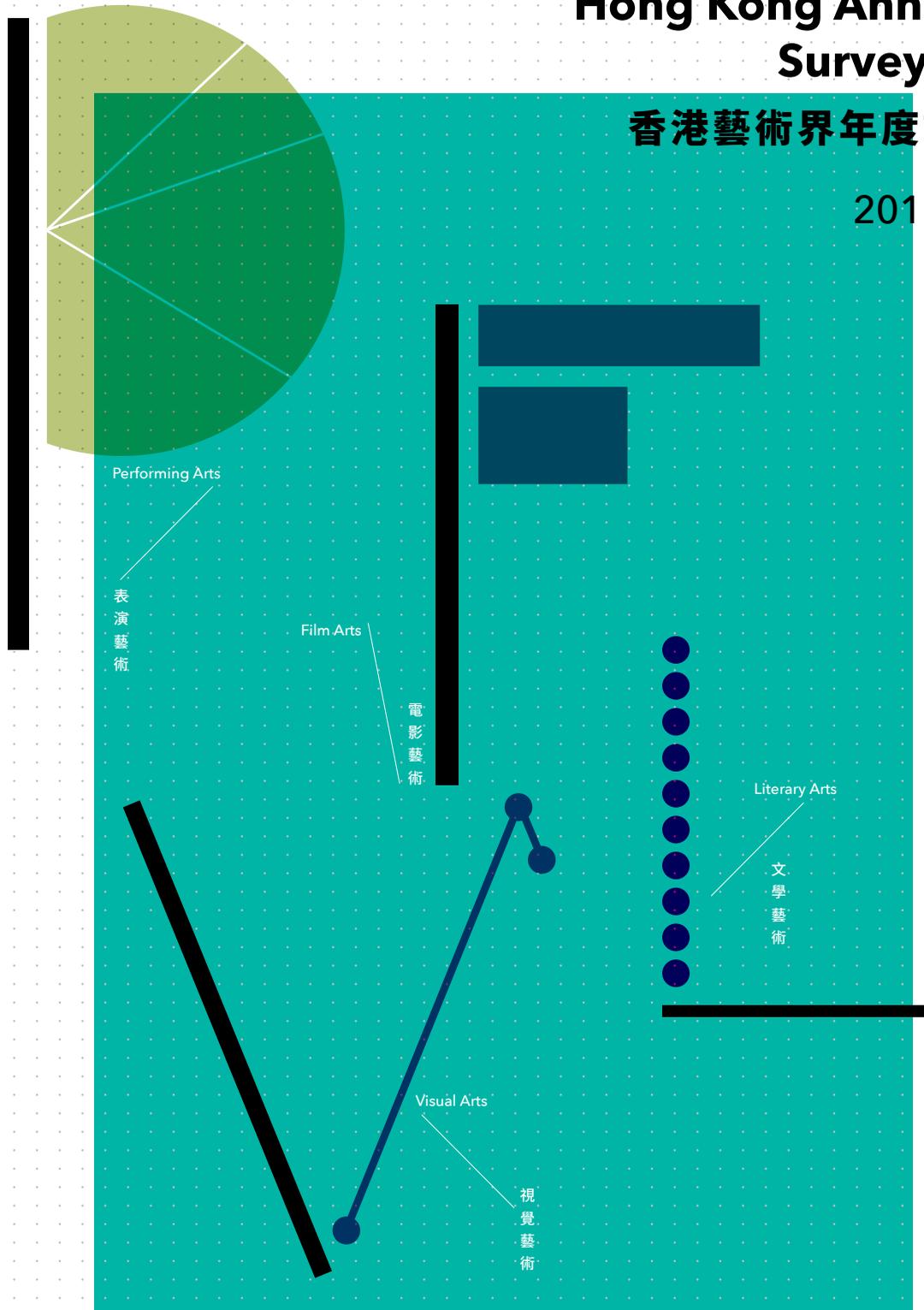


Hong Kong Annual Arts Survey Report

香港藝術界年度調查報告

2018 / 2019



目錄

Contents

簡介 Introduction	/ 2
簡述 Overview	/ 4
表演藝術 Performing Arts	/ 14
電影藝術 Film Arts	/ 29
視覺藝術 Visual Arts	/ 41
文學藝術 Literary Arts	/ 46
資料說明 Notes on the Survey	/ 52



簡介

Introduction

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

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

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

首年計劃鎖定追蹤業界2007/08年度進行的展覽活動及表演節目。第二年涵蓋的範疇已包括了電影藝術節目。計劃第三年，表演藝術節目增加蒐集跨媒體藝術及流行表演。過去十年，調查範圍和收集資料範圍的深度及廣度逐年遞增，2018/19年度亦涵蓋至文學及閱讀推廣活動，業界的參與和支持有助逐步完善這項計劃，並為香港藝術的發展提供重要依據。

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

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

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

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

The first survey focused on exhibitions and performances that took place in 2007/08. Film arts programmes have been incorporated since the second survey. Data collection was expanded to multi-media arts and pop performances in the third survey. The scope of the survey has gradually expanded with increased data coverage and depth over the past 10 years, and Literary and Reading Promotion Activities were also included in the 2018/19 report. Participation and support from the arts community has contributed to the polishing of the survey and provided vital reference for the arts development in Hong Kong.

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

2

簡述

Overview

全年合共 A total of

10,946

個藝文活動*
arts and cultural programmes*

表演藝術節目
Performing Arts
programmes

61%
(6,703)

電影藝術節目
Film Arts
programmes

17%
(1,901)

視覺藝術展覽
Visual Arts
exhibitions

10%
(1,129)

文學及閱讀推廣活動
Literary and Reading
Promotion Activities

11%
(1,213)

* 包括 27 間演藝設施的表演節目、香港體育館及伊利沙伯體育館進行的表演節目、於十八區的公眾場所進行的表演節目；電影藝術放映節目；視覺藝術展覽；文學及閱讀推廣活動
Including Performing Arts programmes at 27 performing facilities, the Hong Kong Coliseum and the Queen Elizabeth Stadium and public spaces in the 18 districts; Film Arts screening programmes; Visual Art exhibitions; Literary and Reading Promotion Activities

表演藝術節目#
Performing Arts programmes#



節目觀眾人次
Programme Attendance

3,365,000

總票房 (以百萬港元計)
Box Office Income (in HKD million)

\$527

電影藝術節目
Film Arts programmes



節目觀眾人次
Programme Attendance

379,000

總票房 (以百萬港元計)
Box Office Income (in HKD million)

\$17

只包括 27 間演藝設施的表演節目
Including Performing Arts programmes at 27 performing facilities only

逾一萬個室內室外的藝文活動

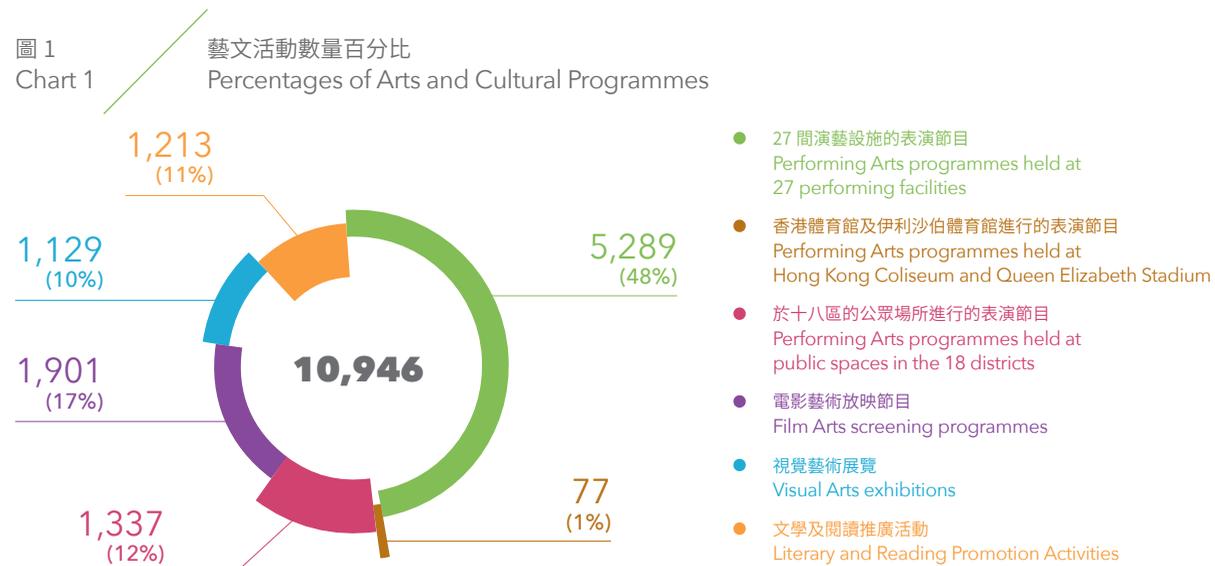
2018/19 年度共有多達八千三百個藝術節目和展覽在 27 間主要演藝設施、24 間商業戲院、124 個藝文場所、大專院校及戶外放映空間，以及 236 個展覽 / 藝術空間及社區公眾場所進行，活動量較上年度增加 3.6%。

若加上本年度首度蒐集的 1,213 個文學及閱讀推廣活動¹（下稱「文學藝術」）、77 個於兩所體育館（香港體育館及伊利沙伯體育館）舉行的大型表演節目、和 1,337 個由區議會撥款、於十八區的公眾場所進行的表演節目，全年共有 10,946 個² 藝文活動供市民欣賞和參與（見圖 1）。

Over 10,000 Indoor and Outdoor Arts and Cultural Programmes

In 2018/19, more than 8,300 arts programmes and exhibitions were held at 27 major performing facilities, 24 commercial cinemas, 124 arts and cultural facilities, tertiary institutions, and outdoor screening spaces, as well as 236 exhibition/art spaces and other public spaces. The total number of arts programmes and exhibitions increased by 3.6% when compared to the previous year.

Coupled with the 1,213 Literary and Reading Promotion Activities¹ (hereinafter referred to as "Literary Arts") which was firstly introduced in 2018/19, the 77 large-scale Performing Arts programmes held at two stadiums (the Hong Kong Coliseum and the Queen Elizabeth Stadium), and the 1,337 programmes funded by district councils and held at public spaces in the 18 districts, there were a total of 10,946² arts and cultural programmes available for appreciation and participation by the public during the year (see Chart 1).



1 面向公眾的文學及閱讀推廣活動，未有計算第 29 屆香港書展在場內及場外逾 640 場文化活動。詳細介紹見本報告單元六（頁 46）及頁 57。
2 活動數量乃按不同節目 / 活動名稱及內容計算，相同節目 / 活動名稱及內容分多個場次進行則視為同一活動，並只計算一次。

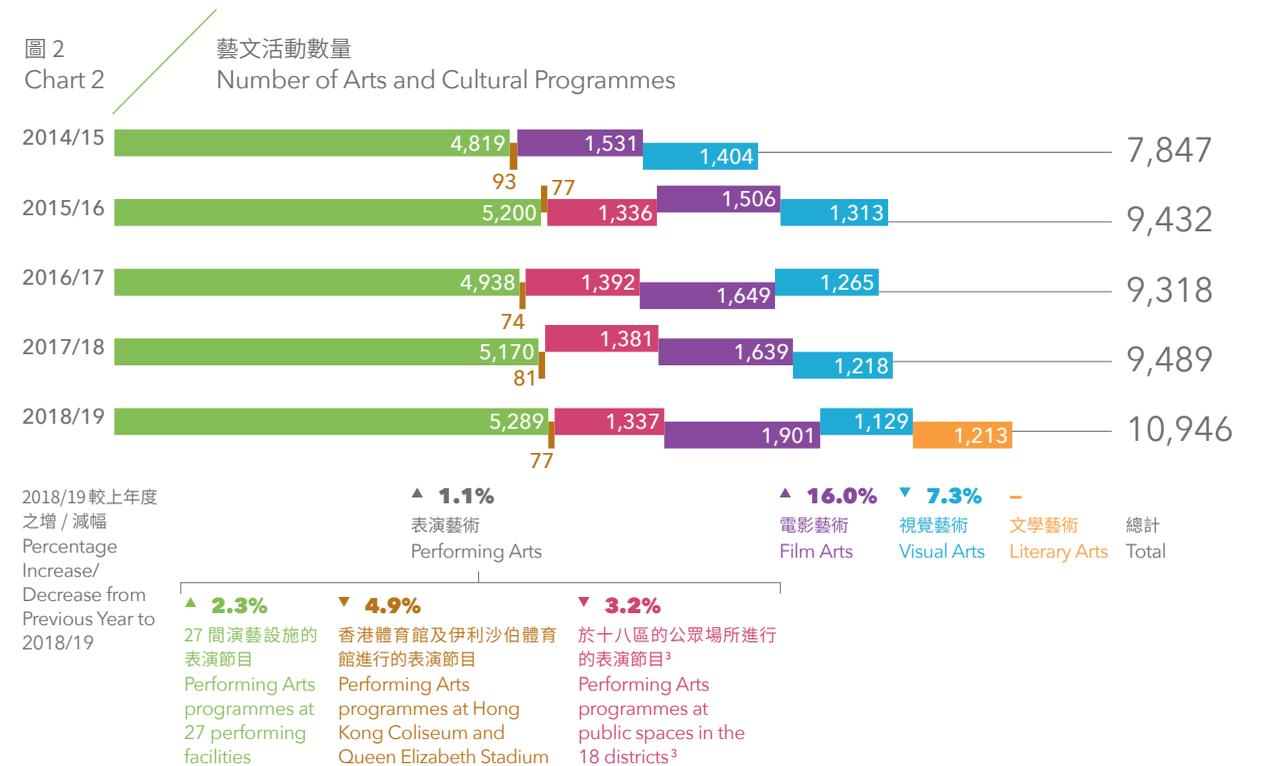
1 Including Literary and Reading Promotion Activities opened to the public but excluding the 29th Hong Kong Book Fair and its associated cultural events, which summed up to more than 640 activities. For details please refer to the Module 6 (page 46) and page 57 in this report.
2 Number of arts and cultural programmes were counted by different names and contents of programmes or activities. Programmes under the same name and content regardless of different slots or sessions, were treated as the same and counted as one programme.

藝文活動量走勢

一萬多個藝文活動中，超過六成為表演藝術節目。其中，在 27 間主要演藝設施演出的節目量錄得破紀錄的 5,289 個（見圖 2）。除音樂節目外，各表演藝術界別的場次均增加，並以綜藝及流行表演的增幅最明顯。西九文化區戲曲中心在 2019 年初投入服務後，戲曲節目量亦見增長，對票房收入有正面影響。至於大館在 2018 年 5 月開放後，亦多了不同表演藝術節目在該場地演出，當中有較多免費場次供市民參與（詳見單元三）。在香港體育館、伊利沙伯體育館及十八區公眾場所進行的表演節目量則較上年度少。

Trends in Arts and Cultural Programmes

Among the arts and cultural programmes that totalled more than 10,000, over 60% were Performing Arts programmes, inclusive of a record high number of 5,289 programmes held at the 27 major performing facilities (see Chart 2). Other than Music programmes, all the Performing Arts categories registered an increase in the number of performances, with the increase most notable in the Variety & Pop Shows category. As the West Kowloon Cultural District Xiqu Centre commenced operation in early 2019, the number of Xiqu programmes also increased and had a positive effect on the box office income. After Tai Kwun opened in May 2018, more Performing Arts programmes in various forms were performed in the venue, offering more free performances to the public (see Module 3 for details). Yet there were fewer Performing Arts programmes held at the Hong Kong Coliseum, the Queen Elizabeth Stadium and public spaces in the 18 districts when compared to the previous year.



3 自 2015/16 年度起蒐集於十八區公眾場所進行的表演節目。

3 Data for Performing Arts programmes held at public spaces in the 18 districts were collected starting from 2015/16.

電影節、專題 / 個別放映 (不包括商業電影放映, 下稱「電影藝術」) 的節目量亦創新高, 共有 1,901 個, 佔總藝文活動量的 17%。電影節和專題 / 個別放映節目量同告上升, 其中電影節放映節目量回升逾兩成, 收費和免費場次亦增加。另外, 以往現場實錄⁴ 放映多為專題 / 個別放映節目, 但近年在電影節活動裡亦有放映現場實錄節目, 此情況會否成為一個趨勢仍有待觀察 (詳見單元四)。

是年度視覺藝術展覽量共 1,129 個 (佔總藝文活動量 10%), 減少近 90 個, 當中有舉行視藝展覽的畫廊數量及其展覽量明顯減少。全年累計展期天數亦較以往短, 平均展期天縮短至 24 天。雖然混合媒介及裝置展覽量持續上升並錄得歷年新高, 但多個媒介的展覽數量同時減少, 包括佔比重最大的繪畫展、文物展、兒童藝術展等, 整體展覽量持續下降 (詳見單元五)。

首次收錄的文學藝術部分, 除涵蓋文學節及其相關文化活動外, 亦收錄於網上公開宣傳推廣文學 / 及閱讀的活動如讀書會、座談會、講座、新書活動等, 合共 1,213 個文學及閱讀推廣活動 (佔總藝文活動量 11%), 例如「第十二屆香港文學節」已計有 40 個活動。該 1,213 個文學及閱讀推廣活動中, 約半數是閱讀活動 (包括讀書會、導讀會等), 例子包括香港公共圖書館主辦的「月月讀書樂」及「青少年中 / 英文讀書會」等, 大部分以兒童和青少年為主要對象, 旨在從小培養閱讀習慣。而佔另

The number of Film Festival and Featured/Individual Screening programmes (excluding screenings of commercially released films, hereinafter referred to as "Film Arts") also reached a record high of 1,901, constituting 17% of all arts and cultural programmes. Both the numbers of programmes for Film Festivals and Featured/Individual Screenings increased, in particular the number of Film Festival screening programmes returned to growth and increased by more than 20%, offering more paid and free screenings. Besides, "Live Screenings"⁴ which were often presented in Featured/Individual Screening programmes in the past, have been presented in Film Festival programmes in recent years as well. This trend is yet to be observed (see Module 4 for details).

There were 1,129 Visual Arts exhibitions (equivalent to 10% of all arts and cultural programmes) held in this year, a slippage of nearly 90 exhibitions. Both the number of Art Galleries that held Visual Arts exhibitions and the number of such exhibitions held decreased notably. The number of cumulative exhibition days also shortened to 24 days on average. The number of Mixed Media & Installation exhibitions continued to rise and reached a record high. However, the numbers of exhibitions in many media registered a decline at the same time including Painting, the largest classification within the category, as well as Antiquities and Children Art. The downward trend in the overall number of exhibitions persisted (see Module 5 for details).

The Literary Arts category, which the survey incorporated for the first time, covered not only Literature Festivals and their associated cultural activities, but also included online promoted Literary and Reading Promotion Activities such as reading clubs, seminars, talks and book launches. From the 1,213 Literary and Reading Promotion Activities (equivalent to 11% of all arts and cultural programmes collected), of which 40 activities presented in "The 12th Hong Kong Literature Festival" were recorded for example. Out of the 1,213 Literary and Reading Promotion Activities, about half of them were reading activities (including reading clubs and guided reading sessions). Examples of such included "Monthly Meeting of Joyful Reading" and "Chinese/English Teens' Reading Club" organised by the Hong Kong Public Library, and most of them targeted at the children and the youths aiming to cultivate their reading habits at an early age. Another 20% of activities were

外兩成的文學講座 (包括研討會、分享會等) 則大多以公眾為對象。若從活動中涉及的書籍著作類別劃分 (撇除未能歸類或資料不詳者), 近一半的活動涉及如詩詞、小說等文學著作, 繪本佔 23%, 其餘則牽涉歷史書等非文學著作 (詳見單元六)。

觀眾人次走勢

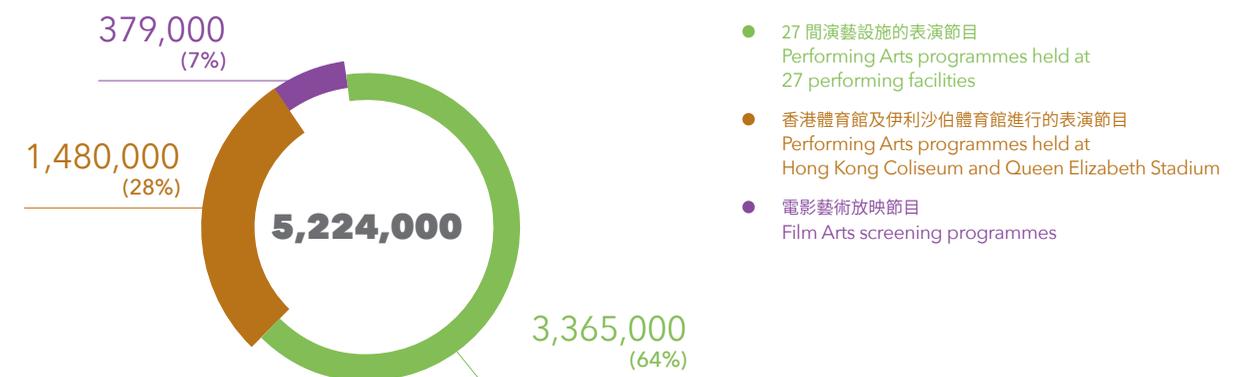
27 間演藝設施的表演場次雖然有增長, 但入場人次卻減少至約三百三十七萬人次 (見圖 3 及圖 4)。整體票價上升, 收費入場人次下調 2.2%, 而免費入場人次亦未隨免費場次增加而上升。整體入場人次減少, 涉及音樂、戲劇和戲曲節目, 縱使綜藝及流行表演節目的入場觀眾大幅增加, 亦未能平衡整體數量。

literary talks (including seminars and sharing sessions) mainly targeted the public. Besides, from the perspective of literary genres involved in the activities (excluding those unclassified or with incomplete information), almost half of them involved Literary Works such as poems and novels. Another 23% of activities involved picture books while the remainder involved Non-literary Works such as history books (see Module 6 for details).

Trends in Attendance

Although the number of Performing Arts performances held at the 27 performing facilities increased, its attendance by contrast decreased to around 3.37 million (see Chart 3 and Chart 4). Overall ticket prices rose while attendance of paid performances declined by 2.2%. Attendance of free performances on the other hand did not grow correspondingly to the rising number of free performances. Despite of a significant growth in attendance from Variety & Pop Shows programmes, total attendance of Performing Arts programmes decreased with drop from Music, Theatre and Xiqu programmes.

圖 3
Chart 3
表演藝術及電影藝術觀眾人次百分比
Percentages of Performing Arts and Film Arts Attendance



⁴ 指以錄像播放曾在劇場內進行的現場演出。

⁴ Refers to video screening of live performances held in theatres.

另外，是年度香港體育館及伊利沙伯體育館進行的表演藝術節目錄得的觀眾人次增加15.4%。若比較在兩所體育館和27間設施的入場觀眾人次，數字在過去五個年度此消彼長（見圖4），相信觀眾隨節目所舉行的場地互相流動，而非出現觀眾流失的情況。

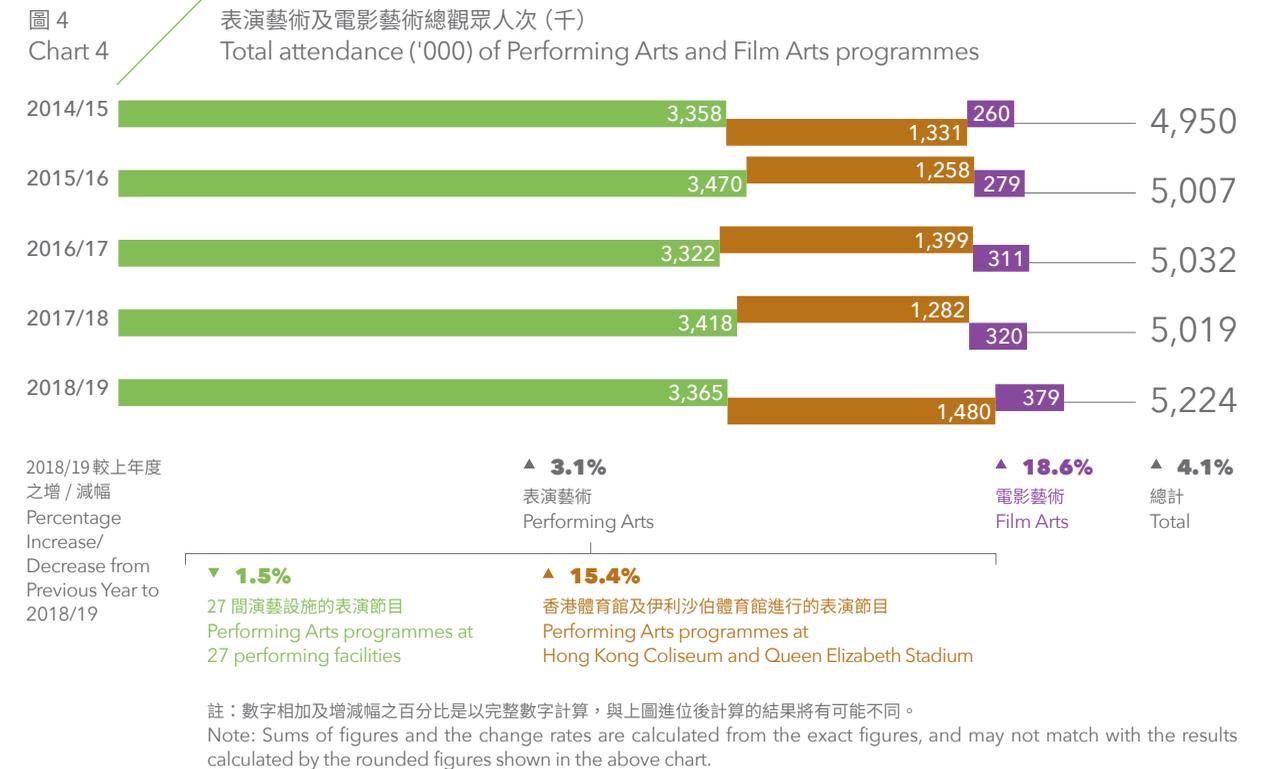
On the other hand, attendance of Performing Arts programmes held at the Hong Kong Coliseum and the Queen Elizabeth Stadium increased by 15.4% this year. By comparing the attendance figures of the two stadiums and the 27 performing facilities, they underwent opposite trends during the previous five years (see Chart 4). It is likely that attendance by venues fluctuated based on where the programmes were held instead of experiencing a decline in audience base.

