

# 藝文活動參加者的 行為模式研究

## Behavioural Study on Arts Participants

### 非實體形式參與藝術活動 Alternative Modes of Arts Participation

#### 簡介

新冠肺炎疫情及相關社交距離措施，大大改變了市民的生活方式。在藝術文化方面，全球旅遊限制除令海外藝團難以來港，本地藝術界也無法到外地演出；加上活動場地間斷地關閉<sup>1</sup>，本地藝文設施亦設下入場人數限制，藝術團體和藝術工作者開始嘗試以其他展演方式接觸觀眾。更多以「非實體形式」參與的藝術活動因而衍生，例如網上直播戲劇演出、透過視像會議應用程式舉辦藝術研討會、藝廊虛擬展覽等等。

有見及此，香港藝術發展局委託一家研究顧問公司，探討公眾對於以非實體形式參與藝術活動的看法和反應，並於2021年1月11日至22日，隨機抽樣1,500名16至64歲的香港市民進行網上調查。

本調查以「疫情期間」表示2020年1月（香港開始爆發新冠肺炎的時點）至2021年1月（調查進行的時點）、「2018至2019年」表示疫情爆發前的兩年。

除另有指明外，本調查中「參與藝術活動」僅指以觀眾身份參與以下任何一種藝術類別的活動：舞蹈（包括hip hop、爵士舞等）、戲劇、音樂（不包括流行演唱會、流行表演）、戲曲（包括曲藝演唱）、跨媒體藝術、視覺藝術、電影及媒體藝術（包括電影節及專題放映活動、自行觀賞紀錄片、獨立電影、獨立短片或媒體藝術作品等，但不包括商業影片）、文學藝術（包括閱讀文學作品及參與文學活動）。

<sup>1</sup> 以康樂及文化事務署轄下的演藝場地為例，自2020年1月香港爆發新冠肺炎疫情以來，這些場館累計關閉共七個月（2020年1月下旬至2020年5月下旬、2020年7月中旬至2020年9月中旬、2020年12月中旬至2021年2月中旬）。即使場館重新開放，最初亦禁止現場觀眾參與，其後才放寬入場人數至可容納人數的50-85%。

#### Introduction

The COVID-19 epidemic and the associated social distancing measures have changed people's ways of life in many areas. On the arts and cultural front, the worldwide travel restrictions make it impossible for staging inbound and outbound arts productions, while the intermittent closure of event venues<sup>1</sup> and the limit on seating capacity at local arts facility premises have inspired arts groups and practitioners to consider alternative ways of engaging their audience. More alternative modes of arts participation have therefore become available, for example, live streaming of theatrical performances, arts seminars via video conferencing apps, virtual exhibition of gallery collections, and many others.

In view of these developments, the Hong Kong Arts Development Council (HKADC) has commissioned a research consultancy to study the public perceptions of and behaviours on alternative modes of arts participation. An online survey was carried out from 11 to 22 January 2021 on a random sample of 1,500 Hong Kong citizens aged 16-64.

In the survey, "during COVID-19" denoted the period from January 2020 (the onset of COVID-19 outbreak in Hong Kong) to January 2021 (the time of the survey), and "in 2018-2019" denoted the two years immediately before the outbreak of COVID-19.

Unless otherwise specified, in this survey, "arts participation" refers to participation as audience only in a programme of any of the following art forms: Dance (including hip hop and jazz dance), Theatre, Music (not including pop concert and pop show), Xiqu (including Chinese operatic singing), Multi-arts, Visual Arts, Film and Media Arts (including film festival and themed screening activities and watching documentary films, independent films and short films and media art pieces but not including commercial films), and Literary Arts (including reading literary art works and attending literary arts related activities).

<sup>1</sup> Take the performing arts venues under the Leisure and Cultural Services Department (LCSD) as an example. Since the onset of COVID-19 outbreak in Hong Kong in January 2020, these venues were closed for seven months cumulatively (late-January 2020 to late-May 2020, mid-July 2020 to mid-September 2020, and mid-December 2020 to mid-February 2021). Even at times of venue reopening, live audience attendance was first forbidden and later capped at 50-85% of original capacity.

## 疫情期間的藝術活動參與

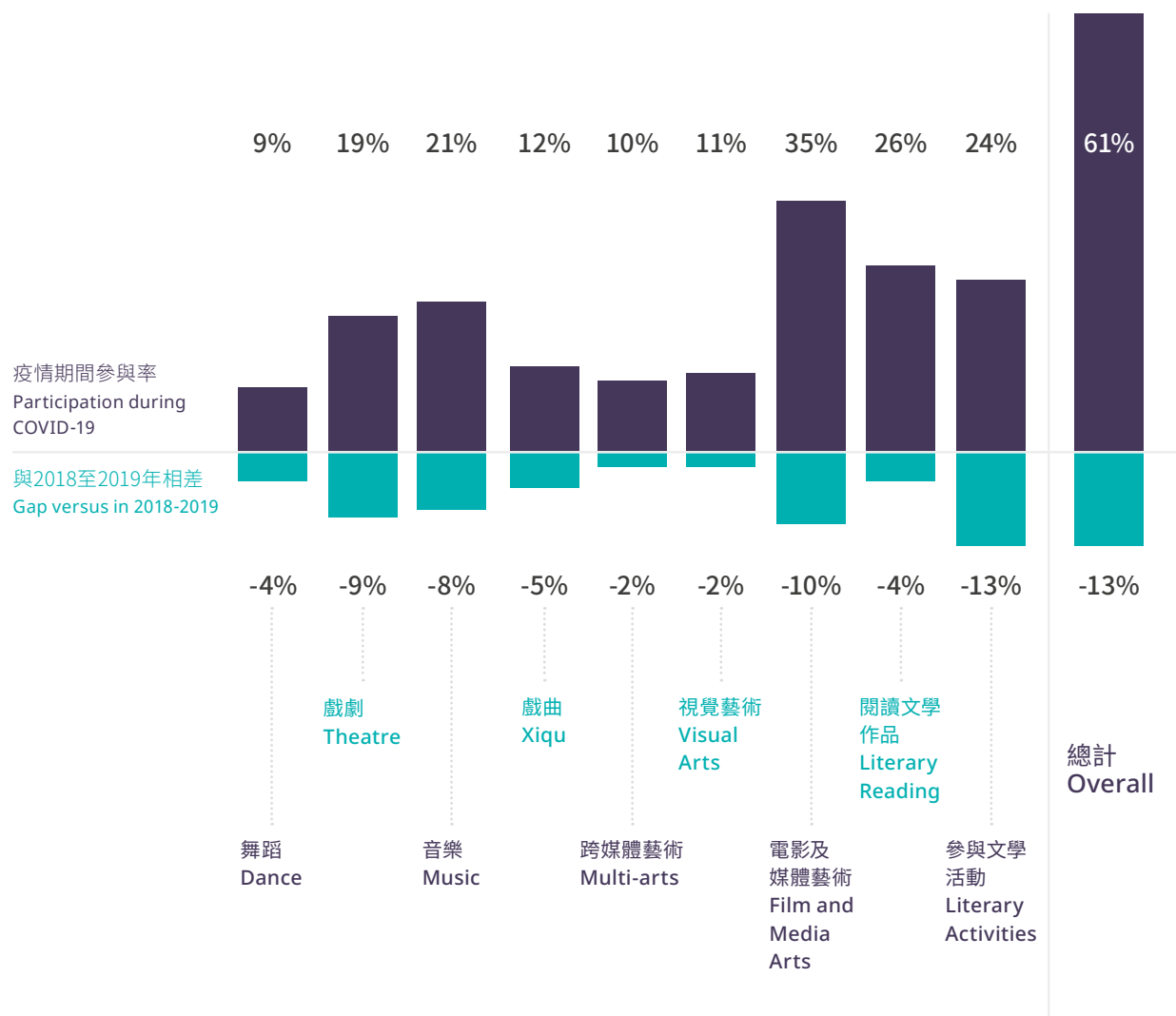
調查發現，61%受訪者在疫情期間曾參與至少一種藝術類別的活動（包括實體及非實體形式）<sup>2</sup>，低於2018至2019年的74%。

