

A photograph of an art gallery. The walls are covered in a light-colored, patterned wallpaper. A large, ornate gold-framed painting is the central focus, depicting a scene with several figures in a room. To the left and right of the painting are large, blue and white porcelain vases. Several people are seen from behind, looking at the art. The lighting is soft and focused on the artwork.

HKADC Behavioural Study on Arts Participants - Individual Art Form (Visual Arts)



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Notes to readers

- For simplicity, “2018-2019” denotes the 2 years before the outbreak of COVID-19 and “2020” denotes the period during the pandemic from Jan 2020 to Jan 2021 (the time of survey fieldwork in stage 1 study).
- When comparing figures between different waves of study on the art form, please note that New Media Art was included in the stage 3 questionnaire as one of the mediums of artworks under Visual Arts to reflect its increasing popularity, while the medium was not specifically mentioned in the questionnaires of the 2015 study and stage 1 study.
- Expenditure on arts participation through alternative modes was only tracked in 2022's study, and as a result, comparisons versus previous waves are not available.
- Reported results were weighted to ensure the sample is representative of the Hong Kong population.
- Due to rounding, the percentages might not add up to total.

Sub-categories included in Visual Arts

- Exhibitions of Painting, Calligraphy and Seal Carving, Photography, Prints, New Media Art, Mixed Media and Installation, Ceramics, Sculpture, Antiquities, Mixed Art-forms / Other Visual Arts exhibitions (including Children Art, Design, Performance Art)

Notation

denotes small base ($n < 30$)

denotes very small base ($n < 10$)

- denotes a figure of 0%

* denotes a figure that is larger than 0% but less than 0.5%

  green/ red boxes highlight figures that were notably different from other subgroups/other categories' results

 black dotted boxes highlight figures that were notably different from past waves' results

Visual Arts

25% Visual Arts participation

25%, or a projected population of 1.5 million aged 15-74, participated in Visual Arts exhibitions during Jul'21-Jul'22, which had risen slightly since 2020 (+14%). In particular, Photography/ Print (10%), New Media Art (7%), Mixed Media & Installations/ Ceramics/ Sculpture/ Antiquities (7%) and Painting (7%) were the top Visual Arts mediums of exhibitions participated in.

15% in physical mode

15%, or a projected population of 899 thousand aged 15-74, attended Visual Arts exhibitions through physical mode during Jul'21-Jul'22, which represented a slight rise since 2014/15 (+2%). Furthermore, attendance frequency had also improved to 3.4 exhibitions per person per year (from 1.7 in 2014/15).

17% in alternative modes

17%, or a projected population of 1 million aged 15-74, viewed Visual Arts exhibitions through alternative modes during Jul'21-Jul'22, which represented a substantial increase in participation through alternative modes (+7%). Viewership frequency also increased slightly and had risen to 4.7 exhibitions per person per year (from 2.6 in 2020).



Overview of incidence, projected population and expenditure – Visual Arts

- Visual Arts boasted the largest amount of participation among core art forms in Hong Kong and attracted approximately 1.5M participants. Furthermore, as there had been a substantial rebound in participation since 2020, this was one of the key art forms that helped to bolster overall arts participation in 2021/22.
- Photography/ Print, Painting, Mixed Media & Installations/ Ceramics/ Sculpture/ Antiquities and New Media Art were the top Visual Arts mediums of exhibitions participated in.

25%

Participated in Visual Arts from Jul'21 to Jul'22

- Photography, Print 10%
- Painting 7%
- Mixed Media & Installations, Ceramics, Sculpture, Antiquities 7%
- New Media Art 7%
- Chinese Painting, Calligraphy and Seal Carving 4%
- Mixed Art-forms / Other Visual Arts Exhibitions 3%
(e.g. Children Art, Design, Performance Art)

1.5M

Projected population of Visual Arts participants

- **Physical mode: 15% (899k)**
 - 2020: 2% (+13%)
 - 2018-2019: 9% (+7%)
 - 2014/15: 13% (+2%)
- **Alternative modes: 17% (1,004k)**
 - 2020: 10% (+7%)
 - 2018-2019: 8% (+9%)

\$563M

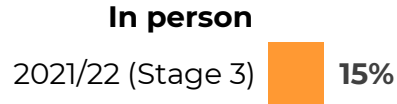
Expenditure in Visual Arts

- Physical mode: \$275M
 - 2014/15: 105M (+170M)
- Alternative modes: \$288M
 - 51% of total expenditure

Participation mode of Visual Arts participants – by gender and age

(among all respondents)

- While there has been a prominent rise in viewership through alternative modes across all segments since 2020, attendance through physical mode has primarily improved since 2014/15 among those aged 25-34 and older consumers aged 45-74.
- In contrast, fewer younger participants aged 15-24 attended Visual Arts exhibitions in person compared to 2014/15.



Alternative modes



Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
16% <i>n=1,355</i>	14% <i>n=1,662</i>	18% <i>n=363</i>	22% <i>n=548</i>	15% <i>n=673</i>	15% <i>n=667</i>	14% <i>n=469</i>	8% <i>n=297</i>
13% <i>n=1,364</i>	13% <i>n=1,632</i>	31% <i>n=441</i>	19% <i>n=564</i>	14% <i>n=582</i>	7% <i>n=547</i>	4% <i>n=520</i>	3% <i>n=262</i>
18% <i>n=1,355</i>	16% <i>n=1,662</i>	22% <i>n=363</i>	21% <i>n=548</i>	19% <i>n=673</i>	22% <i>n=667</i>	13% <i>n=469</i>	6% <i>n=297</i>
11% <i>n=670</i>	9% <i>n=830</i>	11% <i>n=194</i>	17% <i>n=350</i>	8% <i>n=367</i>	8% <i>n=310</i>	7% <i>n=279</i>	N/A <i>N/A</i>

⊞ black dotted boxes highlight figures that were notably different to past waves' results

Source: Q107a

Base: All respondents (n=3,017)

Note: In stage 1 survey, the respondents were HK residents aged 15-64. Results of 2020 only include those aged 16-64.

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Participation mode of Visual Arts participants – by life segment

(among all respondents)

- Relatively fewer students participated in Visual Arts exhibitions through physical mode compared to 2014/15. Instead, more viewed them through alternative modes when compared to 2020.
- On the other hand, there was a substantial rise in participation in physical mode since 2014/15 and alternative modes since 2020 for Married persons without children and Parents with younger children aged 0-14.

