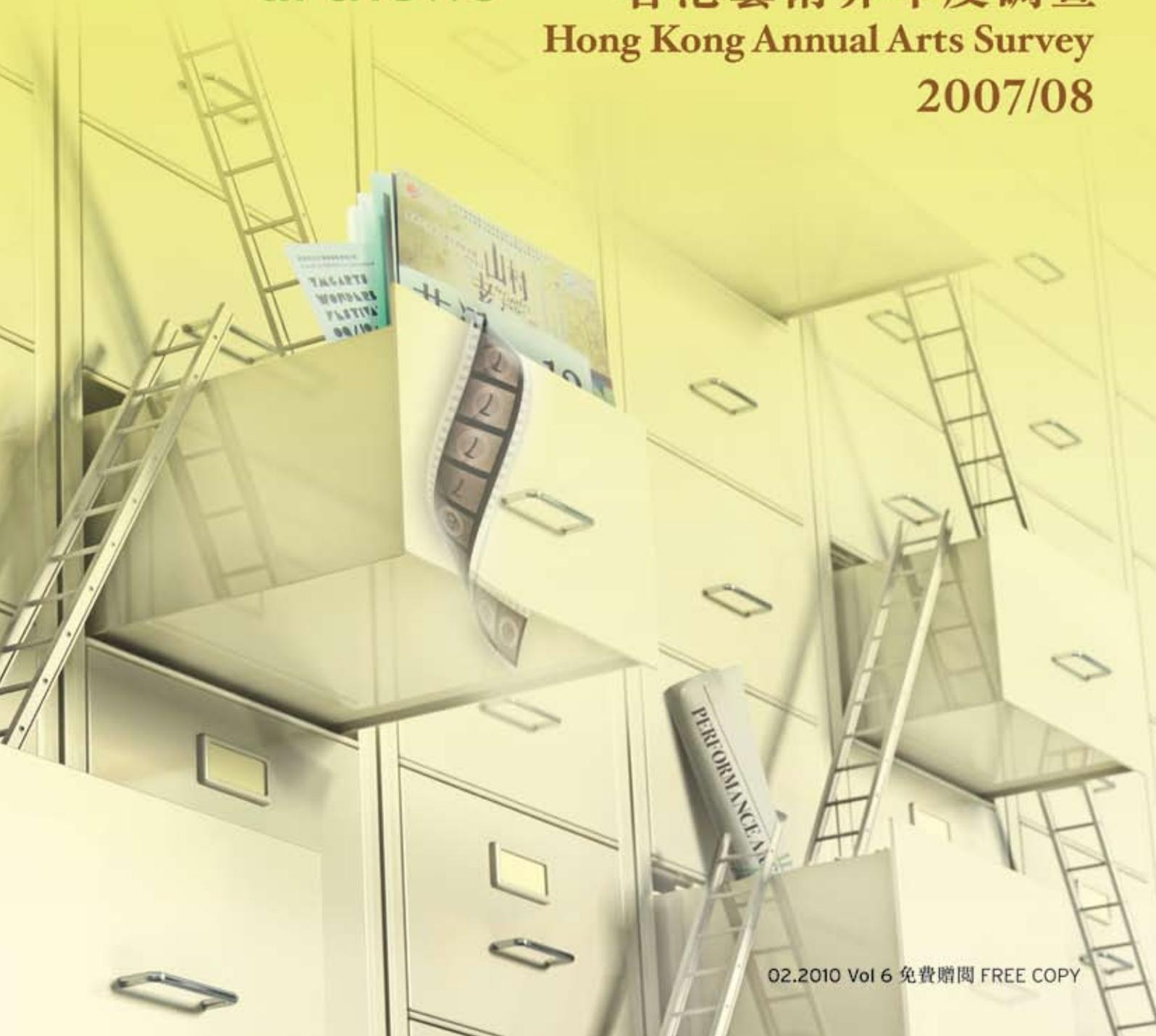


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香港藝術界年度調查
Hong Kong Annual Arts Survey
2007/08





藝術服務中心 Arts Service Centre

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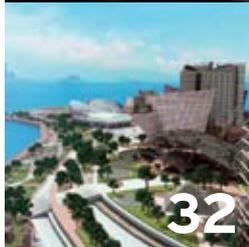
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香港藝術界年度調查2007/08

以數據審視本港文化藝術概況

Hong Kong Annual Arts Survey

A Statistical Look at Hong Kong's Arts & Culture Scene



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- 1 香港文化中心
Hong Kong Cultural Centre
- 2 藝術公社《當代共融》立體及裝置藝術展
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- 3 牛棚藝術村
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A photography exhibition at shopping centre

香港藝術發展局(藝發局)於2008年決定開展一項恆常的「香港藝術界年度調查」計劃，以了解及觀察本港文化藝術生態環境及發展趨勢。本文將重點介紹2007/08年度調查報告中幾個藝術界別的概況，以探索該年度的具體發展。

In 2008 the Hong Kong Arts Development Council (ADC) initiated its Hong Kong Annual Arts Survey to examine the local arts and culture milieu and its development. This is an overview of the several arts genres covered by the report in 2007/08 with a look at their development that year.

一直以來，我們都習慣對表演藝團的演出和創作記錄觀後感，藝評文章中着重質的探索和評論為多，重點多涉及個別演出和製作，少有量化資料說明藝術界的宏觀發展實況。考慮到在發展任何調查、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，以持續跟進了解及觀察本港文化藝術生態環境及發展趨勢。本文摘錄了《香港藝術界年度調查報告2007/08》的重點，故每個藝術組別的具體情況，不能在有限的篇幅內交代一切，鼓勵業界及關心藝術發展之公眾人士，向本局索取或於本局網站下載報告。



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- 5 1a藝團「三城：另類藝術社群敘事當代藝術（北京/香港/新加坡）」資料及圖片展
A Study of Hong Kong Alternative Art Community (Beijing/ Hong Kong/ Singapore) - Documentary Exhibition, 1a Space
- 6 明日藝術教育機構《追夢王子》
A Frog Prince, Ming Ri Institute for Arts Education
- 7 京崑劇場《千里送京娘》
Escorting Jingniang Thousands of Miles, Jingkun Theatre
- 8 光影作坊「觀塘社區重建拍攝計劃」展覽
"Kwun Tong Urban Renewal Project", Lumervisum

The usual practice always has been to pen critiques of performances and productions of performing groups with the emphasis on the quality of the works that are analysed and commented upon. The focus of these writings is mainly on individual performances and production value. They shed little light on the overall development of arts and culture in Hong Kong. However, for the development of any framework and system for purposes of a survey, statistics or calculation, the assimilation of raw data is always the most valuable, dependable and practicable first step. With this in mind, the ADC initiated in 2008 the first of its Hong Kong Annual Arts Survey with the aim of creating an information pool for collecting data and providing the arts community with up-to-date information. The survey will be function as a continually renewed platform for the understanding and observation of the local arts and culture milieu and its development. This article is a summary of the salient points of the *Hong Kong Annual Arts Survey 2007/08*. Due to space constraints, it is not possible to describe each arts genre in detail. We invite and encourage the arts community and members of the public who are concerned with arts development to collect a copy of the report from the ADC or download it from our website.

範圍及方式 Scope and Methodology

首年計劃主要蒐集2007年4月至2008年3月期間進行的表演藝術（戲劇、戲曲、舞蹈、音樂）及視覺藝術的節目和展覽資料，例如節目/展覽數量及場次、節目之票價及觀眾人數等。

一）表演藝術

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及演出場次，以反映演出實況；另一方面則從主要演藝場地的節目表/台期表¹（以下簡稱為節目表），進行統計分析，理解全年節目的種類分布、票價分布、主辦單位和製作單位進行演出等不同情況，為業界提供更多參考資料。首年計劃取得的數據來自五個場地管理者：康樂及文化事務署（康文署）、香港演藝學院、藝穗會、香港藝術中心及新光戲院。

二）視覺藝術

一直以來，民營畫廊舉辦的展覽最為活躍，但規模較少，而公共美術館則舉行大型的展覽活動。是次計劃以《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，主要收錄本地展覽及香港藝術家非本地展覽，展覽的定義及選取有較嚴謹的界定，展覽場地範圍除包括公共美術館外，亦涵蓋了大學的美術館、私營博物館、畫廊、學校、商場及商店、其他公共設施及空間（如醫院、地鐵站、街道等），十分廣泛，可檢視2007/08年度於全港不同場地進行視覺藝術展覽的整體狀況，以及不同展覽種類的分布情況。

In the first year of the survey, data was collected on the programmes staged by performing groups (theatre, xiqu, dance and music) and visual arts exhibitions from April 2007 to March 2008. The data covers the number of programmes/exhibitions, ticket prices, audience figures, etc.

1) Performing Arts

Data collection was divided into two parts. The first part involved the acquisition of attendance and performance figures directly from the operators of major performing facilities to give an actual picture of the performances. The second part was the analysis of statistics obtained from the printed programmes/schedules (hereinafter referred to as “printed programmes”) of these facilities¹, from which we developed an understanding of various issues like distribution of programmes across different arts genres, distribution of ticket prices, performances by organisers and producers, etc. These will serve as reference data for members of the arts community. The data obtained in the first year of the survey was obtained from five venue operators: Leisure and Cultural Services Department (LCSD), Hong Kong Academy for Performing Arts (HKAPA), Hong Kong Fringe Club, Hong Kong Arts Centre and Sunbeam Theatre.

2) Visual Arts

Private galleries have always been the most active organisers of art exhibitions, but they tend to be smaller in scale. The bigger exhibitions are held in public art museums. For this survey, secondary data analysis was conducted on the primary data provided by the *Hong Kong Visual Arts Yearbook*. *The Hong Kong Visual Arts Yearbook*, edited and published by The Chinese University of Hong Kong's (CUHK's) Department of Fine Arts, records local exhibitions and overseas exhibitions staged by local artists. Its definition of an exhibition and the criteria for its inclusion in the Yearbook are stringent. In addition to public art museums, exhibition venues include a broad range of locations like art museums in universities, private museums, art galleries, schools, shopping centres and retail shops, and other public facilities and spaces (e.g. hospitals, commuter train stations, streets, etc.). The data provides an overall view of the visual arts exhibitions held at different locations in Hong Kong in 2007/08, as well as the distribution of the different kinds of exhibitions.

是次統計研究之限制 Limitations on Data Analysis

收集資料時，首年計劃受到以下限制：

- 是次研究未能從場地管理者取得每場的票房收入數字及入座率。
- 後期加演或取消的節目，未能及時記錄於節目表內，以致統計結果與實際情況略有出入。
- 節目表簡介資料的多寡，影響節目資料的完整性，以及分類的準確性，例如節目表上未能提供每個節目的所有贊助機構的資料，以致難以統計私營機構贊助藝文節目的情況。
- 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，現階段無法提供是次調查範圍所需的個別展覽之參觀人次作參考。
- 視覺藝術的統計數據，是根據香港中文大學藝術系編製的《香港視覺藝術年鑑》原始記錄進行次級資料分析。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》提供各展覽的參觀人次，故是次調查研究亦未能得悉民間機構舉行每個展覽的參觀人次。



香港小交響樂團教育音樂會系列《我個名叫麥兜兜·古典音樂小計劃》
HKS McDull Music Project, educational concerts by Hong Kong Sinfonietta

In the first year of the survey, the following limitations were encountered in the process of collecting data:

- The ticket sales and attendance figures for every performance could not be obtained from the venue operators.
- The printed programmes were not able to reflect addition or cancellation of performances at the later stage, therefore giving rise to a discrepancy between the survey findings and the actual figures.
- The amount of information contained in the printed programmes affects the completeness of the data and the accuracy of classification. For example, if a printed programme of a performance cannot provide the information on every sponsoring organisation, then it is difficult to collect data on sponsorship of arts programmes by private organisations.
- The museums and art museums under the LCSD record attendance figures. However, apart from visitors who go to the exhibitions, attendance figures also include those who enter the venue for other events and activities. At this stage, we cannot provide the attendance figures for individual exhibitions, as required by the survey.
- The data collected for the visual arts is based on the secondary analysis of the primary data contained in the *Hong Kong Visual Arts Yearbook*, edited and published by CUHK's Department of Fine Arts. At present, the majority of organisers and curators are not able to provide the Yearbook with attendance figures for their individual exhibitions. For this reason, the attendance figures for every exhibition staged by private organisations could not be obtained.

至於在統計時亦受到以下限制：

- 目前康文署記錄的綜合文娛資料中，有部分屬於本計劃收集的範圍，例如朗誦及音樂比賽、木偶，以及一些混雜了其他形式（如溜冰、武術、雜技）的表演藝術節目（例如2007/08年度上演的「冰上皇族天鵝湖」、「風中少林」或於國際綜藝合家歡期間上演的雜技芭蕾舞劇）。是次研究未能從康文署提供的綜合文娛資料中，抽取所屬的數據，故此第一部分的場次數字與第二部分的統計數字將有出入。
- 部分場地管理者未能提供每場節目之觀眾人次，只可提供其轄下場館在每個藝術類別（舞蹈、戲劇、音樂、戲曲）的整體觀眾人次。
- 計劃原收集及統計了上述5個場地管理者轄下17座演藝設施²和2座綜合體育館（伊利沙伯體育館及香港體育館）、香港理工大學賽馬會綜藝館、香港浸會大學大學會堂的節目資料。然而，由於部分場地管理者只能提供有限資料，例如只能提供當中34個演藝場地內進行的節目場次及觀眾人次，其餘的演藝場地/附屬設施未有觀眾人次記錄；或只能提供其主辦的節目場次及觀眾人次，未能提供租賃場地演出之觀眾人次。故此本報告的圖表，只按場地管理者可提供較詳盡資料的17座演藝設施之34個演藝場地³，顯示對應的統計數據，以了解這些場地的場次和觀眾人次，以及演出節目的具體情況。
- 統計數字與場地管理者提供的數字差異，經再三核實後，差異若仍然出現，均視為後期取消/加演的情況，或記錄/統計誤差。

The following limitations were also encountered in the process of statistical calculation:

- At present, part of the information on variety performances recorded by the LCSD falls within the scope of this survey (e.g. recitals, music competitions, puppet shows, etc.) and performances that incorporate other forms (e.g. ice skating, wushu, acrobatics, etc.), such as *Swan Lake On Ice*, *Shaolin in the Wind* or the acrobatic ballet dance drama performed during the International Arts Carnival. The survey was not able to selectively pick the data that fell within the scope of the survey from the variety performance data provided by the LCSD. For this reason, there is a discrepancy between the number of performances in the first part and the number added up in the second part.
- Some of the venue operators were not able to provide the attendance figures for every performance. They could only provide the overall attendance figures by arts genre (e.g. dance, drama, music, xiqu) for the performances held in their venues.
- Originally, we had collected and added up the programme data for the 17 performing arts and cultural facilities² and two sports/entertainment complexes (Queen Elizabeth Stadium and Hong Kong Coliseum) operated by the abovementioned five venue operators, as well as the Jockey Club Auditorium of The Hong Kong Polytechnic University and the Academic Community Hall of the Hong Kong Baptist University. However, some of the operators were only able to provide limited information, such as the performance and attendance figures of only 34 performing venues, with no attendance records of the rest of the venues and auxiliary facilities; or that they were only able to provide the performance and attendance numbers for programmes that they had organised, not those that were organised by groups in rented venues. For these reasons, the charts of this report only provide statistical data related to the venues in 17 performing facilities of the 34 performing venues³ based on the detailed information provided by the venue operator, to give an insight into the performance/audience figures as well as the programmes staged in these venues.
- Any discrepancy between the data in the survey and the numbers provided by the venue operators, the numbers were re-checked and verified. If the discrepancy persisted, it was attributed to additional/cancelled performances at the later stage, or recording/statistical errors.

表演藝術 Performing Arts

若要業界可持續發展，不能單靠一、兩個專業藝團撐起大局。愈多團體投入表示未來的發展路向可塑性愈高。不論是以興趣為主的業餘組織、邁向專業發展的團體、針對不同藝術面向及觀眾群的機構，只要能百花齊放就有機會持續發展。究竟各類藝團在2007/08年度的活躍程度呈現怎樣的狀態？

就着以上提問方向，我們嘗試從收集及統計的資料中尋找答案。

表演藝術部分的統計結果主要分為兩部分。從香港的主要演藝場地管理者直接提供的資料，顯示本港於主要演藝場地實際進行的節目場次及觀眾人次分布情況。從統計本港主要演藝場地的節目表資料，雖然場次與場地管理者提供的數字略有出入（主要是臨時取消/加演的情況，詳見「是次統計研究之限制」部分），卻可進一步得悉表演藝術節目的各種狀況。是次計劃，康文署亦提供了每個獲場地資助/贊助的節目資料，協助理解每個藝術組別以4種不同經費來源⁴主辦或製作演出的情況。



劇場工作室《黑色48樓》
The Mysterious 48/F, Drama Gallery

The sustainable development of the performing arts cannot be built on the shoulders of one or two professional groups. The participation of a larger number of groups means a more varied path for the arts community's future development. Be it amateur companies that perform as a hobby, or organisations that aim towards professionalism, or groups that target different artistic expressions and audiences, as long as there is diversity, sustainable development will be a possibility. What then was the level of activity for the different performing groups in 2007/08?

We seek the answer to the above question from the data collected and calculated.

The survey findings for the performing arts are divided into two parts. The first part, based on information provided directly by the operators of major performing facilities in Hong Kong, includes the distribution of performance and audience numbers in these facilities. The second part covers the information contained in the printed programmes of these facilities. Although there is a discrepancy in performance numbers with the operators (mainly due to last-minute cancellation/addition of performances, please refer to the section on "Limitations on the Data Analysis"), we can make further inferences as to how well these performances did. For this Survey, the LCSD also provided the information on every programme that had received a venue grant/sponsorship. This has helped us to understand the organisation and production of performances for each arts genre with four different sources of funding.⁴

觀眾人次有多少？

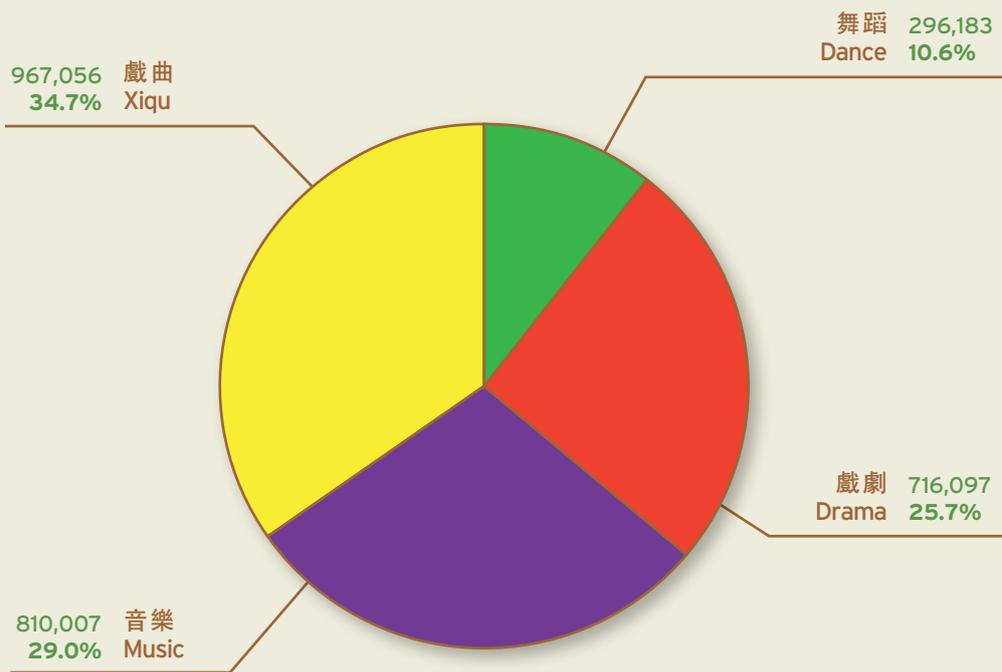
根據場地管理者提供的資料顯示，於17座演藝設施的演藝場地進行了5,672場次演出，接觸278.9萬觀眾人次。數字只計算舞蹈、戲劇、音樂及戲曲節目，並沒有包括綜合文娛表演⁵。若平均香港700萬人口計，每人全年平均進入劇場/音樂廳次數約0.4次。（參閱圖1）

What are the attendance figures?

According to the data provided by venue operators, a total of 5,672 performances were staged in the performing venues of 17 performing facilities, reaching around 2.79 million audience members. These figures only include dance, drama, music and xiqu performances. They do not include variety programmes.⁵ If we take Hong Kong's population to be 7 million, then each person in Hong Kong enters a theatre/concert hall 0.4 times a year on average. (See Figure 1)

圖一：演藝場地的觀眾人次分布（藝術類別）

Figure 1: Distribution of audience members in performing venues (by arts genre)



* 從場地管理者的資料顯示，5,672場演出中接觸2,789,343人次。

* According to the information provided by venue operators, 5,672 performances were staged and reached around 2.79 million audience members.

每周有多少節目可供選擇？

根據統計數字計算，2007/08年度每周約有59個節目在17座演藝設施內上演。公眾每周可選擇的藝術表演節目比例大致如下：舞蹈節目約3.8個、戲劇節目約8.9個、音樂節目約21.5個、戲曲節目約21.9個、綜藝節目約2.6個⁶。

五月份有最多種類的節目選擇

綜合每個月份進行舞蹈、戲劇、音樂及戲曲的分項節目及場次，發現2007年5月份在上述的演藝場地內，上演最多不同種類的表演節目。換句話說，觀眾在5月份有最多不同類型的節目可供選擇，包括綜合的舞蹈和音樂節目、中樂及西樂演奏、話劇和形體劇場/默劇，以及粵劇節目，這7類節目均在5月份有最多的演出數量。

記錄了多少個團體參與演出？

從統計數字顯示，2007/08年錄得1,615個不同的單位⁷，在上述的演藝場地內主辦或製作了3,050個節目。這1,615個單位包括了以個人名義、藝術團體、藝文組織、學界、政府部門、非牟利機構、基金會等等主辦或製作節目。平均而言，每個單位全年主辦或製作1.9個節目。



香港歌劇院《卡洛王子》
Don Carlo, Opera Hong Kong

How many programmes per week were available?

Based on statistical calculation, there were 59 performances per week in 17 performing facilities in 2007/08. The distribution of arts performances that the public could attend every week is as follows: around 3.8 dance performances, around 8.9 drama performances, around 21.5 music performances, around 21.9 xiqu performances and around 2.6 variety performances⁶.