所有藝術類別的觀眾參與率均有所下跌，當中最低參與率為舞蹈（9%），最高則為電影及媒體藝術（35%）。

## Arts participation during COVID-19

It was found that during COVID-19, 61% of respondents participated in at least one art form (by either physical or alternative modes)<sup>2</sup>, down from 74% in 2018-2019.

All art forms witnessed a drop in audience participation rate, with Dance having the lowest incidence at 9% and Film and Media Arts the highest at 35%.



推算人口 Projected Population

疫情期間  
During COVID-19

2,627,764

與2018至2019年相差  
Gap versus in 2018-2019

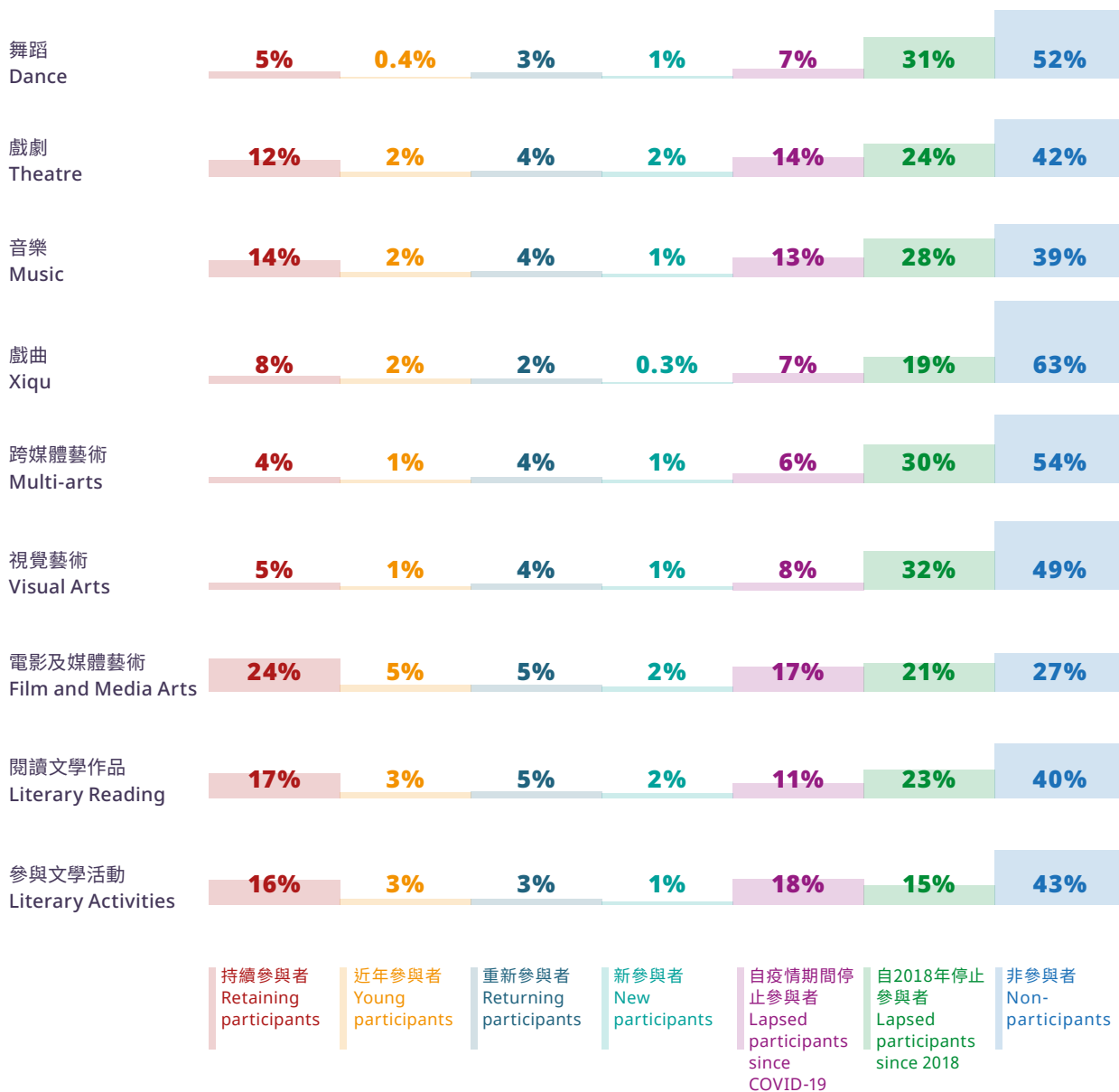
-572,766

<sup>2</sup> 視乎藝術類別，「實體形式」參與藝術活動可包括：親身入場參與或觀看，以及購買、借閱或閱讀實體文學作品；「非實體形式」則包括：電視／電台廣播、自選收費視頻渠道、分享平台（如 Facebook、YouTube）、視像應用程式、特定官網、DVD/CD、收費或免費電子書，以及其他網上參與或觀賞渠道。

<sup>2</sup> Depending on the art form concerned, "physical modes" of arts participation may include in-person admission, and purchase, borrowing or reading of physical literature; whereas "alternative modes" may include TV/ radio broadcast, paid video-on-demand platforms, sharing platforms (e.g. Facebook, YouTube), video conferencing apps, designated official websites, DVD/ CD, paid or free e-books and any other online participation channels.

於各項藝術類別中，自疫情爆發後停止參與藝術活動的人數，多於疫情下開始接觸或重新參與該藝術類別的人數。綜合不同藝術類別，約三成新參與者及重新參與者的年齡介乎25-34歲（較該年齡層佔人口比例的20%為高）。學生亦佔新參與者總數的相當比例（15%）；重新參與者中，有四成為已婚人士並育有18歲以下子女。

In each art form, there were more people who had ceased participation since COVID-19 than who had picked up/renewed interest in the art form. Looking at the aggregate sample of new and returning participants from different art forms, around 30% were aged 25-34 (higher than this age group's proportion of 20% among general population). Students also constituted a considerable portion of new participants (15%), whereas 40% of returning participants were married and had children under 18.



從2018年前以至疫情期間也持續參與某項藝術類別的人士（即「持續參與者」），佔總調查人數的4%（跨媒體藝術）至24%（電影及媒體藝術）不等。

The percentage of those who had continuously participated from before 2018 all through the COVID-19 outbreak (i.e. the retaining participants) in an art form ranged from 4% in Multi-arts to 24% in Film and Media Arts.

疫情期間，參與多於一項藝術類別的人數亦有所下降（參與三項或以上：由32%跌至23%；參與兩項：由17%跌至14%）。

There were also fewer people who participated in more than one art form during COVID-19 (multi-types: down from 32% to 23%; duo-types: down from 17% to 14%).

