Arts Participation and Consumption Survey

Technical Report

prepared for

Hong Kong Arts Development Council

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Hong Kong Arts Development Council

by

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Background

1.	Audience development is one of the most important objectives pursued by the local arts sector of Hong Kong. Different arts institutions and organisations collect feedbacks from their audiences to understand the audiences' programme preferences and exposure to respective publicity. Most of these findings, however, are insufficient to reflect the overall behavioural patterns of audiences and to shed light on those who do not participate in the programmes.

2.	For arts institutions and organisations attempting to design and implement effective audience building strategies, an in-depth understanding of the arts participants and potential arts participants is needed. Information and analysis on how and why individuals are likely to engage with the arts, how they spend their leisure time and money, what attracts their attention, and what existing and potential opportunities are available to reach out to new audience etc., are crucial for catering to different types of arts participants and for incentivising non-participants to engage with the arts.

Objectives

3.	With the support of the Home Affairs Bureau, the Hong Kong Arts Development Council (ADC) had appointed Consumer Search Hong Kong Limited (CSG) to undertake the Arts Participation and Consumption Survey (the Study) to collect information that was relevant and useful for formulating strategies/ measures to:

	▪	identify, profile, enhance and expand arts participation; and

	▪	produce arts indicators for understanding the arts development in Hong Kong.

Assumptions

4.	The following assumptions of the Study shall be noted:

	▪	The rapid penetration of the Internet and social media into everyday life makes arts participation more complex. Although arts and cultural institutions and organisations now use a mix of conventional and digital media to attract audiences and participants, the form of participation is mostly physical, e.g. live performances, exhibitions and the like. As such, the Study focuses on the conventional way of arts participation, i.e. people who visit indoor and outdoor venues to participate in arts activities.

- With more and more early retirees, and with the Government promoting active aging through such means as transport concessions, it is assumed that the elderly are more willing to go beyond their neighbouring areas to participate in arts activities. However, considering that it might be more difficult for people aged 75 or above to recall their arts participation over the past 12 months in great details, the Study targeted those aged 15-74.

- It is also assumed that people who attended variety show and/ or pop show in the past 12 months are more willing/ capable to spend time to participate in arts activities at specific locations than those who did not participate in any arts activities at all. In order to examine whether these arts participants were more willing to participate in or more open to arts participation, variety show and pop show was incorporated into the scope of this Study as non-core art forms.

- Arts participants generally refer to arts attendees. However, other forms of arts participation (e.g. arts learning) are specified where applicable.

Methodology

5.   This Technical Report sets out the detailed methodology and rationale behind the questionnaire design, and discusses the limitations of the Study.

6.   The Study covered ten art forms:

- eight core art forms: Dance, Theatre, Music, Xiqu, Multi-arts, Visual Arts, Film and Media Arts, and Literary Arts; and

- two non-core art forms: Pop Show and Variety Show.

7.   The Study consisted of five parts:

- Part 1 – Desktop Research

- Part 2 – Pre-survey Focus Group Discussions;

- Part 3 – Pre-survey In-depth Interviews with Arts Activity Presenters and Academia;

- Part 4 – Questionnaire Survey; and

- Part 5 – Post-Survey Deep-dive Focus Group Discussions.

Part 1 – Desktop Research

8.   A desktop research was conducted to review the areas of investigation and analytical frameworks of similar studies in major cities around the world.   The collected information served as broad inputs for designing the survey instruments and analysis outline of the Study.

Part 2 – Pre-survey Focus Group Discussions

9.   Focus group discussions were conducted to gauge the general public's perceptions, attitudes, interests, motivations and barriers of arts participation as well as their suggestions for encouraging people to participate in arts activities, with a view to facilitating the design of the Questionnaire Survey.

10.   Respondents were recruited from the public via CSG.   They were requested to pass a screening process to ensure that the distribution of their age, gender and education attainment reflected the distribution of the Hong Kong population according to the "Hong Kong Annual Digest of Statistics 2014".

