

# Individual Art Form Analysis - Theatre

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# Key highlights

- Participation in Theatre programmes dropped from 28% in 2018-2019 to 19% during COVID-19. Young adults aged 25-34 were the most involved in Theatre in terms of participation both as audience and in other kinds of Theatre activities.
- Over half of “lapsed participants since COVID-19” only took part in physical Theatre programmes in 2018-2019. The lower availability of physical programmes during COVID-19 might be a reason why they ceased participation. Students in particular experienced difficulty in receiving Theatre programme information both before and during COVID-19, so more effort might be needed to effectively disseminate information to them.
- Participation behaviour changed significantly during COVID-19. Over 90% of Theatre participants took part in alternative modes, the most popular ones being social media platforms and TV/ radio broadcast. Compared to physical-mode participants before the epidemic, alternative-mode participants during COVID-19 participated in Theatre programmes much more frequently and enjoyed more free and non-local productions.
- Claimed interest (63%) in future Theatre programmes nearly doubled the actual participation incidence in past 3 years (Jan 2018 – Jan 2021). The surge in physical participation (from 18% to 41%) was more prominent than that in alternative modes (from 25% to 31%).
- Actual participants in past 3 years and potential participants were both skewed towards young adults aged 25-34. They tended to be married persons having children under 18, with higher education level and household income. In particular, potential alternative-mode participants comprised a higher proportion of male and blue-collar workers than their physical-mode counterparts.
- Over 70% of potential participants were lapsed participants or non-participants, and they cited the lack of programme information as a main reason for their non-participation before and during COVID-19. 28% of lapsed participants with claimed interest in physical Theatre programmes also suggested that the high ticket price had deterred them from participation in 2018-2019.

# 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?

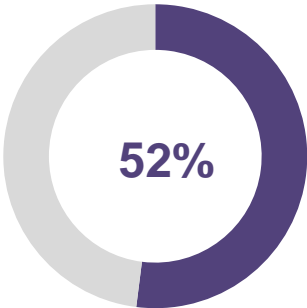
 Ever-Participation	Before 2018	In 2018-2019 (Before COVID-19)	During COVID-19 (Jan 2020 – Jan 2021)
• Retaining participants	✓	✓	✓
• Young participants		✓	✓
• Returning participants	✓		✓
• New participants			✓
• Lapsed participants since COVID-19	✓	✓	
		✓	
• Lapsed participants since 2018	✓		
• Non-participants			

# Arts participation – Theatre

- Participation in Theatre dropped from 28% in 2018-2019 to 19% during COVID-19.
- Despite 14% of previous participants having lapsed since the epidemic, 4% resumed participation in the art form again.

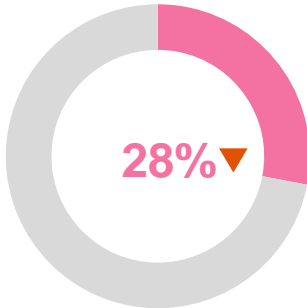


## Participation Incidence

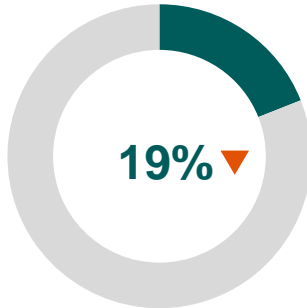


## Projected Population

2,240,519



1,213,243



838,198

## Participation Segment

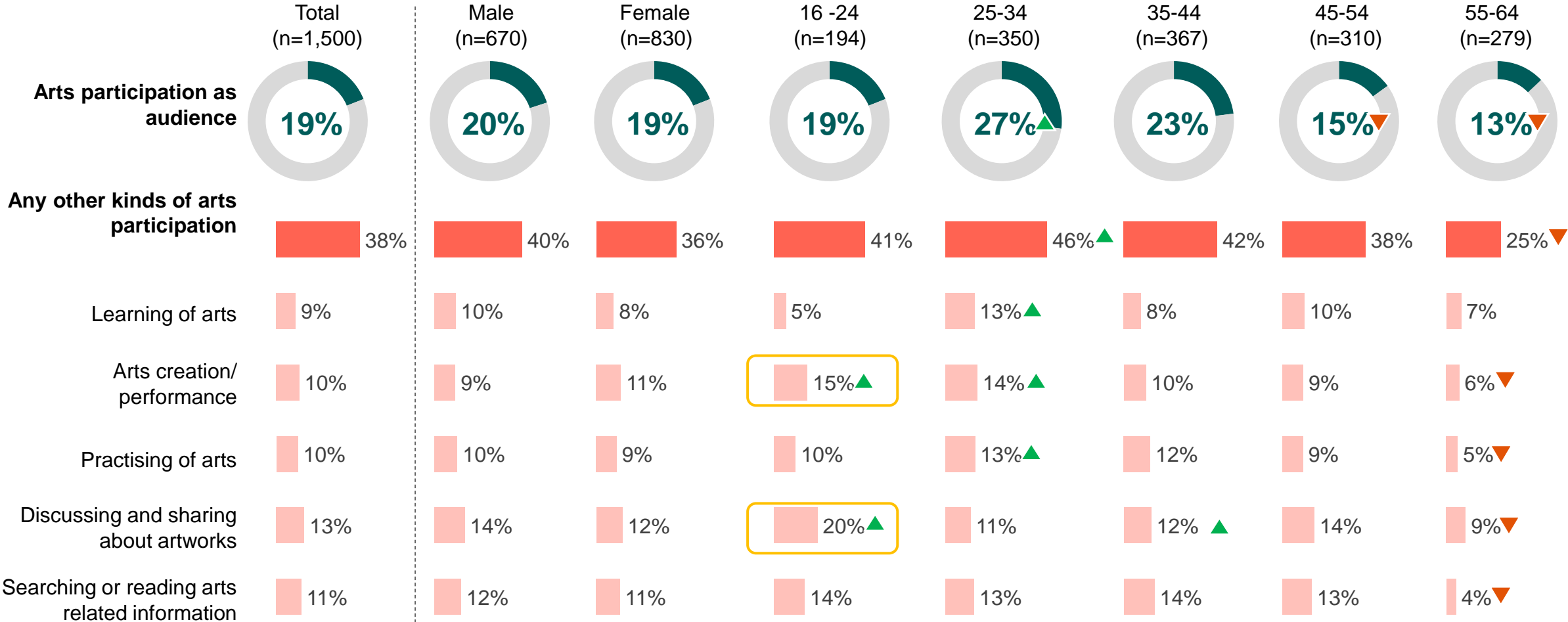
Participation Segment	Percentage	Projected Population
Total (n=1,500)		
Retaining participants	12%	532,618
Young participants	2%	72,511
Returning participants	4%	158,729
New participants	2%	74,340
Lapsed participants since COVID-19	14%	608,114
Lapsed participants since 2018	24%	1,051,810
Non-participants	42%	1,840,991



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 – Theatre – by demographics

- During COVID-19, audience participation was most common among young adults aged 25-34. In general, the higher the audience participation rate an age group had, the more active the age group was involved in other kinds of Theatre activities.
- While those aged 16-24 did not have a particularly high incidence in audience participation, they were significantly more involved in Theatre arts creation/ performance and in arts discussion/ sharing.



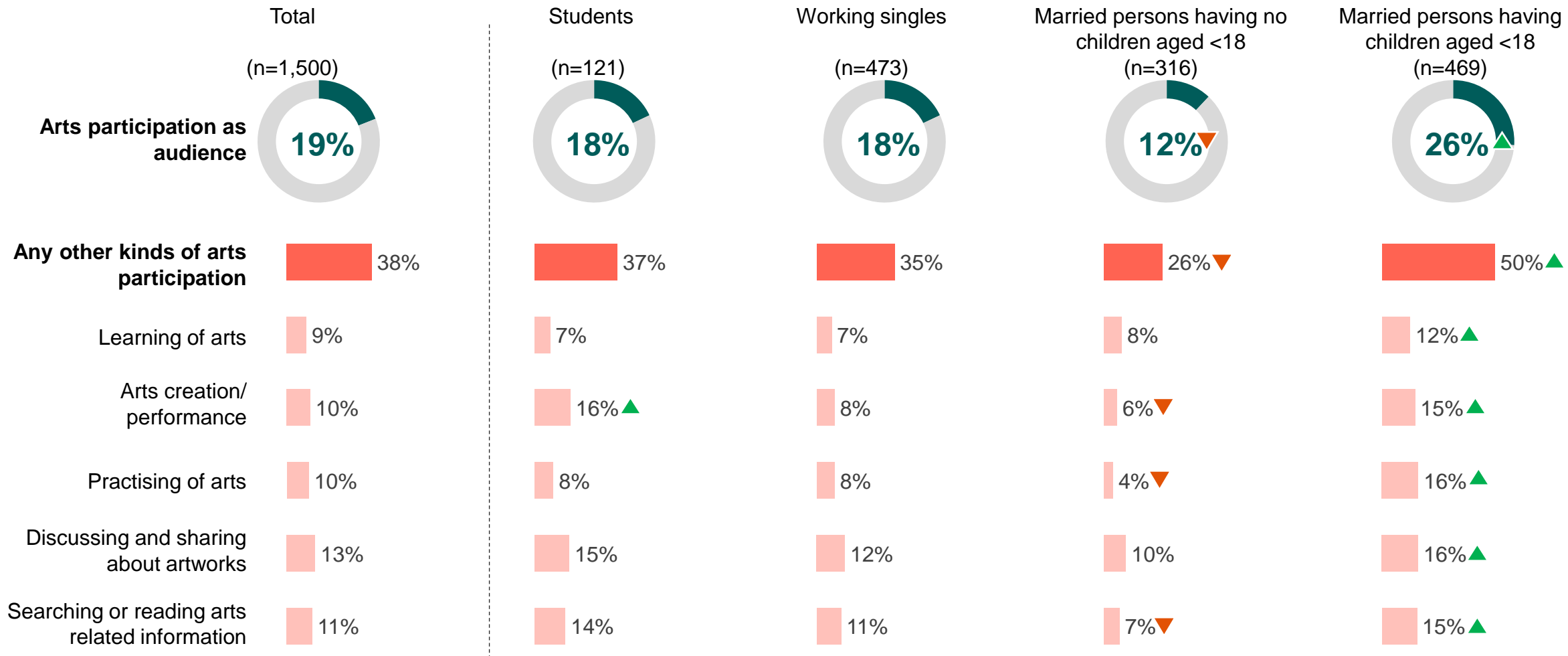
Base: All respondents, n=1,500

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

# All kinds of arts participation during COVID-19 – Theatre – 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 Theatre programmes, but also involved the most in other kinds of Theatre activities. On the other hand, the opposite was true for those married persons having no young children.

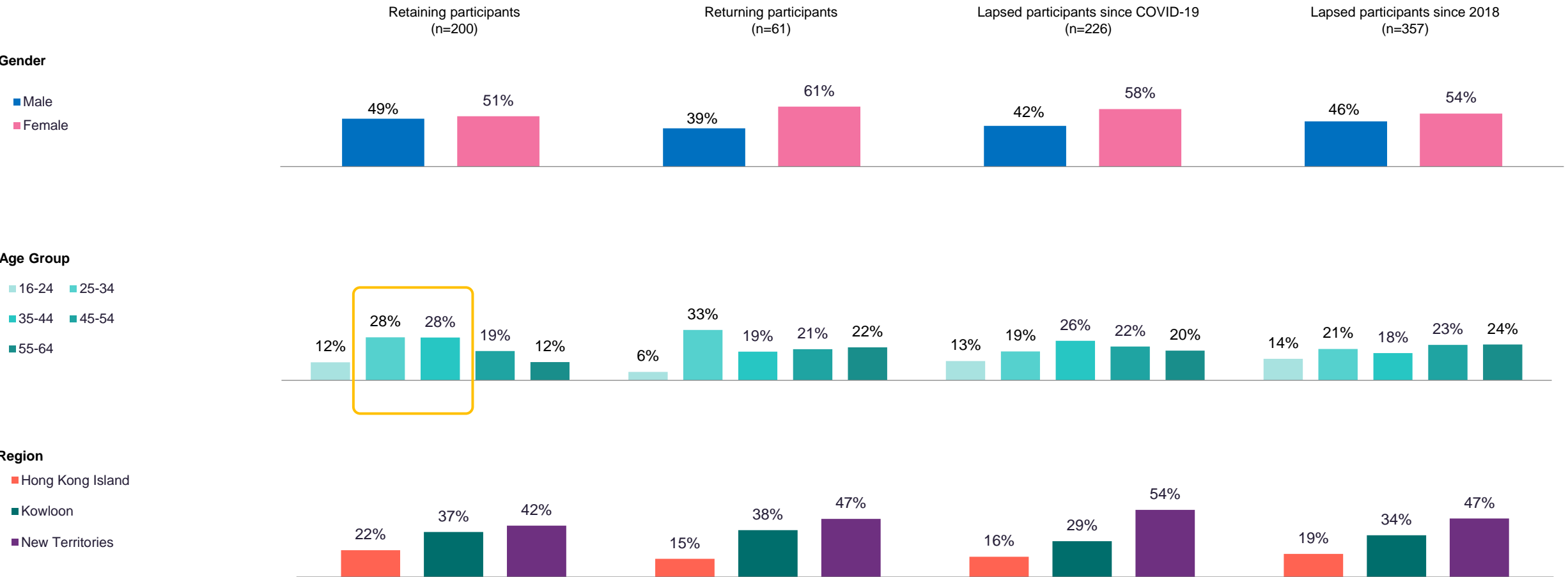


Base: All respondents, n=1,500  
 ▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

# Profiles of arts participants – Theatre

Note to readers: The segments of Young participants (n=24) and New participants (n=29) are not shown due to small base

- People aged 25-44 comprised more than half of all retaining participants in Theatre programmes.



# Profiles of arts participants – Theatre

Note to readers: The segments of Young participants (n=24) and New participants (n=29) are not shown due to small base

- Theatre Participants in recent years (i.e. in 2018-2019 and/or during COVID-19) tended to have higher household income than the general public. (Note: In the overall sample, there was 24% with monthly household income at HKD 30,000-49,999, and 12% at HKD 50,000 and above)





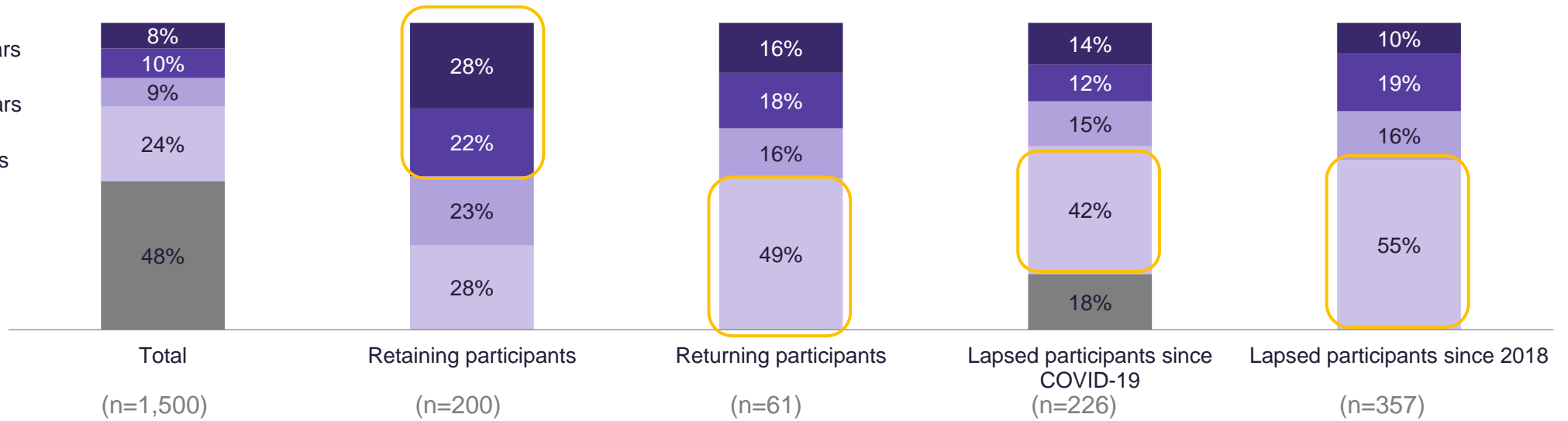
# Arts participation before 2018 – Theatre

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

- Half of retaining participants had stable participation for more than 5 years before 2018.
- Occasional participants before 2018 would more likely have lapsed at some point of time.