## 疫情期間的非實體形式藝術參與

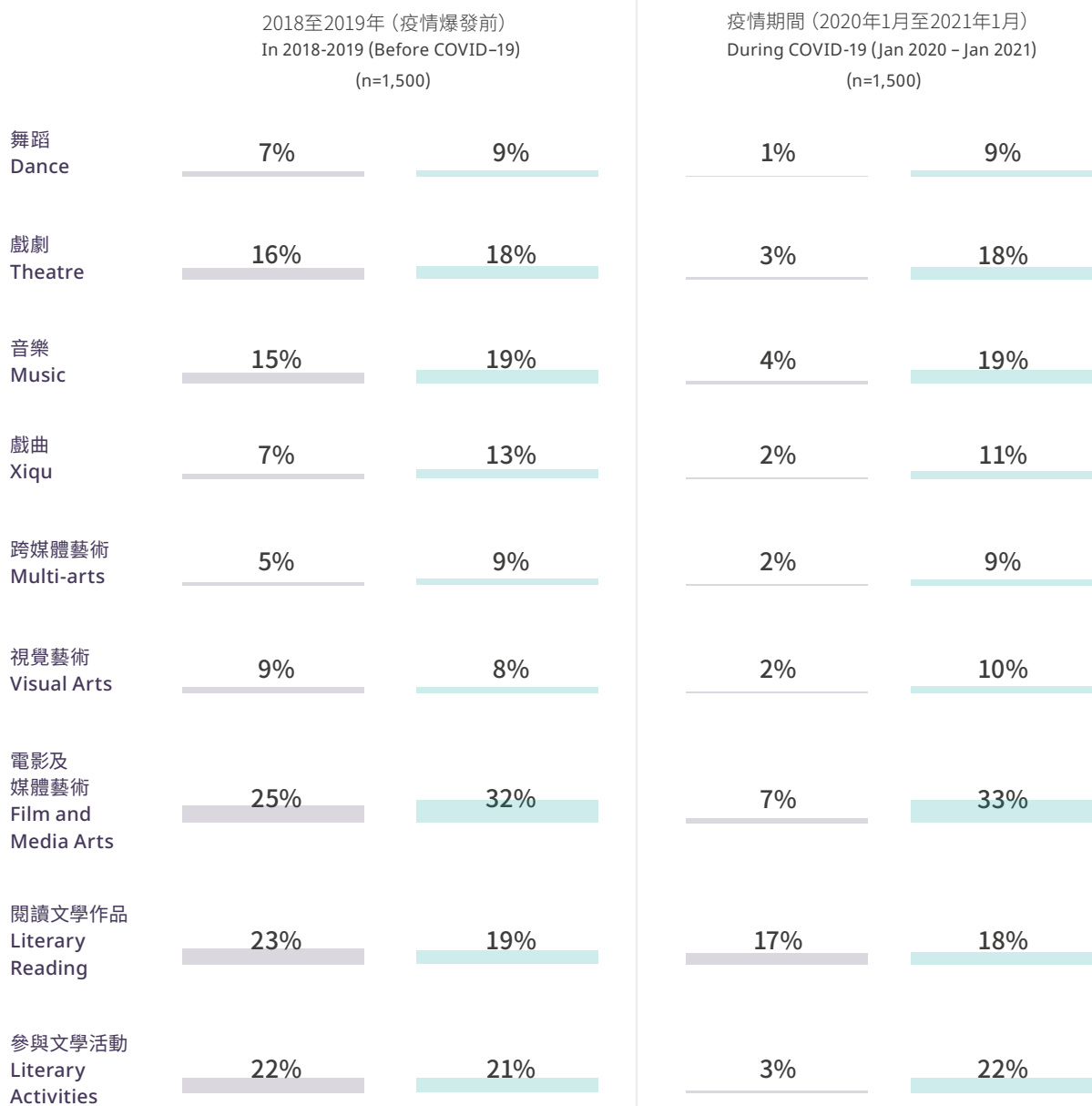
相比2018至2019年爆發疫情前，各項藝術類別中以實體形式參與活動佔整體的比率均有所下降，而以非實體形式參與的比率大致上維持不變。

換言之，相比透過非實體形式參與藝術活動的人數，有更多過往實體參與者於疫情期間停止參與藝術活動。

## Alternative-mode arts participation during COVID-19

Compared to the pre-COVID-19 period in 2018-2019, while there was a drop in physical-mode participation in every art form among the entire sample, the participation rate in alternative modes remained largely the same.

In other words, there were more previous physical-mode participants who had lapsed than participants adopting alternative modes in the respective art form during COVID-19.



以任何實體形式參與  
Any physical mode

以任何非實體形式參與  
Any alternative mode

撇除受訪者對這些藝術類別不感興趣外，沒有參與非實體藝術活動的另一主因，是沒有收到相關資訊。

受訪者對非實體藝術活動的認知度，以電影及媒體藝術為最高 (51%)，戲曲 (18%)、跨媒體藝術 (19%) 和舞蹈 (20%) 則最低。

社交媒體平台是接收非實體藝術活動資訊的主要渠道 (64%)，其次是手機應用程式或網站廣告 (31%)，以及電子郵件 (30%)。

Apart from having no interest in the art forms, respondents not receiving related information was another major reason for their non-participation in alternative-mode programmes.

Awareness of alternative-mode programmes in Film and Media Arts was the highest (51%), and that in Xiqu (18%), Multi-arts (19%) and Dance (20%) was the lowest.

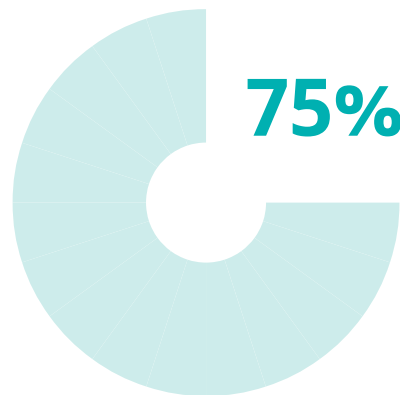
Social media platforms were found to be the dominant channel for receiving information on alternative-mode arts programmes (64%), followed by advertisements on mobile apps or websites (31%) and emails (30%).

