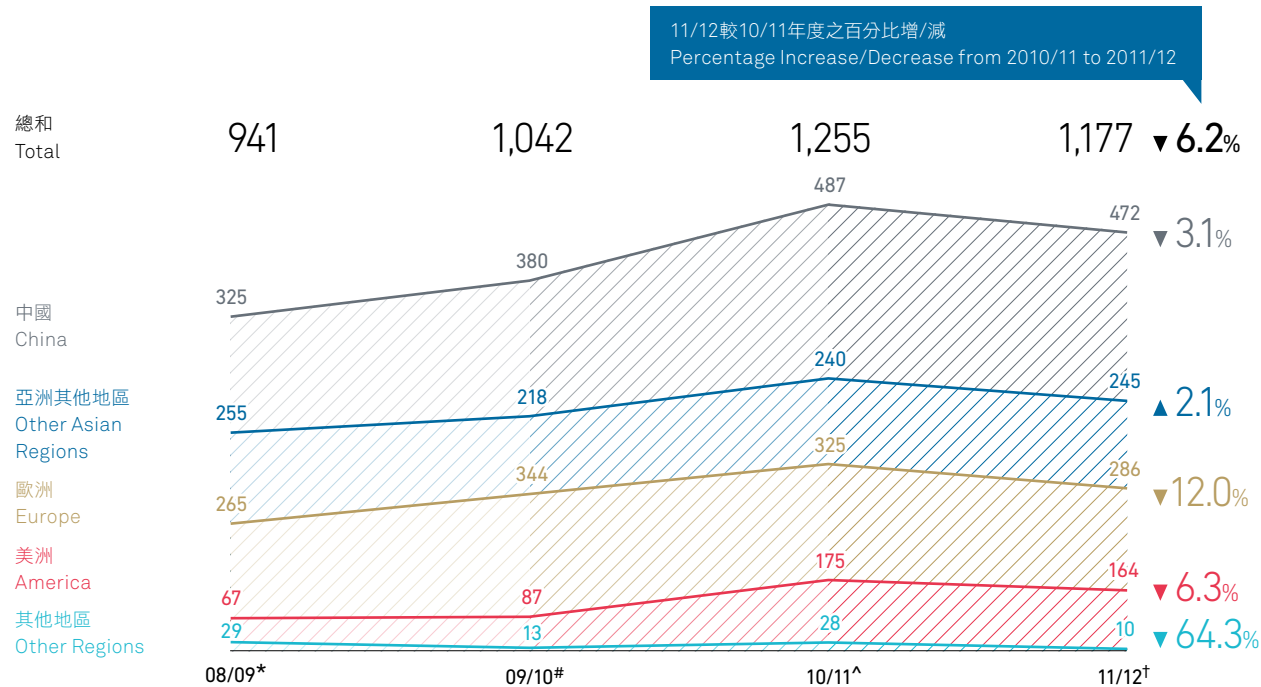


圖21 單一導演之影片出品地區/國家

Chart 21 Region/Country of Origin of Films Directed by Sole Director



\* 155個節目未有計算在內 155 programmes were excluded. # 230個節目未有計算在內 230 programmes were excluded. ^ 194個節目未有計算在內 194 programmes were excluded. † 137個節目未有計算在內 137 programmes were excluded.

## 放映至少911位導演作品

該1,164個節目共放映超過1,448部影片，約67%為長片<sup>17</sup>。從記錄顯示，當中1,027個節目放映了1,287部由單一導演拍攝之影片（約總數之89%）。再撇除不同城市/國家合拍的製作後，該1,177部影片由911位不同的導演拍攝（見圖21及22）。