## Participation before 2018

- Stable participation for > 10 years
- Stable participation for 5-10 years
- Stable participation for < 5 years
- Occasional participation
- No participation before 2018

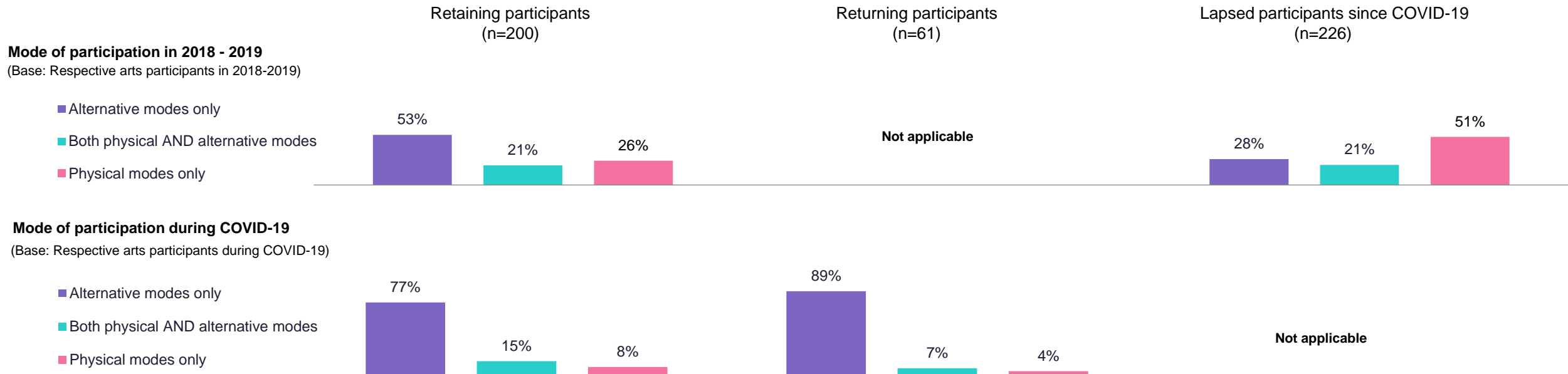


# History of arts participation – Theatre

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=24) and New participants (n=29) are not shown due to small base

- Nearly three quarters of retaining participants had experience in alternative-mode participation even before COVID-19, and they continued to participate via alternative modes during the epidemic.
- Over half of lapsed participants since COVID-19 only took part in physical Theatre programmes in 2018-2019. The lower availability of physical programmes during COVID-19 might be a reason why they ceased participation.

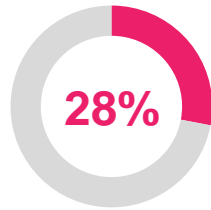
## History of Arts Participation



# Mode of participation among arts participants – Theatre

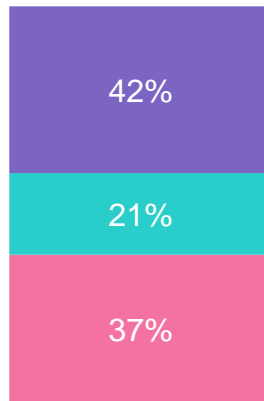
- Almost all Theatre participants during COVID-19 took part in alternative-mode programmes, while physical participation dropped significantly from 58% to 18%.
- Every alternative channel studied witnessed a growth in popularity, especially for social media platforms and TV/ radio broadcast which also became the most popular participation channels for Theatre during COVID-19.

## Participation Incidence (n=1,500)

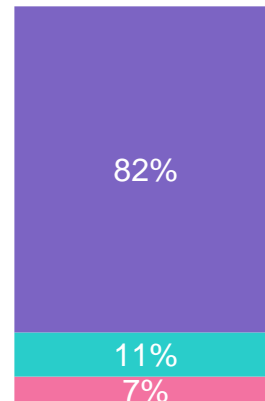
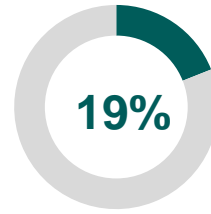


## Mode of participation among participants

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



In 2018 – 2019  
(n=450)



During COVID-19  
(n=314)

## Projected Population

### Mode of Participation

Mode of Participation	In 2018 – 2019 (n=450)	During COVID-19 (n=314)
Alternative modes only	510,591	689,430
Both physical AND alternative modes	249,815	93,386
Physical modes only	452,837	55,383

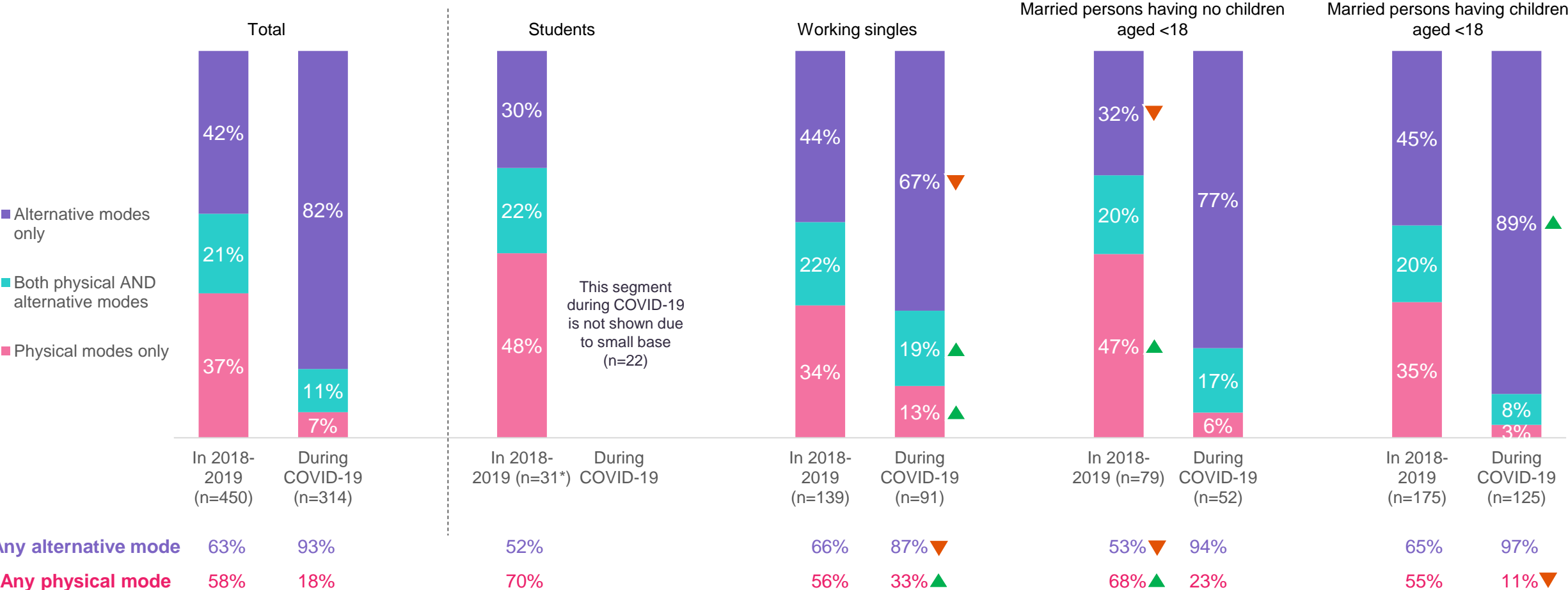


	In 2018 – 2019 (n=450)	During COVID-19 (n=314)
In-person admission	58%	18%
Any alternative mode	63%	93%
TV/ radio broadcast	28%	42%
Paid video-on-demand platforms (e.g. HBO, Netflix)	20%	31%
Social media platforms (e.g. Facebook, YouTube)	33%	53%
Video conferencing app (e.g. Zoom)	9%	15%
Designated official websites	10%	21%
DVD / CD	9%	14%
Via other online channels	4%	8%

# Mode of participation among arts participants – Theatre – by life segments

Note to readers: The segment of retirees (n=4 in 2018-2019, n=3 during COVID-19) is not shown due to small base

- The adaptation to alternative-mode participation during COVID-19 was observed across different life segments.



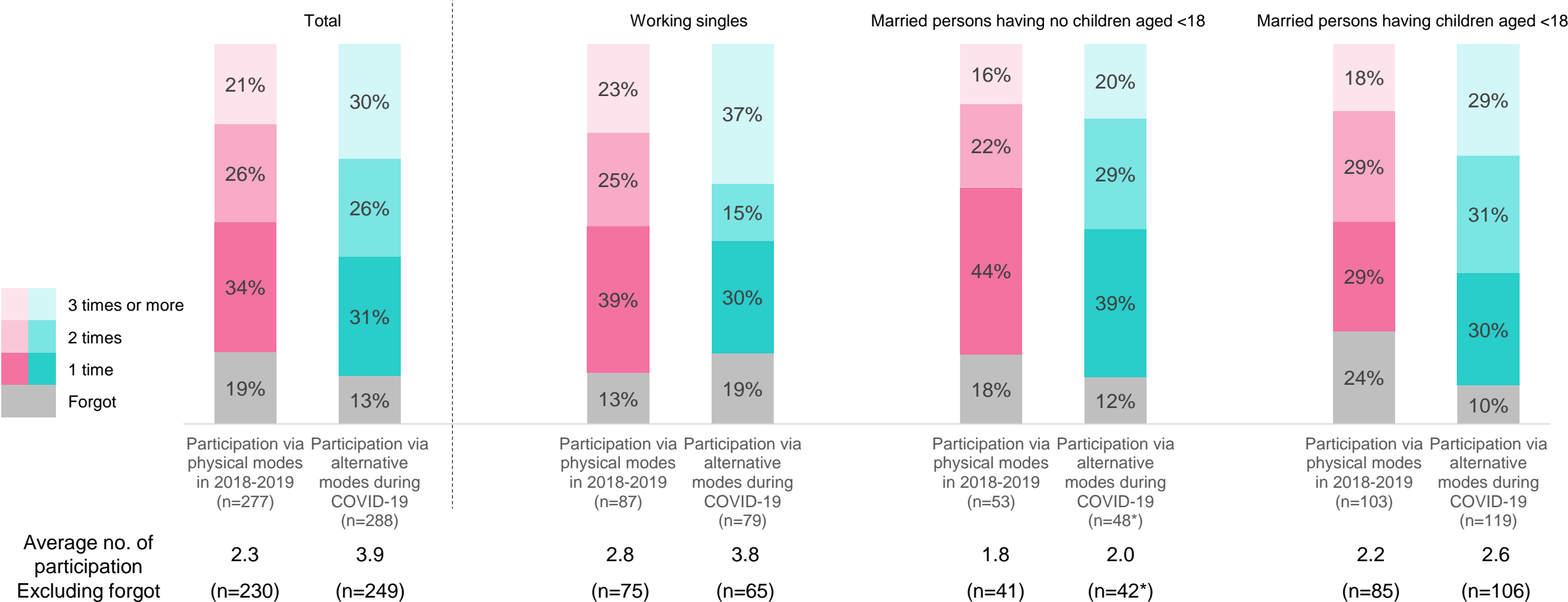
Base: Arts participants of respective art form in 2018-2019 and those during COVID-19

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

# Changing frequency from physical to alternative modes – Theatre

Note to readers: The segments of students (n=22 in 2018-2019, n=18 during COVID-19) and retirees (n=3 in 2018-2019, n=3 during COVID-19) are not shown due to small base

- Compared to physical-mode participation in 2018-2019, alternative-mode participation in Theatre programmes during COVID-19 was notably more frequent.
- Among different life segments, working singles on average watched Theatre programmes more regularly in both periods.



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.

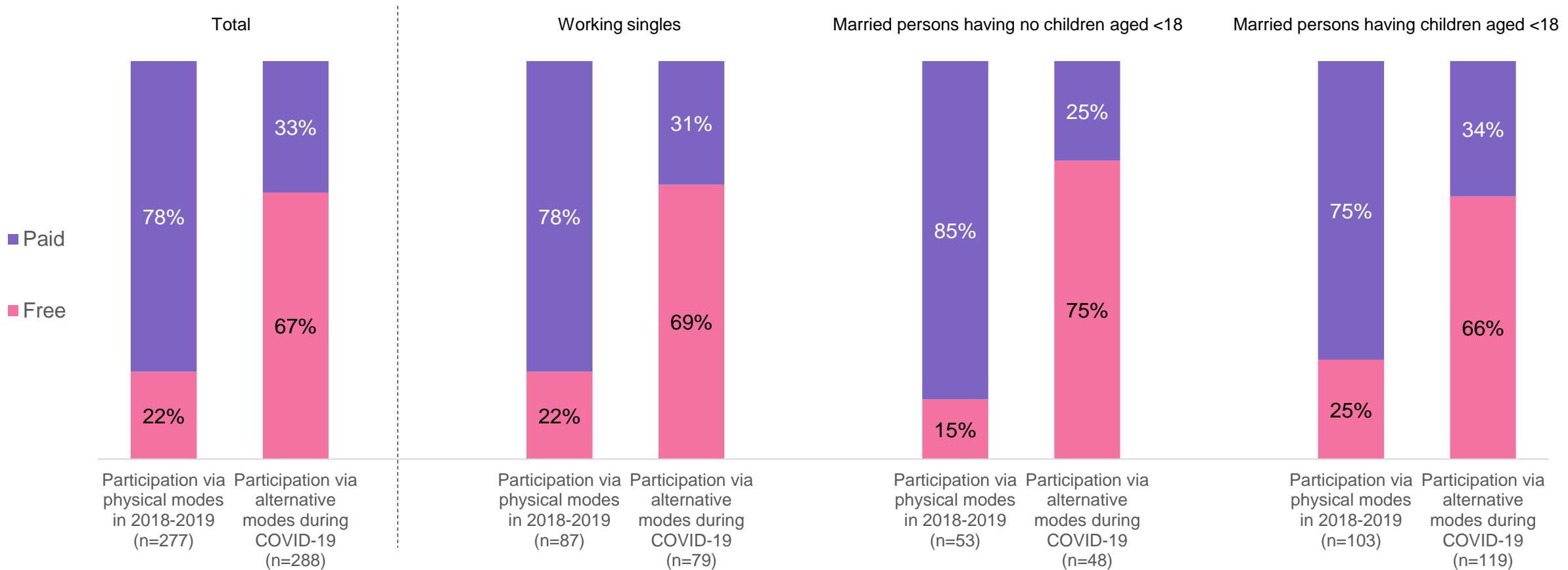
Base: Physical-mode participants of respective art form in 2018-2019, and alternative-mode participants of respective art form during COVID-19

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

# Average ratio of participating free/ paid arts programmes – Theatre

Note to readers: The segments of students (n=22 in 2018-2019, n=18 during COVID-19) and retirees (n=3 in 2018-2019, n=3 during COVID-19) are not shown due to small base

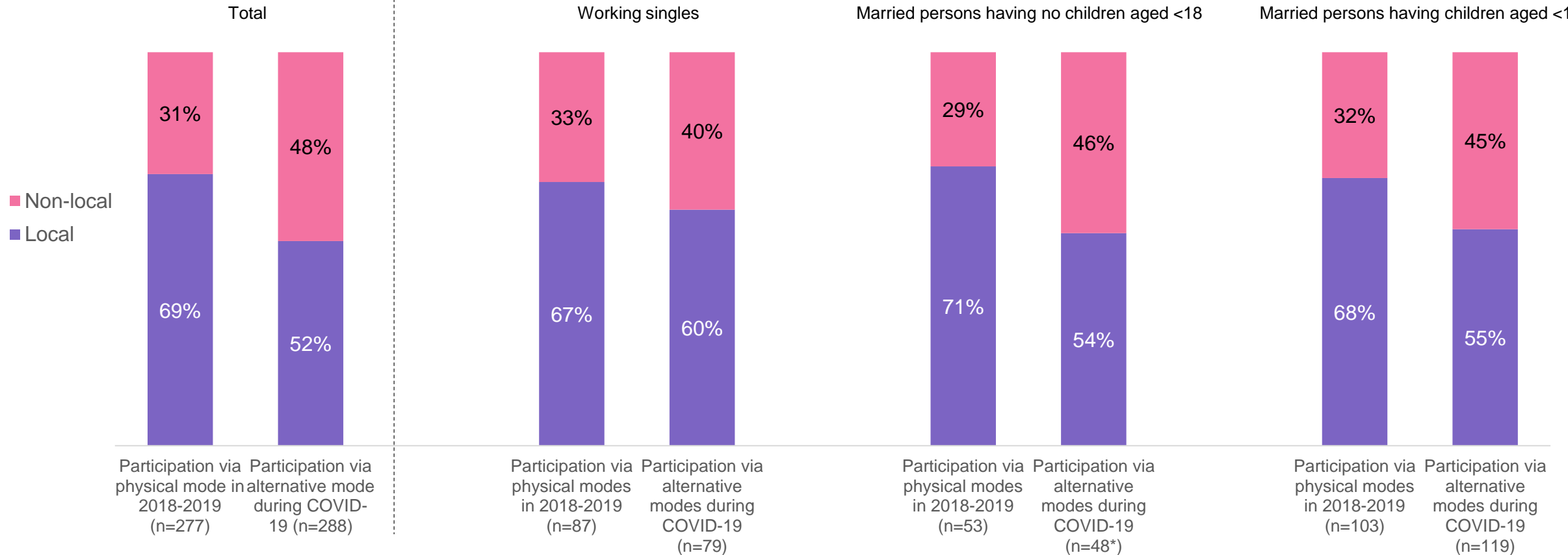
- Alternative-mode participation during COVID-19 was more inclined towards free programmes, which might also explain for the higher participation frequency as seen from previous slide.



