

Individual Art Form Analysis - Xiqu

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Key highlights

- Participation in Xiqu programmes dropped from 16% (in 2018-2019) to 12% (during COVID-19). Relatively speaking, men were more consistent Xiqu participants than women. Those aged 25-44 and married persons having children under the age of 18 were also actively involved in Xiqu.
- Over one-third of lapsed participants since COVID-19 had only participated in physical-mode programmes in 2018-2019, so the lower availability of physical-mode programmes during the epidemic might be a reason why they ceased participation.
- Participation share in alternative modes grew from 78% in 2018-2019 to 95% during COVID-19, mainly from TV/ radio broadcast, social media platforms, and paid video-on-demand platforms. Compared to physical-mode participation before the epidemic, alternative-mode participation in Xiqu during COVID-19 was notably more frequent and involved more free and non-local productions.
- Claimed interest (36%) in future Xiqu programmes nearly doubled the actual participation incidence in past 3 years (Jan 2018 – Jan 2021). The surge was mainly driven by interest growth in physical-mode programmes (from 8% to 22%).
- Actual participants in past 3 years and potential Xiqu participants both were mainly comprised of married persons having children under 18. The potential participants generally had higher education and household income.
- Despite their higher interest in the art form, married persons having children under 18 were relatively more concerned with the experience or technical issues of alternative-mode participation. Those who claimed interest in future alternative-mode programmes were however willing to pay more for such programmes.
- More than 70% of potential Xiqu participants did not participate in the art form at the moment (i.e. they were lapsed participants or non-participants). Among them, those with claimed interest in physical-mode programmes suggested the high ticket price was a major reason for their non-participation in 2018-2019. Hence, to draw these participants back to physical Xiqu 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			

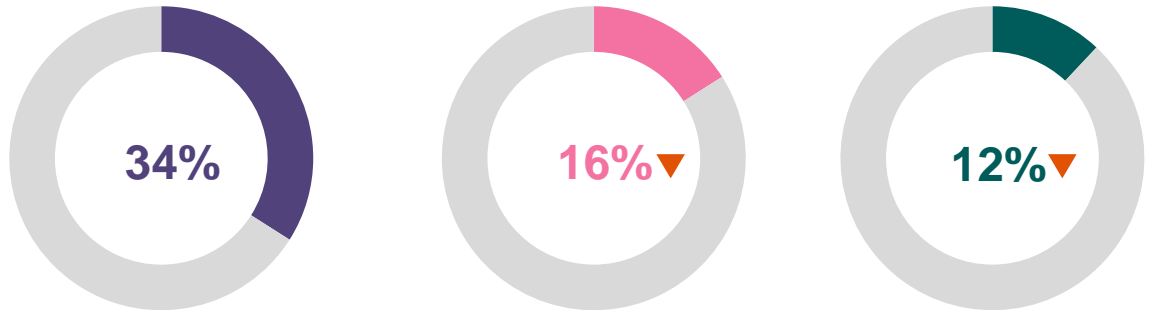
Arts participation – Xiqu

Note to readers: This online survey did not cover elderly population aged 65 or above. Hence the Xiqu participation incidence found in this survey could be underestimated as the art form might in reality be skewed more towards the excluded age group who were less active in Internet usage.

- Since the outbreak of COVID-19, the participation rate in Xiqu programmes dropped from 16% to 12%.
- Despite 7% of previous participants having lapsed since the epidemic, 2% resumed participation in the art form again.
- Compared to other art forms, Xiqu had the lowest percentage of new participants being drawn during COVID-19.



Participation Incidence



Projected Population

1,475,013 709,576 505,419

Participation Segment

Projected Population

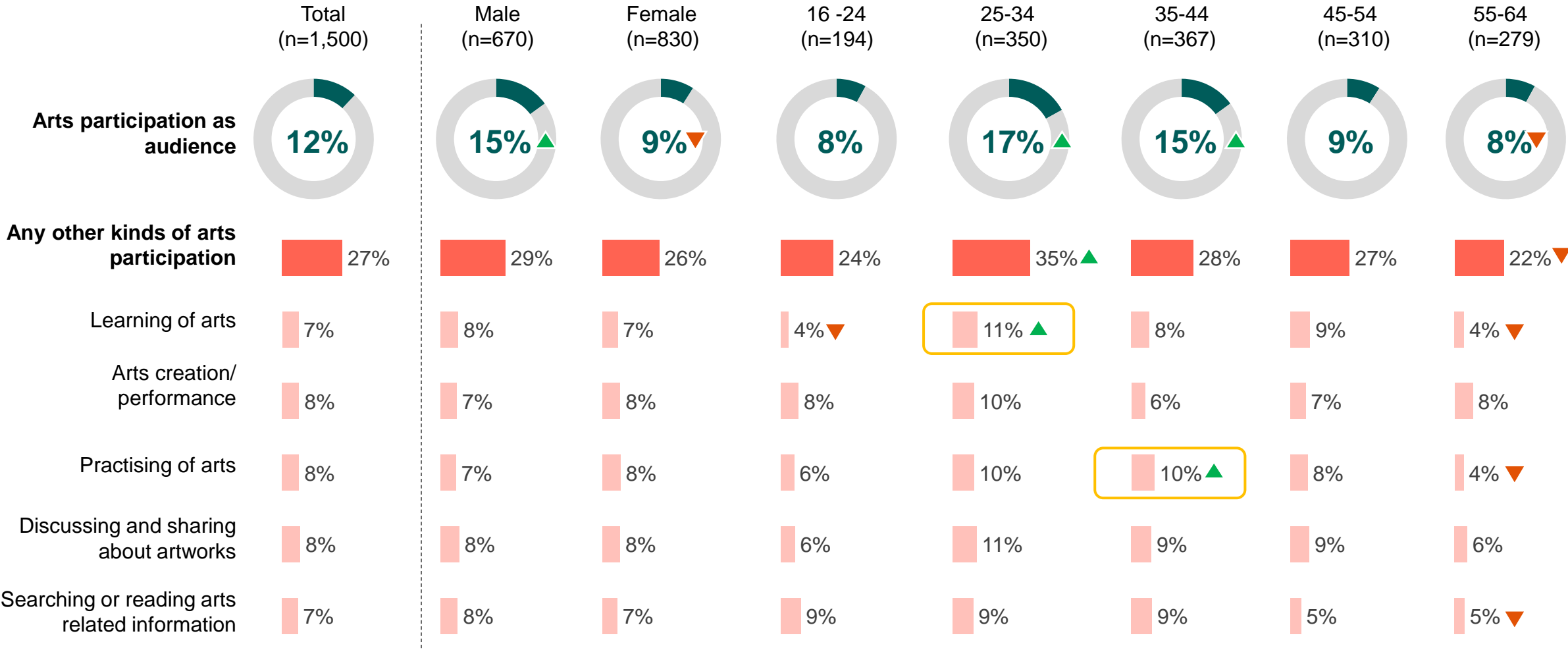
Participation Segment	Percentage	Projected Population
Total (n=1,500)		
Retaining participants	8%	330,199
Young participants	2%	72,590
Returning participants	2%	88,771
New participants	0.3%	13,859
Lapsed participants since COVID-19	7%	306,787
Lapsed participants since 2018	19%	813,194
Non-participants	63%	2,713,711



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 – Xiqu – by demographics

- During COVID-19, participation in Xiqu programmes was more active among men and people aged 25-44.
- Respondents aged 25-34 were more involved in learning of Xiqu arts, while those aged 35-44 were keen to practise the arts.
- Older people (aged 55-64) were found to be less keen on Xiqu participation and involvement during COVID-19.

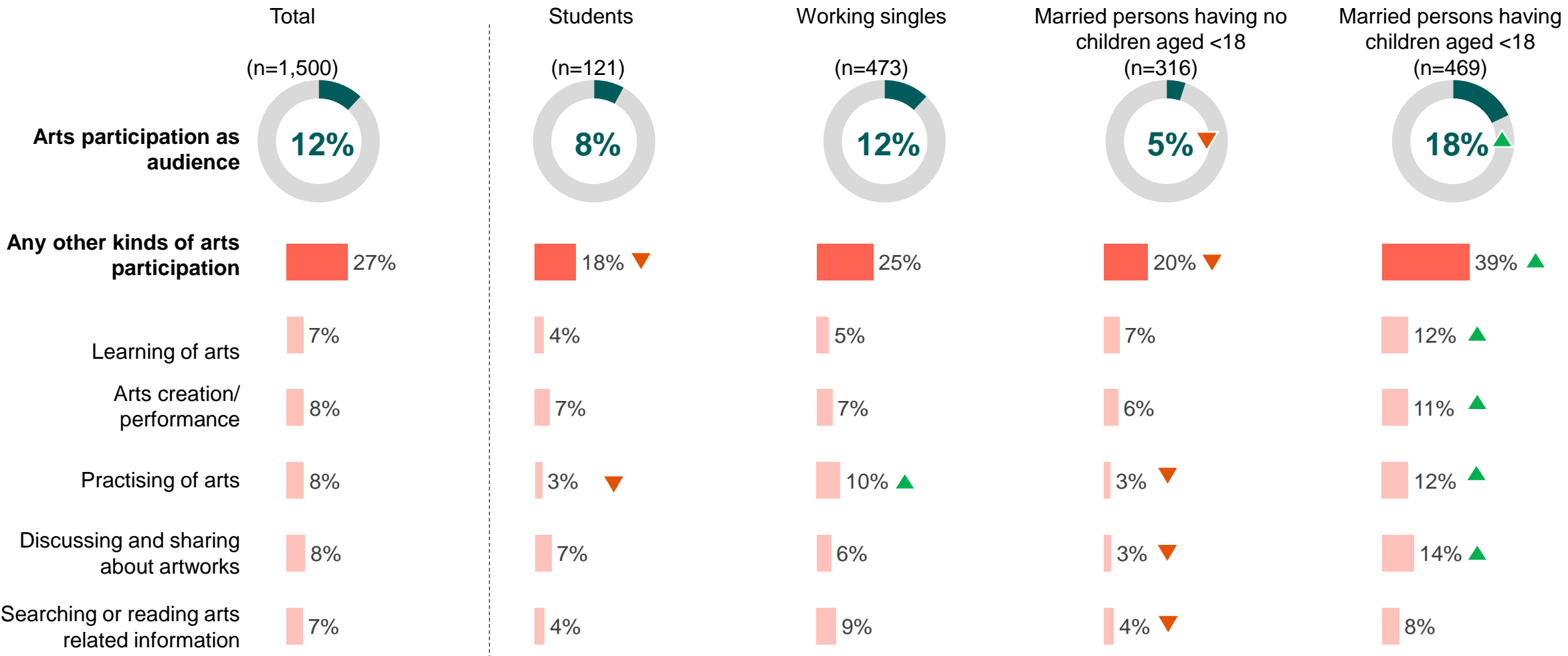


Base: All respondents, n=1,500
 ▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

All kinds of arts participation during COVID-19 – Xiqu – 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 Xiqu programmes, but also involved the most in other kinds of Xiqu activities.

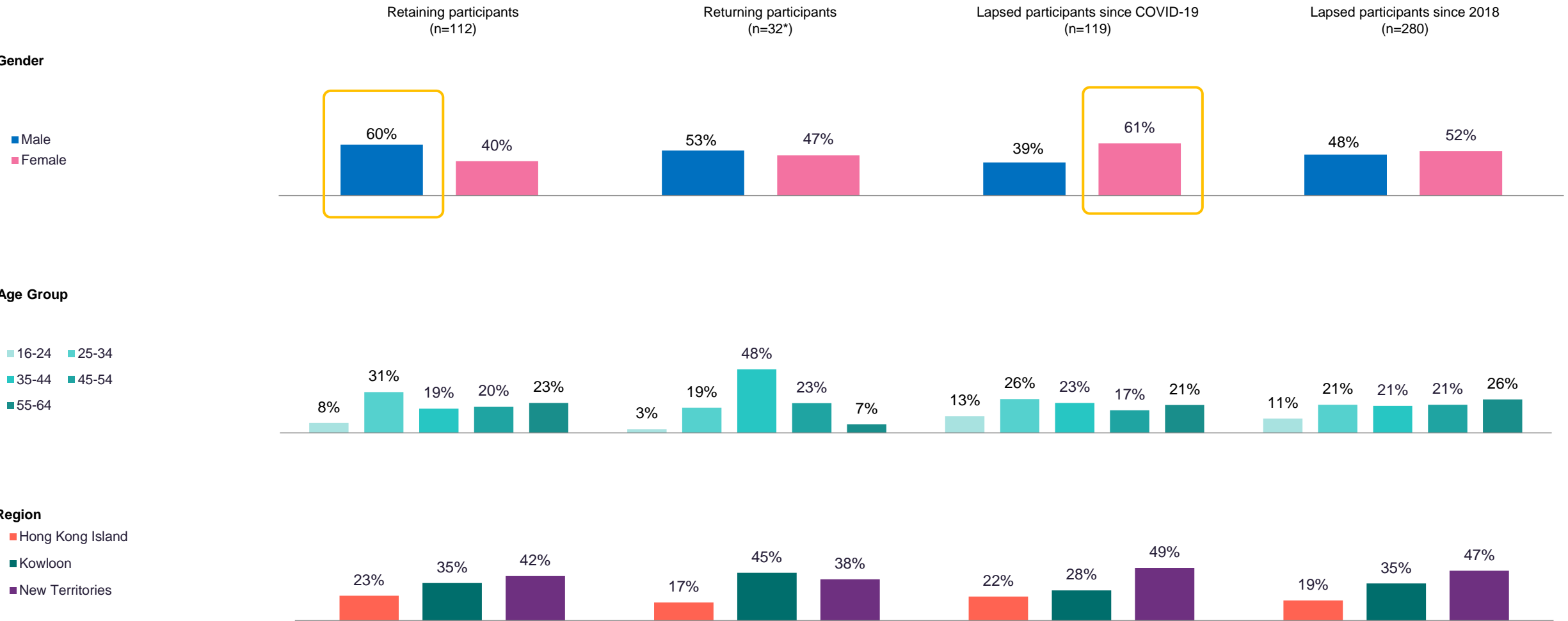


Base: All respondents, n=1,500
 ▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

Profiles of arts participants – Xiqu

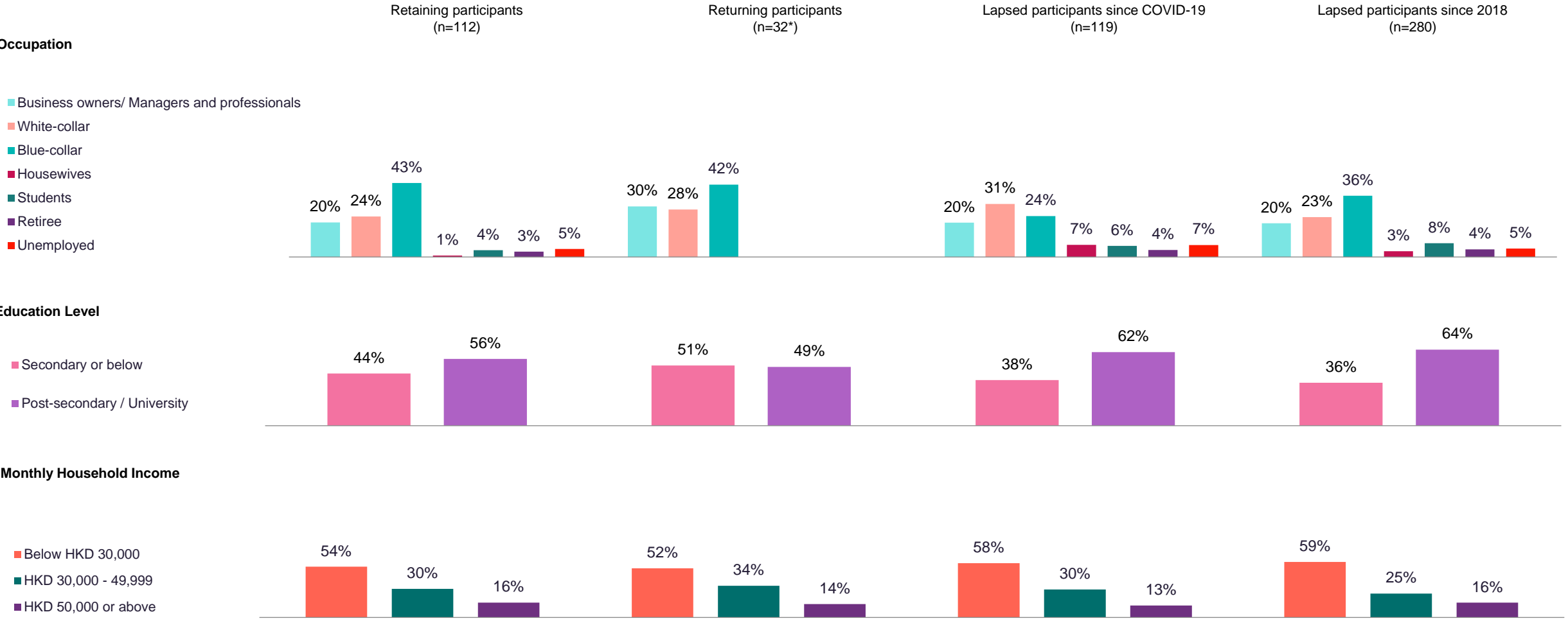
Note to readers: The segments of Young participants (n=18) and New participants (n=5) are not shown due to small base

- Retention rate for men was higher than women – 60% of retaining participants were male while 61% of lapsed participants since COVID-19 were female.