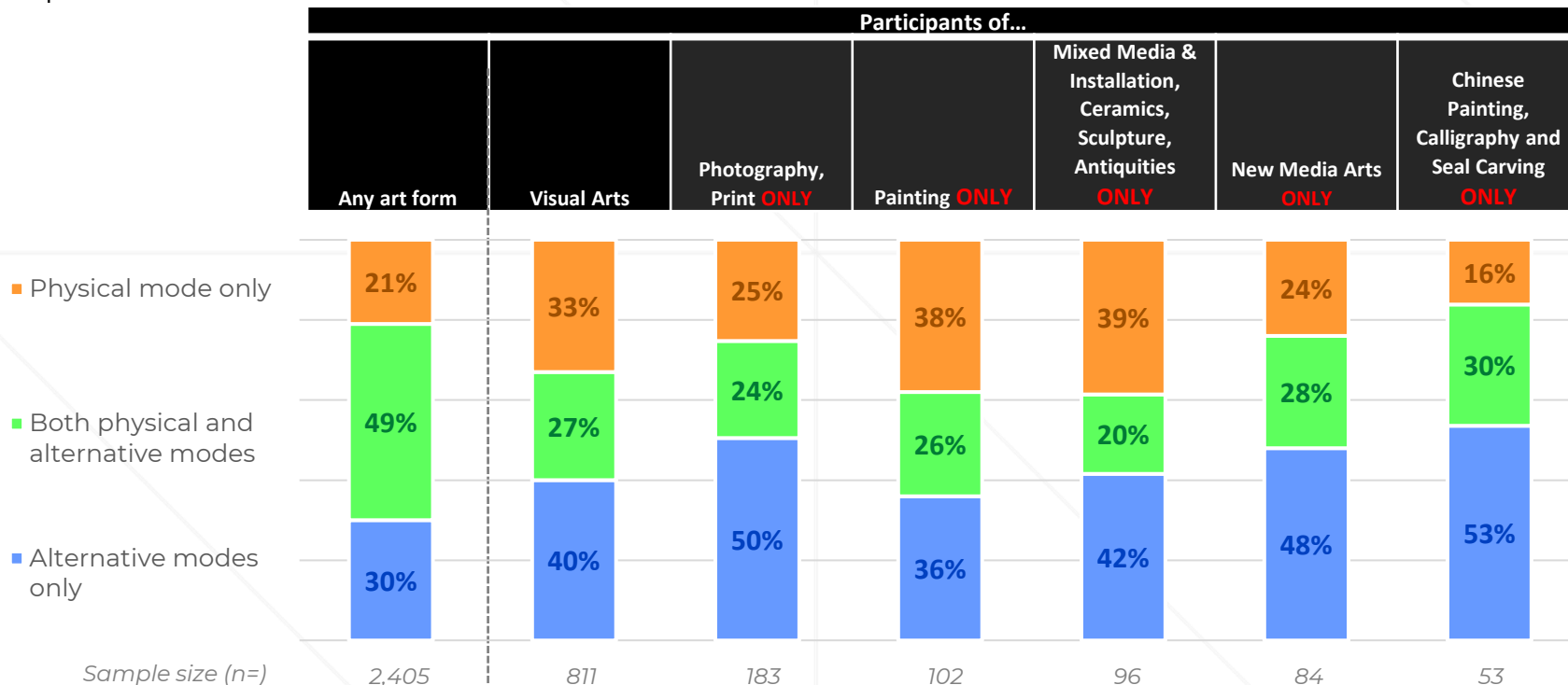
	Students	Working singles	Married/co-habited persons w/o children	Parents with children aged 0-4	Parents with children aged 5-14	Parents with children aged 15+	Retirees/aged 65+
In person							
2021/22 (Stage 3)	17% <i>n=181</i>	20% <i>n=649</i>	18% <i>n=183</i>	23% <i>n=289</i>	16% <i>n=543</i>	12% <i>n=940</i>	8% <i>n=204</i>
2014/15	33% <i>n=320</i>	21% <i>n=815</i>	9% <i>n=211</i>	18% <i>n=72</i>	9% <i>n=387</i>	4% <i>n=888</i>	6% <i>n=657</i>
Alternative modes							
2021/22 (Stage 3)	18% <i>n=181</i>	14% <i>n=649</i>	18% <i>n=183</i>	27% <i>n=289</i>	27% <i>n=543</i>	15% <i>n=940</i>	5% <i>n=204</i>
2020 (Stage 1)	4% <i>n=121</i>	11% <i>n=473</i>	6% <i>n=315</i>	15% <i>n=176</i>	12% <i>n=288</i>	12% <i>n=76</i>	9% <i>n=26#</i>

Source: Q107a
 # denotes small base (*n*<30)
 Base: All respondents (*n*=3,017)
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▣ black dotted boxes highlight figures that were notably different to past waves' results

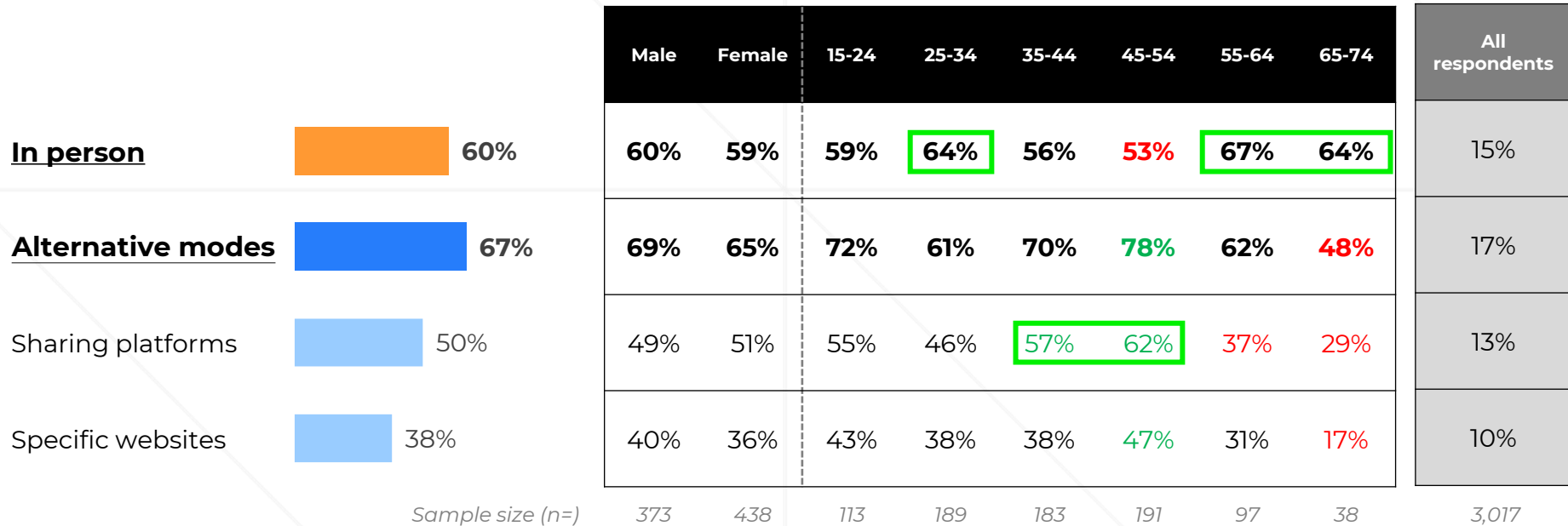
Participation mode pattern – by medium of artworks exhibited

- In comparison to exhibitions featuring artworks of other mediums, exhibitions of Painting and Mixed Media & Installations/ Ceramics/ Sculpture/ Antiquities were much more commonly attended solely in person.



Participation mode among Visual Arts participants – by gender and age

- In particular, those aged 25-34 and older consumers aged 55-74 were much more likely to view in person, whereas consumers aged 35-54 were more likely to view Visual Arts through sharing platforms.



Source: Q107a

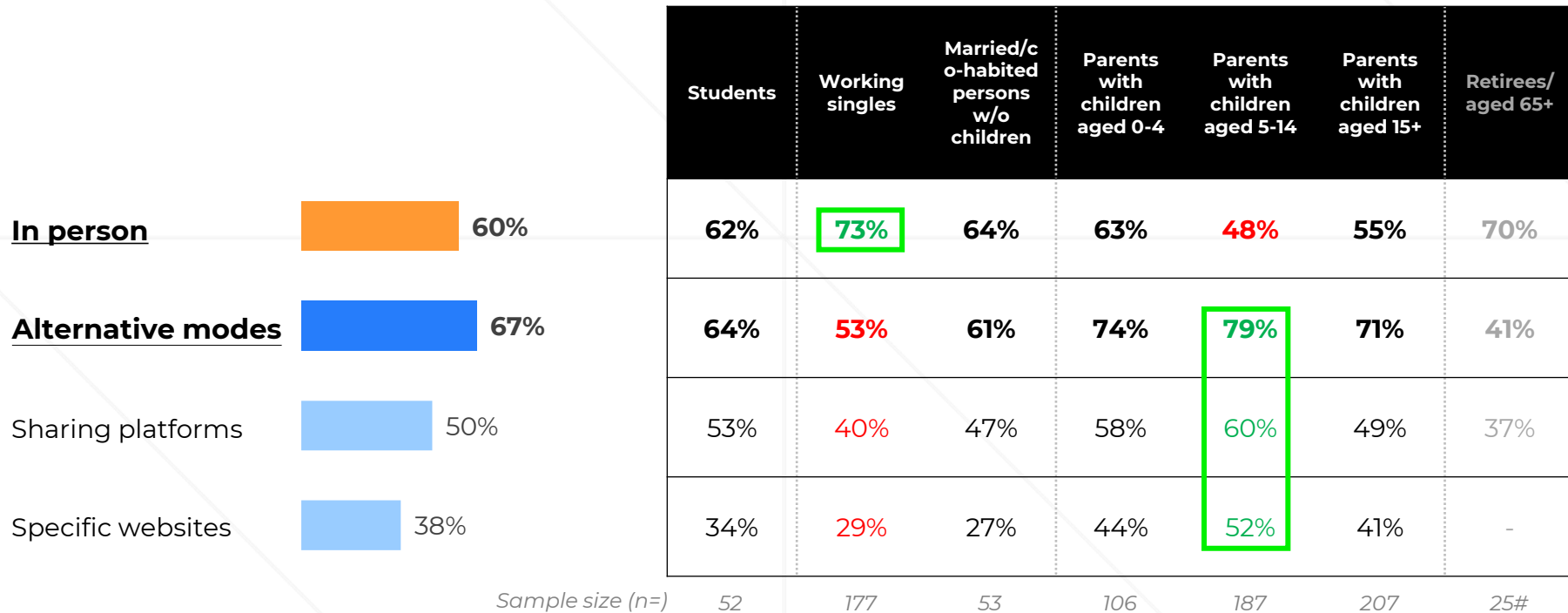
Base: Visual Arts participants (n=811)

Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

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Participation mode among Visual Arts participants – by life segment

- Nearly 3 quarters of Working singles attended Visual Arts events in person, whereas Parents with younger children aged 5-14 were more likely to view through alternative modes, specifically through both sharing platforms and specific websites.