11.   A total of 24 participants were recruited to four focus groups, with each group comprising six participants.   The participant type of each focus group was as follows:

Focus Group	Type of Participant
Group 1	Participants of Film and Media Arts, Theatre, and Pop Show
Group 2	Participants of Dance and Literary Arts
Group 3	Participants of Xiqu and Music
Group 4	Participants of Multi-arts, Variety Show, and Visual Arts

Part 3 – Pre-survey In-depth Interviews with Arts Activity Presenters and Academia

12.   Two in-depth interviews were conducted with experienced industry practitioners, one representing arts activity presenters and the other, academia, to gauge inputs for the questionnaire design and their views towards overall arts development in Hong Kong. Both the industry practitioners and the academia were recruited by ADC.

Part 4 – Questionnaire Survey

13.   The **target respondents** were people aged 15-74 who mainly resided in Hong Kong in the past two years, excluding foreign domestic helpers.

14.   A **pilot survey** was conducted in July 2015 to test run the questionnaire and estimate the frequency of participation for each of the art forms.   A total of 100 telephone interviews were completed.   The questionnaire was refined after reviewing the results of the pilot survey.

15.   As for the **main survey**, telephone interviews were conducted at the beginning.   Due to the lukewarm responses, ADC adopted CSG's suggestion to change the interview method to street intercept as a practical alternative to meet the research objectives and schedule.

16.   **Street intercept interviews** were then conducted between 1 September 2015 and 8 October 2015 at locations with high pedestrian flow across 18 administrative districts. Interviews were carried out on both weekdays and weekends from 1:00 pm to 8:00 pm to cater for working and non-working people.

17.   To ensure that the sample was representative of the Hong Kong population, quota was applied to the sample size to reflect the distribution of age, gender and living districts of the Hong Kong population according to the "Hong Kong Annual Digest of Statistics 2014".[1]   The following tables show the target number of interviews and the actual number of interviews conducted.

Age and gender

Age and Gender	Percentage according to the "Hong Kong Annual Digest of Statistics 2014"[2]	Target Number of Interviews	Actual Number of Interviews Conducted
Male 15 – 24	7.4%	222	224
Male 25 – 34	7.7%	232	232
Male 35 – 44	8.0%	240	239
Male 45 - 54	9.9%	298	299

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[1]   Published by the Hong Kong Census and Statistics Department, available at http://www.censtatd.gov.hk/hkstat/sub/sp140.jsp?productCode=B1010003

[2]   Published by the Hong Kong Census and Statistics Department, available at http://www.censtatd.gov.hk/hkstat/sub/sp140.jsp?productCode=B1010003

Male 55 - 64	8.5%	256	257
Male 65 - 74	4.4%	132	133
Female 15 – 24	7.3%	218	217
Female 25 – 34	10.9%	326	332
Female 35 – 44	11.4%	342	343
Female 45 - 54	11.6%	347	348
Female 55 - 64	8.7%	261	263
Female 65 - 74	4.3%	128	129
Total	**100.0%**	**3,000**	**3,016**

Figures in the table might not add up to the total because of rounding of decimal points.

Living districts

Living District	Percentage according to the "Profile of Hong Kong Population Analysed by District Council District, 2014"[3]	Target Number of Interviews	Actual Number of Interviews Conducted
Hong Kong Island	**17.4%**	**523**	**526**
Central & Western	3.5%	104	102
Wan Chai	2.1%	63	72
Eastern	8.1%	243	238
Southern	3.8%	113	114
Kowloon	**30.3%**	**910**	**942**
Yau Tsim Mong	4.4%	132	141
Sham Shui Po	5.4%	163	162
Kowloon City	5.6%	169	175
Wong Tai Sin	5.9%	178	196
Kwun Tong	8.9%	268	268
New Territories	**52.2%**	**1,567**	**1,548**
Kwai Tsing	7.0%	211	202
Tsuen Wan	4.2%	127	117

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[3] Published by the Hong Kong Census and Statistics Department, available at http://www.censtatd.gov.hk/hkstat/sub/sp150.jsp?productCode=FA100096

Tuen Mun	6.8%	205	237
Yuen Long	8.3%	249	258
North	4.2%	127	118
Tai Po	4.2%	127	125
Sha Tin	9.1%	272	253
Sai Kung	6.3%	188	178
Islands	2.0%	61	60
Total	**100.0%**	**3,000**	**3,016**

Figures in the table might not add up to the total because of rounding of decimal points.

18.   Each respondent answered an in-depth questionnaire either for one of the art forms he/she participated (as a participant), or for one of the art forms he/she had not participated (as a non-participant), as automatically assigned by a survey program. Answering a questionnaire of one art form could avoid respondent fatigue due to lengthy interview.