而電影藝術方面，綜觀近五個年度觀眾人次持續上升，入場人次較上年度增加約六萬人次。參與電影節放映的觀眾回升至2016/17年度水平，當中亦多了免費的電影節放映場次，整體免費觀眾人次攀升逾五成。專題/個別放映的收費和免費觀眾人次亦有增，總觀眾人次繼續上升。

Meanwhile the attendance of Film Arts programmes continued to climb over the previous five years, with about 60,000 attendance more than previous year. Film Festival screenings' audiences returned to growth and resumed to the 2016/17 level. An increasing number of free Film Festival screenings was also recorded, with more than 50% growth of the respective attendance. Coupled with increase in both the attendances of paid and free Featured/Individual Screenings, total attendance continued to rise.

本年度上述七千二百多個表演藝術和電影藝術接觸共522萬觀眾人次，較上年度輕微上升4.1%。

The aforementioned Performing Arts and Film Arts programmes totaling more than 7,200 programmes and reached an attendance of 5.22 million, a slight increase of 4.1% year on year.



表演藝術及電影藝術觀眾人次
Attendance of Performing Arts and Films Arts programmes

5,224,000

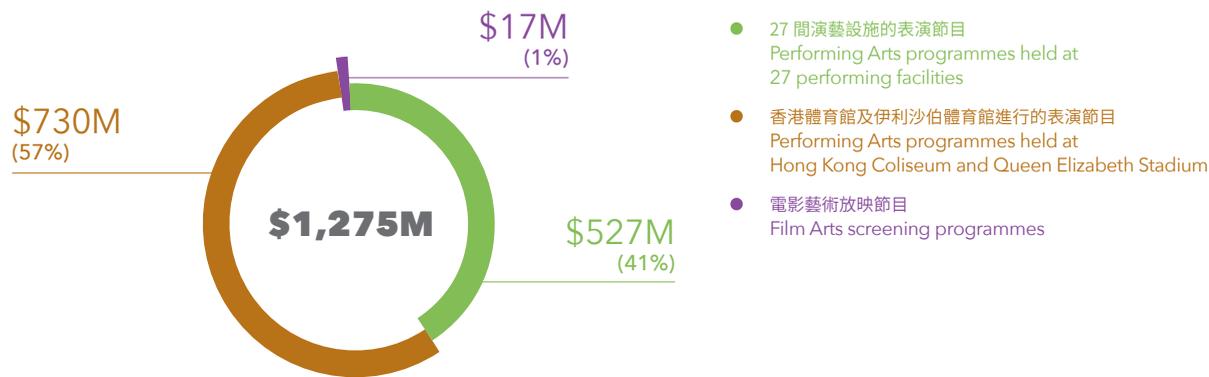
然而，數據未能從所有視覺藝術展覽的主辦/策展單位取得展覽的入場人次及票房紀錄，新增的文學藝術活動亦未有相關數據。而於十八區公眾場所進行的藝術節目多屬免費節目，觀眾數字較難搜集，以上分析只集中於電影藝術節目及27間演藝設施和香港體育館及伊利沙伯體育館進行的表演藝術節目。

Yet, attendance and box office income of Visual Arts exhibitions were not obtained from all the organiser/curatorial units, such records were also not available for the newly incorporated Literary Arts activities. Besides, as the majority of programmes held at public spaces in the 18 districts were free programmes, the attendance figures were difficult to collect. Therefore, the above analysis mainly focused on Film Arts programmes and Performing Arts programmes held at the 27 performing facilities, the Hong Kong Coliseum and the Queen Elizabeth Stadium.

票房紀錄走勢

五百二十多萬表演藝術和電影藝術觀眾人次裡，超過七成半（接近四百萬）為收費入場人次，所佔百分比與上年度相若。2018/19 年度總票房收入上升至十二億七千五百萬元，較上年度增多逾九千萬元。收入上升主要來自入場觀眾有增的電影藝術節目和在兩所體育館進行的綜藝及流行表演節目（見圖 5），例子包括「黃子華棟篤笑 2018《金盆囑口》」、「My Love Andy Lau 劉德華 World Tour · Hong Kong 2018」等，場次均逾 20 場。

圖 5 Chart 5 表演藝術及電影藝術總票房紀錄百分比 Percentages of Box Office Income for Performing Arts and Film Arts Programmes



從圖 6 可見，表演藝術的票房收入與上年度的五億二千七百萬元相若。當中，音樂界別票房隨收費場次減少按比例回落，戲劇界別票房亦因少了票價較高的大型音樂劇場次而下調。即使綜藝及流行表演界別的票房收入大增近一倍，以及戲曲收費場次多了在西九文化區戲曲中心上演而令戲曲票房收入有增，總票房收入未有太大變動。

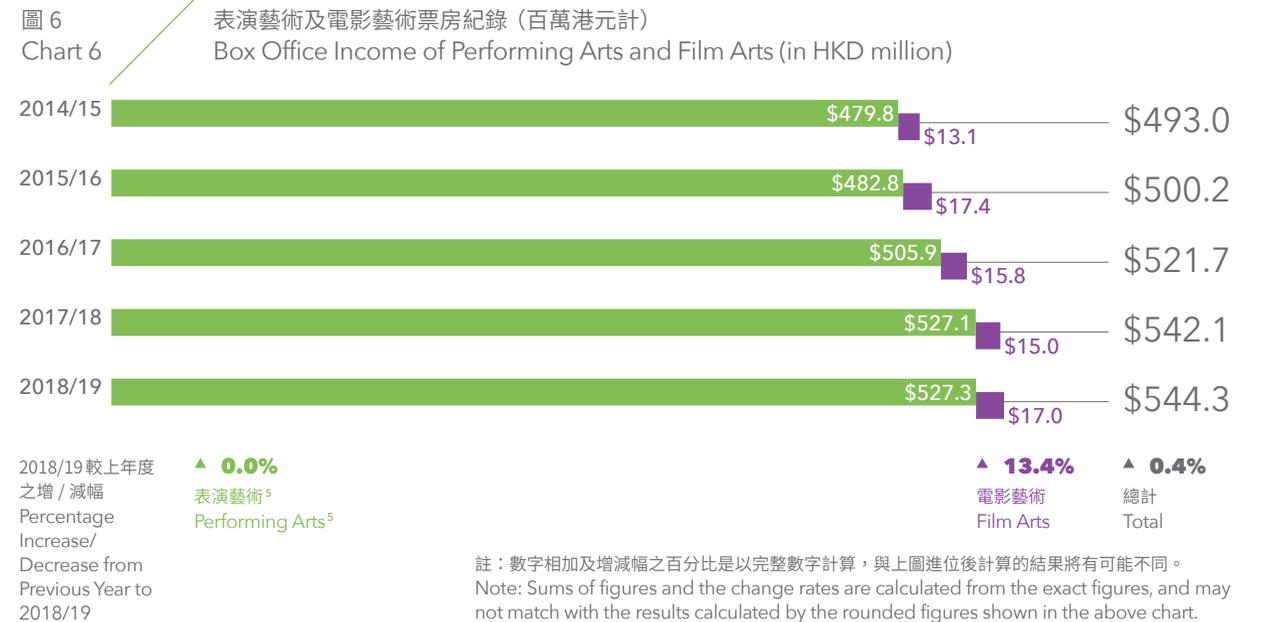
Trends in Box Office Income

Among the attendance of 5.22 million, over 75% (close to 4 million) was contributed from paid Performing Arts and Film Arts programmes, and the percentage was similar to that of the previous year. Total box office income in 2018/19 increased to \$1,275 million, at least \$90 million higher compared to the previous year. The rise was mainly driven by Film Arts programmes and the Variety & Pop Shows programmes held at the two stadiums (see Chart 5), where increases in attendance have been observed. Programmes of such included “Wong Tze Wah Standup Comedy 2018” and “My Love Andy Lau World Tour - Hong Kong 2018”, with at least 20 performances being held each.

Chart 6 indicates the box office income of \$527 million from Performing Arts programmes held at the 27 performing facilities, which was similar to the figure of the previous year. Box office income of Music programmes decreased in proportion to the decline in the number of paid performances. Decrease in box office income was also observed in Theatre programmes, given there were fewer large-scale Musical performances which commanded higher ticket prices. There was no major change in total box office income of this sector even though the box office income in the Variety & Pop Shows category nearly doubled, and Xiqu category's box office income increased because of more paid Xiqu performances held at the West Kowloon Cultural District Xiqu Centre.

受電影節和票價較高的劇場實錄放映場次及觀眾人次增加帶動，電影藝術總票房上漲至一千七百萬元，增幅逾一成。撇除劇場實錄放映，其他專題 / 個別放映的票房收入亦因多了收費觀眾而上升。

Total box office income for Film Arts increased by more than 10% to \$17 million this year, driven by the increases in both the numbers of screenings and attendance of Film Festival screenings as well as Live Screenings, which commanded higher ticket prices. Excluding Live Screenings, box office income from other Featured/Individual Screenings also rose due to an increase in paid attendance.



本計劃追蹤由藝文組織進行的藝術節目和展覽，持續跟進及觀察活動量，以了解本港文化藝術生態環境和發展趨勢。以下篇幅主要展示由藝文組織經常租用的演藝設施、展覽或藝術 / 放映空間進行活動之情況及變化。

The survey seeks to understand the local arts and cultural landscape as well as its development by tracking different types of programmes and exhibitions by arts groups, and by observing the quantity of these activities. The following are observations on current activities and changes in events held at performing facilities usually hired by arts groups, and also exhibitions or arts/screening spaces.

⁵ 只包括於 27 間演藝設施進行的表演節目票房收入。

⁵ Including the box office income of Performing Arts programmes held at the 27 performing facilities only.

3

表演藝術

Performing Arts

整體演出量持續上升

隨著大館以及西九文化區戲曲中心分別於2018年5月和2019年1月對外開放，提供更多場地作表演用途，2018/19年度表演藝術節目量錄得破紀錄的5,289個、共9,481場次（見圖7及圖8）。

上述節目除了在27間主要演藝設施的劇場、演藝廳、綜藝館、音樂/演奏廳等進行外，部分節目亦在該些設施的13個非演出場地（如展覽廳）內進行，是年度涵蓋的場地共65個。

綜藝流行表演類別演出量增加帶動整體上升

綜藝及流行表演

2018/19年度蒐集的五千多個表演藝術節目中，超過三成屬綜藝及流行表演類別。該類節目本年度大幅攀升至1,743個，場次亦增加近兩成，首次突破3,000場。當中，流行音樂、爵士樂隊演出和比賽類節目日漸增多。此外，近年亦有越來越多糅合不同媒介或類別的跨媒體藝術演出，或加入多媒體裝置的表演，例子包括「新視野藝術節2018：微藝進行中 - 邁克爾·赫爾斯《光·舞·動》」，「國際綜藝合家歡2018：小樹熊劇團（澳洲）及The SEAM《小雨點·大體驗》」，「2018/19年度學校文化日計劃：香港五感感知教育劇場—多媒體感官互動幼兒劇場《畫畫》」等，而以上節目的演出場次均逾25場。此類跨媒體藝術節目由上年度的56個177場，增加至99個345場，增幅分別逾七成及九成。

Number of Performances Continued to Grow

More venues were available for performing along with the opening of Tai Kwun in May 2018 and the West Kowloon Cultural District Xiqu Centre in January 2019. A record high of 5,289 Performing Arts programmes with 9,481 performances were staged in 2018/19 (see Chart 7 and Chart 8).

The aforementioned programmes were mostly held at theatres, auditoriums, concert/recital halls at the 27 major performing facilities, while some programmes were performed at 13 venues that were not constructed specifically for performances within these facilities (such as exhibition gallery). In this year, a total of 65 venues were included in the survey.

Increase in Variety & Pop Shows Performances Drove Overall Increase

Variety & Pop Shows

Of all the Performing Arts programmes in 2018/19 that totalled more than 5,000, over 30% belonged to the Variety & Pop Shows category. The number of such programmes increased sharply to 1,743, while the number of performances grew nearly 20% and exceeded 3,000 performances for the first time. Within the category, Pop Music, Jazz Band Performance and Competitions programmes continued to rise. In recent years, there were more Multi-arts performances that encompassed various art media or categories, as well as performances that incorporated multi-media devices/ installations. Examples included "New Vision Arts Festival 2018: ArtSnap - LightSpace by Michael Hulls", "IAC 2018: Rain by Drop Bear Theatre (Australia) & The SEAM", and "2018/19 School Culture Day Scheme: Hong Kong Five Senses Education Experimental Theatre - Multi-media Immersive Sensory Children Theatre Start From a Dot", with at least 25 performances being held for each. These Multi-arts programmes increased from 56 programmes and 177 performances in the previous year to 99 programmes and 345 performances, registered at least 70% and 90% of increases respectively.

9,481 表演藝術節目
總場次
Performing Arts
performances
were staged



戲劇

戲劇類別維持上年度的升勢，是年度節目數量和場次分別上升 2.6% 及 2.5%，逐漸接近 2015/16 年度的歷史高位。佔戲劇類別中比重最大的話劇分類，節目量雖然繼續下降，場次卻略升約 1% (1,740 場)。其他劇種節目量則攀升，當中本地音樂劇節目量增多，場次上升 44 場。但由於是年度少了外國大型音樂劇節目，訪港團體 / 表演者演出的音樂劇場次由上年度的 173 場下降至 122 場 (即平均每場訪港節目由 14 場減少至 11 場)，抵消了本地場次的增長，整體音樂劇場次較上年度少 9 場。另外，近年有更多劇團舉辦讀劇節目，以收集觀眾對劇本或題材的意見及測試市場反應。讀劇節目由 2016/17 年度的 2 個，增加至本年度的 17 個，共 34 場次。

Theatre

Upward trends of the previous year persisted with the number of Theatre programmes and performances increased by 2.6% and 2.5% respectively, approaching the record high levels in 2015/16. Although the number of programmes continued to slide in Drama category, the largest classification in the Theatre category, the number of performances slightly increased by approximately 1% (to 1,740 performances). The number of non-Drama programmes climbed as more local Musical programmes were held, and the number of such performances increased by 44. However, with fewer large-scale visiting Musical programmes this year, the number of Musical performances staged by visiting groups/performers dropped from 173 in the previous year to 122 (with a drop of an average of 14 performances per visiting programme to 11 performances). This drop offset the growth observed in local Musical programmes and thus the total number of Musical performances decreased by 9 year on year. Besides, there were more staged reading programmes presented by theatre groups in recent years, so as to collect feedback from the audience on a script or topic, as well as testing market responses. The number of such programmes grew from 2 in 2016/17 to 17 this year, offering 34 performances.

戲曲

戲曲類別相對平穩，本年度節目量微升 1.6% (1,512 個)，雖未及 2015/16 年度水平，但整體呈上升趨勢。場次按比例增加，累計 1,857 場。增幅主要來自佔戲曲類別比重最大的粵劇，節目量和場次分別上升 12.3% (829 個) 及 5.3% (1,017 場)。是年度隨西九文化區戲曲中心開幕後，亦增加了粵劇和屬戲曲「綜合及其他」分項的節目量。至於其他戲曲節目數量則較上年度少，曲藝演唱和其他戲種 (如越劇、潮劇、京劇) 的場次亦下降，抵銷了整體升幅。

Xiqu

The Xiqu category was relatively stable with the number of programmes slightly increased by 1.6% (1,512). Although it was still behind the 2015/16 level, it was on the rise overall. The number of performances increased correspondingly to a total of 1,857. This increment was primarily attributed to the growth from Cantonese Opera, the largest classification within the Xiqu category, with the numbers of programmes and performances increased by 12.3% (829 programmes) and 5.3% (1,017 performances) respectively. After the opening of the West Kowloon Cultural District Xiqu Centre this year, the number of Cantonese Opera and "Combined and Others" programmes in the Xiqu category increased. Other Xiqu programmes decreased when compared to the previous year, with the drop of number of Chinese Operatic Song and Other Chinese Operas (such as Yue Opera, Chiu Chow Opera, and Beijing Opera) performances, which offset the overall increment.



粵劇節目量上升
Number of Cantonese Opera programmes increased by

12.3%

圖 7 Chart 7 表演藝術節目總數 Number of Performing Arts Programmes

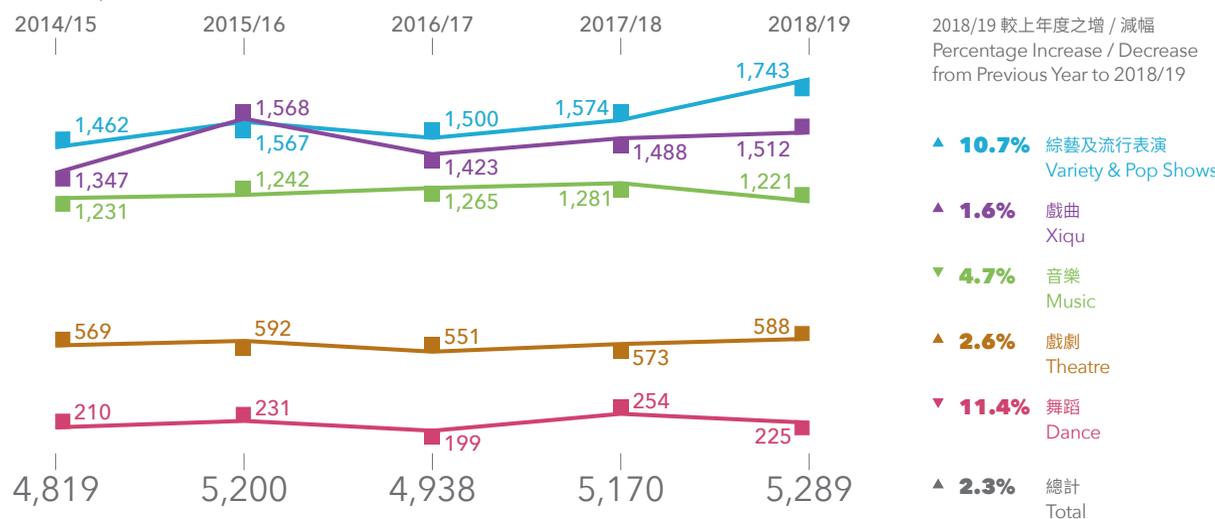
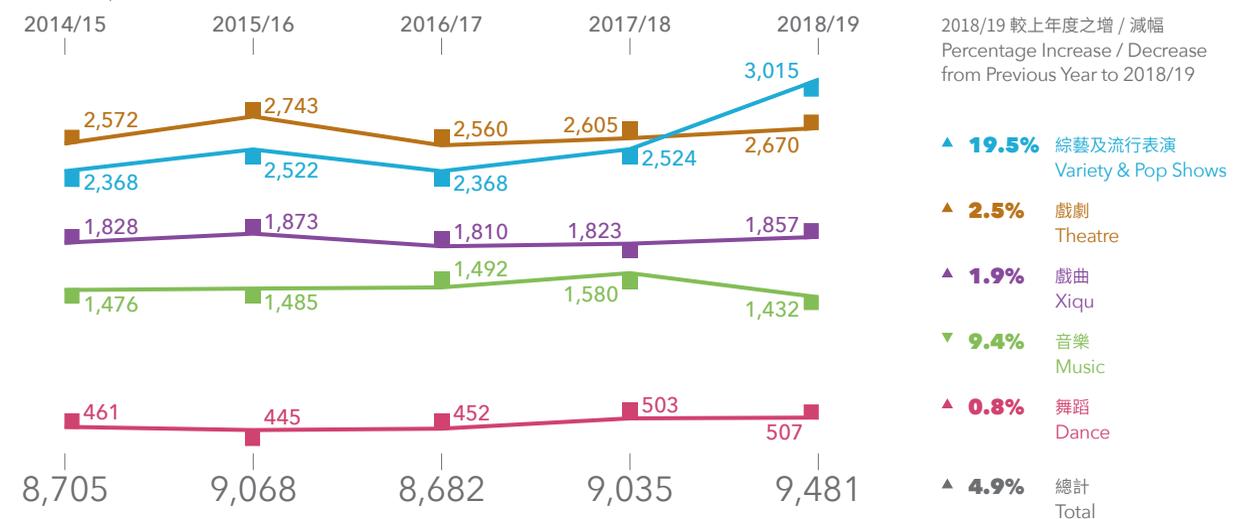


圖 8 Chart 8 表演藝術節目總場次 Number of Performing Arts Performances



音樂

西樂演奏節目大幅減少，音樂界別之節目量及場次按年度分別回落 4.7% (1,221 個) 及 9.4% (1,432 場)，是近六個年度最少。其中一個原因是有多達 53 個音樂節目共 116 場加入跨媒體元素，較 2017/18 年度多兩至三倍，例子包括「交響馬戲團」、「國際綜藝合家歡 2018：魔笛遊樂場」、「新視野藝術節 2018：音與樂之間 (丹麥)《馭水之音》」等，此類節目已歸類為「綜藝及流行表演」類別的「跨媒體藝術」分項。

另外，合唱、聲樂 / 演唱節目亦明顯回落，只有中樂演奏和歌劇分項維持上年度的演出量。而音樂類別中屬「綜合及其他」分項的節目(下稱「音樂綜合節目」)增多，除音樂匯演外，當中亦不乏混合音樂類型的演出，例如由香港中樂團及無伴奏組合一舖清唱共同演出的「賽馬會中國音樂教育及推廣計劃音樂會」、「賽馬會藝壇新勢力 — 非凡美樂《流水行雲 — 東西音樂對話》」等。

舞蹈

與上年度比較，舞蹈節目少了超過一成，但其場次量多出 4 場(共 507 場)。現代舞⁶、芭蕾舞、中國舞的節目量均減少，並以減少約三成的現代舞分項最明顯。但以上三個舞蹈分項的製作平均增多了演出場次，加上舞蹈類別中屬「綜合及其他」分項的節目量和場次上升，舞蹈總場次未有下降。

Music

As the number of Western Music programmes dropped sharply, the numbers of Music programmes and performances decreased to the lowest level in the previous six years, by 4.7% (1,221 programmes) and 9.4% (1,432 performances) respectively. One of the reasons was the incorporation of multi-media elements in 53 music programmes and 116 performances, doubling or even tripling the 2017/18 figures. Examples included "Cirque De La Symphonie", "IAC 2018 - BAUHAUS Magic Flute Playground", and "New Vision Arts Festival 2018: AquaSonic by Between Music (Denmark)". These programmes were classified as "Multi-Arts" programmes under the "Variety & Pop Shows" category.

In addition, the number of Choral and Vocal/Concert programmes also dropped notably, and only the number of performances of Chinese Music and Opera programmes were at similar level of the previous year. The number of programmes classified as "Combined and Others" under the Music category (hereinafter referred to as "Music Combined and Others programmes") increased. Besides music showcase programmes, performances featuring a combination of different music genres were included too, such as the "Jockey Club Chinese Music Education and Outreach Programme Concert" co-performed by the Hong Kong Chinese Orchestra and the Yat Po Singers, and "JOCKEY CLUB New Arts Power – Musica Viva Music Interflow - a Dialogue between East and West".