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

Note to readers: The segments of students (n=22 in 2018-2019, n=18 during COVID-19) and retirees (n=3 in 2018-2019, n=3 during COVID-19) are not shown due to small base

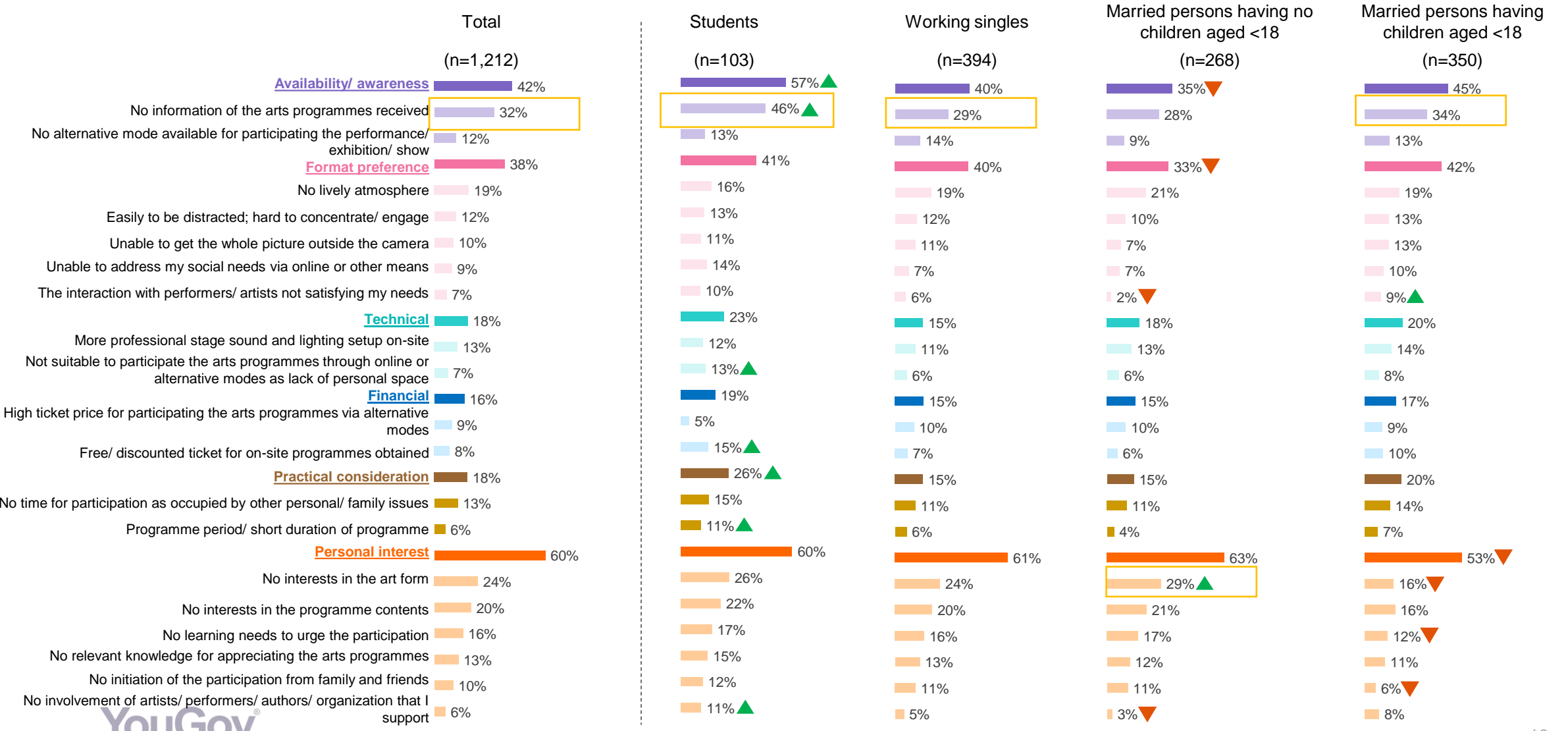
- Even though local Theatre productions remained the popular choice, the ratio of watching non-local Theatre productions went up during COVID-19.



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

Note to readers: The segment of retirees is not shown due to small base (n=23)

- Lack of awareness (32%) was a major reason for non-participation in alternative-mode programmes during COVID-19 except for married persons having no young children, whose non-participation was more due to their lack of interest in Theatre.



   Top reason

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

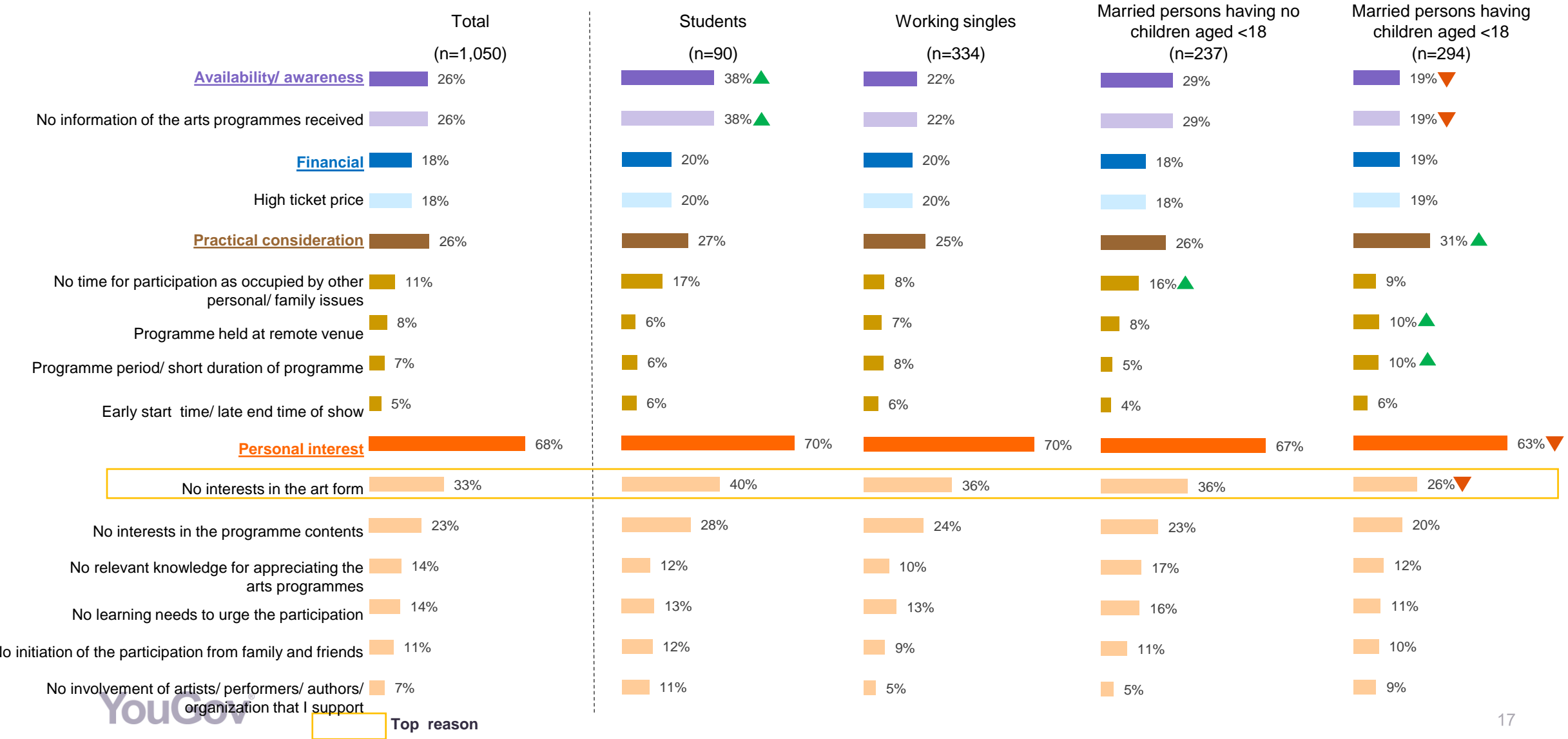
▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total



# Reasons for not participating in 2018-2019 – Theatre

Note to readers: The segment of retirees is not shown due to small base (n=22)

- By comparison, lack of interest in the art form was a more dominant reason for non-participation in 2018-2019.
- 38% of students also attributed their non-participation to not receiving information on Theatre programmes.



Top reason

Base: Non-participants of Theatre programme in 2018-2019  
 ▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

# Voices of respondents in participating the arts activities in alternative modes

## Theatre

如允許網上播放應考慮開放時間及時長

Female, aged 22

more production background on the internet

Male, aged 52

場景營造舞台設計等 可以通過科技而有新的設計，做一些必需要通過電子軟件才能做出的特效

Female, aged 16

收音要好少少

Female, aged 32

可以介紹人物及對白的意思

Female, aged 31

直播畫面要清晰

Female, aged 23

可以加入更多數碼元素，令舞台置身家中

Male, aged 19

最好能多角度選播

Female, aged 52

多角度拍攝，中間鼓勵一同互動

Female, aged 27

多點緊貼時事的內容

Female, aged 32

可實時演出直播

Female, aged 30

可以有彈幕

Female, aged 18

兒童劇場

Female, aged 34

一些經典的劇目

Female, aged 22

Humorous interactions with audiences/spectators

Male, aged 45

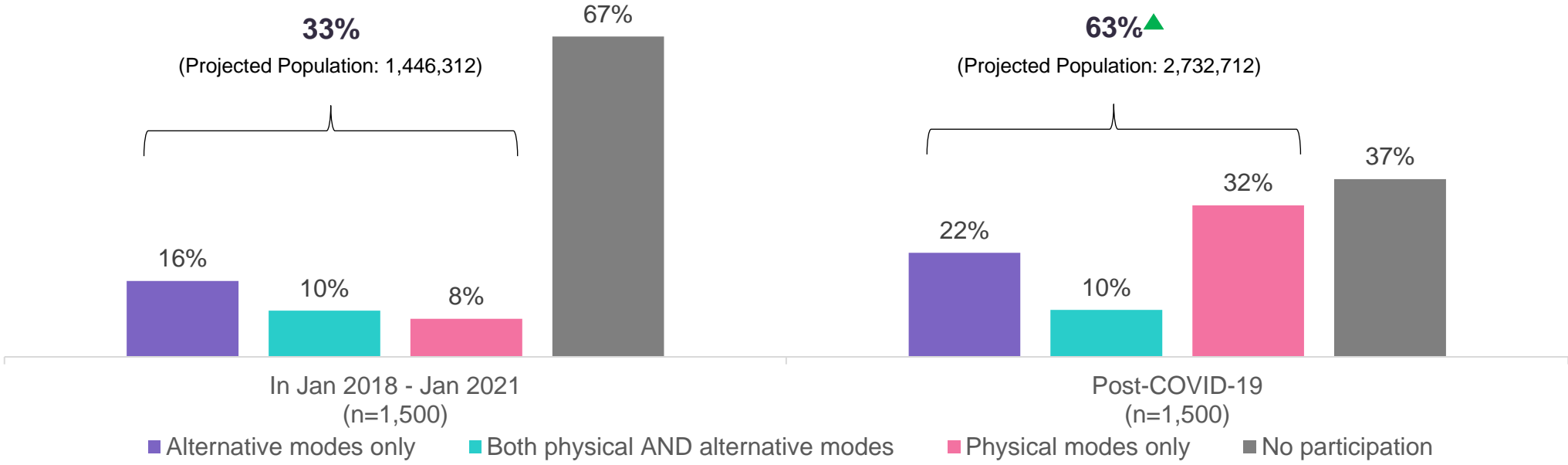
演出者是受歡迎的知名藝人，劇本非常有趣令人引起共鳴

Female, aged 50

# **Potential Participants of Theatre**

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

- 63% of respondents expressed interest in future Theatre programmes, almost double the actual participation incidence (33%) in the art form in recent years.
- Participation in alternative-mode programmes would increase mildly while physical participation was expected to grow by more than 20 percentage points at post-COVID-19 period.



	In Jan 2018 - Jan 2021	Projected Population	Post-COVID-19	Projected Population
<b>Any alternative mode</b>	25%	1,102,930	31%	1,363,554
<b>Any physical mode</b>	18%	760,147	41%	1,793,736



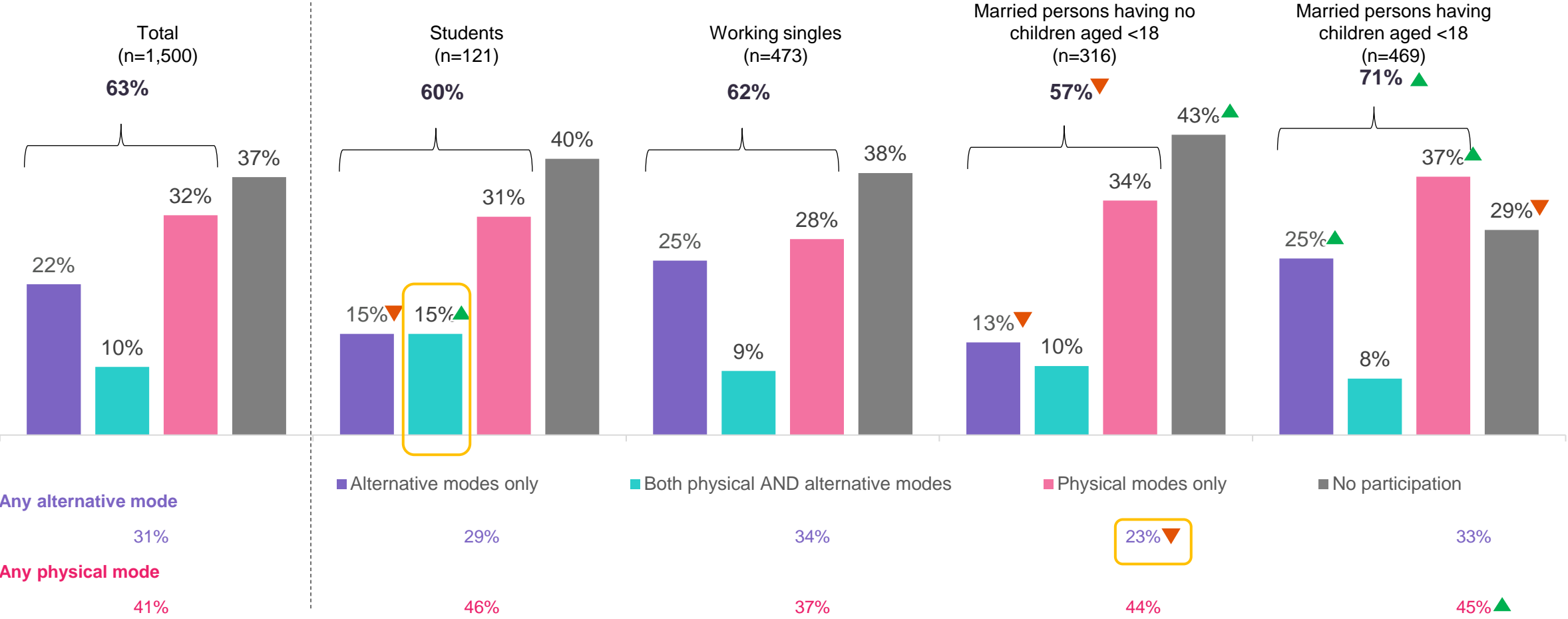
Base: All respondents, n=1,500

▲ ▼ 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 – Theatre – 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 the keenest to participate in future Theatre programmes.
- Married persons having no young children were in particular less likely to consider alternative-mode programmes while students were relatively more open to participation modes.