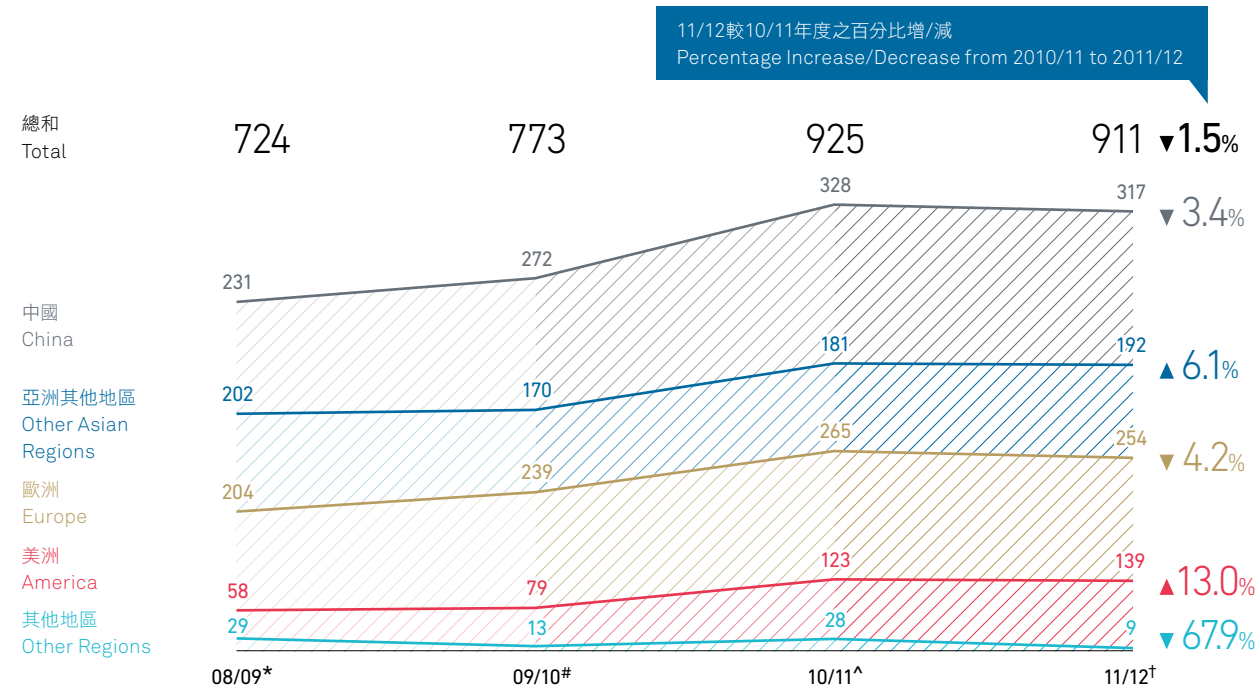
## WORKS OF AT LEAST 911 DIRECTORS SCREENED

A total of 1,448 films out of 1,164 programmes were screened, 67% of which were Feature Films.<sup>17</sup> Records indicate that 1,287 films out of 1,027 programmes were directed by a sole director (around 89% of the total number). Excluding joint productions between different cities/countries, 1,177 films were directed by 911 different directors (see Chart 21 and 22).

17 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 with lasting less than 60 minutes duration are Short Films.

圖22 單一導演數量

Chart 22 Number of Sole Directors



\* 155個節目未有計算在內 155 programmes were excluded. # 230個節目未有計算在內 230 programmes were excluded. ^ 194個節目未有計算在內 194 programmes were excluded. † 137個節目未有計算在內 137 programmes were excluded.