Source: Q107a

Base: Visual Arts participants (n=811)

denotes small base (n<30)

Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

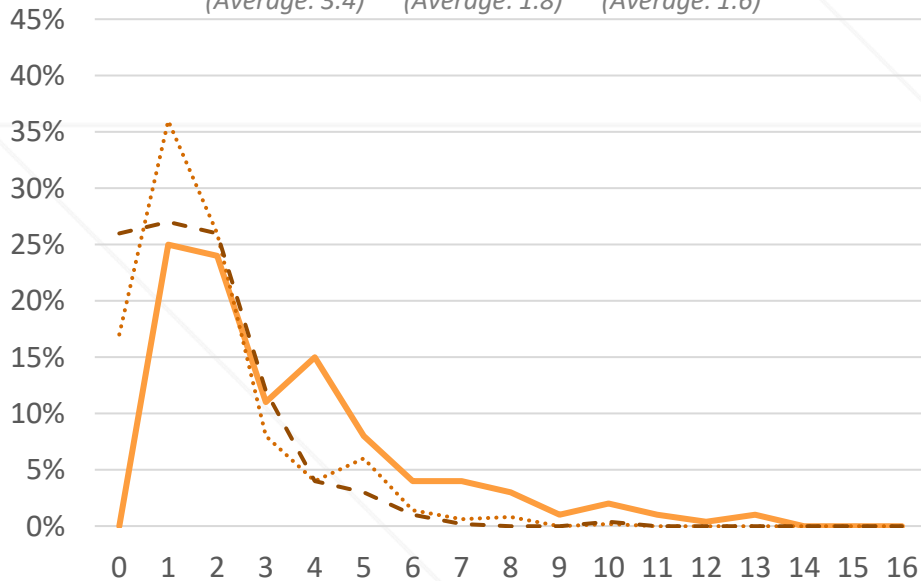
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Annual participation frequency to Visual Arts exhibitions from Jul'21 to Jul'22[^]

- Participants attended alternative-mode exhibitions relatively more frequently than physical mode. In particular, most attended exhibitions in person between 1-10 times, whereas 1-13 times for alternative modes.

Physical-mode activities

— **All** (Average: 3.4)
 ⋯ **Free** (Average: 1.8)
 - - - **Paid** (Average: 1.6)



Base: Those who participated in any Visual Arts exhibitions through physical mode (n=475)

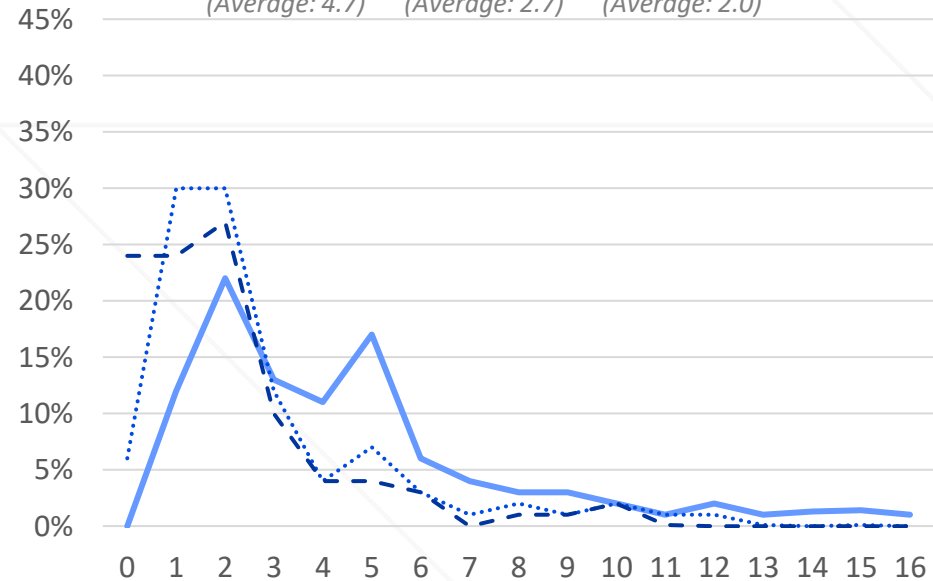
Source: Q107b

[^]denotes mean figures

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Alternative-mode activities

— **All** (Average: 4.7)
 ⋯ **Free** (Average: 2.7)
 - - - **Paid** (Average: 2.0)

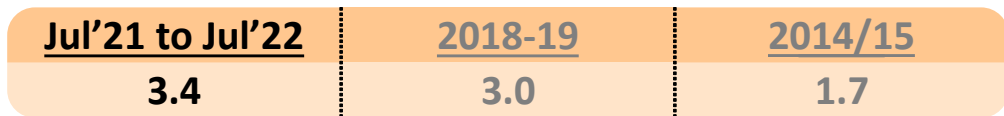


Base: Those who participated in any Visual Arts exhibitions through alternative modes (n=556)

Annual participation frequency to Visual Arts exhibitions from Jul'21 to Jul'22[^]

- Attendance to Visual Arts exhibitions has trended upward over the years, and participation frequency through physical mode has doubled since 2014/15.

Physical mode

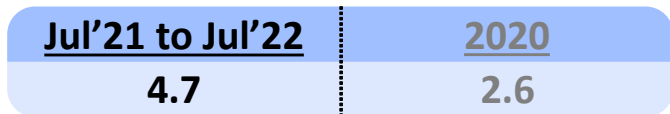


Base: Those who participated in any Visual Arts exhibitions through physical mode (n=475)

Projected annual attendance in

physical mode: 3.0M
2014/15: 1.3M

Alternative modes



Base: Those who participated in any Visual Arts exhibitions through alternative modes (n=556)

alternative modes: 4.7M

Source: Q107b

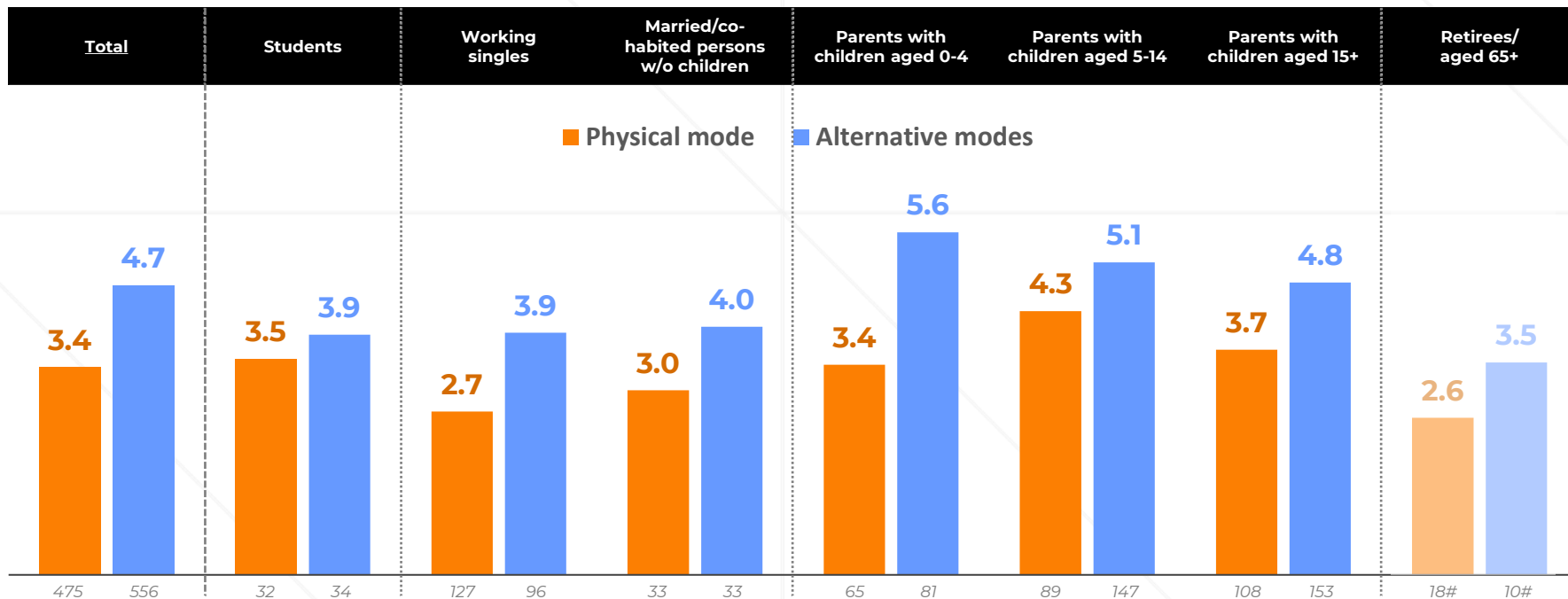
[^]denotes mean figures

Remark: The projected attendance = summary of weighted individual responses.