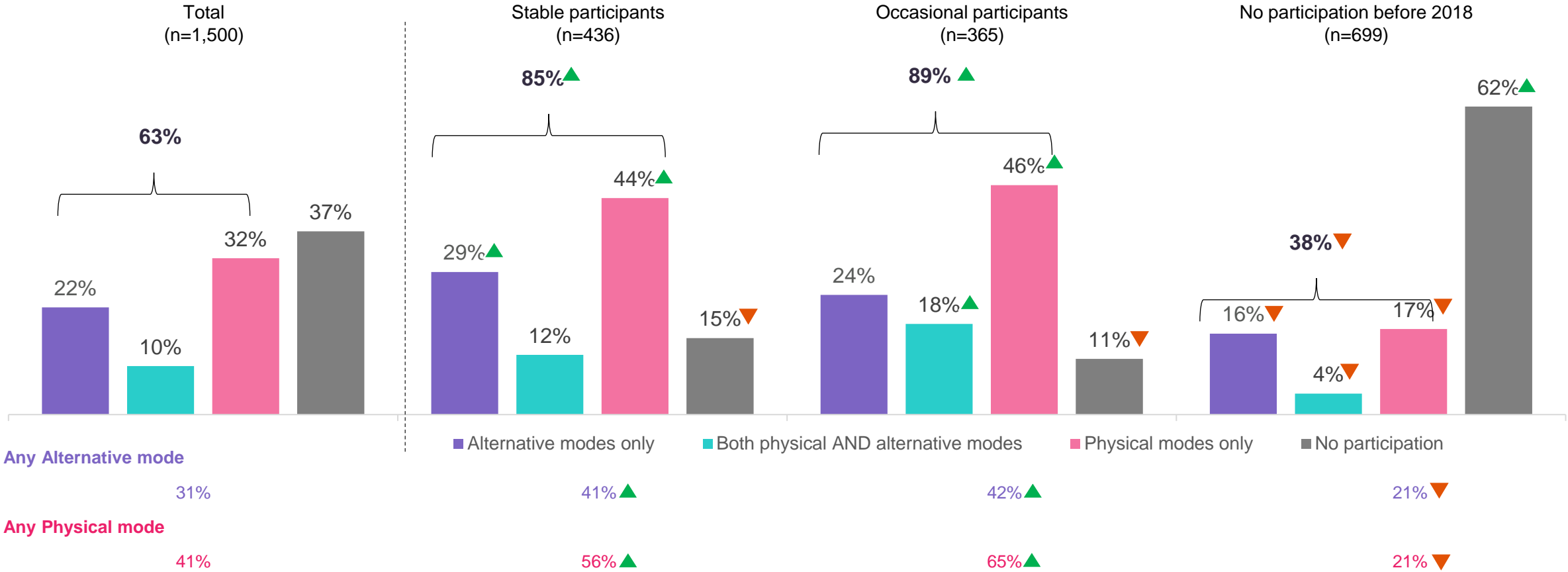


Base: All respondents, n=1,500

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

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

- While both stable and occasional participants before 2018 were similarly likely to participate in future Theatre programmes, occasional participants shown slightly stronger preference towards physical participation.
- Those who did not participated before 2018 (but might have participated in the years after) showed no particular preference between physical and 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

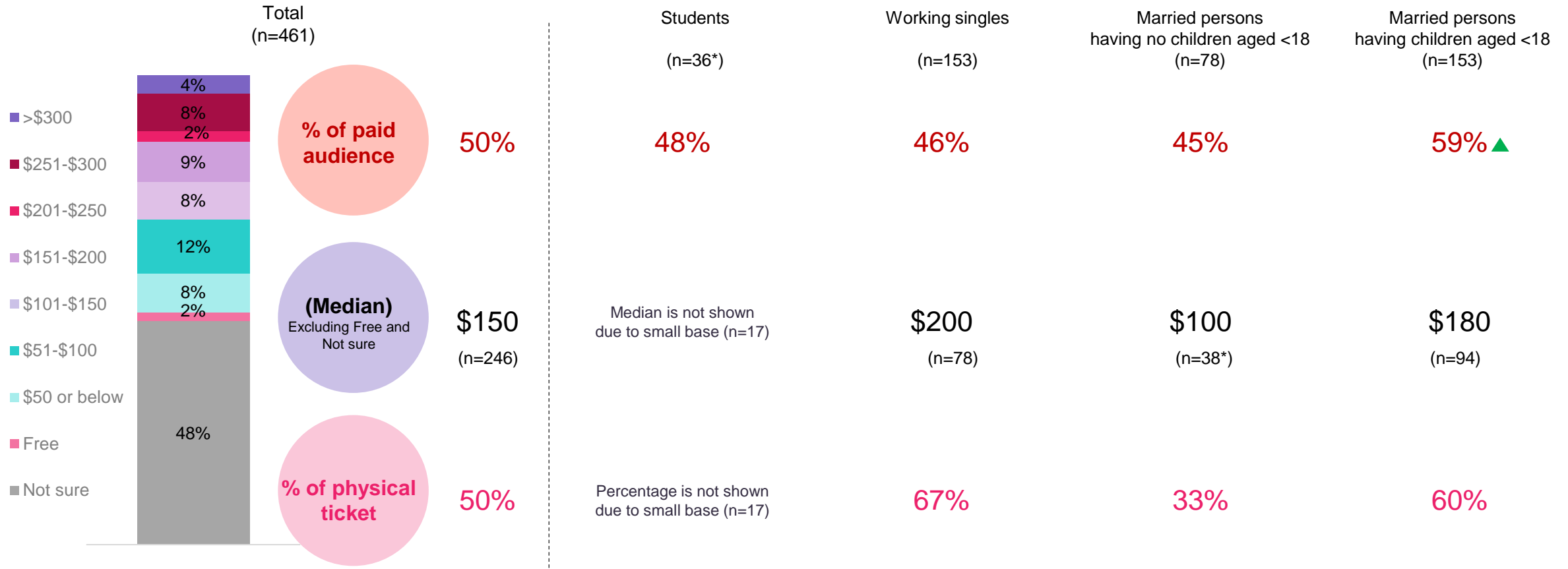
Base: All respondents, n=1,500

▲ ▼ 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 – Theatre – by life segments

Note to readers: The segment of retirees (n=9) is not shown due to small base  
Assuming ticket price HKD300 for in-person admission

- Half of potential alternative-mode participants were ready to pay for alternative-mode programmes at post-COVID-19 period.
- Married persons having children aged under 18 and working singles were prepared to pay for a higher price (60%-67% of physical ticket price) than married persons having no young children.



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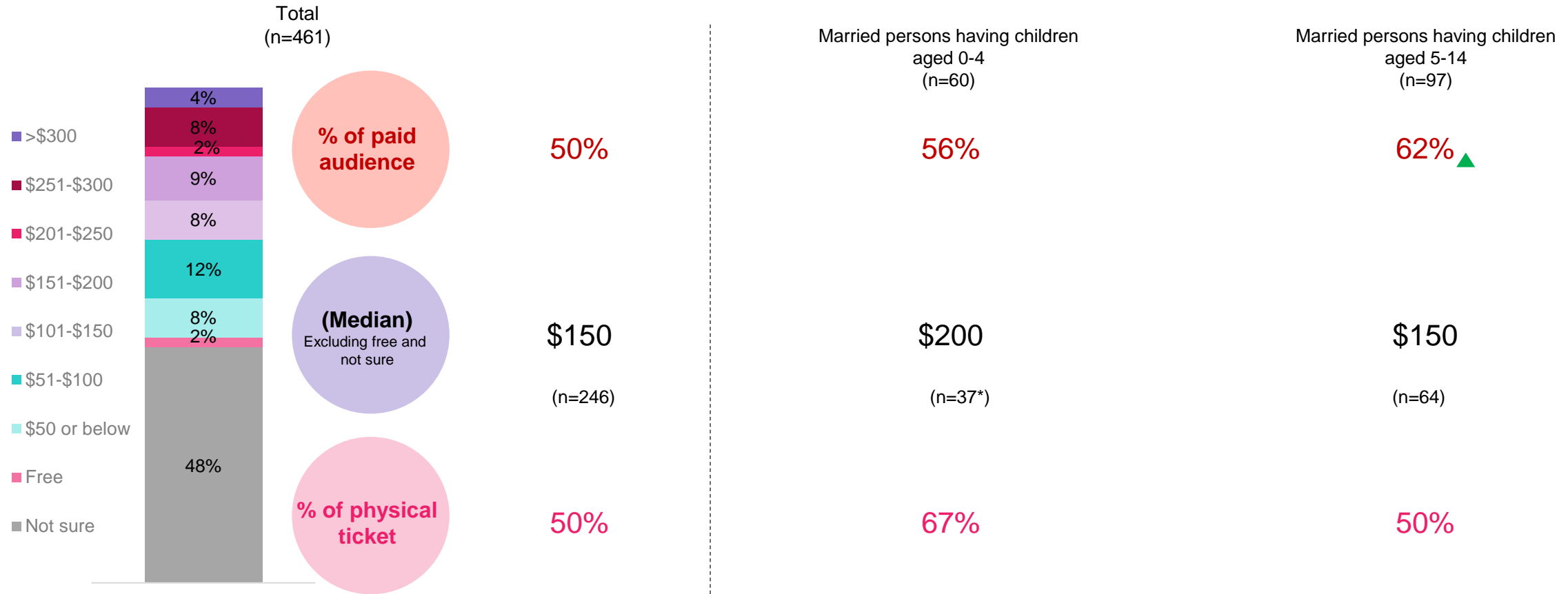
Base: Those consider alternative modes for participating respective art forms at post-COVID-19

▲▼ 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 – Theatre – by life segments

Note to readers: The segment of married persons having children aged 15+ is not shown due to small base (n=20)  
 Assuming ticket price HKD300 for in-person admission

- 6 out of 10 married persons having children aged 5-14 were willing to pay for alternative-mode programmes, but they expected bigger discount on the ticket price than those with younger children.



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

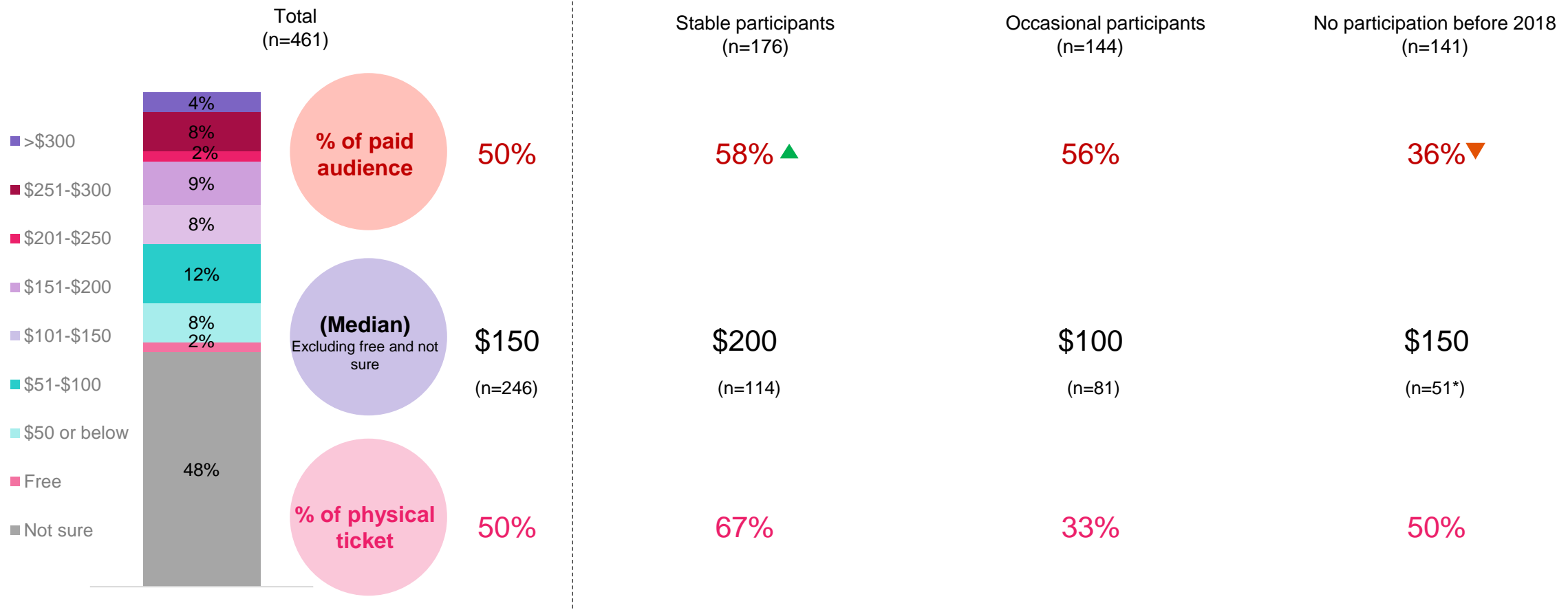
▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total



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

Assuming ticket price HKD300 for in-person admission

- Stable participants before 2018 were not only more likely to pay for alternative-mode programmes at post-COVID-19 period, but they were also more willing to pay for a higher price than other potential participants.