Profiles of arts participants – Xiqu

Note to readers: The segments of Young participants (n=18) and New participants (n=5) are not shown due to small base



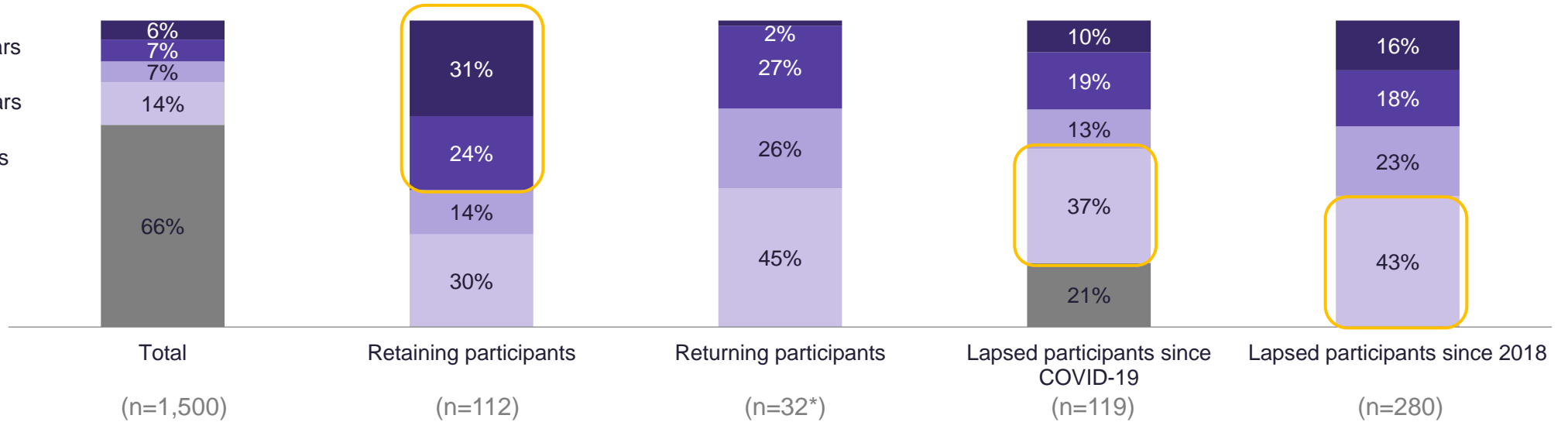
Arts participation before 2018 – Xiqu

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

- Majority (55%) of retaining participants were stable participants for 5 years or above before 2018.
- Among lapsed participants since COVID-19 and since 2018, around 40% only participated occasionally before 2018.

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

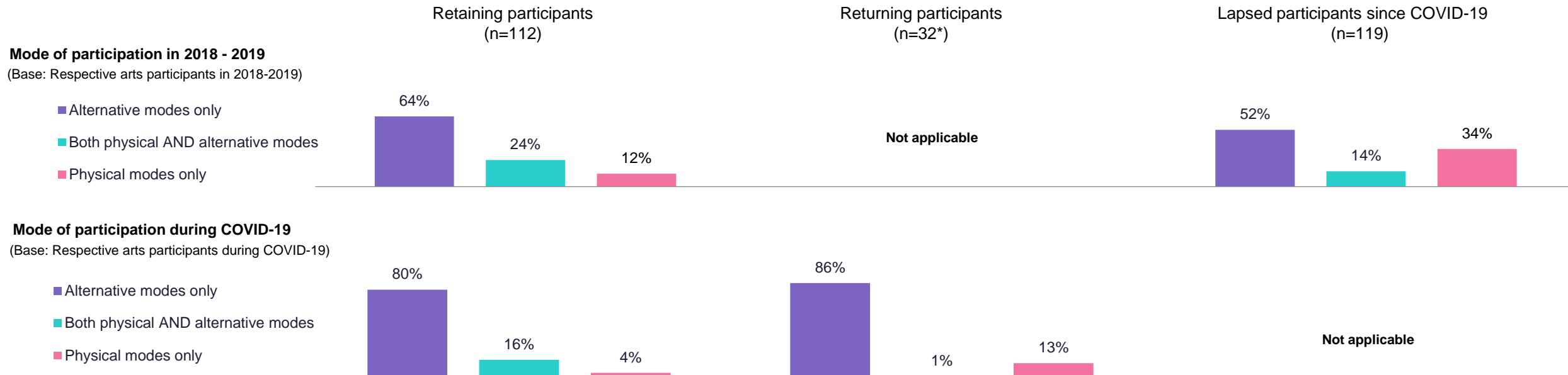


History of arts participation – Xiqu

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=18) and New participants (n=5) are not shown due to small base

- Most retaining participants had already participated in alternative modes before COVID-19, and they continued to participate via alternative modes during the epidemic.
- Over one-third of lapsed participants had only participated in physical-mode 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 – Xiqu

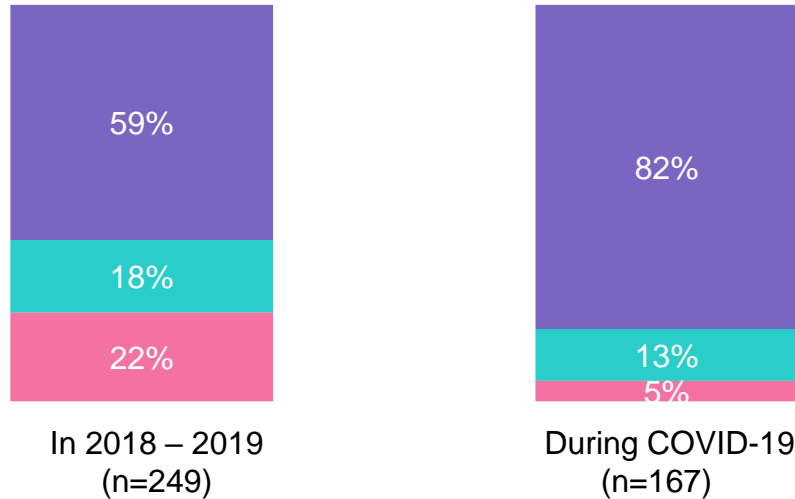
- Participation share in alternative modes grew from 78% in 2018-2019 to 95% during COVID-19, while physical participation dropped significantly from 41% to 18%.
- The growth in alternative modes was mainly observed in TV/ radio broadcast (47%), social media platforms (43%), and paid video-on-demand platforms (e.g. HBO, Netflix) (31%), whereas other alternative channels observed only a mild incidence increase.

Participation Incidence (n=1,500)



Mode of participation among participants

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



Projected Population

Mode of Participation	In 2018 – 2019 (n=249)	During COVID-19 (n=167)
Alternative modes only	420,889	413,222
Both physical AND alternative modes	129,720	66,021
Physical modes only	158,967	26,176

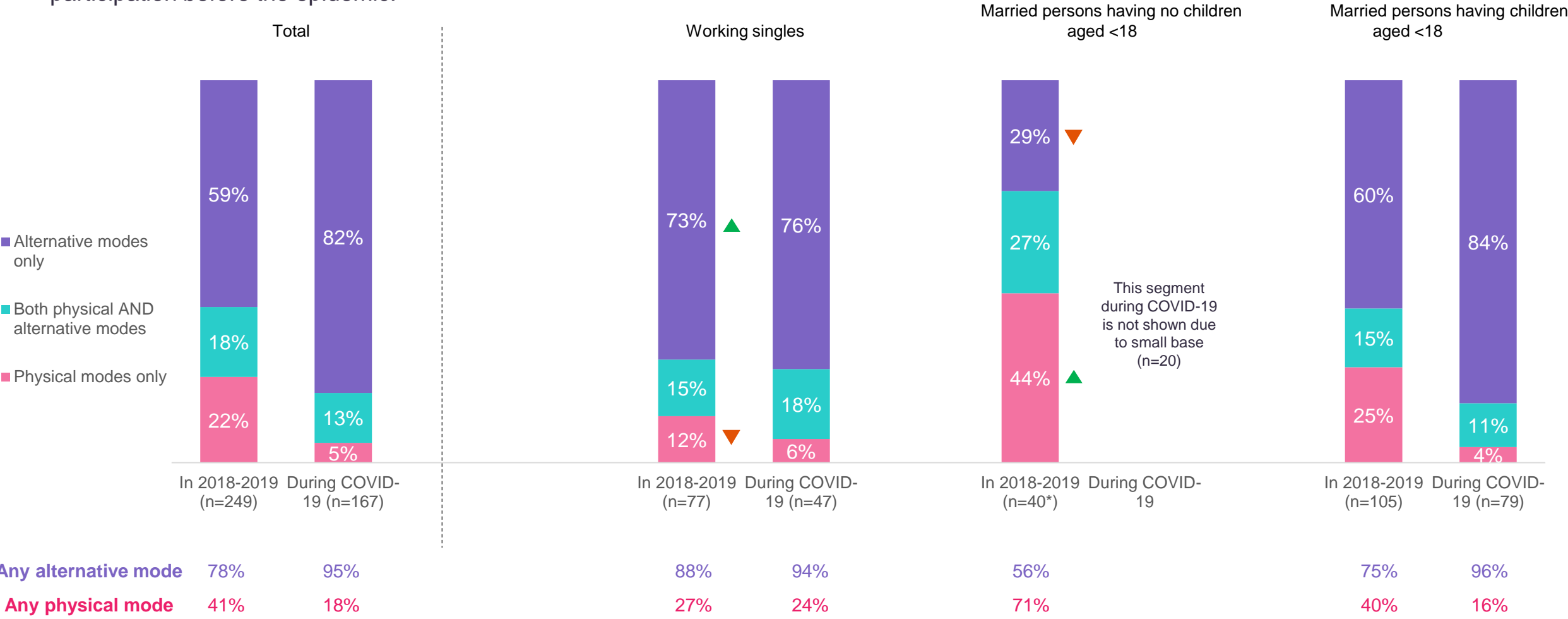


	In 2018 – 2019 (n=249)	During COVID-19 (n=167)
In-person admission	41%	18%
Any alternative mode	78%	95%
TV/ radio broadcast	37%	47%
Paid video-on-demand platforms (e.g. HBO, Netflix)	26%	31%
Social media platforms (e.g. Facebook, YouTube)	39%	43%
Video conferencing app (e.g. Zoom)	13%	14%
Designated official websites	17%	18%
DVD / CD	10%	11%
Via other online channels	3%	7%

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

Note to readers: The segments of students (n=14 in 2018-2019, n=9 during COVID-19) and retirees (n=4 in 2018-2019, n=2 during COVID-19) are not shown due to small base

- Even before the epidemic when physical participation was still readily available, working singles were more likely to take part in Xiqu programmes via alternative modes only. On the other hand, married persons who had no children under 18 were most active in physical participation before the epidemic.



This segment during COVID-19 is not shown due to small base (n=20)



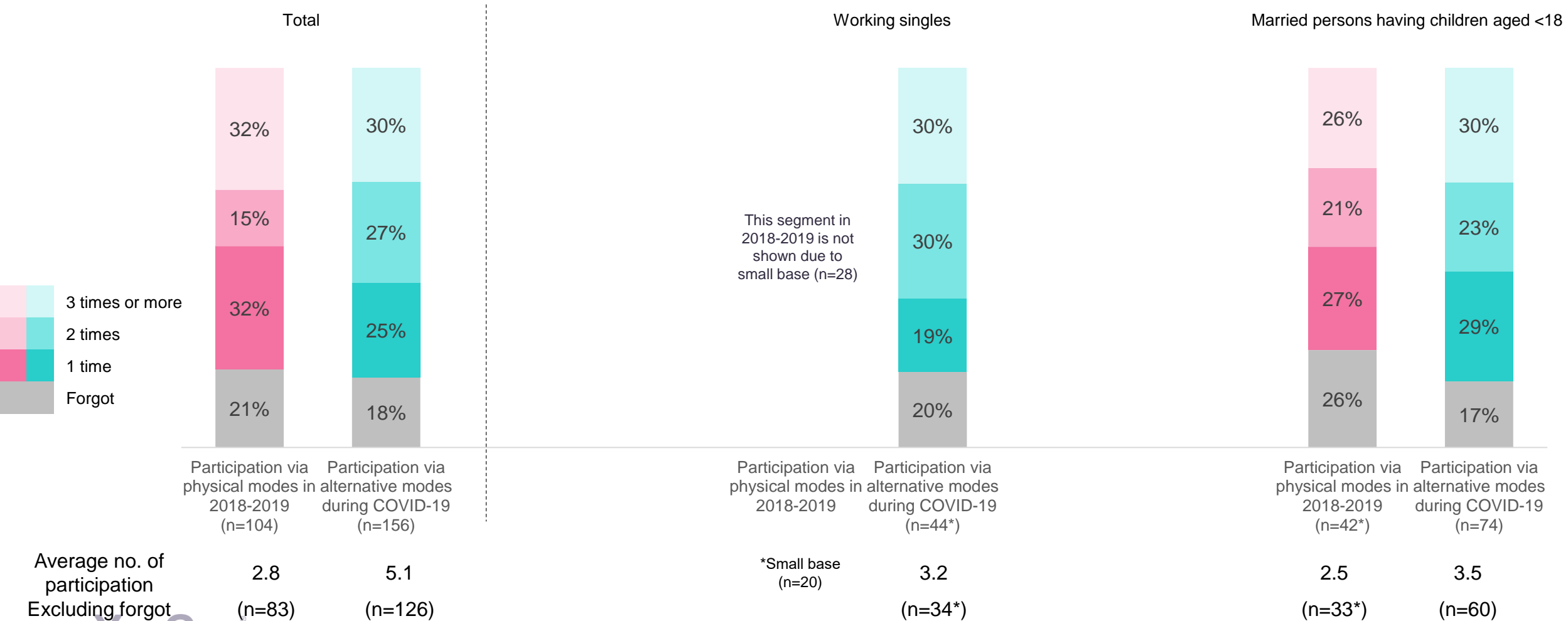
Base: Arts participants of respective art form in 2018-2019 and those during COVID-19

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

Changing frequency from physical to alternative modes – Xiqu

Note to readers: The segments of students (n=4 in 2018-2019, n=7 during COVID-19), married persons having no children aged under 18 (n=25 in 2018-2019, n=20 during COVID-19) and retirees (n=4 in 2018-2019, n=2 during COVID-19) are not shown due to small base

- Compared to physical-mode participation in 2018-2019, alternative-mode participation in Xiqu programmes during COVID-19 was notably more frequent, possibly due to the convenience of alternative modes.



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.