## 過百齣美國影片

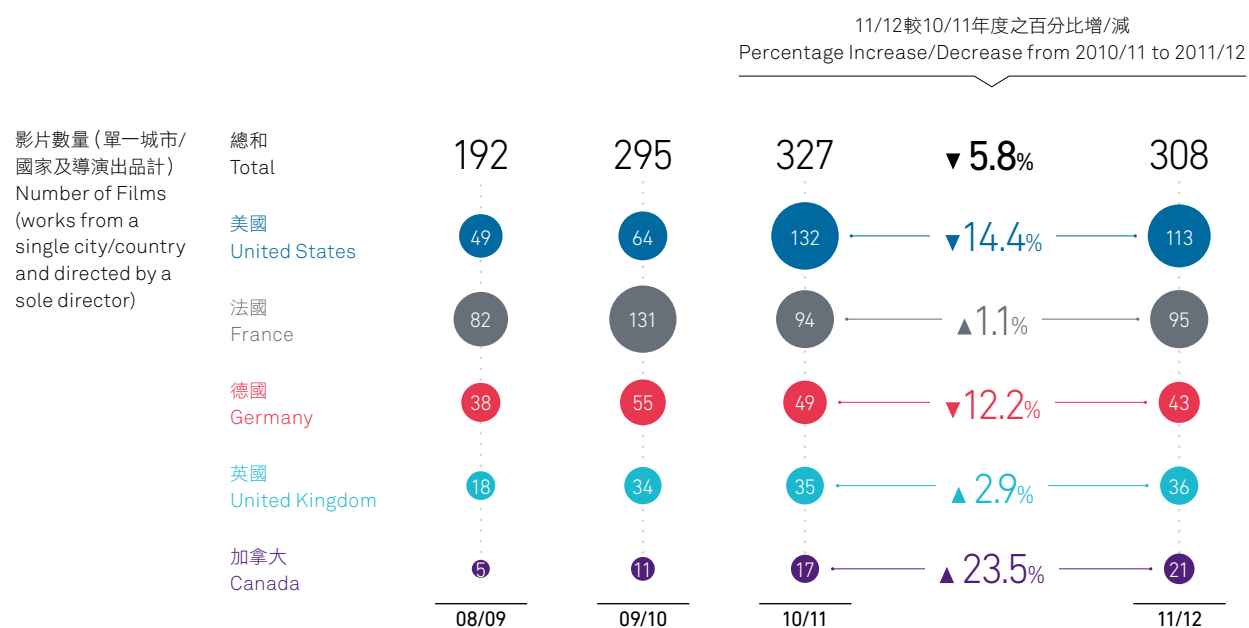
從圖21顯示，該1,177部影片（以單一城市/國家之單一導演拍攝計）中，共450部為歐美出品，約佔總數之38%，亞洲為61%。圖23可得悉首五個歐美國家出品之影片數量。美國影片整體上較上年度少，主要是短片數量減少了一半。雖然法國影片總量僅次於美國，但以長片計則以法國的數量最多（共76部）。

## OVER 100 AMERICAN FILMS

Chart 21 indicates that out of 1,177 films (works from a single city/country and directed by a sole director), 450 were from Europe and North America (see Chart 21), accounting for 38% of the total, while 61% were from Asia. Chart 23 shows the number of films from the top 5 countries in Europe and America. Overall, there were fewer films from the United States compared to the previous year, mainly because the number of Short Films was halved. Although the number of French films was second only to United States, French films dominated the category of Feature Films (76 in total).