Widest range of programme choices available in May

Based on the programme and performance numbers for dance, drama, music and xiqu, it is found that May 2007 was the month with the greatest variety of performances in the abovementioned performing venues. In other words, audiences enjoyed more programme choices, including combined dance and music performances, Chinese and western music performances, drama and physical theatre/mime performances and Cantonese opera performances, in May than any other months. These seven programme types had the highest number of shows staged in the month of May.

How many groups were recorded as taking part in performances?

It is statistically shown that 1,615 different units⁷ were recorded to have organised or produced 3,050 programmes in the abovementioned performing venues in 2007/08. These 1,615 units that organised or produced programmes included individuals, arts groups, arts and cultural organisations, academia, government departments, non-profit organisations, foundations, etc. On average, each unit organised or produced 1.9 programmes for the whole year.

一個節目進行多少場次？

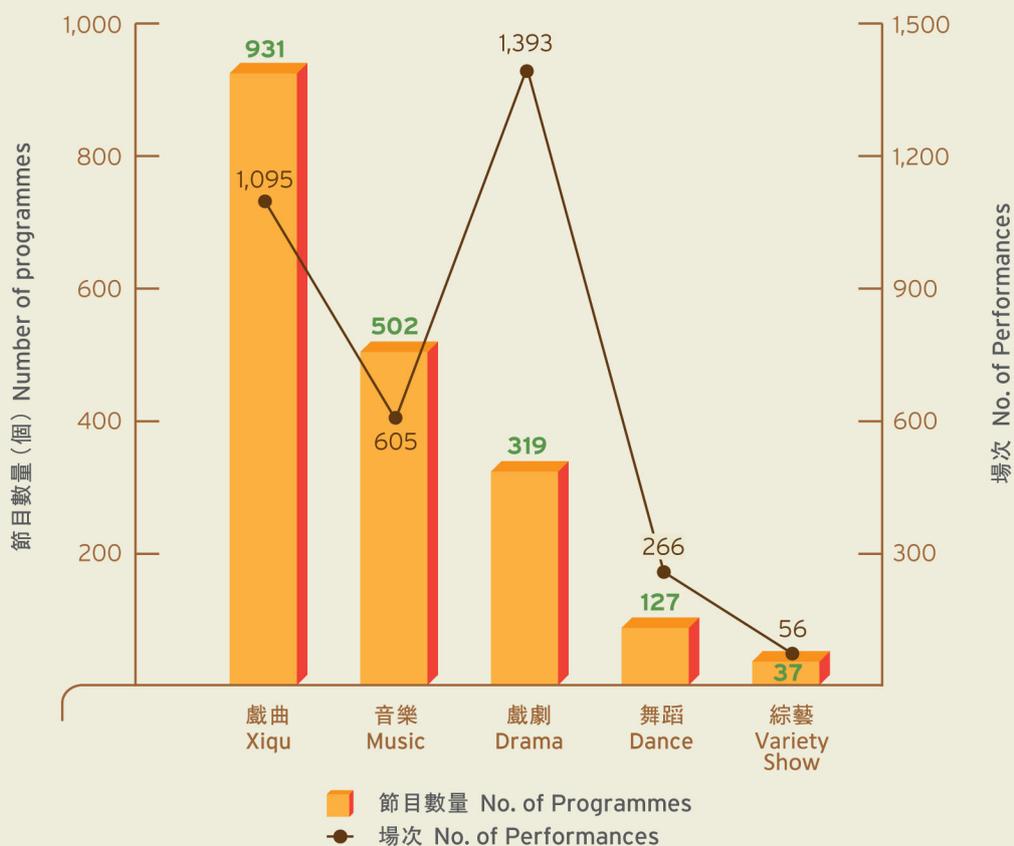
檢視1,615個不同單位主辦/製作節目的數量與場次時，舞蹈、音樂及戲曲單位常以1個節目進行1場次的情況出現，只有戲劇單位以1個節目進行3場次的情況較多。若按藝術組別計算每個節目進行的平均場次，音樂及戲曲的平均場次約1場，舞蹈的平均場次約2場，而戲劇節目的平均場次約4場。（參閱圖2）

How many performances per programme were staged?

When we consider the number of performances and programmes of dance, music and xiqu, it was invariably one performance per programme. More often than not, drama is found to be the only arts genre recording three performances per programme. If we calculate the average number of performances per programme based on arts genre, it is around one for music and xiqu, around two for dance and around four for drama. (See Figure 2)

圖二：藝術組織於演藝場地主辦/製作之節目數量及場次

Figure 2: The number of programmes and performances organised/produced by arts organisations at performing venues



* 從節目表統計的數字顯示，全年進行了3,050個節目，合共5,766場演出。

* According to figures obtained from printed programmes, there were 3,050 programmes in the whole year, with a total of 5,766 performances.

有多少個藝術組織/團體？

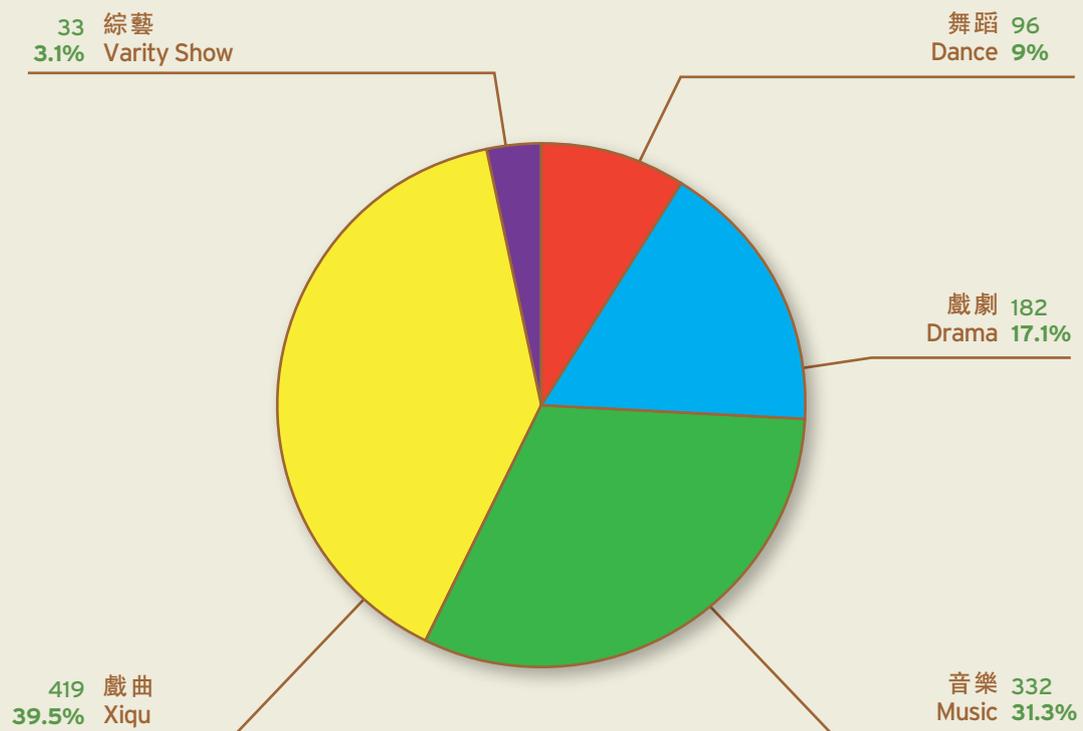
在這1,615個不同的單位中，屬於藝術組織⁸的單位合共1,062個（佔了主辦/製作單位總數的66%），進行了1,916個節目（約佔總節目數量的63%）。平均而言，每個藝術組織全年主辦或製作1.3個節目。（參閱圖3）

How many arts organisations/groups were there?

Of the 1,615 different units, a total of 1,062 were arts organisations⁸, accounting for 66% of the total number of organisers/producers. These arts organisations put up 1,916 programmes, or about 63% of the total number of programmes. On average, each arts organisation organised or produced 1.3 programmes in the whole year. (See Figure 3)

圖三：於演藝場地主辦/製作演出之單位數目（藝術組織）

Figure 3: Number of units that organised/produced performances in performing venues (by arts organisation)



* 從節目表統計，共1,062個藝術團體/組織。

* According to data obtained from printed programmes, there was a total of 1,062 arts groups/organisations.

每個藝術組別的具體情況如下：

舞蹈

主要在大型場地內演出

根據場地管理者的數字顯示，於上述演藝場地共進行502場舞蹈場次。上演最多舞蹈場次的首5個演藝場地分別為：香港文化中心大劇院（約佔502場次之12.7%）、香港演藝學院歌劇院（8.2%）、荃灣大會堂演奏廳（7.8%）、高山劇場劇院及沙田大會堂演奏廳（各佔7.2%），均屬逾千個座位的演藝場地。

訪港節目比例較其他藝術類別高

若將舞蹈節目劃分為本地節目及訪港節目⁹，則約兩成是訪港節目。這個比例較戲劇、音樂及戲曲的情況高。若平均每個訪港節目而言，現代舞進行的平均場次較芭蕾舞、中國舞及外國民族舞多，表示公眾有較多機會欣賞境外的現代舞蹈單位演出。

Details of each arts genre are as follows:

Dance

Most performances were in large venues

According to the numbers provided by venue operators, there were a total of 502 dance performances in the abovementioned venues. The top five venues with the most dance performances are: Grand Theatre of Hong Kong Cultural Centre (about 12.7% of 502 performances), Lyric Theatre of Hong Kong Academy for Performing Arts (8.2%), Auditorium of Tsuen Wan Town Hall (7.8%), Auditorium of Ko Shan Theatre and Auditorium of Sha Tin Town Hall (7.2% each). They are all performing venues each with more than 1,000 seats.



動藝《不是陌生人》
We are not Strangers, DanceArt

表一：按舞蹈分項之最高票價劃分的場次

Table 1: Number of dance performances with the most expensive tickets categorised by dance type

場次及百分比 Number of performances and percentage	現代舞 Modern dance	比賽 Competition	芭蕾舞 Ballet	綜合 Combined	中國舞 Chinese dance	外國民族舞 Foreign folk dance	小計 Subtotal
免費 free tickets	1 1%	68 76%	2 2%	6 15%	1 3%	1 3%	79 20.3%
\$1-\$70	1 1%	16 18%	3 4%	8 20%	1 3%	-	29 7.5%
\$71-\$140	52 46%	5 6%	11 13%	19 48%	3 8%	-	90 23.1%
\$141-\$210	44 39%	-	5 6%	7 18%	7 19%	12 41%	75 19.3%
\$211-\$280	2 2%	-	16 19%	-	9 25%	4 14%	31 8%
\$281-\$350	-	-	11 13%	-	15 42%	9 31%	35 9%
\$351-\$420	6 5%	-	2 2%	-	-	-	8 2.1%
\$420以上	6 5%	-	33 40%	-	-	3 10%	42 10.8%
小計 Subtotal	112 100%	89 100%	83 100%	40 100%	36 100%	29 100%	389 100%

十二月份芭蕾舞場次特別多

整體而言，每個舞蹈節目平均進行2.2場演出。若將現代舞、芭蕾舞、中國舞及外國民族舞按月份劃分，則發現2007年12月進行的芭蕾舞場次特別多。從統計資料顯示，該月份只錄得1個芭蕾舞節目，進行了15場次。

芭蕾舞的最高票價較高

若只計算公開的舞蹈場次，按其最高票價¹⁰而劃分，則發現有較多的芭蕾舞場次分布在定價最高的組別內。約四成芭蕾舞場次的最高票價定於HK\$420以上，當中六成場次屬本地節目。其他舞蹈場次的最高票價則定於較低的組別：四成中國舞場次的最高票價定於HK\$281-HK\$350之間、四成外國民族舞的最高票價定於HK\$141-HK\$210之間，超過八成現代舞的最高票價集中在HK\$71至HK\$210的兩個票價組別之間（參閱表1）。因此，若再按公開收費的舞蹈場次，計算最高票價的平均值時，芭蕾舞的平均值最高。

主要由政府資助/贊助進行演出

若按經費來源劃分舞蹈場次，則清楚顯示舞蹈節目獲得公帑資助/贊助而進行演出的比例，是四個藝術組別中最高。以行政資助、節目資助及場地資助而進行的節目及場次，分別佔舞蹈節目總數量及總場次之83%及85%。

A higher percentage of non-local programmes compared with other arts genres

If dance programmes are divided into local and non-local programmes⁹, then around 20% are performances staged by visiting performing groups in Hong Kong. This percentage is higher than that of drama, music and xiqu. Non-local programmes accounted for a larger number of modern dance performances compared to ballet, Chinese dance and foreign folk dances. Members of the public had more opportunities to enjoy modern dance performances put up by non-local units.

Exceptionally high number of ballet performances in the month of December

On average, 2.2 performances were staged for every dance programme. If we look at modern dance, ballet, Chinese dance and foreign folk dance on a monthly basis, we find that there was an exceptionally high number of ballet performances in December 2007. It is statistically shown that there was only one ballet programme in that month with 15 performances.

The highest priced tickets for ballet performances are relatively more expensive

If we go by the highest priced tickets¹⁰ for performances opened to the public, more ballet performances can be found priced at the upper end of the price category. The most expensive tickets for around 40% of ballet performances were priced above at HK\$420, 60% of which were local productions. The most expensive tickets for other dance performances were in less expensive territory. The most expensive tickets for 40% of Chinese dance performances were priced at HK\$281-HK\$350. The most expensive tickets for 40% of foreign folk dance performances were priced at HK\$141-HK\$210. The most expensive tickets for more than 80% of modern dance performances were priced between HK\$71 and HK\$210, straddling two price categories (See Table 1). Thus, if we go by the number of public dance performances in calculating the average price of the most expensive tickets, ballet had the highest average price.

Most were government-funded/sponsored performances

If classified by source of funding, dance programmes accounted for the largest share of performances with public funding/ sponsorship among the four arts genres. Dance performances funded by Administrative Grants, Programme Grants and Venue Grants represented 83% and 85% of the total dance programmes and performances respectively.



7A班戲劇組《夏日煙雲》
Summer and Smoke, 7A Drama Group

戲劇

戲劇界是否特別活躍？

檢視主辦/製作單位進行節目數量的眾數 (mode) 時，戲劇界的情況有別於其他界別的情況：主辦/製作單位以1個戲劇節目進行3場演出的情況最多。究竟這是否代表戲劇界特別活躍，抑或只說明它的上演形態傾向在小劇場演出，才進行了較多場次？

演出場次最多

從場地管理者提供的數字顯示，2007/08年度在17座演藝設施內的演藝場地進行之戲劇節目場次是四個藝術組別中最多，有2,036場，佔5,672場總演出場次的35.9%。上演最多戲劇節目場次的演藝場地為香港文化中心劇場(佔戲劇節目總場次之11.7%)，隨後四個場地依次為：香港演藝學院歌劇院(9.6%)、香港藝術中心麥高利小劇場(9.2%)、香港藝術中心壽臣劇院(9.1%)及藝穗會劇院(7.1%)。上述5個演藝場地中，由數十座位的小劇場、數百個座位的中型劇場至逾千個座位的大劇院均包括在內，顯示戲劇節目有更多不同的情況存在，不一定是由於場地細小而進行較多場演出。

Drama

Was the theatre community especially active?

When we consider the mode of the number of programmes organised/produced by the different units, we find that theatre was different from the other arts genres, where the organising/production units generally staged three performances for every drama programme. Does this mean that the theatre community was especially active, or does it mean that the greater number of performances was a result of the tendency of plays to be staged in small venues?

The highest number of performances

According to the numbers provided by venue operators, the number of drama performances staged in the performing venues of the 17 performing facilities was the highest among the four arts genres in 2007/08. There were 2,036 drama performances, accounting for 35.9% of the total. The venue where the highest number of drama performances staged was the Studio Theatres in Hong Kong Cultural Centre (11.7% of the total). The next four venues were: Lyric Theatre of HKAPA (9.6%), McAulay Studio of Hong Kong Arts Centre (9.2%), Shouson Theatre of Hong Kong Arts Centre (9.1%) and Fringe Theatre (7.1%). Included among the top five performing venues were studio theatres with several dozen seats, mid-sized theatres with several hundred seats and big theatres with more than 1,000 seats. This indicates that different circumstances need to be considered for drama programmes, and that the larger number of performances staged is not necessarily due to the small sizes of the venues.

音樂劇收費場次最多

根據統計資料顯示，戲劇節目的收費場次比例是4個藝術組別中最高。而在公開售票的戲劇節目中，音樂劇的售票場次比例，較話劇及兒童劇的收費場次比例高。

多以其他經費形式進行演出

若按經費來源劃分各藝術組別的節目，戲劇節目以其他經費形式進行演出的數量及場次比例，均較舞蹈、音樂及戲曲的數量及場次比例高（參閱表2）。而在戲劇分項中，音樂劇以其他經費形式演出的場次比例，較話劇及兒童劇的場次比例高。

Musicals recording the most ticketed performances

According to the statistical data, the percentage of ticketed drama performances is the highest among the four arts genres. Among the ticketed drama programmes opened to the public, the percentage of ticketed performances for musicals is higher than that of plays and children's drama.

Performances mostly funded by Other Funds

Classified by source of funding, drama beats dance, music and xiqu in terms of programmes and performances funded by Other Funds. (See Table 2) Within the drama category, the percentage of musical performances funded by Other Funds is higher than that of plays and children's drama.

表二：按不同藝術類別及不同經費來源劃分的節目數量及場次

Table 2: Number of programmes and performances categorised by arts genre and funding source

	戲曲 Xiqu		音樂 Music		戲劇 Drama		舞蹈 Dance		綜藝 Variety Show		小計 Subtotal	
	數量 No. of Programmes	場次 No. of Performances										
行政資助 Administrative Grant	10 0.9%	12 0.9%	73 7%	121 6%	89 19%	469 25%	28 14%	90 21%	-	-	200# 6.6%	692# 12%
節目資助 Programme Grant	192 16.9%	231 17.3%	381 34%	465 24%	88 19%	355 19%	70 36%	142 33%	17 13%	29 16%	748## 24.5%	1,222## 21%
場地資助 Venue Grant	614 54.0%	736 55.2%	431 39%	829 42%	132 28%	432 23%	66 34%	131 31%	69 52%	82 45%	1,315 43.2%	2,223 38.6%
其他經費 Other Funds	320 28.2%	354 26.6%	229 21%	545 28%	155 33%	601 32%	33 17%	66 15%	47 35%	70 39%	784 25.8%	1,636 28.4%
小計 Subtotal	1,136 100%	1,333 100%	1,114 100%	1,960 100%	464 100%	1,857 100%	197 100%	429 100%	133 100%	181 100%	3,044* 100%	5,760* 100%

獲得行政資助的200個節目及692場次中，約37%節目數量及35%場次同時獲得政府不同的資助/贊助優惠。
Around 37% of the 200 programmes and 35% of the 692 performances receiving administrative grant also received other funding/sponsor from the government.

獲得節目資助的748個節目及1,222場次中，約12%節目數量及場次同時獲得政府不同的資助/贊助優惠。
Around 12% of the 748 programmes and 1,222 performances receiving programme grant also received other funding/sponsor from the government.

* 合共3,050個節目及5,766場演出，當中有6個節目及6場演出因資料不詳無法分類。
Among the total of 3,050 programmes and 5,766 performances, 6 programmes and performances are unclassified due to insufficient information.

音樂

主辦/製作節目的單位最多

從統計所得，音樂節目數量佔總節目數量的37%，而主辦/製作的單位數量是最多，共591個，當中包括藝文機構、藝術團體、社區組織、學界團體等等，佔1,615個主辦/製作單位的36.6%。

比賽場次十分多

音樂節目可歸納為八種分項。統計顯示，音樂比賽節目數量僅佔音樂節目總數量的6%，但場次數量卻是八種音樂分項之首，最主要的原因是2007/08年度有多個朗誦及音樂比賽節目，平均1個朗誦及音樂比賽節目進行超過30場次，於是合共超過300場記錄。（參閱圖4）

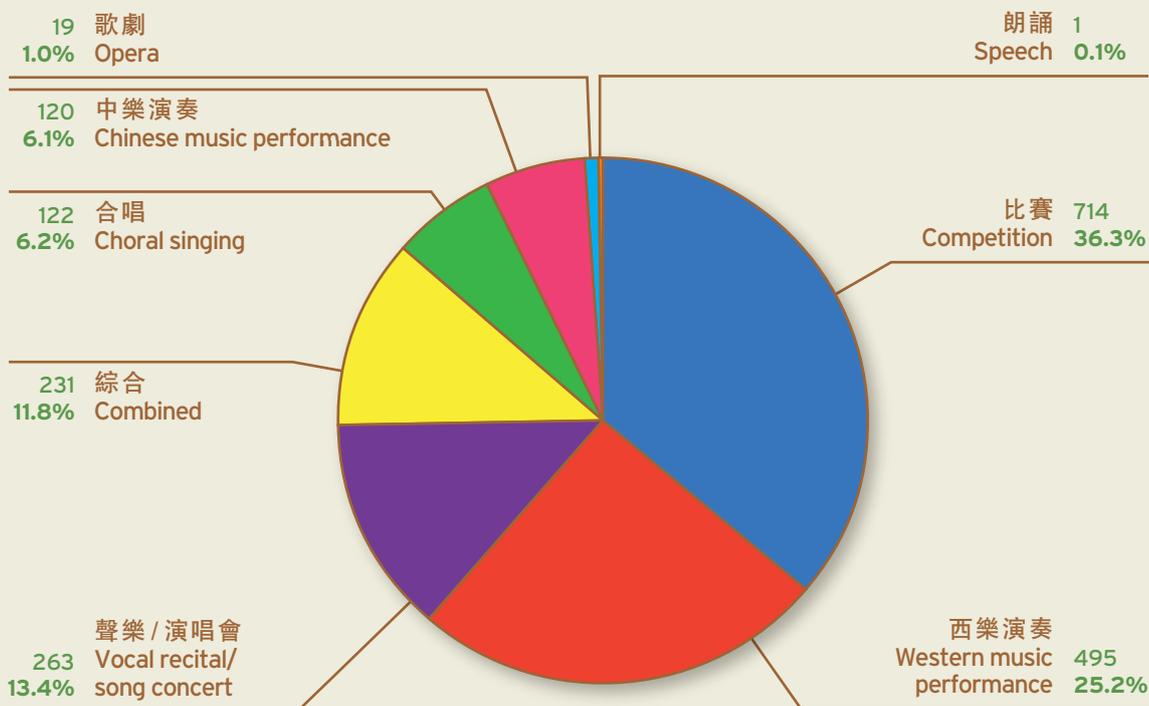
Music

Largest number of programme organisers/producers

According to the data, music programmes accounted for 37% of the total number of programmes, with the largest number of organisers/producers at 591 or 36.6% of the total of 1,615 organisers/producers. This figure includes arts and cultural organisations, arts groups, community organisations, school groups, etc.