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

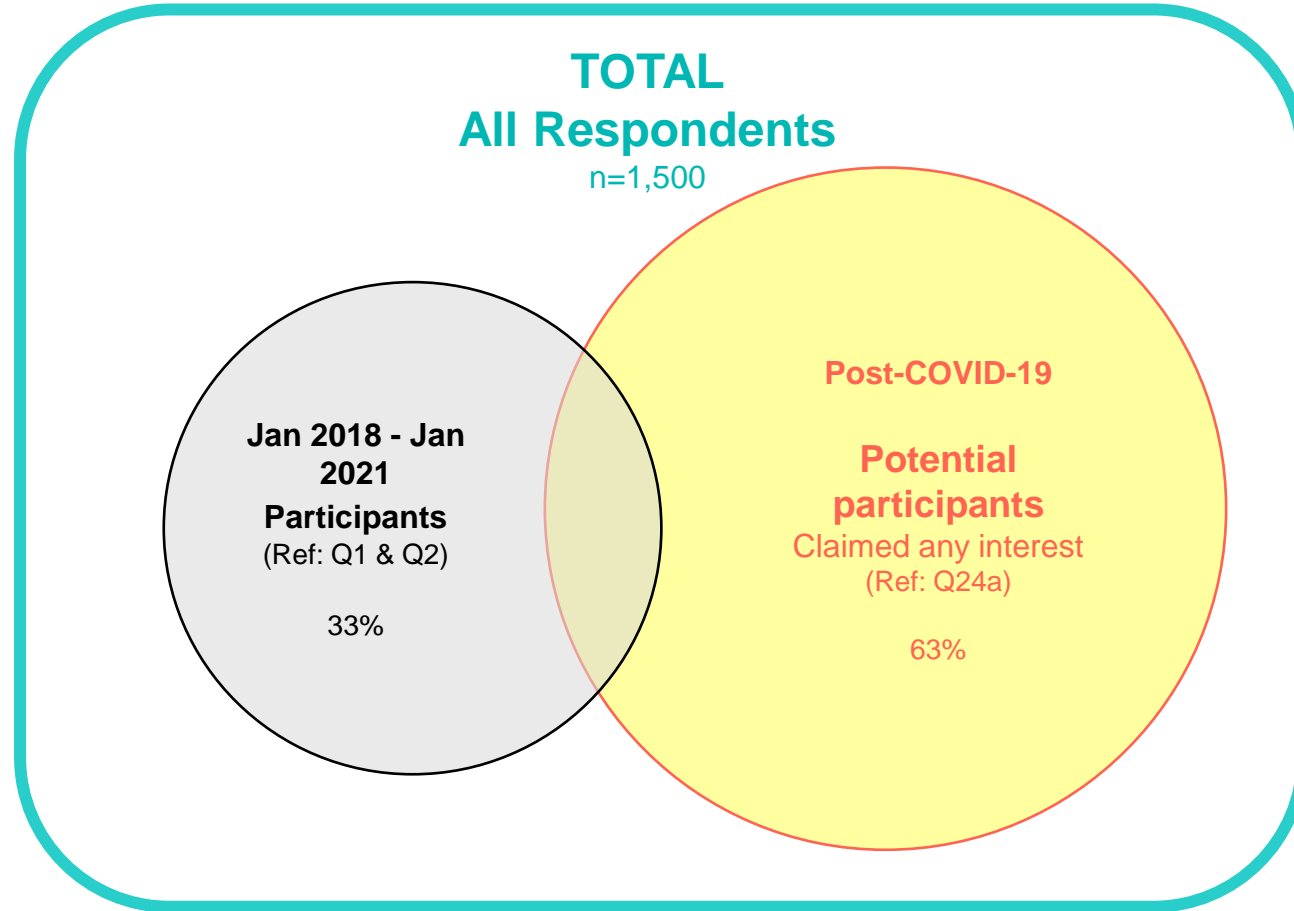
Base: Those consider alternative modes for participating respective art forms at post-COVID-19

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

# **Profiles of Potential Participants of Theatre**

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

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



# Profiles of potential participants - Theatre

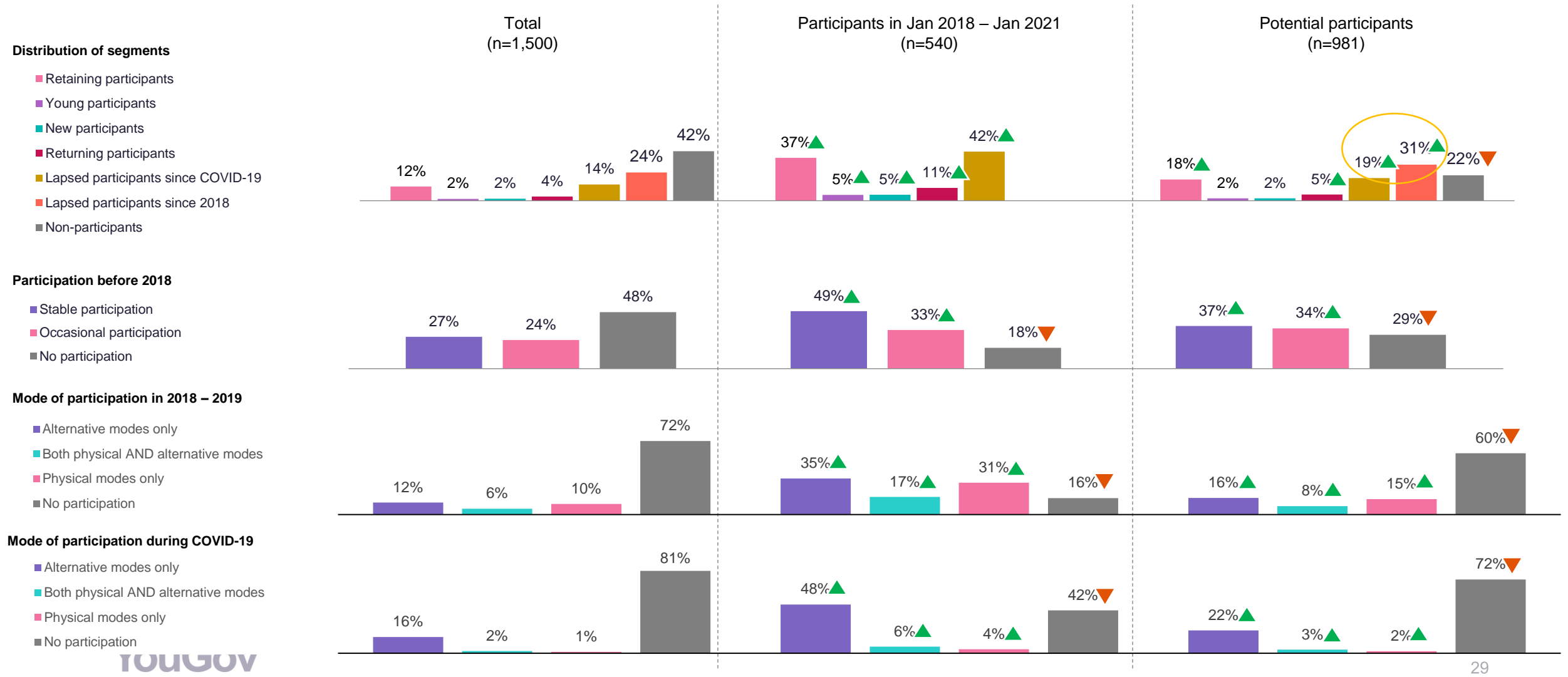
- Both actual participants in Jan 2018 – Jan 2021 and potential participants at post-COVID-19 period were skewed towards young adults aged 25-34 and married persons having children under 18. They also tended to have higher education level and household income.

	Total (n=1,500)	Participants in Jan 2018 – Jan 2021 (n=540)	Potential participants (n=981)
<b>Gender</b>			
Male	44%	44%	43%
Female	56%	56%	57%
<b>Age Group</b>			
16-24	13%	13%	13%
25-34	20%	24% ▲	22% ▲
35-44	22%	26% ▲	21%
45-54	22%	19%	23%
55-64	23%	18% ▼	20% ▼
<b>Occupation</b>			
Business owners/ Managers and professionals	14%	19% ▲	17% ▲
White-collar	27%	29%	28%
Blue-collar	34%	31%	33%
Housewives	7%	7%	7%
Students	9%	8%	9%
Retirees	3%	3%	3%
Unemployed	5%	3% ▼	4% ▼
<b>Life Segment</b>			
Students	9%	8%	9%
Working singles	22%	21%	22%
Married persons having no children aged <18	24%	19% ▼	22% ▼
Married persons having children aged <18	32%	41% ▲	36% ▲
<b>Education Level</b>			
Secondary or below	45%	37% ▼	38% ▼
Post-secondary / University	55%	63% ▲	62% ▲
<b>Monthly Household Income</b>			
Below HKD 30,000	64%	55% ▼	60% ▼
HKD 30,000 - 49,999	24%	30% ▲	26% ▲
More than HKD 50,000	12%	16% ▲	14% ▲

	Total (n=1,500)	Participants in Jan 2018 – Jan 2021 (n=540)	Potential participants (n=981)
<b>Region &amp; living district</b>			
Hong Kong Island	17%	18%	16%
Central & Western	3%	4%	3%
Eastern	8%	8%	8%
Southern	4%	4%	3%
Wan Chai	2%	2%	2%
Kowloon	30%	32%	31%
Kowloon City	6%	5%	6%
Kwun Tong	8%	10% ▲	10% ▲
Sham Shui Po	6%	8% ▲	7% ▲
Wong Tai Sin	6%	4%	4% ▼
Yau Tsim Mong	4%	5%	4%
New Territories	53%	49% ▼	52%
Kwai Tsing	7%	6%	6%
North	5%	4%	4%
Sai Kung	7%	9% ▲	7%
Sha Tin	8%	7%	9%
Tai Po	4%	4%	4%
Tsuen Wan	4%	4%	4%
Tuen Mun	8%	7%	7%
Yuen Long	8%	6% ▼	7% ▼
Islands	3%	2%	3%

# Profiles of potential participants - Theatre

- Half of the potential participants were lapsed participants, meaning that they were still interested in Theatre despite their non-participation in this art form recently. (See slides 46-47 for reasons of non-participation of these lapsed participants)

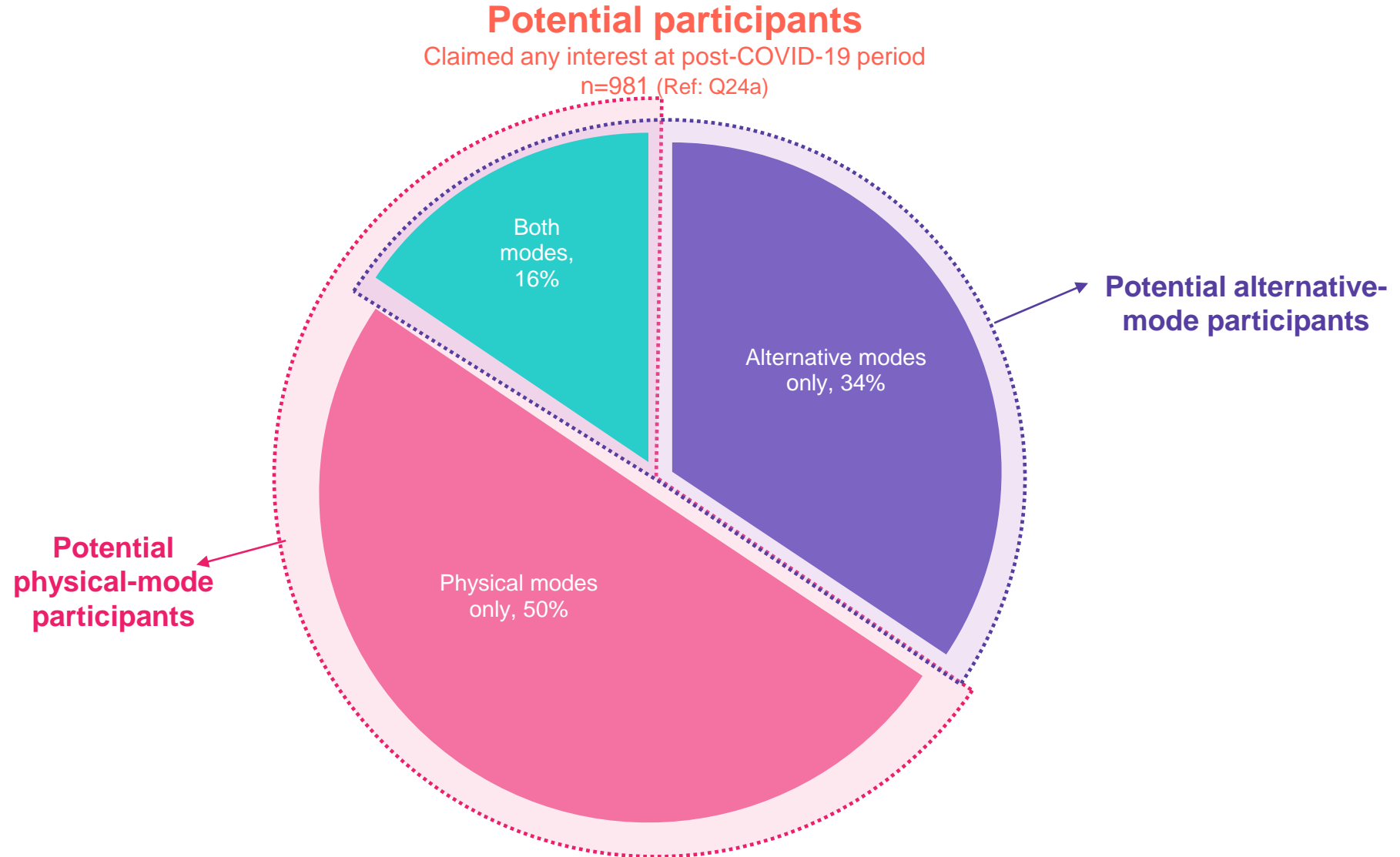


▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

# **Profile of Potential Participants – by Mode of Participation**

# Distribution of potential participants by mode preference – Theatre

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



# Profiles of potential participants – Theatre – by mode of participation

- Potential physical-mode participants tended to have higher education level while potential alternative-mode participants were more likely to be blue-collar workers.
- Potential alternative-mode participants also had a higher proportion of male and fewer married persons with no young children.

	Potential participants (n=981)	Potential physical-mode participants (n=679)	Potential alternative-mode participants (n=461)
<b>Gender</b>			
Male	43%	41%	47%
Female	57%	59%	53%
<b>Age Group</b>			
16-24	13%	14%	13%
25-34	22%	20%	25%
35-44	21%	19%	22%
45-54	23%	24%	21%
55-64	20%	22%	18%
<b>Occupation</b>			
Business owners/ Managers and professionals	17%	17%	16%
White-collar	28%	32%	24%
Blue-collar	33%	27% ▼	39% ▲
Housewives	7%	7%	5%
Students	9%	10%	9%
Retirees	3%	3%	4%
Unemployed	4%	4%	3%
<b>Life Segment</b>			
Students	9%	10%	9%
Working singles	22%	20%	24%
Married persons having no children aged <18	22%	25%	18%
Married persons having children aged <18	36%	35%	34%
<b>Education Level</b>			
Secondary or below	38%	32% ▼	42%
Post-secondary / University	62%	68% ▲	58%
<b>Monthly Household Income</b>			
Below HKD 30,000	60%	59%	62%
HKD 30,000 - 49,999	26%	24%	26%
More than HKD 50,000	14%	17%	12%

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

	Potential participants (n=981)	Potential physical-mode participants (n=679)	Potential alternative-mode participants (n=461)
<b>Region &amp; living district</b>			
Hong Kong Island	16%	17%	15%
Central & Western	3%	3%	3%
Eastern	8%	8%	8%
Southern	3%	5%	2%
Wan Chai	2%	2%	2%
Kowloon	31%	30%	32%
Kowloon City	6%	7%	5%
Kwun Tong	10%	9%	11%
Sham Shui Po	7%	6%	8%
Wong Tai Sin	4%	5%	4%
Yau Tsim Mong	4%	4%	5%
New Territories	52%	53%	53%
Kwai Tsing	6%	5%	8%
North	4%	4%	5%
Sai Kung	7%	8%	5%
Sha Tin	9%	10%	9%
Tai Po	4%	3%	6%
Tsuen Wan	4%	5%	3%
Tuen Mun	7%	7%	7%
Yuen Long	7%	8%	6%
Islands	3%	2%	5%

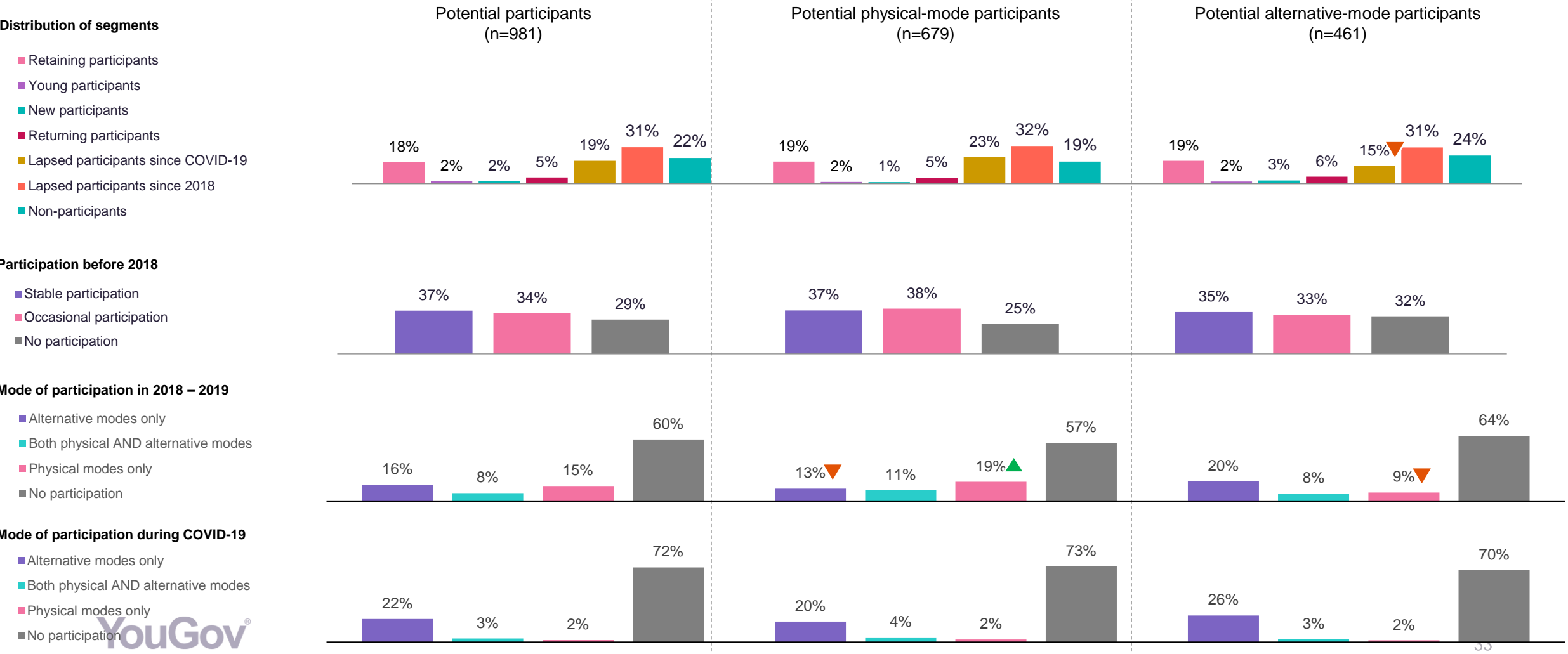
*Other observations:*

	Potential alternative-mode participants	Potential paid alternative-mode participants
MHI below HKD 30,000	62%	54%



# Profiles of potential participants – Theatre – by mode of participation

- Compared to their physical-mode counterparts, more potential alternative-mode participants had been participating in alternative only even before COVID-19. This might explain why there were also fewer lapsed participants since COVID-19 among potential alternative-mode participants, as they could more easily adapt to alternative-mode programmes available during the epidemic.
- Potential physical-mode participants, on the other hand, were more likely to participate in physical Theatre programmes only before COVID-19.