## 疫情期間對非實體形式參與藝術活動的認知度 Awareness of arts appreciation in alternative modes during COVID-19



推算人口 **3,252,031**  
Projected Population

### 整體認知度 Overall Awareness



舞蹈 Dance



戲劇 Theatre



音樂 Music



戲曲 Xiqu



跨媒體藝術 Multi-arts



視覺藝術 Visual Arts



電影及媒體藝術 Film and Media Arts



閱讀文學作品 Literary Reading



參與文學活動 Literary Activities

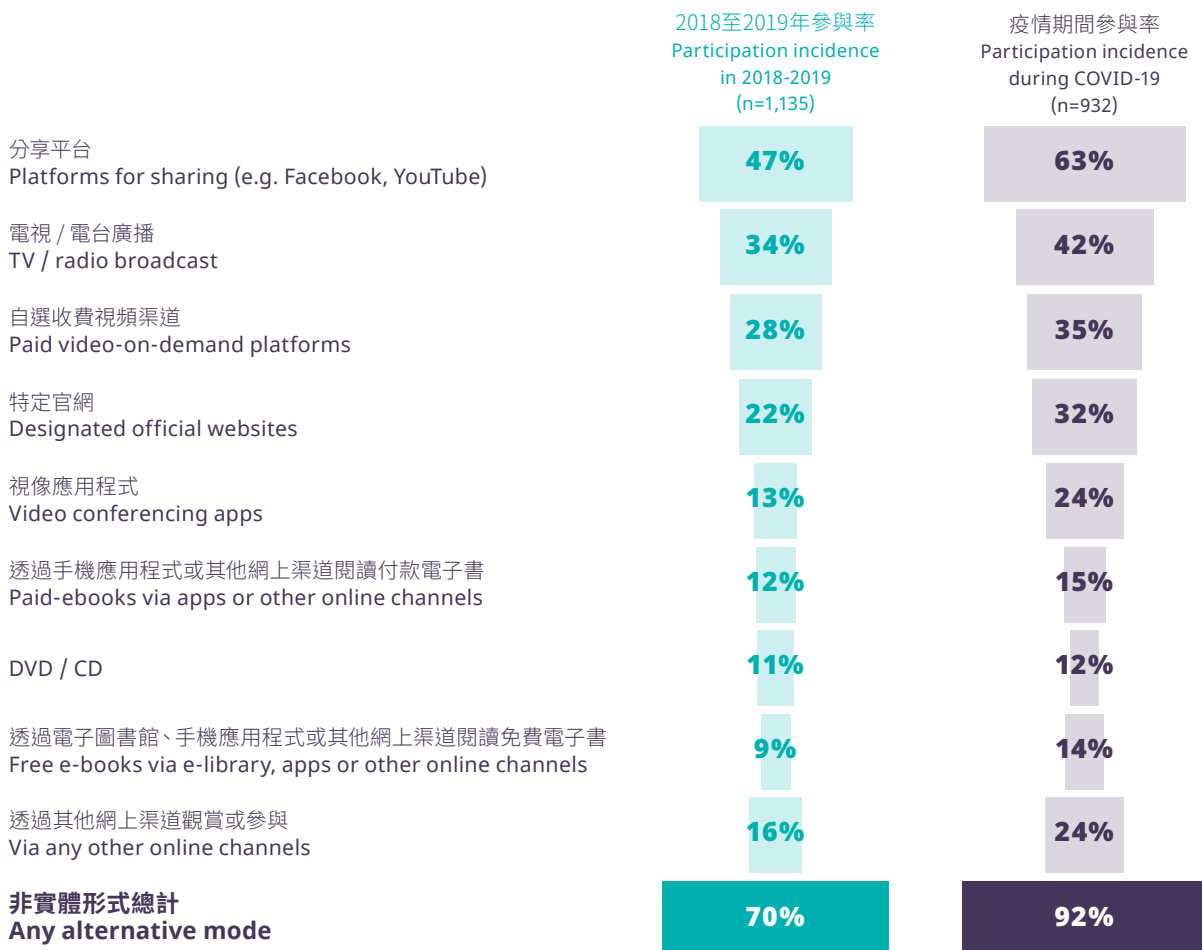


## 非實體參與藝術活動的模式和看法

## Patterns and perceptions of alternative-mode participation

藝術活動參與者中，採用非實體形式參與的比率，由疫情前（即2018至2019年）的70%增加至疫情期間的92%。當中，最普遍的非實體參與渠道是Facebook和YouTube等分享平台（63%）、電視/電台廣播（42%），以及自選收費視頻渠道（35%）。

The percentage of arts participants who had engaged in alternative modes during COVID-19 increased to 92% from 70% before the epidemic (i.e. in 2018-2019). Sharing platforms such as Facebook and YouTube (63%), TV/ radio broadcast (42%) and paid video-on-demand platforms (35%) were the most popular channels of alternative modes.



更為頻繁  
more frequent



更多免費節目  
more free programmes



更多非本地製作  
more non-local productions

疫情期間透過非實體形式參與藝術活動  
Alternative-mode participation during COVID-19

整體而言，與2018至2019年的實體形式參與相比，疫情期間透過非實體形式參與藝術活動往往更為頻繁，亦涉及更多免費節目和非本地製作，惟視覺藝術和電影及媒體藝術除外——前者於疫情期間的非實體參與頻密度，較2018至2019年的實體參與略低（平均參與次數：疫情期間為2.6次，2018至2019年為每年3.0次）；後者則涉及更多本地製作節目（參與本地製作比率：疫情期間為52%，2018至2019年為49%）。

In general, compared to physical-mode participation in 2018-2019, alternative-mode participation during COVID-19 was more frequent and involved more free programmes and non-local productions - except in Visual Arts where alternative-mode participation during COVID-19 was slightly less frequent than physical-mode participation in 2018-2019 (average participation: 2.6 times during COVID-19 vs 3.0 times per year in 2018-2019), and in Film and Media Arts where more local productions were involved (% of local production: 52% during COVID-19 vs 49% in 2018-2019).

事實上，不少藝術活動參與者認為非實體形式進行的活動較方便和具彈性、涉獵更多非本地製作，且票價較低，是這些活動的優勢之一。

不過藝術活動參與者亦承認，現場參與的活動提供較為專業的音響和燈光設置 (43%)；非實體參與的活動則令觀眾體驗不夠全面 (34%)，亦難以投入且容易分心 (33%)。

In fact, the convenience/ flexibility of alternative-mode programmes, as well as their wider coverage of non-local productions and more affordable price range were seen as some of the biggest advantages of alternative modes.

Nonetheless, arts participants also admitted that physical attendance offered more professional stage sound and light setup (43%), and that it was hard to get a comprehensive experience (34%) and concentrate in alternative-mode programmes (33%).

活動形式 Programme Format related	優點 Advantages	缺點 Disadvantages
	<p><b>51%</b> 可免除交通等考慮，較為方便 More convenient</p> <p><b>50%</b> 安坐家中即可參與藝術活動，更為舒適自由 More comfortable</p> <p><b>45%</b> 可於指定時段內自由參與，較具彈性 More flexible</p>	<p><b>43%</b> 現場環境的音響、燈光等較為專業，透過電視、網上等其他途徑難以達到理想效果 More professional stage sound and lighting setup on-site</p> <p><b>34%</b> 透過鏡頭畫面觀賞活動/藝術品，無法了解鏡頭外的整體情況，體驗不夠全面 Not comprehensive experience/ unable to get the whole picture</p> <p><b>33%</b> 透過電視、網上等其他途徑難以投入藝術活動，容易分心 Hard to concentrate; easily to be distracted</p> <p><b>24%</b> 在家中參與藝術活動需顧及其他家庭成員需要，並不方便 Inconvenient to participate at home</p> <p><b>20%</b> 透過電視、網上等其他途徑進行的藝術活動定價應更低 Ticket price should be lower</p>
活動體驗 Programme Experience related	優點 Advantages	缺點 Disadvantages
	<p><b>32%</b> 不受其他觀眾/參與者影響，令我可更專注投入活動 More focusing</p> <p><b>25%</b> 鏡頭畫面容許我較清楚觀察演出者的面部表情和肢體動作 Able to watch the facial experience and body movement clearer</p> <p><b>23%</b> 可即時與表演者/藝術家/製作單位互動 (例如透過Facebook直播讚好/留言) Able to instantly interact with the performer/ production unit</p> <p><b>23%</b> 可應用更多數碼、科技等新穎元素，進一步豐富體驗 Enriching experience</p>	<p><b>26%</b> 活動途中不時出現技術問題 (例如Facebook直播斷線)，影響參與效果 Experience being affected by technical issues</p> <p><b>25%</b> 藝術活動需有其他現場觀眾一同參與，才能有更好的體驗 Better experience to participate with other audiences</p> <p><b>22%</b> 無法親身與表演者/藝術家/製作單位交流 Unable to interact with the performer/ artist/ production unit in-person</p> <p><b>20%</b> 以往現場參與藝術活動對我來說是一種社交活動，透過電視、網上等其他途徑無法滿足這方面 On-site participation of such kind of arts programmes serving as a social activity</p> <p><b>19%</b> 不及現場參與可拍照留念並在社交平台分享動態 No photo opportunity for sharing on social media</p>
活動選擇 Programme Options related	優點 Advantages	缺點 Disadvantages
	<p><b>39%</b> 無需親身到海外亦可觀賞非本地作品，大大拓闊參與藝術活動的選擇範圍 Non-local productions becoming more readily available</p> <p><b>36%</b> 票價較低，令我有更大意欲接觸不同種類的活動 Lower price triggering me to expose to various kinds of programmes</p> <p><b>30%</b> 網上資源較豐富，更容易發掘感興趣的藝術活動 Easier to explore arts programme interested</p>	<p><b>26%</b> 宣傳不足，難以知道有哪些藝術活動可透過電視、網上等其他途徑參與 Lack of promotion</p> <p><b>22%</b> 支持的表演者/藝術家/製作單位沒有或很少透過其他途徑舉辦藝術活動 Few/ none programmes</p>