Dance

The number of Dance programmes decreased by more than 10%, while there were 4 more performances (507 performances) when compared to previous year. Both the number of Modern Dance⁶, Ballet, and Chinese Dance programmes dropped, and the decline was most notable in Modern Dance category with about 30% decrease. However, the average number of performances per production in the three aforementioned Dance classifications increased. In addition, both the numbers of Dance programmes and performances under the "Combined and Others" classification in the Dance category increased and hence, the overall number of Dance performances did not fall.

6 2018/19 年度的 67 個現代舞節目中，包括 7 個街舞、hip hop、踢踏舞節目。

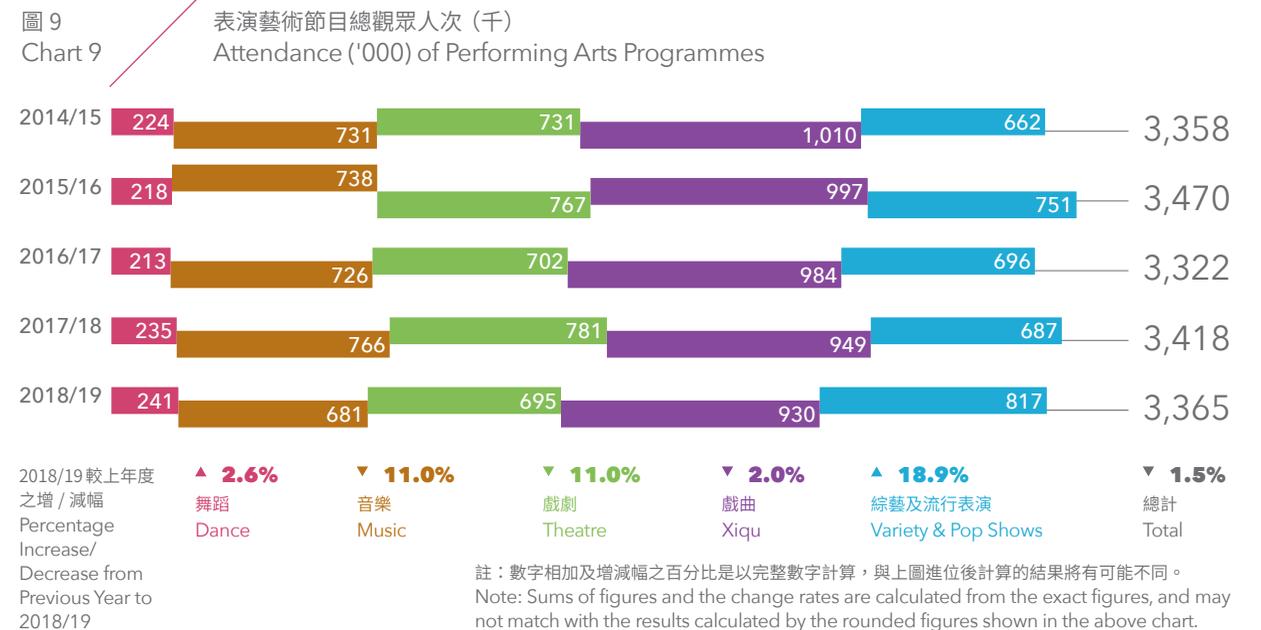
6 7 out of the 67 Modern Dance programmes in 2018/19 were street dance/hip hop / tap dance programmes.

整體觀眾人次未見上升

雖然於 27 間主要演藝設施進行的表演藝術節目量和場次整體上揚，但並未帶來觀眾人次增長，2018/19 年度總觀眾人次回落 1.5%，約 337 萬。各界別的入場人次互有升跌，詳情如下(見圖 9)：

No Rise in Overall Attendance

Although both the total numbers of Performing Arts programmes and performances held at the 27 major performing facilities increased, attendance did not rise correspondingly. Total attendance in 2018/19 decreased by 1.5% to around 3.37 million, and the attendance's ups and downs of each category were as follows (see Chart 9):



戲劇

雖然戲劇整體場次較上年度多，但在能容納較多觀眾的場地上演的話劇和音樂劇場次均減少，其中香港演藝學院歌劇院因維修工程關閉約 12 星期，觀賞話劇和音樂劇的觀眾人次減少一成，戲劇總觀眾人次降至 69.5 萬。

Theatre

Despite the number of Theatre performances went up when compared to the previous year, there were fewer Drama and Musical performances staged at venues with larger seating capacity, in which the Lyric Theatre at the Hong Kong Academy for Performing Arts was closed for around 12 weeks for maintenance. Attendance of Drama and Musical performances reduced by 10% and total Theatre attendance declined to 695,000.

音樂

音樂綜合節目的觀眾人次隨場次增加而上升，但西樂演奏場次大幅下降，並集中在較大場館(能容納 400 名或以上觀眾)舉行之場次(共減少 104 場)，西樂演奏入場人次大幅減少兩成，導致整體音樂入場人次下降，首次錄得低於 70 萬人次的數字。

Music

Attendance of Music "Combined and Others" programmes increased corresponding to the growth in number of performances. However, the number of Western Music performances decreased sharply and the drop (104 performances fewer) was primarily on performances performed at larger venues (with seating capacity of 400 or above). As a result, attendance of Western Music programmes decreased sharply by 20% and led to a drop in overall attendance in Music category, dipping below 700,000 for the first time.

戲曲

吸引最多觀眾入場的戲曲節目，本年度入場人次輕微下調 2.0%，共 93 萬人次。雖然粵劇入場人次略為回升，但曲藝演唱和其他戲種的觀眾人次隨場次縮減同時減少，戲曲綜合節目的觀眾人次亦回落，故整體觀眾人次較上年度少。

舞蹈

與上年度比較，芭蕾舞觀眾人次上升一成半，主要因為多了芭蕾舞節目於大型場地進行，如香港演藝學院歌劇院、香港文化中心大劇院等，均能同時容納超過一千名觀眾。芭蕾舞觀眾增多，帶動整體舞蹈觀眾人次輕微增加 2.6%，亦是近五個年度最高。

綜藝及流行表演

前文提及本年度的綜藝及流行表演場次大幅增加，觀眾人次亦攀升約兩成至 81.7 萬，是自有紀錄以來最多。

整體免費場次增加，但未吸引更多觀眾入場

表演藝術節目的收費和免費場次比例繼續維持約六比四，是年度免費場次共 3,588 場，較上年度多 4.5%。儘管場次增多，總免費觀眾人次只錄得與上年度相若的數字，約 105 萬人次（見圖 10 及圖 11）。

免費戲劇、舞蹈和綜藝及流行表演場次同時創歷史新高，增幅主要來自話劇（多 36 場）、現代舞（多 30 場，主要多了在大館舉行的現代舞節目）和流行表演節目（多 112 場）。雖然音樂和戲曲的免費節目和場次回落，整體仍較 2015/16 年度高（見圖 10）。

Xiqu

Attendance of Xiqu programmes was the highest among all Performing Arts categories, recorded a mild drop of 2.0% this year to 930,000. Even the attendance of Cantonese Opera performances returned to growth and increase slightly, there were fewer audiences from Chinese Operatic Song and Other Chinese Operas programmes, corresponding to the decrease in the number of performances. Decline in attendance was also observed in Xiqu “Combined and Others” programmes, resulting to a decrease in overall Xiqu attendance.

Dance

Attendance of Ballet programmes increased by 15% year on year. This was primarily because more Ballet programmes were held at large-scale venues such as the Lyric Theatre at the Hong Kong Academy for Performing Arts and the Hong Kong Cultural Centre Grand Theatre, in which seating capacity exceeded 1,000. This led to a slight increase of 2.6% in overall attendance of Dance programmes, reaching its highest level in the previous five years.

Variety & Pop Shows

As mentioned earlier, the number of Variety & Pop Shows performances increased sharply, and its attendance rose by around 20% to a record high of 817,000.

Growth in Total Number of Free Performances Did Not Induce Higher Attendance

The proportion of paid to free Performing Arts performances maintained at a ratio of 6 to 4, with free performances recorded an increase of 4.5% to 3,588 this year. Despite the number of such performances grew, overall attendance of free performances was about the same as in previous year at 1.05 million (see Chart 10 and Chart 11).

The numbers of free Theatre, Dance and Variety & Pop Shows performances all reached their historical highs, mainly driven by the increases from Drama (36 performances more), Modern Dance (30 performances more, mostly from Modern Dance programmes held at Tai Kwun) and Pop Shows programmes (112 performances more). Despite both the numbers of free Music and Xiqu programmes and performances dropped, their respective totals still exceeded the 2015/16 levels (see Chart 10).

圖 10 表演藝術節目免費場次
Chart 10 Number of Free Performing Arts Performances

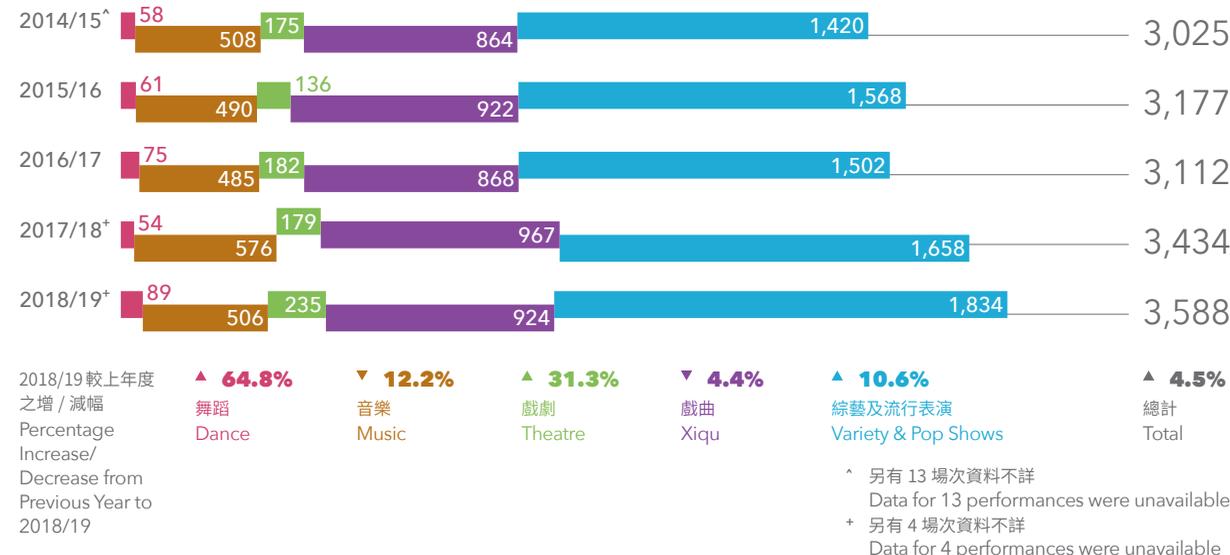
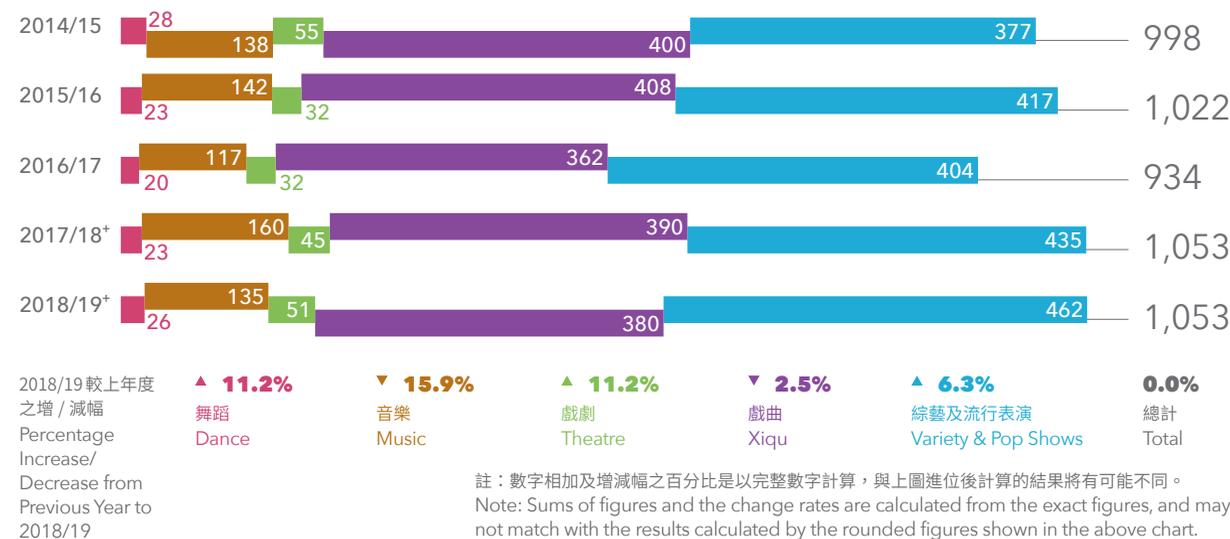


圖 11 表演藝術節目免費入場觀眾人次 (千)
Chart 11 Attendance ('000) of Free Performing Arts Programmes



免費場次有增的戲劇、舞蹈和綜藝及流行表演類別，入場觀眾亦見上升，但升幅未及場次之增幅，即平均每場免費場次的入場人次比上年度少（戲劇由平均每場 254 人入場降至 215 人、舞蹈由 426 人降至 287 人、綜藝及流行表演由 262 人降至 252 人），免費人次增長率分別只有 11.2%、11.2% 及 6.3%，未及場次之增幅。

此外，由於免費西樂演奏、合唱、歌劇和聲樂 / 演唱場次有所縮減，而以上各分項的每場平均入場人次亦減少，整體音樂類別免費入場觀眾人次較上年度少了約 2 萬 5 千人，下降 15.9%。而戲曲方面，受曲藝演唱場次和入場人次遞減所影響，2018/19 年度免費戲曲入場人次錄得 2.5% 的減幅，接觸約 38 萬觀眾人次。

整體收費場次上升，惟入場觀眾人次持續遞減

收費表演藝術節目增加，總場次亦較上年度多 292 場，是歷年最高。但入場人次未有跟隨場次增多而上升，按年減少 2.2%，只接觸 231 萬觀眾人次（見圖 12 及圖 13）。

戲劇

收費場次最多的戲劇類別於本年度輕微增加，當中各分項互有升跌，合計共 2,435 場。前文提及是年度的大型音樂劇場次減少，於大型場地演出的收費場次少近 70 場。而在大型場地舉行的話劇收費場次亦減少約 60 場，故音樂劇和話劇的收費觀眾人次同時下調，整體戲劇收費入場人次回落超過一成至 64.5 萬人次，亦是近五個年度最少。

For each of the Theatre, Dance, and Variety & Pop Shows categories, the number of free performances rose. Attendance grew at the same time, but was in smaller growth than the increase in number of free performances. In other words, the average attendance of free performance dropped year on year (Average attendance of free performance dropped from 254 to 215 in Theatre, 426 to 287 in Dance, 262 to 252 in Variety & Pop Shows categories). The growth of attendance in free performances was 11.2%, 11.2% and 6.3% respectively, lagging behind the growth in number of free performances.

In addition, as the number of free Western Music, Choral, Opera and Vocal/Concert performances dropped, the average attendance for each of the aforementioned classifications decreased as well. Overall attendance of free Music performances decreased by around 25,000, equivalent to a 15.9% drop year on year. While for the Xiqu category, the number of free Chinese Operatic Song performances and its attendance decreased, resulting to a 2.5% drop in overall attendance of free Xiqu performances to around 380,000 in 2018/19.

Number of Paid Performances Rose as Attendance Continued to Decline

The number of paid Performing Arts programmes uplited with the total number of paid performances increased by 292, reaching a historical high. However, the paid attendance did not follow this upward trend and instead decreased by 2.2% year on year to 2.31 million only (see Chart 12 and Chart 13).

Theatre

Paid Theatre performances increased slightly this year and was the highest number among all categories. Different trends were observed in the various classifications within the category resulting in a total of 2,435 performances. As mentioned earlier, the number of large-scale Musical programmes decreased this year, and the number of paid performances held at large-scale venues dropped by 70. Paid Drama performances held at large-scale venues also decreased by 60, resulting in a drop in paid attendance of both categories. Total attendance of paid Theatre performances declined by more than 10% to 645,000, and was the lowest in the previous five years.

圖 12 表演藝術節目收費場次
Chart 12 Number of Paid Performing Arts Performances

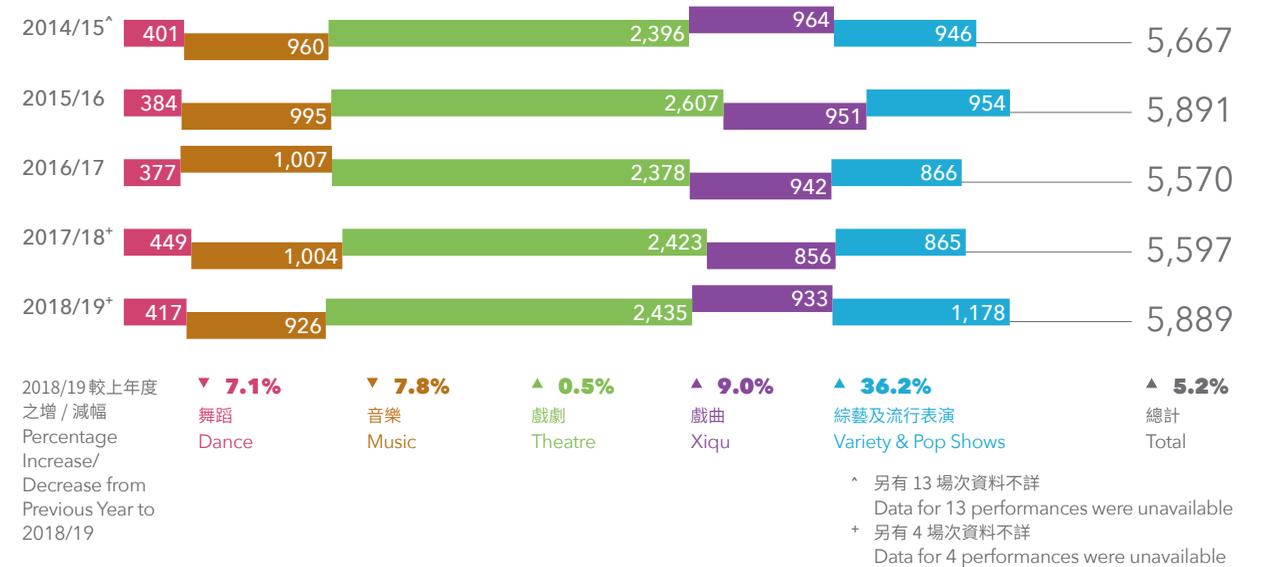
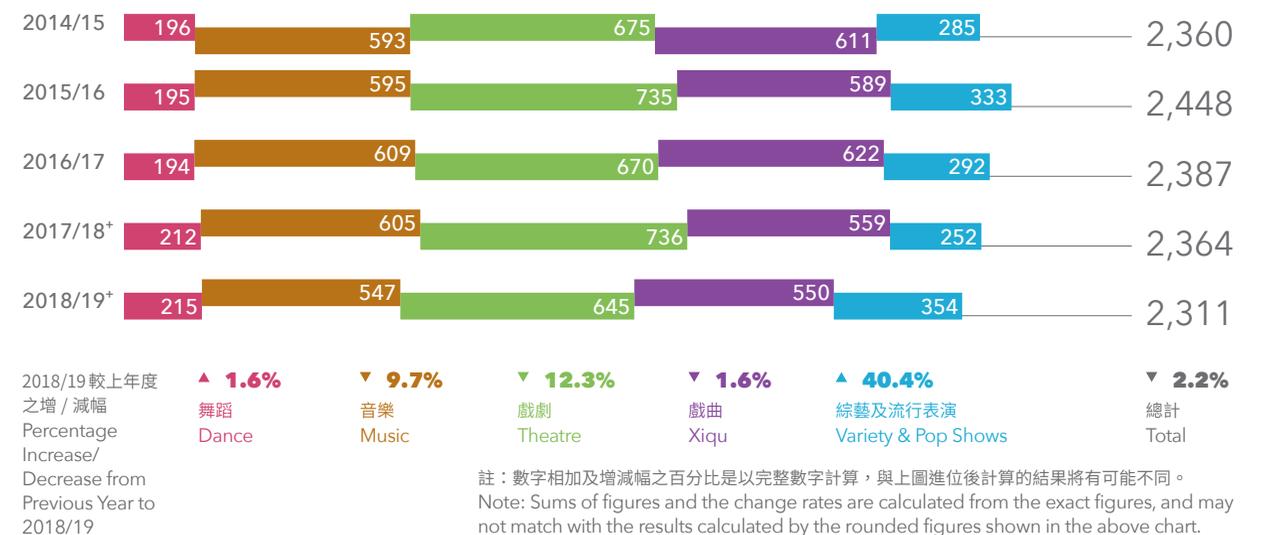


圖 13 表演藝術節目收費入場觀眾人次 (千)
Chart 13 Attendance ('000) of Paid Performing Arts Performances



註：數字相加及增減幅之百分比是以完整數字計算，與上圖進位後計算的結果將有可能不同。
Note: Sums of figures and the change rates are calculated from the exact figures, and may not match with the results calculated by the rounded figures shown in the above chart.

+ 由於另有 4 場次資料不詳，此圖的收費入場觀眾人次和圖 11 的免費入場觀眾人次數字相加結果，不等於圖 9 的總觀眾人次
Due to unavailable data for four performances, attendance of paid performances in this chart and attendance of free performances in Chart 11 do not add up to the total attendance in Chart 9

舞蹈

舞蹈收費節目在 2017/18 年度急升後，場次回落 7.1% 至 417 場，仍較 2016/17 年度多。收費芭蕾舞節目的觀眾人次有增，帶動舞蹈整體收費人次輕微上升 1.6%，接觸約 21.5 萬觀眾人次。

音樂

是年有 98 場為收費的音樂節目糅合了跨媒體的元素，已歸類為「綜藝及流行表演」類別的「跨媒體藝術」分項，故此收費的純音樂節目場次處於近六個年度的低位，只有 926 場。即使多了音樂綜合節目場次抵銷部分減幅，整體回落 7.8%。收費入場人次的減幅擴大，共錄得 9.7% 的減幅，當中以中樂、西樂演奏和聲樂 / 演唱的下降幅度較明顯。

戲曲

隨著西九文化區戲曲中心開幕，是年度戲曲收費節目回升，總場次增加約一成。粵劇收費節目場次和人次同告回升，但其他戲種節目的入場人次大幅回落，故未能平衡整體入場人次，入場觀眾繼續減少。

綜藝及流行表演

本年度綜藝及流行表演節目⁷的收費場次首次突破 1,000 場，觀眾人次亦急升四成。當中各分項表演的收費入場人次皆增多，以跨媒體藝術和流行表演分項的增幅最突出。

總括而言，雖然綜藝及流行表演的收費入場人次有增，惟佔收費入場觀眾人次較多的戲劇、戲曲和音樂類別的收費入場人次同時回落，故整體表演藝術節目總收費入場人次下降。

⁷ 綜藝及流行表演包括比賽、跨媒體藝術、魔術、雜技、朗誦表演、綜藝、流行音樂、民謠、爵士樂隊表演（不包括純以西樂樂器演奏之爵士樂表演）、電子音樂 / 實驗音樂 / 新媒體音樂和流行節目（如棟篤笑）。

Dance

After a rapid growth in paid Dance programmes in 2017/18, the number of such performances decreased by 7.1% to 417 performances this year, yet it was still higher than the 2016/17 level. Driven by the growth in paid attendance of Ballet programmes, a mild increase of 1.6% in the overall attendance of paid Dance programmes has been observed, reaching 215,000 audiences.

Music

There were 98 performances of paid Music programmes incorporated with multi-media elements in this year. Programmes of such were categorised as "Multi-Arts" programmes under the "Variety & Pop Shows" category. Consequently, the number of traditional Music performances dropped to 926 this year, the lowest level in the past six years. Although part of the drop was offset by the increase in Music "Combined and Others" performances, the overall number of paid Music performances decreased by 9.7% with the drop more notable in Chinese Music, Western Music, and Vocal/Concert.

Xiqu

With the opening of the West Kowloon Cultural District Xiqu Centre, the number of paid Xiqu programmes returned to growth this year, with a nearly 10% growth in total number of paid performances. Both the numbers of paid Cantonese Opera performances and attendance increased, while attendance of Other Chinese Operas programmes decreased sharply instead. The drop was larger than the increase of attendance in other classifications and downward trend in total attendance remained.

Variety & Pop Shows

In this year, the number of paid Variety & Pop Shows⁷ performances exceeded 1,000 for the first time with attendance increased sharply by 40%. Attendance of paid performances across all classifications under the category increased, with the increase most notable in Multi-arts and Pop Performance.