19.   The survey programme made reference to the results of a pre-survey pilot study, which was conducted to estimate the rarity of participation for each of the ten art forms. The rarer the participation, the higher the chance the art form would appear in the survey programme. This ensured that each art form can be represented in the street intercept face-to-face interviews. The logic of the survey programme was as follows:

(a)   Firstly, the respondent answered the questionnaire as a participant of an art form that he/she participated in with the following priority:

Priority	Art form
1 (highest priority)	Multi-arts
2	Xiqu
3	Dance
4	Theatre
5	Variety Show
6	Film and Media Arts
7	Music
8	Visual Arts
9	Pop Show
10 (lowest priority)	Literary Arts

(b)   Secondly, if the quota for the corresponding art form was filled, or if the respondent had not participated in any art form, the respondent answered the questionnaire as a non-participant.   Literary Arts was the top selection priority for non-participants.

(c)   Finally, if the quota of non-participant in Literary Arts was filled, the respondent answered the questionnaire as a non-participant in a randomly assigned art form that he/she had not participated in.

20.   The questions in the Questionnaire Survey were divided into the following five sections:

	Type of respondent answering the questions	Information collected
Section S	All respondents	Screening questions
Section A	Arts participants	Details of arts participation
Section B	Arts non-participants	Details of not participating in arts
Section C	All respondents	Attitudes towards arts participation
Section D	All respondents	Demographic profiles

As mentioned in para. 18, in view of the interview length, each respondent was only required to answer the questions which were based on one particular art form assigned by the survey programme.   In other words, an arts participant answered Sections S, A, C and D of the questionnaire, whereas a non-participant of arts answered Sections S, B, C and D of the questionnaire.

21.   The detailed question topics were as follows:

Section	Question Number	Question Topic	Remark
S	S1	Identity of respondent	To verify the eligibility of the respondent
	S2	If the respondent was surveyed by ADC before	
	S3	Gender of respondent	To apply quota control on gender and age, and to obtain the respondent's demographics background
	S4	Age range of respondent	
	S5	Art form(s) that respondent participated in/ learnt/ performed in past 12 months	To obtain the participation incidence (i.e. attending/ learning/ performing incidence) of each art form and to assign respondents to answer questions about a selected art form either as participant (Section A) or non-participant (Section B).
	S6	Living district of respondent	To apply quota control on living district, and obtain the respondent's demographics background
A	A1	Interest level towards art form	To segment respondent and to compare the distribution across art forms
	A2	Frequency of participation in past 12 months	To obtain the average frequency for comparing across art forms and calculating the projected attendance
	A3	Day and time of participation	To understand participant's behaviour
	A4	Expenses of participation	To calculate the projected expenditures
	A5	Companion of participation	To understand participant's behaviour
	A6a (only for participant of in Drama, Music, Xiqu, Pop Show, or Film and Media Arts)	Sub-type of art form	A6b-A8 are questions about last participation to understand what art genre respondent is referring to in A6b-A8
	A6b – A6h	Source of information	To understand participant's behaviour
	A7a	If last participation was initiated by respondent	To categorise participants into active/ passive participants for A7b-A7d question's logic flow

CSG	A7b	Triggers of active participation for art forms other than literary arts	Since there are many answer options for active and passive participation, the question is split into two.
	A7c	Drivers of passive participation for art forms other than literary arts	
	A7d	Drivers of active/ passive participation for literary arts	For literary arts, the answer options are largely different from other art forms and there are fewer answer options. Therefore, the question is separately asked without splitting into active and passive participation.
	A8	Time spent on the last participation	To understand participant's behaviour
	A9	Start time of participation	To understand participant's background
	A10	Benefits from participating in art form	To understand participant's view
B	B1a (for those who did not participate in any art forms in past 12 months)	Reason of not participating in arts	To understand non-participant's barriers
	B1b	Art form that non-participant is most interested in	To understand non-participant's potential for conversion
	B2	Interest level towards art form	To categorise non-participant into interested informed, interested uninformed or uninterested non-participant regarding a particular art form
	B3a	If non-participant is aware of any activity of art form	
	B3b and B3c (for those who are interested informed)	Reason of not participating in art form	To understand barriers of the interested informed non-participant to participate in an art form
	B4	Possible drivers	To understand possible ways to attract the non-participant to participate in an art form
	B5	Preferred sources of information	
	B6	Leisure activities	To understand arts competitors
	B7	Preferred day and time of potential participation	To understand the possible time that non-participant will consider to participate in an art form
C	C1	Attitudes of respondent	To understand participant's/ non-participant's personality and perceptions