## 其他形式參與藝術

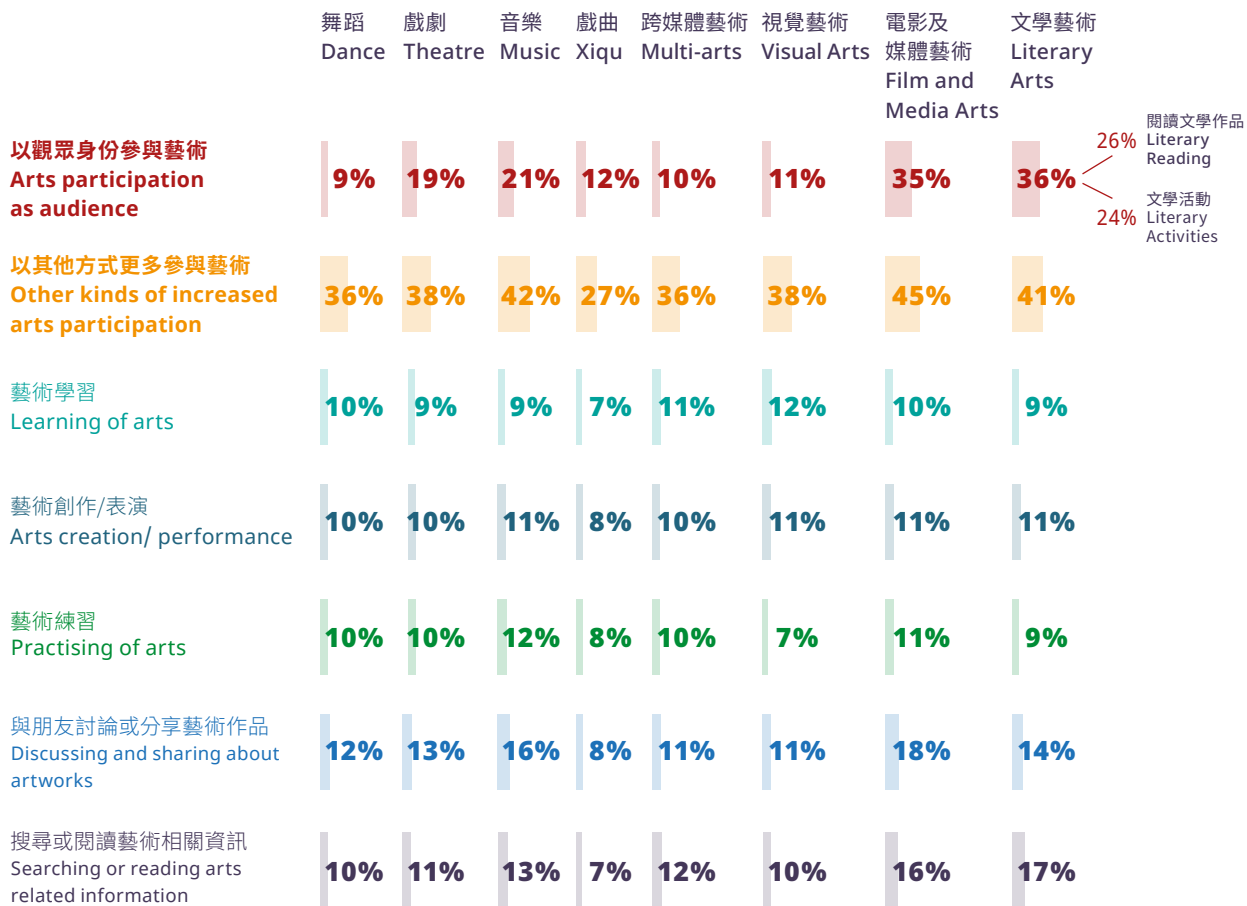
除了作為觀眾參與藝術活動外，市民在疫情期間亦有透過其他方式參與藝術，例如討論或分享藝術作品、搜尋或閱讀藝術相關資訊等。

值得注意的是，在各項藝術類別中，以非觀眾身份參與藝術的人數，較以觀眾身份參與的人數為高。換言之，於疫情期間沒有以觀眾身份參與藝術活動的人士中，部分仍有透過其他方式參與藝術。

## Other kinds of arts involvement

Besides participating in arts programmes as audience, people also had other kinds of arts involvement during COVID-19, for example discussing and sharing about artworks, and searching or reading arts-related information.

Notably, in each art form, the incidence in other kinds of arts involvement was higher than that in arts participation as audience, meaning that some lapsed or non-participants in arts programmes during COVID-19 were still involved in arts in other ways.





## 疫情後以觀眾身份參與藝術活動的興趣

展望未來，高達86%受訪者表示有興趣參與藝術活動，較疫情爆發前（即2018至2019年）及疫情期間的實際總參與率（78%）更高。

## Interest in post-COVID-19 arts participation as audience

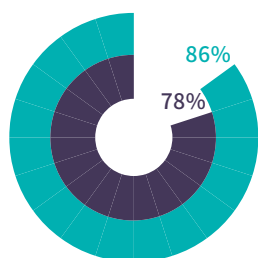
Looking forward to the future, a high 86% of respondents expressed interest in arts participation – more than the actual net participation rate of 78% before and during the epidemic (i.e. in either 2018-2019 or during COVID-19).