In summary, the attendance of paid Variety & Pop Shows performances increased. However, attendance of paid performances decreased in Theatre, Xiqu and Music, all of which constituted a larger portion of paid performances attendance, resulting a drop in the overall attendance of paid Performing Arts performances.

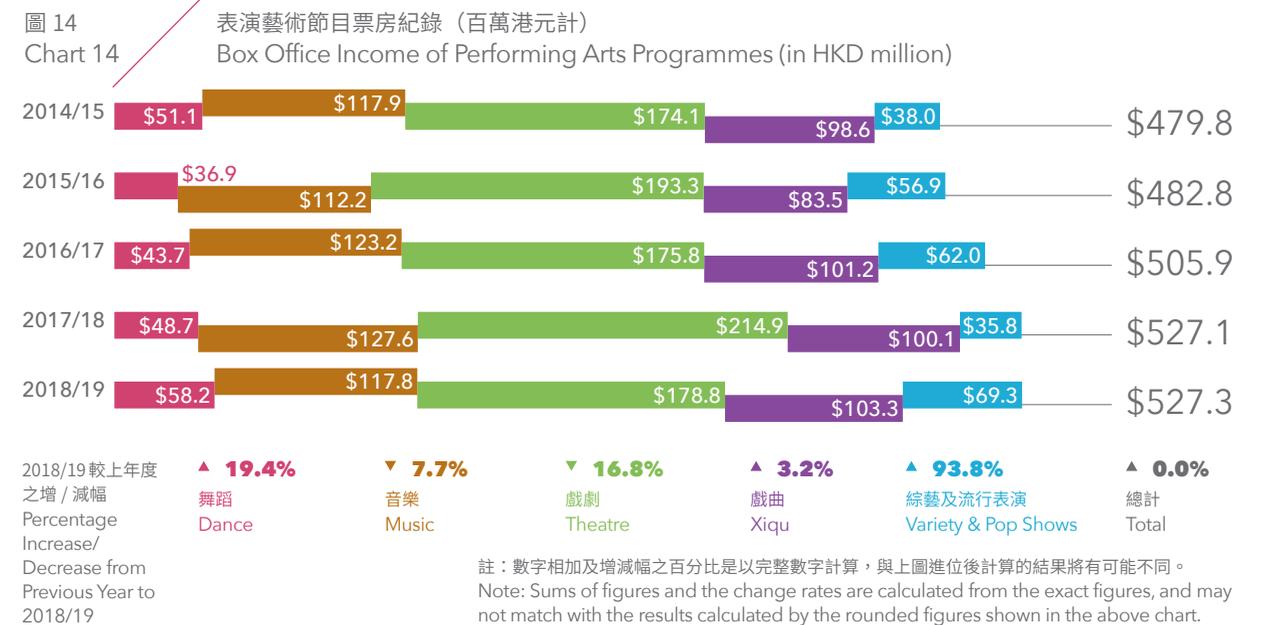
⁷ Variety & Pop Shows included competitions, multi-arts, magic, acrobatics, choral speaking, variety performance, pop music, folk music, jazz band performance (except jazz performances featuring solely western musical instruments), electronic music/experimental music/new media music as well as pop shows (such as stand-up comedy and talk show).

收費入場觀眾人次因票價上升減少，票房收入仍平穩

儘管收費入場觀眾較上年度少，總票房仍維持上年度的水平，錄得約五億二千七百萬元收入。五個表演藝術類別的票房走勢如下（見圖 14）：

Attendance of Paid Performances Declined as Ticket Prices Climbed Up, and Box Office Income Remained Stable

Even the attendance of paid performances decreased year on year, total box office income remained similar to previous year's level at \$527 million. The box office income trends of the five Performing Arts categories were listed below (see Chart 14):



戲劇

受收費入場觀眾減少影響，是年度的戲劇節目票房收入回落 16.8%，仍是五大類別中最多。由於票價較高的大型音樂劇場次減少，2018/19 年度最高票價 \$500 或以上的戲劇場次減少近 100 場，影響票房表現。

音樂

另外，收費音樂節目場次下降，令本年度整體票房縮減至一億一千八萬元。由於減少的主要集中在最低票價低於 \$300 的場次，故票房收入的減幅低於收費入場人次下降幅度。

Theatre

Box office income of Theatre programmes dropped by 16.8% as its attendance in paid performances decreased. Still its box office income remained the highest among the five major Performing Arts categories. Given the number of large-scale Musical performances with higher ticket prices decreased, the number of Theatre performances of highest-tier ticket prices set at \$500 or above diminished by nearly 100, in turn affecting the box office income.

Music

In addition, with a fall in the number of paid Music performances, box office income of Music programmes decreased to \$118 million in this year. As the decline was primarily among the performances with lowest-tier ticket prices set below \$300, box office income's drop was proportionally lower than that of attendance of paid performances.

戲曲

收費戲曲節目觀眾減少並未對票房收入造成太大影響，是年度票房輕微增加 3.2%。於西九文化區戲曲中心進行的戲曲節目約七成為收費節目，全部收費場次 (97 場) 的最高票價均高於 \$300。而在其他場地演出的戲曲節目，最高票價低於 \$300 的場次減少，造就本年度票房收入錄得近五個年度高位，達一億零三百萬元。

舞蹈

收費舞蹈入場人次增幅輕微，但票房急升兩成，達破紀錄的五千八百萬元。最高票價定於 500 元以上的舞蹈場次，由上年度 57 場增加至 82 場，升幅逾四成。當中包括由香港芭蕾舞團演出共 16 場的《胡桃夾子》，及 8 場由聖彼得堡芭蕾舞團演出的《天鵝湖》。

綜藝及流行表演

綜藝及流行表演票房於上年度大幅回落後，是年度收入急升近一倍創歷史新高。主要因為各分項的收費場次和入場觀眾人次增多，共錄得接近七千萬元的票房收入。

Xiqu

The decline in attendance of paid Xiqu programmes did not adversely affect the box office income and it slightly grew by 3.2% this year. Around 70% of Xiqu programmes held at the West Kowloon Cultural District Xiqu Centre were paid programmes, and the highest-tier ticket prices of all such paid performances (total 97 performances) were set at \$300 or above. For Xiqu programmes held at other venues, the number of performances with highest-tier ticket prices set below \$300 decreased as well. Consequently, this year's box office income reached its highest level in the past five years at \$103 million.

Dance

Although the attendance of paid Dance performances rose slightly, box office income increased sharply by 20% and reached a record high of \$58 million. The number of Dance performances with highest-tier ticket prices set at \$500 or above increased from 57 last year to 82, an increase of over 40%. Such performances included 16 performances of "The Nutcracker" by the Hong Kong Ballet, and 8 performances of "Swan Lake" by St. Petersburg Ballet Theatre.

Variety & Pop Shows

After a large slide in the previous year, the box office income of Variety & Pop Shows rose significantly by almost 50% and reached a historical high. This was due to an increased number of paid performances and attendance across all classifications within the category, and nearly \$70 million box office income was recorded.

本地與訪港演出之變化

從資料所得，是年度由本地團體 / 表演者演出的節目 (下稱「本地演出」) 上升至 4,557 個，場次同時增加 3.7% 至超過八千場次，佔總場次的八成半 (見圖 15)。增長主要集中在本地流行表演、跨媒體的戲劇及音樂演出和本地比賽場次 (較上年度分別多 148 場、77 場及 75 場)。

Changes in Performances by Local and Visiting Groups

As shown from the gathered information, the number of programmes performed by Local Groups/Performers increased to 4,557 (hereinafter referred to as "Local Productions"), while the associated number of performances increased by 3.7% to over 8,000, constituting 85% of the total (see Chart 15). Such growth mainly stemmed from local Pop Performances, Multi-arts performances involving theatre and music, as well as competitions (increases of 148, 77, and 75 performances respectively when compared to the previous year).

圖 15 按本地、訪港演出單位組合的表演場次
Chart 15 Number of Performances by Local, Visiting and Mixed Groups / Performers



2018/19 較上年度之增 / 減幅
Percentage Increase/Decrease from Previous Year to 2018/19

- ▲ **3.7%** 本地團體 / 表演者演出
Local Groups / Performers
- ▼ **1.4%** 訪港團體 / 表演者演出
Visiting Groups / Performers
- ▲ **32.9%** 混合演出
Mixed Productions
- ▲ **4.5%** 總計
Total

[^] 另有 1 場次資料不詳
Data for 1 performance was unavailable
[#] 另有 11 場次資料不詳
Data for 11 performances were unavailable
⁺ 另有 47 場次資料不詳
Data for 47 performances were unavailable

該八千多場本地演出中，約六成為收費場次。是年度本地演出的票價有上升趨勢，最高票價低於 200 元的場次減少約 100 場，同時票價 200-499 元的場次大幅增多三百二十多場。但票價上升可能影響觀眾入場意慾，加上增多的收費場次主要集中在較小型的場地，整體票房收入未見大增。

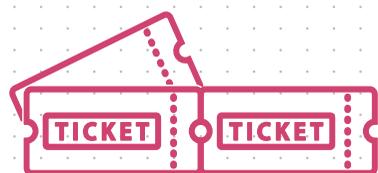
Among the Local Productions that totalled more than 8,000, about 60% were paid performances. There was a rising trend in ticket prices of Local Productions in this year, with the number of performances of highest-tier ticket prices set between \$200 and \$499 increased sharply by around 320 while there were 100 performances less than the previous year on those highest-tier ticket prices set below \$200. However, the increased ticket prices might have dampened people's interests in attending performances. Coupled with the increase in paid performances primarily occurring at smaller venues, total box office income did not grow significantly.

另外，單由訪港團體 / 表演者進行的表演場次 (下稱「訪港演出」) 輕微下調，但仍比 2016/17 年度多，佔總場次的 8.6%。雖然傳

On the other hand, performances by solely Visiting Groups/Performers (hereinafter referred to as "Visiting Productions") dropped slightly yet exceeded the 2016/17 level, constituting

表演藝術節目票房總收入
Total box office income of
Performing Arts programmes

\$527,000,000



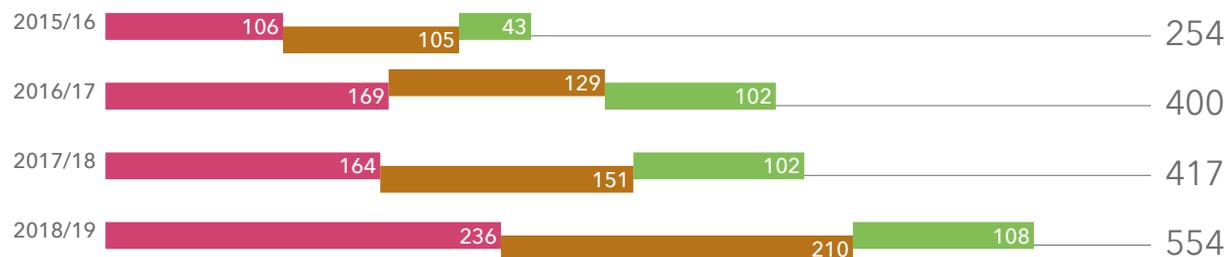
統舞蹈、劇場和音樂類別的訪港演出場次同時減少，但有部分節目轉以糅合不同媒介或類別形式演出，或加入多媒體裝置。是年度屬跨媒體藝術的訪港演出有「國際綜藝合家歡 2018：小樹熊劇團（澳洲）及 The SEAM《小雨點·大體驗》、「新視野藝術節 2018：微藝進行中 - 邁克爾·赫爾斯（英國）《光·舞·動》」等，場次增加 68 場。

至於佔總場次最少的本地及訪港團體 / 表演者混合演出（下稱「混合演出」），場次增加三成，較上年度多約 140 場。該 554 場混合演出中，四成多是由本地團體及訪港表演者演出的場次，例子包括 20 場由明日藝術教育機構、西班牙提線偶師 Pere Bigas 和奧地利音樂家 Kathi Hisberger 共同演出的《小松鼠大板牙》學校和公開場次，場次量較上年度攀升逾四成（見圖 16）。

8.6% of the total. Although the number of Visiting Productions in traditional Dance, Theatre and Music categories all declined, some programmes were found integrating different media or art forms, or incorporating multi-media devices. Visiting Multi-arts performances in this year included "IAC 2018: Rain by Drop Bear Theatre (Australia) & The SEAM" and "New Vision Arts Festival 2018: ArtSnap - LightSpace by Michael Hulls", and there were 68 more performances of such than the previous year.

Regarding the performances staged by both local and visiting Groups/Performers (hereinafter referred to as "Mixed Productions") which constituted the smallest share across the three classifications, 30% growth was observed in the number of performances, increased by 140 year on year. More than 40% performances from these 554 Mixed Productions were performed by Local Groups and Visiting Performers, including 20 performances for schools and public of "Little Squirrel and The Old Shoemaker", performed by the MingRi Institute for Arts Education, the Spanish puppeteer Pere Bigas and Austrian musician Kathi Hisberger. The number of performances of such programmes increased by over 40% than the previous year (see Chart 16).

圖 16 混合演出的場次變化
Chart 16 Changes in the Number of Performances by Mixed Productions



2018/19 較上年度之增 / 減幅 Percentage Increase/Decrease from Previous Year to 2018/19

- ▲ **43.9%** 由本地團體及訪港表演者演出 Local Groups and Visiting Performers
- ▲ **39.1%** 由訪港團體及本地團體 / 表演者演出 Visiting Groups and Local Groups/Performers
- ▲ **5.9%** 由本地表演者及訪港表演者演出 Local Performers and Visiting Performers
- ▲ **32.9%** 總計 Total

而由訪港團體及本地團體 / 表演者混合演出的場次亦見增長，增多的場次集中在最高票價定於 500 元以下的場次。加上此類節目八成的場次均是在較大場地（容納 400 名或以上觀眾）內舉行，有助吸納更多觀眾。

The number of Mixed Productions by Visiting Groups and Local Groups/Performers also increased, with such increment primarily among the performances with highest-tier ticket prices set below \$500. In addition, 80% of such programmes were held at larger venues (with capacity of 400 or above) which collectively helped to attract more audience.



電影藝術

Film Arts

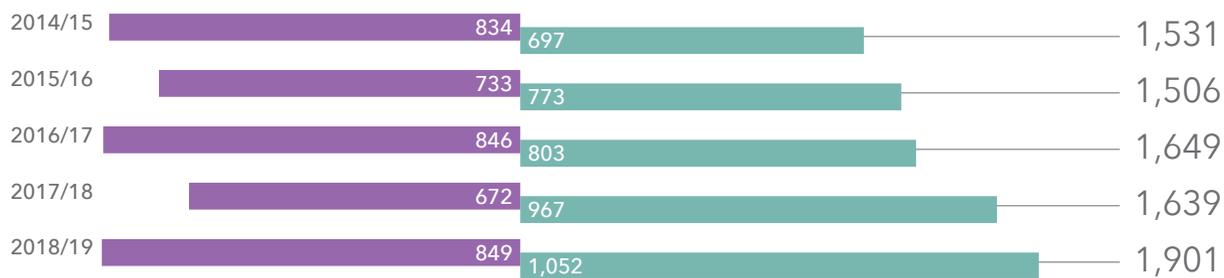
電影節活動回升，整體持續興盛

2018/19 年度共記錄 51 個電影節，較上年度的 36 個大幅攀升。節目量和放映場次雙雙回升至 2016/17 年度水平，較上年度分別上升 26.3% 及 17.0% (見圖 17 及圖 18)。

Number of Film Festivals Returned to Growth and Vibrant Landscape Remained

There were 51 Film Festivals in 2018/19, a sharp increase from 36 Film Festivals in the previous year. Both the numbers of programmes and screenings from Film Festivals increased and resumed to the 2016/17 levels, having increases of 26.3% and 17.0% respectively when compared to the previous year (see Chart 17 and Chart 18).

圖 17
Chart 17
放映節目總數量
Number of Screening Programmes



2018/19 較上年度之增 / 減幅
Percentage Increase/Decrease from Previous Year to 2018/19

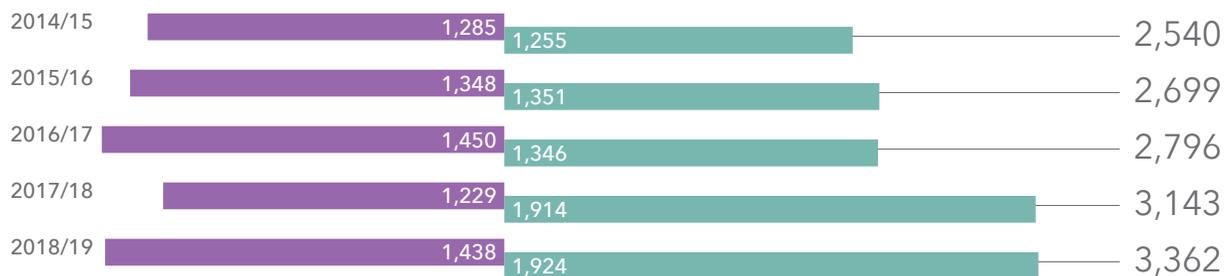
▲ **26.3%** 電影節
Film Festivals

▲ **8.8%** 專題 / 個別放映
Featured/Individual Screenings

▲ **16.0%** 總計
Total

註：由 2016/17 年度開始，跨年度的電影節節目一律以整個電影節的節目數量歸入其中一個年度統計，以助綜合分析，過往年度的節目數量經已調整。
Note: Starting from 2016/17, all programmes from one Film Festival that spans across two years will be collectively included in one of the two years for data analysis. Programme figures from previous years have been adjusted accordingly.

圖 18
Chart 18
放映總場次
Number of Screenings



2018/19 較上年度之增 / 減幅
Percentage Increase/Decrease from Previous Year to 2018/19

▲ **17.0%** 電影節
Film Festivals

▲ **0.5%** 專題 / 個別放映
Featured/Individual Screenings

▲ **7.0%** 總計
Total

註：由 2016/17 年度開始，跨年度的電影節放映場次一律以整個電影節的放映場次歸入其中一個年度統計，以助綜合分析，過往年度的放映場次經已調整。
Note: Starting from 2016/17, all screenings from one Film Festival that spans across two years will be collectively included in one of the two years for data analysis. Programme figures from previous years have been adjusted accordingly.

51 個電影節中，除每年舉辦的「香港國際電影節」⁸、「香港亞洲電影節」、「夏日國際電影節」等外，還包括 15 個首次舉辦 (如「決絕影展」、「99+ 한, 韓國電影節」) 和 5 個不定期舉辦的電影節 (如「1905 國際人權電影節」、「第二屆「溝」電影節」)。上年度曾舉行的「坎坷影展」、「無國界醫生電影節」等則未有再舉辦。

另一方面，專題 / 個別放映節目持續增加，是年度節目數量首次突破一千大關。場次則與上年度相若，共 1,924 場。專題放映活動包括新增的「香港好電影」、「大館周日石階影院」等合共 960 個節目，而個別放映節目則有 92 個，增幅分別為 8.2% 及 15.0%。

一千多個專題 / 個別放映節目當中，有 60 個為現場實錄⁹放映，較上年度多 14 個。除「National Theatre Live」、「大都會歌劇院：高清系列」、「Royal Shakespeare Company」外，還新增有「皇家歌劇院」、「Hamburg Ballet at Cinema」等。現場實錄放映場次亦上升至 211 場，較上年度多 43 場。另外，亦有 7 場現場實錄放映於電影節活動內播放。

如以各節目中放映的影片片長劃分，長片節目和短片節目分別佔總數的 84% (1,604 個) 及 11% (215 個)¹⁰，比例與十年前相近。整體電影藝術節目量持續上揚，與十年前 (2009/10 年度) 比較，增多約一千個節目。

Among the 51 Film Festivals events, some were held annually such as the "Hong Kong International Film Festival (HKIFF)"⁸, "Hong Kong Asian Film Festival" and "Summer International Film Festival". There were also 15 Film Festivals that made their debuts this year (such as "Rejection/Determination" and "99+ 한, Korean Film Festival") and another 5 Film Festivals that were held irregularly (such as "1905 International Human Rights Film Festival" and "the 2nd Cult Film Festival"). Events that held in previous year like "Festival de Cannot" and "MSF Film Festival" were not organised this year.

On the other hand, the number of Featured/Individual Screening programmes continued to grow beyond 1,000 for the first time. The number of screenings of 1,924 was similar to the figure in previous year. A total of 960 Featured Screening programmes included new screening events like "Great Hong Kong Movie" and "Tai Kwun - Sunday Movie Steps", while another 92 Individual Screening programmes were screened. The year-on-year increases were 8.2% and 15.0% respectively.

Of all Featured/Individual Screening programmes that summed up to more than 1,000, 60 out of them were Live Screenings programmes⁹, an increase of 14 when compared to the previous year. Other than "National Theatre Live", "The MET: Live in HD" and "Royal Shakespeare Company", new Live Screenings events like "Royal Opera House" and "Hamburg Ballet at Cinema" were presented too. The number of screenings of such increased by 43 to 211 this year. In addition, 7 Live Screenings sessions were held in Film Festival events.

In terms of the screened films' duration, Feature Film programmes and Short Film programmes constituted 84% (1,604 programmes) and 11% (215 programmes) of the total¹⁰ respectively, which maintained a similar proportion as that of ten years before. The total number of Film Arts programmes remained an overall upward trend, and there were about 1,000 more programmes when compared to ten years ago (of 2009/10).

8 每年香港國際電影節舉行時期橫跨兩個年度，2017 /18 年度只計算第四十一屆，2018 /19 年度則計算第四十二屆，如此類推。

9 指以錄像播放曾在劇場內進行的現場演出。

10 其餘節目為長片及短片節目 (3%) 和資料不詳者 (1%)。

8 The Hong Kong International Film Festival (HKIFF) spans across two project years. The 2017/18 year only considers the 41st HKIFF while the 2018/19 year considers the 42nd HKIFF, and so on.

9 Refers to video screening of live performances held in theatres.

10 Remainders are programmes mixed of Feature Film and Short Film (3%) and programmes with insufficient content (1%).

放映場地

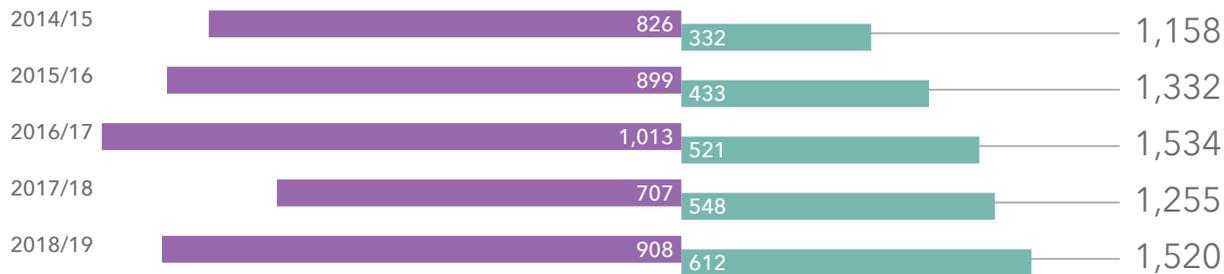
商業影院仍是電影藝術節目放映的主要場地，是年度共有 1,520 場放映於 24 間商業影院內進行。電影節活動再趨活躍，加上多了專題 / 個別放映在商業影院舉辦，放映場次按年度攀升逾兩成（見圖 19）。另一方面，本年度涵蓋的其他放映場地（如大館、元創方等）較上年度多 27 個，但在該類場地進行的放映場次稍遜上個年度，只有 1,842 場。

Screening Venues

Commercial Cinemas remained the primary venue of choice for Film Arts programmes, with 1,520 screenings held at 24 Commercial Cinemas. This figure grew by more than 20% this year (see Chart 19), as Film Festivals screenings thrived again and more Featured/Individual Screenings were held at Commercial Cinemas. On the other hand, the number of non-commercial-cinema venues with Film Arts events (such as Tai Kwun and PMQ) increased by 27 when compared to the previous year. However, the number of screenings held at such venues fell to 1,842 in this year.

