



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



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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).
- 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 Dance

- Ballet, Modern / Contemporary Dance, Chinese Dance / Choreodrama, Street Dance / Hip Hop Dance / Jazz Dance, and mixed genres and others (including Foreign Folk Dance)



## 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

# Dance

## 22% Dance participation

Slightly less than a quarter (22%), or a projected population of 1.3 million aged 15-74, participated in Dance activities during Jul'21-Jul'22, which represented a resurgence in attendance compared to 2020 (+13%). In particular, Modern/ Contemporary Dance (8%), Chinese Dance/ Choreodrama (8%) and Street Dance/ Hip Hop Dance/ Tap Dance/ Jazz Dance (7%) were the top Dance genres participated in.

## 9% in physical mode

9%, or a projected population of 532 thousand aged 15-74, reported attending Dance activities through physical mode during Jul'21-Jul'22, which represented a rebound since 2014/15 (+2%). Attendance frequency also improved to 4.0 activities per person (from 1.9 in 2014/15).

## 19% in alternative modes

19%, or a projected population of 1.13 million aged 15-74, reported viewing Dance activities through alternative modes during Jul'21-Jul'22, which represented a rebound since 2020 (+10%). Viewership frequency also jumped to 5.7 activities per person (from 4.0 in 2020).



## Overview of incidence, projected population and expenditure – Dance

- Dance was one of the main art forms that helped to bolster the resurgence in arts participation, and showed a steady rise in attendance across both physical and alternative modes.
- In particular, Chinese Dance / Choreodrama, Modern / Contemporary Dance and Street Dance / Hip Hop Dance / Tap Dance / Jazz Dance were the top 3 Dance genres.

# 22%

Participated in Dance from  
Jul'21 to Jul'22

- Chinese Dance / Choreodrama: 8%
- Modern / Contemporary Dance: 8%
- Street Dance / Hip Hop Dance / Tap Dance / Jazz Dance: 7%
- Ballet: 5%
- Mixed genres and others (including Foreign Folk Dance): 1%

# 1.3M

Projected population of Dance  
participants

- **Physical mode: 9% (532k)**
  - 2020: 1% (+8%)
  - 2018-2019: 7% (+2%)
  - 2014/15: 7% (+2%)
- **Alternative modes: 19% (1,129k)**
  - 2020: 9% (+10%)
  - 2018-2019: 9% (+10%)

# \$661M

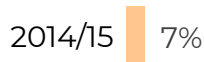
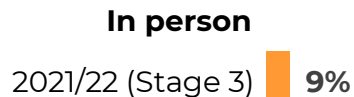
Expenditure in Dance

- Physical mode: \$288M
  - 2014/15: 90M (+198M)
- Alternative modes: \$373M
  - 56% of total expenditure

# Participation mode of Dance participants – by gender and age

(among all respondents)

- Since 2014/15, Dance participation through physical mode has risen across the board, especially among those aged 35-44.
- Participation through alternative modes has also risen substantially since 2020, attributed to a rise in viewership across all segments, especially among younger consumers aged 15-24.



## Alternative modes



Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
<b>8%</b> <i>n=1,355</i>	<b>10%</b> <i>n=1,662</i>	<b>19%</b> <i>n=363</i>	<b>10%</b> <i>n=548</i>	<b>11%</b> <i>n=673</i>	<b>8%</b> <i>n=667</i>	<b>6%</b> <i>n=469</i>	<b>5%</b> <i>n=297</i>
5% <i>n=1,364</i>	8% <i>n=1,632</i>	16% <i>n=441</i>	8% <i>n=564</i>	4% <i>n=582</i>	6% <i>n=547</i>	2% <i>n=520</i>	4% <i>n=262</i>
<b>18%</b> <i>n=1,355</i>	<b>20%</b> <i>n=1,662</i>	<b>33%</b> <i>n=363</i>	<b>25%</b> <i>n=548</i>	<b>23%</b> <i>n=673</i>	<b>21%</b> <i>n=667</i>	<b>10%</b> <i>n=469</i>	<b>10%</b> <i>n=297</i>
7% <i>n=670</i>	10% <i>n=830</i>	10% <i>n=194</i>	13% <i>n=350</i>	11% <i>n=367</i>	5% <i>n=310</i>	5% <i>n=279</i>	N/A