			To categorise participant into active social/ active independent/ passive participant
	C2	Information types browsed	To understand participant's and non-participant's media habit
D	D1	Highest education attainment of respondent	To understand respondent's demographic background
	D2	Marital status of respondent	To understand respondent's demographic background and categorise respondent into different life stages
	D3 (only for parent)	Age of respondent's children	
	D4 (only for parent with children aged 0-19)	If the respondent had arranged their children to learn arts	To obtain the incidence of parents arranging their children to learn different art forms
	D5a (only for parent who had arranged his/ her children to learn arts)	Annual expenditure on children's arts learning	To obtain the average annual expenditure on children's arts learning
	D5b (only for parent who had arranged his/ her children to learn arts)	Reason to arrange his/ her children to learn arts	To understand parent's motivations of arranging his/ her children to learn arts
	D6a (only for respondent who had learnt arts)	Annual expenditure on arts learning	To obtain the average annual expenditure on respondent's arts learning
	D6b (only for respondent who had learnt arts)	Reason of learning arts	To understand respondent's motivations of learning arts
	D8	Occupation of respondent	To understand respondent's demographics background and categorise respondent into different life stages
	D9	Industry of respondent	To understand respondent's demographic background
	D10	Monthly personal income of respondent	
	D11	Monthly personal disposable income of respondent	

22.   Fieldwork took place from 1 September to 8 October, 2015.

23.   A total of 3,016 interviews were conducted, representing a response rate of 20.6%. At the beginning of the survey, all respondents were asked the **participation incidence question** on whether they had attended any activity of each of the ten art forms in Hong Kong in the past 12 months.   Among the 3,016 respondents, 1,634 had participated in at least one art form, while 1,382 had not participated in any one of the art forms.

24.   The scope and examples of each of the 10 art form were provided by ADC.   The information was set out in the questionnaire as extracted below.   If a respondent answered "yes" to at least one of the art forms, he/ she was considered as an arts participant.

Art Form	Scope and Example
Dance	Ballet, Chinese dance, contemporary dance, foreign folk dance (e.g. flamenco, Indian dance etc.). Examples: "Nutcracker" by Hong Kong Ballet and "A Date with Contemporary Dance" by City Contemporary Dance Company.
Theatre	Chinese and western plays (e.g. "Tuesdays with Morrie" by Chung Ying Theatre Company, puppetry (e.g. International Arts Carnival - "Show Me Once" by Fantasy Puppet Theatre) and musicals (e.g. "CATS" and "Phantom of the Opera"). It does not include opera.
Music	Chinese and Western classical/ traditional music (e.g. "Masterworks: Lang Lang" by Hong Kong Philharmonic Orchestra), choir/ vocal (e.g. Hong Kong Children Choir's Gala Concert) and opera (e.g. "Carmen" and "Faust" by Opera Hong Kong). It does not include pop concerts, oldies concert or band shows.
Xiqu	Cantonese opera ("Princess Cheung Ping" by Ming Chee Sing Cantonese Opera Troupe), operatic songs (e.g. "Chinese Opera Festival 2014 - Kunqu Vocal Concert"), Chinese opera from other regions such as Beijing opera, Kun opera (e.g. "Chinese Opera Festival 2014 - Wu Song and Pan Jinlian").
Multi-arts	Any programme that encompasses more than one art form, and/ or mixes with other forms such as video projection, sand painting, vocal, dance, drama. Examples: "CAVALIA 2015", "Years of War: Glories and Tears" by Yao Yueh Chinese Music Association.
Pop Show	Band performances (such as band shows at Freespace Fest, e.g. Eman Lam & The Husband), oldies concert, pop music concert (e.g. "Miriam Yeung x Adason Lo x Alfred Hui x Pong Nan's Live Concert 2014"), and stand-up comedy (e.g. "Dayo Wong Stand Up Comedy 2014").
Variety Show	Arts programme that encompasses such as competition, award presentation, celebration and talent performance. Examples: "Hong Kong Speech Festival" (competition) by Hong Kong Schools Music and Speech Association, Hong Kong International Film Festival Award Presentation.

