

Individual Art Form Analysis - Dance

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Key highlights

- Participation in Dance programmes dropped from 13% before COVID-19 to 9% during COVID-19. The participation was significantly higher among women and those aged 25-34. People aged 25-34 were also the most involved in other kinds of Dance activities during COVID-19.
- Nearly 40% of “lapsed participants since COVID-19” had only participated in physical Dance programmes in 2018-2019. The lower availability of physical programmes during COVID-19 might be a reason why they ceased participation, especially for students and married persons having children under the age of 18.
- Participation share in alternative modes grew from 68% in 2018-2019 to 93% during COVID-19, with social media platforms (56%), TV/ radio broadcast (40%) and paid video-on-demand platforms (34%) being the most popular channels. Compared to physical-mode participation before the epidemic, alternative-mode participation in Dance during COVID-19 was notably more frequent and more inclined towards free and non-local productions.
- Claimed interest (52%) in future Dance programmes more than tripled the actual participation incidence in past 3 years (Jan 2018 – Jan 2021). The interest growth in physical participation (from 8% to 34%) was more prominent than that in alternative modes (from 13% to 23%).
- Actual participants in past 3 years and potential participants were both skewed towards women, young adults aged 25-34 and married persons having children under 18. In particular, 64% of potential physical-mode participants were female.
- Despite their higher interest in Dance programmes, married persons having children under 18 were relatively more concerned with the incomprehensive experience offered by alternative modes. This might explain why nearly 40% of them suggested that they would only consider physical participation at post-COVID-19 period. Nonetheless, those who claimed interest in future alternative-mode programmes were prepared to pay more for such programmes.
- Over 80% of potential Dance participants were lapsed participants or non-participants. Notably, 35% of those lapsed participants with interest in future physical-mode programmes suggested that they had not participated in any Dance programmes in 2018-2019 due to high ticket price. Hence, to draw these participants back to Dance programmes, the ticket price might have to be more affordable.

Segment of arts participation - definition

Based on their participation history, arts participants could be grouped into different segments to provide further insight on the impact of COVID-19 on the participation in different art forms:

- How many participants lapsed in 2018-2019 have started participating again during COVID-19?
- How many new participants have been drawn in each art form due to COVID-19?
- How many participants have ceased participation in each art form due to COVID-19?

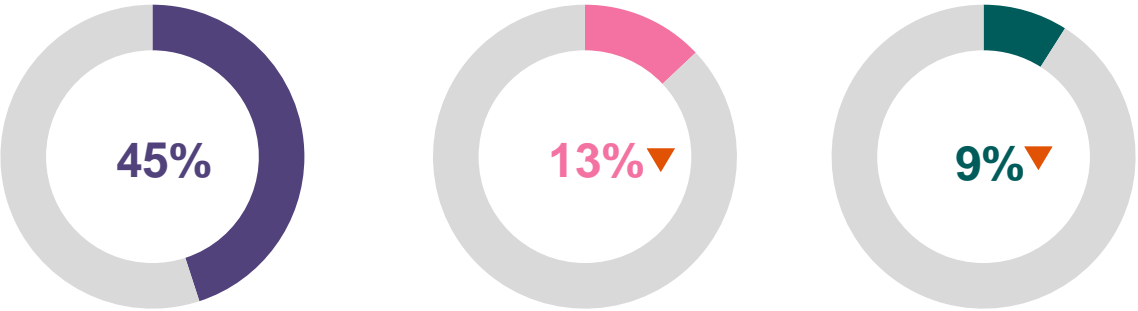
 Ever-Participation	Before 2018	In 2018-2019 (Before COVID-19)	During COVID-19 (Jan 2020 – Jan 2021)
• Retaining participants	✓	✓	✓
• Young participants		✓	✓
• Returning participants	✓		✓
• New participants			✓
• Lapsed participants since COVID-19	✓	✓	
		✓	
• Lapsed participants since 2018	✓		
• Non-participants			

Arts participation – Dance

- Since the outbreak of COVID-19, the participation rate in Dance programmes dropped from 13% to 9%.
- Despite 7% of previous participants having lapsed since the epidemic, 3% resumed participation in the art form again



Participation Incidence



Projected Population

1,967,371 558,126 406,032

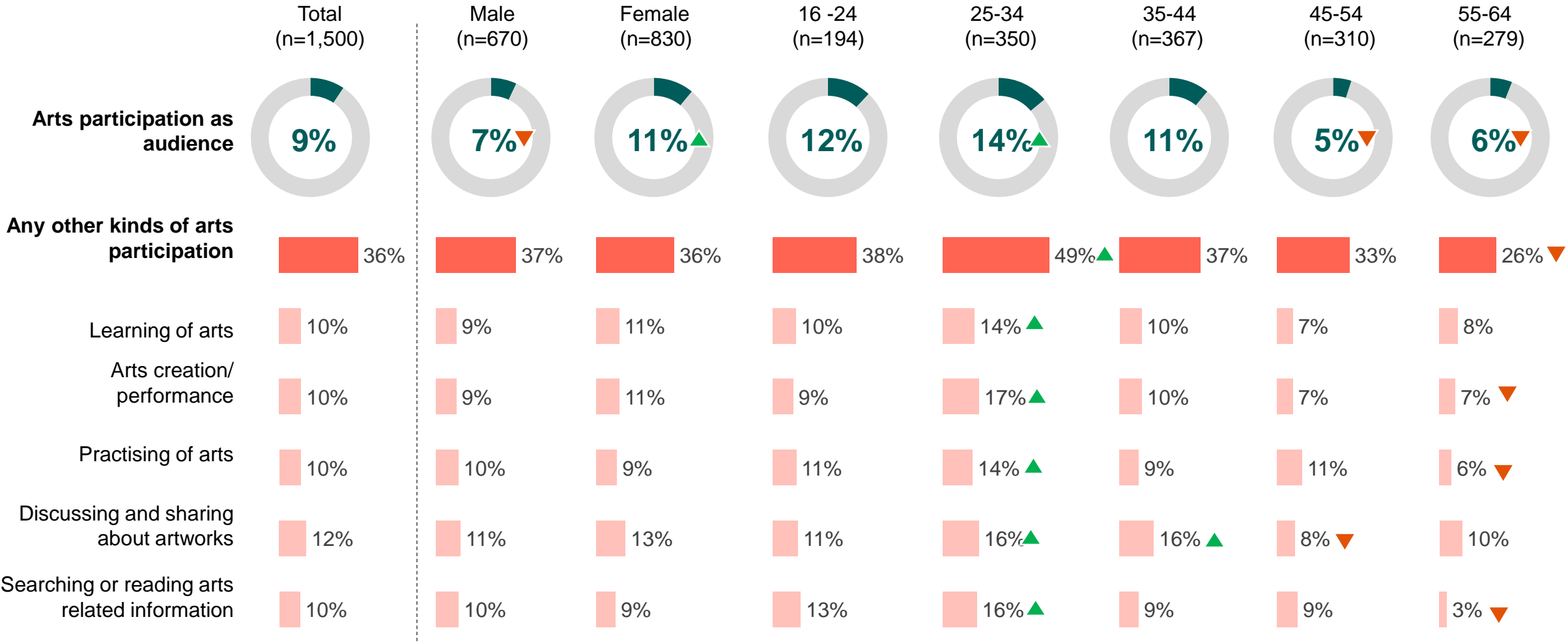
<u>Participation Segment</u>		<u>Projected Population</u>
Total (n=1,500)		236,146
Retaining participants	5%	17,751
Young participants	0.4%	122,352
Returning participants	3%	29,783
New participants	1%	304,229
Lapsed participants since COVID-19	7%	1,355,452
Lapsed participants since 2018	31%	2,273,399
Non-participants	52%	



Base: All respondents, n=1,500
 ▲▼ Denote the incidence is significantly higher/ lower than the previous period

All kinds of arts participation during COVID-19 – Dance – by demographics

- Young adults aged 25-34 were the most active Dance participants both as audience and in other kinds of arts involvement.
- Women watched more Dance programmes than men did during COVID-19.

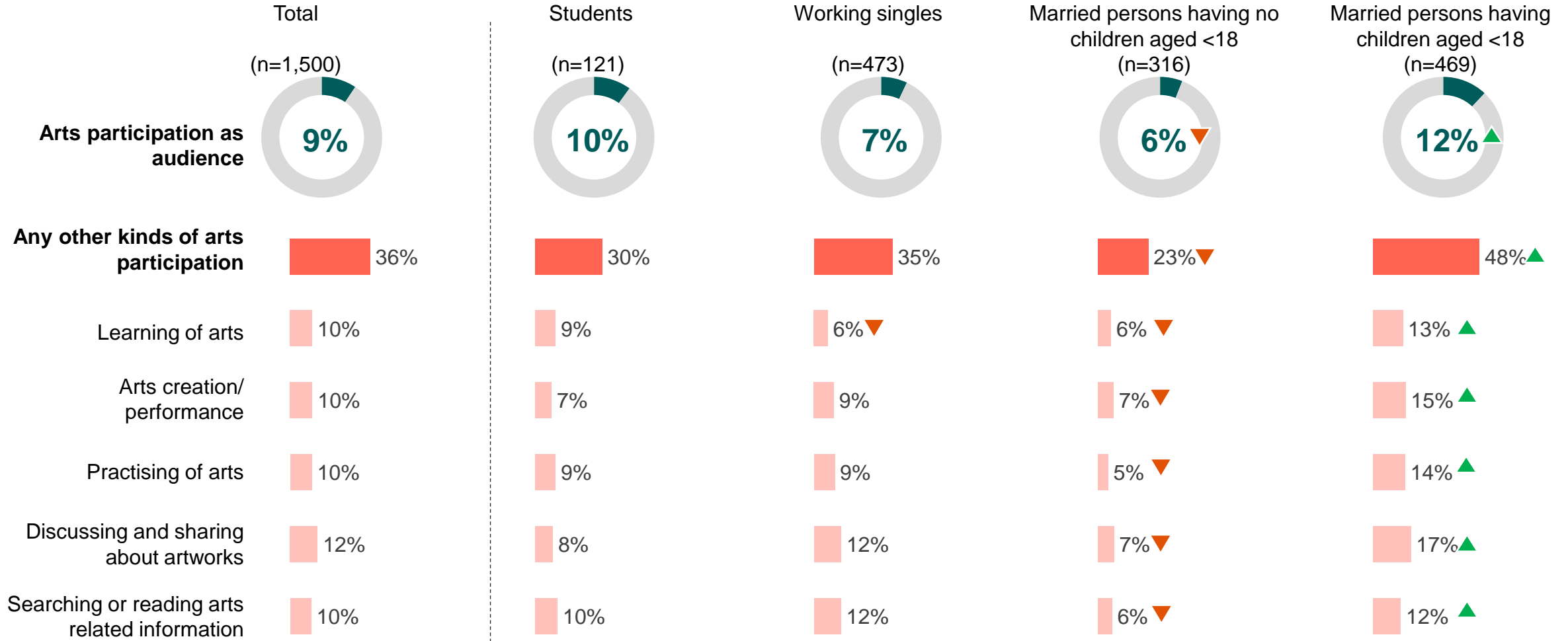


Base: All respondents, n=1,500
 ▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

All kinds of arts participation during COVID-19 – Dance – by life segments

Note to readers: The segment of retirees is not shown due to small base (n=26)

- Married persons having children under 18 were not only the most active audience in Dance programmes, but also involved the most in other kinds of Dance activities. On the contrary, the opposite was true for those married persons having no young children.



Base: All respondents, n=1,500

▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

Profiles of arts participants – Dance

Note to readers: The segments of Young participants (n=6) and New participants (n=13) are not shown due to small base

- Dance participants were comprised mainly of female.



Profiles of arts participants – Dance

Note to readers: The segments of Young participants (n=6) and New participants (n=13) are not shown due to small base

- 70% of returning participants had attained tertiary education level (compared to 55% in the overall sample).

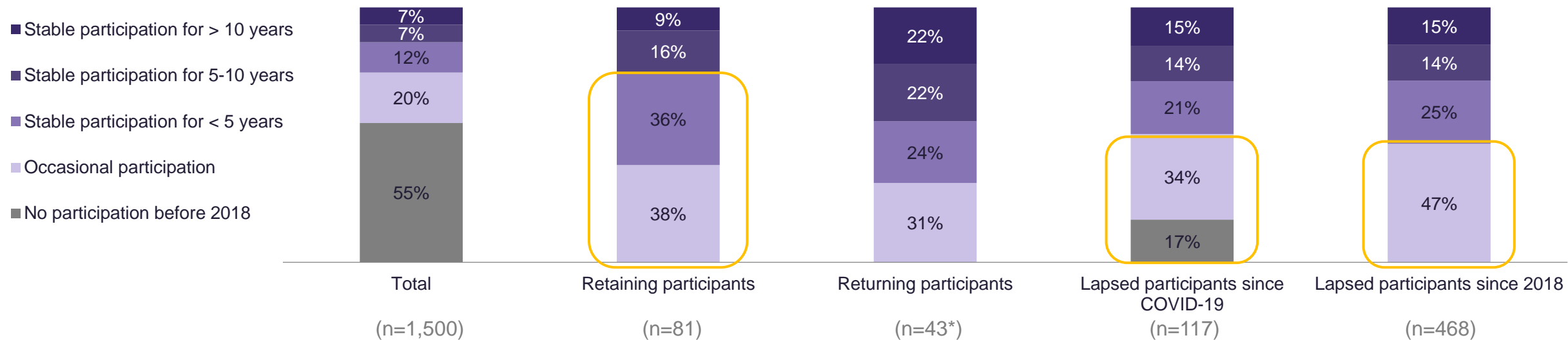


Arts participation before 2018 – Dance

Note to readers: Young participants and New participants are not applicable to this question.

- Most of the retaining participants had only participated in Dance no more than five years before 2018 (36%) or just participated occasionally before 2018 (38%).
- About half of all lapsed participants since COVID-19 and since 2018 had only participated occasionally or had no participation before 2018.

Participation before 2018

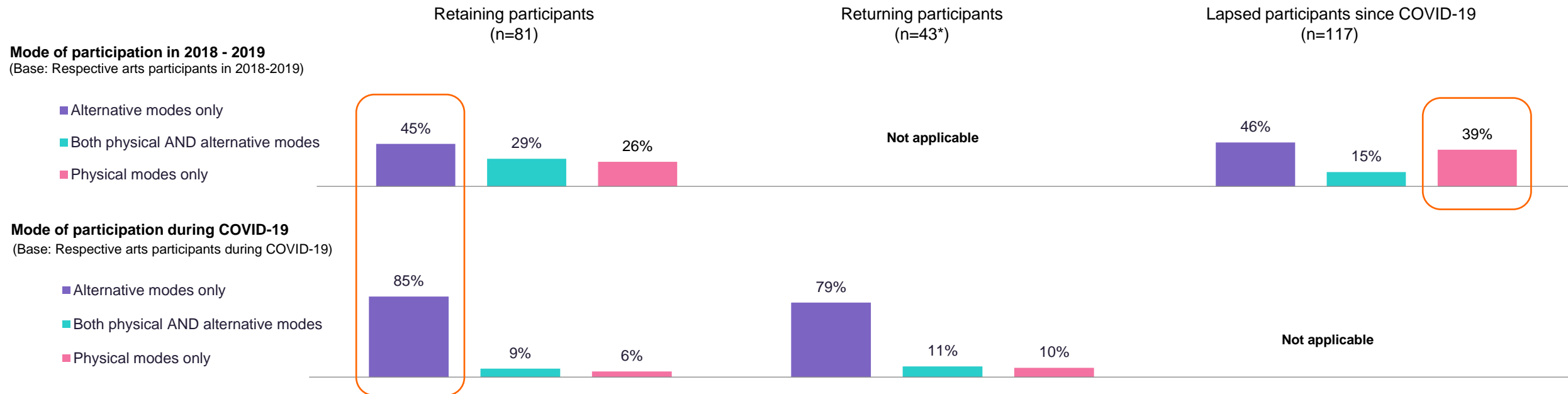


History of arts participation – Dance

Note to readers: Lapsed participants since 2018 have no participation in either 2018-2019 or during COVID-19 and are therefore not shown. Also, the segments of Young participants (n=6) and New participants (n=13) are not shown due to small base

- During COVID-19, retaining participants adapted to alternative modes quickly. Their participation incidence in alternative modes only (85%) nearly doubled that in 2018-2019 (45%).
- Nearly 40% of lapsed participants since COVID-19 had only participated in physical Dance programmes in 2018-2019. The lower availability of physical programmes during COVID-19 might be a reason why they ceased participation.