Source: Q102a  
 Base: All respondents (n=3,017)  
 Note: In stage 1 survey in 2020, all respondents were HK residents aged 15-64.  
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black dotted boxes highlight figures that were notably different to past waves' results

# Participation mode of Dance participants – by life segment

(among all respondents)

- By life segment, Parents with children aged 5-14 have been the main drivers of the increased physical mode participation since 2014/15, whereas participation through alternative modes has risen across the board since 2020.
- Interestingly, students have shown an increased preference for viewing Dance activities through alternative modes since 2020, as their physical mode participation has dropped since 2014/15.

	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+
<b>In person</b>							
2021/22 (Stage 3)	16% <i>n=181</i>	11% <i>n=649</i>	8% <i>n=183</i>	8% <i>n=289</i>	13% <i>n=543</i>	8% <i>n=940</i>	4% <i>n=204</i>
2014/15	19% <i>n=320</i>	7% <i>n=815</i>	4% <i>n=211</i>	6% <i>n=72</i>	4% <i>n=387</i>	3% <i>n=888</i>	5% <i>n=257</i>
<b>Alternative modes</b>							
2021/22 (Stage 3)	25% <i>n=181</i>	18% <i>n=649</i>	15% <i>n=183</i>	30% <i>n=289</i>	28% <i>n=543</i>	16% <i>n=940</i>	7% <i>n=204</i>
2020 (Stage 1)	8% <i>n=121</i>	6% <i>n=473</i>	5% <i>n=316</i>	13% <i>n=176</i>	12% <i>n=288</i>	13% <i>n=76</i>	5% <i>n=26#</i>

Source: Q102a

# denotes small base (*n*<30)

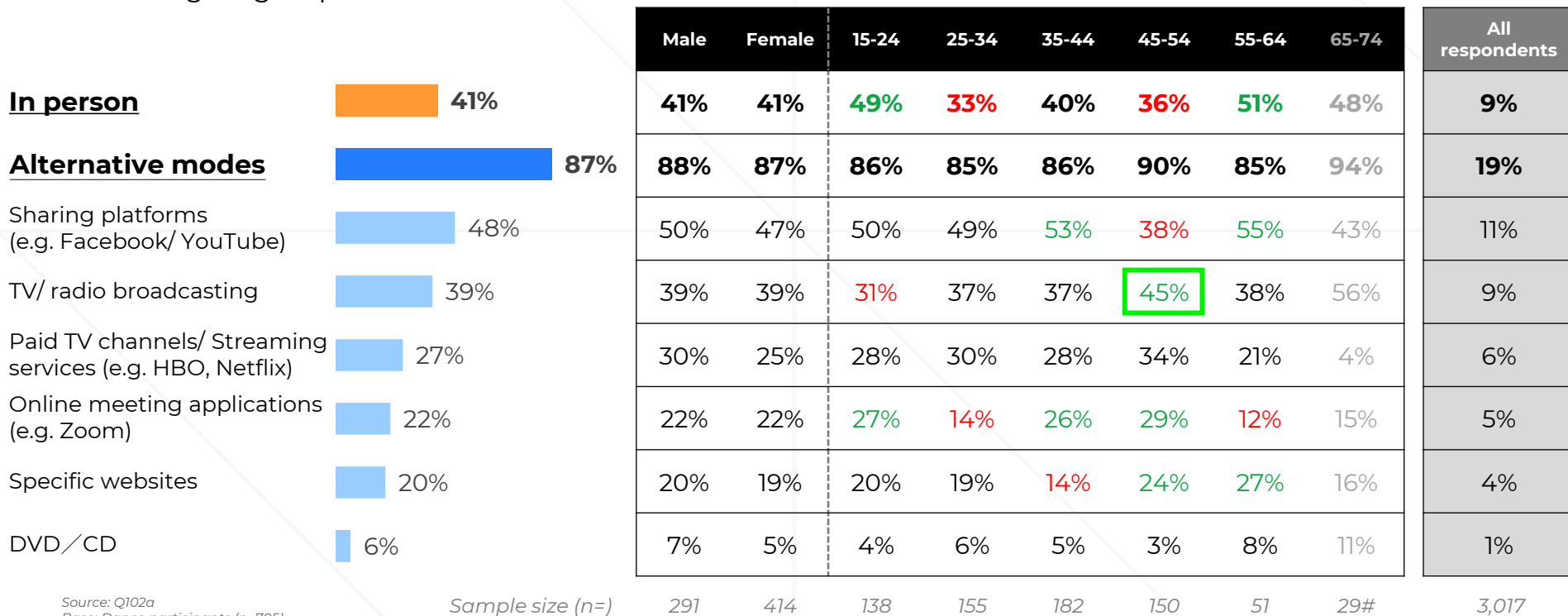
Base: All respondents (*n*=3,017)