圖 19 Chart 19 以場地劃分的放映場次 Number of Screenings by Venues

商業影院 Commercial Cinemas



2018/19 較上年度之增 / 減幅
Percentage Increase/ Decrease from Previous Year to 2018/19

▲ 28.4% 電影節 Film Festivals	▲ 11.7% 專題 / 個別放映 Featured/Individual Screenings	▲ 21.1% 總計 Total
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其他場地 Other Venues



2018/19 較上年度之增 / 減幅
Percentage Increase/ Decrease from Previous Year to 2018/19

▲ 1.5% 電影節 Film Festivals	▼ 4.0% 專題 / 個別放映 Featured/Individual Screenings	▼ 2.4% 總計 Total
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若以場地地區劃分，放映主要集中在香港島和九龍西的場地舉行，各佔總放映場次逾四成（見圖 20）。2018/19 年度有一千五百多場放映在香港島進行，較上年度多一成半。除香港藝術中心、香港電影資料館、MOVIE MOVIE Cityplaza、AMC Pacific Place 等主要放映場地，是年度還新增了大館（2018 年 5 月開放）、英皇戲院（中環娛樂行）等，合共 51 個場地，較上年度多 12 個。

The majority of Film Arts screenings were screened at venues in the Hong Kong Island and Kowloon West, with each constituting more than 40% of the total number of screenings (see Chart 20). More than 1,500 screenings were held in the Hong Kong Island in 2018/19, an increase of 15% year on year. In addition to popular screening venues such as Hong Kong Arts Centre, Hong Kong Film Archive, MOVIE MOVIE Cityplaza and AMC Pacific Place, there were new venues including Tai Kwun (opened in May 2018), Emperor Cinemas (Entertainment Building in Central) summed up to a total of 51 venues, 12 more venues than the previous year.

圖 20 Chart 20 以場地地區劃分的放映場次 Number of Screenings by Venue Districts



2018/19 較上年度之增 / 減幅
Percentage Increase/ Decrease from Previous Year to 2018/19

▲ 15.0% 香港島 Hong Kong Island	▲ 9.3% 九龍東 Kowloon East	▲ 5.1% 九龍西 Kowloon West	▼ 140.8% 新界東 New Territories East	▲ 66.7% 新界西 New Territories West	▲ 6.0% 總計 Total
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[^] 另有 7 場次資料不詳
Data for 7 screenings were unavailable
⁺ 另有 27 場次資料不詳
Data for 27 screenings were unavailable

位於九龍西的放映場地數量與香港島相若，整年度約有一千四百場放映於 47 個九龍西場地進行。當中六成放映是在商業影院內如百老匯電影中心、The Grand Cinema、Festival Grand Cinema 等進行。其餘放映則集中於藝文場所（如碧波押、康樂及文化事務署場地（如香港太空館、香港科學館）和各大專院校等場地。

The number of screening venues in Kowloon West was similar to the number in the Hong Kong Island, with around 1,400 screenings held at 47 venues in Kowloon West. 60% of screenings were held at Commercial Cinemas such as Broadway Cinematheque, The Grand Cinema and Festival Grand Cinema. While other screenings were mainly held at arts and cultural facilities (such as Green Wave Art), venues operated by Leisure and Cultural Services Department (such as Hong Kong Space Museum and Hong Kong Science Museum) and tertiary institutions.

而在其他區的放映場地相對較少（只有 41 個），當中只有星影匯（九龍東）和北區大會堂（新界東）有較多放映場次。

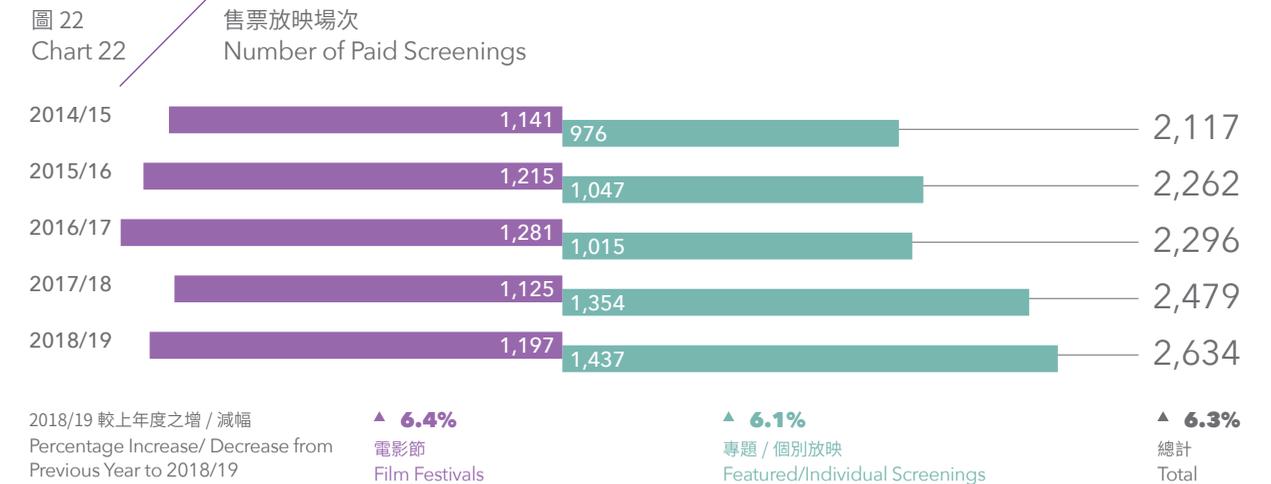
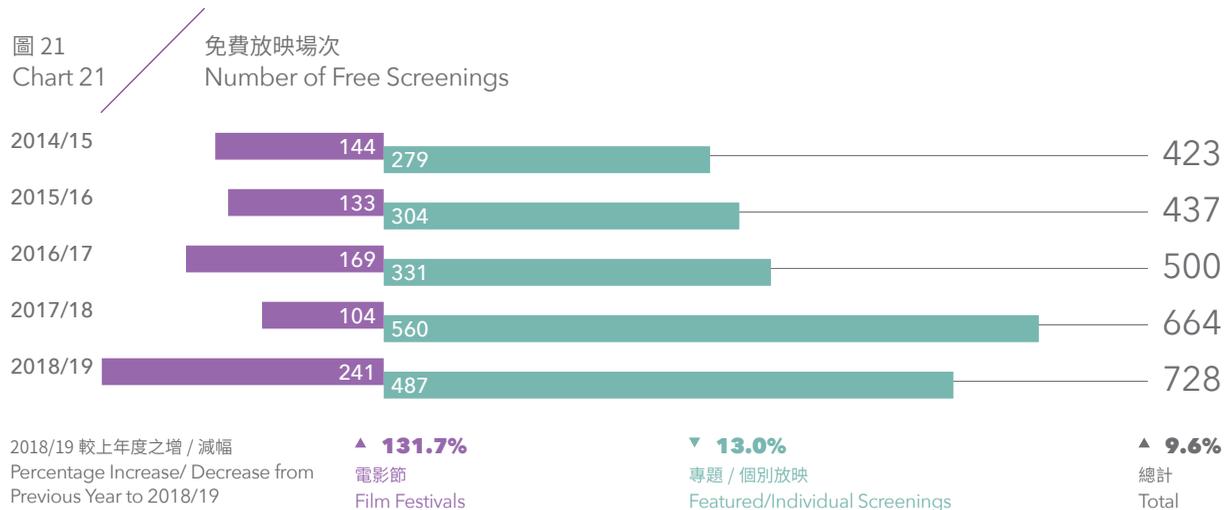
Yet there were relatively few screening venues in other districts (41 venues only). The Metroplex (Kowloon East) and North District Town Hall (New Territories East) were the only venues that held more screenings.

售票和免費場次皆增多，尤見於免費電影節放映

從圖 21 及圖 22 可見，免費和售票放映場次均增加（分別上升 9.6% 和 6.3%），比例仍維持二比八。與上年度比較，提供免費放映的電影節多出了 10 個，例子包括「愛生命·電影節 @ 北區大會堂 2018」、「決絕影展」、「第二十四屆 ifva 獨立短片及影像媒體節」等，免費場次增逾倍（多了 137 場）。惟專題 / 個別放映的免費場次減少，削減了整體上升幅度。

Increases in Both Paid and Free Screenings Especially in Free Film Festivals Screenings

Chart 21 and Chart 22 indicate increases in both the numbers of free and paid screenings (increase of 9.6% and 6.3% respectively) and proportion of such remained at 2 to 8. When compared to the previous year, there were 10 more Film Festivals events presenting free screening programmes, such as "Love Your Life Film Festival @ North District Town Hall 2018", "Rejection/Determination", and "The 24th ifva Festival", and the number of free screenings grew more than double (an increase of 137 screenings). However, the number of free Featured/Individual Screenings decreased and offset part of the growth.



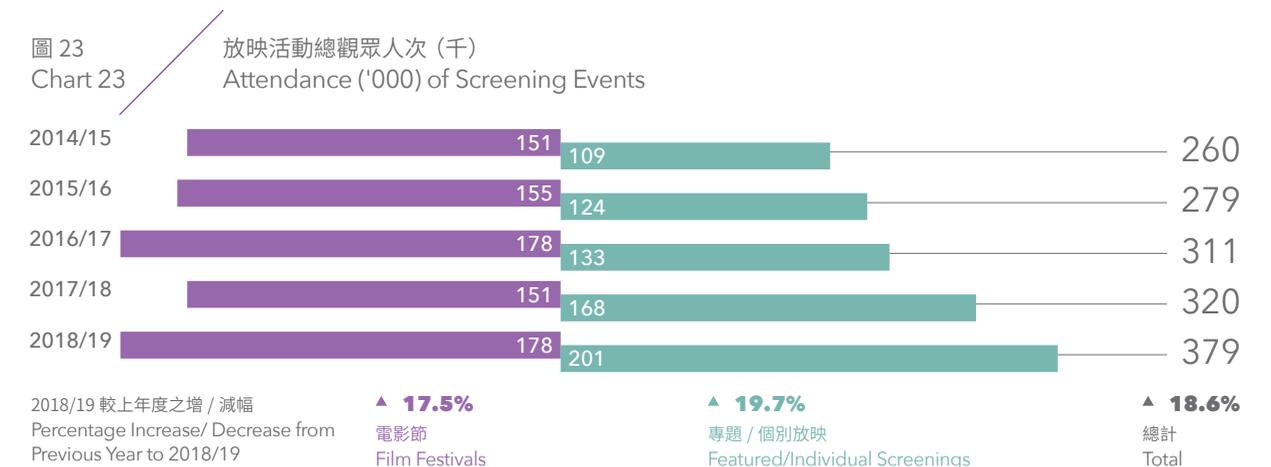
觀眾人次持續上揚

綜觀近五個年度，參與電影藝術節目的觀眾日益增多，本年度觀眾人次隨場次增加上升至近三十八萬人次。入場欣賞電影節放映的觀眾，較上年度多 17.5%（見圖 23），回復至 2016/17 年度水平。收費和免費電影節放映的觀眾同時上升，以免費放映升幅較顯著（見圖 24 及圖 25）。

Attendance Continued to Rise

Over the previous five years, attendance of Film Arts programmes continued to grow. Along with the increase in number of screenings, this year's attendance rose to nearly 380,000. Attendance of Film Festival screenings increased by 17.5% year on year (see Chart 23) and resumed to the 2016/17 level. Both the attendances of paid and free Film Festival screenings increased, with the most notable rise in free screenings (see Chart 24 and Chart 25).

電影節免費場次增加 **137** 場
free Film Festival screenings increased



註：數字相加及增減幅之百分比是以完整數字計算，與上圖進位後計算的結果將有可能不同。
Note: Sums of figures and the change rates are calculated from the exact figures, and may not match with the results calculated by the rounded figures shown in the above chart.

圖 24
Chart 24 免費放映的觀眾人次 (千)
Attendance ('000) of Free Screenings

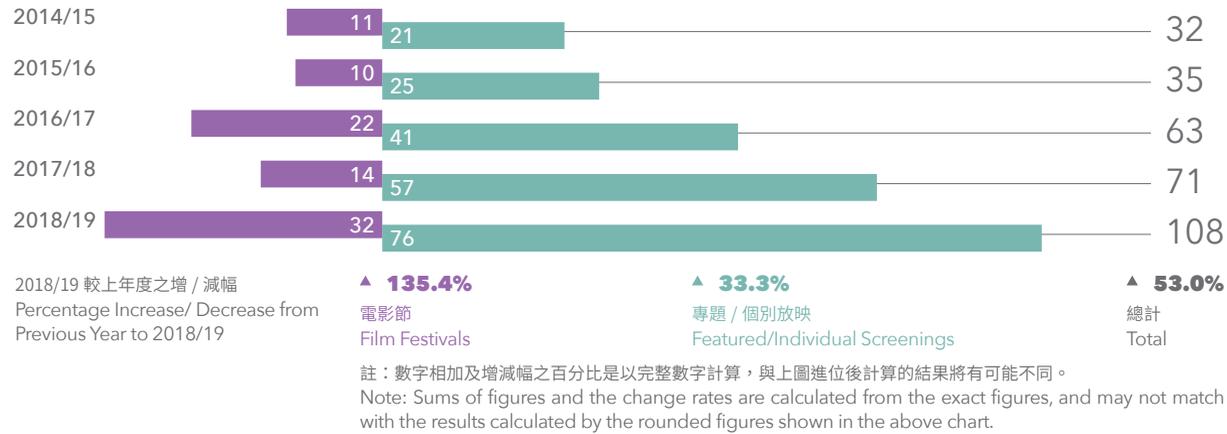
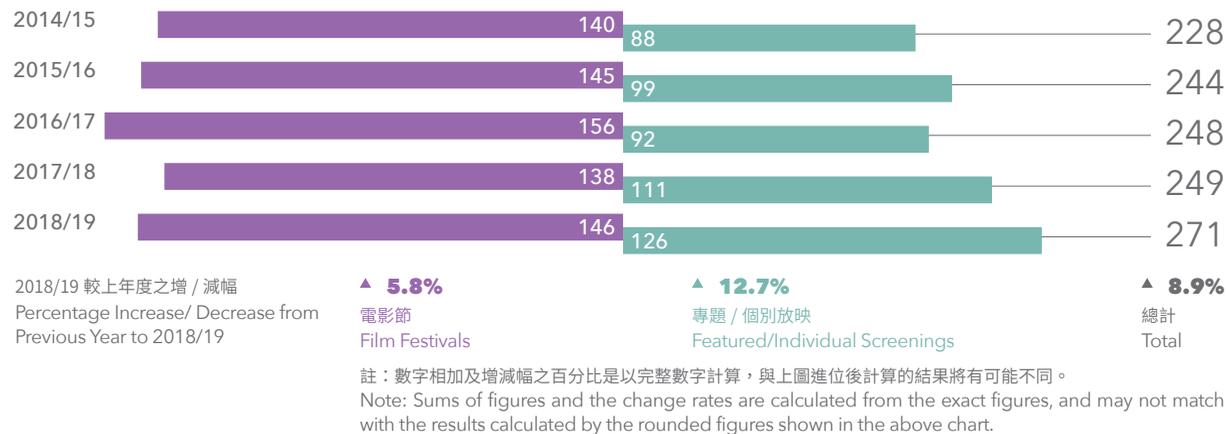


圖 25
Chart 25 收費放映的觀眾人次 (千)
Attendance ('000) of Paid Screenings



專題 / 個別放映場次錄得輕微增幅，但總觀眾人次較上年度上升兩成，接觸超過二十萬觀眾。收費和免費放映的觀眾人次同時增加，分別上升超過一成及三成，當中包括免費放映節目「大館周日石階影院」、「賽馬會 ifva Everywhere 影像嘉年華」，以及收費節目「電影節發燒友」、「國際兒童及青少年電影合家歡 2018」等。

The number of Featured/Individual Screenings increased slightly while attendance grew by 20% when compared to the previous year, reaching more than 200,000. Both the attendances of paid and free screenings increased with increments exceeding 10% and 30% respectively. Examples included free screening programmes "Tai Kwun - Sunday Movie Steps" and "Jockey Club ifva Everywhere Carnival", and also paid screening programmes "HKIFF Cine Fan" and "International Children's and Youth Film Carnival 2018".

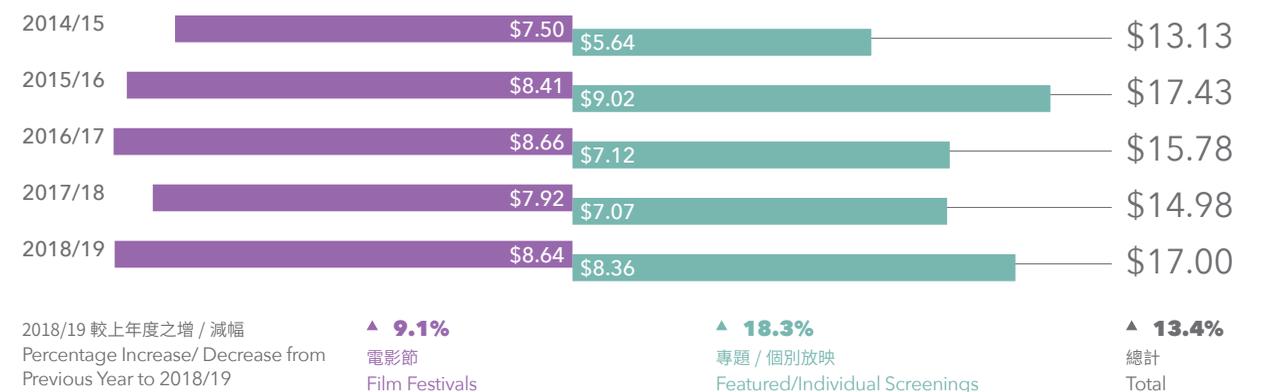
票房收入隨收費入場人次增加而上升

是年度收費場次和收費入場人次增加，總票房收入上升至一千七百萬元，增加 13.4% (見圖 26)，電影節收入隨入場人次增長而上升，並回復接近 2016/17 水平，共收八百六十四萬元。

Box Office Income Grew as Attendance of Paid Screenings Increased

Both the number of paid screenings and its attendance increased, driving overall box office income up by 13.4% to \$17 million (see Chart 26). Box office income of Film Festivals rose along with attendance growth to \$8.64 million, which almost reached the 2016/17 level.

圖 26
Chart 26 放映活動之票房紀錄 (百萬港元計)
Box Office Income (in HKD million)



前文提及是年度多了現場實錄放映，大部分為收費場次。若只計算專題 / 個別放映的劇場實錄場次，票房較上年度大幅上升兩成，共帶來約二百四十萬元的票房收入 (見圖 27)。由於票價較高 (超過九成收費場次的票價定於 \$180 或以上) 的現場實錄場次增多，故總票房增幅較收費觀眾人次為高。

As mentioned earlier, there were more Live Screenings and most of which were paid screenings. Box office income solely from Featured/ Individual Screenings grew rapidly by 20% to around \$2.4 million (see Chart 27). As the number of Live Screenings which commanded higher ticket prices increased (over 90% of paid Live Screenings were with ticket prices set at \$180 or above), the box office income growth was larger than the attendance increment.

總票房收入增加
Growth in overall box office income

13.4%

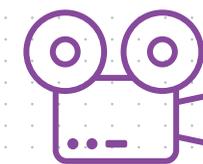


圖 27
Chart 27 專題 / 個別放映活動之票房紀錄 (百萬港元計)
Box Office Income of Featured / Individual Screenings (in HKD million)



2018/19 較上年度之增 / 減幅
Percentage Increase / Decrease from
Previous Year to 2018/19

▲ **19.9%** 劇場實錄
Live Screenings

▲ **17.6%** 其他專題 / 個別放映
Other Featured/Individual Screenings

▲ **18.3%** 總計
Total

註：數字相加及增減幅之百分比是以完整數字計算，與上圖進位後計算的結果將有可能不同。
Note: Sums of figures and the change rates are calculated from the exact figures, and may not match with the results calculated by the rounded figures shown in the above chart.

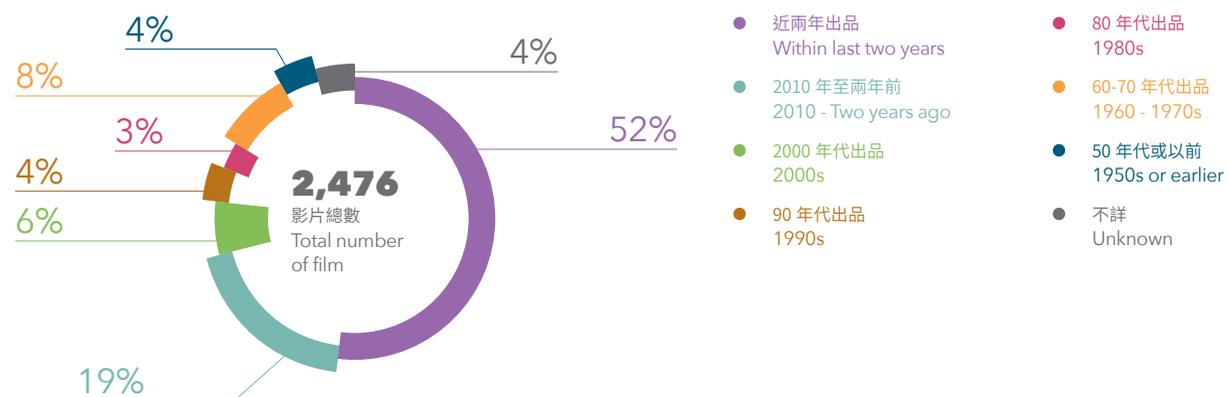
從播放的影片類型分析

2018/19 年度蒐集的 1,901 個節目中，共播放了 2,476 套不同影片，較十年前 (2009/10 年度) 的 1,331 套多出 86%。如按播放之影片作分析，七成影片為 2010 年後出品，當中近兩年出品的影片更佔總數的一半 (共 1,282 套影片，比例較上年度輕微上升 4%)，可見電影藝術節目多放映較近年出品的影片 (見圖 28)。

Analysis on Screened Films

There were 2,476 different films screened in the 1,901 Film Arts programmes during 2018/19, an increase of 86% over 1,331 films screened ten years ago (of 2009/10). When analysing the screened films from the year of production, 70% of them were produced in or after 2000. Those produced within the last two years (a total of 1,282 films, a slight increase of 4% year on year) constituted 50% of the total, highlighting the trend that films recently produced were usually screened in Film Arts programmes (see Chart 28).

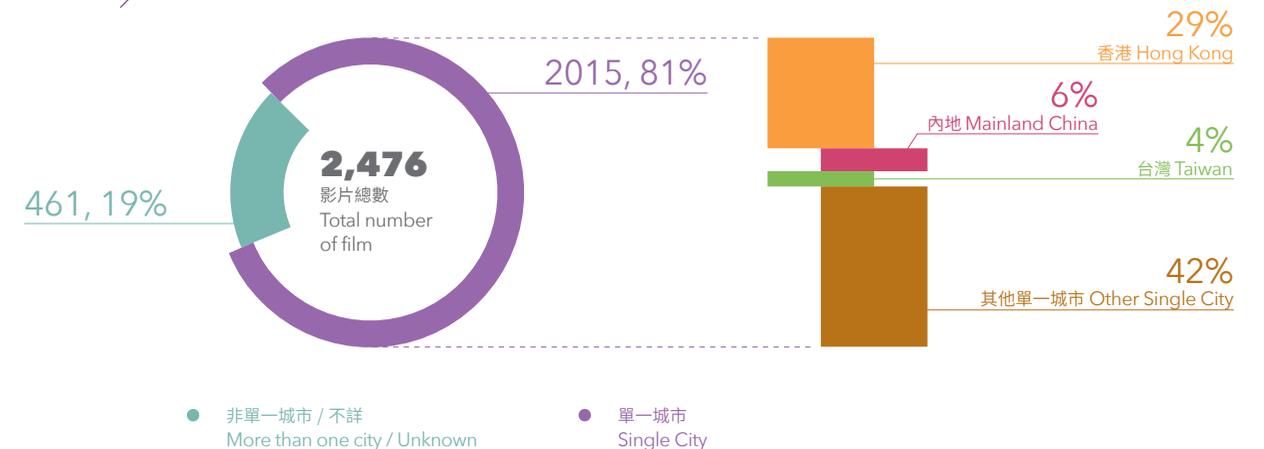
圖 28
Chart 28 按出品年份劃分的影片比例 (影片數量不重複計算)
Percentages of Films by Year of Production (Each Film Tallied Only Once)



若從影片出品城市的角度分析 (見圖 29)，大部分影片是由單一城市出品，包括佔總數約三成的純香港出品影片 (727 套)。過去十年，純香港出品的影片持續增多，與 2009/10 年度記錄的數字 (327 套) 比較上升超過一倍，而該增幅亦超越影片總數與十年前比較的增長。2018/19 年度播放的影片有 16 套是由香港及內地同時參與的合拍片。

As for the city of origin (see Chart 29), the majority of films was produced by a single city with around 30% of all films produced solely in Hong Kong (727 films). The number of films solely produced in Hong Kong continued to increase over the previous 10 years, more than doubling the 2009/10 figure (327 films). This increase was even larger than the percentage increase in total number of films during the same 10-year span. While in 2018/19, 16 screened films were co-produced by Hong Kong and Mainland China.