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Annual participation frequency to Visual Arts exhibitions from Jul'21 to Jul'22 – by life segment^

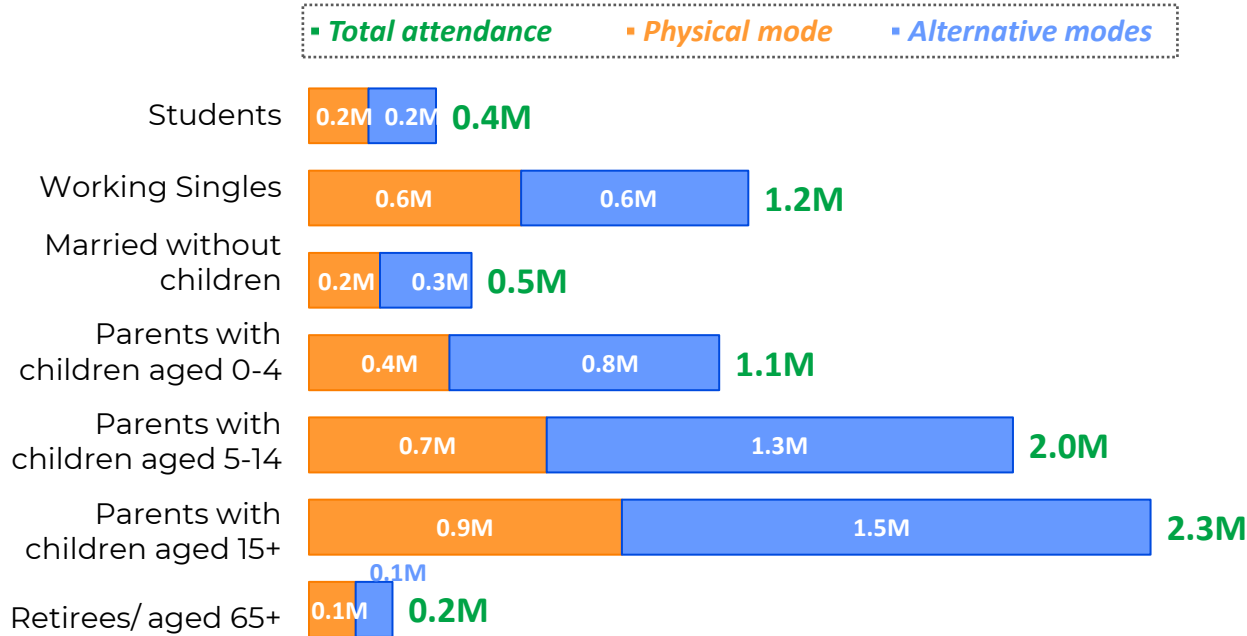
- Participants in Visual Arts exhibitions appeared to skew towards alternative modes across the different life segments, in particularly Parents with children aged 0-14.
- Participation frequency through physical mode is lowest among Working singles and highest among Parents with children aged 5-14.



Source: Q107b
 Base: Those who participated in any Visual Arts exhibitions through physical or alternative modes respectively
 ^denotes mean figures

Projected annual attendance on Visual Arts activities - by life segment

- The attendance of Parents with children aged 15+ on Visual Arts activities (both physical and alternative modes) was more than that of other life stage segments due to its higher attendance frequency and larger group size.

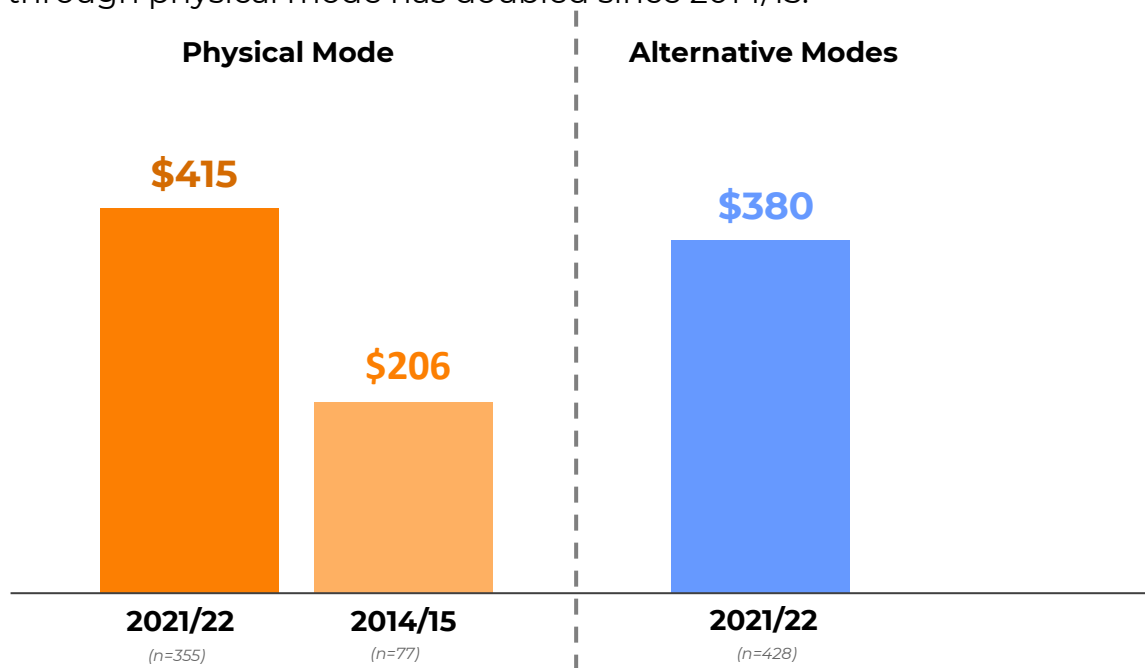


7.8M
(3.0M+4.7M)
Projected annual attendance on Visual Arts participation from Jul'21 to Jul'22.

Source: Q107c
 Base: Among those who had participated in Visual Arts (n=811)
 Remark: The projected attendance = summary of weighted individual responses.

Annual expenditure on Visual Arts exhibitions from Jul'21 to Jul'22[^]

- As average expenditure had also improved, the Visual Arts sector garnered a decent level of return in 2022, and projected expenditure through physical mode has doubled since 2014/15.



Base: Those who paid for Visual Arts exhibitions through physical mode

Base: Those who paid for Visual Arts exhibitions through alternative modes

Source: Q107c

[^]denotes mean figures

Remark: The projected expenditure = summary of weighted individual responses.

Projected annual expenditure in

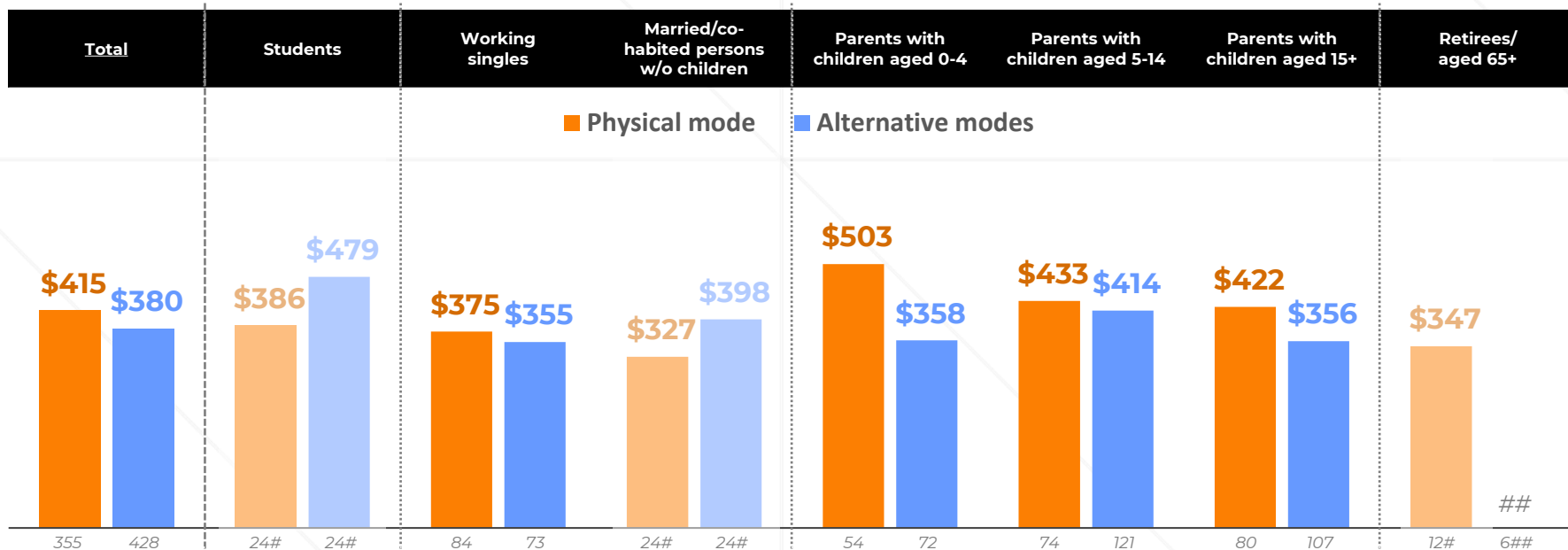
physical mode: 275M

2014/15: 105M

alternative modes: 288M

Average annual expenditure on Visual Arts exhibitions from Jul'21 to Jul'22 – by life segment[^]