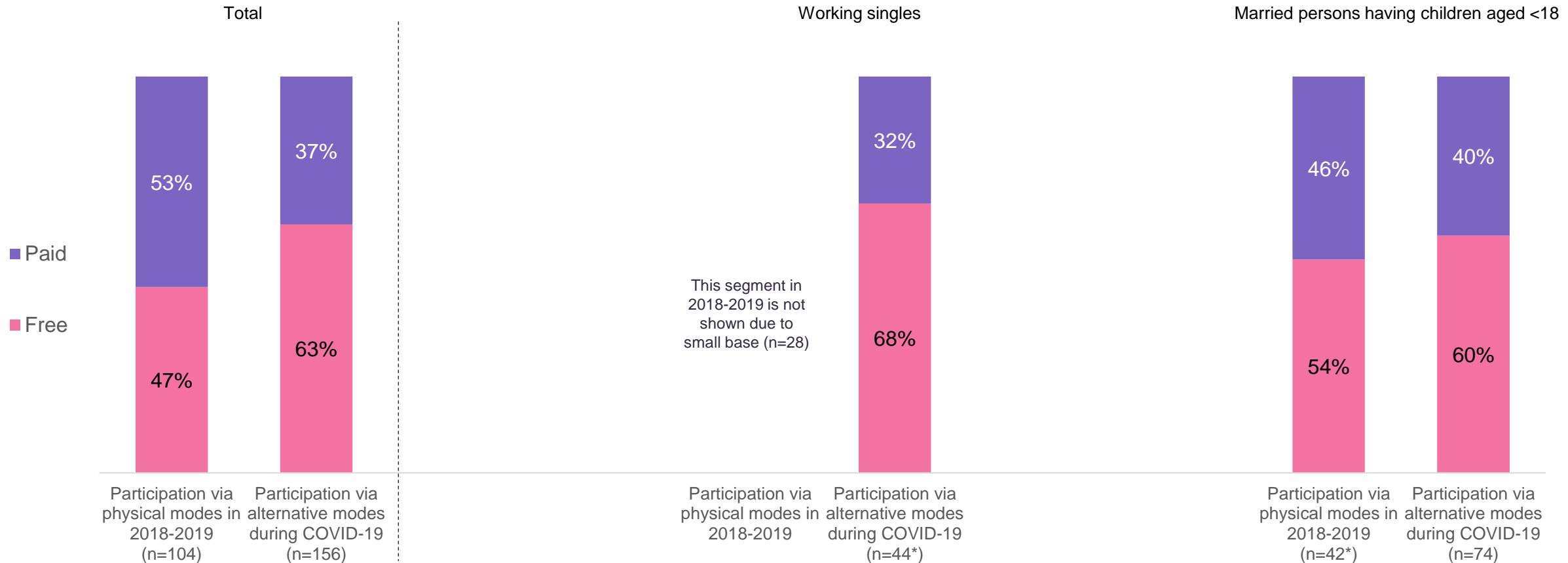
Base: Physical-mode participants of respective art form in 2018-2019, and alternative-mode participants of respective art form during COVID-19

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

Average ratio of participating free/ paid arts programmes – Xiqu

Note to readers: The segments of students (n=4 in 2018-2019, n=7 during COVID-19), married persons having no children aged under 18 (n=25 in 2018-2019, n=20 during COVID-19) and retirees (n=4 in 2018-2019, n=2 during COVID-19) are not shown due to small base

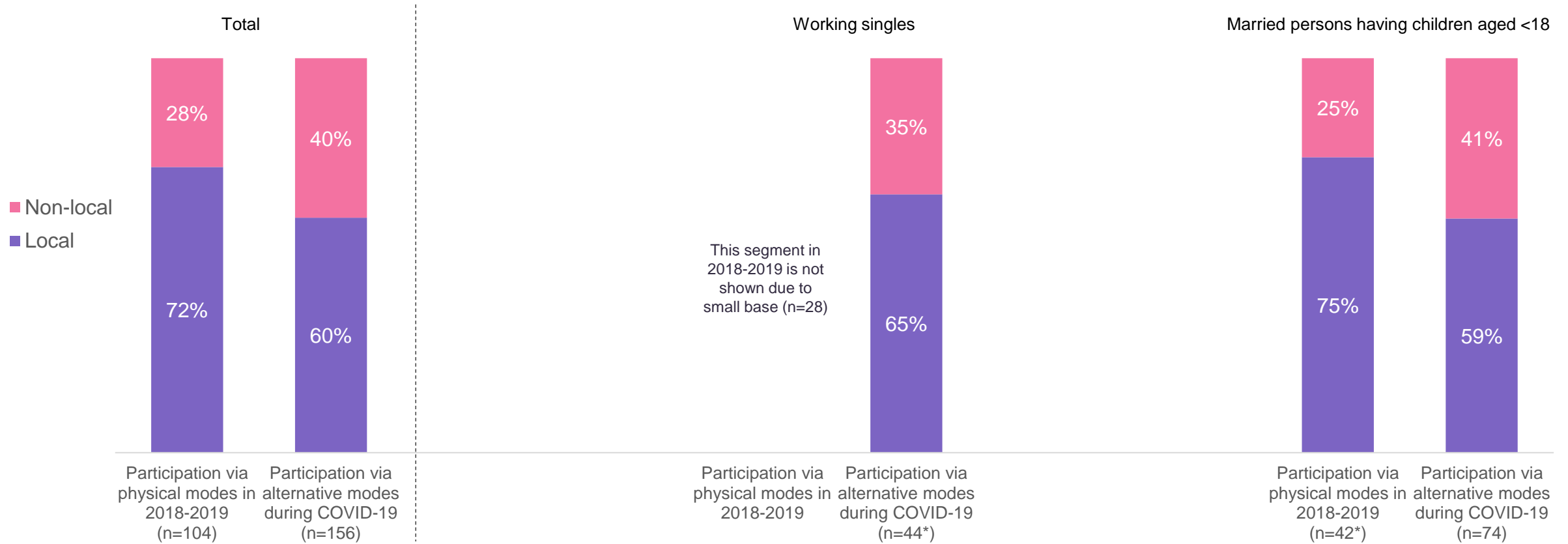
- Alternative-mode participation during COVID-19 was more inclined towards free programmes, which might also explain for the higher participation frequency as seen from previous slide.



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

Note to readers: The segments of students (n=4 in 2018-2019, n=7 during COVID-19), married persons having no children aged under 18 (n=25 in 2018-2019, n=20 during COVID-19) and retirees (n=4 in 2018-2019, n=2 during COVID-19) are not shown due to small base

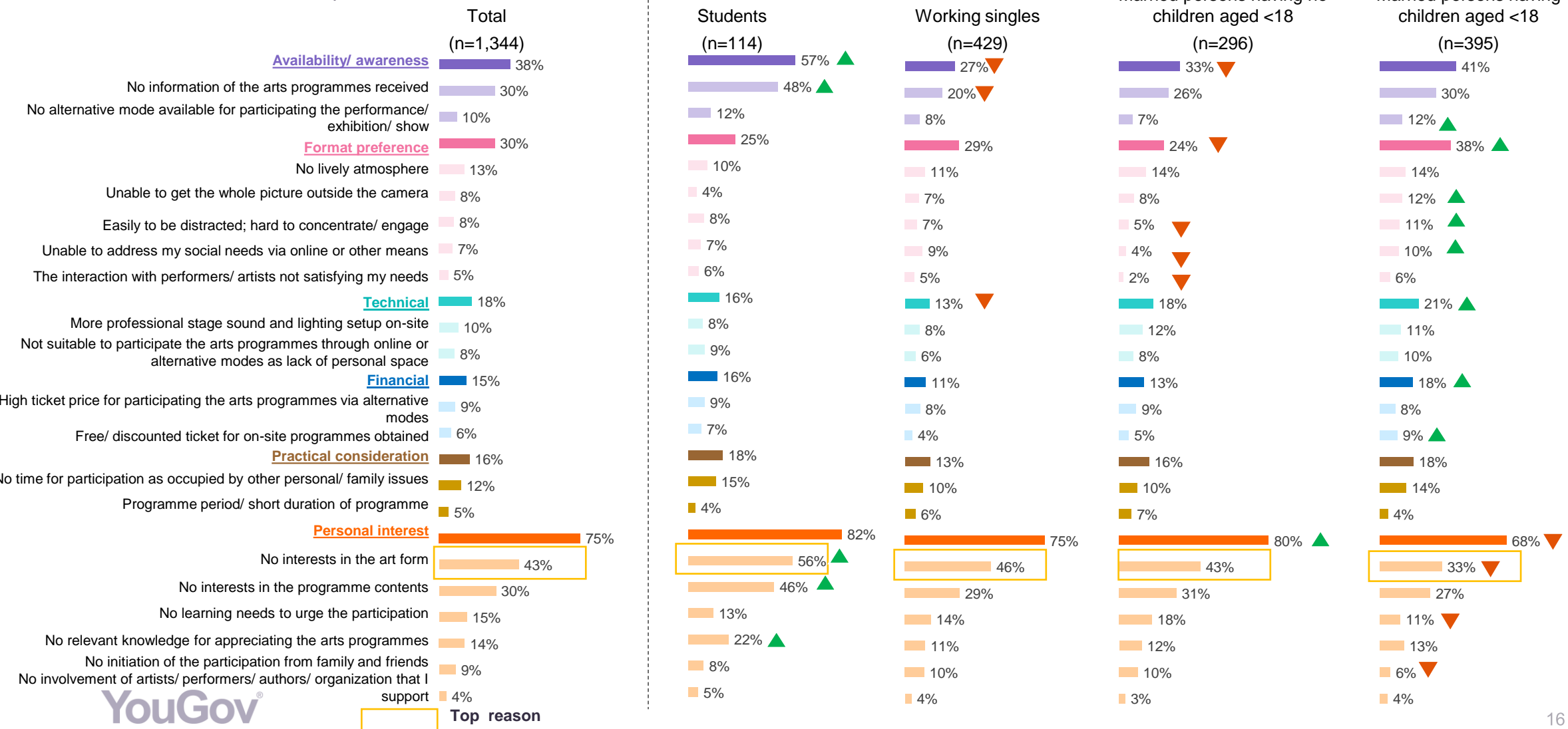
- Alternative modes also expanded the geographical reach of programme options, as a result participants enjoyed more non-local productions during COVID-19.



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

Note to readers: The segment of retirees is not shown due to small base (n=24)

- Lack of interest (43%) and insufficient awareness (30%) were the main barriers to alternative-mode participation in Xiqu programmes, particularly among students.
- While married persons who had children under 18 were relatively more interested in Xiqu programmes, they were also the most concerned with participating in alternative modes due to experience or technical issues.



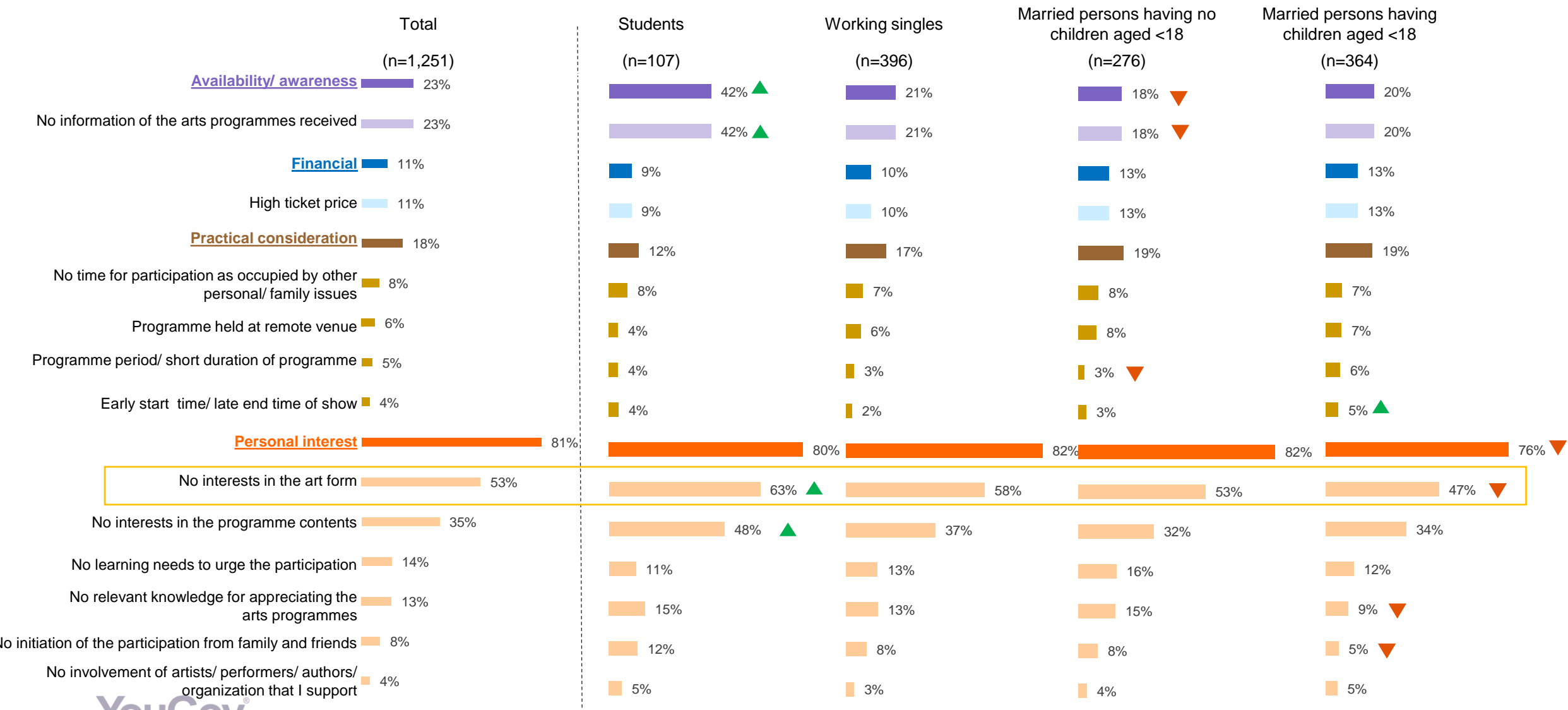
Base: Non-participants of Xiqu programme via alternative modes during COVID-19

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

Reasons for not participating in 2018-2019 – Xiqu

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

- Similar to the reasons for non-participation during COVID-19, lack of interest (53%) was a major barrier to Xiqu participation in 2018-2019.



No interests in the art form Top reason

Base: Non-participants of Xiqu 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

Xiqu

希望可以有研討會講解如果欣賞
某戲曲

Male, aged 47

增加旁述或說明link

Female, aged 18

普及, 加入現代元素

Female, aged 52

多角度攝影

Male, aged 63

加入新潮技巧

Male, aged 39

可以施過網上觀看, 隨時可調較放大畫面,
讓觀眾可以看他們的表演表情

Female, aged 30

多元化曲種

Female, aged 59

於電視作介紹特緝推廣

Female, aged 32

增加互動元素

Female, aged 55

希望可以加入互動元素 令表演不太沉悶

Male, aged 22

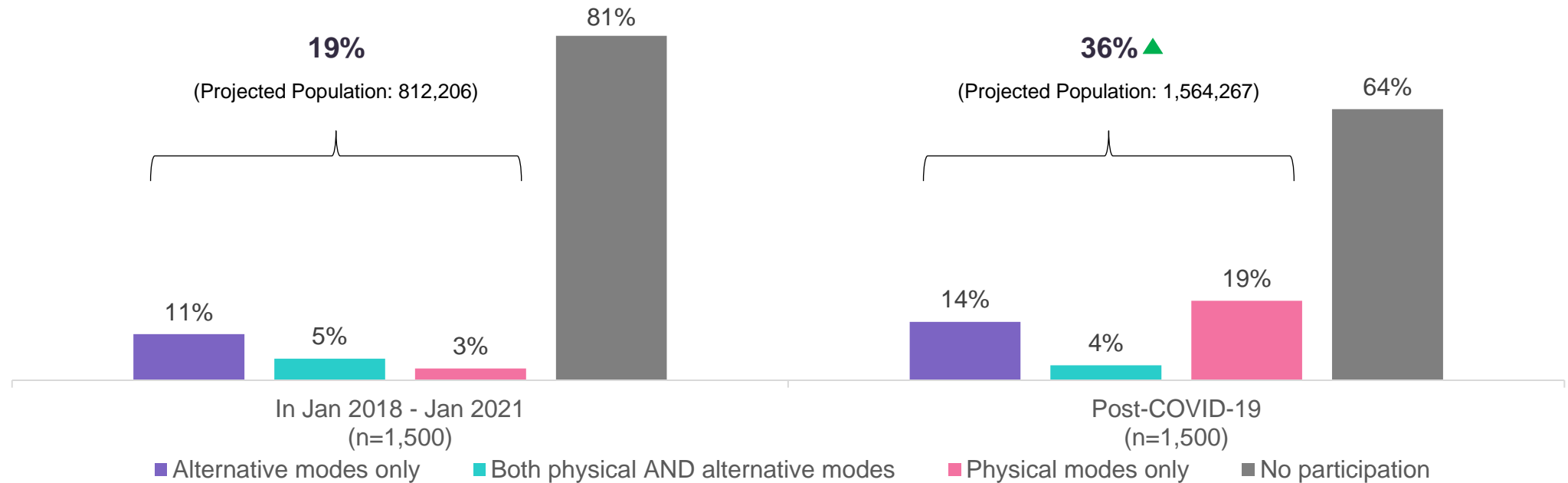
Cartoonized versions for kids

Male, aged 45

Potential Participants of Xiqu

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

- 36% of respondents expressed interest in future Xiqu programmes, almost double the actual participation incidence (19%) in the art form in recent years.
- Participation in alternative-mode programmes would remain at a similar level while physical participation was expected to grow almost three-fold at post-COVID-19 period.