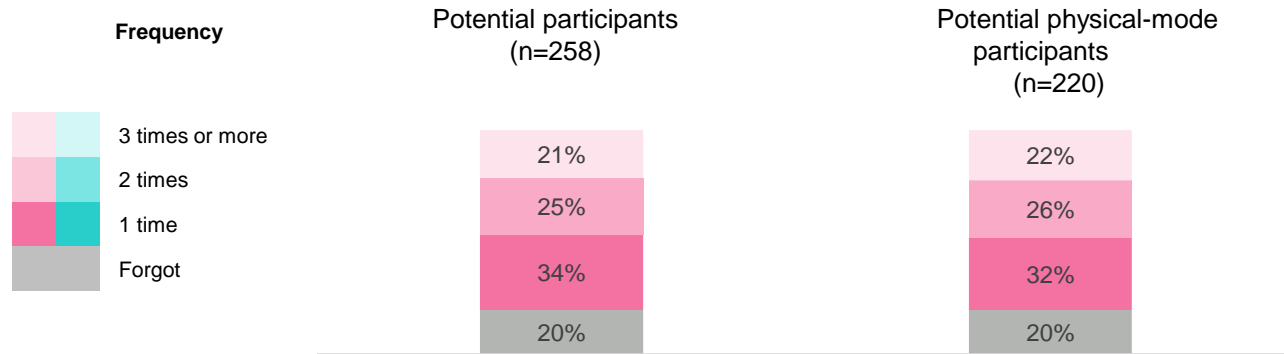
▲ ▼ Denote the figure of the segment is significantly higher/ lower than potential participants



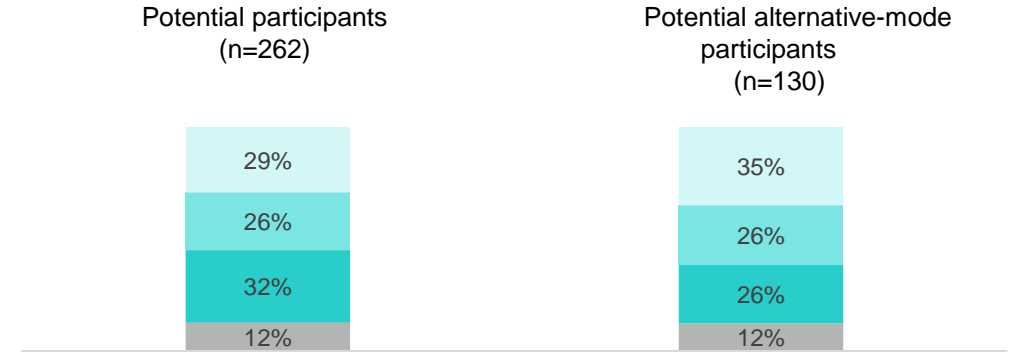
# Profiles of potential participants – Theatre – by mode of participation

- Among the potential alternative-mode participants, their frequency of participation in alternative-mode Theatre programmes during COVID-19 was slightly higher than all potential participants.

**Participation via physical modes in 2018-2019**

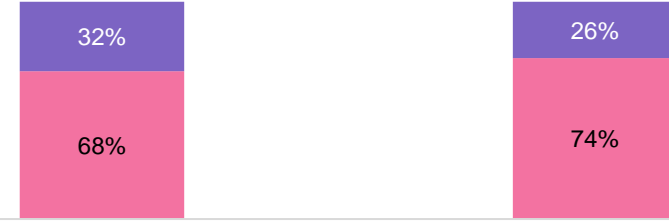


**Participation via alternative modes during COVID-19**



**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.

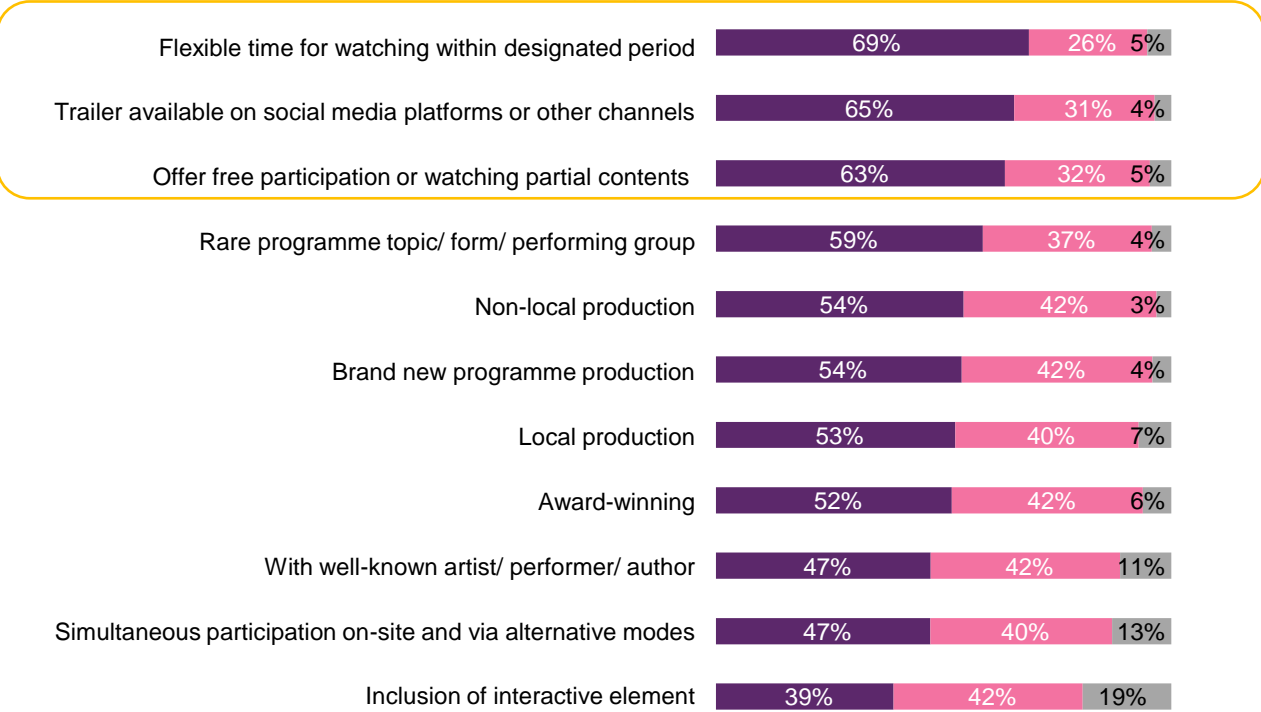
# Profiles of potential participants – Theatre – important elements and information source for alternative modes

- Flexible time, trailers on social media platforms and free participation were the three main drivers of alternative-mode programmes.
- Social media platforms (67%) were the main source of information channel for alternative-mode programmes, followed by emails (34%).

## Important elements driving alternative modes

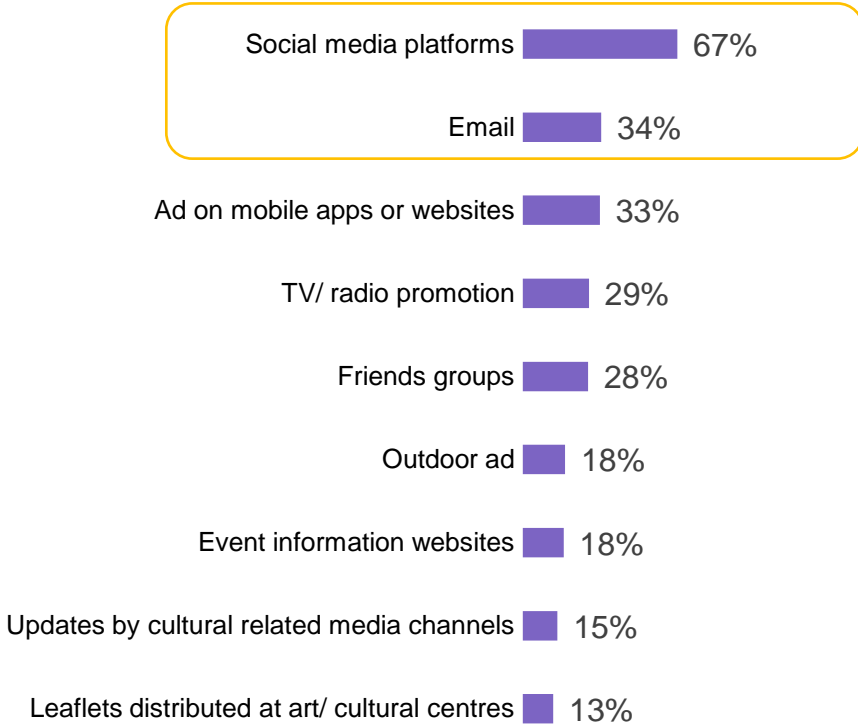
Potential alternative-mode participants (n=461)

- 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=410)

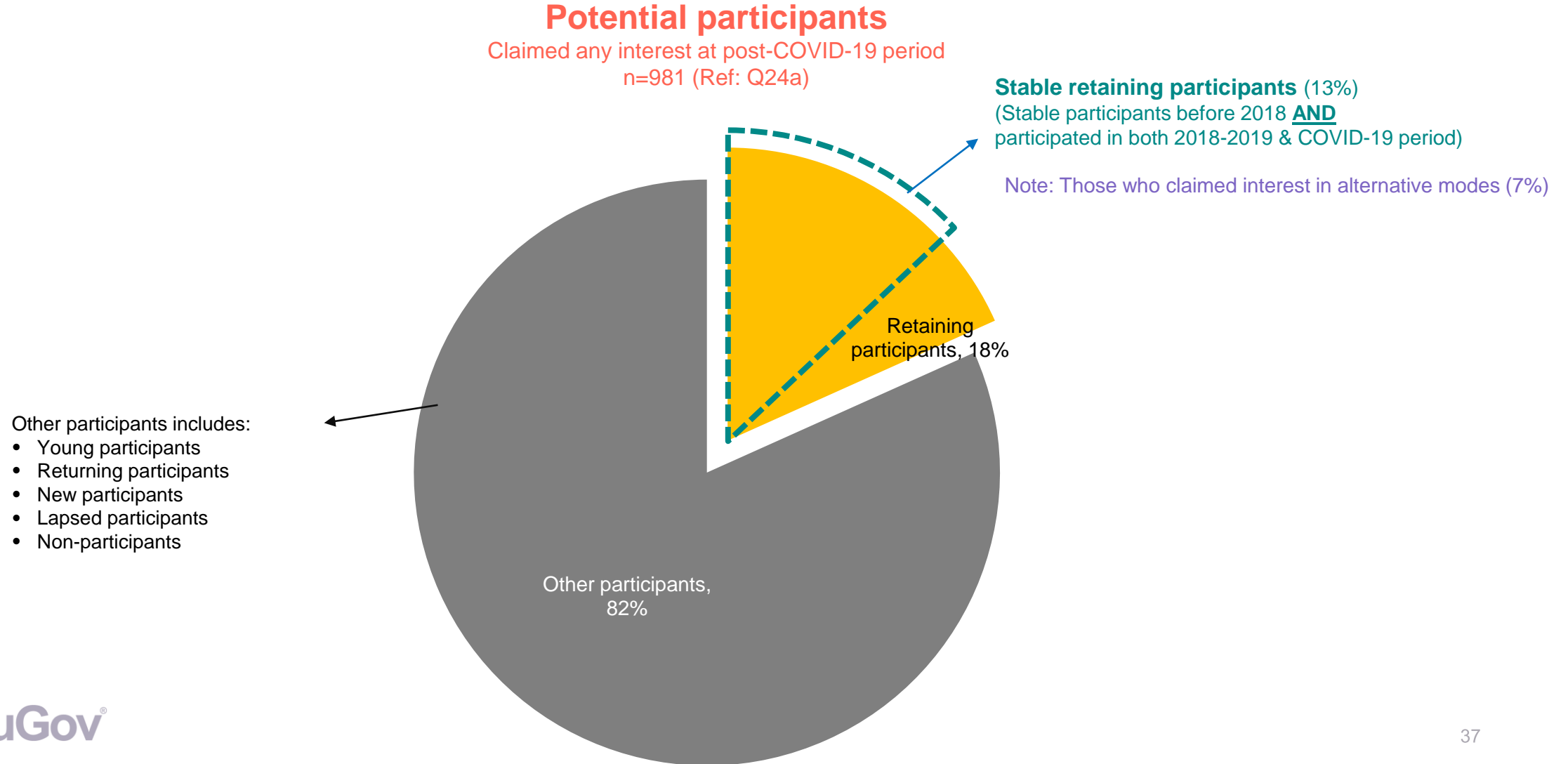


Note: For information source, respondents without awareness of or prior experience in alternative programmes are excluded, so the base does not cover all potential alternative-mode participants.