圖 29
Chart 29 影片出品城市 (影片數量，不重複計算)
Films by City of Origin (Each Film Tallied Only Once)



以上 727 套香港出品影片由 639 位導演執導，從圖 30 及圖 31 可見，當中短片及長片的影片數量及導演人數與上年度的轉變。撇除同時執導長片及短片的香港導演，是年度只執導短片的香港導演共 428 位，較上年度減少 67 位 (見圖 31)，而香港出品的短片數量上升接近 90 套 (見圖 30)，反映專責執導短片的香港導演所拍攝的短片作品有所增加。至於香港出品的長片和專責執導長片的香港導演人數則相對平穩，整體亦向上。

The above 727 Hong Kong films were directed by 639 directors. Chart 30 and Chart 31 indicate the changes in the number of films and number of directors for Short and Feature Films when compared to the previous year. Excluding Hong Kong directors who directed both Feature and Short Films, there were only 428 Short Films directors this year, a decrease of 67 when compared to the previous year (see Chart 31), whereas the number of Hong Kong Short Films increased by nearly 90 (see Chart 30). This reflected an increasing number of Short Films directed by Hong Kong short film directors. On the other hand, both the numbers of Feature Films and Hong Kong Feature Film directors remained stable, with the total numbers on an upward trend.

圖 30
Chart 30 純香港出品影片數量 (不重複計算)
Number of Hong Kong Films (Each Film Tallied Only Once)

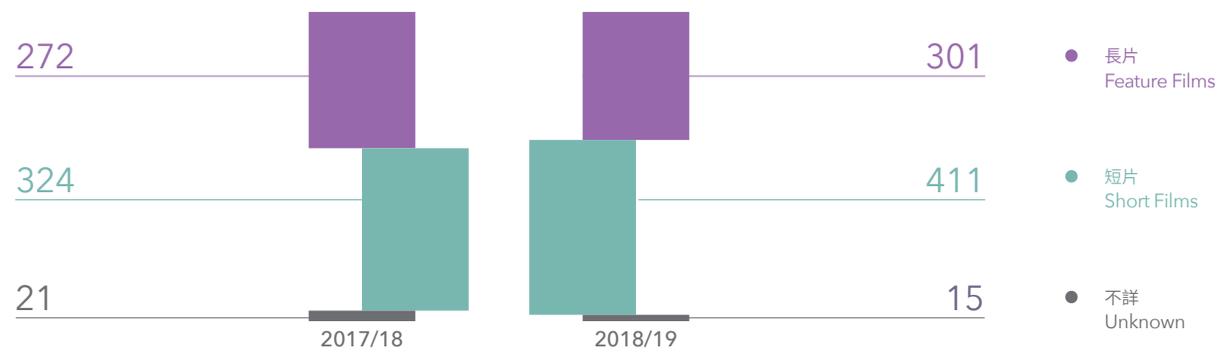
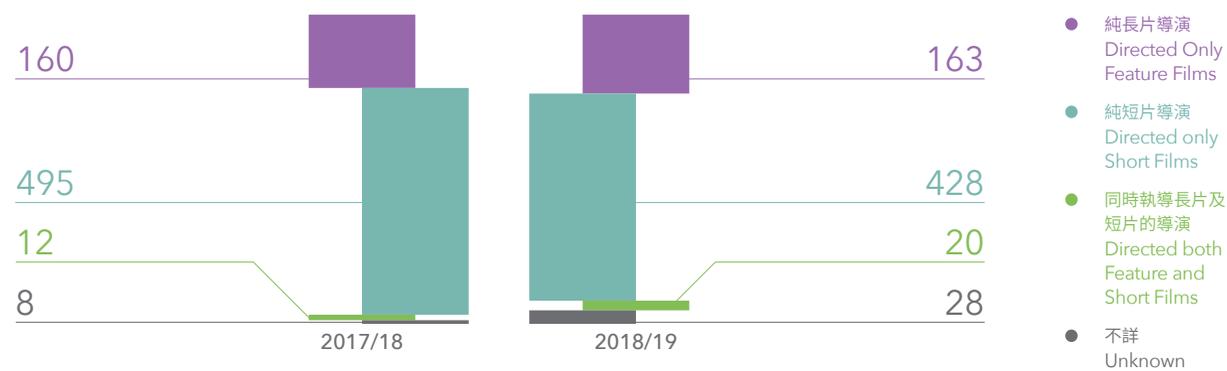


圖 31
Chart 31 執導純香港出品影片的導演數量 (不重複計算)
Number of Hong Kong Film Directors (Each Director Tallied Only Once)



至於 2018/19 年度香港電影上映情況，可留意香港電影業協會稍後出版的資料彙編詳細說明。

For details on Hong Kong film released in 2018/19, please refer to "A Collection of Information about Hong Kong Film Industry 2018" to be published by the Hong Kong Motion Picture Industry Association.

5

視覺藝術 Visual Arts

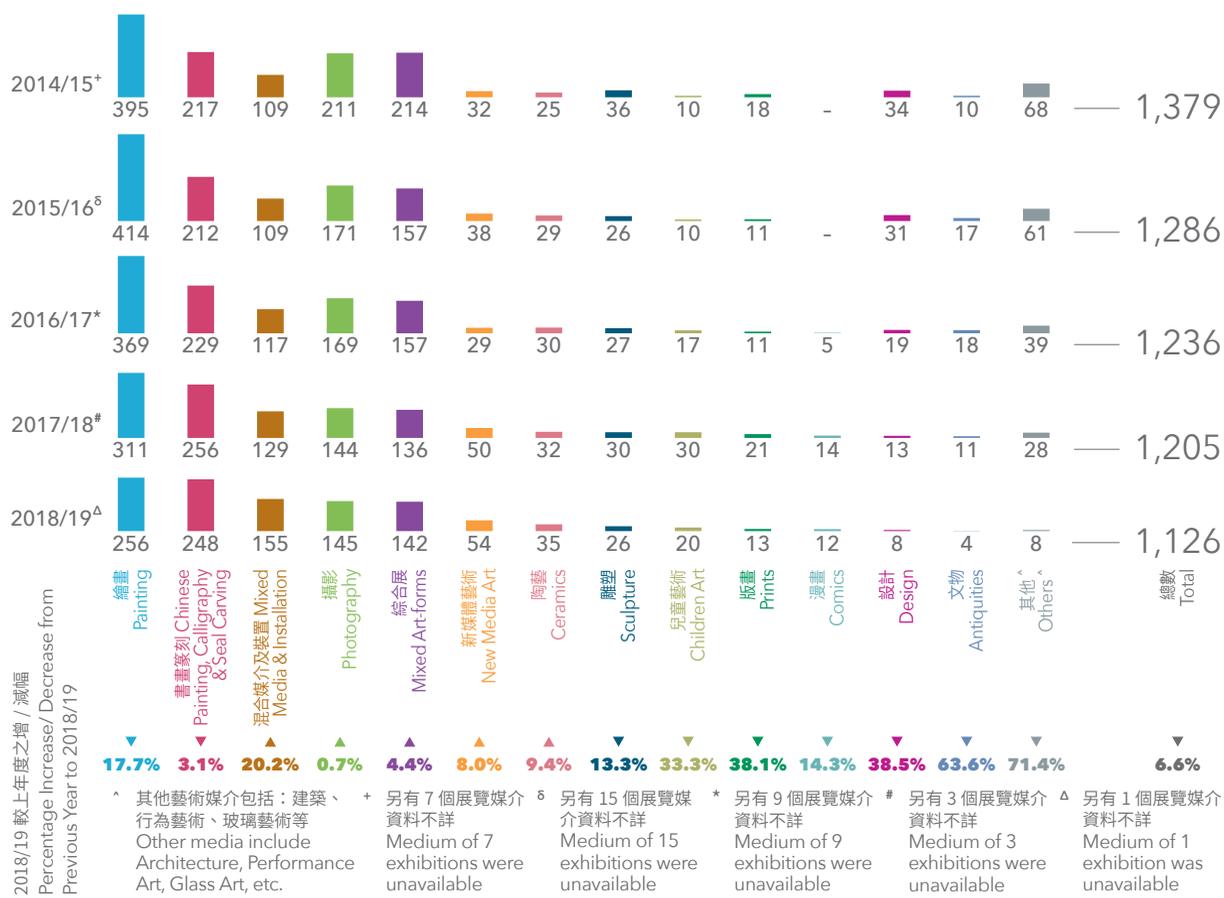
展覽數量及累積展期雙雙下降

本港視覺藝術展覽數量連續六年減少，2018/19 年度共有 1,129 個展覽，按年減幅擴大至 7.3%。若以主要藝術媒介劃分，撇除常設展，是年度多個媒介的展覽數量均出現減幅，例如繪畫展及兒童藝術展分別較上年度減少 17.7% 及 33.3%，文物展更由 11 個減至 4 個。但與此同時，個別媒介如綜合展的數量則有所回升；混合媒介及裝置展更增加約兩成至 155 個，創下歷年新高（見圖 32）。

Reduction in Both the Numbers of Exhibitions and Cumulative Exhibition Days

The number of Visual Arts exhibitions in Hong Kong continued to decline for the sixth consecutive year. There were 1,129 exhibitions held in 2018/19, with the year-on-year decline expanded to 7.3%. After excluding permanent exhibitions and classifying by the medium, the number of exhibitions in many media reduced this year. For example, the number of Painting and Children Art exhibitions decreased by 17.7% and 33.3% respectively when compared to the previous year, the number of Antiquities exhibitions even reduced from 11 in the previous year to 4. Meanwhile, media such as Mixed Art-forms increased somewhat, and the number of Mixed Media & Installation exhibitions increased notably by around 20% to a historical high of 155 exhibitions (see Chart 32).

圖 32 以主要藝術媒介¹¹劃分的展覽數量（撇除常設展）
Chart 32 Number of Exhibitions by Medium¹¹ (Excluding Permanent Exhibitions)



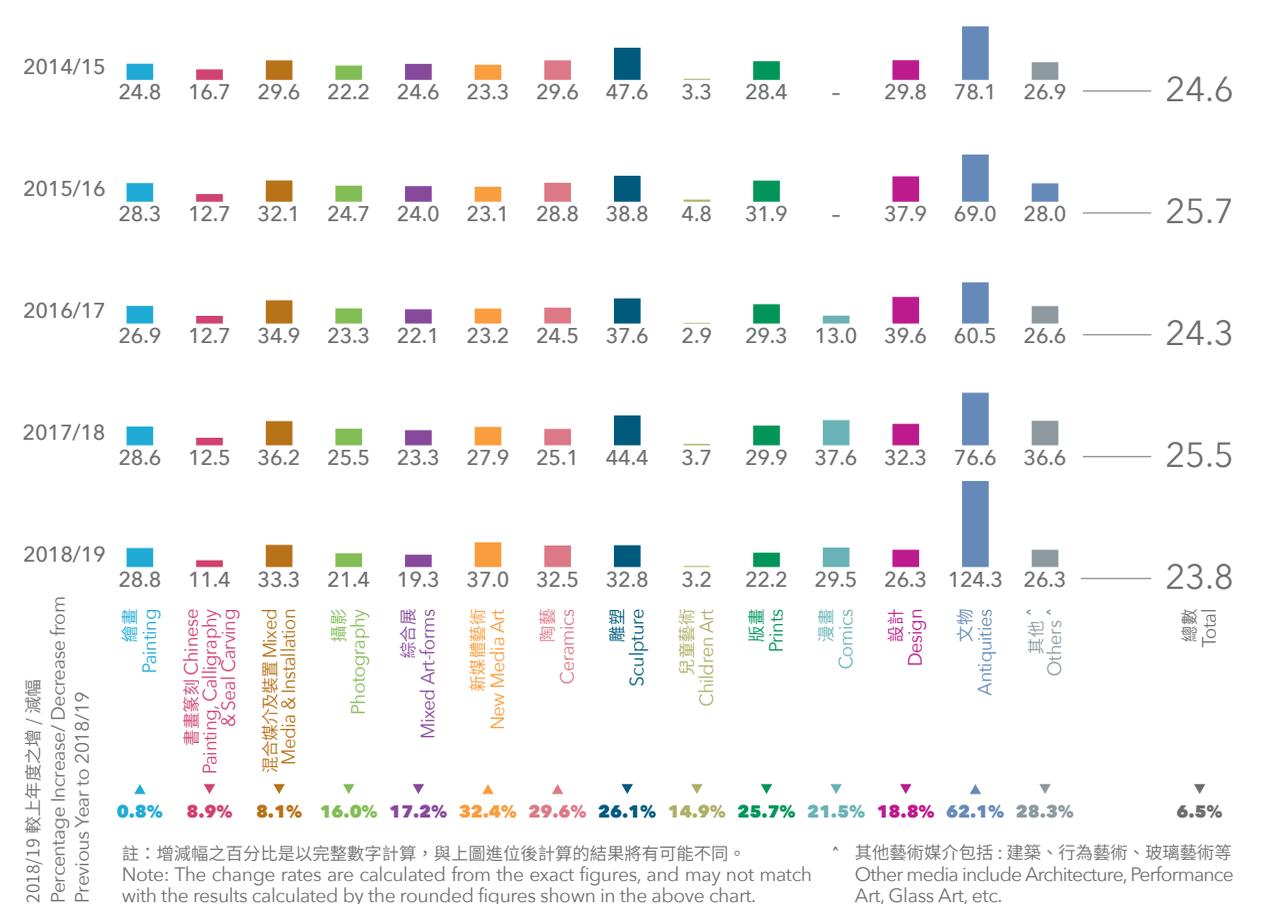
11 2016 年出版之年鑑已增加了「漫畫」展覽類別，「電子藝術」亦併入了「新媒體藝術」類別。

11 The Hong Kong Visual Arts Yearbook 2016 has already added "Comics" exhibition category, and merged "Electronic Art" into "New Media Art" category.

綜合全年的視藝展覽，累計展期合共為 26,804 天（不包括常設展），較上年度減少 12.6%。除了因為視藝展覽總數減少外，亦由於是年度展覽的平均展期縮短，其中實際展期少於一星期的展覽較上年度增加 21 個（+5.8%），展期達四星期或以上的則減少 67 個（-12.6%）。從圖 33 可見，大部分藝術媒介的平均展期均較上年度短，當中尤以雕塑展及版畫展為甚，兩者的平均展期分別按年縮減 26.1% 及 25.7%。另一方面，新媒體藝術展、陶藝展及文物展的平均展期則錄得顯著增長。就文物展而言，是年度該媒介雖只有 4 個展覽，但展期均長達 12 星期或以上，其中由茶具文物館主辦的「藝術背後——中國外銷茶具」展覽，展期更橫跨逾半年，達 197 天。

The total number of cumulative exhibition days of all Visual Arts exhibitions during the year was 26,804 days (excluding permanent exhibitions), a decrease of 12.6% when compared to the previous year. Other than the decrease in total number of Visual Arts exhibitions, the downward trend was also attributed to the shortened average exhibition days this year. The number of exhibitions with less than seven exhibition days increased by 21 (+5.8%) while those with four weeks or more decreased by 67 (-12.6%). Chart 33 indicates the decline of average exhibition days in the majority of media, most notable in Sculpture and Prints exhibitions with average exhibition days reduced by 26.1% and 25.7% respectively. Besides, a significant increase in the average exhibition days was recorded in New Media Art, Ceramics and Antiquities exhibitions. Although there were only four Antiquities exhibitions this year, they all lasted for 12 weeks or longer. In particular, the exhibition "Behind the Art: Chinese Export Tea Ware" presented by the Flagstaff House Museum of Tea Ware spanned more than half a year for 197 days.

圖 33 以主要藝術媒介劃分的平均展期天數（撇除常設展）
Chart 33 Average Exhibition Days by Medium (Excluding Permanent Exhibitions)



按展覽場地類型劃分的展覽數量

是年度曾舉辦視覺藝術展覽的場地數目為 236 個，未有承接過去三年的升勢，反而是自 2012/13 年度以來最低的數字。場地數目減幅主要集中在畫廊及商場 / 辦公大樓，分別較上年度減少 12 間 (-12.9%) 及 10 座 (-25.6%)。藝文場所及學校的數目則相對平穩。

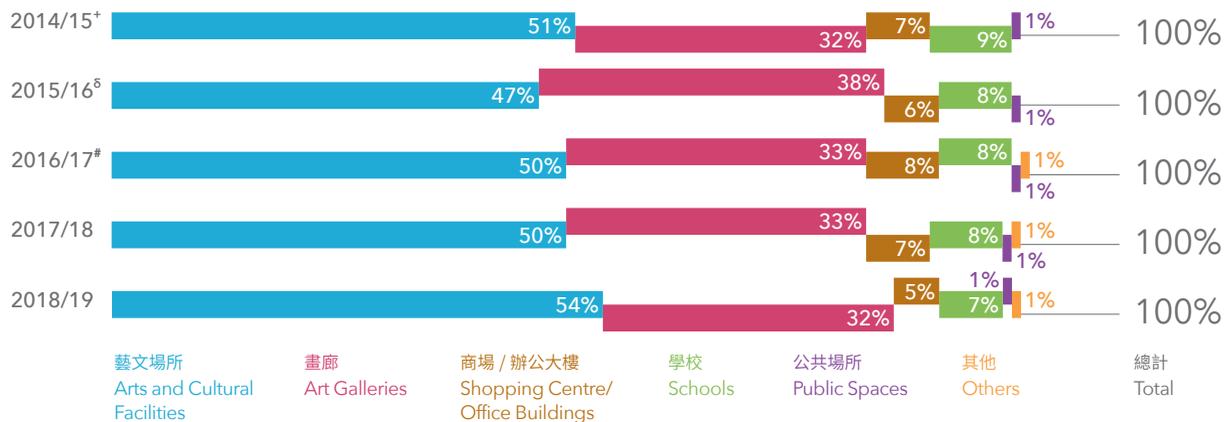
值得注意的是，雖然整體視藝展覽數量減少，惟於藝文場所舉辦的展覽數目與上年度大致相若，反而於商場 / 辦公大樓及學校舉辦的展覽數目則分別下降逾四成及兩成，故此是年度選址藝文場所的展覽比例不跌反升，達 54% (見圖 34)。

Number of Exhibitions by Venue Categories

During the year, the Visual Arts exhibitions were held at 236 venues, and this figure reached the lowest level since 2012/13, after a continuous increase over the past three years. The decline in the number of venues was primarily among at Art Galleries and Shopping Centre/Office Buildings, with decreases of 12 Art Galleries (-12.9%) and 10 Shopping Centres/Office Buildings (-25.6%). While the figures of the Arts and Cultural Facilities as well as Schools classifications remained stable.

Although the total number of Visual Arts exhibitions declined, it was noteworthy that the number of exhibitions held at Arts and Cultural Facilities remained similar to the previous year. On the contrary, the number of exhibitions held at Shopping Centre/Office Buildings and Schools reduced by more than 40% and 20% respectively. Therefore, the percentage of exhibitions held at Arts and Cultural Facilities increased instead to 54% (see Chart 34).

圖 34 以場地類型劃分的展覽數量比例
Chart 34 Percentage of Exhibitions by Venue Categories



註：百分比之相加是以完整數字計算，與上圖進位後計算的結果將有可能不同。
Note: Sums of percentages are calculated from the exact figures, and may not match with the results calculated by the rounded figures shown in the above chart.

⁺ 1 個展覽因展覽場地不詳未能分類
1 exhibition not categorised due to unavailable venue information
⁵ 1 個展覽因展覽場地不詳未能分類
1 exhibition not categorised due to unavailable venue information
[#] 2 個展覽因展覽場地不詳未能分類
2 exhibitions not categorised due to unavailable venue information

活化空間的展覽數量

舊建築改建而成的正規活化空間 (如：牛棚藝術村、油街實現、元創方等) 以及工廠大廈的另類空間 (以下合稱活化空間)，是進行藝術文化及創意活動的重要場地。過去幾年，於活化空間進行的視藝展覽數量雖隨整體展覽總數減少，但按比例計，自 2016/17 年度起，選址活化空間的展覽數目佔整體一直維持於約兩成，是年度比例為 22%，略高於上年度。

從圖 35 可見，是年度於活化空間進行的視藝展覽數目較上年度略有回落，不過累積展期天數則增長約 4.3%。若細看數據分析，有關增長主要由個別位處工廠大廈的畫廊所帶動。

Number of Exhibitions Held at Revitalised Spaces

Formal revitalised spaces transformed from old buildings (including Cattle Depot Artists Village, Oi! and PMQ) and alternative arts spaces stationed in industrial buildings (hereinafter referred to as "Revitalised Spaces" collectively) are all significant venues for arts and creative events. Although the number of Visual Arts exhibitions held at Revitalised Spaces declined corresponding to the decrease in total number of Visual Arts exhibitions over the past several years, the proportion of exhibitions held at such venues remained steady at around 20% of the total. This year's percentage was 22%, slightly higher than the previous year.

Chart 35 indicates that the number of Visual Arts exhibitions held at Revitalised Spaces went down slightly this year, however, the cumulative exhibition days increased by 4.3%. Such increase was mainly driven by the increment in some individual Art Galleries located in industrial buildings, as shown from the data.

圖 35 活化空間的展覽數量及累積展期天數
Chart 35 Number of Exhibitions Held at Revitalised Spaces and Cumulative Exhibition Days



文學藝術

Literary
Arts

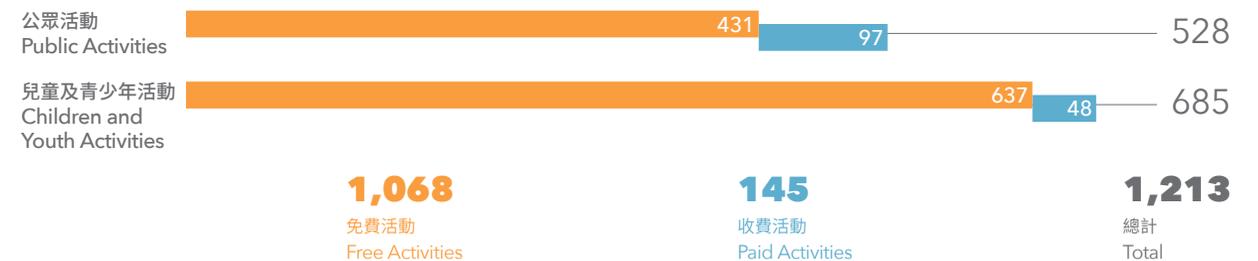
文學及閱讀推廣活動數量

是年度《香港藝術界年度調查報告》首度蒐集文學藝術範疇的資料數據¹²。未計算「第 29 屆香港書展」及相關文化活動前¹³，2018/19 年度共有 1,213 個文學及閱讀推廣活動¹⁴，單以「第十二屆香港文學節」已佔了 40 個活動。該 1,213 個活動中，大部分為免費活動，佔 88%。若以活動對象分析，公眾活動與兒童及青少年活動佔比分別為 44% 及 57% (見圖 36)。

Number of Literary and Reading Promotion Activities

Data collection of Literary Arts category¹² was incorporated for the very first time in the "Hong Kong Annual Arts Survey Report" this year. Excluding "The 29th HKTDC Hong Kong Book Fair" and its associated cultural activities¹³, there were 1,213 Literary and Reading Promotion Activities¹⁴ in 2018/19, with 40 activities from "The 12th Hong Kong Literature Festival". Majority of the 1,213 activities were free, constituting 88% of the total. When analysing the data by target participants, the shares of the Public Activities against the Children and Youth Activities were 44% and 57% respectively (see Chart 36).