	In Jan 2018 - Jan 2021	Projected Population	Post-COVID-19	Projected Population
Any alternative mode	16%	692,382	17%	750,358
Any physical mode	8%	341,259	22%	967,376



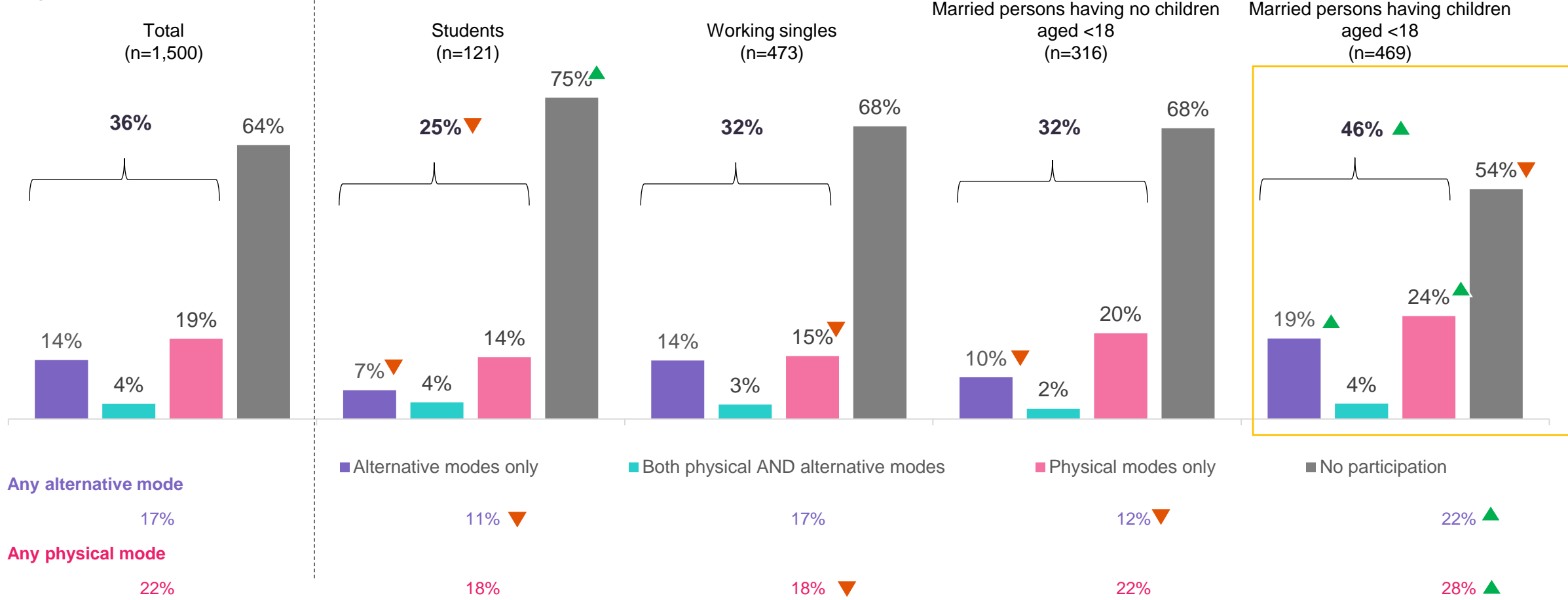
Base: All respondents, n=1,500

▲ ▼ 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 – Xiqu – 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 Xiqu programmes, both in terms of physical and alternative modes.
- In line with their low interest in the art form (as seen from slides 16-17), three quarters of students expressed no intention to take part in Xiqu programmes after the epidemic.

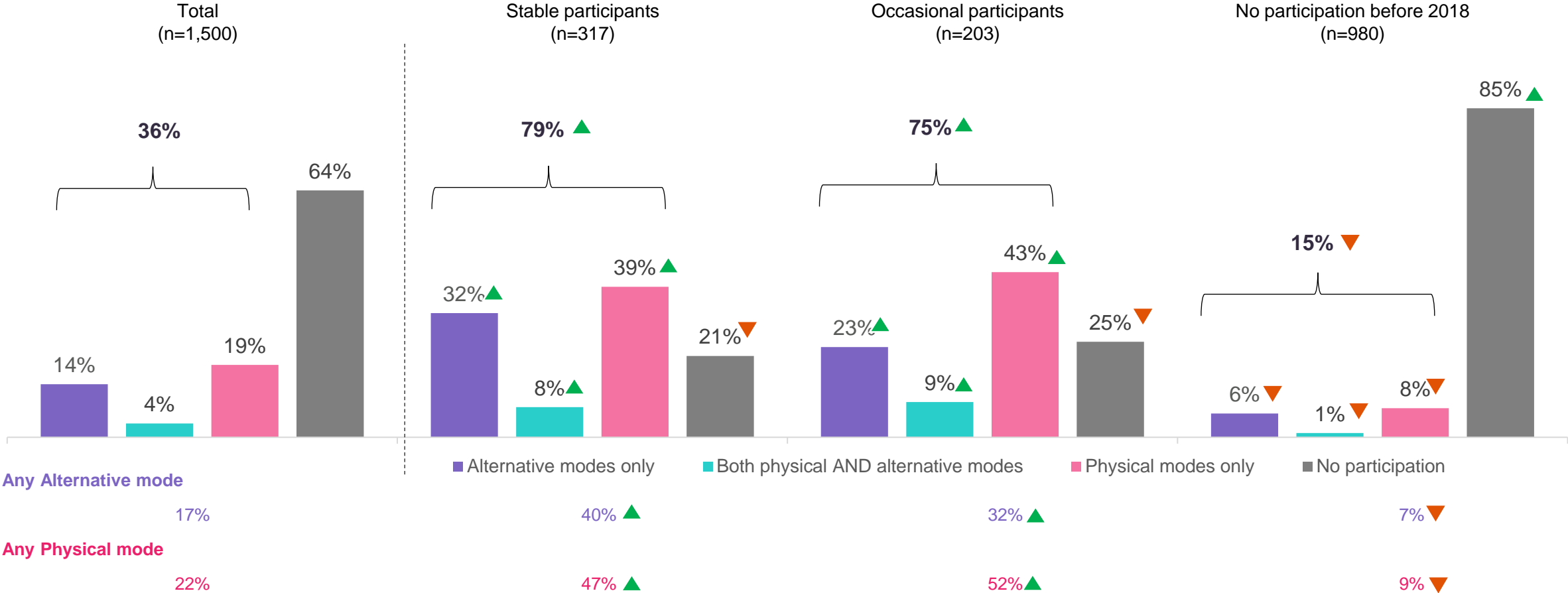


Base: All respondents, n=1,500

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

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

- While both stable and occasional participants before 2018 were similarly likely to participate in future Xiqu programmes, occasional participants shown slightly stronger preference towards physical participation.



YouGov 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

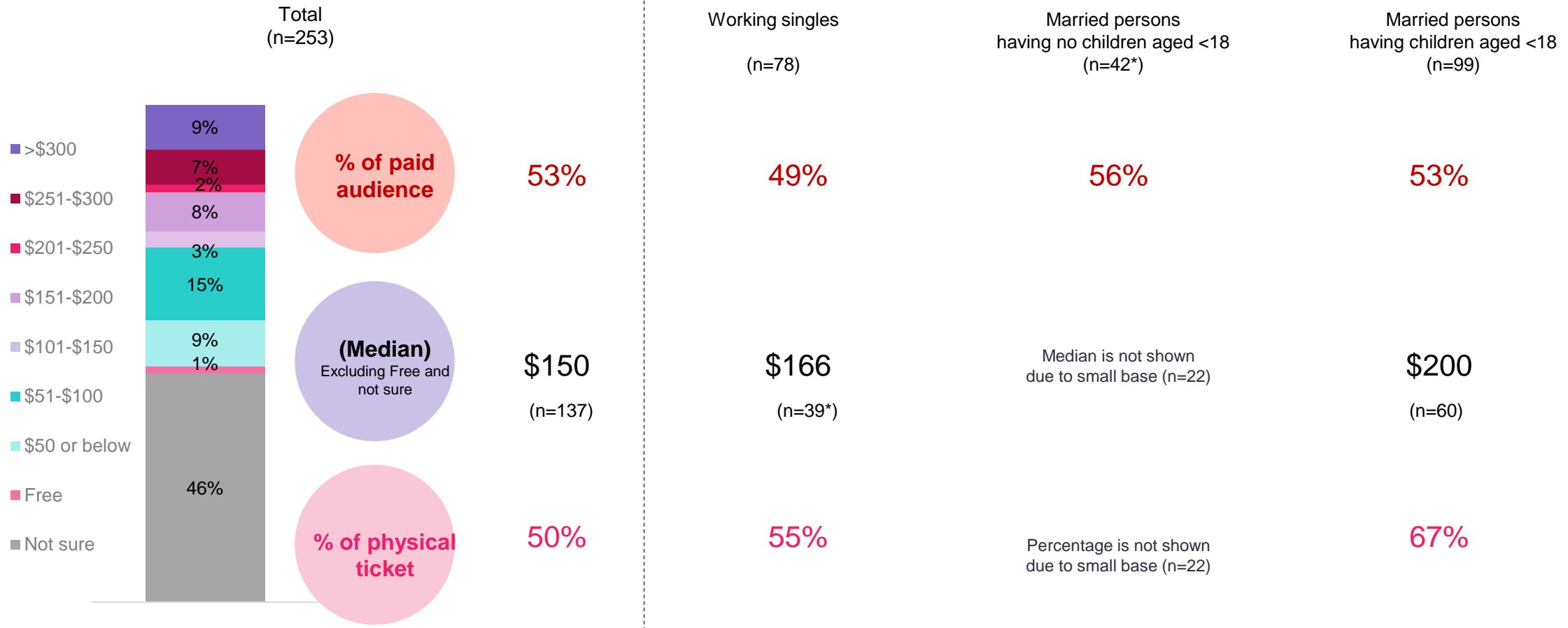
Base: All respondents, n=1,500

▲ ▼ 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 – Xiqu – by life segments

Note to readers: The segments of students (n=13) and retirees (n=3) are not shown due to small base
 Assuming ticket price HKD300 for in-person admission

- Slightly over 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

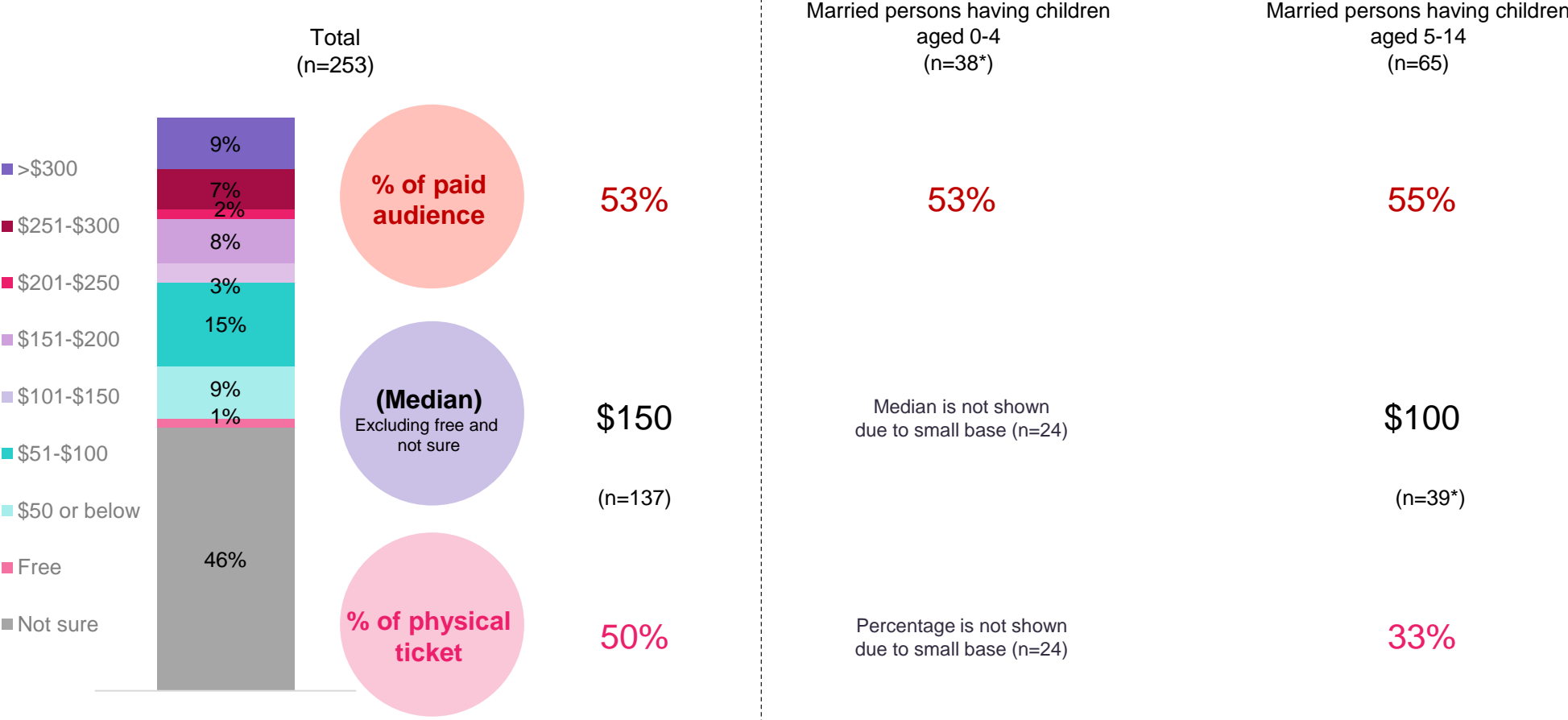
▲ ▼ Denote the figure of the segment is significantly higher/ lower than the total

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

Note to readers: The segment of married persons having children aged 15+ is not shown due to small base (n=10)

Assuming ticket price HKD300 for in-person admission

- Married persons having children aged 5 – 14 expected more discount from alternative-mode programmes.