Visual Arts	Exhibitions of 2D works of art (such as painting, calligraphy and photography, etc.), 3D works of art (such as sculpture). Examples: Art Basel, Studio Ghibli Layout Designs: Understanding the Secrets of Takahata and Miyazaki Animation.
Film and Media Arts	Film and Media Arts includes Film Arts and Media Arts: • Film Arts - independent movies (usually screened at Broadway Cinematheque, Hong Kong Art Centre, Fringe Club and Hong Kong Film Archive, etc), independent short films (e.g. the 20th ifva Festival) and films screened at Film Festivals (e.g. The 39th Hong Kong International Film Festival, Hong Kong Independent Film Festival 2015). • Media Arts – motion artwork that is created through digital technology (as the main medium). Examples: Large-Scale Media Arts Exhibition: "Fleeting Light", "LIGHT MATTER – The Jim Campbell Experience 1990 – 2014".
Literary Arts	Literature symposiums/ seminars, reading clubs, poetry recital/ oral reading clubs, workshops (e.g. The 10th Hong Kong Literature Festival (2014) – Symposium: "Literature and Memory", "Xiao Hong and the Golden Era" talk by Edko Films x The House of Hong Kong Literature, "惡補蕭紅·備戰《黃金時代》——《呼蘭河傳》讀書會" by The House of Hong Kong Literature), Creation camps and essay competitions, Reading poetry/ verse, plays, prose/ reportage and novel/ biography in libraries, bookstores, cafés, etc.

25.   Each respondent then answered an **in-depth questionnaire** either for one of the art forms he/ she participated (as a participant), or for one of the art forms he/ she had not participated (as a non-participant), as automatically assigned by a survey programme.   The survey programme made reference to the results of the pilot survey mentioned in para. 14, which estimated the rarity of participation for each of the ten art forms.   The rarer the participation, the higher the chance the art form would appear in the survey programme.   This ensured that each art form can be represented in the street intercept interviews.   Answering a questionnaire of one art form could also avoid respondent fatigue and high drop-out due to lengthy interview.

26. The breakdown of completed interviews by participants and non-participants of each art form was as below:

	Total	Dance	Theatre	Music	Xiqu	Multi-arts	Pop Show	Variety Show	Visual Arts	Film and Media Arts	Literary Arts
Participants	1,296	118	113	113	148	114	171	124	113	118	164
Non-participants	1,720	174	174	175	170	175	165	156	175	176	180
Total	**3,016**	**292**	**287**	**288**	**318**	**289**	**336**	**280**	**288**	**294**	**344**

27. Due to the sampling constraint of street intercept interviews, discrepancies between the total sample and the Hong Kong population aged 15-74 were noted in the distribution of occupations (see table below for the significant discrepancies). **Interlocking weighting** (age and gender by occupations) was applied to adjust the proportions of the four occupations without changing the distribution of age and gender. The proportions of the four occupations before and after weighting were as follow:

	Associate Professionals	Clerical Support Workers	Service Workers and Sales Workers	Non-technical Labour/ Elementary Occupations
Before weighting	3%	22%	31%	9%
Corresponding figures from Hong Kong Census 2015	20%	14%	17%	20%
After weighting	15%	16%	18%	17%

28. As each respondent answered the in-depth questionnaire as a participant or non-participant for only one art form, the sample size in the in-depth questionnaire was smaller than that in the participation incidence question. For each art form, **further weighing** was applied to the sample of the in-depth questionnaire, so that it reflected the age and gender profiles as the sample of the participation incidence question. The sample of 3,016 respondents was then **projected** to the Hong Kong population of 5,878,000[4] aged 15-74.

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[4] The information was sourced from the Hong Kong Annual Digest of Statistics 2014, available at http://www.censtatd.gov.hk/hkstat/sub/sp140.jsp?productCode=B1010003

29. The following **quality control measures** were carried out to ensure the reliability and quality of data collected in the survey:

   ▪ Before the survey, all interviewers were briefed about the Study and trained on interviewing skills to ensure that they thoroughly understood the research aims and the questionnaire.　Each interviewer took part in a role-playing exercise.