### 2018年1月至2021年1月期間的實際參與 Actual participation in Jan 2018 – Jan 2021

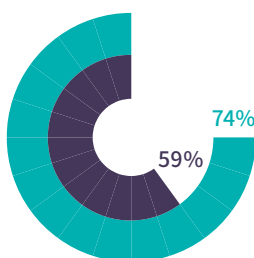
### 疫情後考慮參與的興趣 Claimed interest at post-COVID-19 period

推算人口  
Projected population **3,363,795**

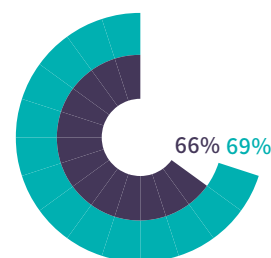
推算人口  
Projected population **3,744,393**



以任何形式參與  
Any participation



以任何實體形式參與  
Any physical mode



以任何非實體形式參與  
Any alternative mode

潛在的藝術參與者中，大部分在疫情期間並無參與相關藝術類別的活動（即「停止參與者」或「非參與者」）。該等停止參與者和非參與者佔潛在參與者的比率，由電影及媒體藝術的58%至跨媒體藝術的85%不等。

A large portion of these potential arts participants in fact did not participate in the respective art form programmes during the epidemic (i.e. lapsed or non-participants). The percentage of such lapsed and non-participants in potential participants ranged from 58% in Film and Media Arts to 85% in Multi-arts.

#### 停止參與者佔潛在參與者的比例 % of lapsed participants among potential participants

#### 非參與者佔潛在參與者的比例 % of non-participants among potential participants

藝術類別	停止參與者佔潛在參與者的比例	非參與者佔潛在參與者的比例
舞蹈 Dance	59%	24%
戲劇 Theatre	50%	22%
音樂 Music	51%	19%
戲曲 Xiqu	52%	20%
跨媒體藝術 Multi-arts	53%	32%
視覺藝術 Visual Arts	58%	25%
電影及媒體藝術 Film and Media Arts	43%	15%
文學活動 Literary Activities	46%	15%

調查亦發現，過去幾年（即2018至2019年或疫情期間）曾參與藝術活動的人士，以及在疫情期間參加更多藝術學習的受訪者，均較有興趣在未來參與藝術活動。

市民對於疫情後參與藝術活動的興趣，不但在各個藝術類別均有增長，亦較傾向以實體形式參與活動，尤其是視覺藝術、舞蹈和戲劇類別，實體形式與非實體形式的偏好差距分別高達15、11和10個百分點。

綜觀各個藝術類別，受訪者對疫情後參與實體藝術活動的興趣，較疫情爆發前和疫情期間的實體參與率高出8至30個百分點不等。

儘管受訪者相對不偏好非實體藝術活動，但在大多數藝術類別中，他們對於疫情後參與非實體活動的興趣，依然增長6至16個百分點不等，但戲曲(+1)、電影及媒體藝術(-2)和文學活動(-2)則除外。

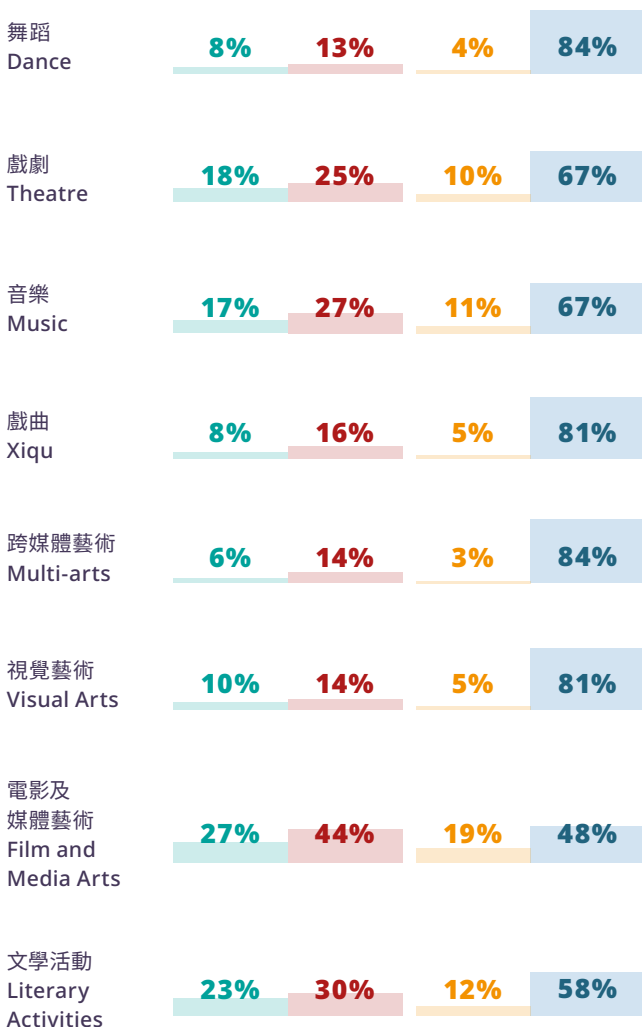
It was also found that past participants in recent years (i.e. in either 2018-2019 or during COVID-19), as well as respondents who had increased arts learning during the epidemic, were more eager to participate in the future.

The general interest growth was not only observed in every art form, but was also more inclined towards physical-mode programmes after the epidemic. In particular, in Visual Arts, Dance and Theatre programmes, the preference gap of physical modes over alternative ones could be as high as 15, 11 and 10 percentage points respectively.

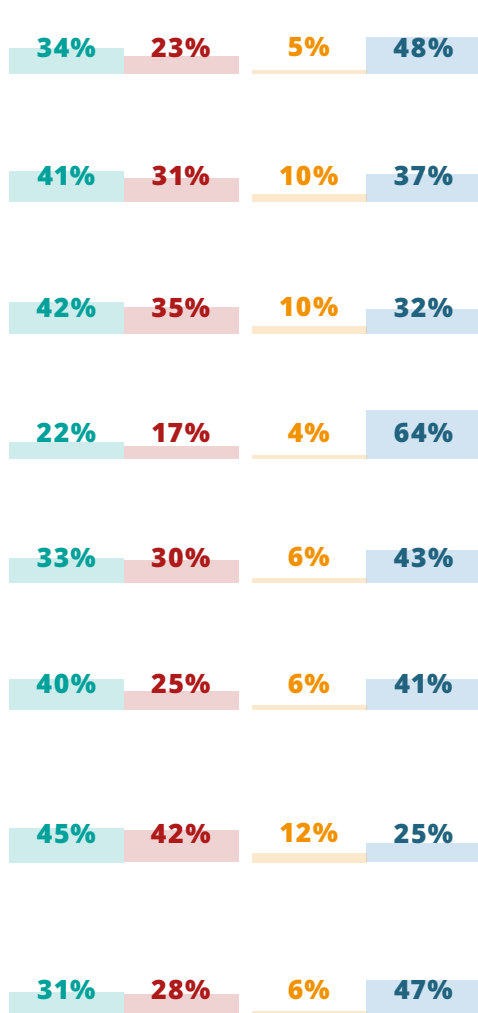
Across all art forms, post-COVID-19 interest in physical-mode participation was 8 to 30 percentage points higher than the actual participation incidence in physical modes before and during the epidemic.

Although alternative modes were comparatively less preferable, in most art forms, there was still an interest growth of 6 to 16 percentage points in alternative modes at post-COVID-19 period. Exceptions were Xiqu (+1), Film and Media Arts (-2) and Literary Activities (-2).