圖23 首五個歐美城市/國家影片數量

Chart 23 Number of Films from the Top 5 Cities/Countries in Europe and America



## 超過六成為亞洲影片

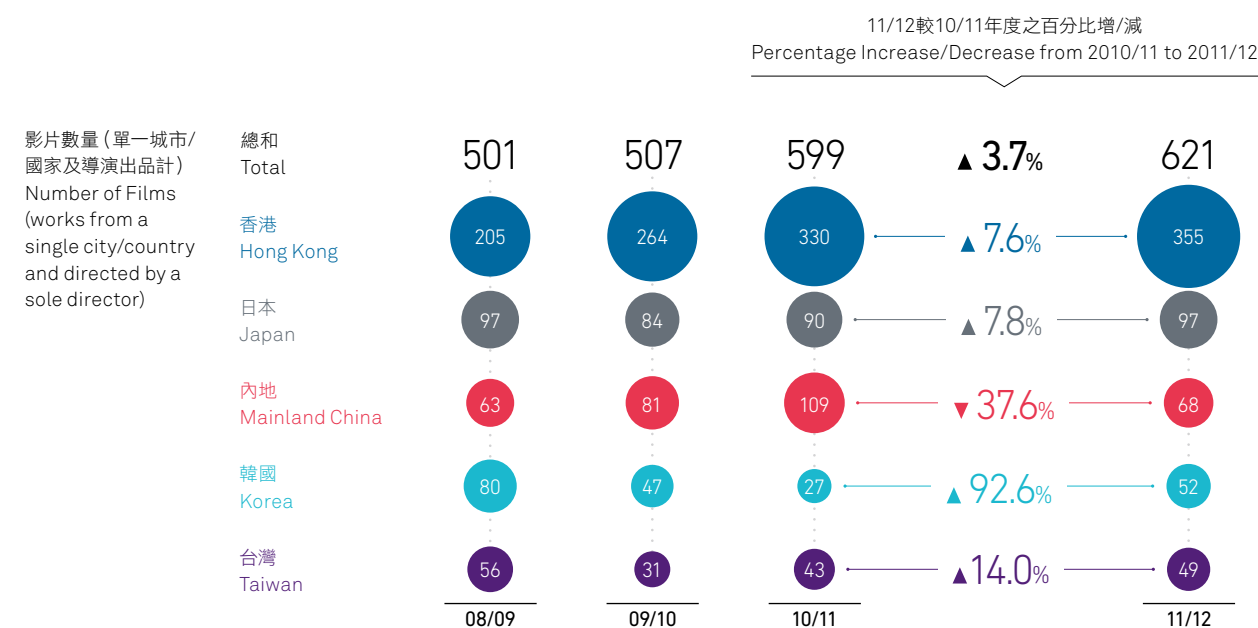
圖24列出在717部亞洲製作中（以單一城市/國家之單一導演拍攝計），首五個亞洲城市/國家之影片數量。2011/12年度只有南韓的短片數量有增，其餘四個城市/國家均有減少，其中以內地的短片數量少八成。至於長片方面，除內地外，其餘四個城市/國家均有增加。

## OVER 60% WERE ASIAN FILMS

Chart 24 lists the number of films from top 5 cities/countries in Asia among the 717 Asian productions (works from a single city/country and directed by a sole director). In 2011/12, there was only an increase in the number of Short Films from South Korea, with decreases in the other four cities/countries. The number of Short Films from Mainland China fell by 80%. As for Feature Films, all except Mainland China saw increases.