History of Arts Participation



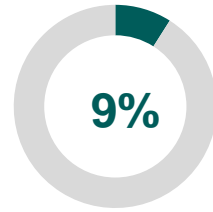
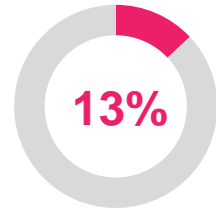
* Physical modes include in-person admission

** Alternative modes include channels of TV/ radio broadcast, paid video-on-demand platforms, social media platforms, video conferencing app, designated official websites, DVD / CD, other online channels

Mode of participation among arts participants – Dance

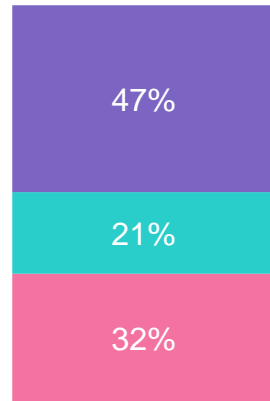
- Participation in alternative modes grew from 68% in 2018-2019 to 93% during COVID-19, while physical participation dropped significantly from 53% to 16%.
- During COVID-19, the most popular channels of participation in Dance programmes were social media platforms (56%), TV/ radio broadcast (40%) and paid video-on-demand platforms (34%).

Participation Incidence (n=1,500)

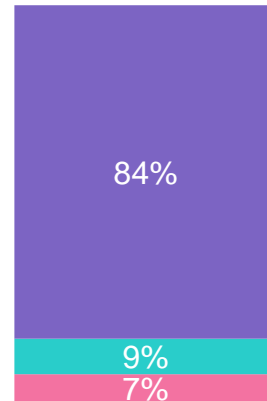


Mode of participation among participants

- Alternative modes only
- Both physical AND alternative modes
- Physical modes only



In 2018 – 2019
(n=204)



During COVID-19
(n=143)

Projected Population

Mode of Participation

Mode of Participation	In 2018 – 2019	During COVID-19
Alternative modes only	263,214	341,475
Both physical AND alternative modes	114,740	36,468
Physical modes only	180,172	28,089

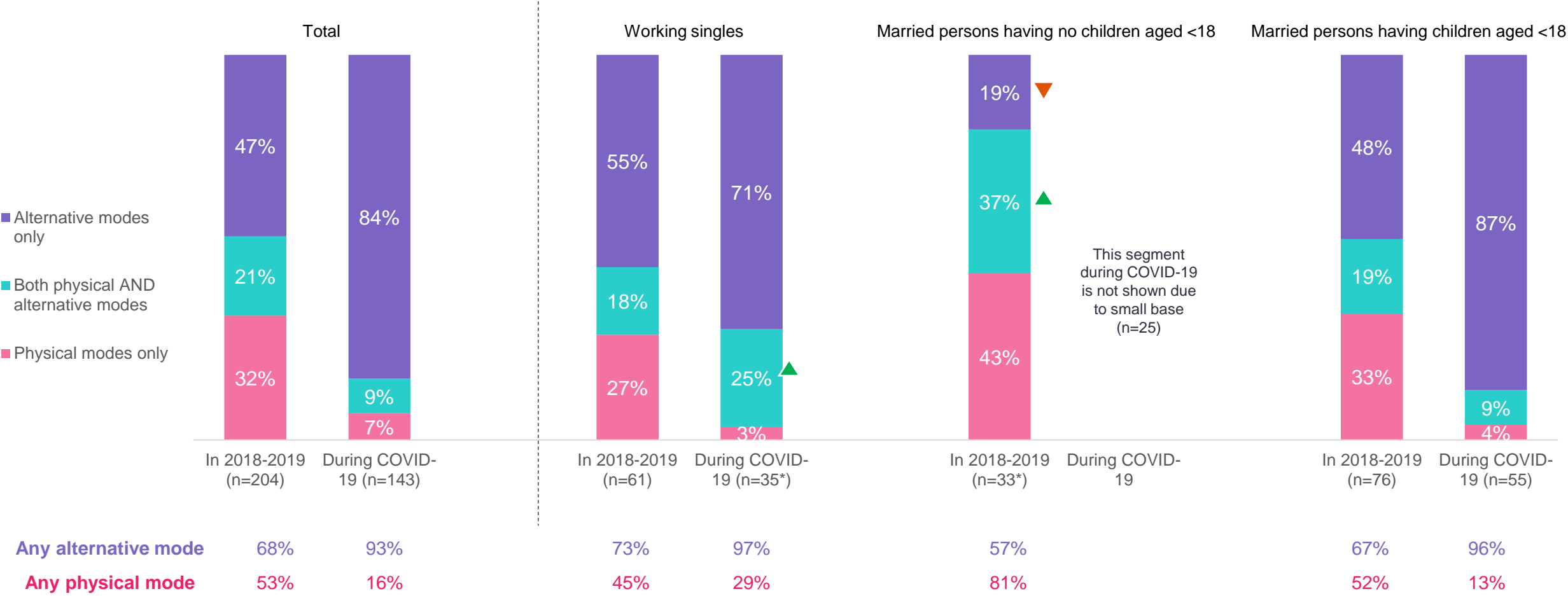


	In 2018 – 2019 (n=204)	During COVID-19 (n=143)
In-person admission	53%	16%
Any alternative mode	68%	93%
TV/ radio broadcast	29%	40%
Paid video-on-demand platforms (e.g. HBO, Netflix)	26%	34%
Social media platforms (e.g. Facebook, YouTube)	42%	56%
Video conferencing app (e.g. Zoom)	12%	15%
Designated official websites	11%	19%
DVD / CD	8%	12%
Via other online channels	12%	16%

Mode of participation among arts participants – Dance – by life segments

Note to readers: The segments of students (n=14 in 2018-2019, n=12 during COVID-19) and retirees (n=1 in 2018-2019, n=1 during COVID-19) are not shown due to small base

- The adaptation to alternative-mode participation during COVID-19 was observed for both working singles and married persons having children under 18. By comparison, more married persons having no young children tended to participate only in physical Dance programmes in 2018-2019, which might explain why their COVID-19 participation incidence dropped the most significantly across all life segments.



This segment during COVID-19 is not shown due to small base (n=25)



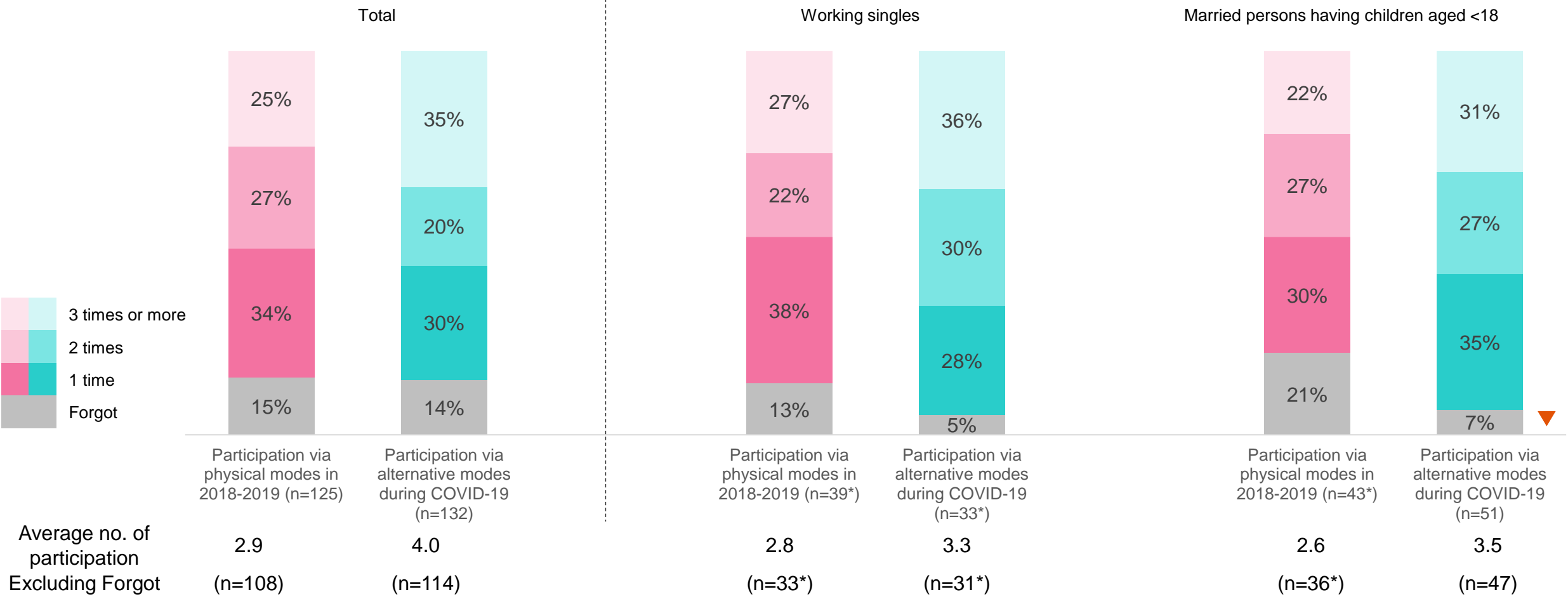
Base: Arts participants of respective art form in 2018-2019 and those during COVID-19

▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

Changing frequency from physical to alternative modes – Dance

Note to readers: The segments of students (n=9 in 2018-2019, n=10 during COVID-19), married persons having no children aged <18 (n=25 in 2018-2019, n=22 during COVID-19) and retirees (n=0 in 2018-2019, n=1 during COVID-19) are not shown due to small base

- Compared to physical-mode participation in 2018-2019, alternative-mode participation in Dance programmes during COVID-19 was notably more frequent.

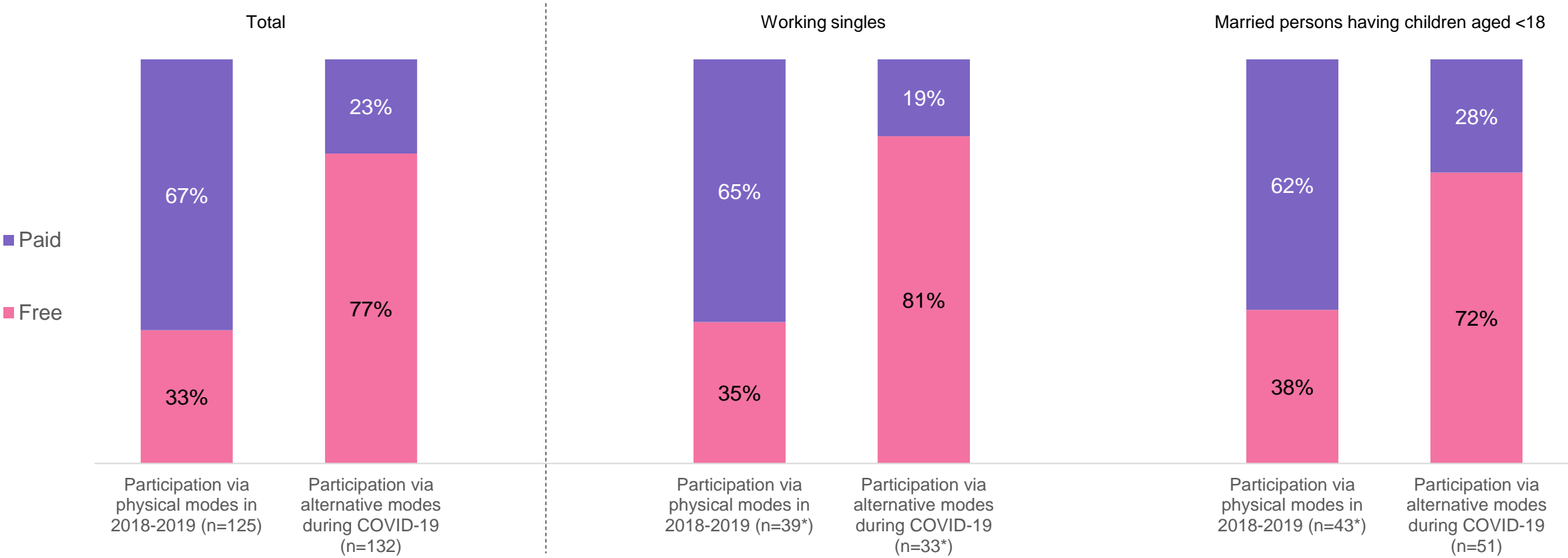


Note: Respondents are asked for their average yearly participation via physical modes in 2018-2019, and their total participation via alternative modes during COVID-19.
 Base: Physical-mode participants of respective art form in 2018-2019, and alternative-mode participants of respective art form during COVID-19
 ▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

Average ratio of participating free/ paid arts programmes – Dance

Note to readers: The segments of students (n=9 in 2018-2019, n=10 during COVID-19), married persons having no children aged <18 (n=25 in 2018-2019, n=22 during COVID-19) and retirees (n=0 in 2018-2019, n=1 during COVID-19) are not shown due to small base

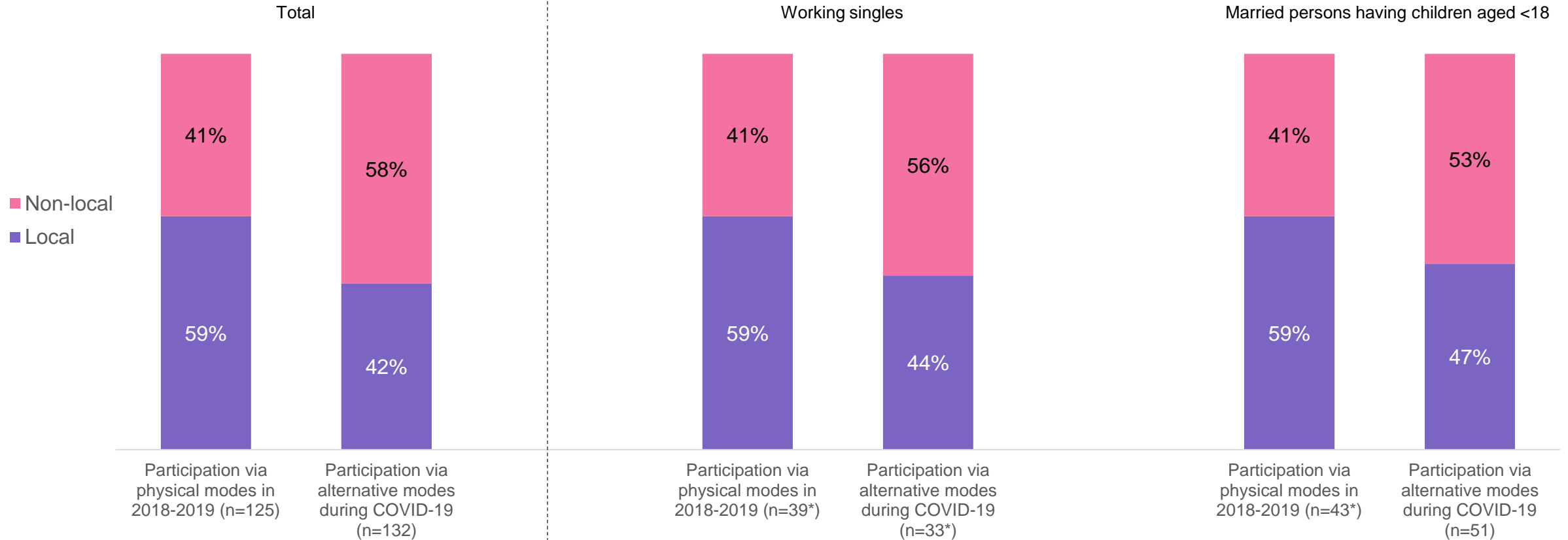
- Alternative-mode participation during COVID-19 was more inclined towards free programmes, which might also explain for the higher participation frequency as seen from previous slide.