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

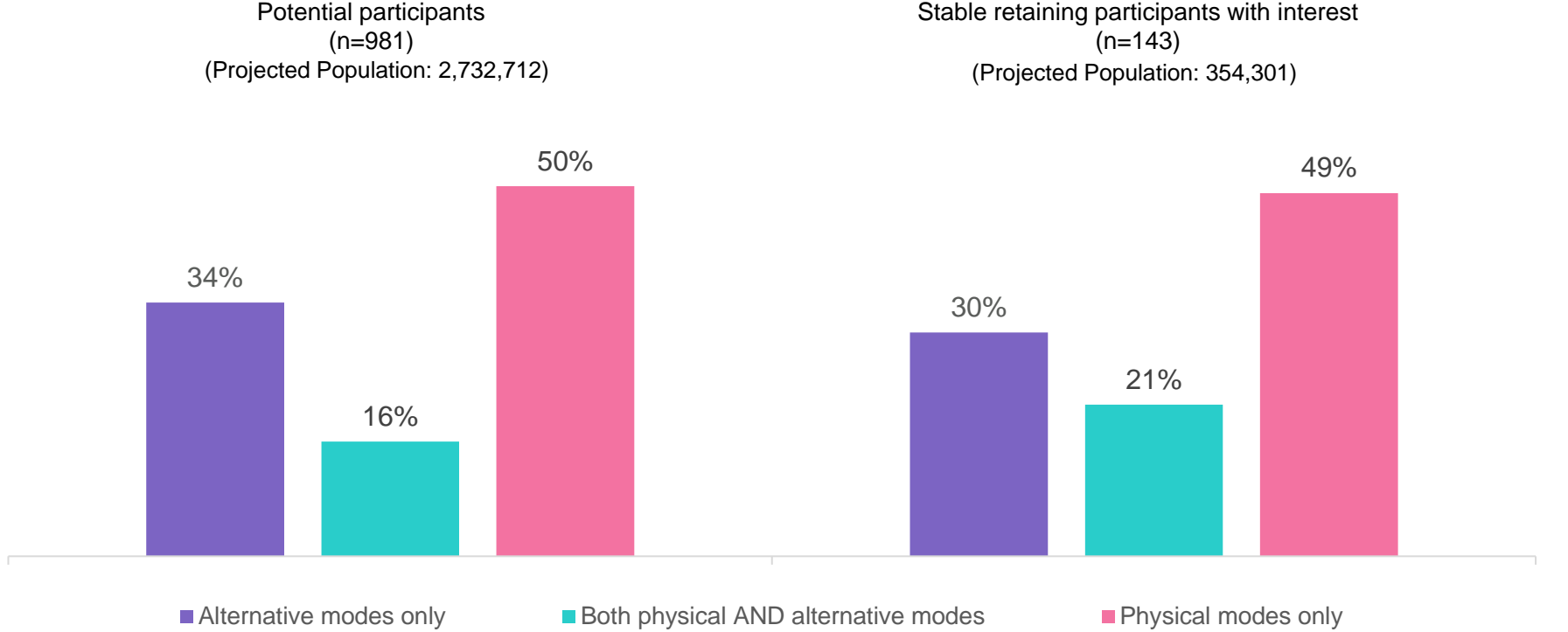
# Proportion of stable retaining participation with interest among potential participants – Theatre

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



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

- Stable retaining participants with future participation interest expressed slightly greater interest in physical modes (70%) than all potential participants (66%).



Any Alternative mode  
Any Physical mode

	Projected Population	Projected Population
50%	1,363,554	51%
66%	1,793,736	70%



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 interests at post-COVID-19 period – Theatre

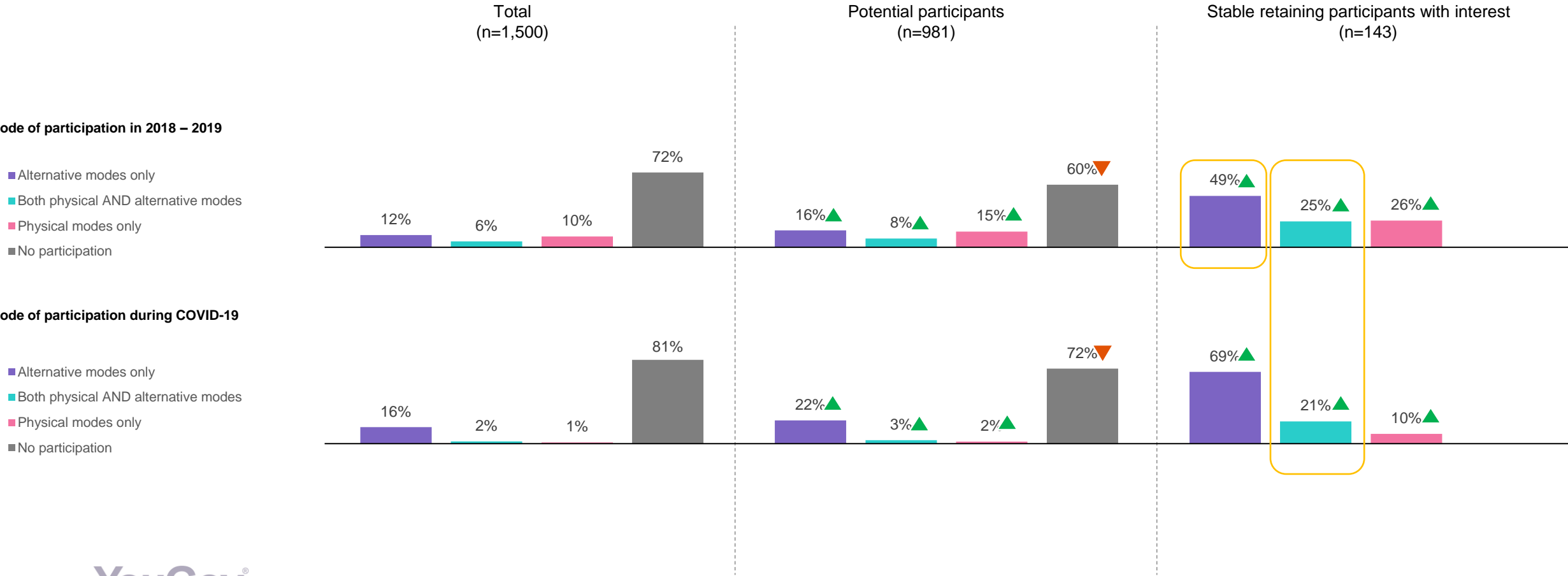
- Stable retaining participants with interest were skewed towards male and 25-34 years old. Nearly half of them were married persons having young children under the age of 18.

	Total (n=1,500)	Potential participants (n=981)	Stable retaining participants with interest (n=143)
<b>Gender</b>			
Male	44%	43%	55% ▲
Female	56%	57%	45% ▼
<b>Age Group</b>			
16-24	13%	13%	13%
25-34	20%	22% ▲	32% ▲
35-44	22%	21%	24%
45-54	22%	23%	21%
55-64	23%	20% ▼	11% ▼
<b>Occupation</b>			
Business owners/ Managers and professionals	14%	17% ▲	23% ▲
White-collar	27%	28%	34%
Blue-collar	34%	33%	30%
Housewives	7%	7%	1% ▼
Students	9%	9%	10%
Retirees	3%	3%	-
Unemployed	5%	4% ▼	2%
<b>Life Segment</b>			
Students	9%	9%	10%
Working singles	22%	22%	20%
Married persons having no children aged <18	24%	22% ▼	14% ▼
Married persons having children aged <18	32%	36% ▲	46% ▲
<b>Education Level</b>			
Secondary or below	45%	38% ▼	40%
Post-secondary / University	55%	62% ▲	60%
<b>Monthly Household Income</b>			
Below HKD 30,000	64%	60% ▼	50% ▼
HKD 30,000 - 49,999	24%	26% ▲	29%
More than HKD 50,000	12%	14% ▲	21% ▲

	Total (n=1,500)	Potential participants (n=981)	Stable retaining participants with interest (n=143)
<b>Region &amp; living district</b>			
Hong Kong Island	17%	16%	22%
Central & Western	3%	3%	6%
Eastern	8%	8%	8%
Southern	4%	3%	5%
Wan Chai	2%	2%	3%
Kowloon	30%	31%	34%
Kowloon City	6%	6%	7%
Kwun Tong	8%	10% ▲	7%
Sham Shui Po	6%	7% ▲	8%
Wong Tai Sin	6%	4% ▼	7%
Yau Tsim Mong	4%	4%	6%
New Territories	53%	52%	44% ▼
Kwai Tsing	7%	6%	7%
North	5%	4%	4%
Sai Kung	7%	7%	3%
Sha Tin	8%	9%	10%
Tai Po	4%	4%	4%
Tsuen Wan	4%	4%	3%
Tuen Mun	8%	7%	7%
Yuen Long	8%	7% ▼	2% ▼
Islands	3%	3%	4%

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

- Majority of stable retaining participants with interest had experience in alternative-mode Theatre programmes since 2018. About 25% of them participated in both physical and alternative modes in 2018-2019, and the participation rate in both modes maintained at 21% even during COVID-19 when physical attendance was less viable.

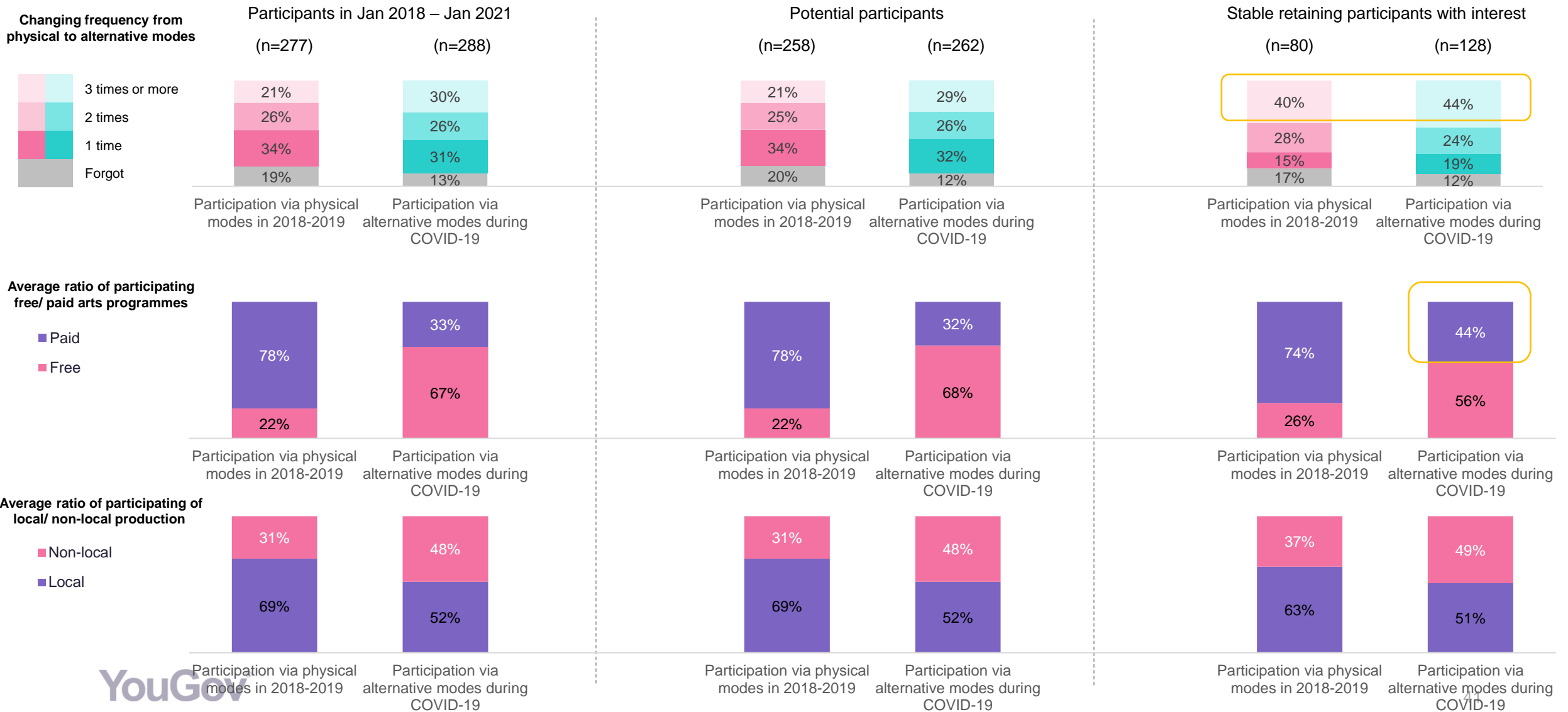


▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total



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

- Stable retaining participants with interest had been frequent participants in either physical or alternative modes. They also participated in more paid alternative-mode programmes during COVID-19 than other 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.

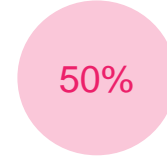
# Acceptable price level and important elements for arts participation via alternative modes at post-COVID-19 period - Stable retaining participants with participation interest at post-COVID-19 period – Theatre

- Stable retaining participants with interest in alternative modes were willing to pay more for alternative-mode programmes, although they would in general be more likely to consider alternative modes only when physical participation was not possible.

Potential alternative-mode participants (n=246)

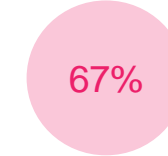
**Acceptable price level (Median)**  
Excluding Free and Not sure

Note: Assuming ticket price HKD300 for in-person admission



% of physical ticket

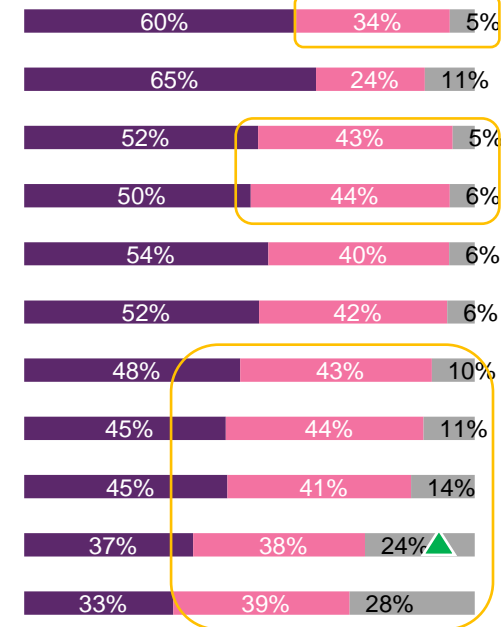
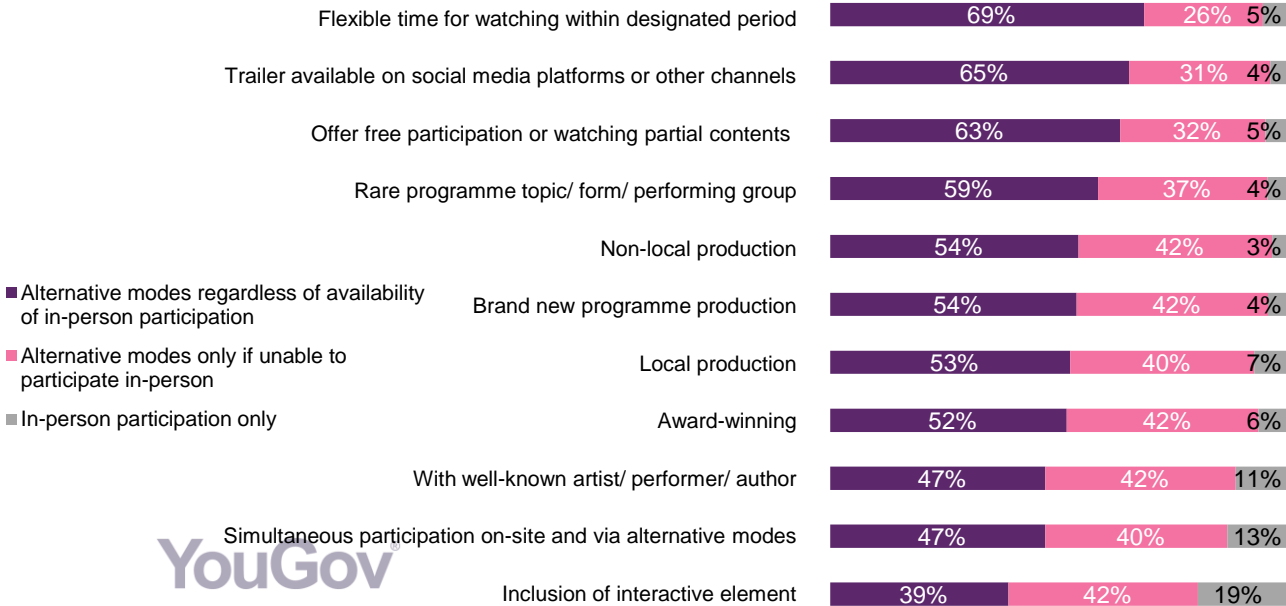
Stable retaining participants with interest in alternative modes (n=51)



**Important elements driving alternative modes**

Potential alternative-mode participants (n=461)