圖24 首五個亞洲城市/國家影片數量

Chart 24 Number of Films from the Top 5 Cities/Countries in Asia





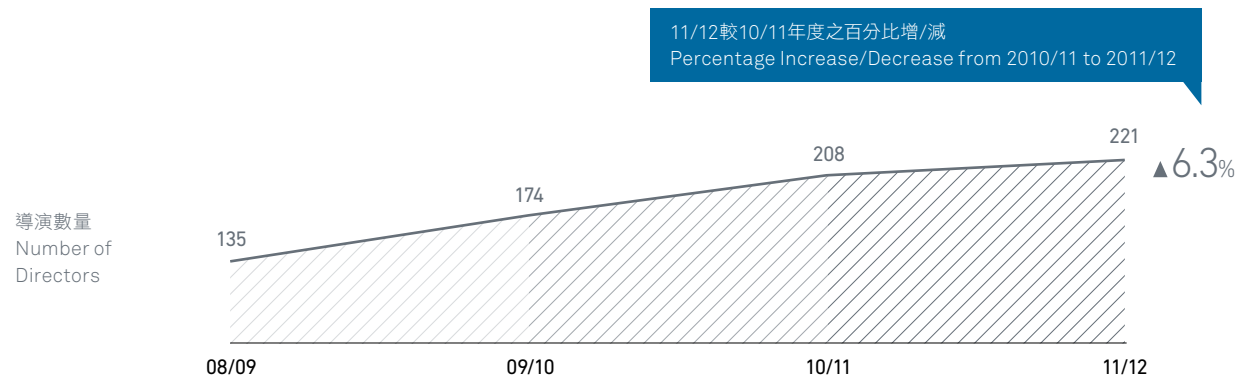
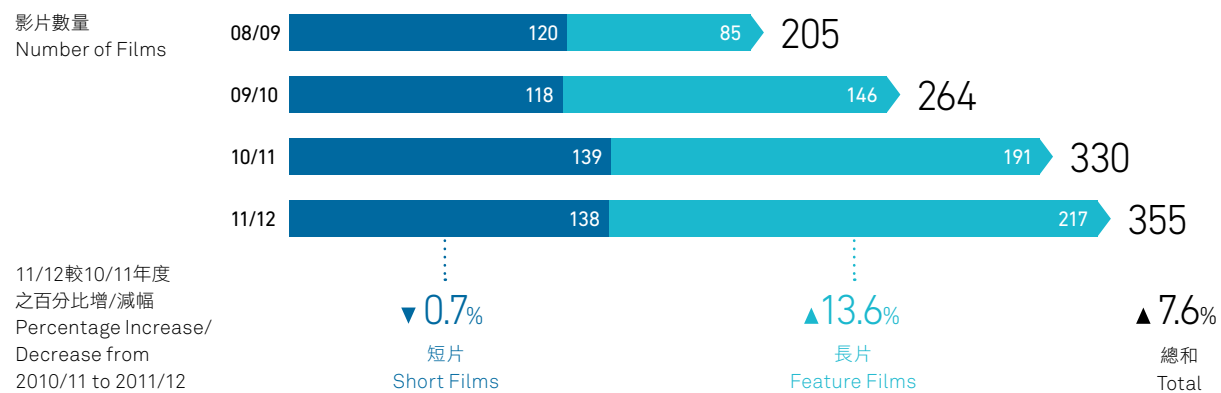
### 本港影片增加約8%

2011/12年度，香港放映了221位導演（以單一導演拍攝計）合共355部影片，短片約佔39%（見圖25）。該221位導演包括已故導演的名字。

### HONG KONG FILMS INCREASED BY AROUND 8%

In 2011/12, Hong Kong screened 355 films by 221 directors (works by sole director), approximately 39% of which were Short Films (see Chart 25). The 221 directors included names of deceased directors.

圖25 香港（單一導演）拍攝之影片數量  
Chart 25 Number of Films Made in Hong Kong (by Sole Director)



## 要點總結 HIGHLIGHTS

綜觀2007/08年度至2011/12年度，值得留意的情況包括：

- 電影節放映活動數量於2010/11年度最高，但該年度接觸的觀眾人次最少。2011/12年度電影節放映活動數量較上年度略為減少，觀眾人次略為回升，兩個年度內使用的放映場地沒有明顯變化。而參考商業放映在過去兩個年度內亦有節目量減少但票房上升的情況（未有觀眾人次提供，在票價未有明顯大幅增加的情況下，假設觀眾人次亦有增加的情況），電影節活動是否出現了飽和情況，須留意其他因素的影響，例如：宣傳時間及策略、節目挑選等。
- 獨立/專題放映活動數量及觀眾人次一直增加。
- 藝文組織主辦的表演藝術場次約佔總場次六成，比較上年度之五成半略為增加。獲得公帑資助的場次維持約八成。
- 本年度表演藝術總場次減少，但各表演藝術類別的公開收費場次均有增加。非公開場次數量接近2009/10年度的水平。在公開收費場次、票價及觀眾人次均有增加的情況下，為票房帶來可觀的增長。

An overview of the period from 2007/08 to 2011/12 reveals several notable points:

- The number of Film Festival Screening events was the highest in 2010/11, but the attendance that year was the lowest. In 2011/12, the number of Film Festival Screening events was slightly lower than the previous year, but the attendance went up slightly. There were no significant changes to the venues used in these two years. Meanwhile, commercial screenings in the last two years also had a smaller number of programmes but higher box office income. (No attendance numbers are provided, and without signs of a noticeable increase in ticket prices, attendance is assumed to have increased.) The effects of other factors, such as publicity timing and strategy, programme selection, etc., must be taken note of to see if Film Festival activities have reached a saturation point.
- The number of Independent/Feature Screening events and attendance figures have been increasing.
- Performances presented by Arts Organisations accounted for around 60% of the total number of performances, slightly higher than the 55% in the previous year. The share of performances subsidised by Public Funding remained at around 80%.
- Despite a decrease in the total number of performances this year, the number of public paid performances in various performing arts categories increased. The number of non-public performances was close to the level in 2009/10. With the increase in public paid performances, ticket prices and attendance numbers, box income grew substantially.

## 資料說明 NOTES ON THE SURVEY

作為推動香港藝術發展的法定機構，香港藝術發展局（以下簡稱藝發局）非常關注各項與藝文發展有關的議題。自政府建議把西九龍土地發展為國際級的藝術文化區以來，社會對藝術文化的發展關注有所提升，有關討論愈來愈多，要進行有效益的討論，就必須要有更多客觀的數據支持。

2008年，藝發局追溯自1999年至 2007年獲公帑資助的表演藝團的發展情況，為全面收集及反映藝術界發展狀況作一次準備。在研究的過程中，藝術團體可提供的現成數據或因定義、記錄方法及涵蓋範疇參差，收集得來的數據缺乏一致性的基準，難以反映一個較為可靠、全面及縱貫性的本地藝術活動現況。

考慮到發展任何調查、統計、推算的機制和系統之前，收集基本數據是最踏實可行的第一步，藝發局在2008年中決定開展一項恆常的「香港藝術界年度調查」計劃，期望建立一套資料搜集的指標藍圖，為業界提供更新的資料，以持續跟進及觀察本港文化藝術生態環境和發展趨勢。

As a statutory body to facilitate arts development in the local community, the Hong Kong Arts Development Council (hereinafter referred to as the ADC) is concerned in all arts and cultural issues. Ever since the HKSAR Government proposed to develop West Kowloon into a world-class arts & cultural district, public awareness concerning the development of arts & culture has been raised and relevant discussions are on the rise. In order to conduct discussions effectively, it is essential to validate them with objective quantitative data.

In 2008, the ADC traced the development of performing arts groups that had received public subvention between 1999 and 2007. The research was devised to serve as the groundwork for a full-scale study on the development of the arts sector. During the study, the data provided by the arts groups lacked consistency due to varying definitions, recording methods and scope. Since no standard means of measurement was applied, the analysis of local arts activities was far from comprehensive and lacked longitudinal perspective.

In the development of any framework and mechanism for purpose of a survey, statistics or calculation, the collection of raw data is always the most practical and feasible first step to be taken. With this in mind, the ADC initiated in 2008 the first of its “Hong Kong Annual Arts Survey” project with the aim of establishing a set of blueprints for data collection standards, which would enable the ADC to provide up-to-date information on the arts sector and continue to follow and observe the local arts and culture milieu and its development.

首年計劃鎖定追蹤業界2007/08年度進行的展覽活動及表演節目。第二年涵蓋的範疇已包括了電影藝術節目。計劃第三年，表演藝術節目增加蒐集跨媒體藝術及流行表演。調查範圍和收集資料範圍的深度及廣度逐年遞增，業界的參與和支持有助逐步完善這項計劃，並為香港藝術的發展提供重要依據。

長遠而言，建立一套適合的指標，以衡量本地藝術文化的行業生態，以及評估它為社會帶來的文化價值、經濟價值和公共價值效益，實有賴同業及研究機構的參與及支持。我們歡迎關心本港藝術發展的政策部門、研究機構、業界組織與本局合作，進行下一階段的相關研究項目，推動本地的藝術發展。

The first survey focused on exhibitions and performances that took place in 2007/08. Film arts programmes have been covered since the second survey. Data collection was expanded to multi-media arts and pop performances in the third survey. The scope of the survey has gradually expanded with increased data coverage and depth. Participation and support from the arts community has contributed to the polishing of the survey and provided vital reference for the arts development in Hong Kong.