圖四：音樂分項的場次分布

Figure 4: Distribution of performances across music sub-categories



* 從節目表統計，共1,965場音樂場次。

* According to data from printed programmes, there was a total of 1,965 music performances.

免費場次最多

若檢視公開場次的票務情況，約一半的音樂場次屬免費性質，比例較其他藝術組別的免費場次比例高。免費的音樂場次中，接近600場屬比賽場次，佔了公開的免費總場次三分之二，亦即佔了公開的音樂總場次三成三，使得公開的音樂總場次在免費及收費的比例拉近。

歌劇的平均最高票價水平最高

若以公開收費的音樂場次而言，將最高票價定於HK\$70或以下的場次最多。至於歌劇的最高票價定於HK\$250至HK\$1280之間，當計算各音樂分項的最高票價平均值時，公開收費的歌劇場次平均約HK\$822。這個平均最高票價亦是在各藝術組別中最高。

學界參與十分踴躍

統計亦發現，學界團體¹¹在17座演藝設施的演藝場地進行音樂節目數量及場次，較進行舞蹈、戲劇及戲曲的節目數量及場次為多。2007/08年度共有44個不同的學界單位，在上述的演藝場地內主辦/製作了253個音樂節目，佔全數1,119個音樂節目之23%。由於香港演藝學院歸入學界團體，由其主辦/製作的音樂節目約佔學界團體的節目總數之75%。即使扣除了香港演藝學院主辦/製作任何藝術組別的節目後，學界在上述演藝場地主辦/製作的音樂節目，仍較舞蹈、戲劇及戲曲的節目多。

Highest number of competitions

Music programmes can be divided into eight sub-categories. The numbers indicate that music competitions accounted for a mere 6% of the total number of music programmes, but recorded the highest number of performances among the eight music sub-categories. The main reason is that many speech and music competitions were held in 2007/08. On average, each recital programme and music competition had more than 30 performances, bringing the number of performances up to more than 300. (See Figure 4)

Largest number of free performances

If we look at the ticket sales of public performances, around half of the music performances are free, higher in percentage than that of the other arts genres. Among the free music performances, close to 600 were competitions, accounting for two-thirds of all free public performances and 33% of all public performances. As a result, the difference in number between free and ticketed music performances opened to the public became smaller.

Opera had the most expensive average highest priced tickets

Performances with the highest ticket price at HK\$70 or below form the bulk of ticketed music performances. The highest ticket price for operas ranged from HK\$250 to HK\$1,280. When we calculate the average price of the highest priced tickets, the average for public opera performances is around \$822. This average price is the highest among the arts genres.

Active participation by school groups

It is found that more music programmes and performances were staged by school groups¹¹ at the venues in the 17 performing facilities than dance, drama and xiqu programmes and performances. In 2007/08 there was a total of 44 different school groups that organised/produced 253 music programmes in the abovementioned performing venues, accounting for 23% of the total 1,119 music programmes. Given that HKAPA has been categorised as a school group, the music programmes that it organised/produced accounted for around 75% of all school programmes. Even if we disregard all the arts programmes organised/produced by HKAPA, the number of music programmes organised/produced by schools in the abovementioned performing venues still outnumbered dance, drama and xiqu programmes.

戲曲

觀眾人次最多

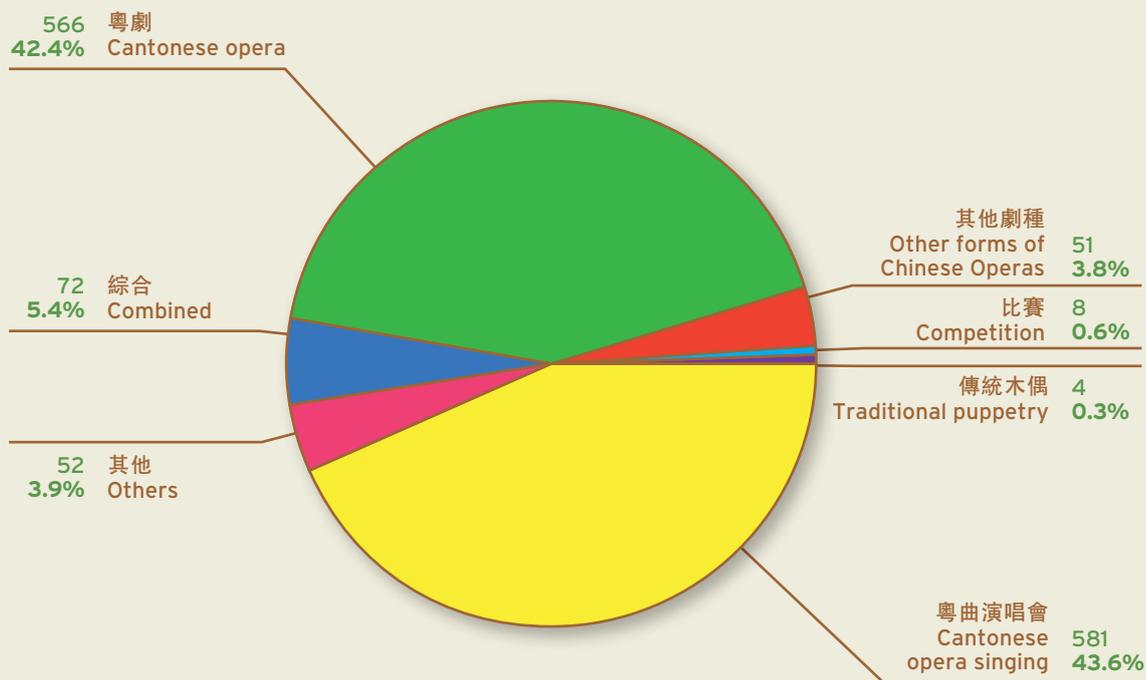
從場地管理者提供的資料顯示，2007/08年度接觸的278.9萬觀眾人次中，以戲曲節目的觀眾人次最多，約佔35%。（參閱第8頁圖1）

Xiqu

The highest audience numbers

According to the data provided by the venue operators, xiqu recorded the highest percentage of audience, accounting for around 35% of the 2.79 million audience members recorded in 2007/08. (See Figure 1, P8)

圖五：戲曲分項的場次分布
Figure 5: Distribution of performances by xiqu sub-category



* 從節目表統計，共1,334場戲曲演出

* According to data obtained from printed programmes, there was a total of 1,334 xiqu performances.



京崑劇場《白蛇傳》之斷橋
The White Snake Legend, Jingkun Theatre

粵曲演唱節目較多

從統計所得，2007/08年度共錄得1,137個戲曲節目，佔整體表演藝術節目總數量（3,050個）的37%，是最多節目數量的一個藝術組別。在戲曲節目中，又以粵曲演唱會的節目數量和場次較其餘6種戲曲分項多。（參閱圖5）

粵劇場次定價較高

戲曲節目中有較多公開收費場次將最高票價定於HK\$281-350之間，當中主要是粵劇場次。

多以場地資助形式進行演出

若按經費來源劃分各藝術組別的節目，戲曲節目獲得康文署場地資助進行演出的數量及場次比例，均較舞蹈、戲劇及音樂的數量及場次比例高（參閱第15頁表2）。而在戲曲分項中，則粵曲演唱會的節目數量及場次獲得場地資助的比例，較其餘的戲曲分項演出比例高。

藝術單位數量最多

若撇除學界團體、社會服務機構等非藝術組織，以及不計算由個人名義主辦或製作演出時，2007/08年共有1,062個藝術組織曾主辦或製作了1,916個節目。戲曲界的藝術組織數量佔了1,062個藝術組織的四成，是最多藝術組織主辦或製作節目的一個界別（參閱第11頁圖3）。

A higher number of xiqu singing programmes

From the data obtained, there was a total of 1,137 xiqu programmes in 2007/08, accounting for 37% of all 3,050 performing arts programmes. This is the arts genre with the highest number of programmes. The number of Cantonese opera singing programmes and performances is higher than the other six xiqu sub-categories. (See Figure 5)

Ticket prices for Cantonese opera relatively high

The highest priced tickets for a considerable number of ticketed xiqu performances opened to the public were set at HK\$281-HK\$350. Most of these were Cantonese opera performances.

Most performances funded by Venue Grants

Classified by funding source, the percentage of xiqu programmes and performances having received LCSD venue grants is higher than that of dance, drama and music. (See Table 2, P15) Within the xiqu category, the percentage of Cantonese opera singing programmes and performances receiving venue grants is higher than the other sub-categories.

The highest number of arts organisations

Excluding the organisations that are not artistic in nature such as school groups and social service organisations, and individual organisers or producers, a total of 1,062 arts organisations that organised or produced 1,916 programmes were recorded. The xiqu community accounted for 40% of 1,062 arts organisations, with the highest number of arts organisations organising or producing programmes. (See Figure 3, P11)

視覺藝術 Visual Arts

目前，大部分展覽場地的資源及資金都在政府管理範圍下，大型展覽活動主要在公共美術館舉行，民間團體則舉辦小規模展覽，場地的選擇及安排也較為靈活和多元。民間團體的展覽一直十分活躍，究竟全港共有多少個單位和團體進行不同類型的展覽？近年，大型商場似乎亦成為熱門的展覽場地之一，究竟在商場舉行展覽的比例如何？

根據2007年及2008年《香港視覺藝術年鑑》的記錄本港於2007/08年度曾於299個不同場地舉行共1,404個展覽，另外亦記錄了112個由香港藝術家於境外進行的展覽（53個於國內進行，59個於海外舉行）本港299個不同場地包括公共美術館、大專院校的美術館、畫廊、商場、公共設施（如醫院、地鐵站、街道等）等。

At present, most of the resources and funds for exhibition venues come under the purview of the government. Large scale exhibitions are staged mainly in public art museums. Private groups hold exhibitions that are smaller in scale, but there is more flexibility and diversity in the selection and arrangement of venues. Private groups have always been very active in holding exhibitions. There are many units and groups holding different kinds of exhibitions in Hong Kong, but just how many are there? In recent years, large shopping centres seem to be one of the more popular exhibition venues. How many exhibitions, out of the total number, are held in shopping malls?

As recorded by the 2007 and 2008 issues of the *Hong Kong Visual Arts Yearbook*, a total of 1,404 exhibitions were held in Hong Kong at 299 different venues in 2007/08. There were also 112 exhibitions held outside Hong Kong by local artists (53 in Mainland China, 59 overseas). The 299 local venues include public art museums, art museums in institutes of tertiary education, art galleries, shopping centres, public facilities (such as hospitals, commuter train stations and streets), etc.



香港藝穗會
Hong Kong Fringe Club

哪類場地數目最多？

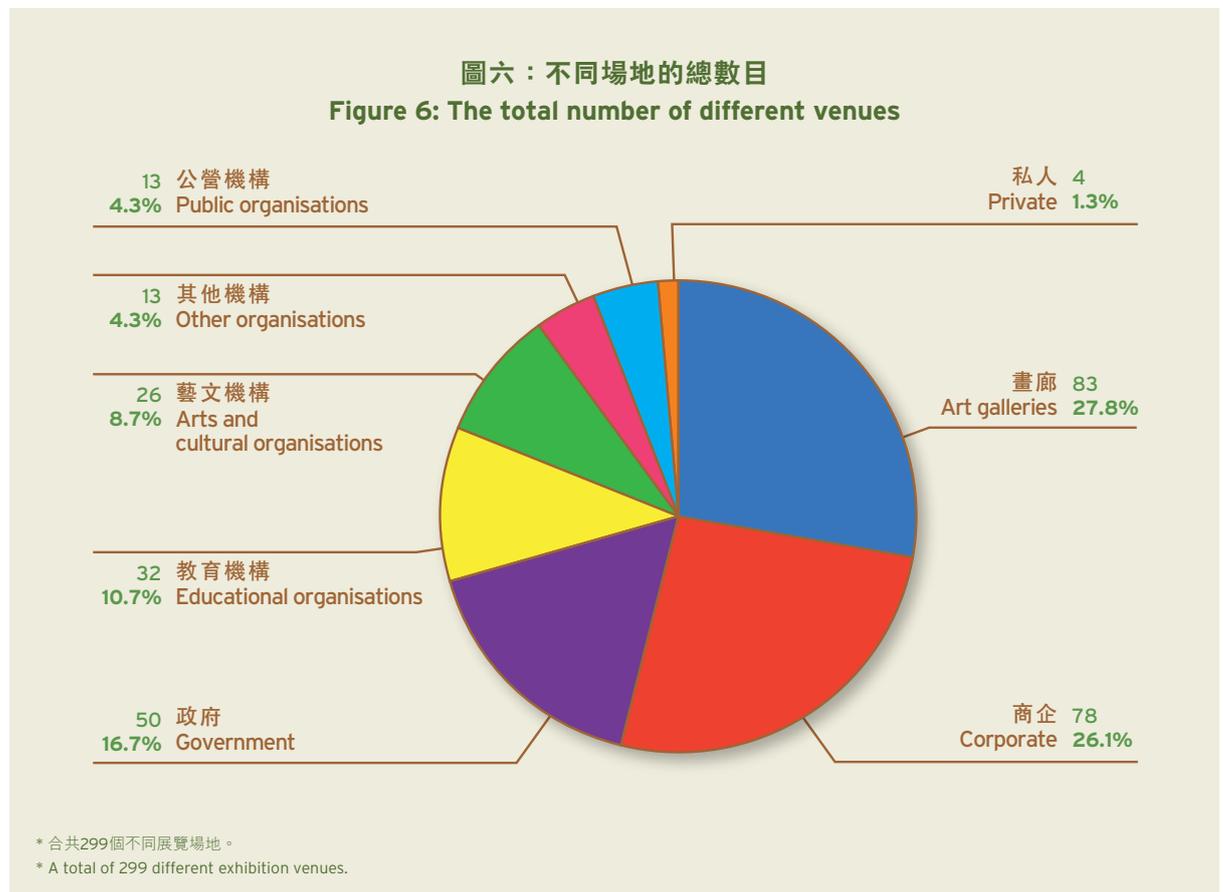
299個不同場地可按其管理機構歸納為8類：藝文機構（如藝穗會）、畫廊（如奧沙觀塘）、政府場地（如香港視覺藝術中心）、公營機構場地（如公立醫院畫廊）、教育機構場地（如香港大學美術博物館）、其他機構場地（如東華三院文物館）、商企（如置地廣場）及私人地方。八類場地中，以畫廊數目最多，佔299個場地的28%，其次為商企（佔26%），政府場地則佔17%。這3類場地佔了299個場地的七成數目。（參閱圖6）

Which type of venue was used most often?

The 299 different venues can be divided into eight categories according to operators: arts and cultural organisations (e.g. Hong Kong Fringe Club), art galleries (e.g. Osage Kwun Tong), government venues (e.g. Hong Kong Visual Arts Centre), venues of public organisations (e.g. art galleries in public hospitals), venues in educational organisations (e.g. the University Museum and Art Gallery of the University of Hong Kong), venues in other organisations (e.g. the Tung Wah Museum), corporate venues (e.g. The Landmark) and private locations. Among the eight venue categories, art galleries are used most often, accounting for 28% of the 299 venues. Corporate venues are next (at 26%), followed by government venues (17%). These three venue categories account for 70% of the 299 exhibition venues. (See Figure 6)



香港藝術中心
Hong Kong Arts Centre



平均每周約有多少個展覽？

展覽活動未能收集參觀人次，只得悉每個展覽的展期資料。計算之下，本地展覽的累積展期為33,280天，即每個場地全年平均約有111天進行不同的展覽。對於公眾而言，平均每周約有27個不同的展覽可供選擇。

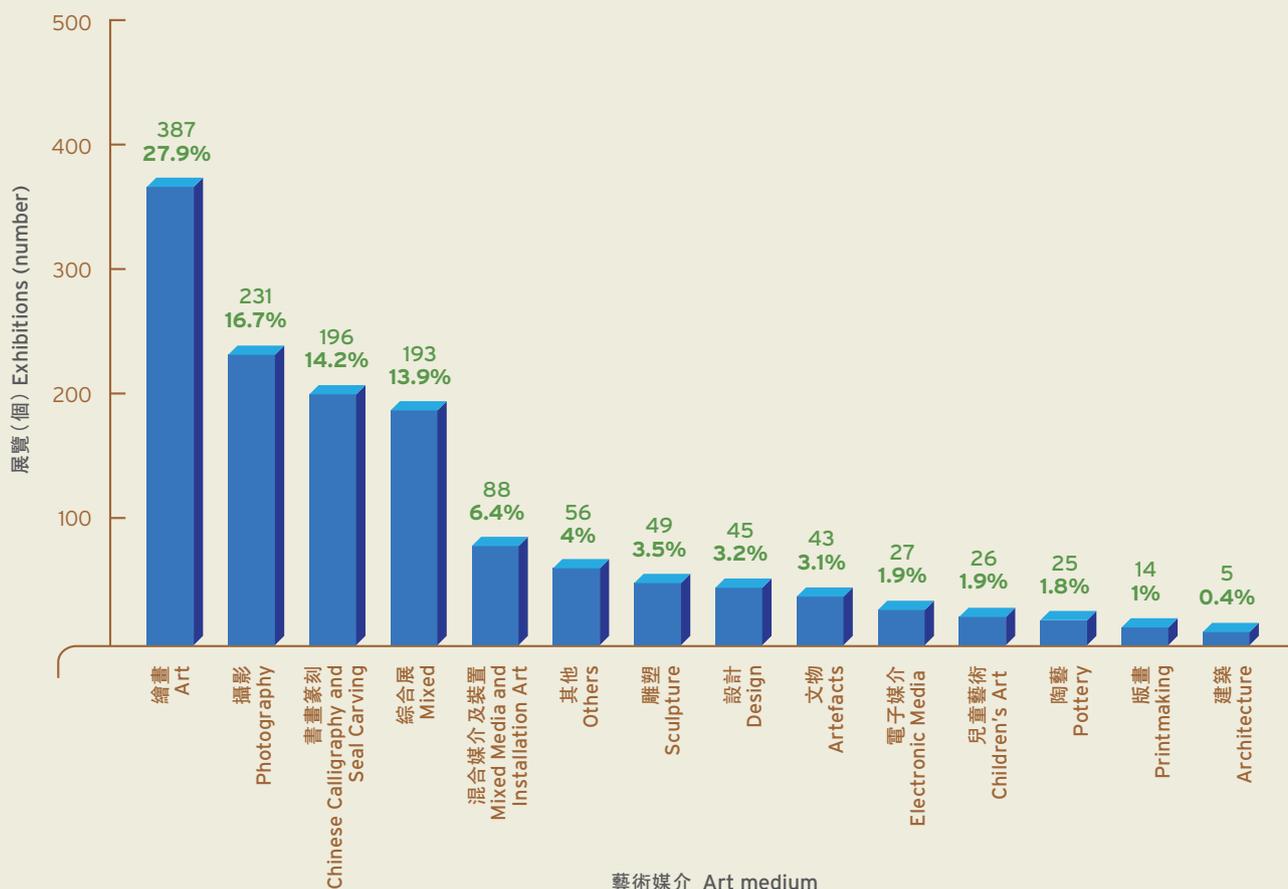
獨立展覽為主

這27個展覽包括常設展、巡迴展、同期展及獨立展¹²。若根據資料顯示，常設展的數目不足1%，而累積的展期只有6%，超過九成的展覽屬於獨立展，累積的展期超過八成，因此公眾平均每周可供選擇的展覽並非以常設展為主，而是個別展題的獨立展覽，重複的展覽並不多。

How many exhibitions were held per week on average?

Visitor numbers for exhibitions could not be obtained; only the details of exhibition periods are available. The accumulative number of exhibition days in Hong Kong is found to be 33,280 days. In other words, each venue was occupied for an average of 111 days out of the whole year for the staging of different exhibitions. For members of the public, around 27 different exhibitions were available every week.

圖七：按不同藝術媒介劃分的展覽數目
Figure 7: The number of exhibitions classified by art medium



* 合共1,404個展覽，其中19個展覽因資料不詳無法分類。

* A total of 1,404 exhibitions, among which 19 are unclassifiable due to the lack of details.