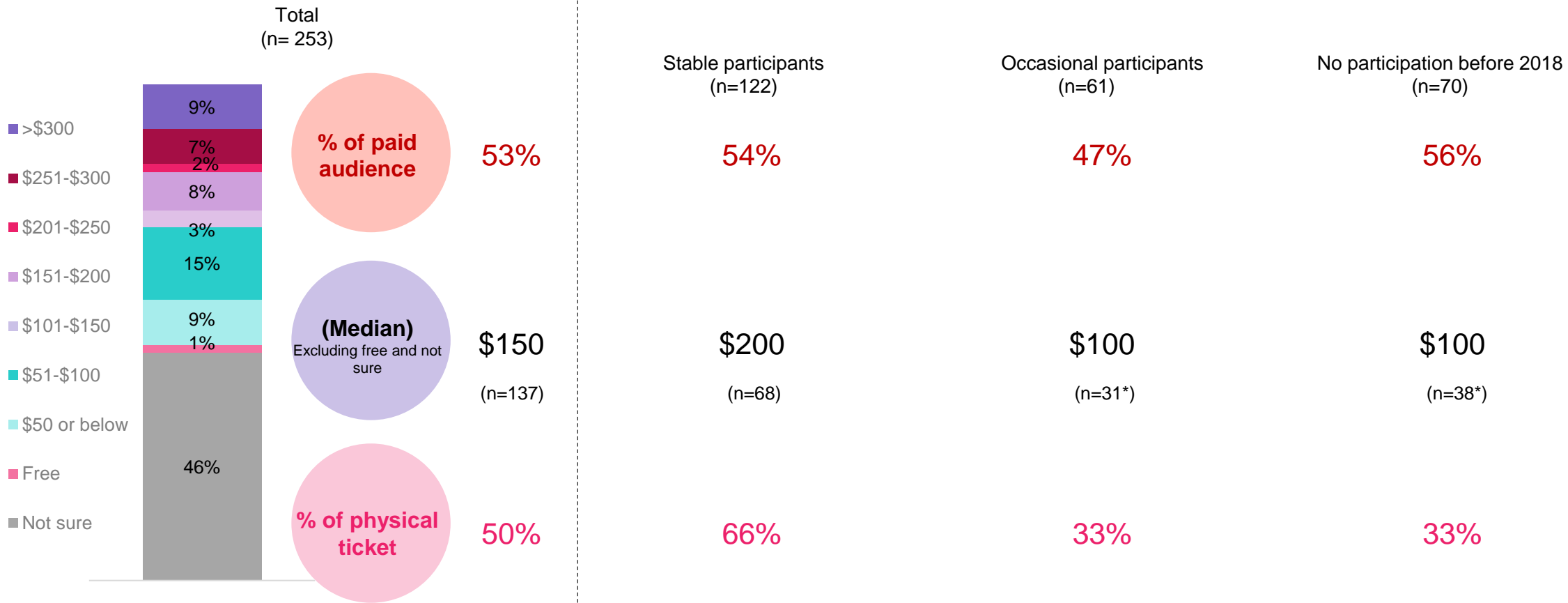
Base: Those consider alternative modes for participating respective art forms at post-COVID-19

▲ ▼ 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 – Xiqu – by participation frequency

Assuming ticket price HKD300 for in-person admission

- Compared to occasional participants, stable participants before 2018 did not only have a higher interest in alternative-mode participation (see slide 22 for details), but they were also willing to pay more for alternative-mode Xiqu programmes.



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

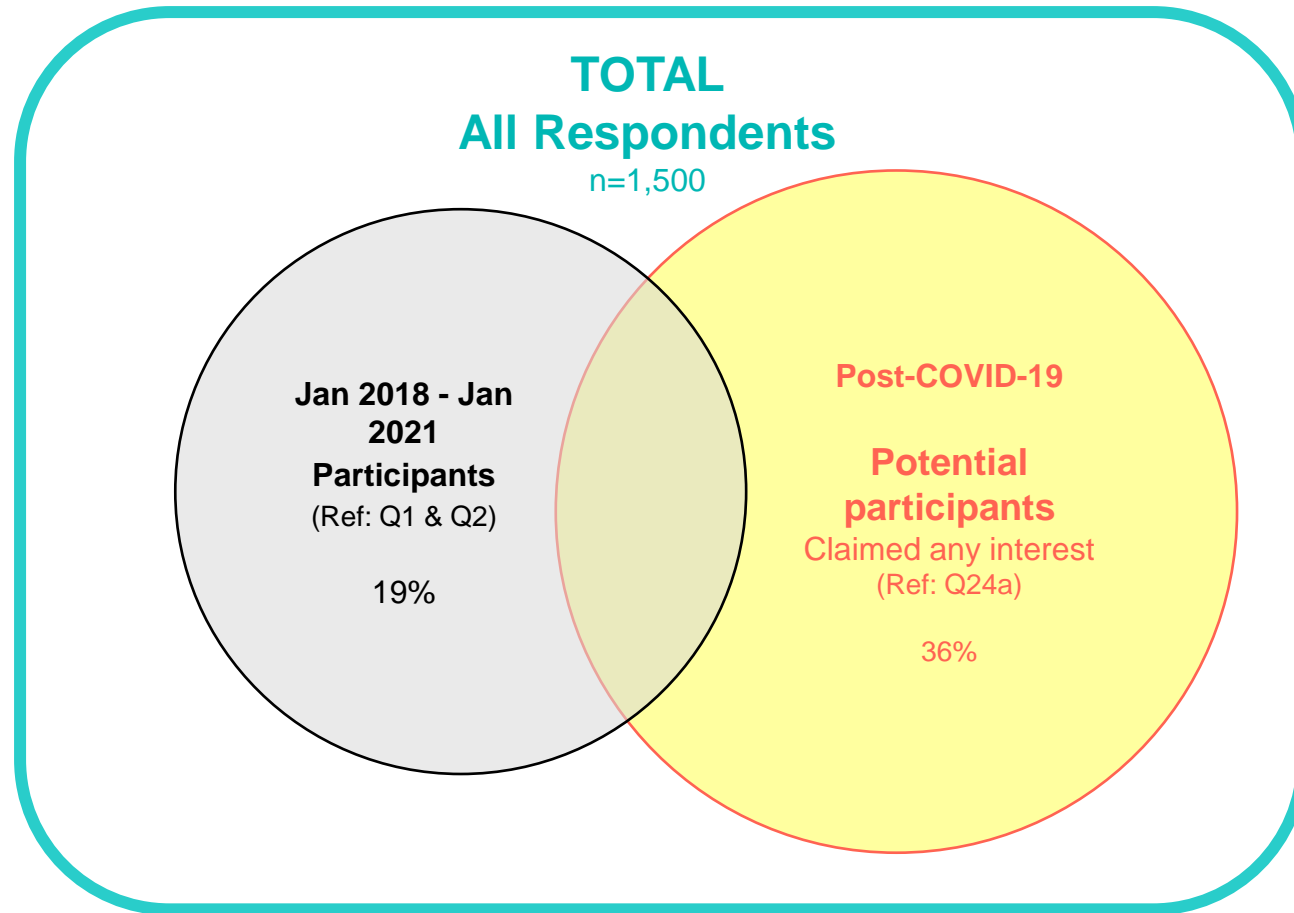
Base: Those consider alternative modes for participating respective art forms at post-COVID-19

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

Profiles of Potential Participants of Xiqu

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

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



Profiles of potential participants - Xiqu

- 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.
- Potential participants of Xiqu tended to be more educated and have higher household income.

	Total (n=1,500)	Participants in Jan 2018 – Jan 2021 (n=286)	Potential participants (n=535)
Gender			
Male	44%	50% ▲	45%
Female	56%	50% ▼	55%
Age Group			
16-24	13%	10%	9% ▼
25-34	20%	28% ▲	23% ▲
35-44	22%	26%	22%
45-54	22%	17% ▼	21%
55-64	23%	18% ▼	24%
Occupation			
Business owners/ Managers and professionals	14%	19% ▲	18% ▲
White-collar	27%	26%	25%
Blue-collar	34%	37%	36%
Housewives	7%	4% ▼	5% ▼
Students	9%	6% ▼	6% ▼
Retirees	3%	3%	4%
Unemployed	5%	5%	5%
Life Segment			
Students	9%	6% ▼	6% ▼
Working singles	22%	23%	20%
Married persons having no children aged <18	24%	13% ▼	21%
Married persons having children aged <18	32%	48% ▲	41% ▲
Education Level			
Secondary or below	45%	42%	40% ▼
Post-secondary / University	55%	58%	60% ▲
Monthly Household Income			
Below HKD 30,000	64%	56% ▼	58% ▼
HKD 30,000 - 49,999	24%	31% ▲	27% ▲
More than HKD 50,000	12%	13%	15% ▲

	Total (n=1,500)	Participants in Jan 2018 – Jan 2021 (n=286)	Potential participants (n=535)
Region & living district			
Hong Kong Island	17%	22% ▲	17%
Central & Western	3%	4%	5% ▲
Eastern	8%	12% ▲	8%
Southern	4%	4%	3%
Wan Chai	2%	2%	1%
Kowloon	30%	34%	36% ▲
Kowloon City	6%	9% ▲	7%
Kwun Tong	8%	9%	10%
Sham Shui Po	6%	7%	8% ▲
Wong Tai Sin	6%	4%	5%
Yau Tsim Mong	4%	5%	6% ▲
New Territories	53%	44% ▼	47% ▼
Kwai Tsing	7%	5%	6%
North	5%	3%	4%
Sai Kung	7%	7%	7%
Sha Tin	8%	6%	8%
Tai Po	4%	4%	4%
Tsuen Wan	4%	2%	3% ▼
Tuen Mun	8%	9%	7%
Yuen Long	8%	4% ▼	5% ▼
Islands	3%	3%	3%

Profiles of potential participants - Xiqu

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

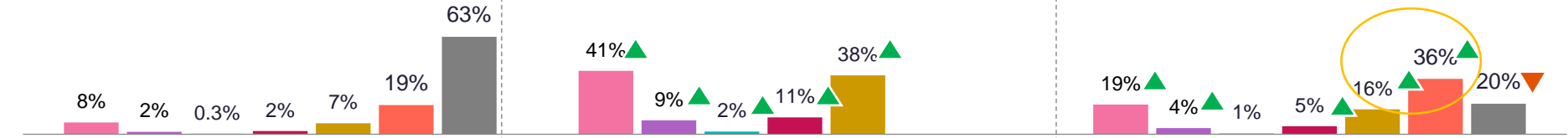
Distribution of segments

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

Total
(n=1,500)

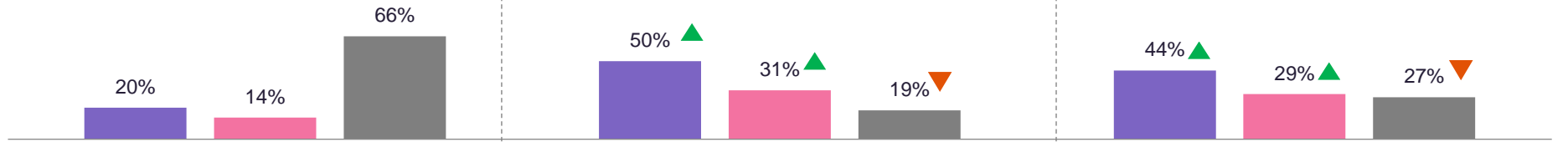
Participants in Jan 2018 – Jan 2021
(n=286)

Potential participants
(n=535)



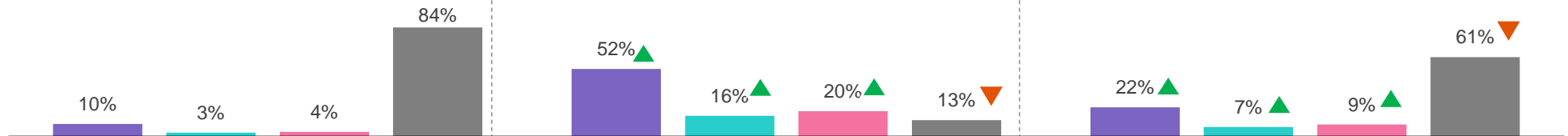
Participation before 2018

- Stable participation
- Occasional participation
- No participation



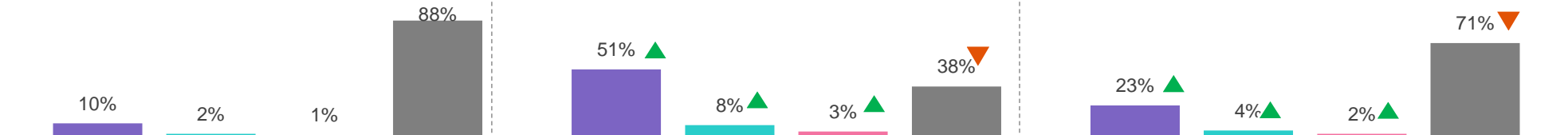
Mode of participation in 2018 – 2019

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



Mode of participation during COVID-19

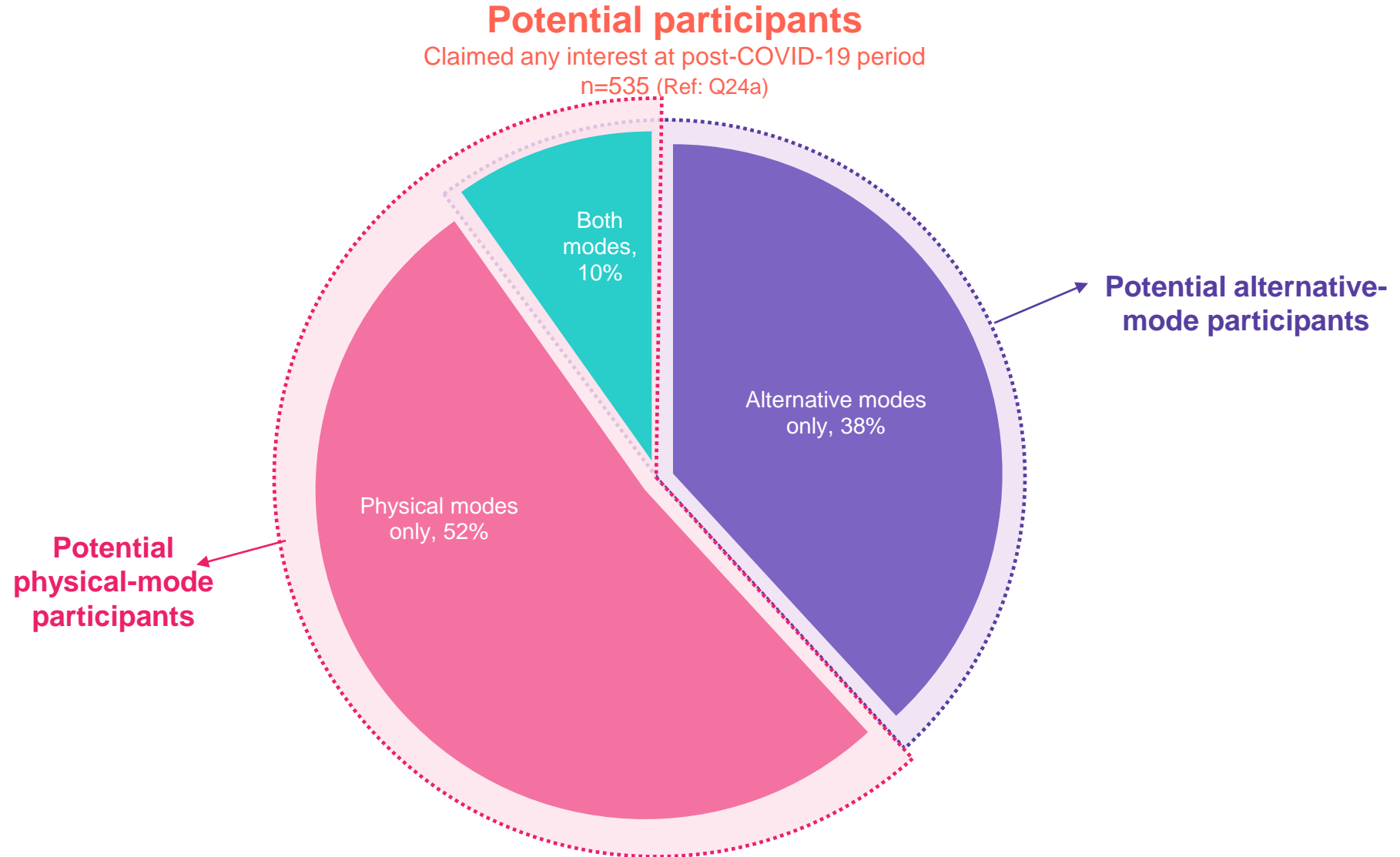
- Alternative modes only
- Both physical AND alternative modes
- Physical modes only
- No participation



Profile of Potential Participants – by Mode of Participation

Distribution of potential participants by mode preference – Xiqu

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



Profiles of potential participants – Xiqu – by mode of participation

- Potential physical-mode participants were more skewed towards the older generation (aged 55-64), whereas there were more blue-collar workers with lower education level among potential alternative-mode participants.