Average ratio of participating arts programmes of local/ non-local production – Dance

Note to readers: The segments of students (n=9 in 2018-2019, n=10 during COVID-19), married persons having no children aged <18 (n=25 in 2018-2019, n=22 during COVID-19) and retirees (n=0 in 2018-2019, n=1 during COVID-19) are not shown due to small base

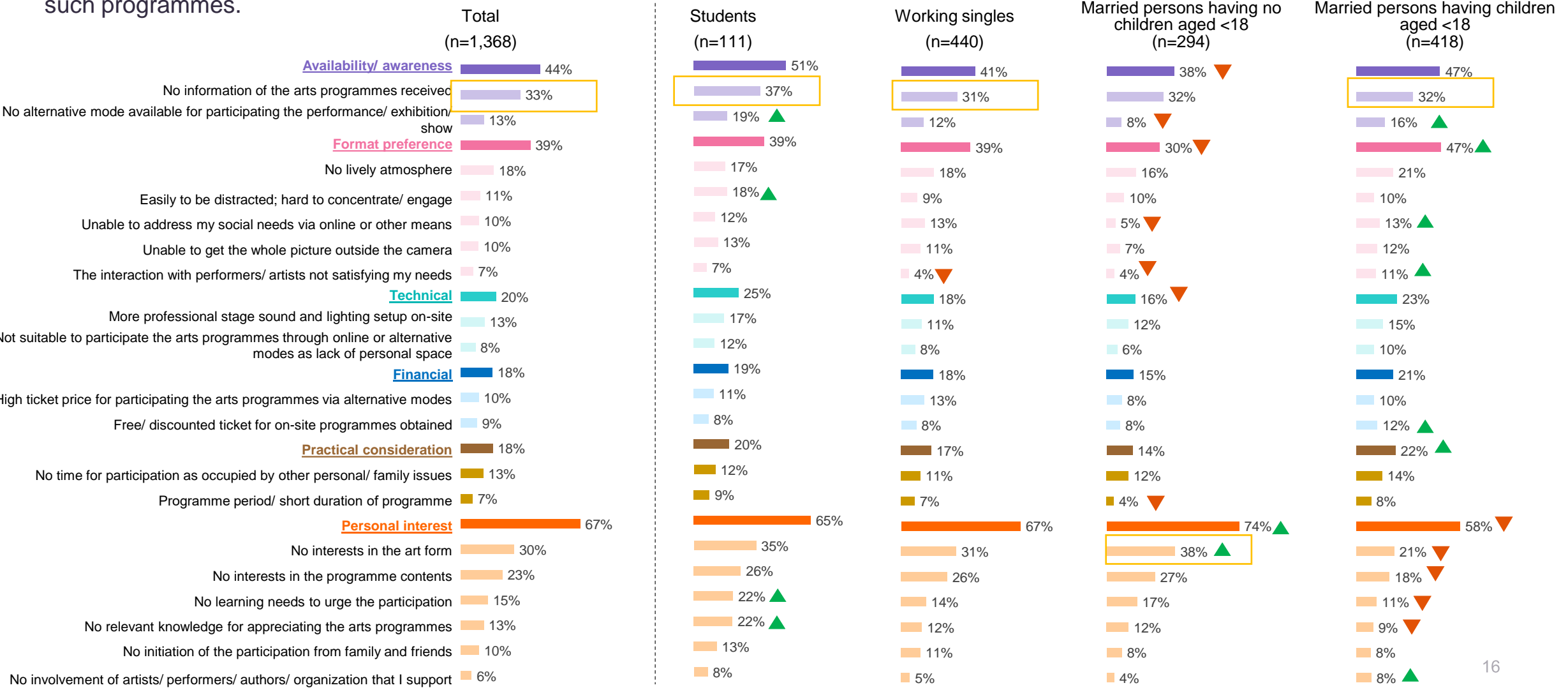
- Alternative modes also expanded the geographical reach of programme options, as a result participants enjoyed more non-local productions during COVID-19.



Reasons for not participating via alternative modes during COVID-19 – Dance

Note to readers: The segment of retirees is not shown due to small base (n=25)

- Low awareness was the top barrier to alternative-mode participation except for married persons having no children under 18, who attributed their non-participation more to their lack of interest in the art form (38%).
- 22% of students did not participate in Dance programmes because they lacked the relevant knowledge or had no learning needs to take part in such programmes.



Base: Non-participants of Dance programme via alternative modes during COVID-19

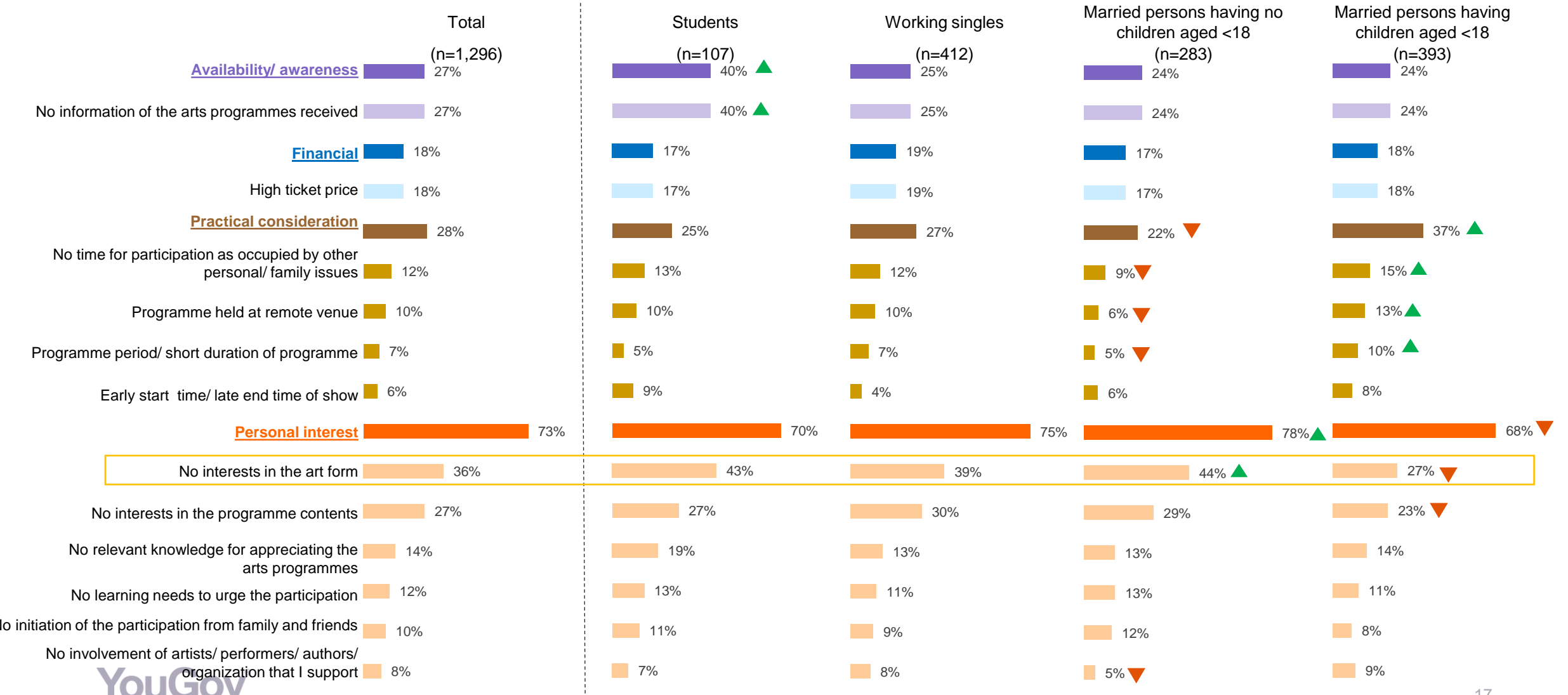
▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

Top reason

Reasons for not participating in 2018-2019 – Dance

Note to readers: The segment of retirees is not shown due to small base (n=25)

- Lack of interest in the art form was the dominant reason for non-participation in 2018-2019.
- 40% of students also suggested that they had not received information on Dance programmes during the period.



Base: Non-participants of Dance programme in 2018-2019

▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

No interests in the art form Top reason

Voices of respondents in participating the arts activities in alternative modes

Dance

同時播放幾個不同的鏡頭角度，讓觀眾自行切換和選擇

Female, aged 23

嘗試不同空間媒體運用

Female, aged 37

邀請各地舞者參與做視像形式的表演交流。

Female, aged 28

鏡頭方面可再加以研究，如希望營造氣氛的話可選擇拉遠畫面，而當舞者表現出情緒時可選擇拉近畫面

Female, aged 16

新派舞欣賞

Female, aged 34

more details about performance

Female, aged 51

提升視覺效果

Male, aged 31

表演者心得分享

Male, aged 40

利用聊天平台分享到其他觀眾的感受，互相交流

Female, aged 53

to share side stories or interview with the dancers

Female, aged 40

鏡頭角度

Female, aged 21

音效要好

Female, aged 19

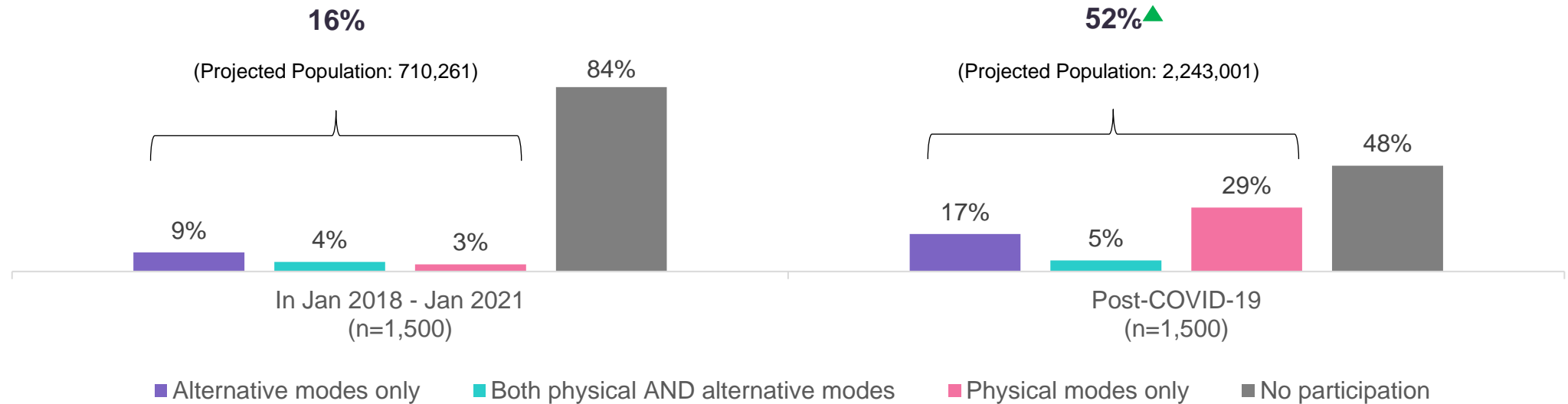
有不同 類型比較好

Female, aged 43

Potential Participants of Dance

Arts participation in Jan 2018 - Jan 2021 and claimed interest at post-COVID-19 period – Dance

- 52% of respondents expressed interest in post-COVID-19 Dance programmes, more than triple the actual participation incidence (16%) in the art form in recent years.
- Participation interest in both physical and alternative modes would grow, although it would be more inclined towards physical participation.



Any alternative mode

13%

Projected Population

567,531

23%

Projected Population

980,050

Any physical mode

8%

334,127

34%

1,495,567



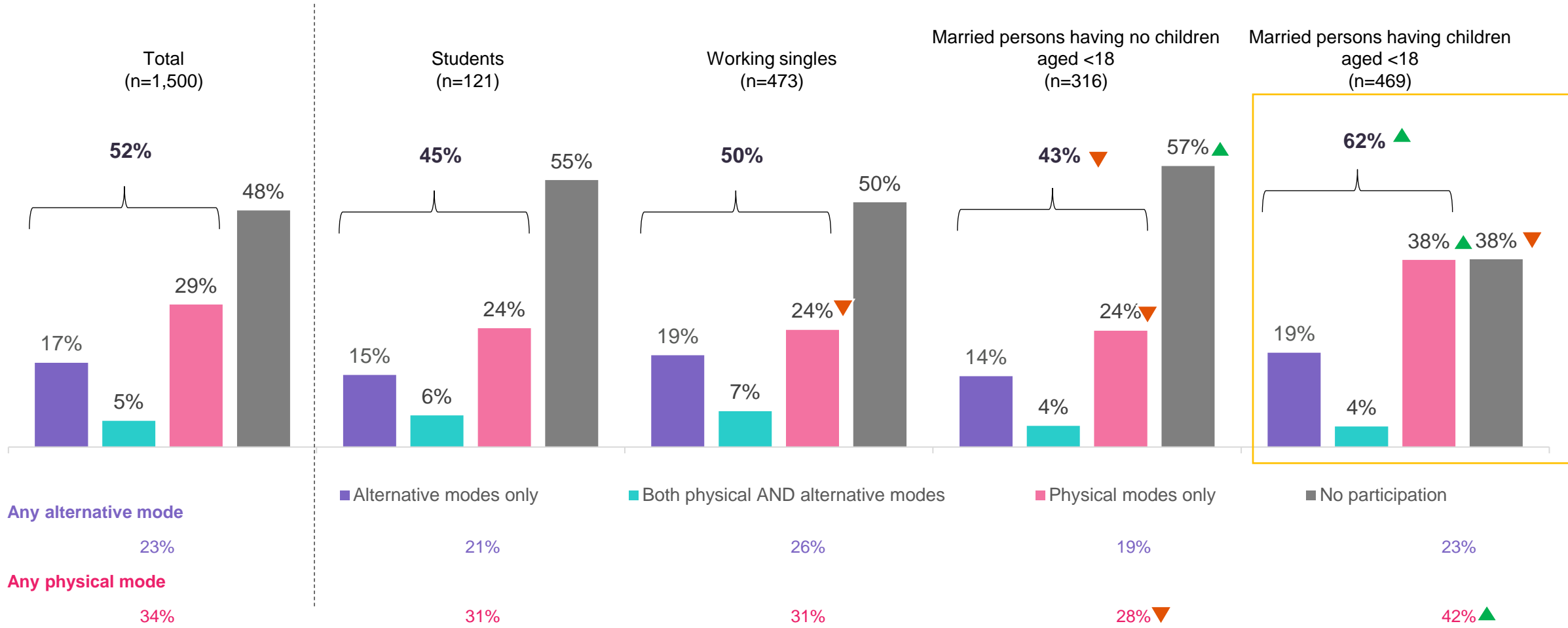
Base: All respondents, n=1,500

▲▼ Denote the figure of post-COVID-19 interest is significantly higher/ lower than the actual participation incidence in Jan 2018 – Jan 2021

Claimed interest in arts participation at post-COVID-19 period – Dance – by life segments

Note to readers: The segment of retirees is not shown due to small base (n=26)

- In line with their relatively active participation in the past, married persons having children under 18 were the keenest to participate in future Dance programmes, especially in physical modes.