哪類展覽內容最多？

若以本地的展覽內容劃分¹³，1,404個展覽中以繪畫最多（28%），其次是攝影（17%）。若以累積的展覽日期計，則以繪畫（24%）及文物（14%）最多。按《香港視覺藝術年鑑》分類，「繪畫」包括各類媒介繪畫與混合媒介繪畫（參閱圖7及8）。

Mostly independent exhibitions

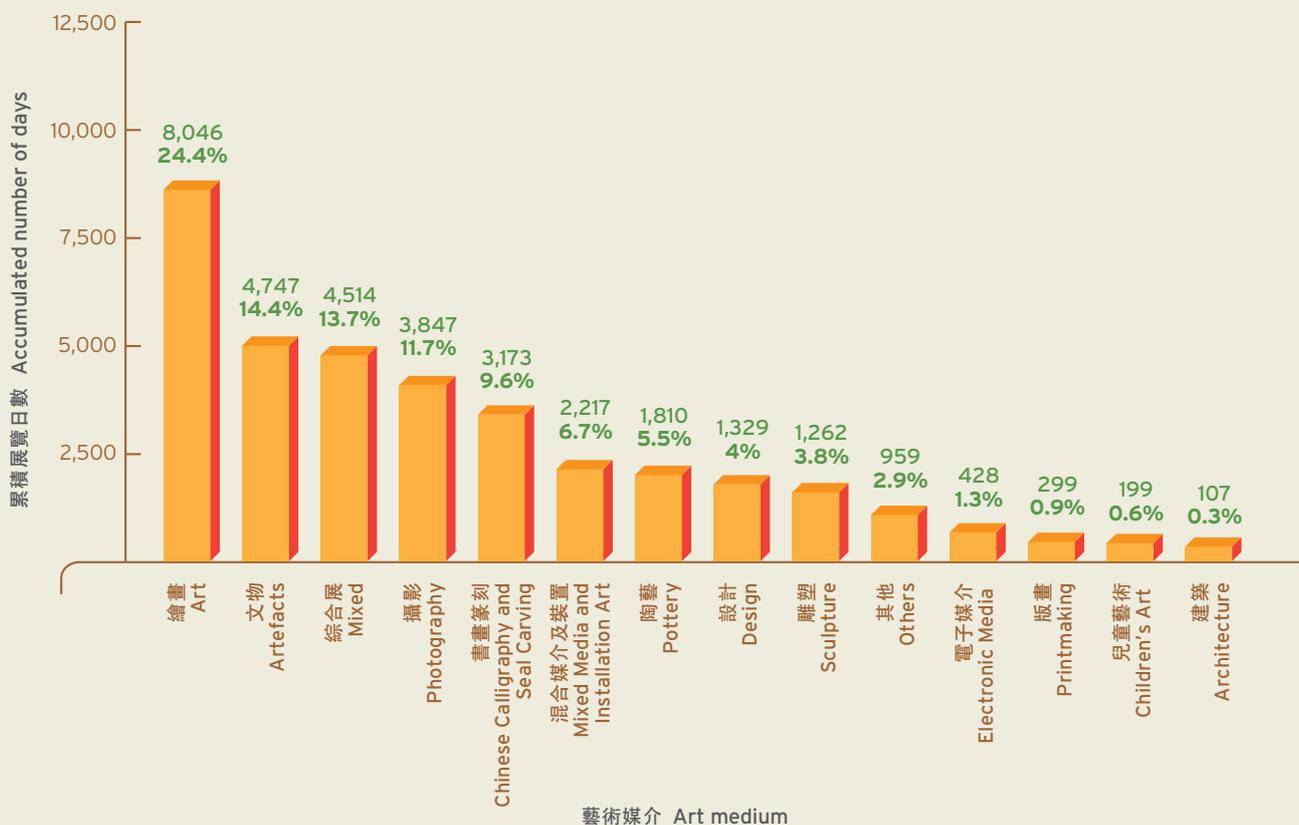
These 27 exhibitions include permanent exhibitions, roving exhibitions, concurrent exhibitions and independent exhibitions¹². According to the data, permanent exhibitions accounted for less than 1% of the total number of exhibitions and 6% of the accumulated number of exhibition days. More than 90% of exhibitions were independent exhibitions, accounting for over 80% of the accumulated number of exhibition days. Most exhibitions that the public could choose from every week were not permanent exhibitions but independent exhibitions with individual themes. Repeat exhibitions were few.

Which type of exhibition was the most common?

By classifying all 1,404 local exhibitions according to content¹³, art exhibitions were the most common (28%), followed by photography (17%). In terms of accumulated exhibition days, art exhibitions (24%) and artefacts (14%) were the most common. According to the *Hong Kong Visual Arts Yearbook*, the term "art exhibitions" includes paintings of various media, as well as mixed-media works. (See Figures 7 and 8)

圖八：按不同藝術媒介劃分的累積展期

Figure 8: Accumulated number of exhibition days classified by art medium



* 1,404個展覽累積33,280天展期，當中19個展覽累積343天的展期因資料不詳無法分類。

* 1,404 exhibitions with a total of 33,280 accumulated exhibition days, among which 19 exhibitions with 343 accumulated exhibition days are unclassifiable due to the lack of details.

哪類場地進行最多展覽？

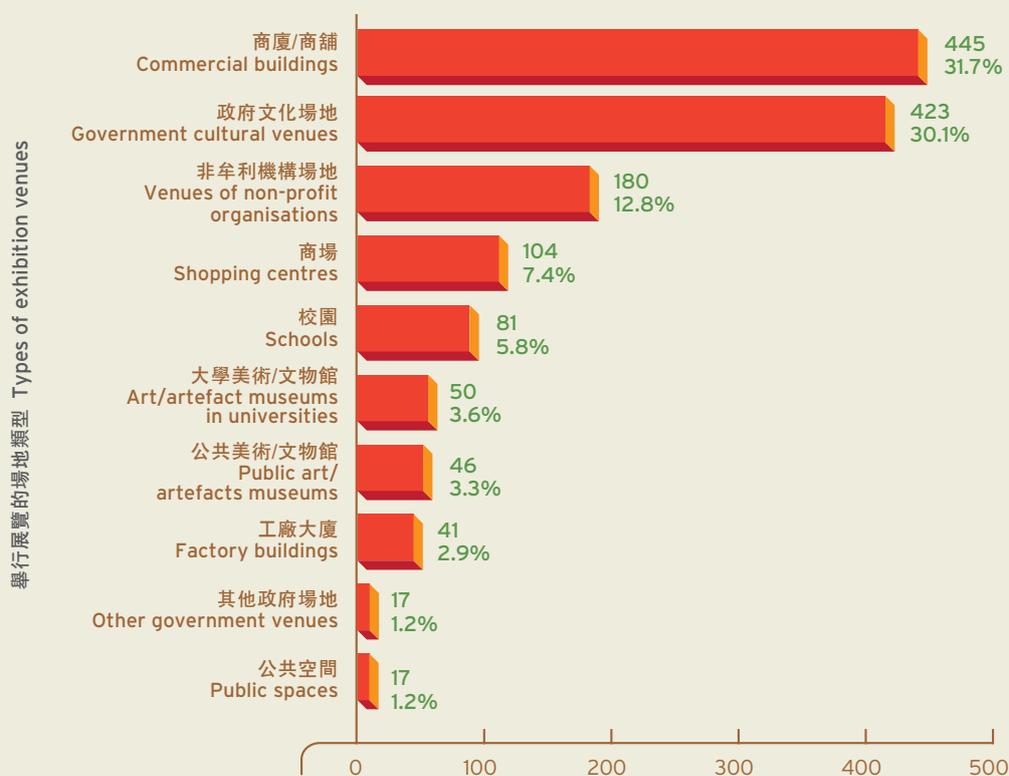
按299個不同場地的類型可劃分為10類：公共美術/文物館（如香港藝術館）、政府文化場地（可供租用的展覽場地如中央圖書館展覽館）、其他政府場地（如醫院畫廊）、大學美術/文物館（如香港大學美術博物館）、校園（並未包括在「大學美術/文物館」之其他展場）、非牟利機構場地（包括香港藝術中心、藝穗會、牛棚藝術村等）、工廠大廈、商廈/商舖、商場及公共空間¹⁴。在這10類不同的場地中，最多的展覽數目是在商廈/商舖內進行，展覽數目佔32%，累積展期天佔33%。（參閱圖9及10）

Which type of venue saw the most exhibitions staged?

The 299 venues can be classified into 10 categories: public art/artefacts museums (e.g. Hong Kong Museum of Art), government cultural venues (e.g. exhibition space for rent such as the Exhibition Hall of the Hong Kong Central Library), other government venues (e.g. art galleries in hospitals), art/artefact museums in universities (e.g. the University Museum and Art Gallery of the University of Hong Kong), schools (other exhibition venues not included in "art/artefact museums in universities"), venues of non-profit organisations (including Hong Kong Arts Centre, Hong Kong Fringe Club, Cattle Depot Artist Village, etc.), factory buildings, commercial buildings/shops, shopping centres and public spaces.¹⁴ Of these ten venue types, the venues with the most exhibitions staged were commercial buildings/shops, accounting for 32% of the total number of exhibitions and 33% of the accumulated number of exhibition days. (See Figures 9 and 10)

圖九：按不同場地類型劃分的展覽數目

Figure 9: The number of exhibitions classified by venue type



* 合共1,404個展覽

* A total of 1,404 exhibitions

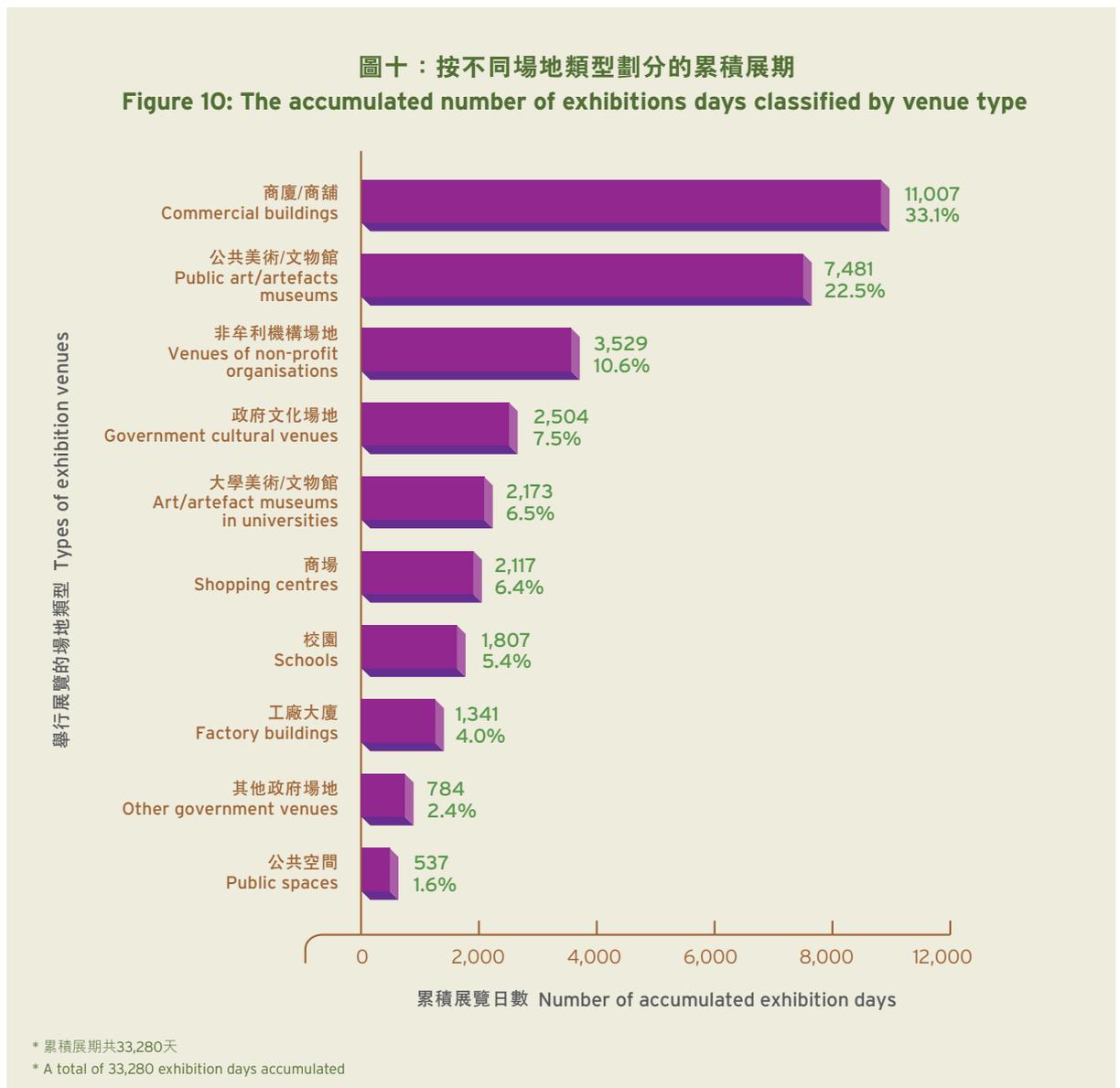
展覽(個) Exhibitions (No.)

商場內進行展覽的比例如何？

除了商廈/商舖有最多的展覽進行外，於政府文化場地進行的展覽也佔了三成，其次是非牟利機構場地（佔13%）。商場內舉行的展覽數目佔了7%，僅次於上述3種不同場地舉行展覽的數目。這四類場地舉行的展覽數目合共佔了總展覽數目的八成。（參閱圖9）

What is the percentage of exhibitions held in shopping centres?

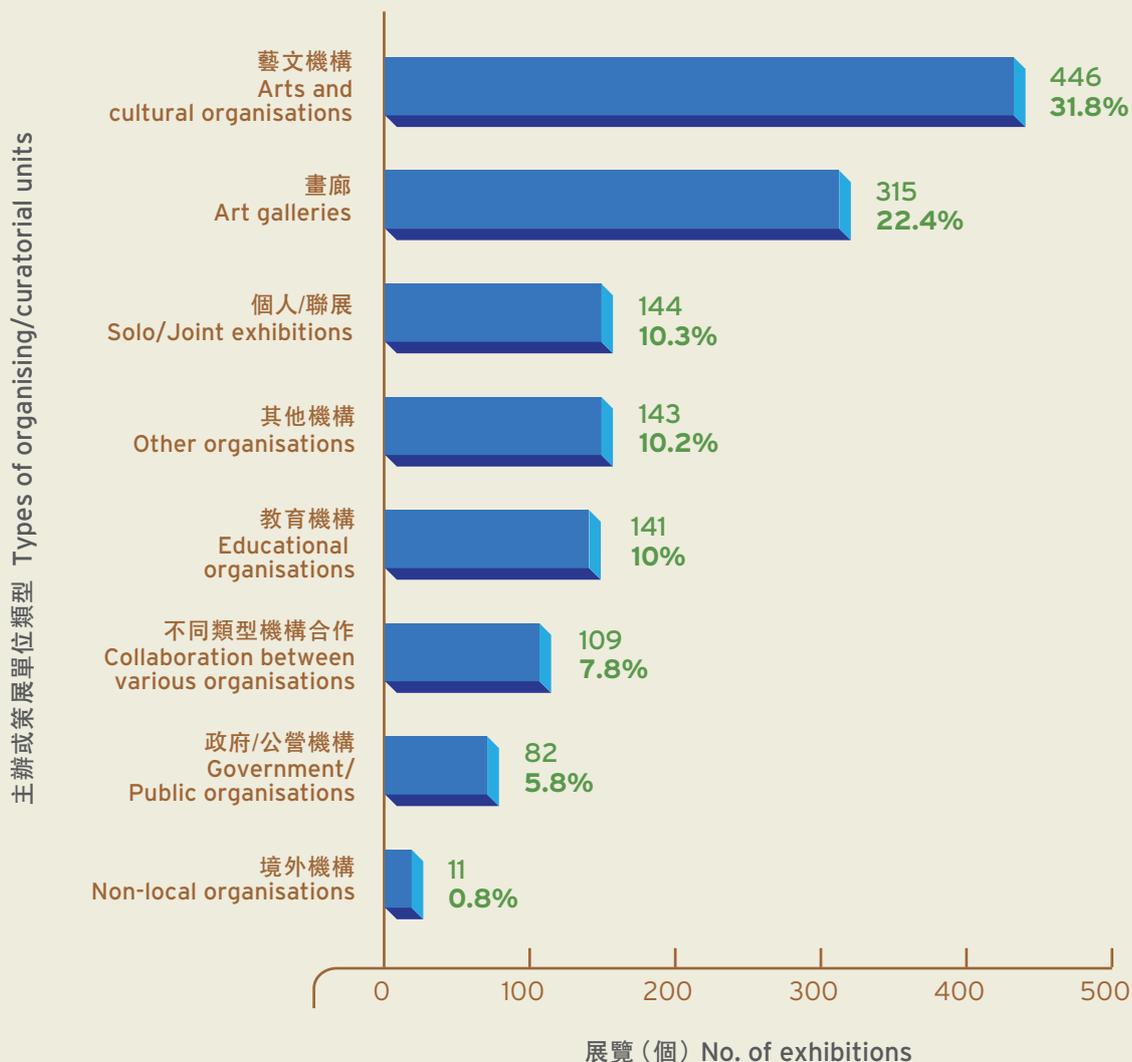
Apart from commercial buildings/shops where the largest number of exhibitions was held, government cultural venues accounted for 30% of the exhibitions held. This is followed by the venues of non-profit organisations (13%). The number of exhibitions held in shopping centres accounted for only 7%, coming immediately after the abovementioned three types of venues. The number of exhibitions staged in these four types of venues accounted for 80% of the total number of exhibitions. (See Figure 9)



藝文組織主辦/策劃的展覽佔多少？

若按主辦/策展單位劃分，可歸納為8類：個人/聯展、藝文機構、畫廊、教育機構、政府/公營機構、其他機構（包括商企如太古地產、基金會、社會福利機構等）、境外機構及不同類型機構合作。在1,404個展覽中，藝文機構進行最多展覽，其次是畫廊，兩者主辦/策劃的展覽數目已超過半數，而累積的展期也有四成（參閱圖11及12）。

圖十一：按不同主辦/策展單位類型劃分的展覽數目
 Figure 11: The number of exhibitions classified by organising/curatorial unit



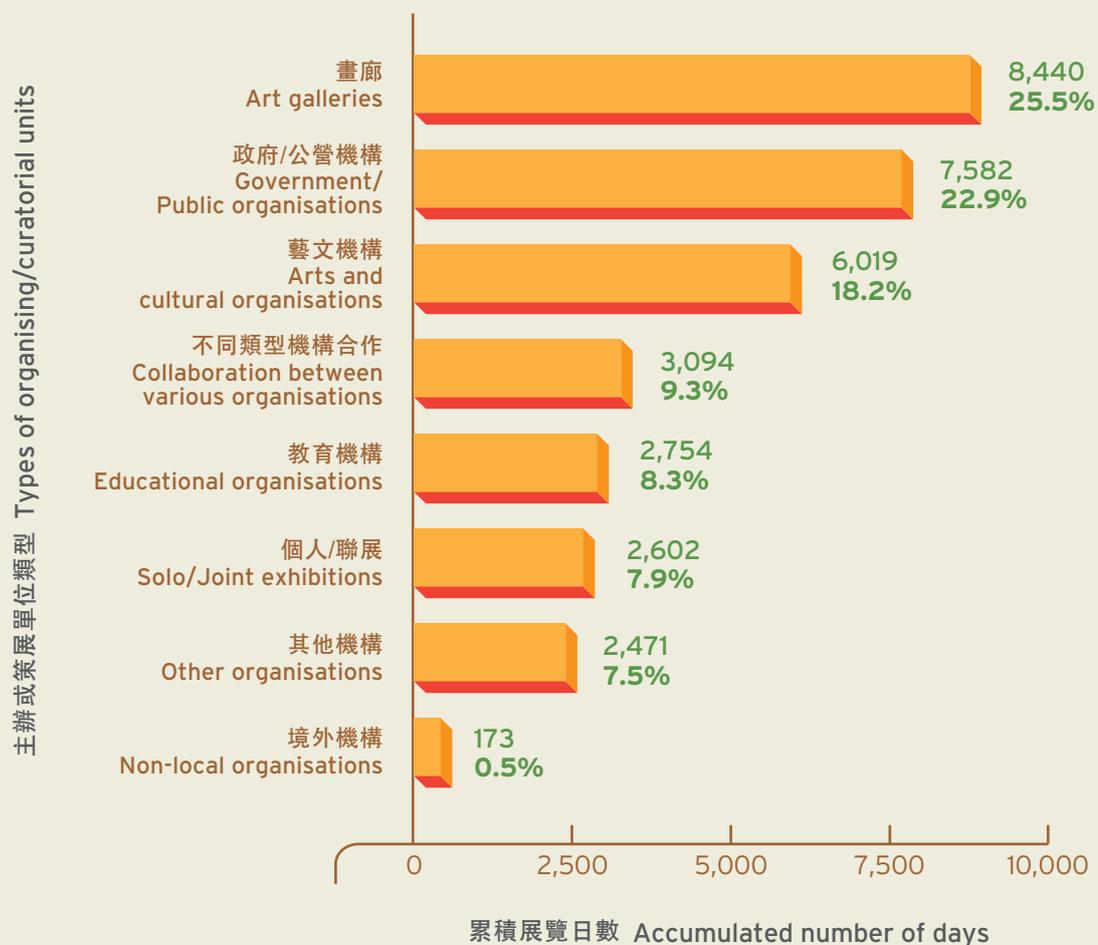
* 共1,404個展覽，當中有13個展覽因資料不詳無法分類。
 * A total of 1,404 exhibitions, 13 of which are unclassifiable due to insufficient details.

How many exhibitions were organised/curated by arts and cultural organisations?

Eight types of exhibitions can be classified by organising/curatorial units namely solo/joint exhibitions, arts and cultural organisations, art galleries, educational organisations, government/public organisations, other organisations (include corporate such as Swire Properties, foundations, social welfare organisations), non-local organisations and collaboration between various organisations. Among the 1,404 exhibitions, arts and cultural organisations held the largest number, followed by art galleries. The exhibitions organised/curated by both categories accounted for more than half of the total number of exhibitions. The number of accumulated exhibition days also accounted for 40% of the total. (See Figures 11 and 12)

圖十二：按不同主辦/策展單位類型劃分的累積展期

Figure 12: The accumulated number of exhibitions days classified by organising/curatorial unit



* 累積展期共33,280天，當中有13個展覽累積145天展期因資料不詳無法分類。

* A total of 33,280 accumulated exhibition days, of which 145 days accumulated by 13 exhibitions are unclassifiable due to insufficient details.

2007/08年度共有多少藝文組織參與？

再統計這些主辦/策展單位時，2007/08年度共錄得883個單位進行了1,404個展覽。這883個單位之中，761個單位可歸納為7類：藝文機構、畫廊、教育機構、政府/公營機構、其他機構（商企如太古地產、基金會、社會福利機構等）、境外機構及不同類型機構合作。藝文組織共錄得401個單位，分布在四種主辦/策劃展覽之機構或團體單位中（即藝文機構、畫廊、境外機構及不同類型機構合作）。

展覽場地、主辦/策展機構如何影響展覽內容？

從統計顯示，繪畫展覽數目及累積展期最多，其中一個可能性與展覽場地空間有關。商廈/商舖適合進行大型展覽的空間並不多，不論是面積或樓底高度都限制了某些展覽內容的舉行機會（如大型雕塑展、裝置展等），反而對空間要求或限制較少的展覽內容則有較多機會舉行（如書畫、油畫、攝影等）。另一方面，大部分商廈/商舖的場地都是畫廊租用的地方，這些畫廊多以代理當代藝術作品為主，展覽多為繪畫及攝影作品，故繪畫及攝影的展覽數目累積數字較高。

How many arts and cultural organisations took part in 2007/08?

When we add up these organising/curatorial units, we find that the 1,404 exhibitions were held by a total of 883 units. Among these 883 units, 761 can be classified into seven categories: arts and cultural organisations, art galleries, educational organisations, government/public organisations, other organisations (corporate such as Swire Properties, foundations, social welfare organisation etc.), non-local organisations, and collaboration between various organisations. Arts and cultural organisations account for 401 units, distributed among four categories of organising/curatorial units or groups (i.e. arts and cultural organisations, galleries, non-local organisations, and collaboration between various organisations).