	Potential participants (n=535)	Potential physical-mode participants (n=332)	Potential alternative-mode participants (n=253)
Gender			
Male	45%	42%	46%
Female	55%	58%	54%
Age Group			
16-24	9%	11%	7%
25-34	23%	19%	26%
35-44	22%	18%	28%
45-54	21%	23%	21%
55-64	24%	29%	19%
Occupation			
Business owners/ Managers and professionals	18%	20%	18%
White-collar	25%	25%	23%
Blue-collar	36%	31%	42%
Housewives	5%	5%	5%
Students	6%	8%	6%
Retirees	4%	7%	3%
Unemployed	5%	5%	3%
Life Segment			
Students	6%	8%	6%
Working singles	20%	18%	22%
Married persons having no children aged <18	21%	24%	17%
Married persons having children aged <18	41%	40%	42%
Education Level			
Secondary or below	40%	35%	44%
Post-secondary / University	60%	65%	56%
Monthly Household Income			
Below HKD 30,000	58%	59%	59%
HKD 30,000 - 49,999	27%	26%	27%
More than HKD 50,000	15%	16%	14%

	Potential participants (n=535)	Potential physical-mode participants (n=332)	Potential alternative-mode participants (n=253)
Region & living district			
Hong Kong Island	17%	17%	17%
Central & Western	5%	3%	7%
Eastern	8%	9%	6%
Southern	3%	3%	3%
Wan Chai	1%	2%	1%
Kowloon	36%	32%	43% ▲
Kowloon City	7%	8%	7%
Kwun Tong	10%	9%	13%
Sham Shui Po	8%	8%	9%
Wong Tai Sin	5%	3%	7%
Yau Tsim Mong	6%	4%	8%
New Territories	47%	51%	40%
Kwai Tsing	45%	45%	45%
North	37%	37%	37%
Sai Kung	23%	23%	23%
Sha Tin	21%	21%	21%
Tai Po	15%	15%	15%
Tsuen Wan	11%	11%	11%
Tuen Mun	10%	10%	10%
Yuen Long	6%	6%	6%
Islands	4%	4%	4%



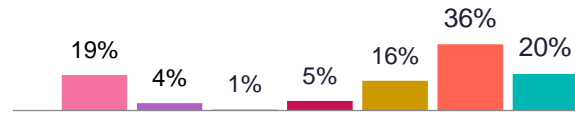
Profiles of potential participants – Xiqu – by mode of participation

- Compared to potential alternative-mode participants, more potential physical-mode participants only participated in person in 2018-2019 and did not participate at all during COVID-19 when physical participation was less readily available.

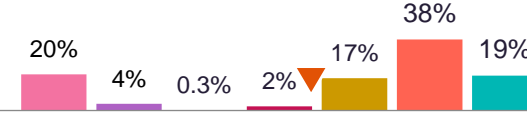
Distribution of segments

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

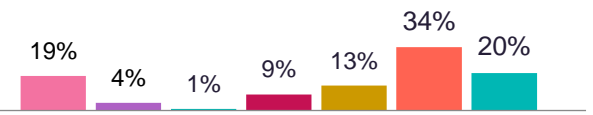
Potential participants
(n=535)



Potential physical-mode participants
(n=332)

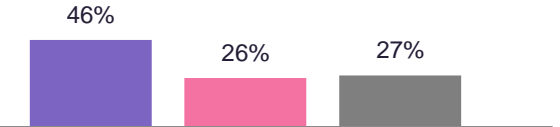
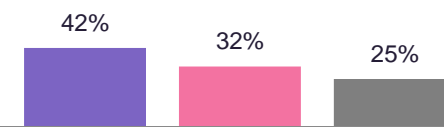
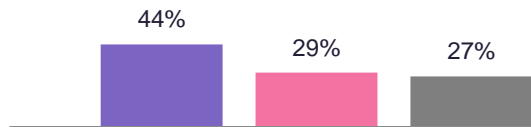


Potential alternative-mode participants
(n=253)



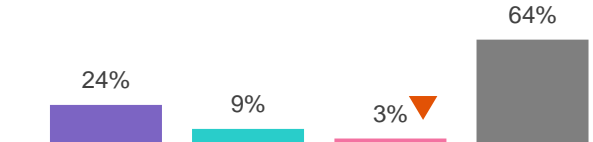
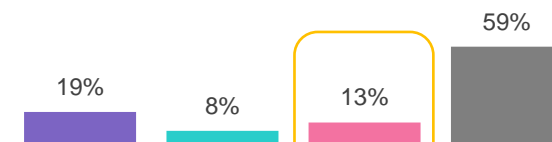
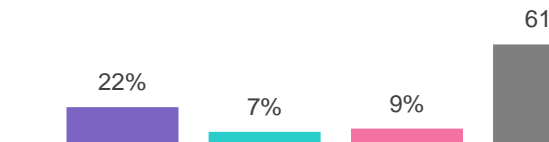
Participation before 2018

- Stable participation
- Occasional participation
- No participation



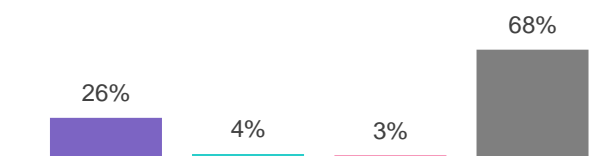
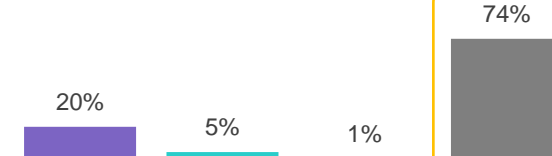
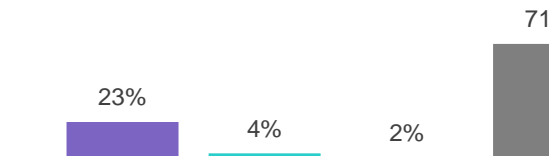
Mode of participation in 2018 – 2019

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



Mode of participation during COVID-19

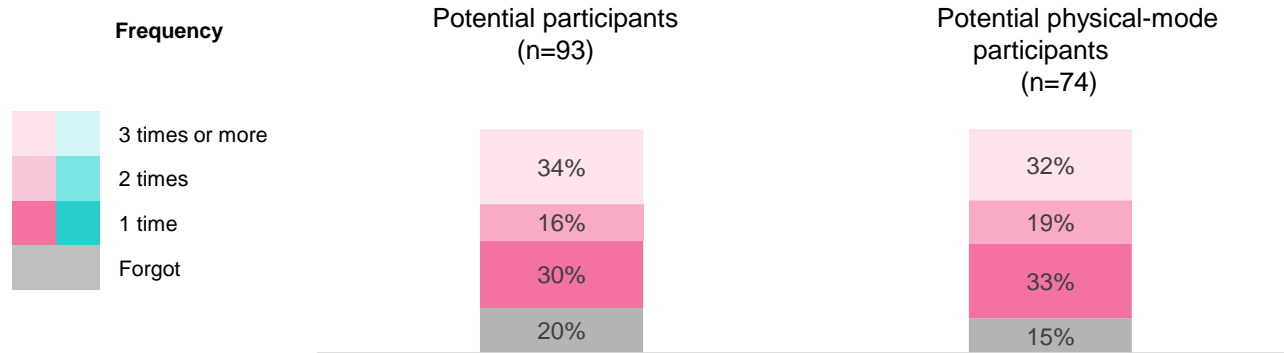
- Alternative modes only
- Both physical AND alternative modes
- Physical modes only
- No participation



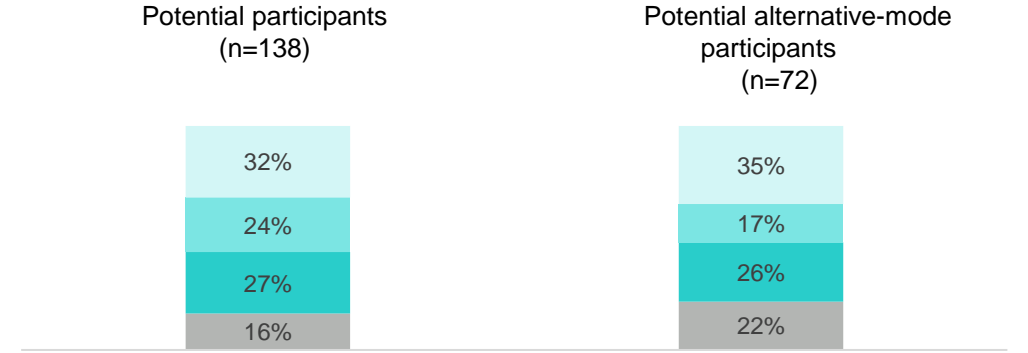
Profiles of potential participants – Xiqu – by mode of participation

- 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.

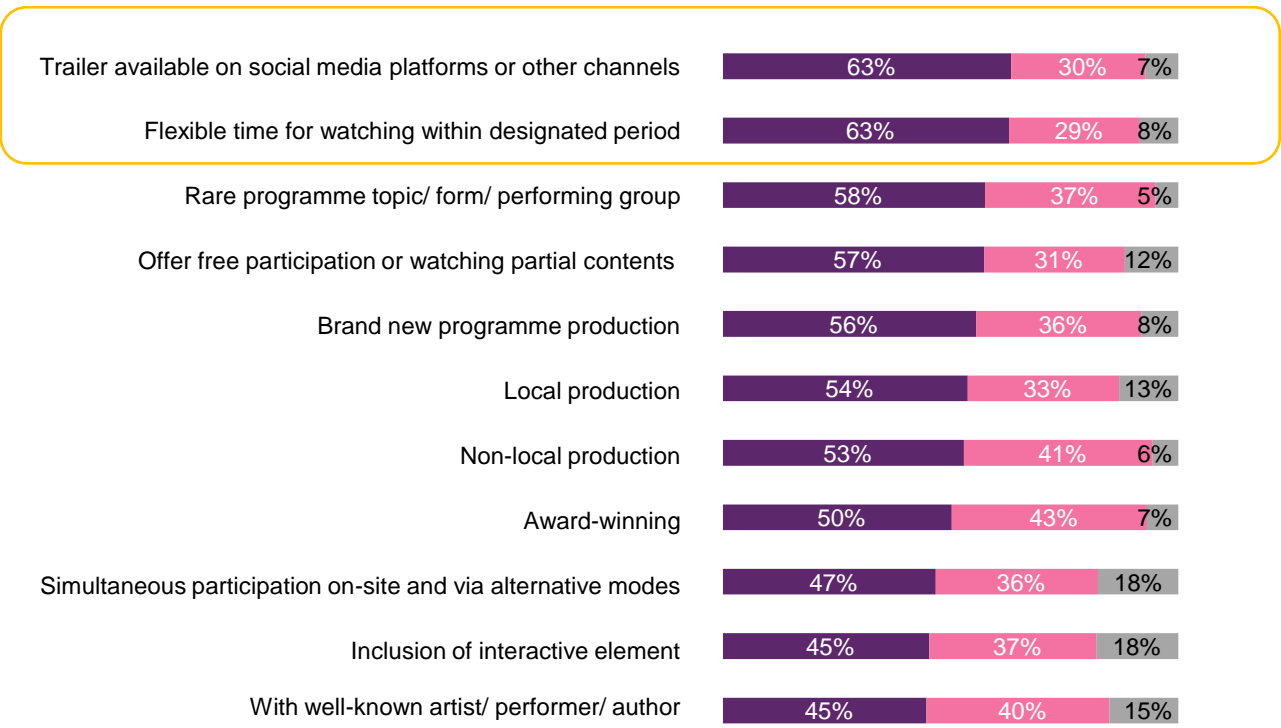
Profiles of potential participants – Xiqu – important elements and information source for alternative modes

- Trailers on social media platforms and flexible time were the top drivers of alternative-mode programmes.
- Social media platforms (62%) were the main source of information channel for alternative-mode programmes, followed by emails (37%).

Important elements driving alternative modes

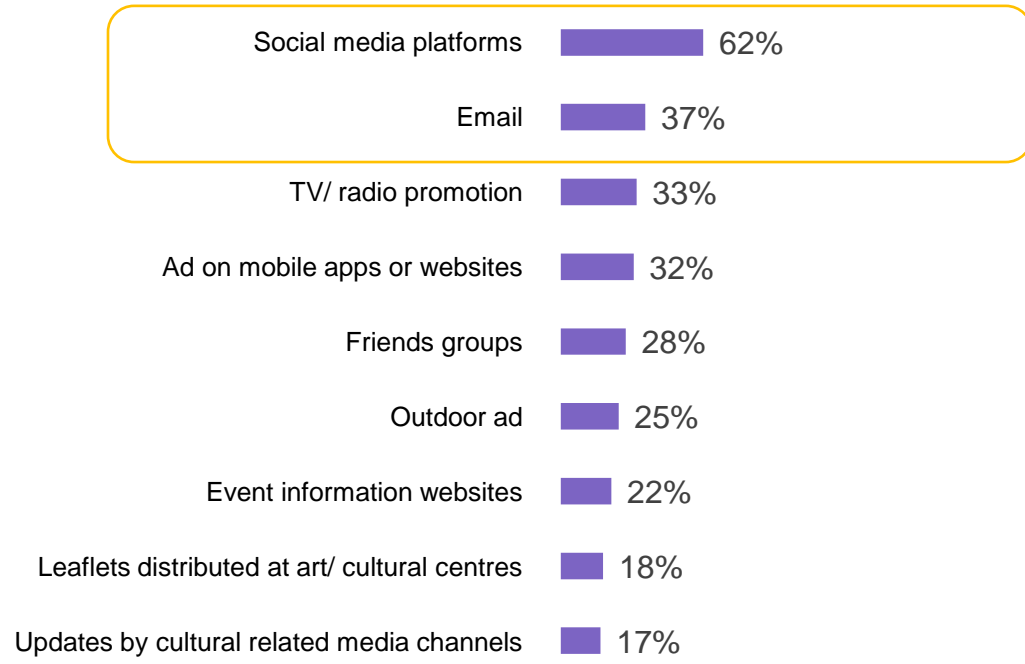
Potential alternative-mode participants (n=253)

- 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=232)

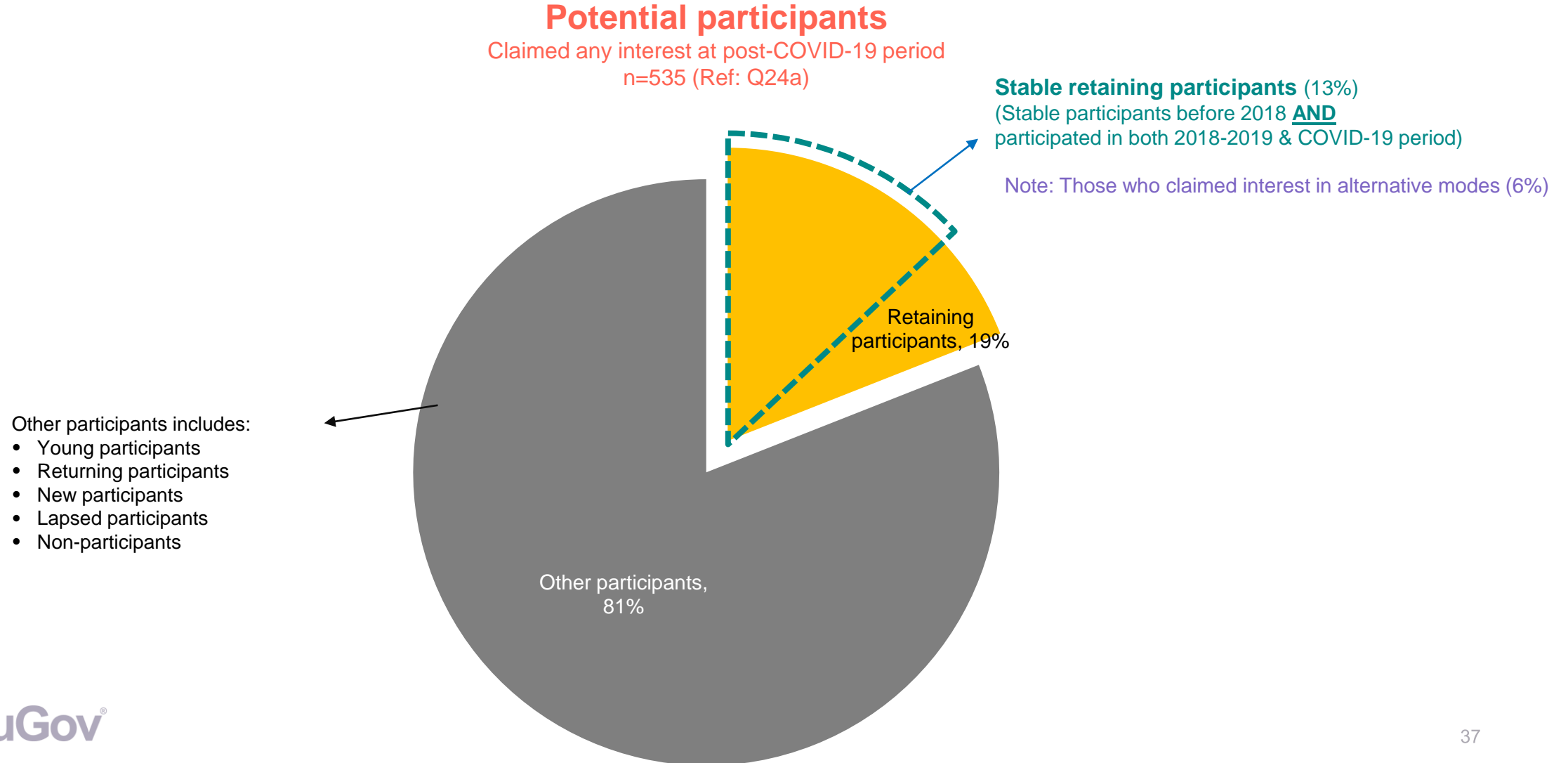


Note: For information source, respondents without awareness of or prior experience in alternative programmes are excluded, so the base does not cover all potential alternative-mode participants.