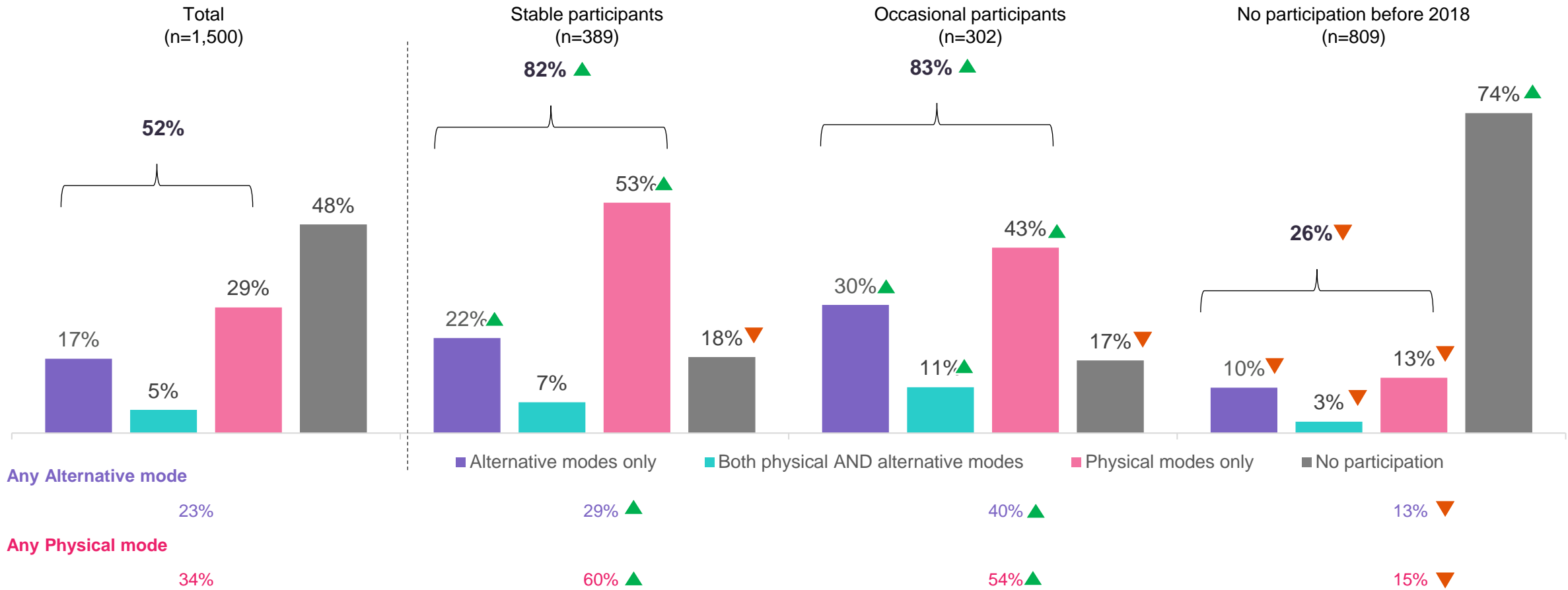


Base: All respondents, n=1,500

▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

Claimed interest in arts participation at post-COVID-19 Period – Dance – by participation frequency

- While both stable and occasional participants before 2018 were similarly likely to participate in future Dance programmes, stable participants shown a clear preference for physical participation whereas occasional participants were more agreeable to participate in either physical or alternative modes.



Note: Stable participants are those with stable participation from less than 5 years to more than 10 years before 2018
 Occasional participants are those with any occasional participation before 2018

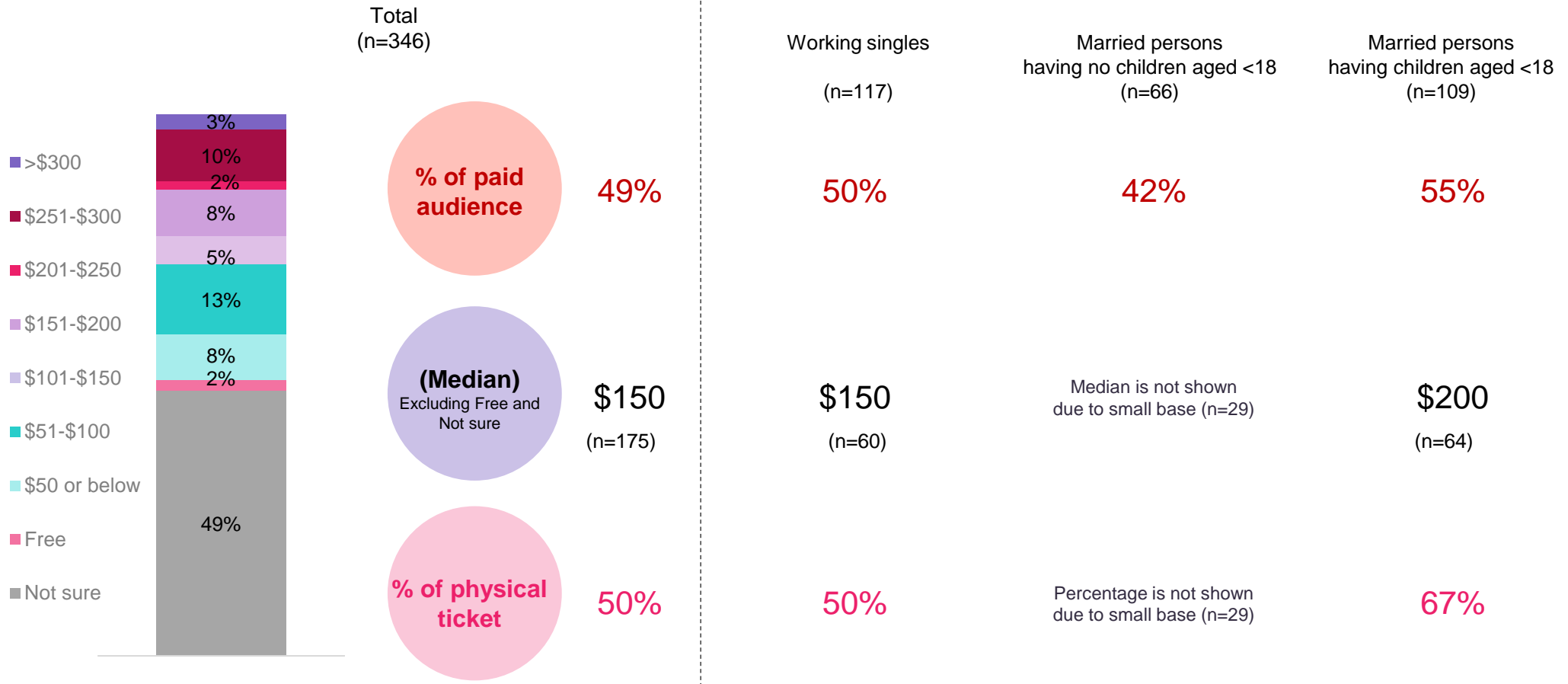
Base: All respondents, n=1,500

▲▼ Denote the figure of the segment is significantly higher/ lower than the total

Acceptable price level for arts participation via alternative modes at post-COVID-19 period – Dance – by life segments

Note to readers: The segments of students (n=26) and retirees (n=2) are not shown due to small base
Assuming ticket price HKD300 for in-person admission

- Nearly half of potential alternative-mode participants were willing to pay for alternative modes at post-COVID-19 period, and they typically expected a 50% discount off the physical ticket price. Married persons having children under 18 were prepared to pay for a higher price.



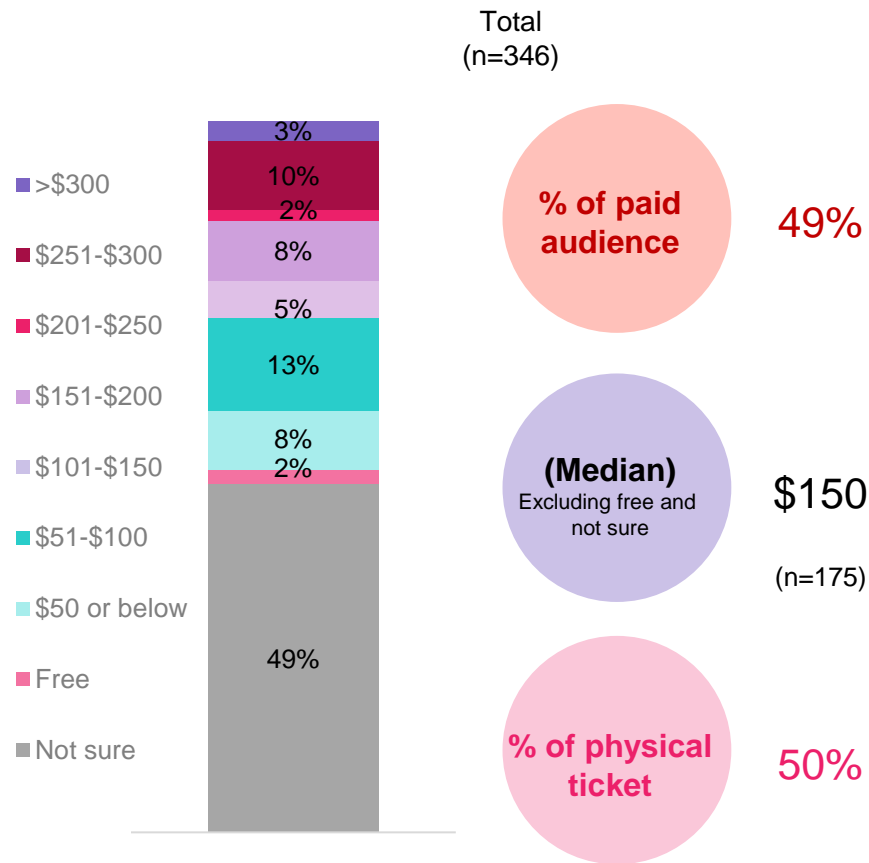
Base: Those consider alternative modes for participating respective art forms at post-COVID-19

▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

Acceptable price level for arts participation via alternative modes at post-COVID-19 period – Dance – by life segments

Note to readers: The segment of married persons having children aged 15+ (n=14) is not shown due to small base
 Assuming ticket price HKD300 for in-person admission

- More married persons having children aged 5-14 were ready to pay for alternative-mode Dance programmes and at a slightly higher price.



Married persons having children aged 0-4 (n=41*)

49%

Median is not shown due to small base (n=23)

Percentage is not shown due to small base (n=23)

Married persons having children aged 5-14 (n=68)

64% ▲

\$164

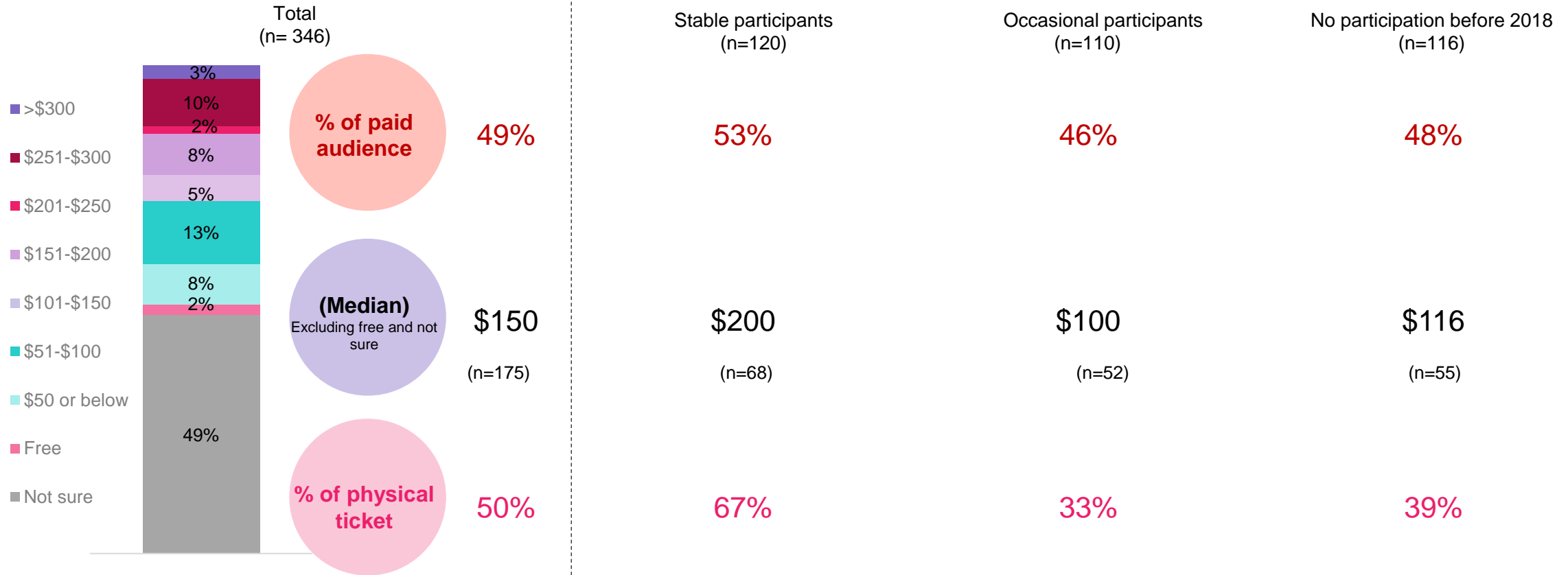
(n=44*)

55%

Acceptable price level for arts participation via alternative modes at post-COVID-19 period – Dance – by participation frequency