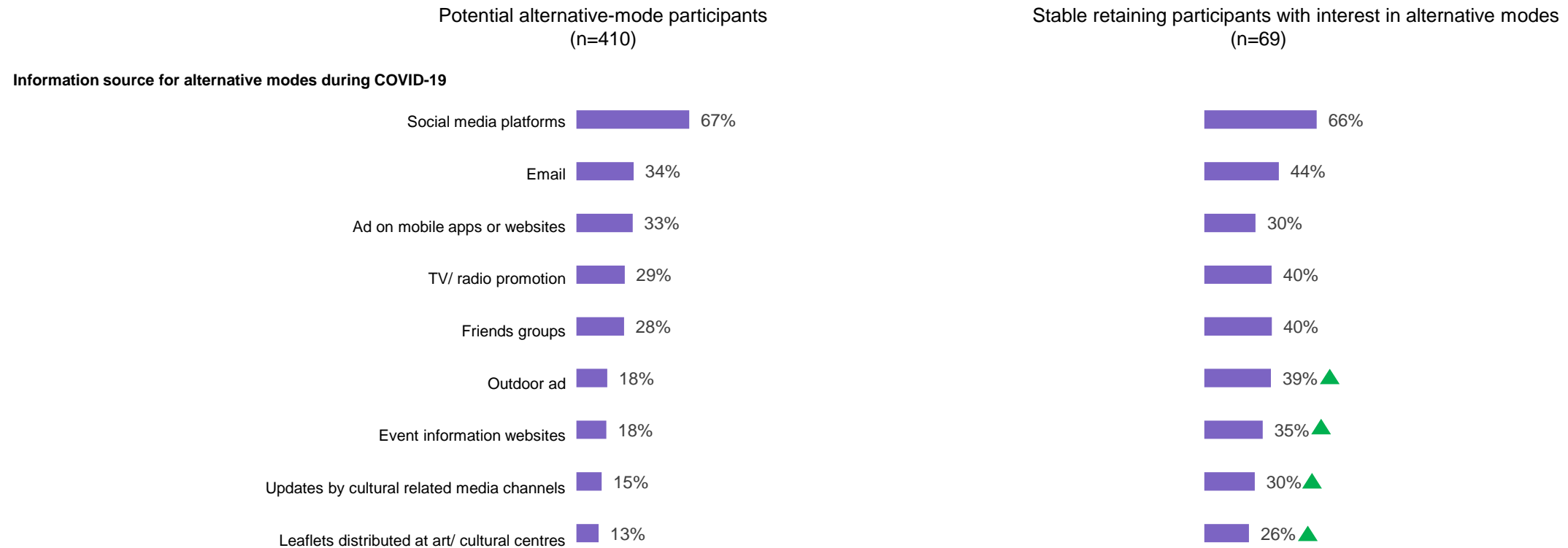
Stable retaining participants with interest in alternative modes (n=69)



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

# Information source for alternative-mode arts programmes during COVID-19 - Stable retaining participants with participation interest at post-COVID-19 period – Theatre

- Compared to all potential alternative-mode participants, more stable retaining participants with interest in alternative modes relied on outdoor advertisements, event information websites, updates by culture-related media channels and leaflets distributed at arts/ cultural centres for information on alternative-mode programmes during COVID-19.



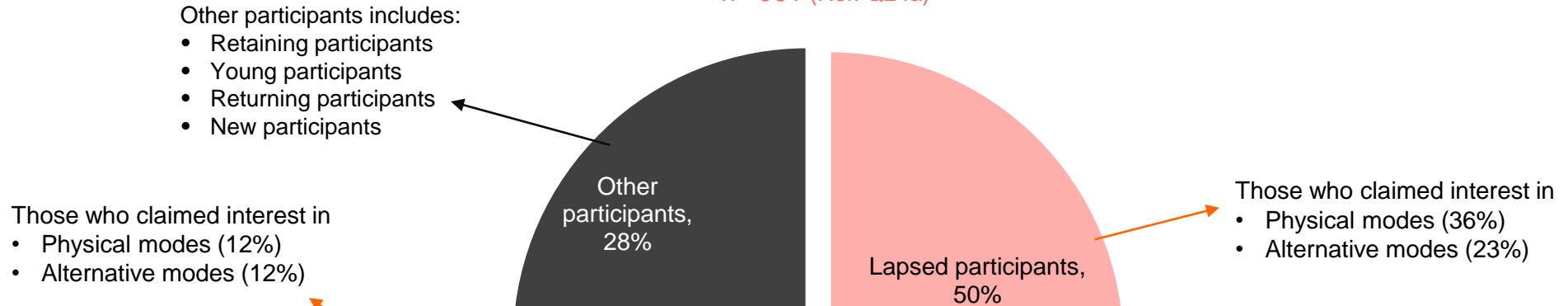
# **Lapsed and Non-Participants with Participation Interest at Post-COVID-19 Period**

# Distribution of potential participants by type of participants – Theatre

- 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= 981 (Ref: Q24a)



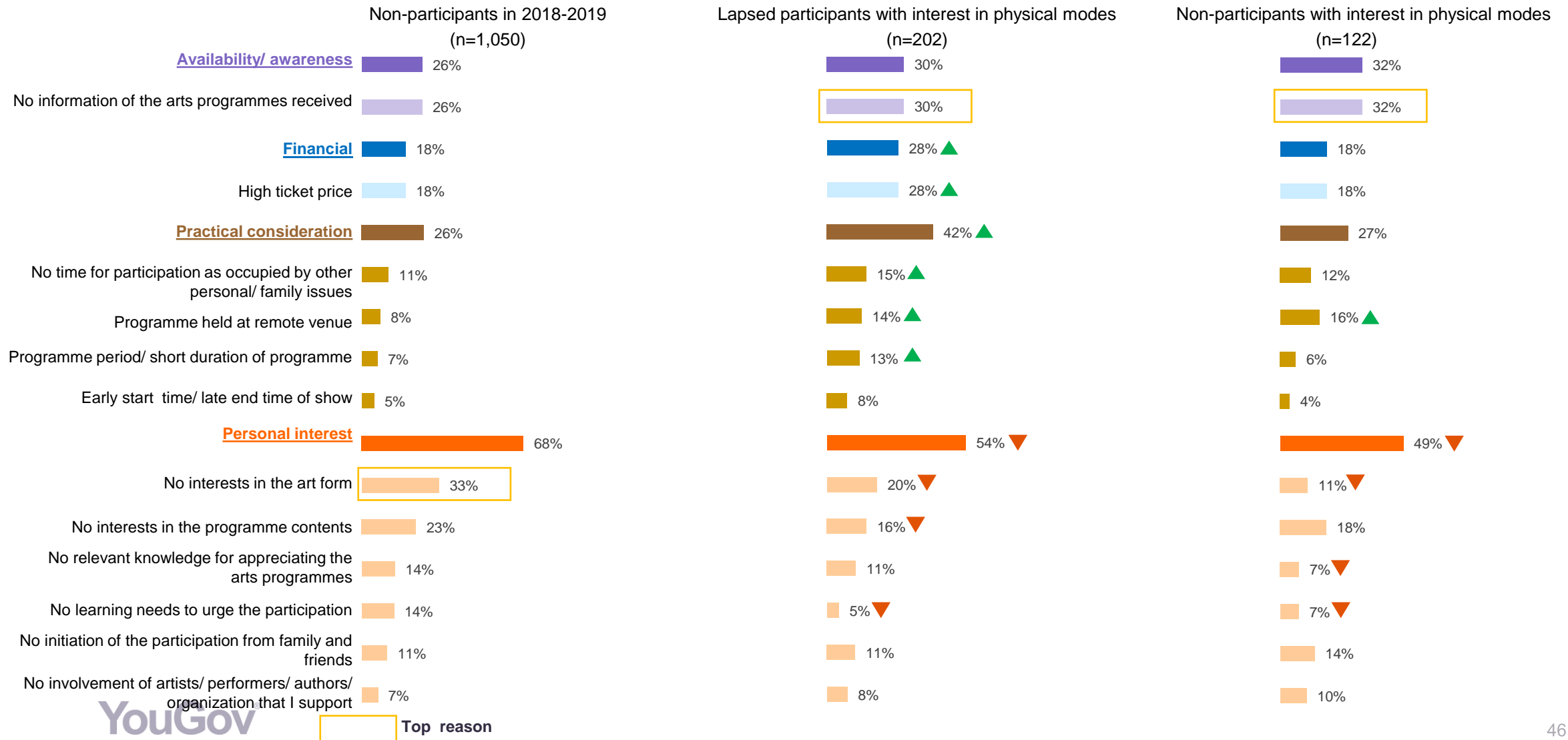
### Other observations:

	Potential physical-mode participants	Non-participants with interest in physical modes
Married persons having no children aged <18	25%	35%

	Potential alternative-mode participants	Non-participants with interest in alternative modes
Working singles	24%	32%
Married persons having children aged <18	34%	11%
Business owners/ Managers and professionals	16%	9%
Unemployed	3%	8%
MHI below HKD 30,000	62%	74%
MHI more than HKD 50,000	12%	6%

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

- Lack of programme information and high ticket price were the major barriers in 2018-2019 for lapsed participants with interest in physical-mode programmes.
- Lack of information was also the barrier for non-participants with interest in physical-mode programmes.



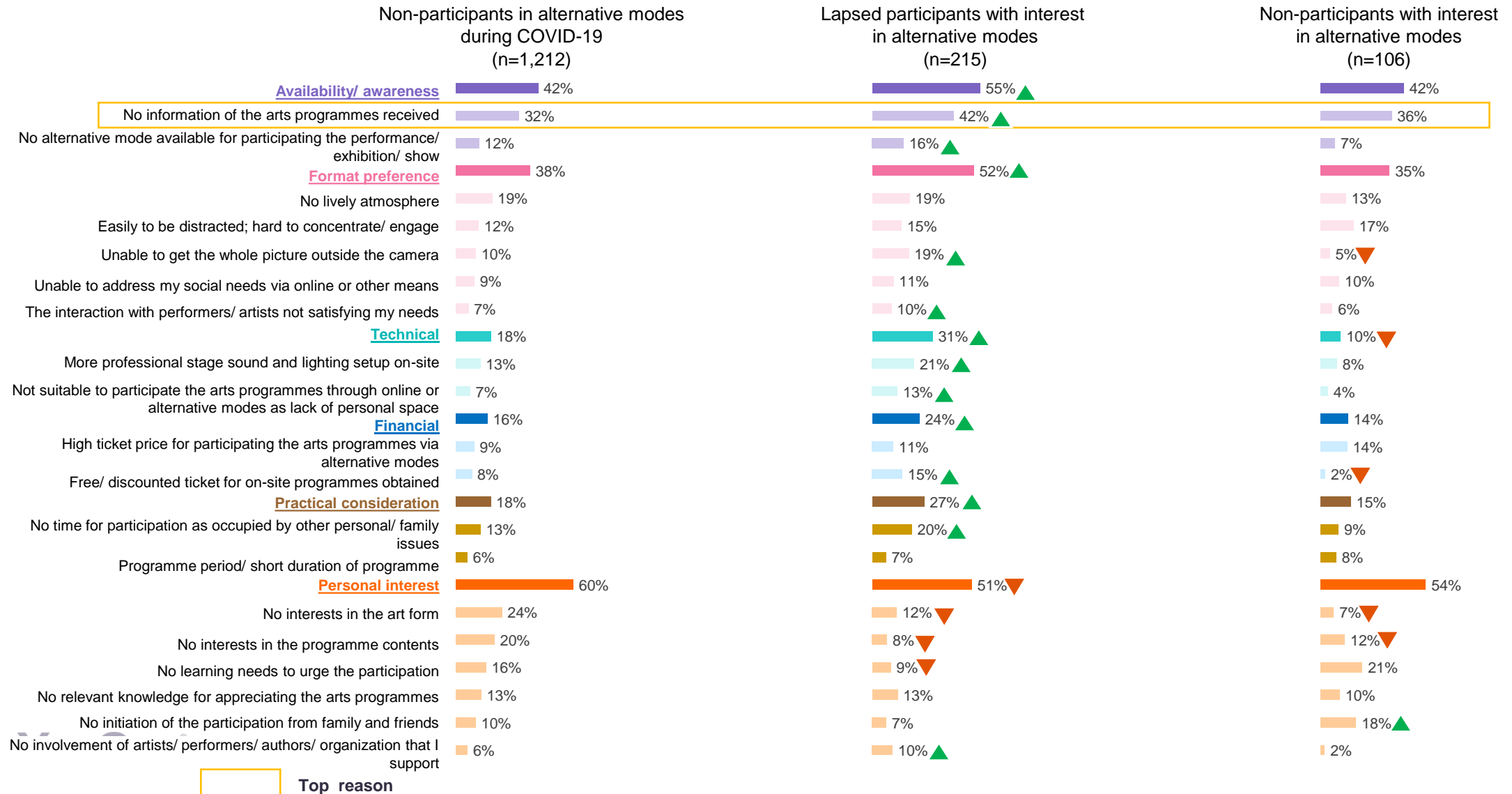
Note: Lapsed participants who have participated in 2018-2019 are excluded from this question, so not all lapsed participants with interest are covered here.

Base: Non-participants of Theatre 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 – Theatre

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

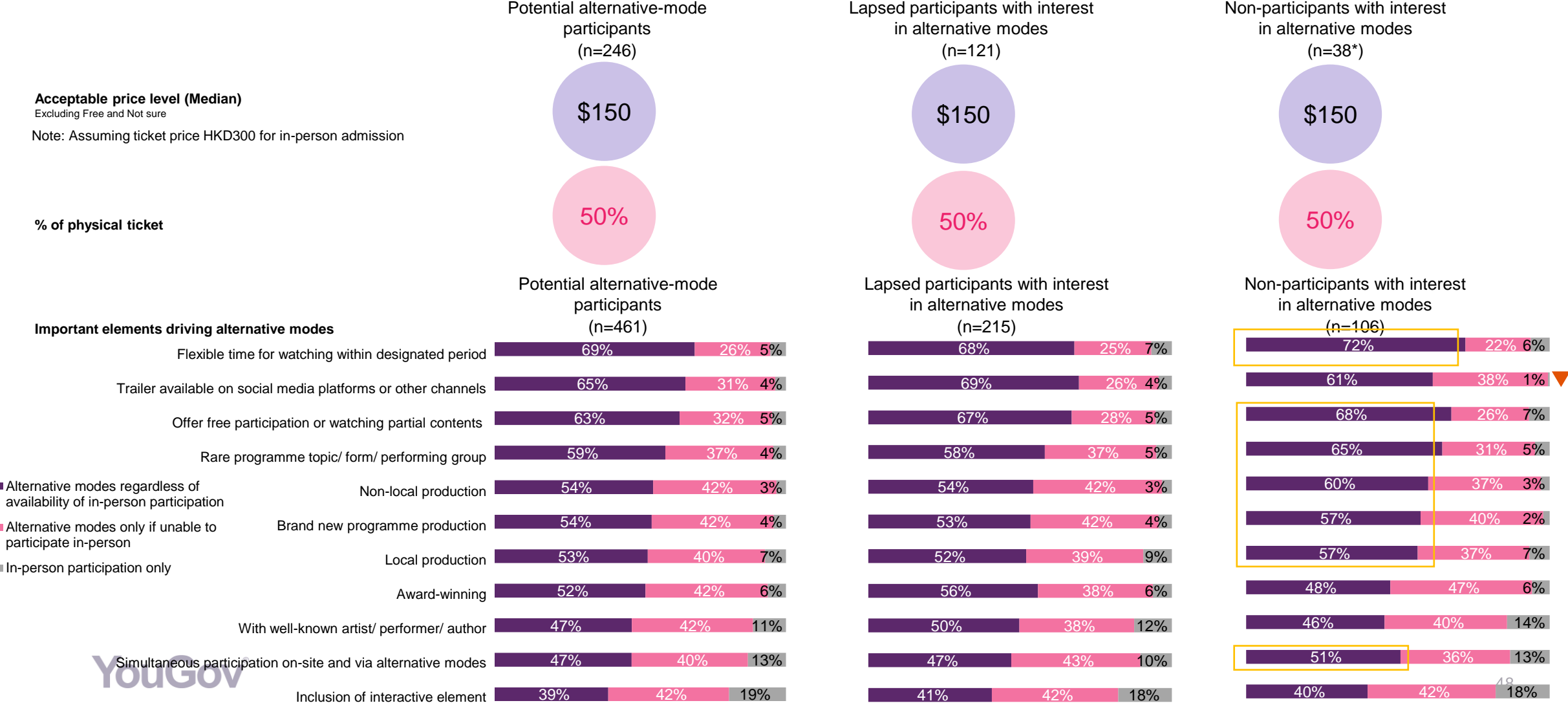


Base: Non-participants of Theatre programme via alternative modes during COVID-19

▲ ▼ 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 – Theatre

- 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 in general be more likely to consider alternative modes even when physical attendance was available.



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