- In general, Parents spend more on exhibitions through physical mode than alternative modes, in particular among those with children aged 0-4.

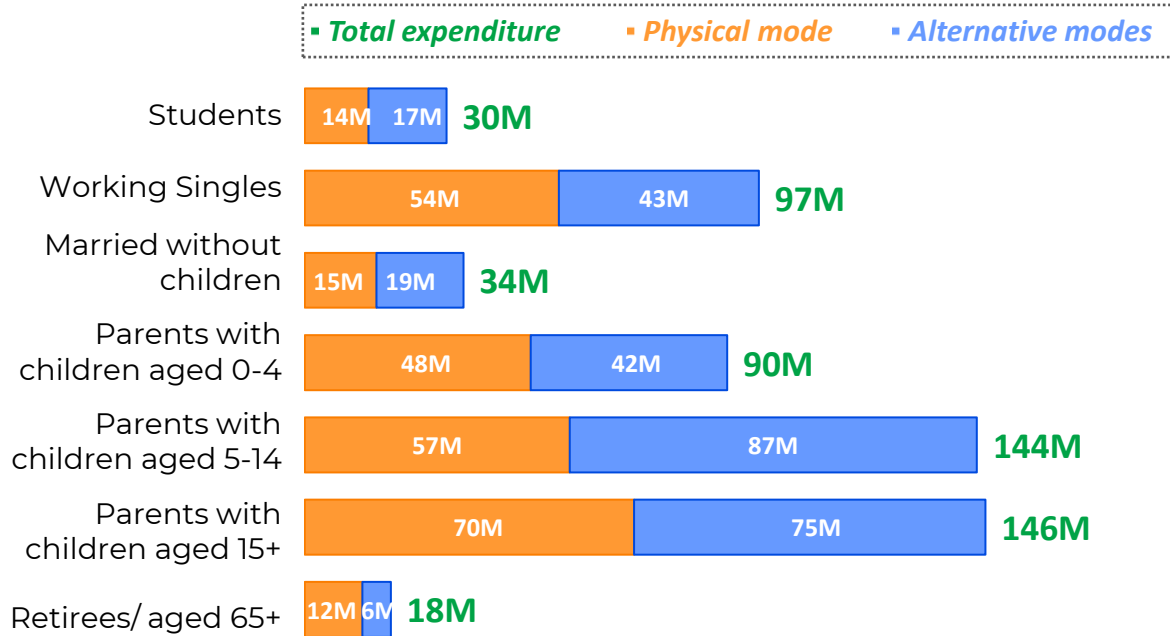


Base:

Source: Q107c
 Base: Those who paid for Visual Arts exhibitions through physical or alternative modes respectively
[^]denotes mean figures

Projected annual expenditure on Visual Arts activities - by life segment

- The projected expenditure of Parents with children aged 5-14 and Parents with children aged 15+ on Visual Arts activities (both physical and alternative modes) were more than that of other life stage segments.



563M
(275M+288M)
Projected annual expenditure on Visual Arts participation from Jul'21 to Jul'22.

Source: Q107c
 Base: Among those who had participated in Visual Arts (n=811)
 Remark: The projected expenditure = summary of weighted individual responses.

Participation incidence (any mode) in Visual Arts exhibitions: by medium - by gender and age

- Overall participation in Visual Arts was relatively higher among those aged 15-34.
- While the youngest participants aged 15-24 favoured Photography/ Print exhibitions, those aged 25-34 were more interested in exhibitions featuring artworks of all mediums.

Any art form 78%

Visual Arts 25%

Photography, Print 10%

Painting 7%

Mixed Media & Installation,
Ceramics, Sculpture, Antiquities 7%

New Media Art 7%

Chinese painting, calligraphy and
seal carving 4%

Mixed Art-forms / Other Visual
Arts Exhibitions 3%

(e.g. Children Art, Design, Performance Art)

	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Any art form	78%	77%	78%	88%	82%	85%	71%	62%
Visual Arts	27%	24%	31%	35%	28%	28%	21%	13%
Photography, Print	11%	8%	15%	12%	10%	11%	7%	5%
Painting	7%	7%	9%	10%	7%	8%	6%	3%
Mixed Media & Installation, Ceramics, Sculpture, Antiquities	7%	7%	8%	9%	9%	6%	6%	3%
New Media Art	7%	7%	9%	12%	9%	6%	3%	2%
Chinese painting, calligraphy and seal carving	5%	3%	4%	4%	4%	5%	4%	2%
Mixed Art-forms / Other Visual Arts Exhibitions	3%	4%	4%	6%	4%	3%	3%	2%
	1,355	1,662	363	548	673	667	469	297

Sample size (n=)

Source: Q101









Base: All respondents (n=3,017)

Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

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Participation incidence (any mode) in Visual Arts exhibitions: by medium – by life segment

- By life segment, Parents with younger children aged 0-14 participated in more Visual Arts exhibitions, where the most popular mediums of artwork for these Parents included Mixed Media & Installations/ Ceramics/ Sculpture/ Antiquities and New Media Art.

		Students	Working singles	Married/co-habited persons w/o children	Parents with children aged 0-4	Parents with children aged 5-14	Parents with children aged 15+	Retirees/ aged 65+
Any art form	 78%	68%	73%	76%	87%	90%	79%	58%
Visual Arts	 25%	28%	27%	29%	36%	34%	21%	12%
Photography, Print	 10%	13%	11%	11%	12%	11%	8%	5%
Painting	 7%	12%	8%	11%	9%	9%	6%	2%
Mixed Media & Installation, Ceramics, Sculpture, Antiquities	 7%	6%	8%	9%	10%	10%	5%	2%
New Media Art	 7%	9%	10%	8%	12%	11%	3%	2%
Chinese painting, calligraphy and seal carving	 4%	3%	3%	4%	8%	5%	4%	1%
Mixed Art-forms / Other Visual Arts Exhibitions <i>(e.g. Children Art, Design, Performance Art)</i>	 3%	5%	4%	5%	5%	5%	2%	2%
	Sample size (n=)	181	649	183	289	543	940	204

Source: Q101

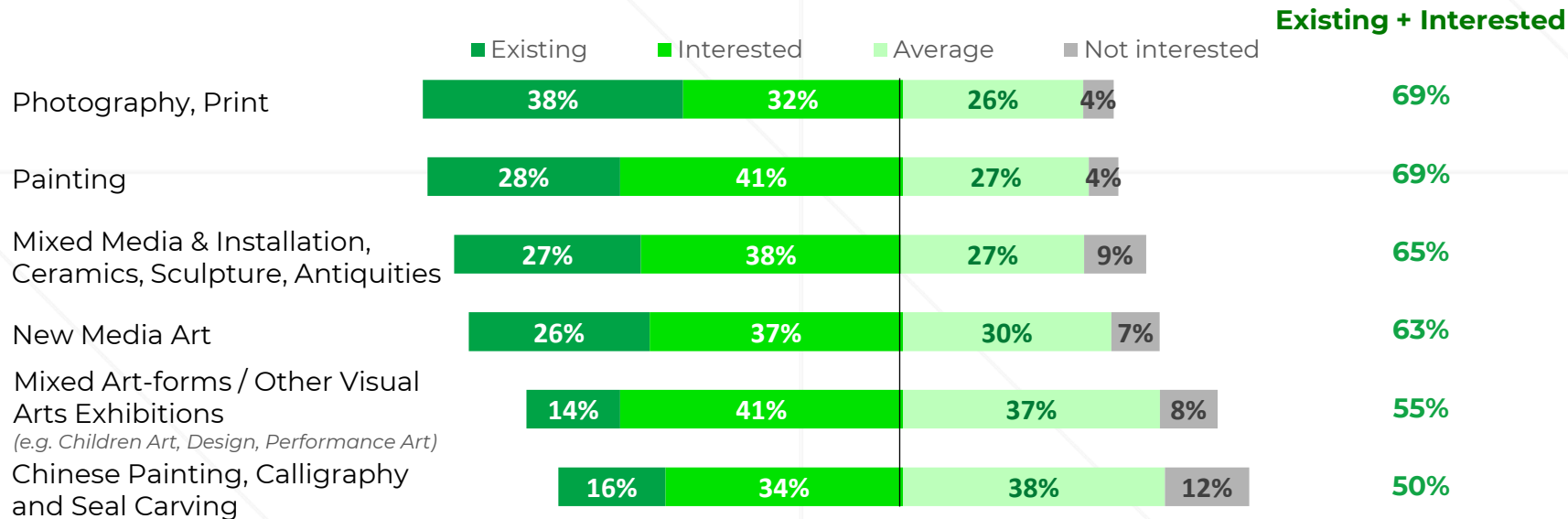
Base: All respondents (n=3,017)

Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

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Distribution of existing and interested genre participants (any mode) among Visual Arts participants

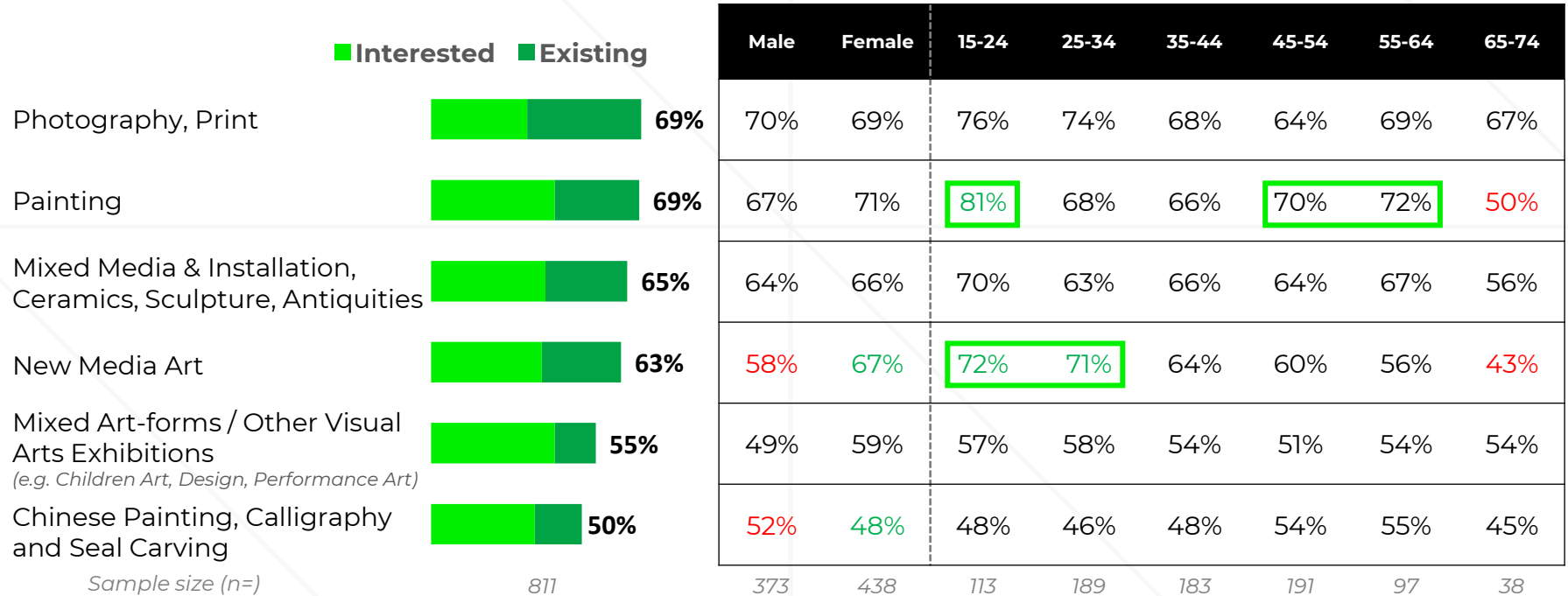
- As a whole, Photography/ Print exhibitions was most well-received, with nearly two in five Visual Arts participants having been to such exhibitions between Jul'21 and Jul'22.
- The majority of Visual Arts participants also appeared to be interested in artworks of other mediums they had not seen during Jul'21-Jul'22, and exhibitions involving Painting and Mixed Art-forms / Other Visual Arts showed the most growth potential.



Existing and interested exhibition participants – by gender and age[^]

(among Visual Arts participants)

- Painting exhibitions were welcomed by younger consumers aged 15-24 and consumers aged 45-64. A relatively larger portion of younger consumers aged 15-34 would also welcome New Media Art exhibitions.



Source: Q101, Q107d

Base: Visual Arts participants (n=811)

[^]Figures include both existing participants and those who are interested in participating in the future.

Green/Red indicates subgroup figures that are significantly higher/lower than the total respondents at 95% CI.

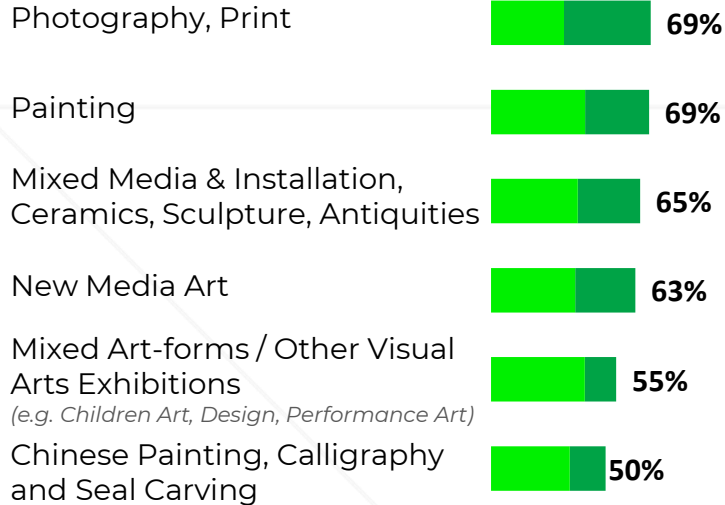
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Existing and interested exhibition participants – by life segment^

(among Visual Arts participants)

- More Students exhibited an interest in painting, whereas Working singles were relatively more interested in New Media Art. Parents with younger children aged 0-4 seemed to have an above-average interest in exhibitions featuring artworks of different mediums.

■ Interested ■ Existing



	Students	Working singles	Married/co-habited persons w/o children	Parents with children aged 0-4	Parents with children aged 5-14	Parents with children aged 15+	Retirees/aged 65+
Photography, Print	74%	73%	70%	72%	69%	65%	69%
Painting	81%	69%	72%	72%	65%	72%	41%
Mixed Media & Installation, Ceramics, Sculpture, Antiquities	64%	68%	60%	65%	63%	68%	54%
New Media Art	73%	78%	63%	65%	66%	50%	46%
Mixed Art-forms / Other Visual Arts Exhibitions (e.g. Children Art, Design, Performance Art)	57%	55%	40%	63%	53%	54%	57%
Chinese Painting, Calligraphy and Seal Carving	45%	44%	40%	54%	51%	56%	49%

Sample size (n=)

Source: Q101, Q107d
Base: Visual Arts participants (n=811)
denotes small base (n<30)

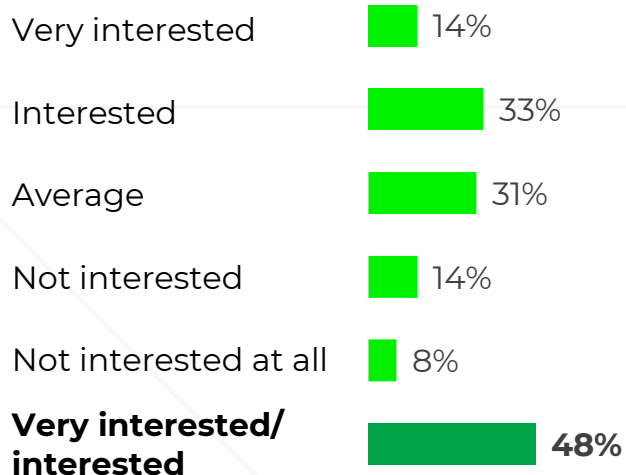
^Figures include both existing participants and those who are interested in participating in the future.

Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

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Future physical participation interest level^ in Visual Arts among all respondents – by gender and age

- Consumers aged 15-24 exhibited the most interest in participating in Visual Arts exhibitions in person in the future, despite a significant drop in their physical participation from 2014/15 to 2021/22.
- Consumers aged 45-54 also displayed higher future physical participation interest, corresponding to their rising physical participation in 2021/22, which more than doubled their physical participation in 2014/15.









Sample size (n=)

	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Very interested	16%	13%	19%	17%	15%	20%	9%	7%
Interested	33%	34%	37%	34%	35%	35%	30%	30%
Average	30%	31%	28%	33%	30%	27%	35%	31%
Not interested	14%	14%	12%	9%	13%	11%	17%	19%
Not interested at all	8%	8%	4%	7%	8%	7%	8%	12%
Very interested/interested	48%	47%	57%	52%	50%	55%	40%	38%
	1,355	1,662	363	548	673	667	469	297

Source: Q11
 Base: All respondents (n=3,017)
 ^denotes participation interest in physical mode among all respondents in the next 12 months.
 Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.
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Future physical participation interest level^ in Visual Arts among all respondents – by life segment

- Parents with younger children aged 0-14 had a higher intent to participate through physical mode in the future. Although Retirees/ aged 65+ had participated in more Visual Arts exhibitions in physical mode in 2021/22 compared to 2014/15, their future physical participation interest level was the lowest (35%) among all life segments.

		Students	Working singles	Married/co-habited persons w/o children	Parents with children aged 0-4	Parents with children aged 5-14	Parents with children aged 15+	Retirees/ aged 65+
Very interested	 14%	12%	13%	11%	22%	20%	13%	7%
Interested	 33%	41%	33%	37%	34%	35%	33%	28%
Average	 31%	28%	31%	30%	29%	29%	32%	32%
Not interested	 14%	14%	12%	12%	8%	13%	15%	19%
Not interested at all	 8%	6%	10%	10%	7%	4%	7%	14%
Very interested/ interested	 48%	53%	47%	48%	56%	55%	47%	35%
	Sample size (n=)	181	649	183	289	543	940	204

Source: Q11

Base: All respondents (n=3,017)

^denotes participation interest in physical mode among all respondents in the next 12 months.

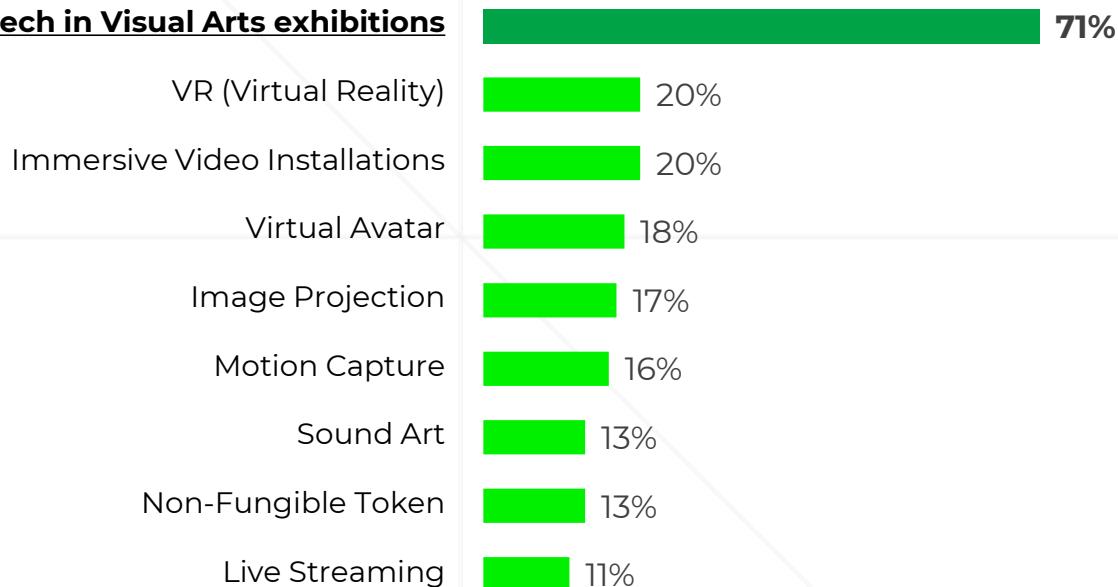
Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

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Claimed incidence of experiencing arts-tech (any mode) in Visual Arts exhibitions

- Arts-tech was very prevalent in Visual Arts exhibitions, as nearly three-quarters had experienced them in the past. Virtual reality and immersive video installations were the relatively more common forms of arts-tech witnessed so far.

Experienced any arts-tech in Visual Arts exhibitions



Did not experience any arts-tech

29%

Projected population of existing, potential & arts-tech-driven Visual Arts participants

- Possibly due to the prevalence of arts-tech in Visual Arts, arts-tech appeared to be able to increase the pool of participants by 12% and would introduce 433k new participants – the largest number of new participants across all art forms.

1,503,073 (40%)

**Existing participants
(any mode)**

(from July 2021 to July 2022)

1,807,722 (48%)

**Potential participants[@]
(physical mode)**

(In the next 12 months)

433,405 (12%)

**Participants solely
driven by arts-tech[^]
(any mode)**

3,744,199

**Projected population interested in
participating in Visual Arts exhibitions
through any mode**

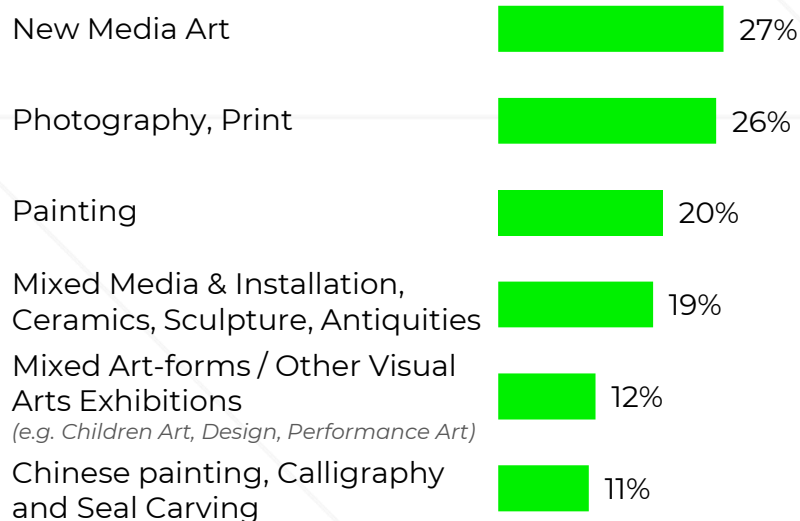
Source: Q101, Q111, Q206, Q207
Base: All respondents (n=3,017)

[@]The projected no. of potential participants is based on the proportion of respondents who claimed that they did not participate in any Visual Arts exhibition from July 2021 to July 2022, but would be interested in doing so in the 12 months after.

[^]The projected no. of participants solely driven by arts-tech is based on the proportion of respondents who claimed that they did not participate in any Visual Arts exhibition from July 2021 to July 2022, and are not interested in doing so in the 12 months after, but would be interested in participating in them due to arts-tech.

Incidence of rising participation interest (any mode) due to arts-tech – by medium

- Interestingly, both existing participants and arts-tech-driven participants would enjoy arts-tech in exhibitions featuring New Media Art, Photography and Print the most.



Sample size (n=)

1,504

	Existing participants	Potential participants	Participants solely driven by arts-tech
New Media Art	32%	17%	42%
Photography, Print	34%	17%	34%
Painting	24%	16%	21%
Mixed Media & Installation, Ceramics, Sculpture, Antiquities	25%	12%	23%
Mixed Art-forms / Other Visual Arts Exhibitions (e.g. Children Art, Design, Performance Art)	12%	8%	22%
Chinese painting, Calligraphy and Seal Carving	13%	10%	8%
	599	677	228

Source: Q207

Base: Those who would be more driven to participate in Visual Arts due to arts-tech

Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

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Attractiveness of different selling points for Visual Arts exhibitions- by type of participants

(among those interested in participating in Visual Arts exhibitions)

- Inspirational / reflective topics were effective at piquing the interest of a third of all 3 groups of consumers.
- Potential participants were also relatively more likely to consider attending exhibitions on award-winning / reenactment works.