Assuming ticket price HKD300 for in-person admission

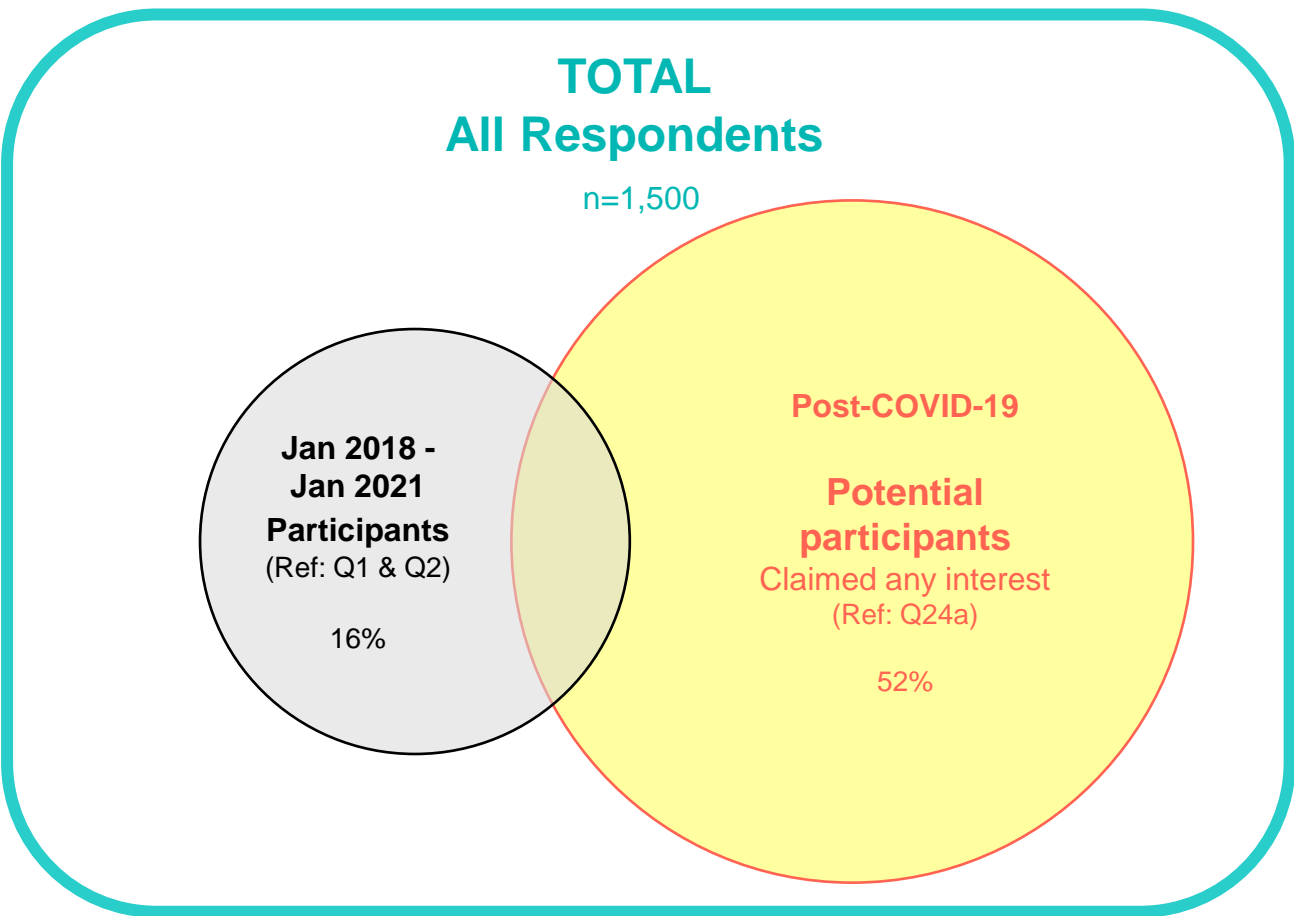
- Although occasional participants before 2018 expressed greater interest to wards alternative-mode Dance programmes (see slide 22 for details), they expected more discount off the physical ticket price as compared to stable participants or even those who had not participated before 2018.



Profiles of Potential Participants of Dance

Actual participants in Jan 2018 – Jan 2021 and potential participants at post-COVID-19 period – Dance

- TOTAL
- Participants in Jan 2018 – Jan 2021
- Potential participants



Profiles of potential participants - Dance

- Both actual participants in Jan 2018 – Jan 2021 and potential participants at post-COVID-19 period were skewed towards female and young adults aged 25-34. They tended to be married persons having children under 18 who were better educated and had higher household income.

	Total (n=1,500)	Participants in Jan 2018 – Jan 2021 (n=260)	Potential participants (n=810)
Gender			
Male	44%	35% ▼	40% ▼
Female	56%	65% ▲	60% ▲
Age Group			
16-24	13%	14%	12%
25-34	20%	28% ▲	25% ▲
35-44	22%	28% ▲	22%
45-54	22%	14% ▼	21%
55-64	23%	16% ▼	20% ▼
Occupation			
Business owners/ Managers and professionals	14%	19% ▲	17% ▲
White-collar	27%	28%	29%
Blue-collar	34%	35%	34%
Housewives	7%	4% ▼	6% ▼
Students	9%	9%	8%
Retirees	3%	1% ▼	2%
Unemployed	5%	4%	3% ▼
Life Segment			
Students	9%	9%	8%
Working singles	22%	21%	22%
Married persons having no children aged <18	24%	15% ▼	20% ▼
Married persons having children aged <18	32%	40% ▲	38% ▲
Education Level			
Secondary or below	45%	39% ▼	37% ▼
Post-secondary / University	55%	61% ▲	63% ▲
Monthly Household Income			
Below HKD 30,000	64%	56% ▼	57% ▼
HKD 30,000 - 49,999	24%	30% ▲	29% ▲
More than HKD 50,000	12%	13%	15% ▲

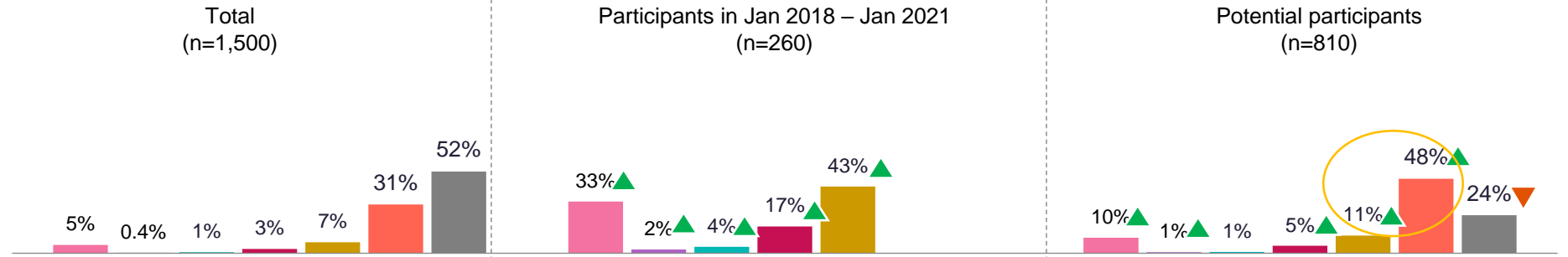
	Total (n=1,500)	Participants in Jan 2018 – Jan 2021 (n=260)	Potential participants (n=810)
Region & living district			
Hong Kong Island	17%	17%	16%
Central & Western	3%	4%	4%
Eastern	8%	9%	7%
Southern	4%	3%	3%
Wan Chai	2%	1%	2%
Kowloon	30%	38% ▲	33% ▲
Kowloon City	6%	7%	5%
Kwun Tong	8%	10%	9%
Sham Shui Po	6%	8%	6%
Wong Tai Sin	6%	7%	6%
Yau Tsim Mong	4%	6%	6% ▲
New Territories	53%	46% ▼	51%
Kwai Tsing	7%	6%	7%
North	5%	3%	4%
Sai Kung	7%	4%	7%
Sha Tin	8%	8%	8%
Tai Po	4%	3%	4%
Tsuen Wan	4%	2% ▼	4%
Tuen Mun	8%	9%	6% ▼
Yuen Long	8%	6%	7%
Islands	3%	5% ▲	4% ▲

Profiles of potential participants - Dance

- Nearly 60% of the potential participants were lapsed participants, meaning that they were still interested in Dance despite their non-participation in this art form recently. (See slides 44-45 for reasons of non-participation of these lapsed participants)

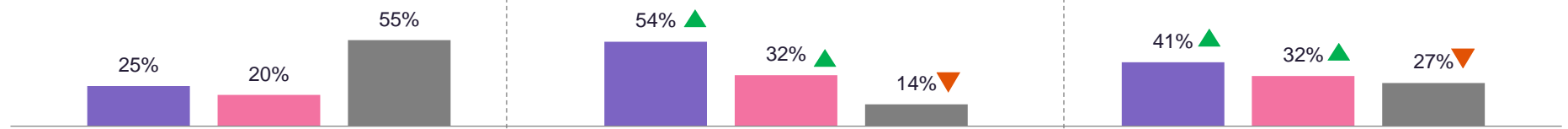
Distribution of segments

- Retaining participants
- Young participants
- New participants
- Returning participants
- Lapsed participants since COVID-19
- Lapsed participants since 2018
- Non-participants



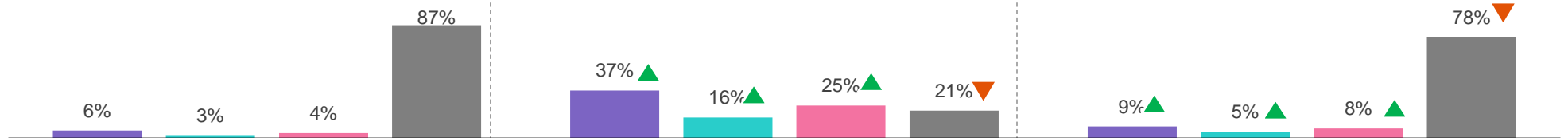
Participation before 2018

- Stable participation
- Occasional participation
- No participation



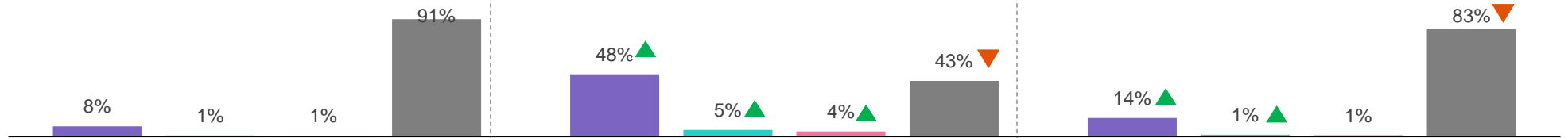
Mode of participation in 2018 – 2019

- Alternative modes only
- Both physical AND alternative modes
- Physical modes only
- No participation



Mode of participation during COVID-19

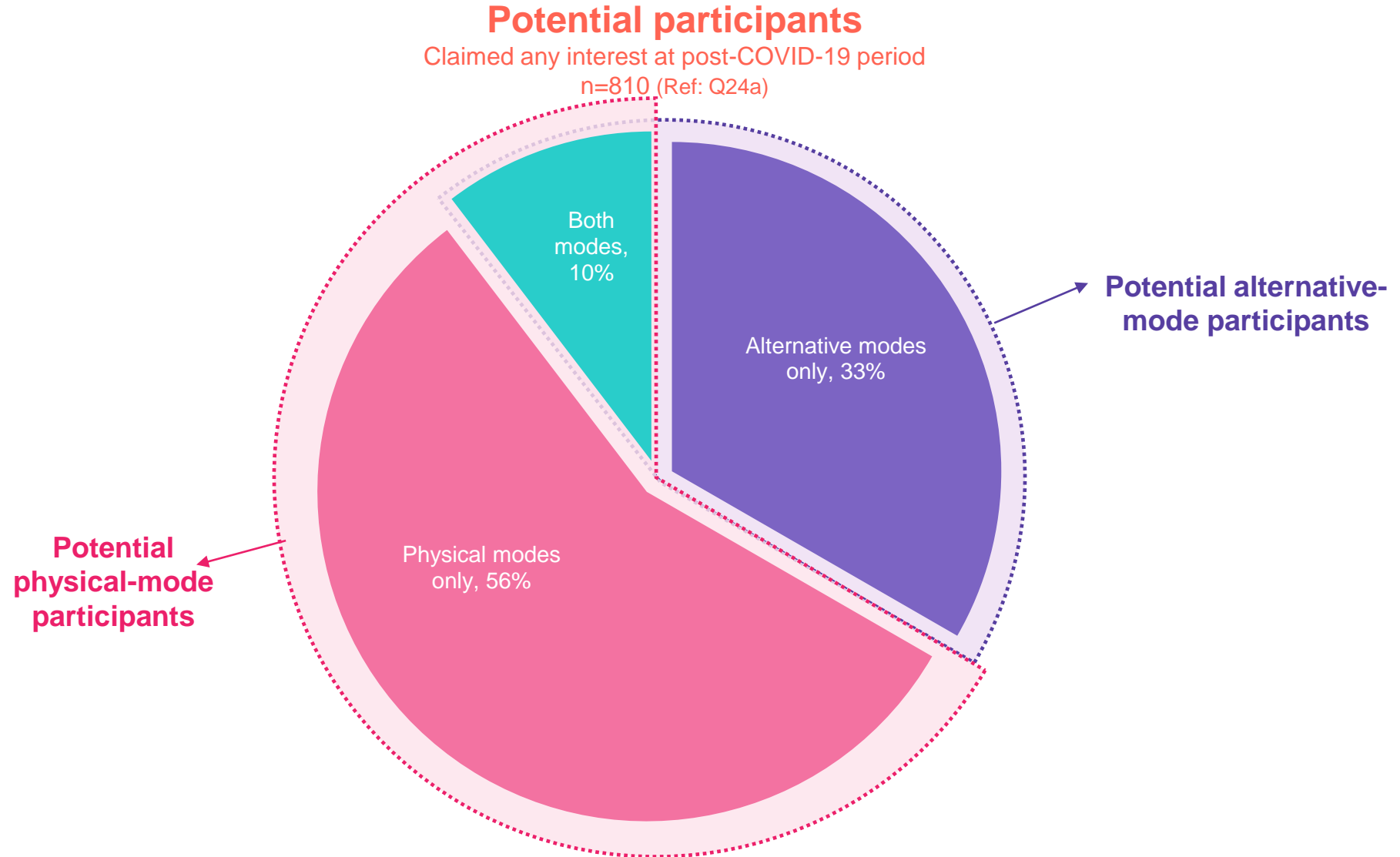
- Alternative modes only
- Both physical AND alternative modes
- Physical modes only
- No participation



Profile of Potential Participants – by Mode of Participation

Distribution of potential participants by mode preference – Dance

- Potential participants
- Potential physical-mode participants
- Potential alternative-mode participants



Profiles of potential participants – Dance – by mode of participation

- The profiles of potential physical-mode participants and potential alternative-mode participants were largely similar except that the former was more inclined towards women and those with higher education level.