How is the content of the exhibitions affected by the exhibition venues and the organising/curatorial organisations?

According to the data, art exhibitions top the lists in terms of the number of exhibitions and accumulated exhibition days. One possible reason for this is the part played by the exhibition venues. There is not much space available in commercial buildings/shops for large scale exhibitions. Both the area and ceiling height of commercial buildings/shops place limitations on certain exhibitions (e.g. large-scale sculpture exhibitions, installations, etc.). In comparison, exhibitions requiring less space (such as Chinese calligraphy, oil paintings, photography, etc.) have more exhibitions opportunities. Also, most venues in commercial buildings/shops are properties leased by art galleries, which deal mainly in contemporary art and whose exhibitions comprise mostly of works of art and photography. For this reason, art and photography exhibitions tend to accumulate a higher number of exhibition days.



Para/Site 藝術空間「淘金期」
Surasi Kusolwong: Golden
Fortune (Good News Is
Coming), Para/Site Art Space

小結 Conclusion

本文嘗試摘錄《香港藝術界年度調查報告2007/08》的重點，故每個藝術組別的具體情況，不能在有限的篇幅內詳細交代，鼓勵業界及關心藝術發展之公眾人士，細閱報告內容。研究報告之中文版現可於本局辦事處索取，或於本局網站下載報告，英文版將於稍後出版及同時下載。

「香港藝術界年度調查」作為一項恆常的本港藝術界調查研究，其調查範圍及收集資料範圍的深度及廣度將逐年遞增，例如2008/09年度的調查研究將增加有關影展/電影節的情況、票房收入等，以建立一個全面蒐集藝文界行業資料的根基，長期跟進觀察藝文界增長的情況。

「香港藝術界年度調查」的首年計劃實屬初試啼聲，資料蒐集工作尚須逐步完善，業界的參與、支持和回饋意見十分重要，可有助完成整項計劃，向社會提供準確的基礎參考資料，長遠成為香港藝術軟、硬件發展的重要依據，並有助本局進行相關的政策倡議工作，為香港藝術軟、硬件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，以及它為社會帶來的文化、經濟和公共價值效益進行評估，實有賴同業及研究機構的參與及支持。隨着「香港藝術界年度調查」的開展，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。 

In this article, we have attempted to summarise the salient points of the *Hong Kong Annual Arts Survey 2007/08*. Due to space constraints, it is not possible to describe each arts genre in too much detail. We encourage the arts community and members of the public who are concerned with arts development to collect a copy (chinese version) of the report from the ADC or download it from our website. The English version will be published and ready for download shortly.

As a regular survey on Hong Kong's arts community, the Hong Kong Annual Arts Survey will continue to expand the depth and scope of research and data collection. For example, the 2008/09 Survey will include film festivals and ticket sales. In doing so, a base for collecting information on the arts can be set up for monitoring the growth and development of the arts community on a long term basis.

This is the first year of the survey and the process of data collection has to be still perfected. The arts community's participation, support and feedback are very important in completing this project to provide the community at large with accurate primary reference material. In the long run, the survey hopes to provide an important basis for software and hardware development for Hong Kong's arts community. The survey will also help the ADC in formulating related policies.

In the long run, we need the participation and support of our colleagues and other research organisations to establish a suitable benchmark to measure the state of local arts and culture, and to gauge the cultural and economic benefits the arts industry generates for Hong Kong, as well as its impact on social values. Following the launch of the survey, we welcome anyone concerned about Hong Kong's arts development - policy departments, research organisations, arts groups - to support the ADC's efforts towards the next stage of research to promote the further development of local arts and culture. 

資料說明 Data description

表演藝術

1. 演藝設施範圍集中於本港的主要演出場地，即收集康文署轄下的表演文娛設施、香港演藝學院、藝穗會及香港藝術中心提供的節目表；新光戲院的數據則根據其台期表作統計。
2. 17座演藝設施是指：
 - 康文署轄下的13座表演文娛設施，以及其他4個主要場地：香港演藝學院、香港藝術中心、藝穗會及新光戲院，內文統稱為演藝設施。康文署13座表演文娛設施包括：香港文化中心、香港大會堂、沙田大會堂、荃灣大會堂、屯門大會堂、葵青劇院、高山劇場、牛池灣文娛中心、西灣河文娛中心、上環文娛中心、大埔文娛中心、北區大會堂及元朗劇院。
3. 演藝場地是指上述演藝設施中的演出場館，其他可供表演的附屬設施如大堂、露天廣場、排練室、展覽廳等地方並不包括在內。17座演藝設施共有34個不同的演藝場地：
 - 香港演藝學院歌劇院、戲劇院、音樂廳、演奏廳及實驗劇場
 - 香港藝術中心壽臣劇院、Agnès b電影院及麥高利小劇場
 - 藝穗會劇院及小劇場
 - 新光戲院一號及二號舞台
 - 香港文化中心大劇院、音樂廳及劇場
 - 香港大會堂音樂廳及劇院
 - 沙田大會堂、荃灣大會堂及屯門大會堂各自的演奏廳及文娛廳
 - 葵青劇院演奏廳
 - 高山劇場劇院
 - 牛池灣文娛中心及西灣河文娛中心各自的劇院及文娛廳
 - 上環文娛中心劇院及演講廳
 - 大埔文娛中心演奏廳
 - 元朗劇院演奏廳
 - 北區大會堂演奏廳
4. 四種經費來源歸類為：行政資助、節目資助、場地資助及其他經費。
 - 「行政資助」包括由民政事務局直接撥款資助的十個藝團（2007/08年度獲民政署直接資助的藝團包括：中英劇團、城市當代舞蹈團、香港芭蕾舞團、香港中樂團、香港舞蹈團、香港管弦樂團、香港話劇團、香港小交響樂團、劇場組合及進念·二十面體）主辦/製作的節目，及由獲得藝發局「一年資助」的藝團主辦/製作的節目，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。
 - 「節目資助」指由康文署主辦/贊助的節目、獲得戲劇發展基金及/或藝發局各項計劃資助的節目、由其他政府部門/公營機構（如區議會、教育局等）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。
 - 「場地資助」指獲得康文署減免房租計劃或場地贊助等優惠的節目。
 - 「其他經費」指未有獲得上述任何一種政府資助/贊助的節目。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。
5. 數字並未包括在康文署轄下場地進行的綜合文娛表演節目，當中包括朗誦、音樂比賽及木偶節目。
6. 各藝術類別之節目分類及其定義：
 - 「舞蹈」指現代/傳統舞蹈、民族舞、芭蕾舞，但不包括社交舞。是次研究將舞蹈節目分為6項：芭蕾舞、現代舞、中國舞、外國民族舞、比賽及綜合。
 - 「戲劇」指中西方話劇、現代偶劇、音樂劇，但不包括歌劇、傳統偶劇。是次研究將戲劇節目分為6項：話劇、兒童劇、音樂劇、形體劇場/默劇、比賽及綜合。「兒童劇」是指節目的觀眾以兒童為主，形式可包括木偶劇、音樂劇等。
 - 「音樂」指中西古典/傳統音樂、聲樂（如合唱團、朗誦）、歌劇，但不包括流行音樂。是次研究將音樂節目分為8項：中樂演奏、西樂演奏、合唱、歌劇、聲樂/演唱會、朗誦、比賽及綜合。
 - 「戲曲」指中國各地方戲曲、戲曲演唱會、傳統偶劇。是次研究將戲曲分為7項：粵曲演唱會、粵劇、其他劇種、傳統木偶、比賽、綜合及其他。「其他劇種」指粵劇以外的戲曲，例如京劇、崑劇、越劇等。「其他」是指因資料不詳無法分類的節目，以及兒童粵劇/粵曲節目。
 - 「綜藝」指於一個演出節目中包含多於一場表演藝術類型的節目，例如一個節目的其中一節是舞蹈表演，另一節是演奏等，但不包括跨媒體藝術、電影、流行音樂演唱會、社交舞之節目。

Performing arts

1. The scope of the performing facilities is focused on the major performing facilities in Hong Kong. Printed programmes were provided by the performing facilities and entertainment complexes under the Leisure and Cultural Services Department, Hong Kong Academy for Performing Arts, Hong Kong Fringe Club and Hong Kong Arts Centre. The statistical data on Sunbeam Theatre was derived based on its performance schedule.
2. 17 performing arts facilities refer to:
 - The 13 performing facilities under the LCSD and four major venues, including The Hong Kong Academy for Performing Arts, Hong Kong Arts Centre, Hong Kong Fringe Club and Sunbeam Theatre, collectively referred to as "performing facilities" in the report. The 13 performing facilities under the LCSD are the Hong Kong Cultural Centre, Hong Kong City Hall, Sha Tin Town Hall, Tsuen Wan Town Hall, Tuen Mun Town Hall, Kwai Tsing Theatre, Ko Shan Theatre, Ngau Chi Wan Civic Centre, Sai Wan Ho Civic Centre, Sheung Wan Civic Centre, Tai Po Civic Centre, North District Town Hall and Yuen Long Theatre.
3. Performing venues refer to the performance locations located in the abovementioned performing facilities. Other auxiliary facilities that can be used for performance such as assembly halls, open-air plazas, rehearsal rooms, exhibition halls, etc. are not included. There are 34 different performing venues in 17 performing facilities, including:
 - Lyric Theatre, Drama Theatre, Concert Hall, Recital Hall and Studio Theatre of The Hong Kong Academy for Performing Arts
 - Shouson Theatre, Agnès b. CINEMA! and McAulay Studio of Hong Kong Arts Centre
 - Fringe Theatre and Fringe Studio of Hong Kong Fringe Club
 - House 1 and House 2 of Sunbeam Theatre
 - Grand Theatre, Concert Hall and Studio Theatre of Hong Kong Cultural Centre
 - Concert Hall and Theatre of Hong Kong City Hall
 - Auditorium and Activities Hall in each of Sha Tin Town Hall, Tsuen Wan Town Hall and Tuen Mun Town Hall
 - Auditorium of Kwai Tsing Theatre
 - Ko Shan Theatre
 - Theatre and Activities Hall in each of Ngau Chi Wan Civic Centre and Sai Wan Ho Civic Centre
 - Theatre and Lecture Hall of Sheung Wan Civic Centre
 - Auditorium of Tai Po Civic Centre
 - Auditorium of Yuen Long Theatre
 - Auditorium of North District Town Hall
4. The four sources of funding are: Administrative Grants, Programme Grants, Venue Grants and Other Funds.
 - "Administrative Grants" are the performances organised/produced by the 10 performing groups that receive direct subvention from the Home Affairs Bureau (HAB) (the 10 performing groups that receive direct subvention from the HAB in 2007/08 are: Chung Ying Theatre Company, City Contemporary Dance Company, Hong Kong Ballet, Hong Kong Chinese Orchestra, Hong Kong Dance Company, Hong Kong Philharmonic Orchestra, Hong Kong Repertory Theatre, Hong Kong Sinfonietta, Theatre Ensemble and Zuni Icosahedron), and the performances organised/produced by the performance groups that receive the One-Year Grant from the ADC. The funding supports the operation of performing groups and part of the programmes organised/produced by them.
 - "Programme Grants" are performances organised/sponsored by the LCSD, performances that receive funding from the Cantonese Opera Development Fund and/or ADC's Project Grants, and performances organised/produced by other government departments/public organisations (e.g. District Councils, Education Bureau, etc.), HKAPA and the Hong Kong Arts Festival.
 - "Venue Grants" refer to performances that enjoy concessions under the LCSD's venue rental reduction or waiver scheme or are recipients of its rental subsidies.
 - "Other Funds" refer to performances that do not receive any of the above funding/sponsorship from the government. "Other Funds" may include performances organised/produced by groups that receive funding from different foundations or from non-governmental bodies.
5. These figures do not include variety performances held in LCSD venues, e.g. recitals, music competitions and puppet shows.
6. Classification of arts genres and their definitions:
 - "Dance" refers to modern/traditional dances, folk dance, ballet, but does not include social dance. This Survey divides dance programmes into six sub-categories: ballet, modern dance, Chinese dance, foreign folk dance, competitions and combined.
 - "Theatre" refers to Chinese and western plays, modern puppetry, musical theatre, but does not include opera and traditional puppetry. This Survey divides drama programmes into six sub-categories: plays, children's drama, musical drama, physical theatre/mime, competitions and combined. Children's drama refers to programmes mainly targeting children. It can take the form of a puppet performance, musical drama, etc.
 - "Music" refers to Chinese and western classical/traditional music, vocal music (e.g. choirs, recitations), opera, but does not include popular music. This Survey divides music programmes into eight sub-categories: Chinese music performance, western music performance, choral singing opera, vocal recital/song concert, speech, competitions and combined.
 - "Xiqu" refers to all Chinese regional xiqu, xiqu concerts and traditional puppetry. This Survey divides xiqu into seven sub-categories: Cantonese opera singing, Cantonese opera, other forms

7. 由於康文署主辦的演出節目涵蓋不同藝術組別，為免重複計算，1,615個單位中並未包括康文署在內。
8. 藝術組織是指藝術團體、藝文組織或協會，學界的劇社或藝術學會/演奏團等單位並不包括在內。當一個節目多於一個以上的藝術組織同時主辦/製作，該藝術組織亦計算在內。
9. 本地/訪港節目分類及其定義：
 - 「本地節目」指整個節目由本地團體演出。
 - 「訪港節目」指整個節目由外地團體演出。
 - 「混合節目」指整個節目包括了本地團體及外地團體演出，分類時只以製作/演出團體單位作為劃分準則，外地演員個別參與演出並不在考慮之列。
10. 檢視每場的最高票價時，只統計公開場次的正價價格，優惠票價並不計算在內。
11. 屬於學界的主辦/製作單位包括各中、小學及幼稚園、辦學機構、香港演藝學院及各大學、各院校的演奏團、合唱團等，以及聯校/學界的組織，如香港學校音樂及朗誦協會。

視覺藝術

12. 展覽形式分類及其定義：
 - 「獨立展」指一個展覽只於一個場地展出
 - 「巡迴展」指同一展覽於不同場地接續展出
 - 「同期展」指同一展題在不同場地出現，並且部分展期是重疊的
 - 「常設展」指一個展覽於同一場地長期展出。
13. 資料按《香港視覺藝術年鑑》的14種分類而進行統計，其分類以媒介分類為主，包括：書畫篆刻、繪畫、版畫、雕塑、陶藝、攝影、混合媒介及裝置、電子媒介、綜合展、建築、設計、兒童藝術、文物及其他。如展覽性質乎兩種媒介之間，則以主導的媒介傾向為主，例如攝影裝置，若攝影性質為主導便歸入為攝影分類。其中：
 - 「繪畫」包括各類媒介繪畫與混合媒介繪畫
 - 「混合媒介及裝置」主要指立體作品，亦包括行為藝術
 - 「電子媒介」專指涉及錄像與電腦演繹的藝術作品
 - 「綜合展」則指同一展場內有超過一個類別作品的展覽
 - 「建築」與「設計」則指以創作為重心的展覽。
14. 場地分類及其定義：
 - 「公共美術/文物館」指康文署轄下之美術館及文物館，例如香港藝術館、香港文化博物館等，並不接受公眾租用舉行展覽。
 - 「政府文化場地」指可供公眾租用舉行展覽的政府場地，例如香港視覺藝術中心、各演藝設施的展覽館/展覽廳、香港中央圖書館展覽館、香港電影資料館展覽廳、香港會議展覽中心等。
 - 「其他政府場地」指其他並未包括在「公共美術/文物館」及「政府文化場地」的政府及公營機構場地，例如部門辦公大樓、醫院、中區警署建築群等。
 - 「大學美術/文物館」指各大學的美術館及文物館，包括：香港大學美術博物館、香港大學饒宗頤學術館、香港中文大學文物館及香港中文大學新亞書院許氏文化館。
 - 「校園」指並未包括在「大學美術/文物館」的校內範圍，例如大學圖書館展覽場地、藝術廊、畫廊等，亦包括中、小學校園。
 - 「非牟利機構」指香港藝術中心、藝穗會及牛棚藝術村的展覽場地，同時包括社區綜合大樓、社區會堂等非牟利機構的辦公室大樓、博物館及畫廊等展覽場地。
 - 「工廠大廈」指各工廠大廈內的畫廊及工作室。
 - 「商廈/商舖」包括各商業辦公大樓的大堂展區、商業樓宇地舖或樓上舖的畫廊及展覽場所。
 - 「商場」指各大、小規模的商業購物中心室內、室外範圍或其商舖內的展區。
 - 「公共空間」如行人天橋、街道、行人專用區，亦包括地鐵站內的走廊空間、碼頭範圍。
15. 文中的數據經四捨五入後之總和可能略有出入。

of Chinese operas, traditional puppetry, competition, combined and others. Other forms of Chinese operas refer to xiqu that is not Cantonese opera, e.g. Peking opera, kunju, Yueju, etc. Others refer to unclassifiable programmes due to insufficient data, e.g. children's Cantonese opera/Cantonese opera singing programmes.

- "Variety programmes" refer to a single programme that encompasses more than one performing arts genre, e.g. when one segment of the programme is a dance performance and another involves playing musical instruments, but does not include multi-media arts, film, popular music concerts and social dance programmes.
7. The programmes organised by the LCSD extends several art-forms. To avoid repetition, LCSD is not included in the 1,615 units.
 8. Arts organisations refer to arts groups, arts and cultural organisations or associations. They do not include the drama groups or arts societies/bands, etc. that are found in schools. If a programme is organised/produced concurrently by more than one arts organisation, the arts organisation is included in the calculation.
 9. Classification and definition of local and non-local programmes:
 - "Local programme" refers to one whose entire programme is performed by local groups
 - "Non-local programme" refers to one whose entire programme is performed by non-local groups
 - "Combined programme" refers to one whose entire programme is performed by both local and non-local groups. Classification is based on the organisation that produce/perform the programme. Programmes with individual participation of non-local actors are not considered.
 10. When determining the highest priced tickets for each performance, only regular priced tickets for public performances were considered. Discounted tickets were not counted.
 11. School groups that are organising/production units include secondary and primary schools, kindergartens, school operators, HKAPA, the bands, choirs, etc. of universities and colleges, as well as joint schools/academic organisations like the Hong Kong Schools Music and Speech Association.

Visual arts

12. Classification of exhibitions and their definitions:
 - "Independent exhibition" is an exhibition that is held in one single venue
 - "Roving exhibition" is an exhibition that travels from venue to venue
 - "Concurrent exhibitions" are exhibitions with the same theme that are held at different venues at the same time; the exhibition periods may overlap
 - "Permanent exhibition" is an exhibition that is held in one single venue for a long period of time.
13. The data is calculated in accordance with the 14 categories as listed in the Hong Kong Visual Arts Yearbook, which have been classified mainly according to medium: Chinese calligraphy and seal carving, art, printmaking, sculpture, pottery, photography, mixed media and installation art, electronic media, mixed exhibition, architecture, children's art, artefacts and others. If the exhibition straddles two different media, the medium that is more prominent will be the category by which it is classified. For example, if the main medium in a photography installation is photography, then the exhibition is listed under photography.
 - "Paintings and drawings" include paintings and drawings of various media and mixed media
 - "Mixed media and installation art" refers to three-dimensional works including behavioural art
 - "Electronic media" refers specifically to artworks that involve video and computers
 - "Mixed exhibitions" refer to exhibitions of more than one genre within a single exhibition space
 - "Architecture" and "Design" refer to exhibitions that focus on creative work.
14. Classification of venues and their definitions:
 - "Public art/artefacts museums" refers to art museums and artefact museums under the LCSD, e.g. Hong Kong Museum of Art, Hong Kong Heritage Museum, etc., which do not lease their premises to the public for exhibition purposes.
 - "Government cultural venues" refers to government venues that can be leased by the public for exhibition purposes, e.g. Hong Kong Visual Arts Centre, exhibition halls and spaces of the various performing facilities, Exhibition Hall of the Hong Kong Central Library, Exhibition Hall of the Hong Kong Film Archive, Hong Kong Convention and Exhibition Centre, etc.
 - "Other government venues" refers to the venues of government and public bodies that are not included in public art/artefacts museums and government cultural venues, e.g. office buildings of government departments, hospitals, Central Police Station Compound, etc.
 - "Art/artefact museums in universities" refers to the art museums and artefacts museum in the universities, including University Museum and Art Gallery of the University of Hong Kong, Jao Tsung-I Petite Ecole of the University of Hong Kong, Art Museum of The Chinese University of Hong Kong and the Hui Gallery in The Chinese University of Hong Kong's New Asia College.
 - "Schools" refers to school premises not included in art/artefacts museums in universities, e.g. exhibition venues and art galleries in university libraries, secondary schools and primary schools.
 - "Venues of non-profit organisations" refers to exhibition venues in Hong Kong Arts Centre, Hong Kong Fringe Club and Cattle Depot Artist Village. It also includes exhibition venues like the office buildings, museums and galleries in non-profit organisations like community complexes, community complexes, community halls, etc.
 - "Factory buildings" refers to art galleries and studios located in factory buildings.
 - "Commercial buildings/shops" includes the lobbies of office buildings, as well as art galleries and exhibition venues in ground floor or aboveground shops of commercial buildings.
 - "Shopping centres" refers to the indoor and outdoor areas of shopping centres of all sized, as well as the exhibition spaces within the shops.
 - "Public spaces" includes footbridges, streets, pedestrian-only areas, as well as walkways in commuter train stations and ferry terminals.

15. All figures are rounded off.

不容忽視的**文化藝術基本建設**

訪藝發局主席馬逢國 · 談「香港藝術界年度調查」

Deserving Every Attention **Culture and Arts Infrastructure**

An Interview with Ma Fung-kwok, Chairman of the ADC,
on the Hong Kong Annual Arts Survey



藝發局於2008年開展「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，一方面呈現香港目前文化藝術生態的狀況，一方面為未來的文化發展趨勢提供參考根據。本刊邀請到藝發局主席馬逢國細談對計劃的期望與想法。

The ADC launched the Hong Kong Annual Arts Survey in 2008 to create a roadmap for data collection. The survey reveals, on the one hand, the current ecology of arts in Hong Kong. On the other hand, it also provides a reference basis for projecting the future trend of cultural development. Ma Fung-kwok, Chairman of the ADC, will share with us his expectations and views on the survey.