   ▪ During the survey, at least one fieldwork supervisor was present at each interview location to monitor the interviewers' work and assist them if any problem arose.

   ▪ The flow of the questionnaire was monitored by the tablet's built-in mechanism. All data were entered directly by the interviewers and all interviews were audio-recorded.

   ▪ 15% of the questionnaires completed by each interviewer were randomly selected and counter-checked by a separate and independent quality control team.　This team listened to the audio records and ensured the following was in order:

      • the interviewer read the question as stated, without adding his/ her personal comments or leading questions;

      • the interviewer clarified with the respondents properly when the respondents gave unclear responses;

      • the interviewer probed the respondents for more answers for the "any others?" question; and

      • the interviewer recorded the respondents' responses correctly.

30. **Confidence level** at 95% was adopted for the significance test of the survey.　At 95% confidence level, the margin of error (or variation) of the survey results presented in percentages at was +/-1.8%.　For example, the survey revealed that 54.6% of all respondents had participated in at least one form of arts activities in the past 12 months. It would be 95% confident that the actual proportion of arts participants fell in between 52.8% and 56.4% of the projected Hong Kong population aged 15-74.

31.   For each art form, assuming the result percentage was 50% for the sake of comparison, the margin of error (or variation) at 95% confidence level is shown in the table below[5]. For example, if the proportion of active social participants of Music activities was 50%, the margin of error (or variation) was +/-9.2% at 95% confidence level.   In other words, it would be 95% confident that the actual proportion of active social participants of Music activities fell in between 40.8% and 59.2% of the projected Hong Kong population aged 15-74.

	Dance	Theatre	Music	Xiqu	Multi-arts	Pop Show	Variety Show	Visual Arts	Film and Media Arts	Literary Arts
Participants	0.090	0.092	0.092	0.081	0.092	0.075	0.088	0.092	0.090	0.077
Non-participants	0.074	0.074	0.074	0.075	0.074	0.076	0.078	0.074	0.074	0.073

32.   For comparing the precision of the projected figures in the survey, **coefficient of variation** (CV) was used.   Generally speaking, the lower the CV value, the more precisely the projected figures would reflect the corresponding characteristics of the actual population.   The CV value of the survey results were close to 0.1 or less, which meant the variation was relatively small between the projected figures and the corresponding characteristics of the actual population.

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[5] The formula for calculating the variation for a sample proportion is $z \times \sqrt{(p(1-p)/n)}$, where z is z-score, p is the sample proportion and n is the sample size.   We assume the confidence level to be 95%, z-score to be 1.96 and the sample proportion to be 0.5.

Part 5 – Post-Survey Deep-dive Focus Group Discussions

33.   The Deep-dive Focus Group Discussions conducted before and after the survey (viz. Part 2 and Part 5) adopted the same methodology as set out in para. 10.   A total of 24 participants were recruited to four focus groups, with each group comprising six participants.   The participant type of each focus group was as follows:

Focus Group	Type of Participant
Group 1	Participant of multiple types of art forms
Group 2	Participant of art forms involving stage performances
Group 3	Participant of art forms involving non-stage performances
Group 4	Participant of Cantonese Opera

Limitations

34.   Readers are cautioned on the following limitations of the Study:

About the methodology

- Street intercept interview method was adopted to meet the research objectives and survey schedule.   The Study followed the usual practice to apply age and gender interlocking quotas and living districts quotas to reflect the characteristics of the Hong Kong population as a whole.

- However, the overall survey sample was skewed towards clerical supports workers, service workers and sales workers.   There were also a lower proportion of associate professionals and non-technical labour/ elementary occupations when compared to the figures of the Census and Statistics Department.   Further interlocking weighting on gender and age by occupation was applied during the data management stage to reduce the discrepancy and increase the representativeness of the sample.

About the participation behaviour

- To avoid respondent fatigue and a high drop-out rate, each respondent only answered the total number of times of participation (or participation frequency), and average amount spent on an art form in the past 12 months instead of answering the details of each participation.   Thus, the proportion of free and paid participation among the projected annual attendance is not known.

- The average expenditures on different items (e.g. tickets, transportation, food and dining, souvenirs) were self-claimed and provided in a range by each respondent.   It might cause a loss of the sensitivity of the data.