	Potential participants (n=810)	Potential physical-mode participants (n=554)	Potential alternative-mode participants (n=346)
Gender			
Male	40%	36%	43%
Female	60%	64%	57%
Age Group			
16-24	12%	12%	12%
25-34	25%	27%	24%
35-44	22%	21%	23%
45-54	21%	22%	19%
55-64	20%	18%	22%
Occupation			
Business owners/ Managers and professionals	17%	18%	18%
White-collar	29%	31%	26%
Blue-collar	34%	32%	37%
Housewives	6%	5%	6%
Students	8%	8%	9%
Retirees	2%	3%	1%
Unemployed	3%	2%	3%
Life Segment			
Students	8%	8%	9%
Working singles	22%	20%	26%
Married persons having no children aged <18	20%	20%	20%
Married persons having children aged <18	38%	40%	33%
Education Level			
Secondary or below	37%	32%	41%
Post-secondary / University	63%	68%	59%
Monthly Household Income			
Below HKD 30,000	57%	55%	59%
HKD 30,000 - 49,999	29%	29%	28%
More than HKD 50,000	15%	16%	14%

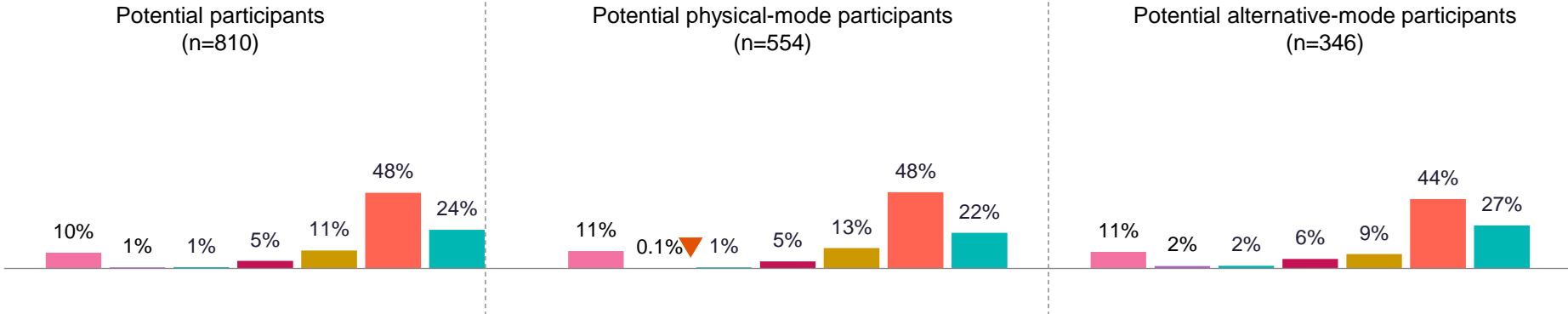
	Potential participants (n=810)	Potential physical-mode participants (n=554)	Potential alternative-mode participants (n=346)
Region & living district			
Hong Kong Island	16%	17%	15%
Central & Western	4%	5%	3%
Eastern	7%	8%	7%
Southern	3%	3%	2%
Wan Chai	2%	1%	3%
Kowloon	33%	34%	29%
Kowloon City	5%	6%	4%
Kwun Tong	9%	10%	9%
Sham Shui Po	6%	7%	5%
Wong Tai Sin	6%	5%	7%
Yau Tsim Mong	6%	6%	4%
New Territories	51%	49%	56%
Kwai Tsing	7%	7%	6%
North	4%	4%	5%
Sai Kung	7%	6%	9%
Sha Tin	8%	8%	8%
Tai Po	4%	4%	4%
Tsuen Wan	4%	4%	5%
Tuen Mun	6%	6%	6%
Yuen Long	7%	8%	6%
Islands	4%	3%	7%

Profiles of potential participants – Dance – by mode of participation

- Compared to their physical-mode counterparts, fewer potential alternative-mode participants had been stable participants before 2018, and they tended to participate in alternative modes only even before COVID-19.

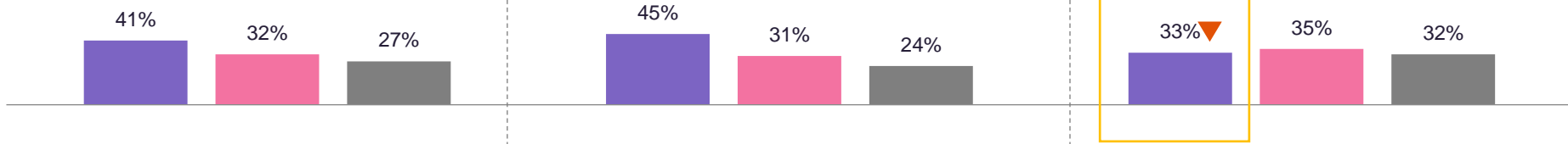
Distribution of segments

- Retaining participants
- Young participants
- New participants
- Returning participants
- Lapsed participants since COVID-19
- Lapsed participants since 2018
- Non-participants



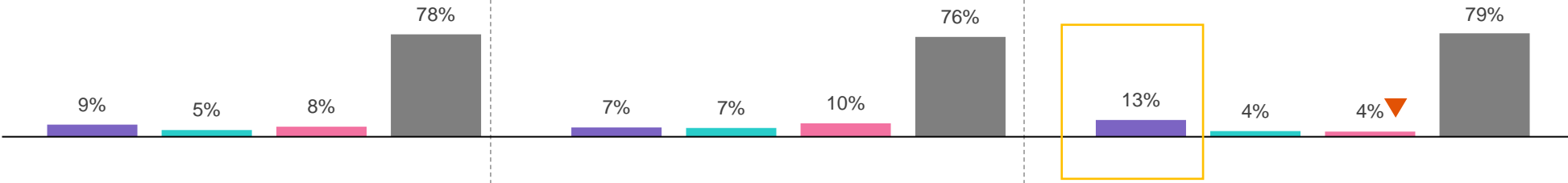
Participation before 2018

- Stable participation
- Occasional participation
- No participation



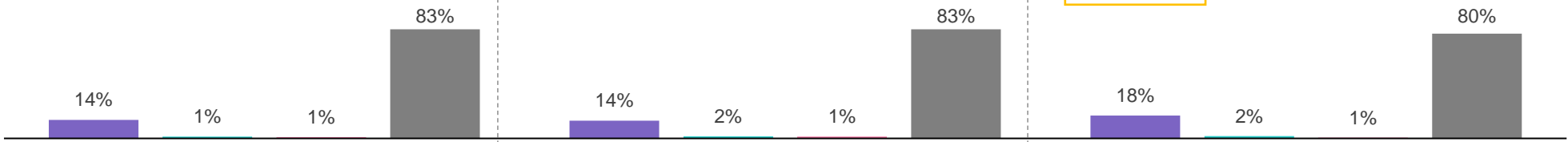
Mode of participation in 2018 – 2019

- Alternative modes only
- Both physical AND alternative modes
- Physical modes only
- No participation



Mode of participation during COVID-19

- Alternative modes only
- Both physical AND alternative modes
- Physical modes only
- No participation

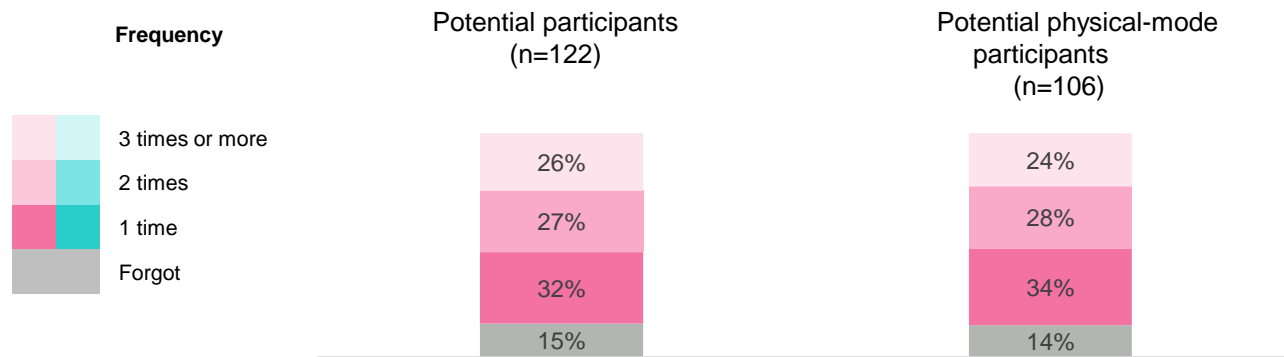


▲ ▼ Denote the figure of the segment is significantly higher/ lower than potential participants

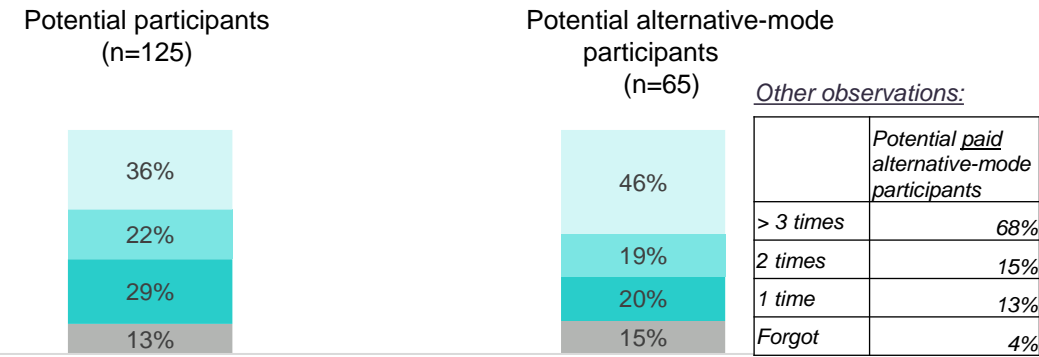
Profiles of potential participants – Dance – by mode of participation

- Among the potential alternative-mode participants, their ratios of alternative-mode participation in paid and non-local programmes during COVID-19 were higher than all potential participants.

Participation via physical modes in 2018-2019



Participation via alternative modes during COVID-19



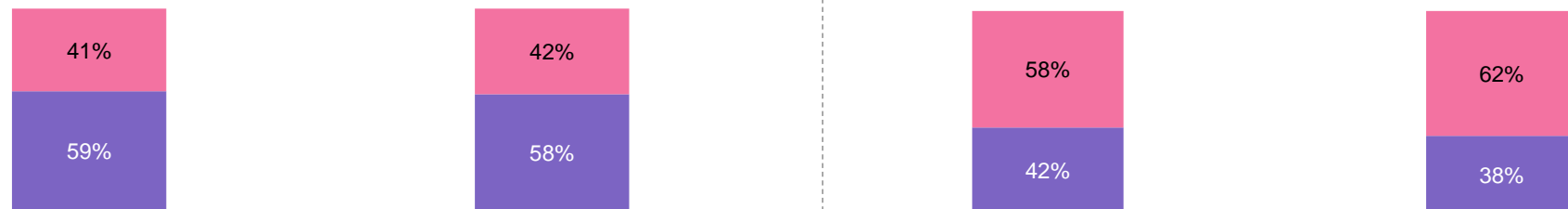
Average ratio of participating free/ paid arts programmes

- Paid
- Free



Average ratio of participating of local/ non-local production

- Non-local
- Local



Note: "Participation via physical modes in 2018-2019" includes physical-mode participants in 2018-2019 only, so the bases here do not cover all potential participants.

"Participation via alternative modes during COVID-19" includes alternative-mode participants during COVID-19 only, so the bases here do not cover all potential participants.

Note: For participation frequency, respondents are asked for their average yearly participation via physical modes in 2018-2019, and their total participation via alternative modes during COVID-19.

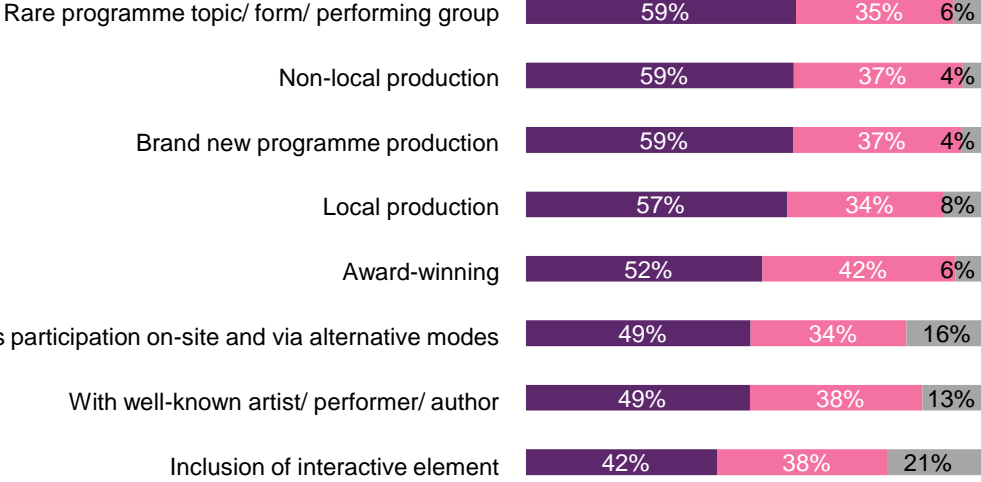
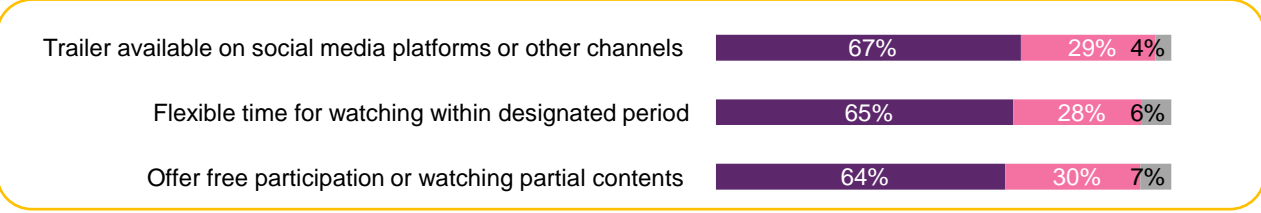
Profiles of potential participants – Dance – important elements and information source for alternative modes

- Trailers on social media platforms, flexible time and free participation were the top drivers of alternative-mode programmes.
- Social media platforms (66%) were the main source of information channel for alternative-mode programmes, followed by advertisements on mobile apps or websites (36%).

Important elements driving alternative modes

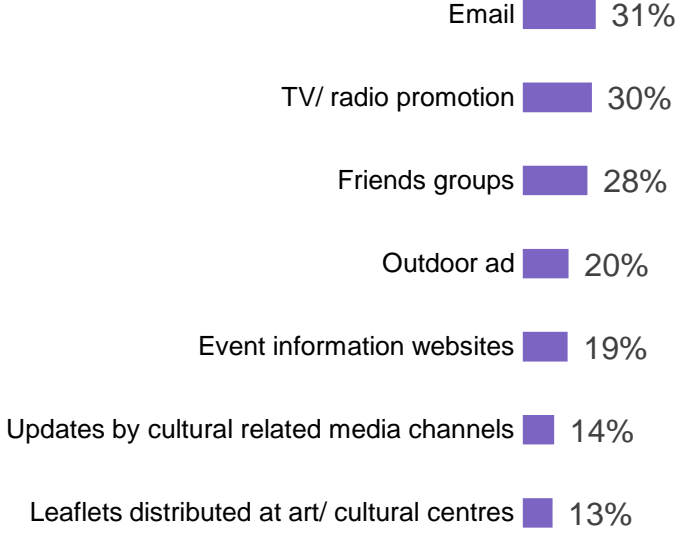
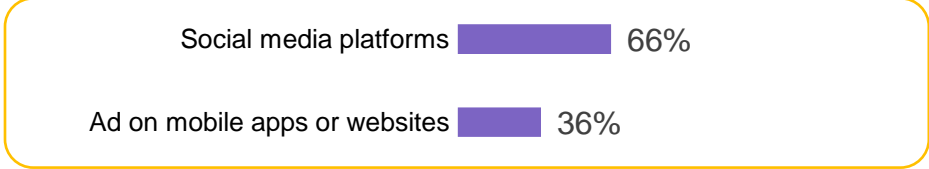
Potential alternative-mode participants (n=346)

- Alternative modes regardless of availability of in-person participation
- Alternative modes only if unable to participate in-person
- In-person participation only



Information source for alternative modes during COVID-19

Potential alternative-mode participants (n=310)