In the long run, the participation and support of all arts groups, practitioners and research institutions are indispensable to come up with a suitable benchmark to measure the ecology of the local arts and cultural industry, and to assess the cultural, economic and social impact for local life. We welcome anyone concern about the arts development of Hong Kong, be it policy making bodies, research institutions or arts organisations, in the implementation of the next stage of study for the further development of local arts and culture.

「香港藝術界年度調查2011/12」主要蒐集2011年4月至2012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。

## 表演藝術

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。

內文提及的表演藝術統計分類及定義如下：

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。

Hong Kong Annual Arts Survey 2011/12 collected data on performing arts performance, visual arts exhibitions and film arts programmes which held or screened between April 2011 and March 2012.

## PERFORMING ARTS

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 production, ticket prices, presenters and production units, and provides further reference materials for the industry. In 2009/10, the Survey expanded its coverage to Variety & 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.

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

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 play, 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.

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（包括其他戲種之演唱）、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46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23座演藝設施共46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 Operas refers to any Chinese Opera other than Cantonese Opera, such as Beijing Opera, Kun Opera and Yue Opera.

5. Variety & 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 shows performed by pop singers/artists outside the 46 designated venues.

9. Competition – It includes competition in all arts 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 46 venues housed in 23 arts and cultural facilities. Other ancillary facilities also hosting performance, 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 websites 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黑盒劇場演出。
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 Council, 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 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,如法國駐港澳總領事館及法國文化協會。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 commercial-run companies such as book stores, auction houses, brand name stores, entertainment/production companies, music instruments stores, and projects and working groups affiliated to commercial organisations.
21. Other Organisations – They include foundations, consulates in Hong Kong, charitable 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 and Cultural 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. Consulate General of France in Hong Kong & Macau and Alliance Française de Hong Kong. If the presenters are the Hong Kong Chinese Orchestra and Chung Ying Theatre Company, it will be categorised as Arts Organisations.
23. The classification of local, visiting or mixed productions should be made according to their performing organisations. Any production that is performed by a local group(s) should be classified as “Local Production”; any production that is performed by a non-local group(s) should be classified as “Visiting Production”; and any production that is performed jointly by local and non-local groups should be classified as “Mixed Production”. Participation of visiting artists/ musicians in any parts of such productions is not taken into account in this Survey.

## 視覺藝術

視覺藝術範疇以《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. 按藝術媒介分為16類，包括書畫篆刻、繪畫、版畫、雕塑、陶藝、攝影、混合媒介及裝置、電子藝術、新媒體藝術、行為藝術、綜合展、建築、設計、兒童藝術、文物、其他。
2. 雕塑—包括以雕刻、焊接、鑄造及模塑技巧創作出立體雕塑作品的展覽。
3. 電子藝術—包括使用電子媒體創作之展覽。
4. 新媒體藝術—包括互動藝術、互聯網絡藝術、聲音藝術等利用新媒體作主要創作媒介之藝術展覽。
5. 建築、設計—只收錄以視藝創作為重心的展覽。
6. 綜合展—同一展覽包含多於兩種媒介的展品，例如院校畢業展。

因應香港視覺藝術年鑑網站更新藝術媒介之界定，內文的統計數字亦已調整。

## VISUAL ARTS

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 tie. 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 follow:

1. Exhibitions are categorised by medium and divided into 16 types. They include “Chinese Painting, Calligraphy & Seal Carving”, “Painting”, “Prints”, “Sculpture”, “Ceramics”, “Photography”, “Mixed Media & Installation”, “Electronic Art”, “New Media Art”, “Performance Arts”, “Mixed Art Forms”, “Architecture”, “Design”, “Children Art”, “Antiquities” and “Others”.
2. Sculpture – It includes exhibitions of three-dimensional artworks in which involve sculptural creation process such as carving, welding, casting & molding.
3. Electronic Art – It includes exhibitions of artworks with the use of electronic media.
4. New Media Art – It includes exhibitions focusing on artworks created by new media technology, e.g. Interactive Art, Internet Art, Sound Art.
5. Architecture, Design – They only include exhibitions focusing on creative works.
6. Mixed Art Forms – They include exhibitions involving art works of different media, such as graduation shows.

Figures have been adjusted according to the updated medium categorisation at the Hong Kong Visual Arts Yearbook website.

## 電影藝術

以往坊間公布的全年電影票房為商業發行影片的資料，只反映電影產業/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，如第三十五屆香港國際電影節，可進行多達百個公開放映節目。
3. 蒐集的資料包括：30個主要的電影節公開放映活動及84個獨立/專題放映活動（有關名單已上載於本報告之網頁內）。
4. 商業影片節目—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。

## FILM ARTS

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 included:

1. Film programmes – In this Survey, they include only those which were publicly screened.
2. Screening events – They 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 35th Hong Kong International Film Festival.
3. The data collected includes 30 major Film Festivals that were open to the public and 84 Independent/Feature 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—指本計劃主要收集上述的電影節、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—指在上述電影節、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、THE GRAND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179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3.7萬個座位。
  8. 其他場地—指「商業影院」以外的放映場地。本年度共錄得34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 film 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 one hundred and seventy nine 3D, one 4D and two I-MAX screening rooms, which provide 37,000 seats in total.
  8. Other venues – They refer to screening venues other than “commercial cinemas”. In 2011/12, 34 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, Wellcome Theatre (Béthanie Campus) of the Hong Kong Academy for Performing Arts, Hong Kong Arts Centre, etc.

## 2011/12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。

## 2011/12 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 museum/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 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.



## 鳴謝

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## 相關刊物

香港舞蹈界聯席會議，《香港舞蹈年鑑》。  
香港舞蹈界聯席會議，2006-2008年、2009-2010年及2011-2012年。

國際演藝評論家協會(香港分會)，《香港戲劇年鑑》。國際演藝評論家協會(香港分會)，2007年至2012年。

香港中文大學藝術系，《香港視覺藝術年鑑》。香港中文大學藝術系，2007年至2012年。

國際演藝評論家協會(香港分會)，《香港戲曲年鑑》。國際演藝評論家協會(香港分會)，2009年至2012年。

## 研究團隊

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## RELATED PUBLICATIONS

Hong Kong Dance Yearbook, 2006-2008, 2009-2010 and 2011-2012, Hong Kong Dance Sector Joint Conference.

Hong Kong Drama Yearbook, 2007 to 2012, International Association of Theatre of Theatre Critics (Hong Kong).

Hong Kong Visual Arts Yearbook, 2007 to 2012, Department of Fine Arts, the Chinese University of Hong Kong.

Hong Kong Xiqu Yearbook, 2009 to 2012, International Association of Theatre of Theatre Critics (Hong Kong).

## RESEARCH TEAM

Angela Yu, Tweety Lau and Homan Yeung

## 香港藝術發展局

### HONG KONG ARTS DEVELOPMENT COUNCIL (ADC)

香港藝術發展局(藝發局)於1995年成立，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 Hong Kong Arts Development Council (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

### HONG KONG ANNUAL ARTS SURVEY REPORT HIGHLIGHTS

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This report can be downloaded from the official website of the Hong Kong Arts Development Council.

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

Number of Arts and Cultural Activities