以客觀數據反映狀況

馬逢國一開始便強調數據統計的重要性。一直以來，業界及公眾僅可透過統計處的年刊，了解於政府場地舉行表演及展覽活動的觀眾人次和表演場次，卻無法得悉民間機構的同類資料，社會欠缺可以全面反映每年度藝術活動概況的統計資料。隨着社會對西九和文化藝術活動的關注日增，要進行有效益的討論，就必須要有更多客觀真確的數據支持。馬逢國指出，香港目前在籌劃大型文化項目時遇到的問題，往往是「不知道如何去計劃」；以西九為例，「如何估計未來的使用量、各項設施應具備的規模等，統統缺乏全面和科學的數據作為建設根據。」

這點空白，令政策的制定及其方向的前瞻均缺乏具體數據的支持。「原始數據是需要的，」馬逢國說，「我們除了運用它作一些分析外，也希望讓公眾、專業組織和政府等在展開文化藝術的討論時，有一些公開的事實作為基礎，這亦對提升討論質素甚有幫助。」

如此統計是文化藝術領域的基本建設，過往得不到關注。馬逢國認為，雖然這計劃方才起步是有點遲了，卻從未為晚；而數據統計於未來勢必加倍備受重視。「藝術界的數據調查，是藝發局責無旁貸的工作，所以計劃得到大會支持；事實上，這工作也是一項承擔，我們希望一直做下去，尤其當資料積累下去時，它自會發揮其作用。」清晰的目標，為計劃的開展踏出了積極的一步——縱使在客觀條件上，遇到不少困難和制肘，例如目前香港場地和活動的資料記錄方式未有一套統一和完整的標準。長遠來說，他認為標準的訂定是有其意義的，有助提高資料的可用性和可靠性。

Objective data reflects current status

Ma Fung-kuok has, right from the outset, stressed the importance of statistics. Until now, the *Annual Digest of Statistics* published by the Census and Statistics Department, has been the only channel for the arts community and the public to obtain information on attendance and number of events for performances and exhibitions in government venues. The same data for events staged by civic groups are not available, and there are no statistics to give an overall picture of art events presented in Hong Kong every year. Now that the public has greater awareness for the West Kowloon Cultural District as well as cultural and art activities, more objective and accurate data are required to support telling discussions. Ma points out that the most common obstacle in planning large cultural events in Hong Kong is “not knowing how to plan them”. In West Kowloon, for example, the challenges were “how to estimate future usage and the adequate size and scale of facilities; and no comprehensive and scientific data is available to guide development.”

This void means that the formulation of policies and their projected way forward are not endorsed by specific data. Ma comments, “Original data are necessary. Apart from being useful in analysis, these published facts are good foundations for discussions on culture and arts between the public, professional organisations and the government. They are instrumental in enhancing the quality of discussions.”

While statistics are essential infrastructure of culture and arts, their significance was overlooked in the past. Ma thinks that despite a rather slow start, it is never too late and statistics will definitely gain weight in the future. “The ADC has an unshirkable duty to carry out a statistical survey for arts. That’s why the scheme enjoys great support internally. It’s also a commitment. We hope it will become an ongoing effort. As data gradually build up, they will play an effective role.” Guided by a clear goal, the annual survey is taking a positive step forward, even though objective conditions are not always favourable and often pose difficulties and constraints. For example, there are currently no unified and comprehensive standards for logging information of venues and events in Hong Kong. Ma feels that it would be useful in the long run to set such standards. It will improve both the usability and reliability of data.

長遠發展有賴各方支持

藝發局首年進行這項調查計劃時，面對不少困難，例如未能從場地管理者取得每場演出/展覽的觀眾人次及入座率、票房收入欠奉等，均窒礙了調查的深度和整全性。儘管困難重重，但馬逢國對計劃的發展仍抱正面想法：「目前的工作尚算順利，很多機構樂於參與和合作；我希望計劃可持續、長遠地發展下去，讓更多機構了解其目的，給予更多支持。」

目前，由於香港大部分場地皆為公營的，在收集較為敏感的數據時（如觀眾人數），尚未構成問題；然而，要是將來要拓闊研究層面，諸如加入商場或非固定演出場地的數據，則要跟資料提供者建立互信，而這種互信的建立，正如馬逢國所言，需要計劃「做出成果和效用」，方能獲得業界的支持。

現時，藝發局肩負起這項計劃，至於與其他學術、研究單位或顧問組織合作的可能性，馬逢國甚表歡迎：「希望各界可以就有關成果提供意見。我明白目前的限制很多，計劃亦大有改善空間，但這正需要隨時間積累經驗。這些資料是屬於社會的，是給所有關心這方面的人去認知和使用的；未來，我們會就計劃的使用情況預算下一步該怎樣投入資源。當然愈多人幫忙自然會做得愈好。」

對於是年調查的結果，馬逢國發現不少有意思的觀察，令他更堅信這項工作的重要性：「香港有很多團體主辦文化活動，當中包括不少非文化專業的機構，它們即使沒有資助也努力地參與文化發展。此外，數據也反映本地文化發展的豐富、多元，這是很可喜的現象。」以往，當談及一些文化現象時，往往只能以一種印象的概略方法去描述，時有偏差；如今能夠透過科學探討的方式，掌握業界的具體情況，對行業未來的發展甚有裨益，「既為業界及政府提供客觀真實的數據，亦可修正一些偏差。」馬逢國補充。

Long-term development relies on support from the community

When introducing the survey for the first year, the ADC met many challenges: inability to obtain admission and attendance data of every performance/exhibition, lack of box office data, etc. These setbacks compromised the depth and integrity of the survey. Difficulties notwithstanding, Ma remains positive about the prospect of the scheme. "Progress is quite smooth at the moment. Many organisations are happy to take part and work with us. I hope the survey can continue and see ongoing development, so that more organisations will understand its purpose and offer their support."

Given that the majority of venues in Hong Kong are government-run facilities, there is no problem in collecting sensitive information (e.g. attendance). Should the scope of study widen in the future - expanded to include data of shopping centres or non-permanent performance venues - mutual trust must be established with the information providers. As Ma puts it, this mutual trust will only come about when the scheme gains support from the sector because it "works and gets results".

The responsibility to execute this scheme now lies with the ADC. Ma welcomes collaboration with other academic, research organisations or advisory groups. He says, "I look forward to receiving feedback on the annual survey results. I understand there are many restrictions at present and the scheme has room for improvement. That's exactly why we need to gain more experience. These data belong to the society and all those who care about this issue should be made aware of their existence so they can put them to good use. Looking ahead, we'll budget necessary resources effectively based on actual usage. Of course, the more people we involve, the better results we'll achieve."



畫家筆下的西九
Artist's impression of WKCD



為政策制訂提供依據

是年調查集中在表演藝術方面的數據，對於拓展至其他範疇的數據研究，馬逢國直言這是沒有界線的：「例如電影方面，行業本身已有相關數據，將來希望徵得有關方面同意，以便收集。至於文學、媒體藝術等方面的數據調查，我希望在資源許可的情況下逐步拓展。」對於逐步建立數據和資料庫的視野，馬逢國提出了重點所在：「隨着西九的發展，整個文化市場和藝術環境將面對急劇的變化，我們需要透過數據，更快、更準確地掌握狀況，以便制訂和調整政策，如此一來，亦可以避免政策出現適應上的滯後。」因此，他一再強調，這是香港文化藝術的基礎建設，務必要提高各界的關注。

談及西九的發展，香港和其他城市在文化市場和藝術環境方面的經驗可以如何參考和對照？馬逢國說，其他城市在文化藝術的數據掌握相當完整，以內地為例，政府部門是很有系統地進行相關的工作，他覺得若有關數據研究的計劃發展成熟，絕對可以在數據的平台上讓香港與其他城市對照經驗，這個平台「不但有助討論，亦是重要的文化交流和經驗互補的渠道。」 **ON**

(文：陳國慧)

Ma has made many interesting observations on the annual survey findings. They have made him even more convinced that this initiative is of vital importance. "Cultural activities are presented by many different groups in Hong Kong, including a fair number of non-cultural or non-professional organisations. Despite the lack of subvention, they play an active role in promoting cultural development. Moreover, data have shown that Hong Kong's local culture is developing diversity and vibrancy, which is most encouraging." In the past, cultural phenomena could only be described as general impressions which sometimes depart from the truth. Now we can identify specific details of the arts community through scientific inquiry. This is greatly beneficial to the future advance of arts. "While providing objective and true data to the arts community and the government, we can also correct some bias," he adds.

Providing a basis for policy formation

This year's annual survey focuses on data of performance arts. As for opening up the ambits to cover data of other art disciplines, Ma says that there is no limit at all. He explains, "The film industry is one example. They have existing data and our plan is to collect these data with permission from the stakeholders. As for art-forms like literature and media, I do hope to extend the data survey scheme to these areas if resources allow." Ma pinpoints the vision of progressively collecting information and establishing a database, "The development of West Kowloon will bring sharp and drastic changes to the entire cultural market and arts environment. We have to keep abreast of the current status more speedily and accurately by collecting data, and then formulate and adjust policies accordingly. This initiative will also prevent policies from lagging behind due to inadaptability." He stresses repeatedly that this is Hong Kong's culture and arts infrastructure and efforts must be made to promote public awareness.

When asked about the development of West Kowloon, and how Hong Kong can refer to and compare with other cities on the fronts of cultural market and arts environment, Ma says other cities have very complete data on culture and arts. In China, for example, government authorities are carrying out this task very systematically. He feels when the data survey scheme is well developed, Hong Kong can definitely compare with other cities and exchange experience on the data platform. This platform "not only promotes discussions, but also serves as a channel for cultural exchange and experience complementation." **ON**

(Text: Bernice Chan)

綜論：藝術界年度調查

A Roundtable Discussion on the Hong Kong Annual Arts Survey



《香港藝術界年度調查報告2007/08》經已出版，調查集中在表演藝術及視覺藝術，以數據審視行業的概況。藝發局行政總裁茹國烈、藝術評論員陳雲、上海音樂學院教授鄭新文及香港中文大學文化及發展研究中心總監許焯權，就着這項報告作出評論，並建議將來可作出的發展方向，以及期望它可發揮的作用。

With a significant focus on performing arts and visual arts, *the Hong Kong Annual Arts Survey 2007/08* was an attempt to outline an overview of arts and culture in Hong Kong by identifying areas of interest from industry statistics. Louis Yu, Chief Executive of the ADC, was joined by Chin Wan, arts critic, Tseng Sun-man, professor at the Shanghai Conservatory of Music, and Desmond Hui, professor and director of the Centre for Culture and Development of the Chinese University of Hong Kong, in a discussion to evaluate the findings of the study and its implications with the object of identifying new directions and initiatives.

數據的廣度與深度

茹：這份報告是將原始數據加以收集和整理，期望成為有意義的資料。除了向業界公布資訊，也歡迎不同的學術機構以此為素材，進行相關的研究。我們會將調查範圍逐步廣化和深化：廣化是指在藝術類別的範圍會再擴闊，深化是在同一個藝術類別中所取得的數據會更深入。

The Breadth and Depth of Data

Yu: This primary research aims to collect and collate relevant raw data that will serve as the basis for meaningful findings in local arts and culture. We also hope that the data made available to the industry will pave the way for further academic research and studies. It is also our goal to expand the survey in depth and breadth - to widen the spectrum of the art-forms in focus, and to collect a larger corpus of data from within an art-form.



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1 影話戲《獨在婚姻介紹所》
Waiting for the Match, Cinematic Theatre

2 進劇場《花魂》
Hanako's Pillow, Theatre du pif

陳： 這個年度報告做得相當不錯，可以取得的資料都幾乎反映出來了。如果可以提供更仔細的數據會更好。

茹： 資料方面確是想更詳細一點，例如希望包括票房收入，這可以反映文化消費的情況。另外，現在報告中列出的入場人數，只是某一藝術類別（如戲劇）的整體數字，並未有分項（如音樂劇、話劇、默劇）的詳細數據。期望在未來能取得以上更深入的數據。

鄭： 這份報告是否能反映出贊助額及贊助類別？

茹： 未能反映出數額。至於贊助類別，現時可把節目區分為行政資助、節目資助或其他資助，亦可以從中看到完全沒有受政府資助的藝團有多少。但經費來源屬於商業或非商業，在今次報告中還未有這方面的分析。也許下階段可以將「其他資助」再細分為來自於商業或基金會等。

鄭： 其實有關資助類型的分析，確是可以做得更詳細。現時報告中的節目資助一項，是將康文署的贊助和藝發局的計劃資助歸於同一項；長遠而言，將兩項數據分開呈現會更具參考作用。例如康文署的節目製作者在決定節目的類型、收費、場數、資助比率各方面，都可以此作為參考指標；同樣地，如果有藝團申請資助，藝發局也可參考類似節目資料去預計收入數字，有助作出批核決定。

Chin: Nearly all available data have been compiled in this report. Excellent work but would be better if more data details had been included.

Yu: It has been our intention to provide a more detailed picture of the industry, such as box-office receipts that could serve as an indicator of the consumption of cultural goods and services. The report provides only overall attendance figures of an art-form (drama, for example), but doesn't show a breakdown of the figures for the sub-genres (such as musicals, stage plays and mimes under the umbrella of drama). Hopefully more detailed figures will be made available in future reports.

Tseng: Does the report contain any figures on sponsorship income and the types of sponsorship?

Yu: Unfortunately, it doesn't have any figures of funding. At present, funding for cultural activities comes in three forms - administrative, programme and 'Others' - and the figures presented do indicate the number and nature of the arts groups that do not receive any form of government subsidy. The report has yet to distinguish business from non-business incomes in the form of sponsorship. So funding from business sponsorship and trusts/foundations will be an area worth exploring under 'Other funds' in the second phase of our survey.

Tseng: There is definitely a need to conduct more detailed analyses on the different types of funding. Take funding for programming as an example, funding from the Leisure and Cultural Services Department (LCSD) and ADC's project grants are now put under the same category. But if you present them as two sub-sets of figures separately, it'll provide an excellent frame of reference in the long term, say for LCSD organisers in deciding programme types, ticket prices, the number of shows and the funding percentage. These figures will be similarly useful to the ADC when processing funding applications by giving a projection of income estimates of a particular programme.

茹：理論上這是做得到的，但首要是取得個別節目的收入數字。我們這次未能獲取這些資料，在未來能取得的機會也不大，因當中涉及私隱、商業資料等問題。一般來說，場地管理者包括康文署，對於個別節目的收入甚至入場人數均不願透露，可能認為這是他們與租用者之間的事情，不便公開。這方面我們與場地管理者仍在協商之中。至於康文署的節目資助與藝發局的計劃資助原本是兩項獨立的數字，現把它們合併，是假設報告的讀者對象對整體現況和文化政策有興趣，故以公帑贊助節目的整體情況陳述，讓資料較簡單易明。

許：在聯合國教科文組織（UNESCO）裏也有專責統計的機構，將文化數據整理為報告，為聯合國會員國之間提供文化上的參照，並期望能對國家整體文化政策產生宏觀的影響。而今次藝發局的報告，可算是一個藝術界別的年度調查，主要聚焦於生產數據（production data）。我認為最重要是清楚界定這個研究的目的，焦點是在於本地文化產業的生態狀況，所收集的數據實際上是反映出這種生態來。

陳：這個報告是反映了實際製作和市場成效。我認為這些數據可以有兩種用途：其一是策略性規劃，可從製作者和資助者兩方面去看，兩者都可以根據這些數據去預算收入、觀眾人數、贊助額，及評估市場是否已達飽和。其二是在文化政策上較具體的用途，例如考慮撥款多少、場地是否足夠等實際問題。無論如何，如能收集到更仔細的數據會更有用，但相信要藝發局與場地提供者雙方面的合作，要讓他們了解到有實際用處，才能達成。



前進進戲劇工作坊
《飛吧！臨流鳥，飛吧！— 消失的翅膀》
Myth of Archaeology Bird:
The Vanished Wings,
On and On Theatre Workshop

Yu: It's feasible, at least in theory, given we also have figures of box-office receipts of individual programmes. Due to the private and sensitive nature of the information, we've been denied access to these data before and are unlikely to be granted one in future. More often than not, venue providers, the LCSO being no exception, would consider these data confidential between the venue provider and user and thus decline to disclose information regarding ticket revenues, even attendance figures. This is an area I've been lobbying the venue provider for greater transparency. That the two sub-sets of LCSO funding and ADC's project grants are pooled together to give an overall funding figure is based on the assumption that the readers are more interested in an overall picture of the present situation and trends with regard to cultural policies, and that the integrated tabulation is easy to read and interpret by providing a comprehensive overview of publicly funded programmes.

Hui: UNESCO has its own Institutes for Statistics to collect cultural statistics to reflect the needs and conditions of various member states and their ensuing impact on cultural policy across the states. On the other hand, the ADC survey is an annual study of the arts with a focus on generating production data. I think it's important for the survey to have clearly defined objectives that identify and map out the ecology of the local cultural industry and are in turn substantiated by statistical data.

Chin: This report is a good indication of production and marketing effectiveness. I think the data serves two purposes: first, it facilitates strategic planning by enabling both the organiser and the funding body to make more accurate forecast for revenues, attendance, sponsorship income, etc, while informing both parties of the degrees of market saturation; second, the data can feed into the policy-making process regarding the amount and allocation of funding and the availability of performance venues. No matter what the purposes are, the more detailed the data the more useful they are. It'll be up to the ADC and the venue provider to see the merits in it and decide to join hands in the effort.

本地藝術生態的觀察

鄭： 報告反映出該年度的主辦機構共有千多個，若將康文署和其他主辦機構在票價、製作數量、場次等作出比較，會很有用。一方面，對康文署製作文化節目的策略具參考作用；另一方面，公開這些數字也是向公眾作出交代。這種比較對政府或公共資源的運用甚具參考價值，還可以檢討康文署或藝發局為何要投放公共資源去支持那些活動。政府提供資助固然是希望對文化生態能有正面改變，而整理出這些數據，或可作為一種指標性的工作。有一點我個人十分感興趣：從這個報告中，我發現戲曲的繁榮程度，即使有相當大比例的粵曲演出是不收費的，但若論收費的演出，其票價在所有藝術類別中居然是第二高。

茹： 除了粵劇，音樂方面的繁榮也令我相當驚訝。可以看得出，不同藝術範疇的活躍情況其實是面向的：有民間的、業餘的、非專業的活躍情況，這是很地區層面的活躍；相對來說，另一面是比較專業的、高消費的，或者產業化的方向。這意味着，若我們要描述一個藝術類別的活躍或繁榮程度，就要開始接納有不同的標準，不能再用單一標準去評量。

鄭： 關於產業化的程度，在這份報告中其實也有數據反映出來，就是每個製作演出多少場。根據現時數據來看，產業化的程度肯定不算高。另外，我發一個有趣的情況：接受「其他資助」的音樂劇平均場次不比「行政資助」的戲劇製作高很多，而「其他資助」的話劇，平均場次亦相當低，雖然「其他資助」並不單指商業贊助。



青年粵劇團《五郎救弟》
Cantonese opera performance,
Hong Kong Youth Cantonese Opera Troupe

Observations of Local Art Ecology

Tseng: The report tells us that there're over 1,000 event organisers in that year alone, and it would be extremely useful to compare ticket sales, the number of productions and shows and so on of the LCSD with those of other organisers; these comparisons will also be a useful reference for programming LCSD events. Also, the release of these figures is part of being accountable to the public. A comparative survey will not only shed new light on the use of government and public resources but also improve efficiency by reviewing why an organisation should be granted LCSD and ADC funding over the other. The government obviously expects their funding to have a positive impact on the local culture and environment, and this is where these data come in to act as points of reference. There's one area that interests me most, that is how well the Cantonese opera was doing. Despite giving its fair share of free performances, Cantonese opera tickets, when they're for sale, were the second most expensive of all art-forms.

Yu: The music boom also took me by surprise. The nature and expressions of many art-forms are diverse as they're different - non-government, amateur and non-professional, they all bring an energy at the community level; on the other hand, we also have a niche market that caters to the professional and the high-spenders or moves towards an industrialised mode of operation. What it implies is that in order to portray a complete picture of how active an art-form is and how well it's doing, we'll need to adopt a set of standards instead of a single rule.

Tseng: The report does contain statistics that might have the answer to how industrialised the arts have become - by looking at the number of performances spawned by a particular work. It seems to be on the low side, judging by the statistics. There's something else I found interesting: the average number of performances racked up by any one music work receiving 'Other funds' is not significantly higher than drama productions receiving 'Administrative grant', and the number is again on the lower end of the scale for stage plays receiving 'Other funds', though 'Other funds' does not refer only to commercial sponsorship.

為政策制訂者提供參考

茹： 這個報告的短期目標是供政策制訂者參考之用，可能對研究機構也有用。有了這些數據之後，至少政策制訂者想要比較或描述的話，也能有一個較科學化的基礎。

陳： 將來或可以邀請主要藝團的市場推廣及策劃人員一起參與，一來他們以後不用再單靠行業主觀判斷就可得到一些參考數據，二來這種科學數據式的預測和規劃方法，對業界的管理也有幫助。而近年不少學校開辦了藝術管理的課程，這些本地數據正可以作為教材，到時不用再常常取外地的數據。

許： 過往因為缺乏數據，致使學術機構運用數據去進行文化研究的傳統並不算強。有了這些數據之後，這方面可能會有突破。

鄭： 我個人認為數據有其用處但也有危險，如何去演繹、解讀這些數據，相當重要。我同意陳雲所說，這報告對市場人員會很有用。很簡單，報告中既列明每種類別的平均最高票價，就可作為衡量的基準。至於如何將這些數據與藝團日常的運作、行業的發展相結合，仍需要更多解讀的功夫。

茹： 我覺得藝發局作為公營機構，不宜過早從統計數字去解讀一些現象，始終解讀會牽涉到主觀成分。在報告中，我們盡量只描述客觀觀察，不會下價值判斷。藝發局不同的工作小組取得這些數據後，會按各自的判斷去回應和跟進。這些跟進行動與這份報告應是分開的，研究部門不會在報告內提出政策立場。我期望能由嚴謹的學術機構去回應、進行研究和解讀工作。

A Frame of Reference for Policy-makers

Yu: The short-term goals of the survey are to provide a reference for policy-makers and research bodies. These statistics provide policy-makers with a more scientific basis to make comparisons and draw conclusions.

Chin: Perhaps in future we'll have marketing personnel and curators of various arts organisations to join on board. This way, they'll have on hand a set of statistics for reference without resorting to some subjective industry experience. These scientifically compiled statistics can also be used for predictions and planning for the benefits of the management. They're equally good as teaching material for arts management programmes and make an interesting set of local examples.