圖 36
Chart 36 文學及閱讀推廣活動數量
Number of Literary and Reading Promotion Activities



1,213

個文學及閱讀推廣活動
Literary and Reading
Promotion Activities



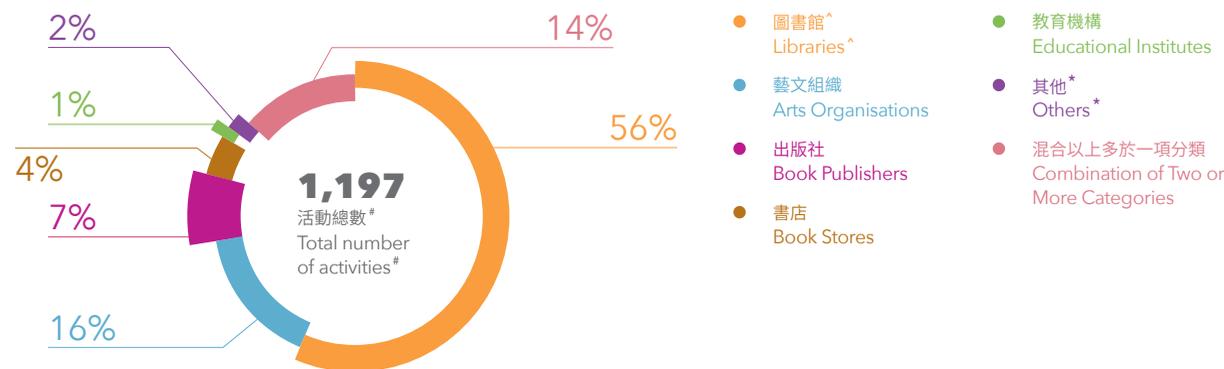
- 12 文學藝術的調查範圍為面向公眾的文學及閱讀推廣活動，學校及其他教育機構為其所屬學生舉辦的文學工作坊 / 及閱讀推廣活動、個人及網上的文學創作 / 及分享均不屬於本調查範圍 (詳見頁 57 第一點)。
- 13 每年由香港貿易發展局主辦的香港書展，涉及數以百計的場內及場外文化活動，未有計算在該 1,213 個文學及閱讀推廣活動當中。下文將以獨立篇章另作闡述。
- 14 活動數量按不同活動名稱及活動內容計算，如有相同名稱及內容的活動在多於一個場地或多於一個時段進行則視為同一活動，並只計算一次 (詳見頁 58 第四點)。

- 12 The Literary Arts category covers literary activities and promoting reading activities which opened to the public. Literary workshops or promoting reading activities organised by schools and other educational institutes for their students, any personal and online literary works/ sharing are out of the scope of this Survey (for details please refer to point 1 in page 57).
- 13 Hong Kong Book Fair, the annual event presented by the Hong Kong Trade Development Council, featured hundreds of on-site and off-site cultural activities. These activities were not counted in the 1,213 Literary and Reading Promotion Activities and will be reported separately in this module.
- 14 The number of activities is calculated by different activity names and contents. Activities shared the same name and content, or held at multi-venues or different timeslots were treated as the same activity and counted once only. (for details please refer to point 4 in page 58).

該 1,213 個活動的形式多為閱讀活動 (50%) 及講座 (包括研討會、分享會等) (21%)，另有一成為新書發布活動。香港公共圖書館作為策劃文學及閱讀推廣活動的主要單位之一，舉辦的活動大部分以兒童及青少年為對象。換言之，是年度收錄的兒童及青少年活動中，逾八成由香港公共圖書館負責，當中大部分為閱讀推廣活動，旨在從小培養閱讀習慣。例子包括一系列讀書會活動，如「月月讀書樂」、「青少年中 / 英文讀書會」，以及親子故事工作坊等。至於其他策劃文學及閱讀推廣活動的單位，則有藝文組織、出版社及書店等 (見圖 37)。

Most of the 1,213 activities were Reading Activities (50%) and Talks (including seminars and sharing sessions) (21%), and another 10% of activities were the Book Launches. Hong Kong Public Library (HKPL) is one of the key organising units of Literary and Reading Promotion Activities, and most of its organised activities were targeted at the children and the youth. In other words, over 80% of the Children and Youth Activities recorded this year were organised by HKPL and most of them were Reading Promotion Activities, aiming to cultivate reading habits at an early age. Examples included series of reading club activities such as "Monthly Meeting of Joyful Reading", "Chinese/English Teens' Reading Club", and Storytelling Workshops (for children and their parents). Other organisers of Literary and Reading Promotion Activities included Arts Organisations, Book Publishers and Book Stores (see Chart 37).

圖 37 Chart 37 以主辦單位劃分的活動數量比例 Percentage of Literary and Reading Promotion Activities by Organising Units



註：百分比之相加是以完整數字計算，與上圖進位後計算的結果將有可能不同。
Note: Sums of percentages are calculated from the exact figures, and may not match with the results calculated by the rounded figures shown in the above chart.

[^] 包括 1 個由香港公共圖書館與大英圖書館合辦的活動，以及 1 個由社區人文圖書館主辦的活動。其餘活動為香港公共圖書館單獨主辦。
Including 1 event co-organised by HKPL and the British Library, and another 1 event organised by a library of the humanities in the community. Remainders were solely organised by HKPL.

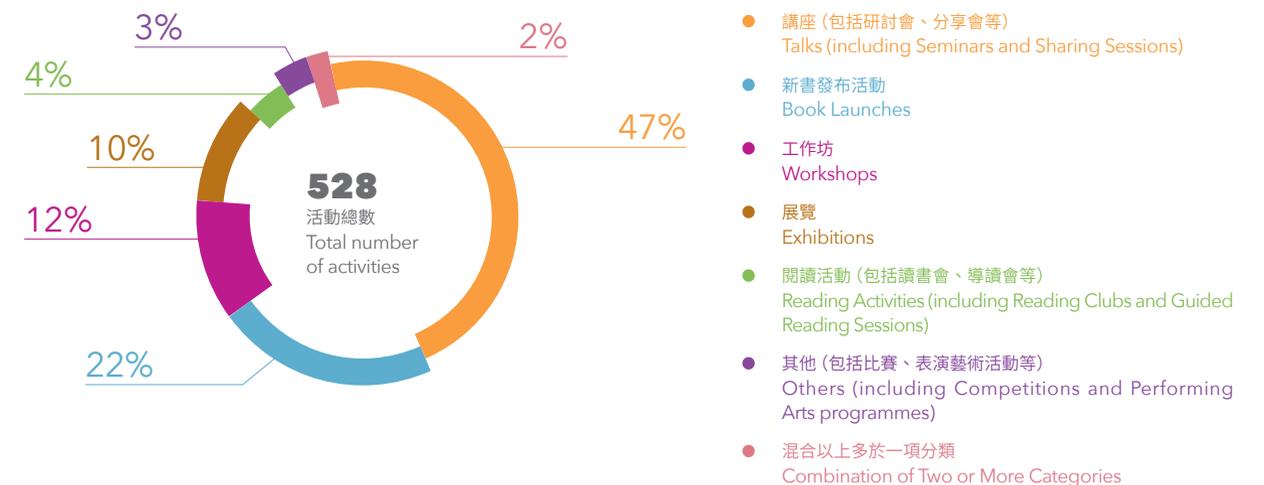
^{*} 包括社福機構，以及不屬於書店、出版社或教育機構分類的商業組織等。
Including social welfare organisations, as well as commercial organisations that were not categorised under Book Stores, Book Publishers or Educational Institutes.

[#] 另有 16 個活動的主辦單位資料不詳。
Organiser information for 16 events were not available.

至於公眾活動則以講座及新書發布活動為主，合共佔整體近七成 (見圖 38)；例如「香港國際文學節 2018」近 50 項活動中，便有逾半為本地或海外作家主講的專題講座。事實上，以公眾為主的文學及閱讀講座大多由香港公共圖書館、藝文組織主辦，除上述「香港國際文學節」活動外，其他例子包括「香港文學節」及「香港文學季」的系列講座，分別由香港公共圖書館及香港文學館主辦。

While the Public Activities were primarily Talks and Book Launches, constituting nearly 70% of all Public Activities (see Chart 38). For example, more than half of the 50 events in the "2018 Hong Kong International Literary Festival" were feature talks presented by local or overseas authors. In fact, the majority of literary and reading promotion talks for the public were organised by HKPL and Arts Organisations. Besides the aforementioned "2018 Hong Kong International Literary Festival" activities, other examples included series of talks in "Hong Kong Literature Festival" and "Hong Kong Literature Season" which were organised by HKPL and the House of Hong Kong Literature respectively.

圖 38 Chart 38 公眾文學及閱讀推廣活動分類比例 Percentage of Public Literary and Reading Promotion Activities by Categories



註：百分比之相加是以完整數字計算，與上圖進位後計算的結果將有可能不同。
Note: Sums of percentages are calculated from the exact figures, and may not match with the results calculated by the rounded figures shown in the above chart.

著作分類、語言及作者分析

是年度收錄的文學及閱讀推廣活動中，撇除資料不詳、內容不涉及特定著作的活動¹⁵，逾半公眾活動涉及文學作品，當中尤以小說及詩詞較為普遍；反觀兒童及青少年活動較多與繪本

Analysis by Book Genre, Language, and Author

Among the Literary and Reading Promotion Activities collected this year, excluding activities with insufficient information and contents, as well as those not involving a specific work¹⁵ by nature, over half of the Public Activities involved Literary Works, with novels and poems being more common. As for the Children

¹⁵ 例如香港國際文學節曾舉辦一場「編輯攻略：投稿工作坊」，主要講及如何改善投稿技巧以提升作品出版機會，並不針對特定著作或文體。

¹⁵ For example, there was a session of "Why Editors Don't Reply: Pitching Workshop" presented in "the Hong Kong International Literary Festival", on the topic of improving the skills in works submission to increase the possibility of being published. This workshop was not focused on a specific work or literary genre.

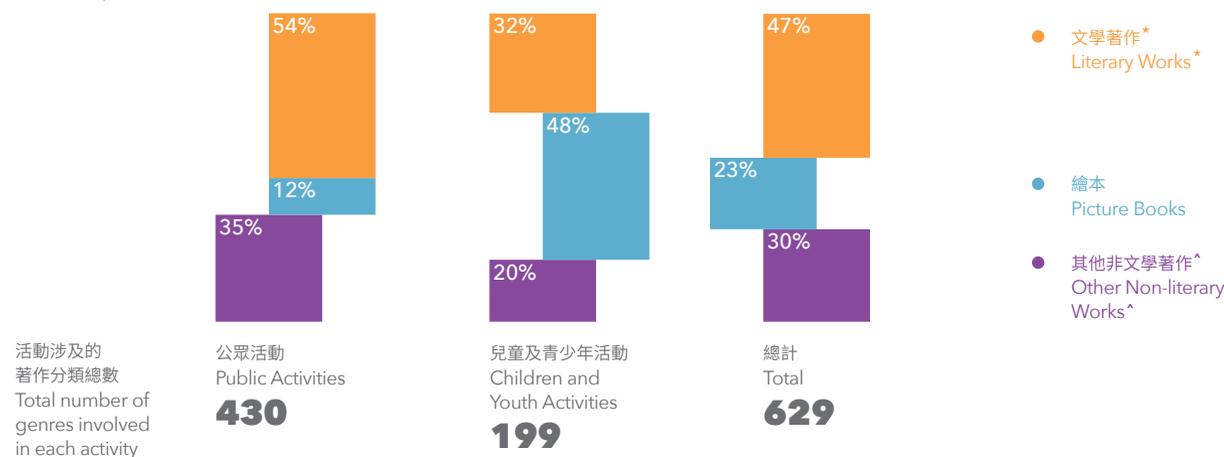
有關 (佔 48%)，牽涉文學著作的則佔不足三分之一 (見圖 39)。

and Youth Activities, there were relatively more activities about Picture Books (constituting 48%) while less than one-third of the activities were related to Literary Works (see Chart 39).

就新書發布活動而言，是年度涉及的著作類別以非文學作品居多，佔 73%，包括歷史書、遊記、食療書籍等。

Most of the Book Launches events collected this year involved Non-literary Works, constituting 73% of such events, including books on history, travel writing, and dietary therapy.

圖 39 Chart 39 活動涉及的著作分類比例 Percentage of Activities by Genres



註 1：部分活動涉及多於一項著作分類，每項分類均已作獨立計算。
Note 1: Some events involved works from more than one genre and each genre was calculated separately.

註 2：百分比之相加是以完整數字計算，與上圖進位後計算的結果將有可能不同。
Note 2: Sums of percentages are calculated from the exact figures, and may not match with the results calculated by the rounded figures shown in the above chart.

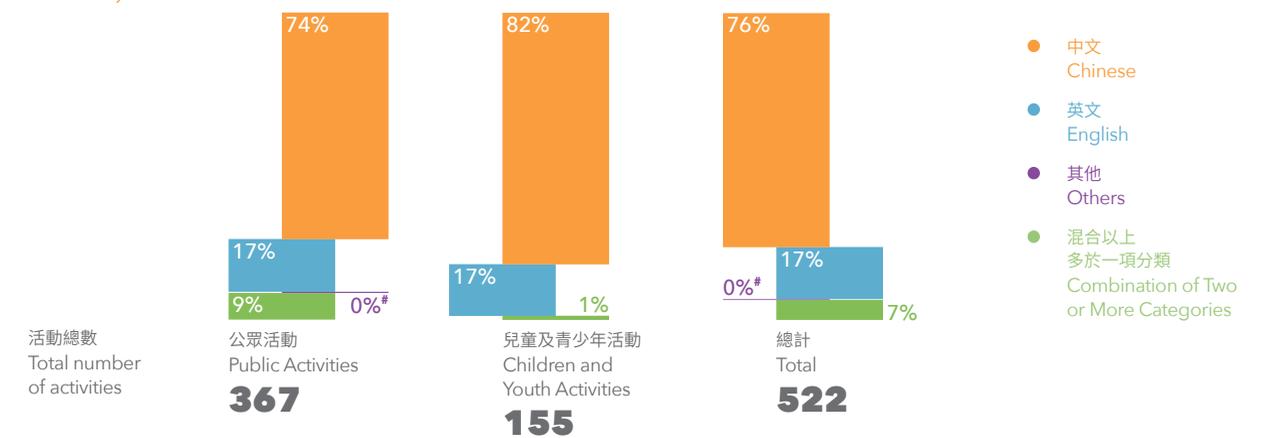
* 包括散文、詩詞、小說、兒童少年文學、人物傳記等分類
Including categories such as prose, poems, novels, children's literature, and biographies

^ 包括旅遊、保健養生、心理學、宗教等分類
Including categories such as travel, health and wellness, psychology, and religion

無論公眾或兒童及青少年活動 (撇除資料不詳和不涉及特定作品者)，涉及的大多為中文著作，佔整體逾七成，而英文著作則只佔約 17%。此外，是年度有 58% 的公眾活動涵蓋本地作者；至於兒童及青少年活動因可辨識作者資料者的數量較少，未能作出有效統計分析 (見圖 40 及圖 41)。

Regardless of the Public Activities or the Children and Youth Activities (excluding those with insufficient information and no specific work involved), the majority involved works in Chinese, constituting over 70% of all activities. While activities associated to English works only shared around 17% of the total. In addition, there were 58% of the Public Activities involved works from local authors. Given that there was lack of information to identify author's type among the Children and Youth Activities, statistical analysis was not performed in this cluster. (see Chart 40 and Chart 41).

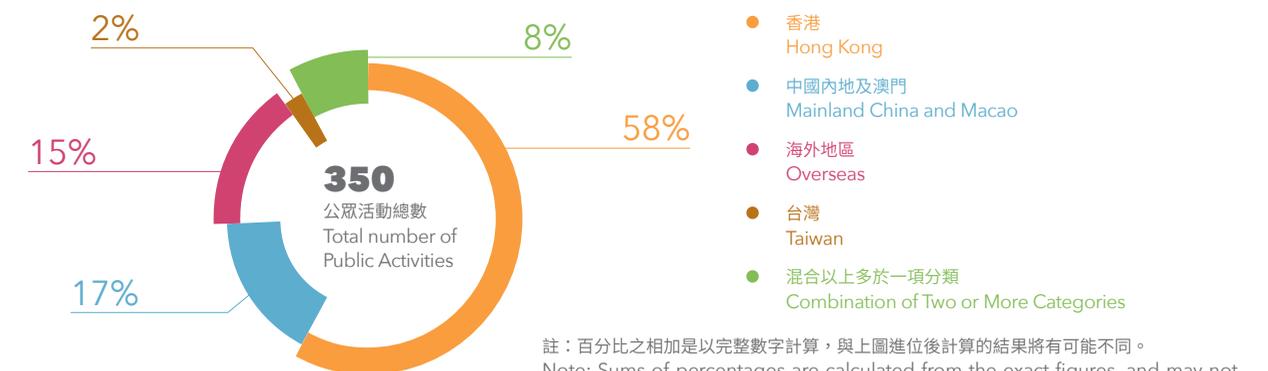
圖 40 Chart 40 活動涉及的著作語言比例 Percentage of Activities by Language of Works



註：百分比之相加是以完整數字計算，與上圖進位後計算的結果將有可能不同。
Note: Sums of percentages are calculated from the exact figures, and may not match with the results calculated by the rounded figures shown in the above chart.

所佔百分比少於 0.5%
Percentage share smaller than 0.5%

圖 41 Chart 41 公眾活動涉及的作者比例 Percentage of Public Activities by Authors



註：百分比之相加是以完整數字計算，與上圖進位後計算的結果將有可能不同。
Note: Sums of percentages are calculated from the exact figures, and may not match with the results calculated by the rounded figures shown in the above chart.

香港書展概覽

根據香港貿易發展局公開資料所得，第 29 屆香港書展於 2018 年 7 月 18 日至 24 日舉行，680 家參展商來自全球共 39 個國家及地區，七天展期累計吸引 104 萬入場人次。除場內約 310 場包括文學講座、朗誦會、民族表演等文化活動和文藝展覽外，大會亦以「文化七月」主題於全港各區籌辦多場活動。總括而言，場內及場外逾 640 場文化活動合計接觸超過 30 萬參與人次。

Overview of Hong Kong Book Fair

According to the released information from the Hong Kong Trade Development Council, "The 29th Hong Kong Book Fair" was held between 18 and 24 July 2018 with 680 exhibitors from 39 countries and regions. The seven-day event attracted 1.04 million visitors. Around 310 cultural activities were held on-site including literary seminars, reading sessions, cultural performances as well as art exhibitions. A total of more than 640 activities were held in connection with the Book Fair including activities that took place under the month-long "Cultural July" citywide campaign, drawing more than 300,000 attendance.

資料說明

Notes on
the Survey

分類及定義

「香港藝術界年度調查 2018/19」主要蒐集 2018 年 4 月至 2019 年 3 月期間進行的表演藝術節目、視覺藝術展覽、電影藝術節目及文學藝術活動資料。

表演藝術

表演藝術範疇主要包括舞蹈、音樂、戲劇、戲曲節目。資料搜集分兩部分，一方面從香港的主要演藝場地管理者直接取得觀眾人次、演出場次及票房紀錄，以反映演出實況；另一方面則從節目表進行統計分析，理解全年節目的種類分布、票價分布和主辦單位分布等情況，為業界提供更多參考資料。內文提及的表演藝術統計分類及定義如下：

- 1 舞蹈 – 指現代 / 傳統舞蹈、民族舞、爵士舞、芭蕾舞，但不包括體育舞蹈。是次研究將舞蹈節目分為芭蕾舞、現代舞、中國舞、外國民族舞、爵士舞、街舞 / hip hop / 踢躡舞和綜合及其他。由於本年度記錄爵士舞及街舞 / hip hop / 踢躡舞表演（不包含比賽節目）的節目量和場次較少，故在報告中繼續沿以往年度的處理方法，合併計算現代舞與兩者之數字作分析。未來將持續觀察該兩個舞蹈分項之走勢。
- 2 音樂 – 指中西古典 / 傳統音樂、聲樂、歌劇，但不包括流行音樂、懷舊金曲演唱、樂隊表演。是次研究將音樂節目分為中樂演奏、西樂演奏、合唱、歌劇、聲樂 / 演唱、綜合及其他。
- 3 戲劇 – 指中西方話劇、偶劇（現代及傳統）、音樂劇，但不包括歌劇。是次研究將戲劇節目分為話劇、音樂劇、默劇 / 形體、偶劇、綜合及其他。
- 4 戲曲 – 指中國各地方戲曲及戲曲演唱會。是次研究將戲曲分為粵劇、曲藝演唱（包括其他戲種之演唱）、其他劇種、綜合及其他。「其他劇種」是指粵劇以外的戲曲，例如京劇、崑劇、越劇等。
- 5 綜藝及流行表演包括比賽、跨媒體藝術、魔術、雜技、朗誦表演、綜藝、流行音樂、民謠、爵士樂隊表演、電子音樂 / 實驗音樂 / 新媒體音樂

Definitions

"Hong Kong Annual Arts Survey 2018/19" collected data on performing arts performances, visual arts exhibitions, film arts programmes and literary art activities held or screened between April 2018 and March 2019.

Performing Arts

The scope of performing arts includes Dance, Music, Theatre and Xiqu programmes. Data were collected from two streams. The first involved collecting attendance figures, number of performances and box office records directly from venue operators of major arts and cultural facilities in Hong Kong. In the second stream, statistical analysis was derived from event calendar information of these facilities which helps to understand the annual distribution of production, ticket prices, presenters and production units, and provides further reference materials for the industry. The categories and definitions of art forms included in the Survey are as follows:

- 1 Dance – It refers to modern/traditional dance, folk dance, jazz dance and ballet, but not including sports dance. The Survey divides Dance productions into: Ballet, Modern Dance, Chinese Dance, Foreign Folk Dance, Jazz Dance, Street dance / Hip hop / Tap dance, Combined and Others. As both the numbers of programmes and performances for jazz dance and street dance/hip hop/tap dance (not including competitions) were low, by following the same practice as in previous years they were grouped with the Modern Dance category for report and analysis. The trends of these two Dance classifications will be tracked.
- 2 Music – It refers to Chinese and Western classical/ traditional music, vocal and opera, but not including pop music, oldies concert and band performance. In this Survey, Music productions are classified into: Chinese Music, Western Music, Choir, Opera, Vocal/ Concert, Combined and Others.
- 3 Theatre – It refers to Chinese and Western play, puppetry (contemporary and traditional) and musical, but not including opera. The Survey divides Theatre productions into: Drama, Musical, Physical/Mime Theatre, Puppetry, Combined and Others.
- 4 Xiqu – It refers to Chinese opera and Chinese operatic song originating from different parts of China. In this Survey, Xiqu productions are classified into: Cantonese Opera, Chinese Operatic Song, Other Chinese Operas, Combined and Others. "Other Chinese Operas" refers to any Chinese Opera other than Cantonese Opera, such as Beijing Opera, Kun Opera and Yue Opera.
- 5 Variety & Pop Shows includes competitions, multi-arts, magic, acrobatics, choral speaking, variety performance, pop music, folk music, jazz band performance, electronic music/experimental music/

- 和流行節目 (如棟篤笑)。分析時將歸納為以下四項：跨媒體藝術、綜藝、流行表演及比賽。
- 6 跨媒體藝術 – 指演出包含多於一種藝術類型，及 / 或包含如多媒體，例如：雜技芭蕾舞、感官互動形體多媒體劇場。
- 7 綜藝 – 指所有滙演、慶典、才藝 / 綜藝表演之節目。
- 8 流行表演 – 指所有懷舊金曲演唱、流行及爵士樂隊表演、民謠、流行音樂 / 演唱、電子音樂 / 實驗音樂 / 新媒體音樂、棟篤笑等節目，但未有包括由流行歌手 / 藝人在指定的 65 個場地以外 (如：香港體育館) 進行的流行表演。
- 9 比賽 – 包括所有藝術範疇的比賽項目，例如舞蹈比賽、音樂及朗誦比賽、流行歌唱比賽、才藝比賽等。
- 10 本計劃主要涵蓋的 27 間演藝設施，除了是年度新增的大館和西九文化區戲曲中心外，還包括：牛棚藝術村、CCDC 舞蹈中心、香港兆基創意書院、香港演藝學院、香港藝術中心、香港藝穗會、賽馬會創意藝術中心、新光戲院、青年廣場之劇場、綜藝館、音樂 / 演奏廳；香港舞蹈團八樓平台及香港話劇團黑盒劇場；康樂及文化事務署轄下 14 間演藝設施 (如香港文化中心、油麻地戲院等，但不包括可容納大型表演的香港體育館及伊利沙伯體育館)，屬藝文組織經常租用的演出場館。
- 11 是年度蒐集於上述 27 間演藝設施進行的表演藝術節目，包括了在 52 個主要演出場館及 13 個非演出場地的演出。52 個主要演出場館包括三個新增場館：大館賽馬會立方綜藝館、戲曲中心大劇院、戲曲中心茶館劇場。13 個非演出場地為牛棚藝術村 N2 號單位及 12 號單位、香港藝術中心古天樂電影院、香港大會堂展覽廳、香港文化中心展覽館、香港藝穗會陳麗玲畫廊、高山劇場新翼展覽廳、沙田大會堂展覽廳、上環文娛中心展覽廳及演講廳、大館賽馬會藝方、荃灣大會堂展覽廳及屯門大會堂展覽廳。其他
- new media music and pop shows (such as stand-up comedy and talk show). Four types of productions are grouped for analysis purpose: Multi-arts, Variety Performance, Pop Performances and Competition.
- 6 Multi-arts – It refers to performance encompassing more than one art form, and/or containing other forms of performances including multi-media. Examples are acrobatics ballet and immersive sensory physical multi-media theatre.
- 7 Variety Performance – It refers to production such as variety events, celebration and talent performance.
- 8 Pop Performance – It refers to production such as oldies concert, pop and jazz band performance, folk music, pop music/concert, electronic music/experimental music/new media music and stand-up comedy, excluding pop shows performed by pop singers/artists outside the 65 designated venues (E.g.: Hong Kong Coliseum).
- 9 Competition – It includes competition in all arts genres, such as dance competition, music and speech contest, pop singing competition and talent competition.
- 10 This Survey includes data collected from 27 arts and cultural facilities. In addition to the newly added Tai Kwun and West Kowloon Cultural District Xiqu Centre, the list of facilities also includes the theatres, studios, auditoriums and concert halls of Cattle Depot Artist Village, CCDC Dance Centre, Hong Kong Institute of Contemporary Culture Lee Shau Kee School of Creativity, Hong Kong Academy for Performing Arts, Hong Kong Arts Centre, Hong Kong Fringe Club, Jockey Club Creative Arts Centre, Sunbeam Theatre and Youth Square; Hong Kong Dance Company 8/F Platform and Hong Kong Repertory Theatre Black Box Theatre; the 14 arts and cultural facilities operated by Leisure and Cultural Services Department (such as Hong Kong Cultural Centre, Yau Ma Tei Theatre etc., but not including Hong Kong Coliseum and Queen Elizabeth Stadium which can accommodate large-scale performances). All of these are venues often hired by arts groups.
- 11 The Performing Arts programmes collected in this year were held at the aforementioned 27 major performing facilities, including 52 major performing venues and 13 non-performing venues. The 52 major performing venues included three newly added venues: Tai Kwun JC Cube Auditorium, Xiqu Centre Grand Theatre, and Xiqu Centre Tea House Theatre. The 13 non-performing venues were Unit N2 and N12 of Cattle Depot Artists Village, Hong Kong Arts Centre Louis Koo Cinema, Hong Kong City Hall Exhibition Hall, Hong Kong Cultural Centre Exhibition Gallery, Hong Kong Fringe Club Anita Chan Lai-ling Gallery, Ko Shan Theatre New Wing Auditorium, Sha Tin Town Hall Exhibition Gallery, Sheung Wan Civic Centre Exhibition Hall and Lecture Hall, Tai Kwun JC Contemporary, Tsuen Wan Town Hall Exhibition Gallery, and Tuen Mun Town Hall Exhibition Gallery.