	Total	Existing participants	Potential participants	Participants solely driven by arts-tech
Inspirational/Reflective Topics	31%	33%	31%	34%
Award-winning/Reenactment Works	29%	29%	27%	30%
Internationally renowned creators or performers/groups	28%	29%	31%	28%
Classic works	27%	23%	28%	26%
Locally renowned creators or performers/groups	24%	27%	27%	20%
Arts-tech	12%	13%	10%	23%
Sample size (n=)	2,482	765	932	228

Source: Q208

Base: Those who are interested in participating in Visual Arts exhibitions

Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

Attractiveness of different selling points for Visual Arts exhibitions - by gender and age

(among those interested in participating in Visual Arts exhibitions)

- While inspirational/ reflective artworks would capture the attention of most consumers aged 15-64, younger consumers aged 15-34 were also more interested in cross-disciplinary collaborations, while older consumers aged 55-74 remained more focused on classic works.

	Total	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Inspirational/Reflective Topics	31%	30%	32%	33%	34%	33%	33%	30%	20%
Award-winning/Reenactment Works	29%	28%	30%	25%	24%	26%	30%	36%	32%
Internationally renowned creators or performers/groups	28%	30%	27%	27%	29%	28%	30%	29%	25%
Classic works	27%	28%	26%	23%	23%	19%	21%	37%	40%
Locally renowned creators or performers/groups	24%	25%	24%	26%	25%	28%	27%	23%	18%
Adaptation of works/Secondary creation	24%	24%	24%	27%	26%	27%	28%	18%	15%
Local Original/Novel Works	23%	23%	23%	26%	22%	19%	24%	24%	23%
Programmes/Promotions for Art Festivals or Book Fairs	18%	18%	19%	21%	22%	21%	18%	15%	15%
Cross-disciplinary collaborations	18%	17%	19%	22%	24%	19%	21%	11%	12%
Suitable for children to participate in/Family fun program	16%	15%	17%	17%	16%	20%	18%	10%	13%
New Venue/Upgraded Venue Sound Effects, etc.	16%	16%	16%	15%	18%	15%	17%	15%	13%
Audience Interactive Participation	13%	14%	13%	12%	15%	14%	14%	14%	9%
Incorporation of Art-tech	12%	12%	13%	9%	14%	15%	12%	13%	6%
Experimental creation	5%	5%	4%	3%	4%	6%	4%	7%	2%
Sample size (n=)	2,482	1,106	1,376	318	477	564	559	357	207

Source: Q208

Base: Those who are interested in participating in Visual Arts exhibitions

Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

Attractiveness of different selling points for Visual Arts exhibitions - by life segment

(among those interested in participating in Visual Arts exhibitions)

- While Retirees were also primarily focused on viewing classic works, relatively more Married persons without children and Parents with children aged 15+ preferred award-winning art pieces. Interestingly, Parents with younger children aged 0-14, who were relatively more interested in participating in person in the future, focused more on adaptations of works by locally renowned artists.

	Total	Students	Working singles	Married/co-habited persons w/o children	Parents with children aged 0-4	Parents with children aged 5-14	Parents with children aged 15+	Retirees/aged 65+
Inspirational/Reflective Topics	31%	33%	34%	34%	29%	32%	31%	20%
Award-winning/Reenactment Works	29%	24%	25%	34%	27%	26%	33%	31%
Internationally renowned creators or performers/groups	28%	20%	30%	25%	31%	28%	29%	27%
Classic works	27%	21%	29%	28%	15%	20%	28%	45%
Locally renowned creators or performers/groups	24%	23%	24%	18%	28%	29%	25%	16%
Adaptation of works/Secondary creation	24%	31%	22%	21%	27%	32%	23%	11%
Local Original/Novel Works	23%	29%	26%	28%	20%	18%	23%	20%
Programmes/Promotions for Art Festivals or Book Fairs	18%	22%	19%	16%	21%	19%	19%	11%
Cross-disciplinary collaborations	18%	18%	20%	9%	29%	20%	16%	11%
Suitable for children to participate in/Family fun program	16%	14%	12%	13%	25%	20%	15%	12%
New Venue/Upgraded Venue Sound Effects, etc.	16%	12%	16%	15%	17%	15%	16%	11%
Audience Interactive Participation	13%	16%	19%	14%	11%	12%	12%	11%
Incorporation of Art-tech	12%	12%	19%	14%	10%	11%	10%	8%
Experimental creation	5%	4%	6%	7%	3%	5%	4%	4%
Sample size (n=)	2,482	152	530	148	257	475	761	138

Source: Q208

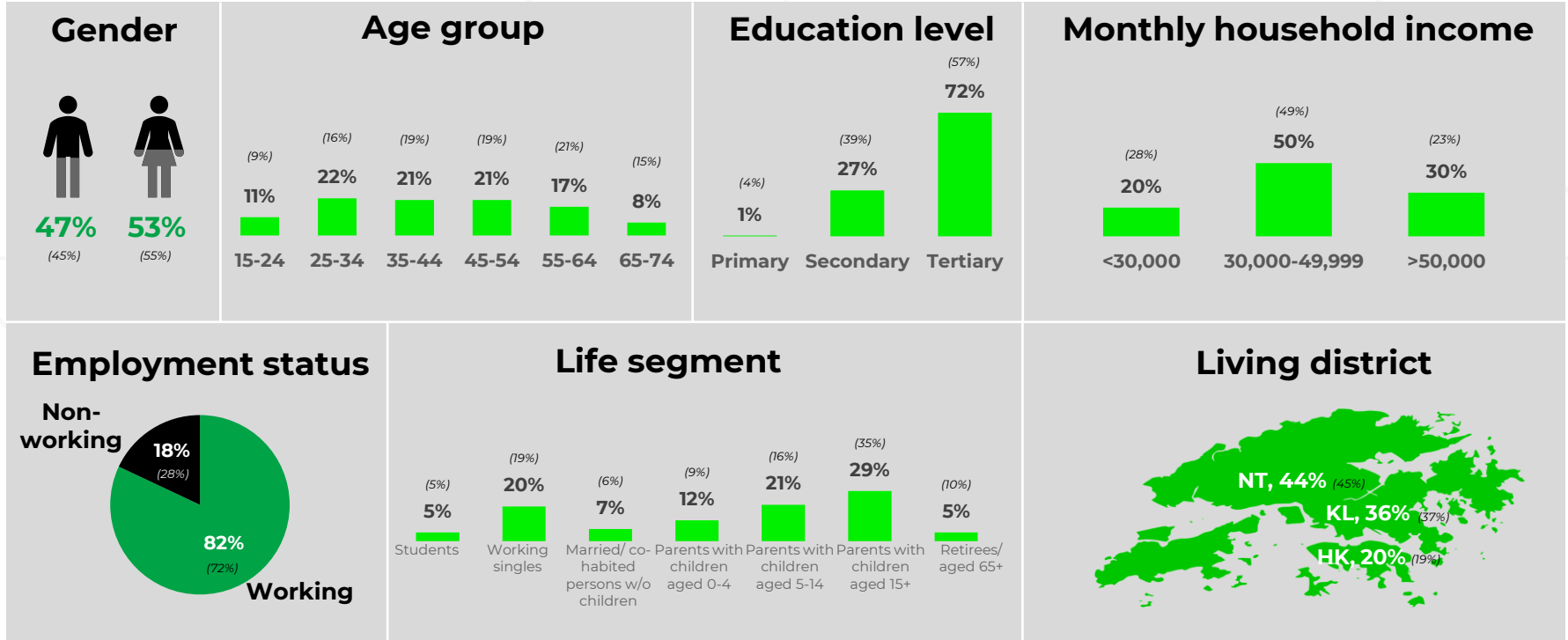
Base: Those who are interested in participating in Visual Arts exhibitions

Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

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Profile of Visual Arts participants

- Compared to the general population, Visual Arts participants were more likely to be aged 25-34, tertiary educated with a monthly household income > \$50,000 and more likely to be working and Parents with children aged 0-14.



Source: Q5, Q6, Q7, Q301, Q302, Q304, Q305, Q306

Base: Visual Arts respondents (n=811)








() denotes figures for all respondents

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Appendix

Life segments by age

		15-24	25-34	35-44	45-54	55-64	65-74
Students	 5%	48%	1%	-	*	-	-
Working singles	 19%	45%	50%	17%	10%	6%	3%
Married/co-habited persons w/o children	 6%	3%	8%	9%	7%	6%	1%
Parents with children aged 0-4	 9%	2%	28%	16%	4%	1%	-
Parents with children aged 5-14	 16%	*	11%	44%	24%	5%	1%
Parents with children aged 15+	 35%	*	1%	14%	55%	79%	32%
Retirees/ aged 65+	 11%	-	-	*	*	2%	64%
	Sample size (n=)	363	548	673	667	469	297

Source: Q304, Q305, Q306

Base: All respondents (n=3,017)

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THANK YOU!