Hui: Probably due to the unavailability of data, there wasn't a strong tradition of using statistics for the purpose of studying arts and culture in the academic world. Now there's a chance of a breakthrough.

Tseng: Working with numbers, I think there's always the risk of misinterpretation and misapplication of results. I agree with Chin Wan that reports like this are most useful to marketing personnel because it has the price ceiling of each type of arts performance clearly listed out. However, it's quite something else to read into these statistics and make them meaningful and relevant to the daily operation of an arts organisation and the development of the industry as a whole.

Yu: Being a public body, I think the ADC should take caution in not reading too much and too soon into these numbers. We did try our best to record only objective observation without giving value judgments, and our different art units are to give individual feedback and follow up on the data presented. These follow-ups should be independent from the findings of the report, and our research unit would refrain from stating their position on policy-making issues in the report. Ultimately I hope the report will encourage academia to undertake further studies and analyses.



劇場工作室
中學巡迴劇《馴悍記》
Taming of the Shrew,
School-touring,
Drama Gallery

從發展西九到珠三角

- 陳：** 西九計劃將增加演出場地，如要配合西九進行研究，或可探究這些新場地所帶來的衝擊或影響，例如新場地如何定位、跟原有場地的互動等。
- 許：** 我覺得這個報告的取向始終以生產為主，在消費部分的研究調查仍很缺乏。例如沒有標示票價收入，也沒有提供觀眾的概況和資料。我認為有需要進行一些消費層面的研究。
- 鄭：** 我支持許焯權的說法，而且藝術消費的研究不單針對現有的觀眾，還可以窺探社會人士對藝術的看法和態度。再進取一點還可以開發潛在的市場族群，看看哪一類族群可以轉變為藝術的愛好者。
- 陳：** 這類關於藝術消費態度的調查，還可以跟珠三角的數據進行比較，對西九的規劃和發展也合用。
- 許：** 如要跟西九的發展配合，其實可以先做一些有關珠三角區域的大型文化設施的統計調查。當掌握了整個珠三角大型設施的分布和規模，再回到西九的藍圖，我們就更清楚自己的定位，以及跟珠三角之間的互動關係。如能進行這些區域性的調查並取得有關數字，對西九將來的發展十分有用。
- 茹：** 我想在未來幾年裏，無論香港或珠三角在藝術文化的生態都會有很大變化。西九建成後，場地設施增加，是否能形成一個更大的區域性效應？我相信西九肯定是一個區域性的場地，不單只供給本地七百萬人來消費或表演的地方。而兩地人流持續活躍，合作的空間將會繼續擴展。 **ON**



多空間《綠舞場14 - 十月四步曲之胸》
Improvisation Land XIV - Inward Journey,
Y-Space

From West Kowloon to Pearl River Delta

- Chin:** The West Kowloon Cultural District (WKCD) project is going to bring about more performance venues. Future surveys should be expanded to take into account the new project by probing the impact and influence of these new venues, for instance, their positioning and dynamics with existing venues.
- Hui:** I still think it's long on the production side of the arts but short on consumption parameters. It offers no information on ticket sales, or a profile of the audiences. I'd like to see more work done on the consumer's side.
- Tseng:** Agreed. Any study on arts consumption will reflect not only the views and attitudes held by its target audience but those of the larger society as well. An ambitious study will tap into a potential base of consumers in search of future art lovers.
- Chin:** Studies on consumer attitudes to the arts can be used to compare with the information gathered from the Pearl River Delta, which will be just as useful for the planning and development of the WKCD.
- Hui:** To help put the WKCD in the bigger picture, you can start with statistical surveys on large-scale infrastructure in the Pearl River Delta region. Only when we have a clear understanding of the distribution and scale of these facilities in the Pearl River Delta region can we go back to the WKCD blueprint, make changes and better position ourselves in the new dynamics of regional relationships. Data gathered from these regional studies will be extremely useful for the WKCD in support of sustainable development.
- Yu:** The cultural ecology of Hong Kong and of the Pearl River Delta will be undergoing momentous changes in the next few years. Will the completion of the WKCD and a score of new performance venues bring about a regional effect in the Greater Pearl River Delta region? I'm confident the WKCD will be giving the stage and the floor for the arts, not only for our population of seven million, as people on both sides of the border continue to interact and carve out new space for co-operation. **ON**

長三角考察團的耳聞目睹

A vivid encounter of the Chang Jiang Delta Study Mission



藝發局早前組織了兩個考察團，2009年11月和12月分別參觀了長三角地區的重點演藝設施和視覺藝術機構。考察團所到之場館，有屬省市政府的重要設施，投資金額多以億計，規模宏大，設備先進一流；也有民辦的機構，大小不一，步伐和方向有別，但多屬有機營運。團員在短短的行程中，看到內地藝術發展的無限可能性。

The ADC organised two study tours in November and December last year to visit performing arts and visual arts facilities in the Chang Jiang Delta. The two groups visited major and large-scale facilities of the municipal government with investment totalling over hundreds of millions worth of advanced and first class equipment and other installations from non-governmental organisations varied in scale and size but also in operating directions, and run mostly “organically”. Tour members were thus able to see for themselves endless possibilities in arts development.



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1 蘇州科技文化藝術中心
Suzhou Science and Technology Cultural Art Centre

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2 上海現代戲劇谷的宣傳橫額
The promotional banner of Shanghai Modern Drama Valley

3 考察團拜訪提供專業戲劇訓練的上海戲劇學院
The group visited the Shanghai Academy of Drama that provides professional drama training

演藝設施

融合商業和藝術文化活動

演藝場地考察團及視藝場地考察團分別有32及37人，除了本局主席、委員和顧問之外，還包括康樂及文化事務署助理處長和總館長、藝術團體和協會/聯會組織的代表、學院講師等。

演藝考察團在5天行程中先參觀杭州大劇院，其後前往蘇州科技文化藝術中心。該中心建於蘇州工業園區金雞湖畔，佔地超過15萬平方米，設有大劇院、電影城、演藝廳、藝術大堂及綠化地帶，除演出外也可舉辦藝術講座，而商業中心亦陸續招租。部分團員認為，該中心的規劃和營運模式較接近籌劃中的西九文化區，兩者均設定為世界級演藝界的交流平台，作為城市的新地標，為市民及周邊地區的居民服務。營運經費主要依靠園區補貼，故商業活動不可或缺。

營運世界級演藝設施的挑戰

考察團在上海參觀了上海話劇藝術中心、上海音樂廳、上海大劇院、上海東方藝術中心、中國福利會兒童藝術劇院馬蘭花劇場、天蟾京劇中心逸夫舞臺，以及拜訪了上海戲劇學院、上海現代戲劇谷及藝穗雙周。

Performing arts facilities

Integrating commercial and arts and cultural activities

The two groups, performing arts facilities group with 32 members and visual arts facilities group with 37 members, included, in addition to the chairman, council members and arts advisors of the ADC, the Assistant Director of the Leisure and Cultural Services Department, chief curator of museums, representatives of arts groups and lecturers of tertiary education institutes.

After visiting the Hangzhou Grand Theatre on the first day, the performing arts facilities group headed to the Suzhou Science and Technology Cultural Art Centre. The centre is built along the lakeside of the Suzhou JinJi Industrial Zone with an area of over 150,000m². It accommodates a grand theatre, a cinema, a performing arts hall, an art hall and a green zone. Apart from serving as a venue for performances, it is also ideal for talks. The commercial centre is also opened for rental. Some of the group members believed that the planning and operation of the centre was rather similar to the proposed West Kowloon Cultural District (WKCD) in Hong Kong. Both are set to be world class platforms for performing arts and the new landmark of the city, serving both the residents of the district and those from nearby areas. The operating expenses depend largely on the support of the industrial zone and thus business activities become indispensable for the centre.

Meeting challenges of operating world-class performing arts facilities

The tour group visited six venues in Shanghai: the Shanghai Drama Art Centre, the Shanghai Concert Hall, the Shanghai Grand Theatre, the Shanghai Oriental Art Centre, the China Welfare Institute Children's Theatre and the Tianchan Peking Opera Centre Yifu Theatre. They also visited Shanghai Academy of Drama, the Shanghai Modern Dance Valley and a cultural organisation run by Hong Kong people in Dianzifang.

When the general manager of the Shanghai Eastern Art Centre learnt of the planning details of the WKCD, he was happy to share the challenge of planning and operating world-class performing arts facilities with the group. Located in the Pudong Administrative Cultural Centre, the establishment has for its neighbours the court and Security Bureau offices. The facilities are scattered over the region with a low level of culture and flow of people. The lack of amenities such as restaurants and transportation network in its plan further increased the level of difficulties in operation. The centre adopted a curtain wall yet long hours of indoor-temperature control have increased the operating expenses. As a result, the government is now left subsidising a total of RMB50 million as its operating cost every year.

上海東方藝術中心總經理得悉香港正規劃西九文化區，分享了規劃及營運世界級演藝設施的挑戰。由於藝術中心座落於新開發的浦東行政文化中心，周邊為法院、保安局等辦公室，且地方分散，缺乏文化氣息及人流，加上規劃時又欠缺餐廳和交通等配套，提高了營運的難度。藝術中心採用幕牆玻璃，以致需要長期控制室內溫度，加重了營運支出的負擔，政府每年要補貼5千萬的營運費。保利文化藝術有限公司於2003年中標接管藝術中心，並改以企業模式營運，陸續推出不同措施克服了上述的限制，例如把中心定位為首演的平台，策劃了如柏林愛樂樂團等國外著名樂團作為中國首演的場地。此外，每場演出均設有學生票，又於周末舉辦公益場，既建立形象，亦培育觀眾，提升市民的欣賞水平。再者，又推行多元化的推廣計劃，如「一生看一次戲」活動等，鼓勵市民進場觀賞節目。考察團聽過介紹後，均希望總經理能來港向各界分享更多營運經驗，相信必能為西九的規劃帶來借鑒。

五天行程中，考察團亦看過以不同觀眾為對象的製作演出，也觀察了觀眾的反應，舞台上下均各自熱鬧。部分團員認為民間製作的水準距離專業水平仍有一段距離，而觀眾的口味和觀賞的態度，也引發了團員的討論。本港藝團若到長三角開拓發展空間，優勢和憂慮同時存在。

視藝場地

踏足四城十七個展覽場館和機構

視藝場地考察團共拜訪了4個城市17個展覽場地和機構，包括於南京興建中的江蘇省美術館（新館）、南京圖書館、南視覺美術館和聖劃藝術中心；蘇州的蘇州博物館和蘇州本色美術館；杭州的浙江美術館；上海的朱屺瞻藝術館、上海多倫現代美術館、上海美術館、上海當代藝術館、上海城市雕塑藝術中心、可·當代藝術中心、M50園區及進駐其中的比翼藝術中心、香格納畫廊，以及現時改名為上海喜瑪拉雅美術館推出的證大藝術超市項目。

Baoli Cultural Art Company Limited has taken over the centre through tender and has operated it under a “business” mode, gradually introducing various measures to solve the above limitations. These include, for example, positioning the centre as a platform for debut performance and organising performances of famous orchestras such as the Berlin Philharmonic at the Centre. Apart from that, the centre offers student tickets for every performance and concession performance sessions during weekends. This helps build its image as well as to educate the audience and improve the level of appreciation of the people. Additionally, it has introduced diversified promotional plans such as “appreciate one show in a lifetime” to encourage audience admission. After the briefing, the tour group hoped the general manager would visit Hong Kong and share his experience that may help serve as the reference to the planning of the West Kowloon project.

During its five-day stop, the group also saw productions targeted at different audiences and observed their feedback. Both performers on-stage and audience enjoyed the performances immensely. Some group members noted that the standard of productions of non-government organisations were distant from professional level and the taste and appreciation attitude of the audience aroused discussion among members. And there are certainly pros and cons if the arts groups in Hong Kong are looking for opportunities of growth and development in the Chang Jiang Delta.

Visual arts facilities

Setting foot at 17 exhibition venues and organisations in four cities

The visual arts facilities study tour took in a total of 17 exhibition venues and organisations in four cities, including the new hall of the Suzhou Provincial Art Museum (still under construction), the Nanjing Library, the RCM Art Museum and the Single Art Center at Nanjing; the Suzhou Museum and Suzhou True Colour Art Museum at Suzhou; the Zhejiang Art Museum at Hangzhou; the Zhu Qizhan Art Museum, the Shanghai Duolun Museum of Modern Art, the Shanghai Art Museum, the Shanghai MOCA, the Shanghai Sculpture Space and Ke Center for Contemporary Art, the M50 Creative Garden and the BizArt and ShangArt Gallery within the garden as well as the Zenda Art S-Supermarket project at Shanghai.



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1 上海音樂廳
Shanghai Concert Hall

2 上海東方藝術中心
Shanghai Oriental Art Centre

考察團攝於上海多倫現代美術館
Group photo at the Shanghai Duolun
Museum of Modern Art



公營與民營 多屬兩極發展

公營機構中，以浙江美術館為最新落成的展覽館，恆溫設備最優良先進，而且地方寬敞。上海城市雕塑藝術中心屬市政府建設，交由民辦機構管理營運，不到3年時間已收支平衡。目前該中心擁有最大的戶外廣場展示區，並成為上海市的創意產業示範園區。

民營機構的差異較大，其中以蘇州本色美術館最為獨特。美術館由廣東企業家獨資興建、自行設計，空間運用得宜。發展規模最小的，算是南京聖劃藝術中心，由舊倉庫改建而成，團員到達時均想起了香港的牛棚藝術村。上海喜瑪拉雅美術館在舊館址進行的證大藝術超市項目最具商業味，以超市概念代理銷售及展示青年藝術家的原創作品。

走出第一步

總結這兩次行程，團員認識長三角發展狀態的機會多了。國家發展經濟的同時，亦在藝術文化領域投放了龐大資源，硬件的設備都屬一流，軟件發展則需時間培育，究竟香港是否可在其中參與、如何參與，實在需要多方配合。認識，只屬第一步。 **ON**

Publicly-owned and non-government run venues show opposite development direction

Among the publicly run organisations, the newly constructed exhibition hall of the Zhejiang Art Museum has the best and most advanced venue temperature control facilities. The Shanghai Sculpture Space, a municipal government establishment, is managed and operated under the hands of a non-governmental organisation and books are balanced in less than three years. At the moment, the centre has the largest outdoor display zone and has become the model district of creative industry in Shanghai.

Non-government organisations are very different from one another in nature. The most unique of all is the Suzhou True Colour Museum. The Museum is solely invested in and built by an entrepreneur from Guangdong who is responsible for the design of the museum with excellent utilisation of the museum's space. The smallest venue is the Single Art Center, Nanjing. The centre is refurbished from an old warehouse. Tour members instantly associated it with the Cattle Depot Artist Village in Hong Kong. The Zenda Art S-Supermarket, refurbished from the old site of Shanghai Himalayas Art Museum is perhaps the most commercialised of all. It has been operated in the concept of a supermarket and acts an agent that sells and displays original works of young artist.

Taking the first step

Summarising the two visits, group members had enough opportunities to understand the state of development of Changjiang Delta. In parallel to the economic development of the nation, the country has invested a lot of resources in arts and culture. All the hardware facilities are first-class establishments though it takes time for their software to develop. Whether or not Hong Kong can participate in its development and how it can participate indeed require concerted actions in many areas. Knowing and understanding is just the first step to future cooperation. **ON**



上海大劇院
Shanghai Grand Theatre



南京圖書館
Nanjing Library



杭州大劇院
Hangzhou Grand Theatre

公營機構 Publicly-owned organisation

- 杭州大劇院** <http://www.hzdiy.com>

 - 劇院由市政府補貼營運開支
 - 節目主要由劇院引進，向藝團支付表演費
 - 亦有商企租用場地舉辦文藝晚會

Hangzhou Grand Theatre

 - The operating expenses of this theatre is subsidised by the municipal government.
 - The programme is mainly introduced by the theatre that pays for performing groups for their performance.
 - Some business enterprises rent the venue for organising variety shows.
- 上海音樂廳** <http://www.shanghaiconcerthall.org>

 - 屬市政府建設，但以企業形式運作
 - 只舉行音樂活動，包括企業音樂會、合唱節、爵士音樂會
 - 一般音樂會票價平均為人民幣100至300元

Shanghai Concert Hall

 - It is a municipal government facility run on "business" lines.
 - It is mainly used for music-related activities including corporate concerts, chorus festival and jazz concerts.
 - The average ticket price ranges from RMB100 to 300.
- 上海大劇院** <http://www.shgtheatre.com>

 - 劇院需自負盈虧，營運經費來自票房及其他贊助，每年約有2千萬的盈餘
 - 政府雖無補貼，但提供優惠，例如免房產稅
 - 門票代售點達100個，遠及江蘇浙江地區

Shanghai Grand Theatre

 - The operating cost of this self-financing theater comes from the box office and other sponsorship. It has an annual surplus of almost RMB20 million.
 - Though the government has not provided any subsidy at all, it does offer concession such as the waiving of property tax.
 - There are 100 ticket selling points and some are even located in Zhejiang and Jiangsu areas.
- 浙江美術館** <http://www.zjam.org.cn>

 - 屬省級建設，選址於西湖風景區內，於2009年9月開幕
 - 室內陳列展覽面積約1萬平方米，設有光猛開揚的兒童美術天地，自成一角

Zhejiang Art Museum

 - Opened in September 2009, it is an establishment of the provincial government located in the scenic district of Sihu.
 - The indoor display and exhibition area is about 10,000m² with a specially designated corner that is bright and open for children.
- 蘇州博物館新館** <http://www.szmuseum.com>

 - 市政府公共設施
 - 由貝聿銘先生設計，現代設計結合了傳統的蘇州建築風格，與歷史保護區內的周圍環境協調

Suzhou Museum, New Hall

 - It is a public facility of the municipal government.
 - Designed by Bei Yuming, the building is an integration of modern and traditional Suzhou in style and blends well with the surrounding historic protection zone.
- 中國福利會兒童藝術劇院馬蘭花劇場** <http://www.childrenstheatre.net/>

 - 屬兒童劇場，日間只演兒童劇，晚間可演其他劇目
 - 學生場票價規定為人民幣20元
 - 營運經費一半由政府資助，一半由劇場自行舉辦藝術課程，作為收入來源

The China Welfare Institute Children's Theatre

 - It is a children theatre and mainly shows drama or shows targeting children but it can be used for other performance genres at night.
 - The student ticket is fixed at RMB20.
 - Half of the operating expenses are subsidised by the government and the source of income of the remaining half is from the theatre's art courses.
- 上海美術館** <http://www.sh-artmuseum.org.cn>

 - 展覽面積共2,480平方米
 - 自1996年開始舉辦上海雙年展，本年將進行第八屆展覽

Shanghai Art Museum

 - The total area for exhibition is 2,480m².
 - Hosting the Shanghai Biennale Exhibition since 1996 and will host the 8th edition this year.
- 南京圖書館** <http://www.jslib.org.cn>

 - 國家一級圖書館，藏書800冊、古籍160萬冊
 - 設有展覽廳、學術報告廳及多功能廳，可舉辦展覽、講座及演出
 - 特別設有視障人士書刊借閱室，提供2.6萬餘冊盲人點字書刊、有聲讀物、專用電腦上網等設備。

Nanjing Library

 - Classified as first class national library with a book collection of 8 million volumes and ancient books of 1.6 million volumes.
 - Equipped with exhibition halls, conference rooms and multi-purpose halls for exhibitions, talks or performances.
 - Comes with a reading room with over 26,000 braille books and audio books as well as specialised on-line facilities for the visually impaired.
- 上海話劇藝術中心** <http://www.china-drama.com>

 - 營運經費來自國家資助、演出收入，及其他收入（如租金、贊助等），各佔三分之一
 - 由中心邀請或劇團自薦到上海演出均可
 - 香港藝團如有興趣在此演出，需要於1年前傾談合作計劃

The Shanghai Drama Art Center

 - The operating cost comes from subsidies of the government, box office and other sources such as rental and sponsorship, each accounts for one third of the income to cover its operating cost.
 - The centre invites arts group for performance and accepts performance from self-recommended art groups.
 - It takes about one year to negotiate the terms of cooperation if Hong Kong arts groups are prepared to stage a performance there.
- 江蘇省美術館新館** <http://www.jsmsg.com>

 - 屬省級建設，位於南京市中心，對面為南京圖書館
 - 預計2010年開幕

Jiangsu Provincial Art Museum, New Hall

 - Located at the city centre of Nanjing, this provincial establishment is directly opposite to the Nanjing Library.
 - Due to open by 2010.