- 可供表演的附屬設施如大堂、露天廣場、排練室等未有包括在內，2018/19 年度的演出場地總數為 65 個。
- 12 節目數量 – 由 2015/16 年度起，節目數量按不同劇目或內容的演出數量計算，本報告內 2014/15 年度的節目數量經已調整以統一計算方法。
- 13 舉辦者類型的定義將按節目的主辦 / 合辦單位分類，協辦單位並不計算在內。
- 14 藝文組織 – 指藝團、藝術組織或協會、藝術工作室，主要業務屬藝術創作及推動藝術發展。例如：香港戲劇協會、沙田文藝協會、香港八和粵劇學院有限公司、美聲曲藝社、法國文化協會、香港藝術節協會有限公司、香港藝穗會等。
- 15 混合類型 – 當合辦機構中涉及多於上述一種機構 / 組織類型，如法國駐香港總領事館及法國文化協會。若主辦單位為香港中樂團及中英劇團則歸入「藝文組織」。
- 16 有關本地、訪港或混合演出分類，只以該節目之演出團體界定。宣傳單張上註明由本地團體 / 個人藝術表演者演出之節目歸入「本地演出」；由境外團體 / 個人藝術表演者演出之節目歸入「訪港演出」；由本地團體及境外團體演出、或本地及境外個人藝術表演者演出之節目歸入「混合演出」。
- Other ancillary facilities which may be used for hosting performances such as lobbies, piazzas, and rehearsal rooms, are not included. The total number of performing arts venues in 2018/19 is 65.
- 12 Number of Programmes – Starting from 2015/16, the number of programmes are tallied up based on different shows or content. The number of programmes from 2012/13 to 2014/15 listed in this report was adjusted based on the unified counting method.
- 13 Presenters are defined according to the nature of the presenter/joint presenter units, and supporting organisers are excluded.
- 14 Arts Organisations – They refer to arts groups, arts organisations or associations and arts studios whose main business operations involve creating art and promoting arts development such as: Hong Kong Federation of Drama Societies, Sha Tin Arts Association, The Cantonese Opera Academy of Hong Kong Ltd., Bel Canto Singers, Alliance Française de Hong Kong, Hong Kong Arts Festival Society Ltd. and Hong Kong Fringe Club.
- 15 Mixed Presenters – When joint presenters involved belong to more than one category of the above bodies/organisations, they are considered Mixed Presenters, e.g. Consulate General of France in Hong Kong & Macau and Alliance Française de Hong Kong. If the presenters are the Hong Kong Chinese Orchestra and Chung Ying Theatre Company, it will be categorised as Arts Organisations.
- 16 The classification of local, visiting or mixed productions should be made according to their performing organisations. Any production that is performed by a local group(s) should be classified as “Local Production”; any production that is performed by a non-local group(s) should be classified as “Visiting Production”; and any production that is performed by local and non-local groups should be classified as “Mixed Production”.

電影藝術

本調查從主要的專題 / 個別放映及電影節主辦單位取得觀眾人次、放映場次及票房紀錄，同時收集專題 / 個別放映及電影節的節目表進行統計分析，以理解這類放映的情況。內文提及的電影節、專題 / 個別放映統計分類及定義如下：

- 1 電影節目 – 只計算公開宣傳放映的節目。

Film Arts

The Survey takes into account screening information about films including audienceship figures, numbers of screenings and box office records obtained from major organisers of Featured / Individual screening events and film festivals. Based on event calendars of Featured / Individual screenings and film festivals, statistical analysis was also conducted to understand screening conditions specific to such film types. Film festival and featured/ individual screening statistics referred to in this report include:

- 1 Film programmes – This Survey only includes those which were publicly screened.

- 2 放映活動 — 包括各類型的電影節、專題 / 個別放映。一個放映活動，如第四十二屆香港國際電影節，可進行多達百個公開放映節目。
- 3 商業影片節目 — 指在香港的商業影院正式放映商業發行影片的節目。商業發行影片的定義由香港影業協會界定，開畫日子以正式上映日期為準，不計算午夜場或優先場，並作公開售票，而影片長度必須是六十分鐘或以上。
- 4 長片節目 — 指本計劃主要收集上述的電影節、專題 / 個別放映活動中，公開放映一部六十分鐘或以上長度影片的節目。
- 5 短片節目 — 指在上述電影節、專題 / 個別放映活動中放映一部 / 多部少於六十分鐘長度的影片，或在節目表內註明屬短片節目、短片精選節目。
- 6 商業影院 — 指各商業運作的院線 / 戲院，包括：MCL 院線、百老匯院線、新寶院線、嘉禾院線、UA 院線、影都戲院、華懋戲院、影藝戲院、寶石戲院、馬鞍山戲院、巴黎倫敦紐約米蘭戲院、THE GRAND 戲院、元朗戲院等。
- 7 其他場地 — 指「商業影院」以外的放映場地。例如：香港藝術中心、香港電影資料館、香港太空館、香港大會堂各表演場地等。

視覺藝術

以《香港視覺藝術年鑑》為依據，將原始記錄進行次級資料分析 (secondary data analysis)。《香港視覺藝術年鑑》由香港中文大學藝術系編製，主要收錄本地展覽，以及香港藝術家於境外策劃或參與的展覽。蒐集資料來源廣泛，包括主辦機構及個別人士提供的展覽資料、媒體報道等。取材編撰及建立之網絡已累積超過十年，對展覽的定義及選取有較嚴謹的界定。

根據《香港視覺藝術年鑑 2018》，收錄的展覽可按藝術媒介分為 16 種，包括：繪畫、攝影、書畫篆刻、綜合展、混合媒介及裝置、雕塑、設計、文物、兒童藝術、陶藝、版畫、新媒體藝術、漫畫、建築、行為藝術、其他。部分媒介的定義如下：

- 2 Screening events – These include various types of film festivals and featured/ individual screening events. As many as 100 programmes can be screened during one screening event, e.g. The 42nd Hong Kong International Film Festival.
- 3 Commercial film programmes – Commercially released films officially screened in local commercial cinemas. The definition of “commercially released film” is given by the Hong Kong Motion Picture Industry Association. The official premiere date is considered as the first day of screening. Midnight or preview screenings are not considered. Tickets must be publicly sold. The duration of the film must be 60 minutes or longer.
- 4 Feature Film programmes – They refer to programmes showing one publicly-screened film lasting 60 minutes or longer at any film festival or featured/ individual screening event.
- 5 Short Film programmes – Any programme of the film festivals or featured/ individual screening events in which one/several films lasting less than 60 minutes are played, or where the programme schedule specifically states that the programme is a “short film” or “selected short films” programme.
- 6 Commercial cinemas – Commercially operated cinema chain/ cinema, such as: MCL Cinema, Broadway Circuit, Newport Circuit, Golden Harvest Cinemas, UA Cinemas, Century Cinema, Chinachem Golden Plaza Cinema, Cine-Art House, Lux Theatre, Ma On Shan Classics Cinema, Paris London New York Milano Cinema, THE GRAND Cinema, Yuen Long Cinema etc.
- 7 Other venues – Screening venues other than “commercial cinemas”, such as Hong Kong Arts Centre, Hong Kong Film Archive, Hong Kong Space Museum, Hong Kong City Hall etc.

Visual Arts

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

Exhibitions are categorised by medium according to the “*Hong Kong Visual Arts Yearbook 2018*” and divided into 16 types. They include “Painting”, “Photography”, “Chinese Painting, Calligraphy & Seal Carving”, “Mixed Art forms”, “Mixed Media & Installation”, “Sculpture”, “Design”, “Antiquities”, “Children Art”, “Ceramics”, “Prints”, “New Media Art”, “Comics”, “Architecture”, “Performance Arts”, and “Others”. The definitions for some of the media are as follows:

- 1 雕塑 — 包括以雕刻、焊接、鑄造及模塑技巧創作出立體雕塑作品的展覽。
- 2 新媒體藝術 — 包括互動藝術、互聯網藝術、電子藝術、聲音藝術等利用新媒體作主要創作媒介之藝術展覽。
- 3 建築、設計 — 只收錄以視藝創作為重心的展覽。
- 4 綜合展 — 指同一展覽包含多於兩種媒介的展品，例如院校畢業展。
- 5 因應 2013 年出版之年鑑新增了「新媒體藝術」，2016 年出版之年鑑增加了「漫畫」，並把「電子藝術」併入「新媒體藝術」類別，內文的統計數字亦已調整。

文學藝術

文學藝術的調查範圍為面向公眾的文學及閱讀推廣活動，學校及其他教育機構為其所屬學生舉辦的文學工作坊 / 及閱讀推廣活動、個人及網上的文學創作 / 及分享均不屬於本調查範圍。資料搜集主要從經常舉辦文學 / 及推廣文學閱讀活動的主辦單位 (如香港公共圖書館 https://www.hkpl.gov.hk/tc/extension-activities/all-events/search?lib_id=77、書店、出版社) 和文學團體等所發布的資料 (如網上節目表、官方網站 / 社交媒體專頁) 蒐集。內文提及的統計分類及定義如下：

- 1 文學及閱讀推廣活動 — 只計算於網上公開宣傳文學 / 及推廣文學閱讀的講座、新書發布會、工作坊、展覽、比賽等活動。以專題形式舉行之閱讀及推廣活動中，若有涉及非文學類或內容不涉及推廣文學閱讀之活動，例如互聯網工作坊、資訊科技活動及書籍介紹、生死教育講座、文物講座、相片展覽、圖書館參觀活動、讀者教育活動、兒童故事時間等個別活動將不計算在內。
- 2 文學類 — 包括散文、詩詞、小說、文學評論、兒童少年文學、文學繪本、人物傳記、經書古籍 (但不包括史記)、劇本及其他文學類別。至於涉及文學繪本的活動數量甚多，本報告分拆了繪本分類的數據。

- 1 Sculpture – Exhibitions of three-dimensional artworks which involve sculptural creation process such as carving, welding, casting and molding.
- 2 New Media Art – Exhibitions focusing on artworks created by new media technology e.g. Interactive Art, Internet Art, Electronic Art, and Sound Art.
- 3 Architecture, Design – Only includes exhibitions focusing on creative works.
- 4 Mixed Art-forms – Exhibitions involving art works of different media, such as graduation shows.
- 5 Figures have been adjusted according to the updated medium categorisation at the “*Hong Kong Visual Arts Yearbook 2013*” with the new addition of “New Media Art”, and subsequently the updated medium categorisation at the “*Hong Kong Visual Arts Yearbook 2016*” with the new addition of “Comics”, and “Electronic Art” merged into the “New Media Art” category.

Literary Arts

The Literary Arts category covers literary and promoting reading activities which opened to the public. Literary workshops or reading activities organised by schools and other educational institutes for their students, any personal and online literary works/ sharing are beyond the scope of this Survey. Data collection was mainly obtained from public channels (such as online event calendars, official websites, social media pages) of organisers that frequently held literary activities and/or promoting reading activities (such as HKPL https://www.hkpl.gov.hk/en/extension-activities/all-events/search?lib_id=77, bookstores and book publishers), and those from other literary organisations. The categories and definitions included in the Survey are as follows:

- 1 Literary and Reading Promotion Activities – This Survey only includes online publicised literary and promoting literary reading activities, such as talks, book launches, workshops, exhibitions, competitions etc. Among activities featured to literary and reading promotion, non-literary activities or those with contents not related to promote reading, such as Internet workshops, IT activities and book display, talks on life and death education, heritage seminars, photo exhibitions, library guide tours, readers education sessions and storytelling for children are not counted.
- 2 Literary Works – They refer to prose, poems, novels, literary reviews, children’s literature, literary picture books, biographies, ancient books (excluding ancient poems/historical writings), screenplays and works in other literary genres. On the other hand, given a significant amount of activities involving literary picture books, picture books were categorised as a separate genre in this report.

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| <p>3 非文學類 — 包括歷史類、神話 / 傳說 / 成語類、遊記 / 旅遊類、健康 / 養生 / 食療 / 醫藥類、心理學 / 自我提升類、哲學 / 宗教類、文化 / 藝術類及其他非文學類別。</p> | <p>3 Non-literary Works – They refer to works in history, myths/legends/idioms, travel journals/travelling, health and wellness/dietary therapy/Chinese medicine, psychology/self-improvement, philosophy/religion, culture/arts, and works in other non-literary genres.</p> |
| <p>4 活動數量 — 按不同活動名稱及活動內容計算。相同活動名稱及內容於多個場地或多個時段進行則視為同一活動，並只計算一次。例如「第二十八屆全港詩詞創作比賽獲獎作品展覽」於不同時間在各區公共圖書館展出，只計算為一個活動。</p> | <p>4 Number of activities – Is counted by different activity names and contents of programmes or activities. Activities shared the same name and content, and held at multi-venues or different timeslots are treated as the same activity and counted as one activity. For example, different sessions of “<i>Roving Exhibition on the Winning Entries of the 28th Chinese Poetry Writing Competition 2018</i>” were held in different periods across Public libraries in each district, and is counted as one activity.</p> |
| <p>5 兒童及青少年活動 — 指以中學、小學或幼稚園學生為對象之文學藝術活動，家庭及親子文學閱讀活動亦包括在內。</p> | <p>5 Children and Youth Activities – Literary Arts activities targeted at students in secondary schools, primary schools, and kindergartens. Family and children paired literary reading activities are also included.</p> |
| <p>6 公眾活動 — 指兒童及青少年活動以外而沒有界定特別群組的活動。</p> | <p>6 Public Activities – They refer to the non-Children and Youth Activities which have no specific target participant groups.</p> |
| <p>7 藝文組織 — 指藝團、藝術組織或協會、藝術工作室，主要業務屬藝術創作及推動藝術發展。例如：香港文學館、香港國際文學節、香港文學研究中心、綠腳丫、百好繪本土多、Life Reading 繪本館等。</p> | <p>7 Arts Organisations – They refer to arts groups, arts organisations or associations and arts studios whose main business operations involve creating art and promoting arts development such as: The House of Hong Kong Literature, The Hong Kong International Literary Festival, Hong Kong Literature Research Centre, Little Green Feet, Picture Book Store, and the Life Reading Book Store.</p> |
| <p>8 教育機構 — 指香港教育局註冊各中、小和幼稚園及所屬辦學組織、各大學 / 院校、聯 / 學界的組織，及上述單位之所屬的藝術單位；同時亦包括以商業模式營運的教育機構（如商務印書館教育學院等）。</p> | <p>8 Educational Institutes – They refer to all secondary schools, primary schools, and kindergartens registered under the Hong Kong Education Bureau and their sponsoring bodies, universities and tertiary institutions, joint/school organisations and federations, and the associated art units of all the aforementioned establishments. Educational Institutes that operate on a commercial basis (such as the Commercial Press Institute of Education) are also included.</p> |
| <p>9 其他主辦單位 — 包括社福機構，以及不屬於書店、出版社或教育機構分類的商業組織等（如十八區區議會、離島婦聯等）。</p> | <p>9 Other Organisers – They refer to social welfare organisations and commercial organisations that are not categorised under book stores, book publishers or educational institutes (such as the 18 District Councils and the Outlying Islands Women’s Association).</p> |

2018/19 年度計劃面對以下限制：

- 1 部分場地管理者及主辦單位未能提供詳盡資料，影響各項目分類的準確性。
- 2 本報告單元二有關由十八區民政事務處區議會秘書處提供的表演節目數據，因部分區議會未能提供實際觀眾人次，故現階段無法提供由十八區區議會撥款進行的表演節目的整體觀眾人次。
- 3 單元三的統計數字只計算經常進行藝文活動的場地，未能包括於戶外、學校或商場進行的表演。
- 4 流行表演只計算於 65 個場地內進行的流行表演節目，未有包括香港體育館（簡稱紅館）、伊利沙伯體育館、香港會議展覽中心、亞洲國際博覽館、九龍灣國際展貿中心等場館。
- 5 部分場地管理者及主辦單位未能提供每個放映節目的觀眾人次及票房紀錄，有關商業發行電影的放映場次及入場人次暫時未能提供。
- 6 每年香港國際電影節舉行時期橫跨兩個年度，香港國際電影節協會提供的票房數字及入場數字未能按研究計劃的統計年度劃分。故此 2017/18 年度只計算第四十一屆，2018/19 年度則計算第四十二屆，如此類推。
- 7 由於香港中文大學香港視覺藝術年鑑網站不時更新展覽資料，是年度的原始資料只根據《香港視覺藝術年鑑》於 2019 年 8 月提交的資料作準。
- 8 至目前為止，大部分主辦 / 策展單位未能向《香港視覺藝術年鑑》提供展覽活動的參觀人次，故本計劃亦未能掌握視覺藝術展覽的參觀人次。而新增的文學藝術活動亦未有相關數據。
- 9 統計數字與場地管理者提供的數字差異經再三核實，差異若仍出現均視為記錄 / 統計誤差。

2018/19 Survey Was Subject to the Following Limitations:

- 1 As some of the venue operators and presenters were not able to provide detailed data, so the accuracy of the classification was affected.
- 2 Figures for performing arts programmes mentioned in Module 2 were provided by the District Council Secretariats of the 18 districts. As some of the districts councils were not able to provide attendance figures, the overall attendance figure for performing arts programmes funded by the 18 district councils could not be obtained at this stage.
- 3 Figures for programmes in Module 3 were based on those held at venues with regular arts and cultural activities, and do not cover programmes held at outdoor venues, schools and shopping centres.
- 4 Pop performances included programmes held at the 65 designated venues, excluding Hong Kong Coliseum, Queen Elizabeth Stadium, Hong Kong Convention and Exhibition Centre, AsiaWorld-Expo, Kowloonbay International Trade & Exhibition Centre, etc.
- 5 Some of the venue operators and presenters were not able to provide audienceship figures or box office records for each and every performance/featured screening/film festival. The screening number and attendance figures of commercially released film could not be obtained.
- 6 The duration of the Hong Kong International Film Festival presented by the Hong Kong International Film Festival Society spans across two financial years. The box office and attendance figures supplied by the Society did not fit into the survey period. Data from the 41st HKIFF were counted in 2017/18, data from the 42nd HKIFF were counted in 2018/19, and so on.
- 7 As information on exhibitions get updated from time to time at the “*Hong Kong Visual Arts Yearbook*” website operated by the Chinese University of Hong Kong, raw data for this year is based solely on the information submitted by the “*Hong Kong Visual Arts Yearbook*” in August 2019.
- 8 Most of the organisers/curatorial units have not yet submitted visitor numbers of exhibitions to the “*Hong Kong Visual Arts Yearbook*”. Therefore, the Survey was not able to obtain such information. The associated data was also unavailable for the newly added category of Literary Arts activities.
- 9 The statistics were verified repeatedly against data supplied by venue operators. Any persisting discrepancies will be considered as recording/statistical errors.

10 文學藝術部分只計算於網上宣傳的文學及閱讀推廣活動資料，未能包括其他非網上宣傳的活動，活動資料亦未能逐一向主辦單位核實有否因人數不足或天氣情況而取消。

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香港法國文化協會、亞洲協會香港中心、百老匯電影中心、牛棚劇場、CCDC 舞蹈中心、城市當代舞蹈團、香港中文大學藝術系、十八區民政事務處區議會秘書處、電影文化中心 (香港)、亞洲藝術音樂推廣基金會、香港歌德學院、香港演藝學院、香港藝術中心、香港舞蹈團、香港影藝聯盟、香港兆基創意書院、香港國際電影節協會、香港話劇團、賽馬會創意藝術中心、康樂及文化事務署、糊塗戲班、大館、西九文化區、青年廣場。

相關刊物

國際演藝評論家協會 (香港分會)：《香港古典音樂年鑑》，(2014 及 2015 年)。

香港舞蹈界聯席會議：《香港舞蹈年鑑》，(2014 年)。

國際演藝評論家協會 (香港分會)：《香港戲劇年鑑》，(2014 年)。

國際演藝評論家協會 (香港分會)：《香港劇場年鑑——舞蹈、戲劇及戲曲》，(2015 及 2016 年)。

香港中文大學藝術系：《香港視覺藝術年鑑》，(2014 年至 2019 年)。

國際演藝評論家協會 (香港分會)：《香港戲曲年鑑》，(2014 年)。

研究團隊

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10 Literary Arts category counted online promoted literary and reading promotion activities only, excluding for those activities which did not promoted on the internet. Cancellation due to insufficient enrollment or bad weather conditions was not verified with each organiser.

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Alliance Francaise de Hong Kong, Asia Society Hong Kong Centre, Broadway Cinematheque, Cattle Depot Theatre, CCDC Dance Centre, City Contemporary Dance Company, Department of Fine Arts of the Chinese University of Hong Kong, District Council Secretariats of the 18 districts, Film Culture Centre (Hong Kong), Foundation for the Arts and Music in Asia, Goethe-Institut Hong Kong, Hong Kong Academy for Performing Arts, Hong Kong Arts Centre, Hong Kong Dance Company, Hong Kong Film Art Association, Hong Kong Institute of Contemporary Culture Lee Shau Kee School of Creativity, Hong Kong International Film Festival Society, Hong Kong Repertory Theatre, Jockey Club Creative Arts Centre, Leisure and Cultural Services Department, The Nonsensmakers, Tai Kwun, West Kowloon Cultural District, Youth Square.

Related Publications

International Association of Theatre Critics (Hong Kong). *"Hong Kong Classical Music Yearbook"*, (2014 to 2015).

Hong Kong Dance Sector Joint Conference. *"Hong Kong Dance Yearbook"*, (2014).

International Association of Theatre Critics (Hong Kong). *"Hong Kong Drama Yearbook"*, (2014).

International Association of Theatre Critics (Hong Kong). *"Hong Kong Theatre Yearbook - Dance, Drama and Xiqu"*, (2015 to 2016).

Department of Fine Arts, The Chinese University of Hong Kong. *"Hong Kong Visual Arts Yearbook"*, (2014 to 2019).

International Association of Theatre Critics (Hong Kong). *"Hong Kong Xiqu Yearbook"*, (2014).

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香港藝術發展局

香港藝術發展局 (藝發局) 於 1995 年根據香港藝術發展局條例 (香港法例第 472 章) 成立，是政府指定全方位發展香港藝術的法定機構。藝發局的角色包括資助、政策及策劃、倡議、推廣及發展、策劃活動等。

藝發局的使命為策劃、推廣及支持包括文學、表演、視覺藝術、電影及媒體藝術之發展，促進和改善藝術的參與和教育、鼓勵藝術評論、提升藝術行政之水平及加強政策研究工作，務求藉藝術發展提高社會的生活質素。

為可達至推動藝團發展、提升藝術水平、開拓藝術家的發展空間之三大目標，本屆採取以下的發展策略：

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

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Hong Kong Arts Development Council (HKADC)

Established in 1995 under the Hong Kong Arts Development Council Ordinance, Chapter 472, the Hong Kong Arts Development Council (HKADC) is a statutory body set up by the Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and programme planning.

The HKADC is to plan, promote and support the broad development of the arts including literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, the HKADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration and strengthening the work on policy research.

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

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

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