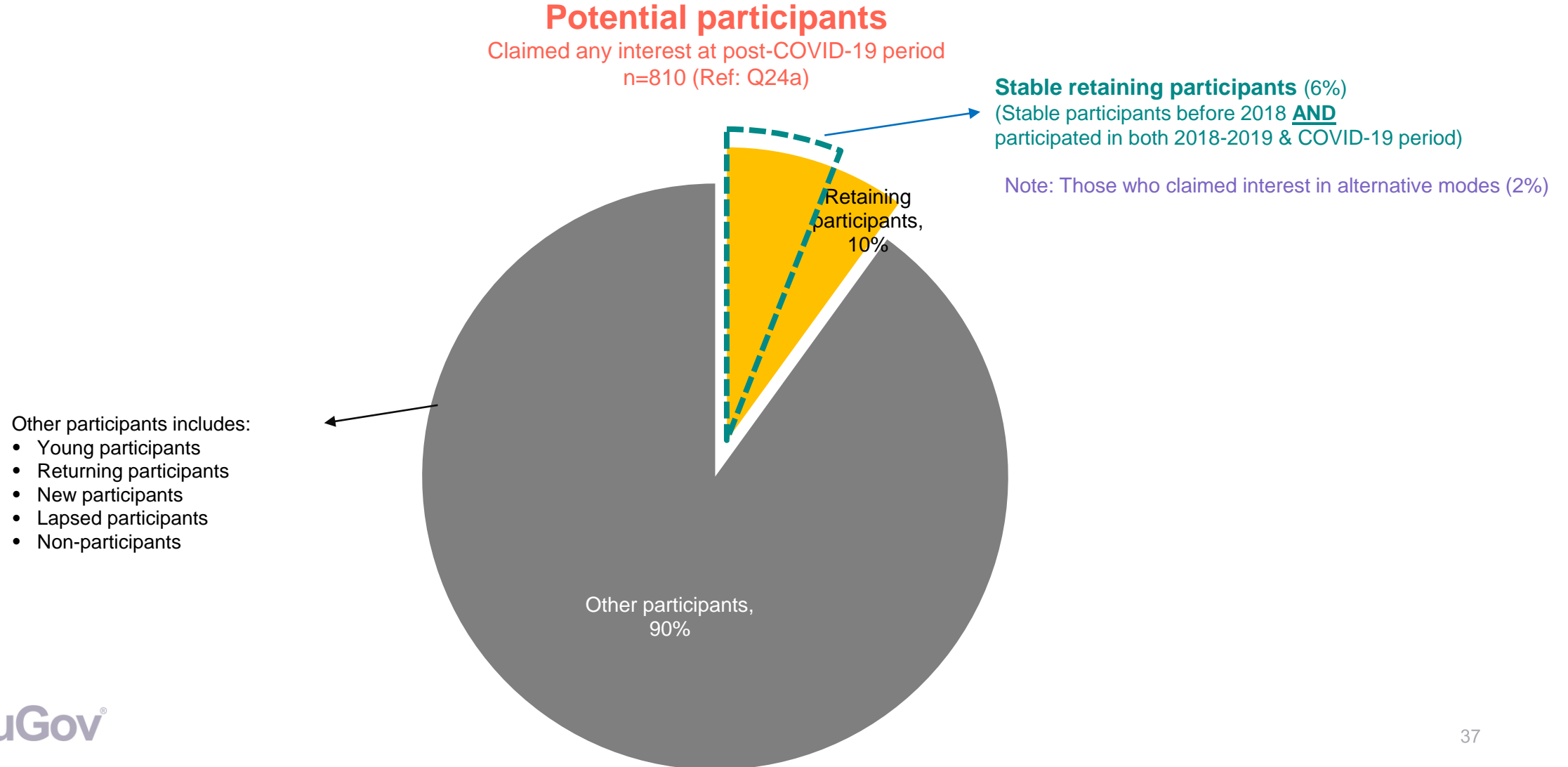


Note: For information source, respondents without awareness of or prior experience in alternative programmes are excluded, so the base does not cover all potential alternative-mode participants.

Stable Retaining Participants with Participation Interest at Post-COVID-19 Period

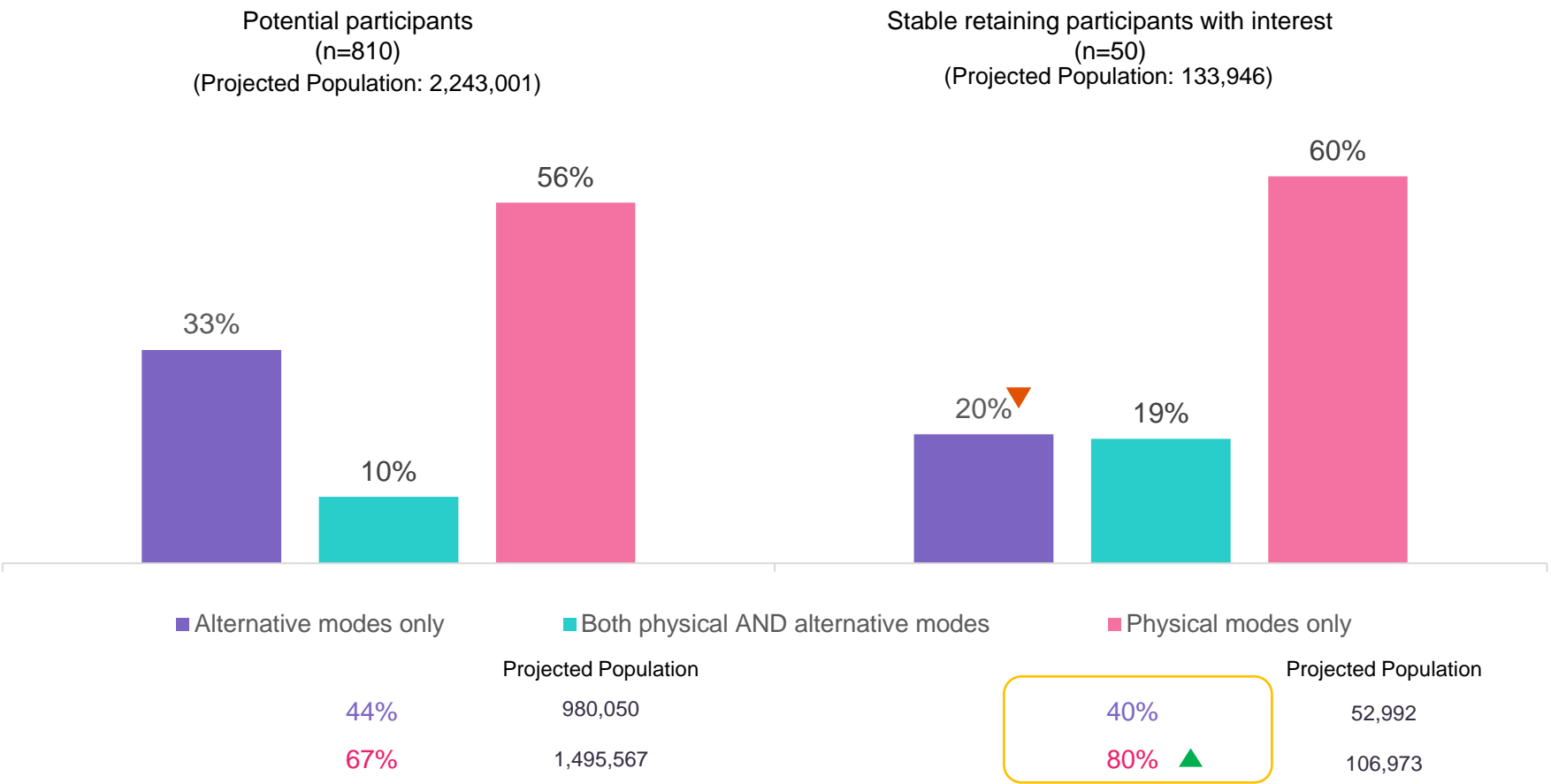
Proportion of stable retaining participation with interest among potential participants – Dance

- Stable retaining participants with interest
- Stable retaining participants with interest in alternative modes



Stable retaining participants with participation interest at post-COVID-19 period – Dance

- Stable retaining participants with future participation interest clearly preferred physical attendance at Dance programmes – 80% of them would consider physical participation while 40% would consider alternative modes.



Base: Those consider participating respective art forms at post-COVID-19
 ▲ ▼ Denote the figure of the segment is significantly higher/ lower than the potential participants

Profiles of stable retaining participants with participation interest at post-COVID-19 period – Dance

- Stable retaining participants with interest were more likely to be 35-44 years old with monthly household income at HKD 30,000 – 49,999.

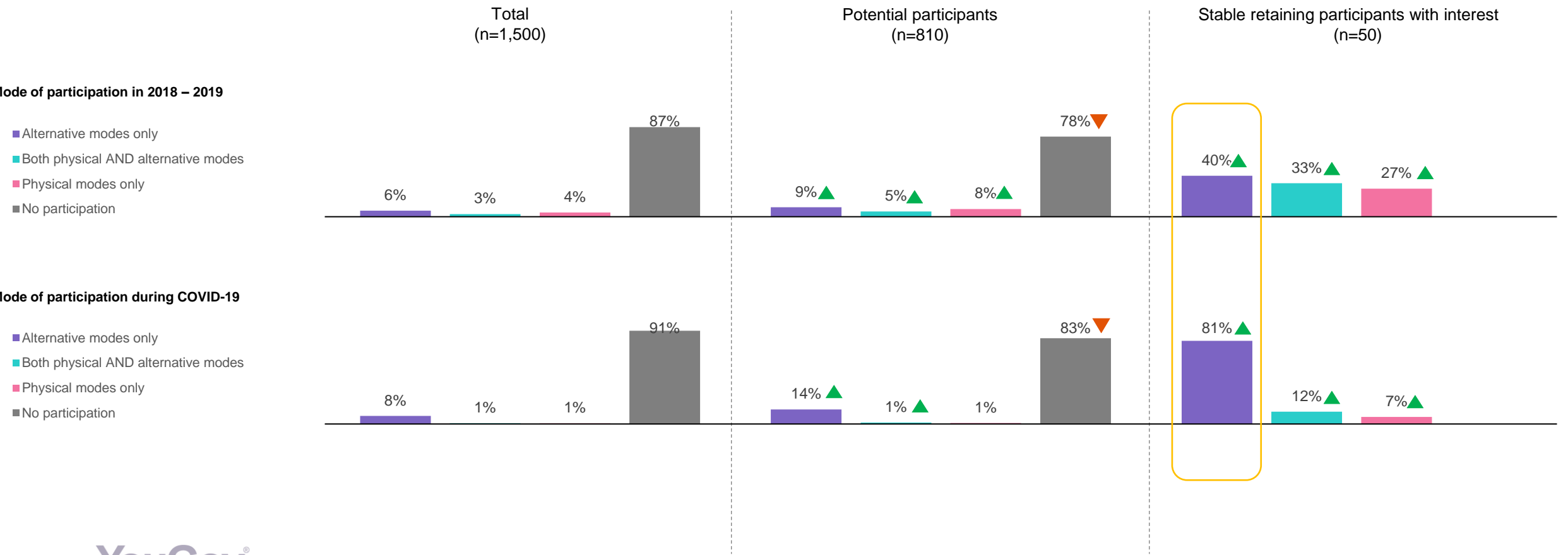
	Total (n=1,500)	Potential participants (n=810)	Stable retaining participants with interest (n=50)
Gender			
Male	44%	40% ▼	39%
Female	56%	60% ▲	61%
Age Group			
16-24	13%	12%	15%
25-34	20%	25% ▲	25%
35-44	22%	22%	38% ▲
45-54	22%	21%	18%
55-64	23%	20% ▼	4% ▼
Occupation			
Business owners/ Managers and professionals	14%	17% ▲	24% ▲
White-collar	27%	29%	26%
Blue-collar	34%	34%	34%
Housewives	7%	6% ▼	2%
Students	9%	8%	5%
Retirees	3%	2%	5%
Unemployed	5%	3% ▼	3%
Life Segment			
Students	9%	8%	5%
Working singles	22%	22%	20%
Married persons having no children aged <18	24%	20% ▼	8% ▼
Married persons having children aged <18	32%	38% ▲	42%
Education Level			
Secondary or below	45%	37% ▼	43%
Post-secondary / University	55%	63% ▲	57%
Monthly Household Income			
Below HKD 30,000	64%	57% ▼	43% ▼
HKD 30,000 - 49,999	24%	29% ▲	47% ▲
More than HKD 50,000	12%	15% ▲	11%

	Total (n=1,500)	Potential participants (n=810)	Stable retaining participants with interest (n=50)
Region & living district			
Hong Kong Island	17%	16%	14%
Central & Western	3%	4%	4%
Eastern	8%	7%	6%
Southern	4%	3%	3%
Wan Chai	2%	2%	2%
Kowloon	30%	33% ▲	44% ▲
Kowloon City	6%	5%	11%
Kwun Tong	8%	9%	5%
Sham Shui Po	6%	6%	7%
Wong Tai Sin	6%	6%	7%
Yau Tsim Mong	4%	6% ▲	14% ▲
New Territories	53%	51%	42%
Kwai Tsing	7%	7%	2%
North	5%	4%	6%
Sai Kung	7%	7%	0%
Sha Tin	8%	8%	8%
Tai Po	4%	4%	1%
Tsuen Wan	4%	4%	3%
Tuen Mun	8%	6% ▼	13%
Yuen Long	8%	7%	5%
Islands	3%	4% ▲	4%

▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

Profiles of stable retaining participants with participation interest at post-COVID-19 period – Dance

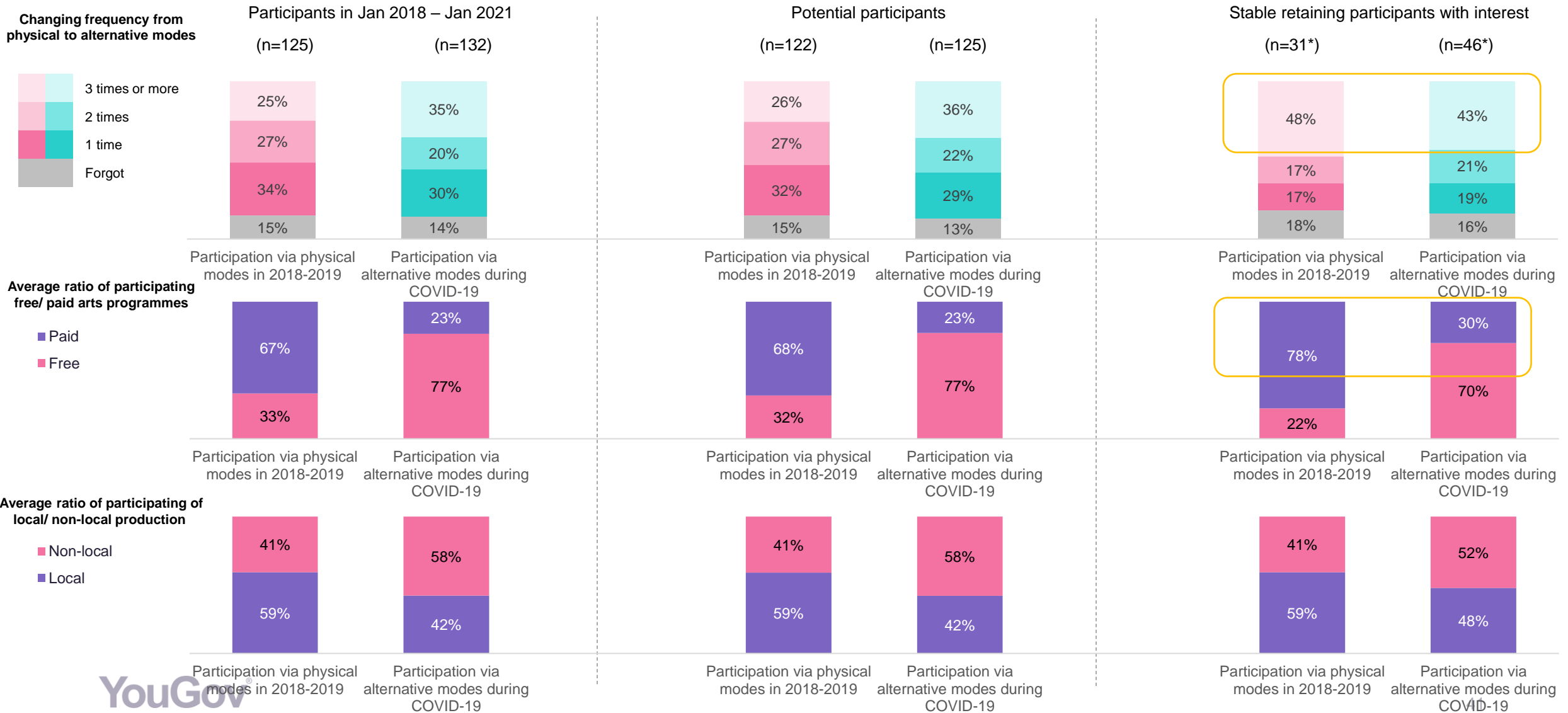
- Despite their greater interest in physical participation at post-COVID-19 period, a considerable portion of stable retaining participants with interest had participated in alternative modes only even before the epidemic.



▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

Profiles of stable retaining participants with participation interest at post-COVID-19 period – Dance

- Stable retaining participants with interest had been frequent participants in either physical or alternative modes, and they also participated in more paid Dance programmes than other past participants.



Note: These include participants in the respective period only, so they do not cover all participants in Jan 2018 – Jan 2021 and all potential participants.
 Note: For participation frequency, respondents are asked for their average yearly participation via physical modes in 2018-2019, and their total participation via alternative modes during COVID-19.
 Note to readers: Acceptable price level, important elements and information source for arts participation via alternative modes at post-COVID-19 period are not shown for Stable retaining participants with interest in alternative modes due to small base (n=23).

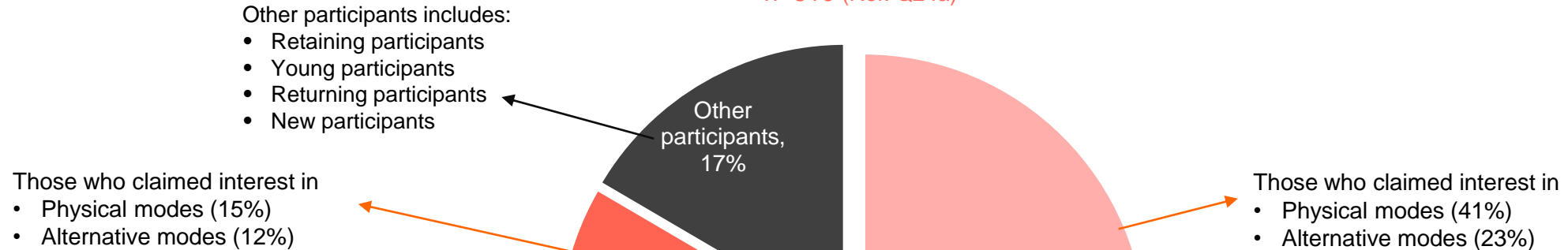
Lapsed and Non-Participants with Participation Interest at Post-COVID-19 Period

Distribution of potential participants by type of participants – Dance

- Lapsed participants with interest in physical/ alternative modes
- Non-participants with interest in physical/ alternative modes

Amongst potential participants, a portion of them are lapsed participants or non-participants. The following slides will look into the reasons for not participating in 2018-2019 or during COVID-19 for these subgroups.

Potential participants
 Claimed any interest at post-COVID-19 period
 n=810 (Ref: Q24a)



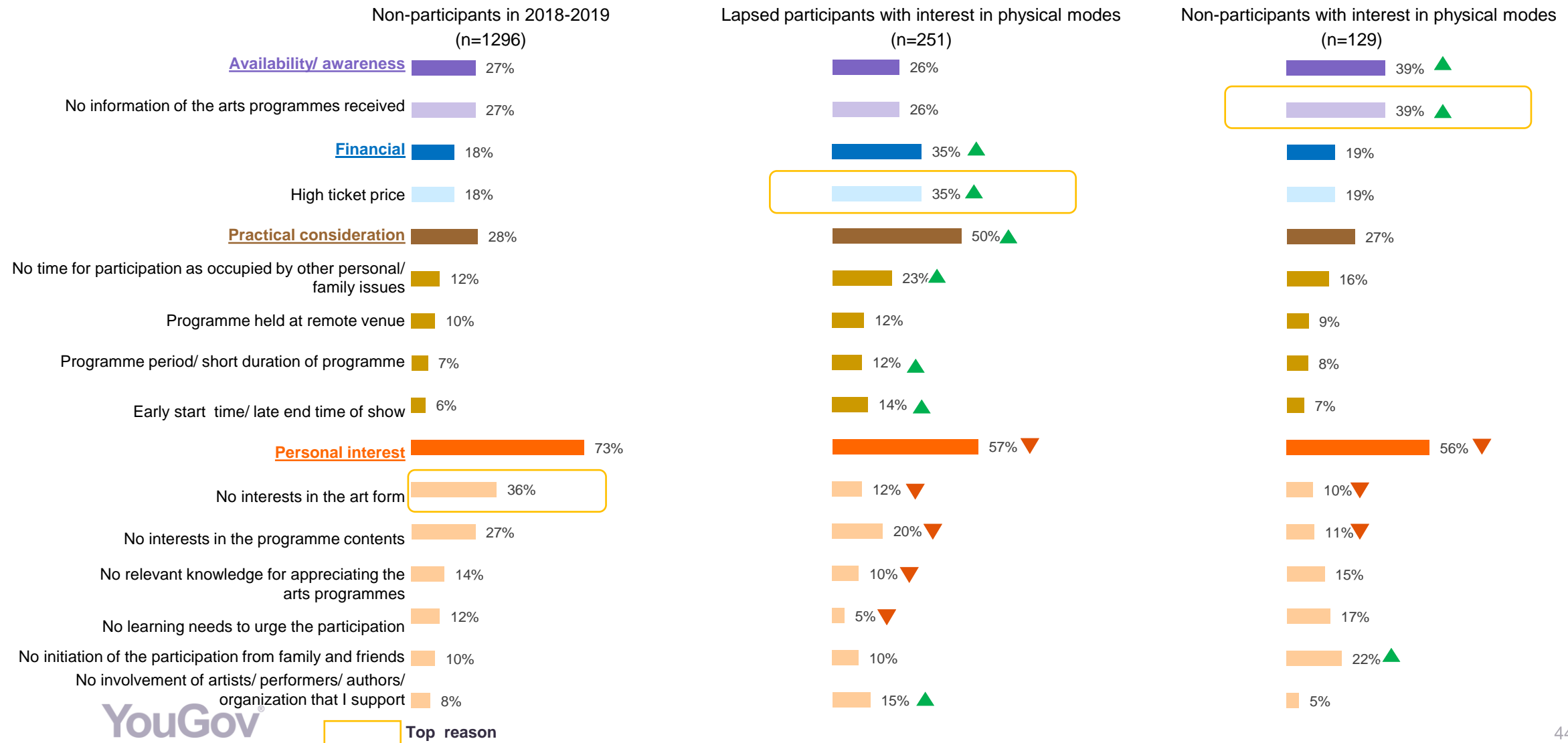
Other observations:

	Potential physical-mode participants	Non-participants with interest in physical modes
Aged 16-24	12%	20%
Business owners/ Managers and professionals	18%	10%
White-collar	31%	36%
Students	8%	14%

	Potential alternative-mode participants	Non-participants with interest in alternative modes
Married persons having no children aged <18	20%	30%
Married persons having children aged <18	33%	22%

Reasons for not participating in 2018-2019 - Lapsed and non-participants with participation interest at post-COVID-19 period – Dance

- The high ticket price was the key concern for participation among those lapsed participants with interest in physical modes, whilst lack of programme information was the main barrier for non-participants with interest in physical participation.



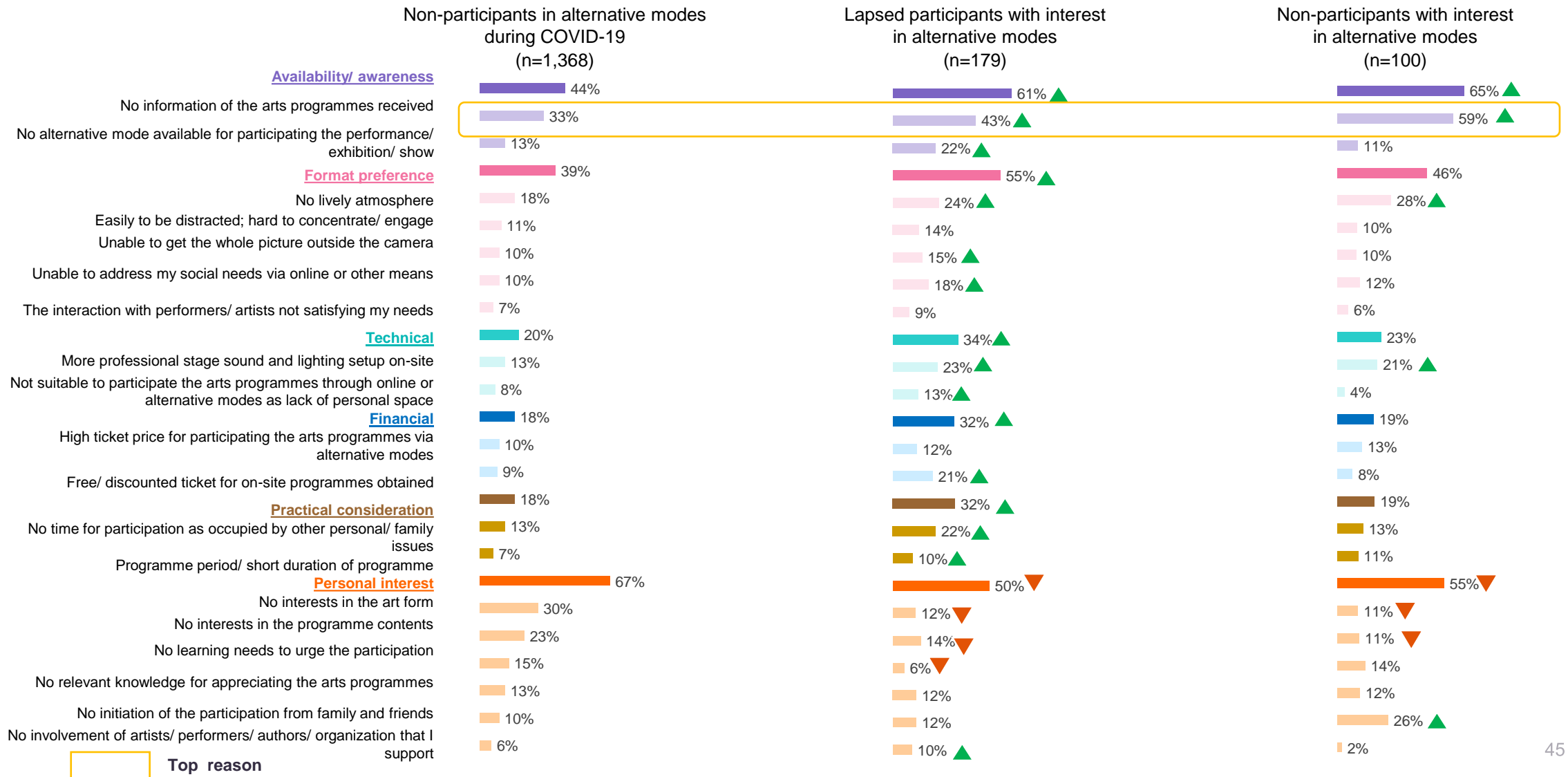
Note: Lapsed participants who have participated in 2018-2019 are excluded from this question, so not all lapsed participants with interest are covered here.

Base: Non-participants of Dance programme in 2018-2019

▲ ▼ Denote the figure of the segment is significantly higher/ lower than non-participants in 2018-2019

Reasons for not participating via alternative modes during COVID-19 - Lapsed and non-participants with participation interest at post-COVID-19 period – Dance

- Despite their claimed interest in future alternative-mode Dance programmes, a considerable portion of lapsed participants suggested that they had not participated in alternative modes during COVID-19 due to the various structural defects of alternative formats.



Base: Non-participants of Dance programme via alternative modes during COVID-19

▲ ▼ Denote the figure of the segment is significantly higher/ lower than the non-participants in alternative modes during COVID-19

Acceptable price level and important elements for arts participation via alternative modes at post-COVID-19 period - Lapsed and non-participants with participation interest at post-COVID-19 period – Dance

- The elements driving lapsed and non-participants towards alternative-mode participation were largely similar to those for all potential alternative-mode participants, except that non-participants would slightly more likely to consider alternative modes only when physical attendance was not possible.

Acceptable price level (Median)
Excluding Free and Not sure

Note: Assuming ticket price HKD300 for in-person admission

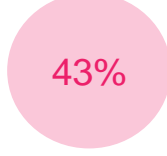
Potential alternative-mode participants (n=175)



Lapsed participants with interest in alternative modes (n=94)



Non-participants with interest in alternative modes (n=46*)



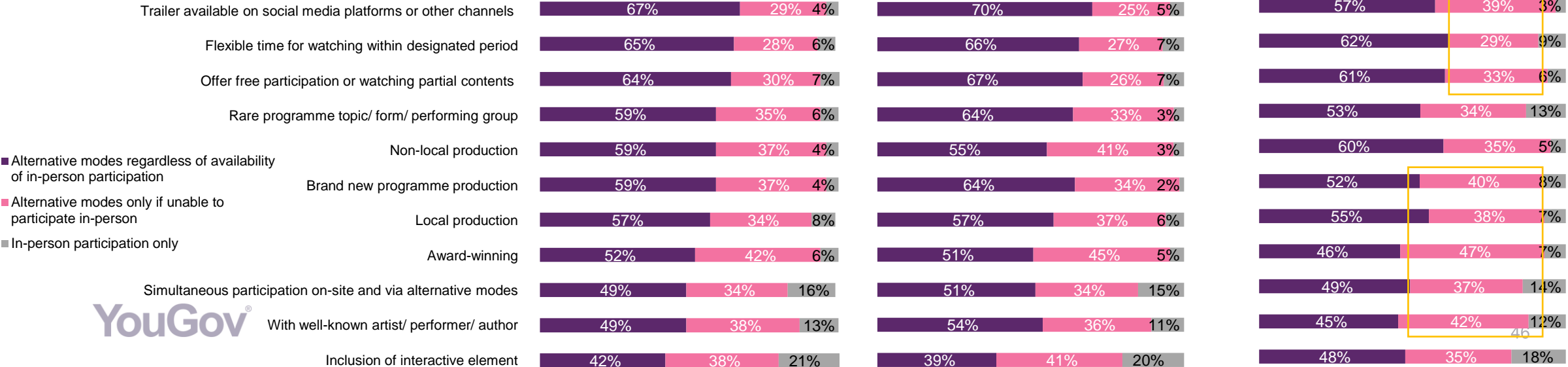
% of physical ticket

Important elements driving alternative modes

Potential alternative-mode participants (n=346)

Lapsed participants with interest in alternative modes (n=179)

Non-participants with interest in alternative modes (n=100)



▲ ▼ Denote the figure of the segment is significantly higher/ lower than potential alternative-mode participants