2018年1月至2021年1月期間的實際參與  
Actual participation in Jan 2018 – Jan 2021



疫情後考慮參與的興趣  
Claimed interest at post-COVID-19 period



以任何實體形式參與  
Any physical mode

以任何非實體形式參與  
Any alternative mode

同時以實體形式及非實體形式參與  
Both physical AND alternative modes

不會參與  
No participation

會考慮於疫情後參與非實體藝術活動的受訪者中，超過六成認為具彈性的節目時間和網上預告片，可吸引他們選用非實體形式參與活動。另一方面，如果活動涉及互動元素或知名藝術家/表演者/作者，較多的潛在參與者會選擇親身入場，或只有在無法現場參與時，方會考慮透過非實體形式參與。

潛在參與者普遍期望非實體藝術活動的票價，應低於同一活動的實體參與票價。

## 分組分析

### 性別

與男士相比，女士在疫情期間以觀眾身份參與藝術活動的比率，跌幅更為顯著（女性：從74%下降至59%；男性：從74%下降至62%）。在不同藝術類別中，女士以非觀眾身份參與藝術的比率，普遍亦較男士為低。

然而，兩性對疫情期間非實體藝術活動的認知度相近，只有在戲曲和電影及媒體藝術上，男士的認知度明顯高於女士。

疫情期間，受訪者主要透過社交媒體平台接收非實體藝術活動資訊，不過女士相對更依賴該等平台。另一方面，手機應用程式或網站廣告，以及電子郵件，則更有效接觸男性受訪者。

對於為何在疫情期間不參與非實體形式藝術活動，女性受訪者更常指該等活動「沒有現場氣氛/現場感」為原因之一（女性：47%；男性：39%）。

即使是曾經參與非實體藝術活動的受訪者，當中亦有較多女士關注非實體形式缺乏專業的舞台音響和燈光設置，以及直播斷線等技術問題；男士則相對更關注非實體藝術活動的定價。

疫情過後，男性和女性受訪者均傾向實體參與活動，多於非實體參與。

For those who would consider alternative-mode participation at post-COVID-19 period, over 60% found flexible programme time and online trailers to be attractive elements driving them towards alternative modes. On the other hand, if the programme involved interactive elements or famous artists/performers/ authors, more potential participants would instead consider physical participation, or would participate in alternative modes only if they were unable to attend the programmes in person.

In general, potential participants expected the price of an alternative-mode programme to be lower than that of the same programme in physical modes.

## Segment analysis

### Gender

Compared to men, women's participation as audience in arts programmes during COVID-19 dropped more significantly (F: from 74% to 59%; M: from 74% to 62%). Their arts involvement in other formats was also lower than men across different art forms in general.

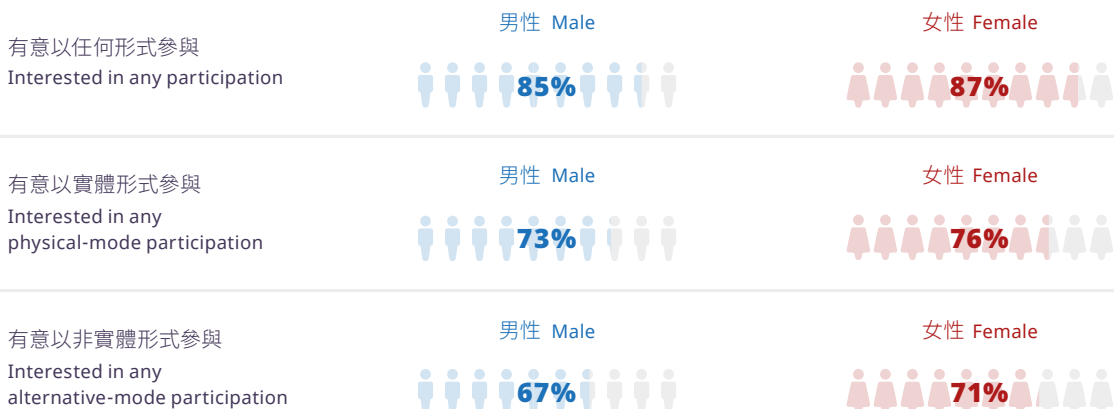
But both sexes were similarly aware of alternative-mode programmes during COVID-19, except for Xiqu and Film and Media Arts programmes where men's awareness level was considerably higher.

While social media platforms were the top channel for receiving information on alternative-mode programmes during COVID-19, women in particular relied more on such platforms than men did. On the other hand, advertisements on mobile apps or websites and emails reached better to men than women.

When asked of their reasons for not participating in alternative-mode programmes during COVID-19, women more often cited the lack of lively atmosphere as a reason (F: 47%; M: 39%).

Even among those who had ever participated in alternative modes, more women were concerned with the lack of professional stage sound and light setup, as well as technical issues such as network disruption. Men on the other hand were relatively more concerned about the price of alternative-mode programmes.

At post-COVID-19 period, both men and women preferred physical participation over alternative modes.



## 年齡組別

疫情期間，無論是以觀眾抑或非觀眾身份的形式，年輕成人（25-34歲）在各項藝術類別的參與均最為活躍。他們的藝術參與亦是最多元化，疫情期間有超過三分之一曾以觀眾身份參與三種或以上的藝術類別。

與其他年齡組別相比，年輕成人透過社交媒體平台、電視/電台廣播、自選收費視頻渠道和特定官網等非實體形式參與活動的比例亦最高。

同樣地，年輕成人對疫情後參與各項藝術類別的活動，亦是最感興趣。他們對實體參與活動的興趣高達83%，冠絕所有年齡組別；至於對非實體活動，年輕成人的興趣（76%）僅次於16-24歲的青少年（77%）。

另一方面，疫情期間，55-64歲的受訪者以觀眾或非觀眾身份參與藝術的比率普遍較低；他們對非實體藝術活動的認知度，亦是所有年齡組別中最低。除了社交媒體平台外，電視/電台廣播也是向這些受訪者發放藝術資訊的有效渠道之一。