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

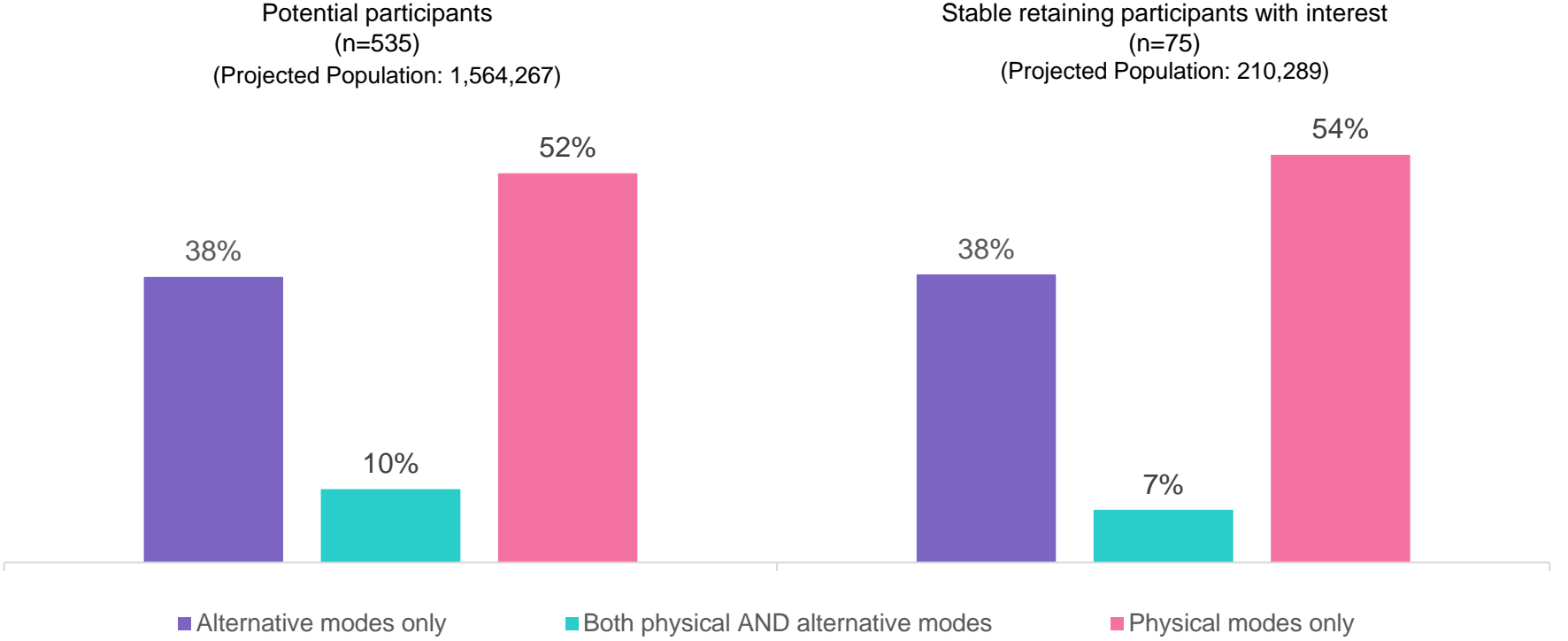
Proportion of stable retaining participation with interest among potential participants – Xiqu

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



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

- Stable retaining participants with future participation interest expressed similar levels of interest as all potential participants towards different modes.



	Projected Population	Projected Population
Any Alternative mode	48% 750,358	46% 95,706
Any Physical mode	62% 967,376	62% 129,342



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 – Xiqu

- Stable retaining participants with interest were skewed towards male, 25-34 years old and married persons having children under 18.

	Total (n=1,500)	Potential participants (n=535)	Stable retaining participants with interest (n=75)
Gender			
Male	44%	45%	59% ▲
Female	56%	55%	41% ▼
Age Group			
16-24	13%	9% ▼	7%
25-34	20%	23% ▲	35% ▲
35-44	22%	22%	17%
45-54	22%	21%	23%
55-64	23%	24%	18%
Occupation			
Business owners/ Managers and professionals	14%	18% ▲	21%
White-collar	27%	25%	27%
Blue-collar	34%	36%	42%
Housewives	7%	5% ▼	1% ▼
Students	9%	6% ▼	4%
Retirees	3%	4%	2%
Unemployed	5%	5%	2%
Life Segment			
Students	9%	6% ▼	4%
Working singles	22%	20%	24%
Married persons having no children aged <18	24%	21%	12% ▼
Married persons having children aged <18	32%	41% ▲	50% ▲
Education Level			
Secondary or below	45%	40% ▼	48%
Post-secondary / University	55%	60% ▲	52%
Monthly Household Income			
Below HKD 30,000	64%	58% ▼	53% ▼
HKD 30,000 - 49,999	24%	27% ▲	32%
More than HKD 50,000	12%	15% ▲	16%

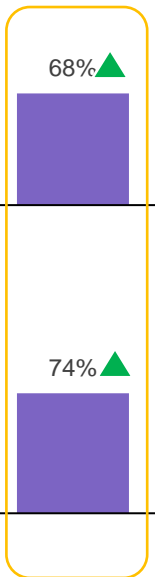
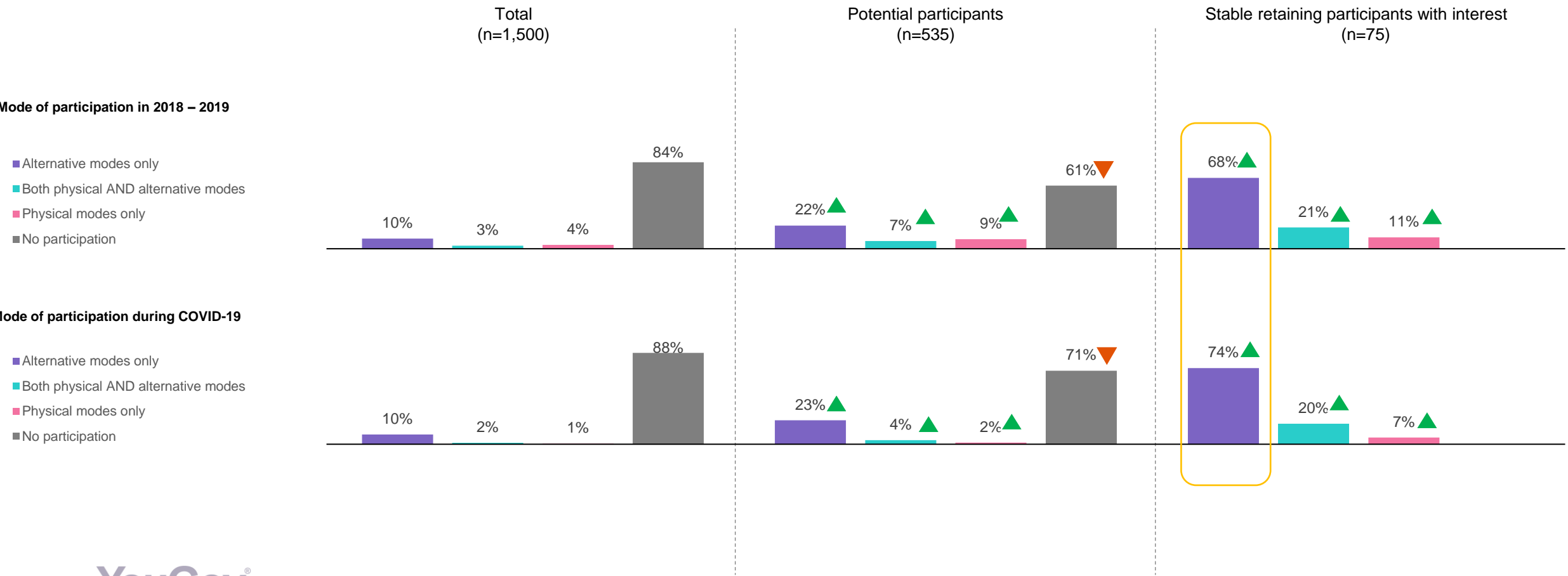
	Total (n=1,500)	Potential participants (n=535)	Stable retaining participants with interest (n=75)
Region & living district			
Hong Kong Island	17%	17%	24%
Central & Western	3%	5% ▲	6%
Eastern	8%	8%	13%
Southern	4%	3%	3%
Wan Chai	2%	1%	3%
Kowloon	30%	36% ▲	39%
Kowloon City	6%	7%	10%
Kwun Tong	8%	10%	6%
Sham Shui Po	6%	8% ▲	6%
Wong Tai Sin	6%	5%	10%
Yau Tsim Mong	4%	6% ▲	7%
New Territories	53%	47% ▼	36% ▼
Kwai Tsing	7%	6%	6%
North	5%	4%	5%
Sai Kung	7%	7%	1% ▼
Sha Tin	8%	8%	5%
Tai Po	4%	4%	5%
Tsuen Wan	4%	3% ▼	1%
Tuen Mun	8%	7%	7%
Yuen Long	8%	5% ▼	1% ▼
Islands	3%	3%	6%



▲ ▼ 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 – Xiqu

- Majority of stable retaining participants with interest had participated only in alternative-mode Xiqu programmes since 2018.



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

- Stable retaining participants with interest had been frequent participants (mostly 3 times or more a year) in either physical or alternative modes, and they also participated in more paid and non-local 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.

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 – Xiqu

- For stable retaining participants with interest in alternative modes, they were more attracted by award-winning programmes, online trailers and brand new productions.

Acceptable price level (Median)

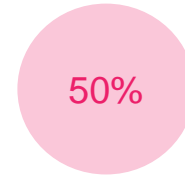
Excluding Free and Not sure

Note: Assuming ticket price HKD300 for in-person admission

Potential alternative-mode participants (n=137)



% of physical ticket



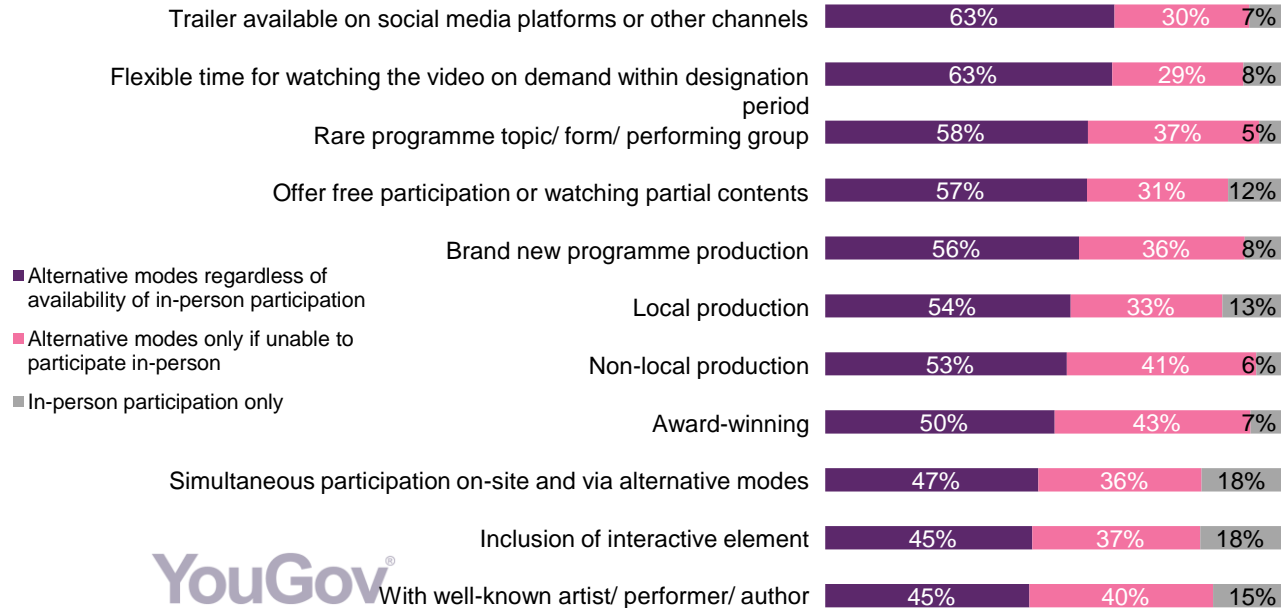
Stable retaining participants with interest in alternative modes

Median is not shown due to small base (n=18)

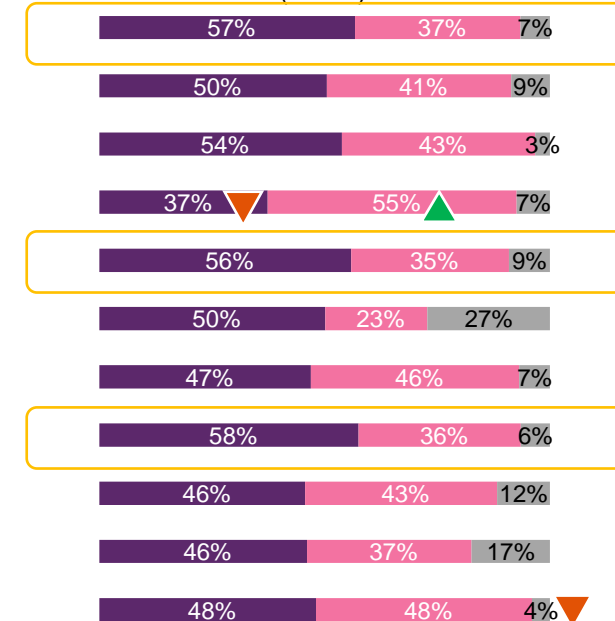
Percentage is not shown due to small base (n=18)

Important elements driving alternative modes

Potential alternative-mode participants (n=253)