證大藝術超市
Zenda Art S-Supermarket



上海多倫現代美術館
Shanghai Duolun Museum of Modern Art



上海當代藝術館
MOCA Shanghai

民辦機構 Non-governmental organisations

- 11 蘇州本色美術館 <http://www.truecolormuseum.org>
- 由企業家私人投資興建，聘請專業團隊經營，致力推廣及探索中國當代藝術
 - 設有「駐館藝術家計劃」，國內外藝術家均可申請
 - 對面為九盛港藝術區，聚集了蘇州27家優秀藝術家工作室
- Suzhou True Colour Museum**
- A private establishment invested and constructed by an entrepreneur to promote contemporary art of China, the museum is run by a professional team.
 - Runs the Artist-in-residence Programme which is open for application to artists both in and out of China.
 - Opposite to the museum is the Jiusheng Geng art district that houses workshops of 27 outstanding artists.
- 12 上海當代藝術館 <http://www.mocashanghai.org>
- 政府批准座落於人民公園內，交通便利
 - 由私人基金會出資建造，自負盈虧
- MOCA Shanghai**
- With government's approval of its location, this easily accessible museum is located in the People's Park.
 - Self-financing with funding of a private foundation for its construction.
- 13 證大藝術超市 <http://www.zendaiart.com>
- 設於浦東一個大型購物中心內
 - 改變了上海喜瑪拉雅美術館舊館址以推出的項目，專責代理銷售青年藝術家的原創作品
- Zenda Art S-Supermarket**
- Located in a large shopping centre in Pudong.
 - Refurnished old site of the Shanghai Himalayas Art Museum, it acts as an agent that solely sells original works of young artists.
- 14 上海城市雕塑藝術中心 <http://www.sss570.com>
- 由鋼廠房改建，空間開闊，建築結構高大粗獷
 - 室內的展示空間約6,000平方米，戶外廣場展示區約1萬平方米
 - 由民辦機構接手營運，需自負盈虧
 - 有收藏藝術品，亦籌辦活動
- The Shanghai Sculpture Space**
- This spacious and high ceiling establishment is refurbished from a steel factory.
 - The indoor space for exhibition is about 6,000m² and the show area of the outdoor square is about 10,000m².
 - It is taken over by a non-governmental organisation which assumes to be self-financing.
 - The centre houses works of art and organises activities.
- 15 可·當代藝術中心 <http://www.kecenter.org.cn>
- 由橡膠廠房改建，設於創意產業園區內
 - 由3位藝術家合資經營，設有多用途館，定期進行展覽、演出或電影放映。規模類似香港藝穗會
- Ke Center for the Contemporary Art**
- Located in the creative industries zone, this centre is refurbished from a rubber factory building.
 - Jointly run by three artists, this centre is equipped with multi-purpose halls for regular exhibitions, performance and film shows. The scale is similar to that of the Hong Kong Fringe Club.
- 16 天蟾京劇中心逸夫舞台 <http://www.tianchan.com/>
- 由上海京崑劇團及京崑中心聯合經營，自負盈虧
 - 屬上海市唯一以戲曲表演為主的場館
 - 藝團可租場演出
- Tianchan Peking Opera Centre Yifu Theatre**
- A self-financing theatre jointly operated by the Shanghai Peking Kunqu Troupe and the Kunqu Centre.
 - The only venue in Shanghai mainly used for xiqu performances.
 - Venue is open for rental to art groups.
- 17 南視覺美術館 <http://www.rcmgallery.com>
- 同為南京三年展的主辦單位，亦籌辦中國獨立影像年度展
- RCM Art Museum**
- This is the same organising unit of the Nanjing Triennial of Chinese Arts and the China Individual Film Festival.
- 18 聖劃藝術中心 <http://www.singleart.com>
- 把大型倉庫改建為1,000平方米的展覽廳
 - 設有「國際藝術家工作室計劃」
- Single Art Centre**
- With an area of 1,000 m², this exhibition hall is refurbished from a large warehouse.
 - Runs the Single Art Foreign Artist Residency Programme for foreign artists.
- 19 M50創意產業集聚區 <http://www.m50.com.cn>
- 由舊廠房改建，由民辦機構接手營運，以出租園區單位來支持營運
 - 幾年來歐美及香港的藝術家、畫廊、影視製作、建築事務所等陸續進駐，例如比翼藝術中心、香格納畫廊等
- The M50 Creative Garden**
- Refurbished from an old factory house, it is taken over and run by a non-governmental organisation with its operating cost generated from rental income.
 - In recent years, artists, galleries, film production companies and architectural firms from Europe, North America and Hong Kong have become residents of the establishment. Examples are the BizArt and the ShangArt Gallery etc.
- 20 上海多倫現代美術館 <http://www.duolunmoma.org>
- 展廳共3層，展覽面積共約1,130平方米
 - 與朱祀瞻藝術館由同一館長負責營運
- Shanghai Duolun Museum of Modern Art**
- It is a three-storey exhibition hall with a total exhibition area of about 1,130 m².
 - It is run by the same centre-in-charge as in the Zhu Qizhan Art Museum.
- 21 朱祀瞻藝術館 <http://www.zmuseum.org>
- 屬中小型藝術館，展覽面積約850平方米
 - 除收藏、陳列和研究朱祀瞻先生書畫藝術，亦是新水墨的實驗基地
- Zhu Qizhan Art Museum**
- A small to medium-sized art museum with an exhibition area of about 850m².
 - Apart from housing the works of Zhu Qizhan, displaying and researching of his calligraphy and painting works, it serves a base for experimenting new Chinese ink painting.

一期一會的體驗

ONCE-IN-A-LIFETIME
EXPERIENCE

訪香港首位 Clore 領袖
培訓計劃得獎者楊惠

A talk with **Margaret Yang**,
Hong Kong's First Clore Fellow



第6屆Clore領袖培訓計劃學員合照
(第二排左一為楊惠)
Group photo of the 6th Clore Fellows
(Leftmost of row 2: Margaret Yang)

由香港民政事務局支持，藝發局與英國Clore領袖培訓計劃合辦的「Clore領袖培訓計劃——香港獎學金」於2009年首次在香港推出。計劃首屆香港得獎者——香港小交響樂團行政總裁楊惠，於去年9月到英國肯德郡農場，接受為期兩星期的訓練，並將於本年6月底再度前往英國完成兩星期最後階段總結。

當楊惠談及9月份的農場學習生活，面上流露的，不僅是一種快樂，也是一種滿足，還有的，是無限的好奇和驚喜，「這種在短時間內發生的豐富體驗，你一生可能只擁有一次。」楊惠說。

Established in 2009 with funding support from the Home Affairs Bureau, the first Clore Leadership Programme Hong Kong Scholarship, went to Margaret Yang, Chief Executive Officer of the Hong Kong Sinfonietta. Yang underwent two weeks of initial training on a farm in Kent, England, last September, and will be completing the second phase of her training in June this year with another two-week programme in the UK. “To be blessed with so many wonderful experiences in so short a span of time can happen to you only once,” Yang recalls. She remembers her farm stay with great fondness and enthusiasm, as though she is reliving moments of having her curiosity and sense of discovery piqued.

Clore 領袖培訓計劃

當上「Clore領袖培訓計劃——香港獎學金」首位得獎者，楊惠每次接受訪問，總被問及計劃的內容：「其實，大家都不太了解這計劃。Clore是一個英國人的名字……」楊惠如剝掉洋葱皮般，逐步闡釋。

Clore 領袖培訓計劃由克勞·杜費爾德基金會撥款於 2004 年成立，由 Sir Charles Clore 女兒 Vivien Duffield 繼承、合併並發展父親的慈善事業而成。計劃旨在培育文化藝術界領袖的才能，與其合作的文藝機構涵蓋視覺及表演藝術、電影、文物、圖書館、資料館、創意工業，以及文化政策與管理等。

自我成長的藝術

每年約有 20 位具最少 5 年文化藝術活動領導經驗人士，在激烈競爭下獲選參與 Clore 培訓計劃。歷年來，獲獎者除了大部分來自英國本土外，還有加拿大、中國、埃及、伊朗、印度及阿拉伯聯合酋長國等，至今共有 157 位成員。至於本年度 23 位學員中，一位來自杜拜、兩位來自印度，以及楊惠等四人以外來者身份參與。

計劃旨在培育領袖人才，學習範疇十分個人化，並着重思考，目標是讓學員可以各自發揮潛能，得以成長。作為首位參與計劃的香港人，楊惠說：「獲甄選後，只要在參與計劃前提交個人學習的計劃書，想想自己欠缺哪方面的領袖才能。比如你是搞藝術館的行政工作，但是希望了解動態的演藝藝術運作，你便可以要求在這方面進行學習和實習。」



Clore Leadership Programme

As the first-ever recipient of the Clore Leadership Programme Hong Kong Scholarship, Yang takes it upon herself to explain to people the A to Z of the programme in one interview after another: "Truth is, people still don't know enough about the scholarship. Clore is the name of the late British philanthropist...," she illustrates with great detail and patience, very much as though she is peeling an onion.

Established in 2004, the Clore Leadership Programme, she explains, is an initiative of the Clore Duffield Foundation restructured and chaired by Dame Vivien Duffield, who succeeded her father, the late founder Sir Charles Clore, in continuing and consolidating her family's history of philanthropy. The programme offers fellowships and short courses to aspiring leaders across the cultural sector and works with various arts and cultural organisations spanning visual and performing arts, film, heritage, museums, libraries and archives, creative industries to cultural policy, and administration.

The Art of Personal Growth

Annually, the highly competitive programme selects some 20 distinguished professionals who have had at least five years' work experience in the cultural sector. The list of 157 Clore Fellows is multi-national, with the majority coming from the UK and Ireland and also some from Canada, China, Egypt, Iran, India and the United Arab Emirates. Yang, together with another fellow from Dubai and two from India, made up the four outsiders among a pool of 23 fellows this year.

Designed specially to help develop the skills and experience of potential leaders, the programme offers Clore Fellows a tailored and flexible blend of training designed to meet their specific needs and circumstances. "A selected fellow will be required to submit a learning plan outlining the areas of leadership development and the skills training required to support his or her career goal. For example, if you work as an administrator in a museum but are keen to learn and develop practical skills in the various aspects of a performing arts institution, you may decide to include these elements in your tuition and secondment."

朝九晚九的鄉間學習

在肯德郡農場的兩星期培訓，Clore在各方面安排妥貼，讓學員安心學習。楊惠每天過着朝九晚九的群體生活。

「這項計劃沒有teaching，也沒有degree，基本上以討論或與來自各地著名的CEO會面的形式進行，所以叫做programme。一天至少有4部分討論/面談會，會上演講者不但分享個人的藝術行政經驗，還披露一些鮮為人知的故事。」是屆曾出席演講的文藝界著名領袖如英國皇家歌劇院的TonyHall、英國藝術委員會的AlanDavey及泰德藝廊的Nicholas Serota等，都是楊惠心目中的「猛人」，能夠跟他們面談，細聽他們的故事和經驗之談，可謂難能可貴。

文化藝術是人生旅程

從演講者的分享中，楊惠發現外國藝術領袖也經常提到資金問題，但他們面對困難的態度並不消極：「這兩星期，我每天都學到很多東西，最深刻的是讓我明白到搞藝術的那份堅持和信念，是不應該因其他因素而改變！」楊惠認為作為搞藝術的領袖，要有遠大的目光，不要為了小事情而困惑，才可以藝術造福社會。

Learning in the Country, around the Clock

The two-week training, daily from 9am to 9pm, was thoughtfully designed for the ease of the fellows to be able for them to enjoy to the full their commune-life stay on the Kentish farm.

“There was no teaching involved, nor were the graduates conferred an academic degree upon graduation; the entire programme centred around group discussions and meetings with movers and shakers of the cultural sector from around the world. A typical day on the farm involved four sessions of discussions or face-to-face meetings, where guest speakers not only shared with us their experiences in arts administration but also some interesting and lesser-known anecdotes,” Yang explains. The movers and shakers invited to speak at the programme this year included Tony Hall, Chief Executive of the Royal Opera House, Alan Davey, Chief Executive of the Arts Council, England, and Nicholas Serota, Director of the Tate Gallery, all prominent and “heavyweight” figures of the arts scene for whom Yang has high regard and admiration and whose fascinating stories and experiences gripped her ears.

Art is a Journey of Life

It was not long into the programme before Yang realised that her overseas counterparts too were facing funding problems of their own and yet took a positive outlook: “In these two weeks, I was learning new things like a sponge, but one thing that struck me like a bolt of lightning was that the will and faith of working in art should not be altered by the surroundings.” Yang argues that leaders in the arts should not wallow in their problems; instead they should have a vision to use their craft to make a difference in the world.



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- 1 英國皇家歌劇院的Tony Hall與學員分享經驗
Tony Hall, Chief Executive of the Royal Opera House, shares his experience with Clore Fellows
- 2 學員穿着白袍進行實驗性討論
Discussions in lab-coats - it is an experiment

「相對於視文化藝術為『leisure, entertainment, relaxation』、大部分文化場地及活動都由政府掌管的香港而言，由不同獨立機構組織文藝活動的英國，已發展至視文化藝術為一種學習過程和人生旅程。他們會全國一起籌款做研究，並把研究接合藝術與教育制度。研究報告公布後，業內人人關注和閱讀，政府也認真接納及推行。英國更有智囊團專門研究文化藝術發展，使英國的文化成為一種對全國經濟及環境發展上都能拉上關係的東西，與人民生活息息相關。這，為什麼我們香港做不到呢？」楊惠在兩星期內，不但看到別人的，更常常反思自己的，從而得到啟發：「兩星期不會改變什麼，倒令我將事情想深了。」

沒有傳統式授課，沒有筆記派發，也沒有學位授予的兩星期培訓，卻使楊惠想得更遠，多思考能否運用別人的文化和經驗，把香港的事情辦得更好。 **ON**

(文：歐嘉麗)

“As opposed to Hong Kong where arts and culture are consumed as a form of ‘leisure, entertainment and relaxation’ and managed under the same umbrella of government authority, in the UK, arts and culture are recognised as a learning experience and a life’s journey for the people, and they’re supported and promoted by a national network of independent arts organisations. Over there, research is often financed by national funding and public donations and findings would be used to inform future decisions regarding the arts and arts education. Once a report is released, everyone in the field is eager to read and voice their opinions. At the same time, the government also takes their opinions seriously and implements corresponding measures. In the UK, there are think tanks conduct researches in arts and culture, promoting an interlock between art, the economy, development of the country and even everyday life of people,” Yang ponders before asking a critical question: “But then, why can’t we Hong Kong people do that?” Yang was most inspired not only by learning from other perspectives but also by reflecting back through everything: “Changes won’t take place over a fortnight, but I came away with a deeper insight into things.”

The programme did not furnish the fellows with classroom-style teaching, notes, handouts or certifications of completion. Unleashing a torrent of thoughts, these two weeks encouraged diversity and depth in Yang’s thinking and prompted her to learn from other cultures and experiences in getting things done better. **ON**

(Text: Sonia Au)

實習計劃培育本地藝術人才

隨着各界對藝術行政人員的需求日漸殷切，藝發局推出多個實習計劃，培育本地藝術人才。在民政事務局支持下，除了與英國 Clore 領袖培訓計劃合辦的「Clore 領袖培訓計劃 — 香港獎學金」外，亦與英國文化協會及 The Sage Gateshead 合作，推出 The Sage Gateshead 實習計劃。Sage Gateshead 實習計劃的獲獎者須前赴英國參與實習計劃，而實習範疇涵蓋市場與策略傳訊、觀眾拓展、籌款事務、場地管理、節目計劃等，並由雙方商議。

Clore 領袖培訓計劃 — 香港獎學金 2010/11 已開始接受報名，截止日期為 3 月 26 日。詳情可瀏覽 <http://www.hkadc.org.hk>。

Internships for Grooming Local Art Talents

The ADC endeavours to meet the pressing demand across the cultural and arts sector for experts and administrators in all areas of work by offering aspiring professionals a variety of internship programmes. In addition to the Clore Leadership Programme Hong Kong Scholarship established with funding from the Home Affairs Bureau, the ADC also joins hands with the British Council and The Sage Gateshead to launch The Sage Gateshead Internship Programme. Selected candidates will engage in a placement programme with The Sage Gateshead in the UK, studying and working in such areas as marketing and strategic communications, audience development, fundraising, venue management or programming, with the actual placement areas to be agreed between candidates and the centre.

Clore Leadership Programme - Hong Kong Scholarship 2010/11 is open for application until 26 March. For details, please visit www.hkadc.org.hk.

與深圳市文聯交流 Sharing with SFLAC



藝發局去年9月獲深圳市文學藝術界聯合會（深圳市文聯）邀請，前往深圳參觀訪問。當天訪問團先參觀觀瀾版畫村，該村是深圳市寶安區政府與中國美術家協會、深圳市文聯共同創建，集版畫創作、製作、展示、收藏、交流、研究、培訓和市場開發為一體。此外，本局亦與深圳市文聯等進行座談，共同探討深港兩地在文化藝術方面合作的可行性。文聯主席建議與藝發局建立長期穩定的合作關係，定期舉行聯繫工作會議。兩地文藝家協會/組織建立固定的項目合作關係，促進創意人才及項目交流。藝發局主席馬逢國表示，深圳居民現在可隨時到香港觀賞節目，深港可以在資訊交流方面加強合作，以拓闊兩地的交流空間。雙方並同意短期內再次會面，促進交流。

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The Shenzhen Federation of Literary and Art Circles (SFLAC) received a delegation from the ADC led by chairman Ma Fung-kwok in September 2009. The delegation's first stop was the Guanlan Woodblock Print Village. This project was the joint initiative of the Bao'an Government of Shenzhen, the Chinese Artists Association and the SFLAC. Its object was to encourage the creation, production and exhibition of the ancient art of woodblock printmaking, as well as to promote its exchange, research, training and marketing.

The visit was followed by a seminar with the SFLAC to discuss opportunities for future cooperation and mutual participation in arts and cultural events. Recognising liaison meetings as the keystone to long-term partnership, the chairman of SFLAC suggested that the two sides maintain dialogue and exchanges; similarly, it was felt that strengthened partnership projects between literary and art associations of the two areas would facilitate greater exchange of talent and ideas at the community level. With Shenzhen residents now enjoying liberalised travel access to Hong Kong, Ma believed further work could be done to facilitate the seamless flow of information between the two cities and to develop new avenues for art and cultural exchange. The two parties agreed to meet again before long to reinforce their newly forged collaboration.

藝術與社會的新合作模式研討會 A New Collaboration Format of Art and the Society Seminar Series



為了協助藝術界與社會各界尋找及建立合作伙伴關係，共同推廣本地文化藝術，藝發局推出「藝術與社會的新合作模式」研討會系列，最新兩節「藝術與社會服務」及「藝術與義工」研討會已分別於2009年11月26日及12月3日舉行，邀請

了多名藝術團體及社會服務組織的代表擔任講者嘉賓，吸引超過100人次參加。

藝術和社會服務一直都本着令社會及人們的生活更美好的共同理念，因此，各講者於研討會上討論藝術界與社會服務界如何結合本身的專長開拓合作空間，並透過分享過往成功的經驗，與參加者共同探討未來發展的新路向，以及如何鼓勵受眾成為義工，參與策劃不同形式的藝術活動，將藝術推廣到更廣泛的社區層面。

With the aim of fostering partnership of the arts sector with members of the society in local arts and culture promotion, the ADC has organised a series of seminars on "A new collaboration format of Art and the Society". The most recent ones being "Art and Social Services" and "Art and Volunteerism" were held on 26 November and 3 December 2009 respectively with representatives of arts organisations and social services groups as speakers. The seminar series attracted over 100 participants.

Arts groups and the social services sector have long shared common vision of enriching lives of the people and the society. Speakers at the seminars discussed on how the arts sector and the social service sector could make use of combined expertise and effort as partners. They further shared experience of their successful stories and discussed the future development of arts promotion in the society with the audience, encouraging participation of volunteers and involving them in the planning of various arts activities which would help promote art to a broader level of the society.

鮮浪潮2010 — 本地競賽部分

Fresh Wave 2010 - Local Competition Section

由藝發局舉辦的「鮮浪潮2010」經已展開。活動分兩部分：本地競賽（前稱第五屆鮮浪潮短片競賽）及國際短片展，而本地競賽部分已於1月8日假香港文化中心舉行記者招待會，公布比賽詳情，多位指導師及連續五屆擔任榮譽嘉賓的周潤發亦到場支持及勉勵參賽者。

今屆本地競賽將頒發9個獎項，包括新增的「最佳劇本」與「最佳攝影」獎，其他獎項包括「最佳電影」、「最佳創意」及「鮮浪潮大獎」，而所有參賽短片將有機會於9月舉行的「鮮浪潮2010 — 國際短片展」中放映。是屆競賽除首次獲得15間大學/大專院校推薦學生參與「學生組」外，「公開組」亦破紀錄收到逾80份參賽作品，經評審後選出15位入圍參賽者。此外，今屆繼續邀請多位電影界資深人士擔任指導師，包括鄭保瑞、莊文強、劉國昌、彭浩翔、陳慶嘉、林超賢、麥兆輝、邱禮濤和游乃海，就劇本創作、短片攝製及後期製作方面為參加者給予指導，以製作質素更高的作品。

觀眾拓展工作坊

Audience Development Workshops

由藝發局與英國文化協會合作舉辦的觀眾拓展工作坊已於2009年11月19日圓滿舉行，吸引超過140名藝術/文化工作者參與，反應熱烈。

兩場工作坊主題分別為「觀眾拓展計劃的宏觀策略」及「藝術團體拓展觀眾之挑戰及實踐技巧」。於觀眾及機構拓展方面在英國享負盛名的Andrew McIntyre為是次工作坊擔任主持，並分享經驗：建立策略性中央觀眾拓展計劃的目標、挑戰及具體方法，以及釐定藝團本身的觀眾拓展計劃。工作坊內容包括觀眾層的劃分、不同國家在觀眾拓展的成功個案、拓展觀眾方法、顧客關係管理、檢視及評估參觀者的反應、品牌構成元素、入座率分析、21世紀溝通方法等。

Members representing the pool of aspiring film talents greeted their film-making mentors and the public for the first time as Fresh Wave 2010, organised by the ADC had their launch at the Hong Kong Cultural Centre on 8 January. Fresh Wave 2010 is divided into two sections - Local Competition (formerly the 5th Fresh Wave Short Film Competition) and the International Short Film Festival. They have taken shape on the rapport that was established since its inauguration with their stellar panels of mentors and the competition's most illustrious guest of honour, Chow Yun-fat.

Nine awards will be up for presentation this year, including two new categories, the Best Script and Best Cinematography awards, as well as Best Film, Best Creativity and Fresh Wave Grand Prize. As an incentive bonus, all finalist works will be showcased at the Fresh Wave 2010 - International Short Film Festival this September. The application process itself reveals an enormous amount of enthusiasm and potential: for the first time, 15 universities/tertiary institutions will be competing in the Student Division; the Open Division received a record 80-plus entries, which were then scrutinised and whittled down to a short-list of 15 contestants for the final phase of the competition. These protégés will, no doubt, benefit enormously from the wealth of industry experience and insight brought in by the mentor team, which comprises Soi Cheang, Felix Chong, Lawrence Lau, Pang Ho-cheung, Chan Hing-kai, Dante Lam, Alan Mak, Herman Yau and Yau Nai-hoi. Their advice and guidance on screenwriting, short film-making and post-production will be invaluable in shaping what will become the proud directorial debuts of these Fresh Wavers.



The ADC in collaboration with the British Council held the Audience Development Workshops on 19 November 2009 which were well-received and attracted over 140 arts and cultural practitioners from both private and public sector as participants.

The two workshops were hosted by Andrew McIntyre, one of the UK's leading authorities on audience and organisational development - "A Strategic Look at the Need for a Central Audience Development Plan" and "Developing Audiences for Arts Organisations - Challenges and Practical Tools". He shared with the participants the objectives, challenges and practical methods for building up strategic central audience development plans as well as the practical methods for arts companies' own audience development plans. Areas of discussion include segmentation of the audience, successful mass audience development technique used in different countries, various audience building methods, customer relationship management, articulating and evaluating visitor outcomes, different elements on branding, understanding patterns of attendance, the 21st Century communications etc.