55-64歲的受訪者對疫情後參與藝術活動亦最不感興趣，無論是實體形式還是非實體形式。

## Age groups

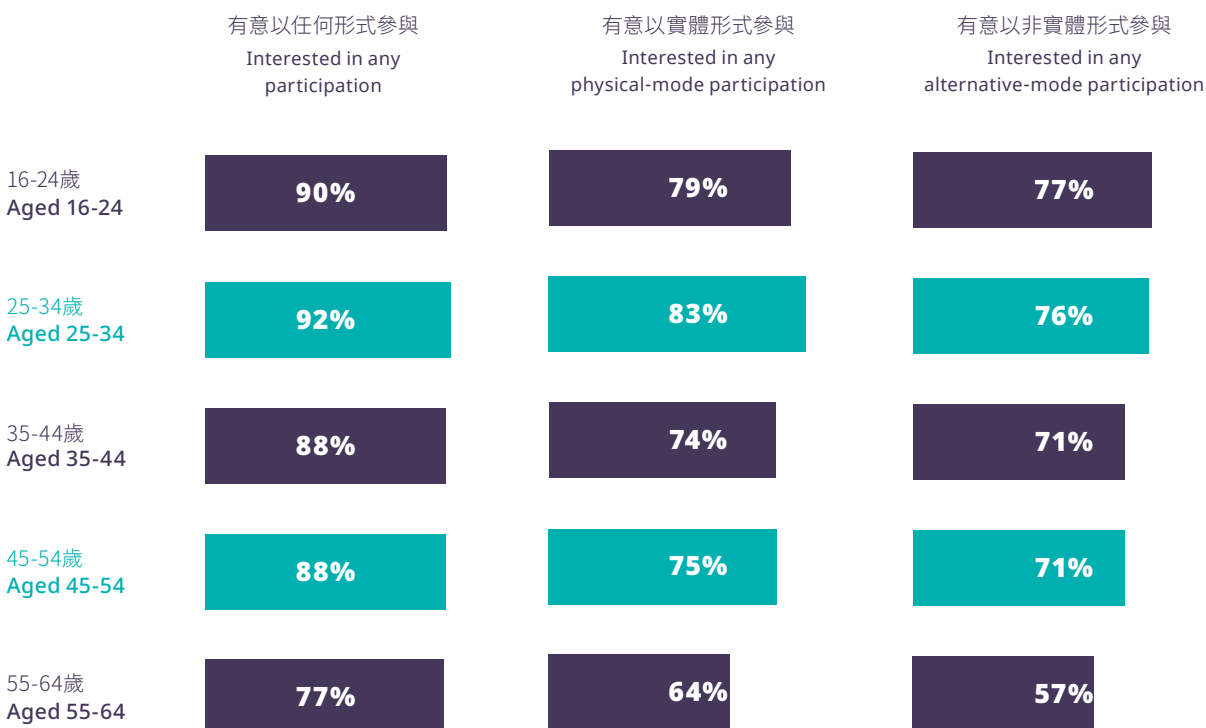
Young adults (aged 25-34) were the most active in arts during COVID-19 across all art forms – both in terms of participation as audience in arts programmes and other kinds of arts involvement. The group was also the most diversified in arts participation, with over one-third of them participating as audience in three art forms or above during the epidemic.

Compared to other age groups, young adults also had the highest participation in a number of alternative channels, including social media platforms, TV/ radio broadcast, paid video-on-demand and designated official websites.

Not surprisingly, young adults were the most interested in arts participation at post-COVID-19 period in different art forms. Their interest in physical-mode programmes was the highest among all age groups at 83%, whereas their interest in alternative modes (76%) was only second to adolescents aged 16-24 (77%).

On the other hand, those who aged 55-64 generally participated and involved the least in arts during COVID-19. Their awareness of alternative-mode programmes was also the lowest among all age groups. Other than social media platforms, TV/ radio could be an effective way of disseminating arts information to this age group.

This older age group of 55-64 were also the least interested in post-COVID-19 participation, both in terms of physical modes and alternative modes.



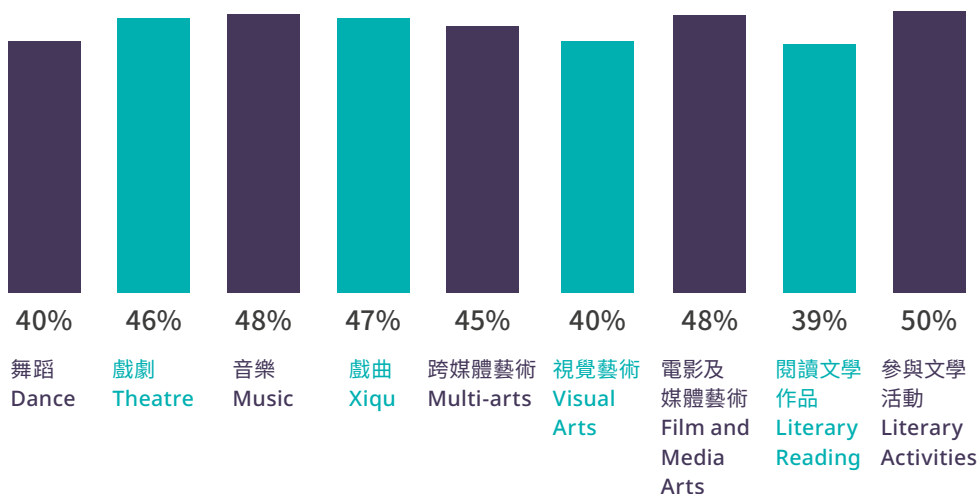
## 人生階段

疫情期間，育有18歲以下子女的已婚人士（當中三分之一為35-44歲，30%為45-54歲）以觀眾及非觀眾身份參與各項藝術類別，均最為活躍；他們對疫情期間的非實體藝術活動，整體認知度亦最高。

事實上，這些育有18歲以下子女的已婚人士在各項藝術類別中，均有很多屬於「持續參與者」，由閱讀文學作品的39%至參與文學活動的50%不等（註：育有18歲以下子女的已婚人士佔整體受訪者32%）。

育有18歲以下子女的  
已婚人士佔持續參與者  
的比例

% of married persons  
having children aged  
under 18 among  
retaining participants



一如他們在疫情爆發之前和疫情期間的高參與率，這些育有18歲以下子女的已婚人士對於將來以實體和非實體形式參與藝術活動，亦較感興趣。

相比其他組別，育有18歲以下子女的已婚人士較少認為在家透過非實體形式參與藝術活動更為舒適。這或許解釋了為何於疫情過後，他們明顯傾向以實體形式多於非實體形式參與藝術活動。即使是對非實體形式有興趣者，當中也有不少人表示只有在無法親身入場時，方會考慮透過非實體形式參與藝術活動。

## Life stages

Married persons having children under the age of 18 (one-third of whom were aged 35-44 and another 30% aged 45-54) were the most active in arts participation as audience and other kinds of involvement across all art forms during COVID-19. They also had the highest overall awareness of alternative-mode programmes available during COVID-19.

Indeed, in all art forms, the retaining participants were largely comprised of married persons having children under 18 (ranging from 39% in Literary Reading to 50% in Literary Activities; compared to 32% of married persons having children under 18 in the overall sample).

In line with their high participation before and during COVID-19, married persons having children under 18 were also relatively interested in both physical- and alternative-mode programmes in the future.

Compared to other segments, fewer married persons having children under 18 agreed that it was more comfortable to participate in arts programmes via alternative modes at home. This might explain why married persons having children under 18 shown a clear preference for physical-mode programmes over alternative ones at post-COVID-19 period. Even for those who expressed interest in alternative modes, a considerable portion suggested that they would consider alternative modes only if they were unable to participate in person.

有意以任何形式參與  
Interested in any  
participation

有意以實體形式參與  
Interested in any  
physical-mode participation

有意以非實體形式參與  
Interested in any  
alternative-mode participation

育有18歲以下子女的已婚人士  
Married persons having  
children aged < 18

91%

81%

73%

沒有18歲以下子女的已婚人士  
Married persons having no  
children aged < 18

79%

67%

58%

至於沒有18歲以下子女的已婚人士（大多較為年長，55-64歲佔53%，45-54歲佔26%），無論在疫情爆發前或疫情期間，均最少參與藝術活動。他們對於將來以實體形式或非實體形式參與藝術活動的興趣亦最低。

然而，這個組別中對疫情後有興趣參與非實體藝術活動者，不少人表示即使可親身參與藝術活動，他們仍願意選擇以非實體形式參與。

On the contrary, married person having no children under the age of 18 – a majority of whom were in the older age groups (aged 55-64: 53%; aged 45-54: 26%) – participated the least in arts programmes both before and during COVID-19, and had the lowest interest in future arts participation in both physical and alternative modes.

However, for those married persons having no children under 18 and who did express interest in alternative-mode programmes at post-COVID-19 period, a relatively large portion of them were willing to participate in alternative modes even when physical-mode participation would be available.

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