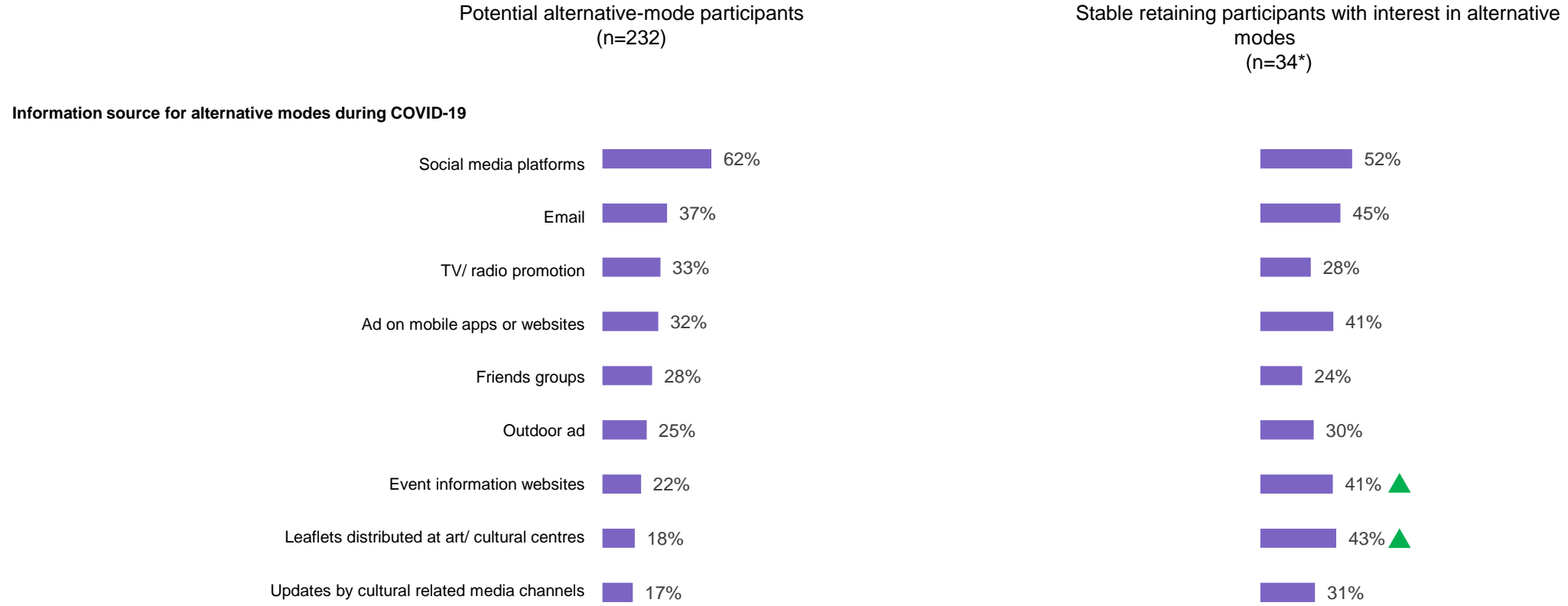
Stable retaining participants with interest in alternative modes (n=35*)



▲ ▼ 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 – Xiqu

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



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

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

Distribution of potential participants by type of participants – Xiqu

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

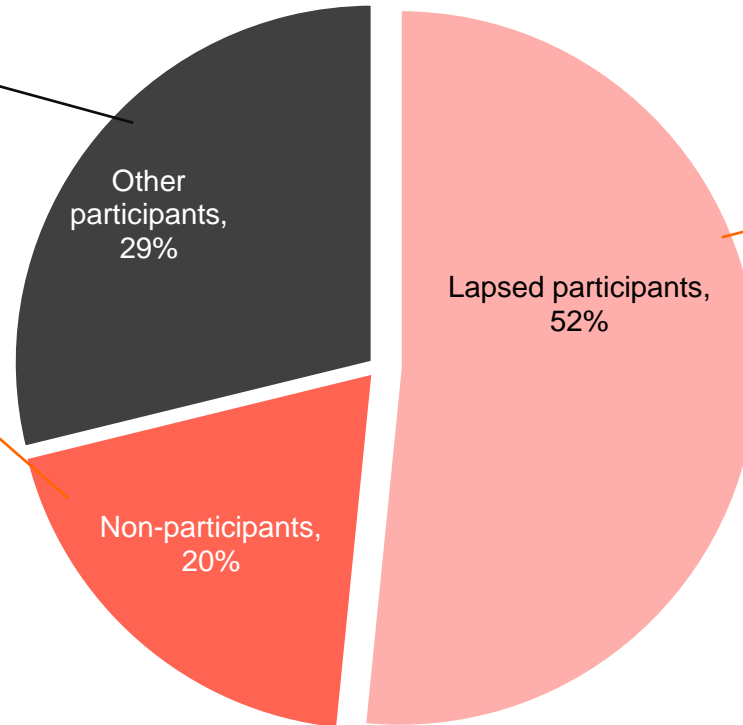
Amongst potential participants, a portion of them are lapsed participants or non-participants. The following slides will look into the reasons for not participating in 2018-2019 or during COVID-19 for these subgroups.

Potential participants
 Claimed any interest at post-COVID-19 period
 n= 535 (Ref: Q24a)

- Other participants includes:
- Retaining participants
 - Young participants
 - Returning participants
 - New participants

- Those who claimed interest in
- Physical modes (12%)
 - Alternative modes (10%)

- Those who claimed interest in
- Physical modes (34%)
 - Alternative modes (23%)



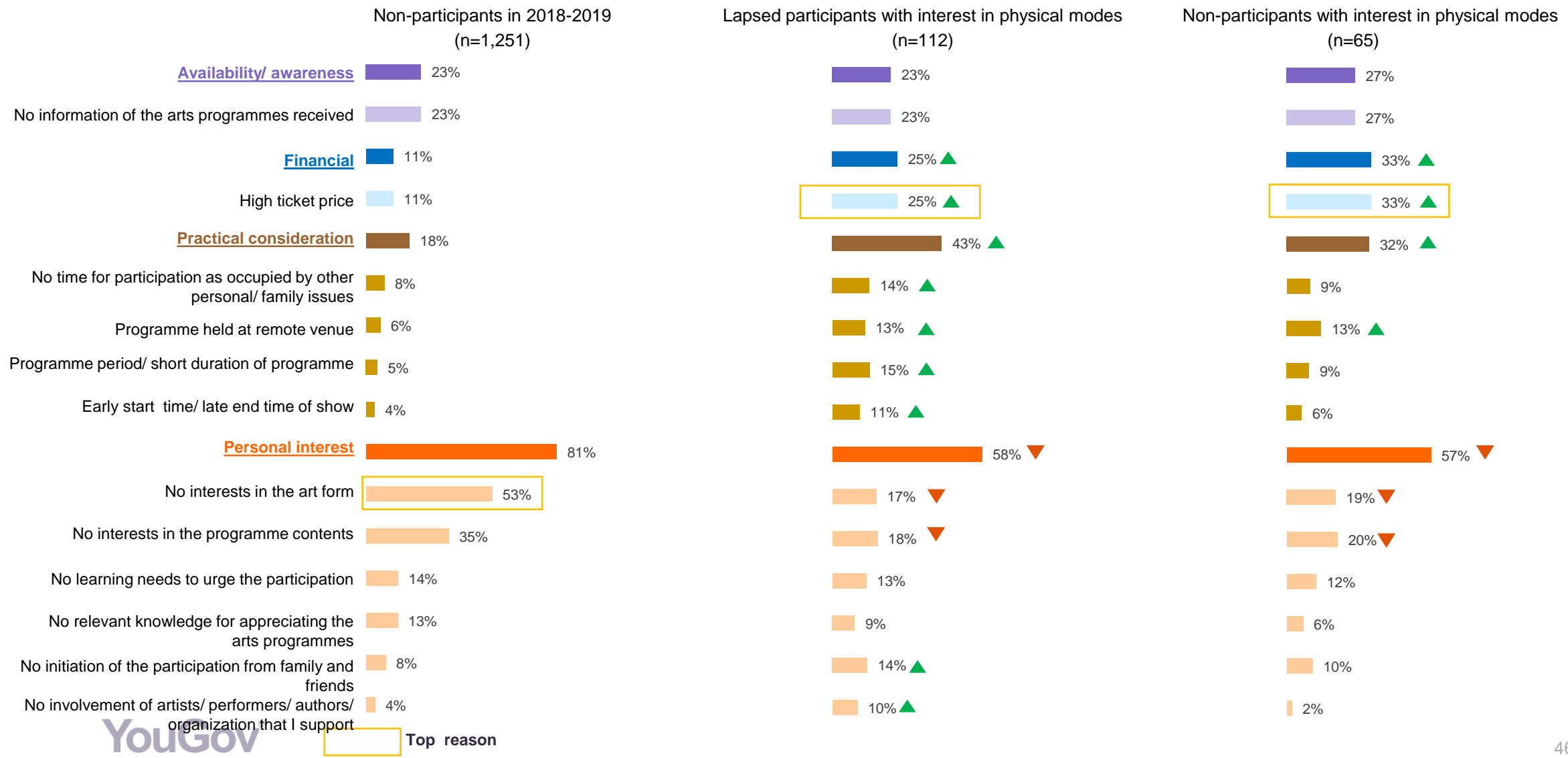
Other observations:

	Potential physical-mode participants	Non-participants with interest in physical modes
Female	58%	72%
Married persons having no children aged <18	24%	34%
White-collar	25%	33%

	Potential alternative-mode participants	Non-participants with interest in alternative modes
Aged 55-64	19%	29%
Married persons having no children aged <18	17%	28%
Under MHI HKD 30,000	59%	71%

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

- Ticket price was the main barrier for lapsed participants and non-participants in 2018-2019 despite their interest in Xiqu.



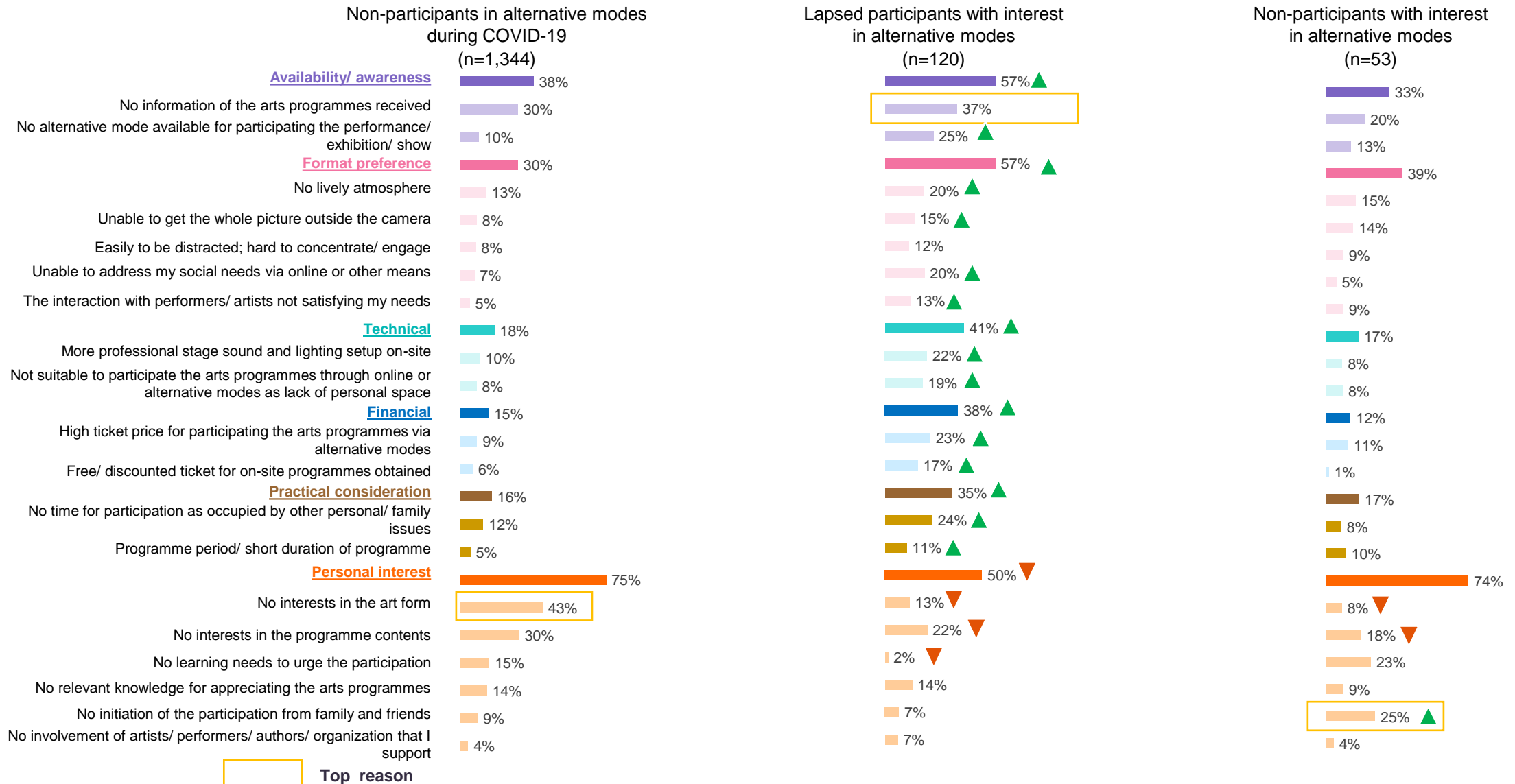
Top reason

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 Xiqu 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 – Xiqu

- Despite their interest in alternative-mode programmes, lack of information was the top barrier for lapsed participants, while non-participants were discouraged by the lack of initiation from family and friends.

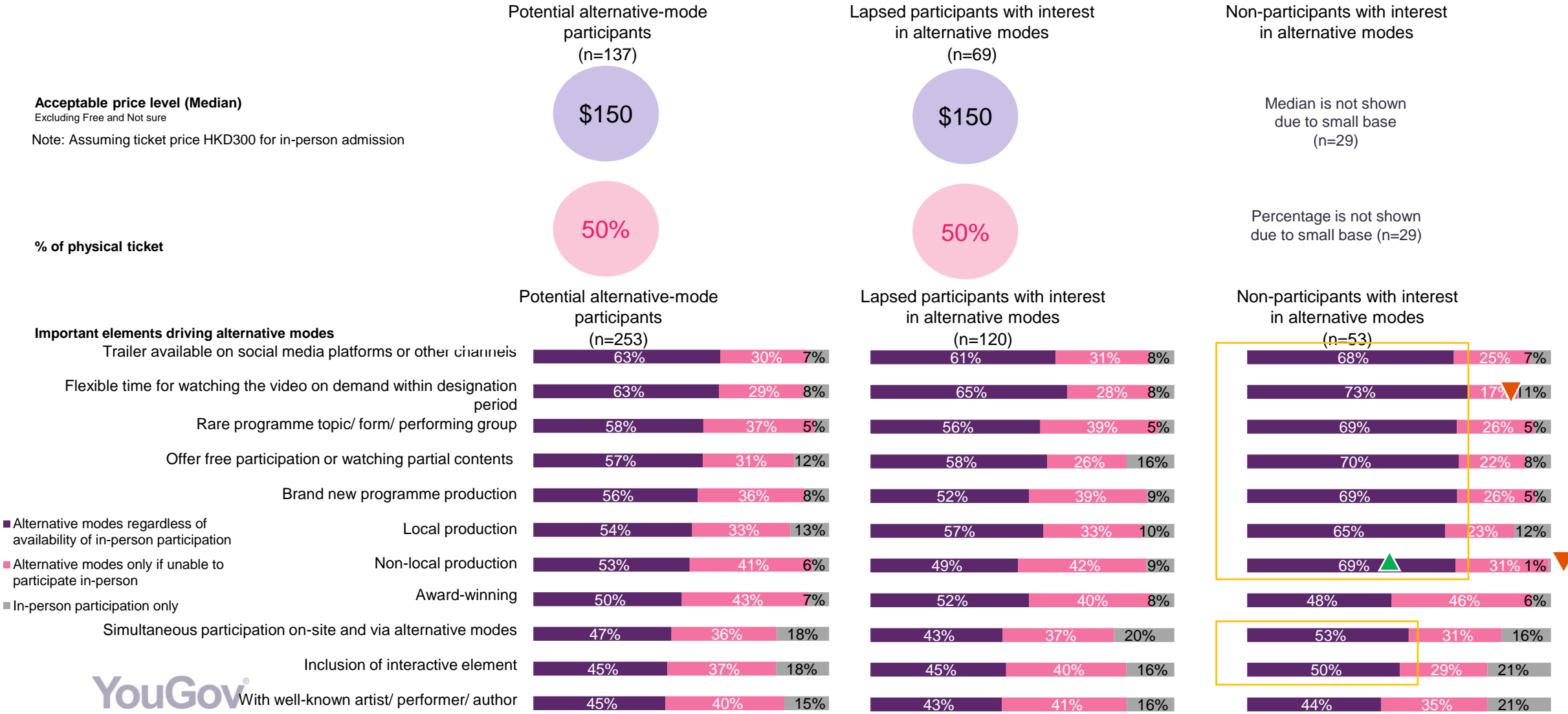


Base: Non-participants of Xiqu programme via alternative modes during COVID-19

▲ ▼ 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 – Xiqu

- Non-participants would in general be more willing to participate in alternative modes even when physical participation was available.



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