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

## Participation mode among Dance participants – by gender and age

- In fact, the majority of Dance participants viewed Dance activities through alternative modes – mainly through sharing platforms and TV broadcasts. Participants aged 45-54 were more inclined towards TV broadcasts, whereas participants of other age groups were more likely to view Dance performances through digital platforms.



Source: Q102a  
 Base: Dance participants (n=705)  
 # denotes small base (n<30)

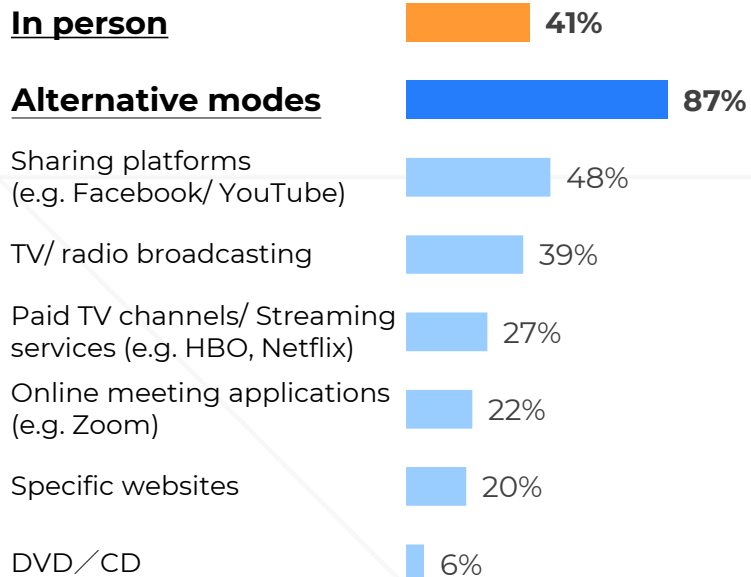
Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

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## Participation mode among Dance participants – by life segment

- On the other hand, Parents with young children aged 0-4 were more likely to have seen these Dance performances through sharing platforms and paid TV channels/ streaming services than other 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+
<b>In person</b>	53%	48%	40%	25%	40%	41%	52%
<b>Alternative modes</b>	85%	82%	81%	92%	88%	88%	100%
Sharing platforms (e.g. Facebook/ YouTube)	52%	49%	48%	56%	47%	46%	42%
TV/ radio broadcasting	29%	28%	42%	42%	40%	43%	67%
Paid TV channels/ Streaming services (e.g. HBO, Netflix)	24%	26%	23%	37%	30%	25%	-
Online meeting applications (e.g. Zoom)	19%	25%	29%	17%	26%	22%	-
Specific websites	17%	16%	23%	27%	16%	23%	12%
DVD/CD	1%	5%	4%	7%	4%	7%	7%

Sample size (n#) 53 153 37 96 173 176 14#

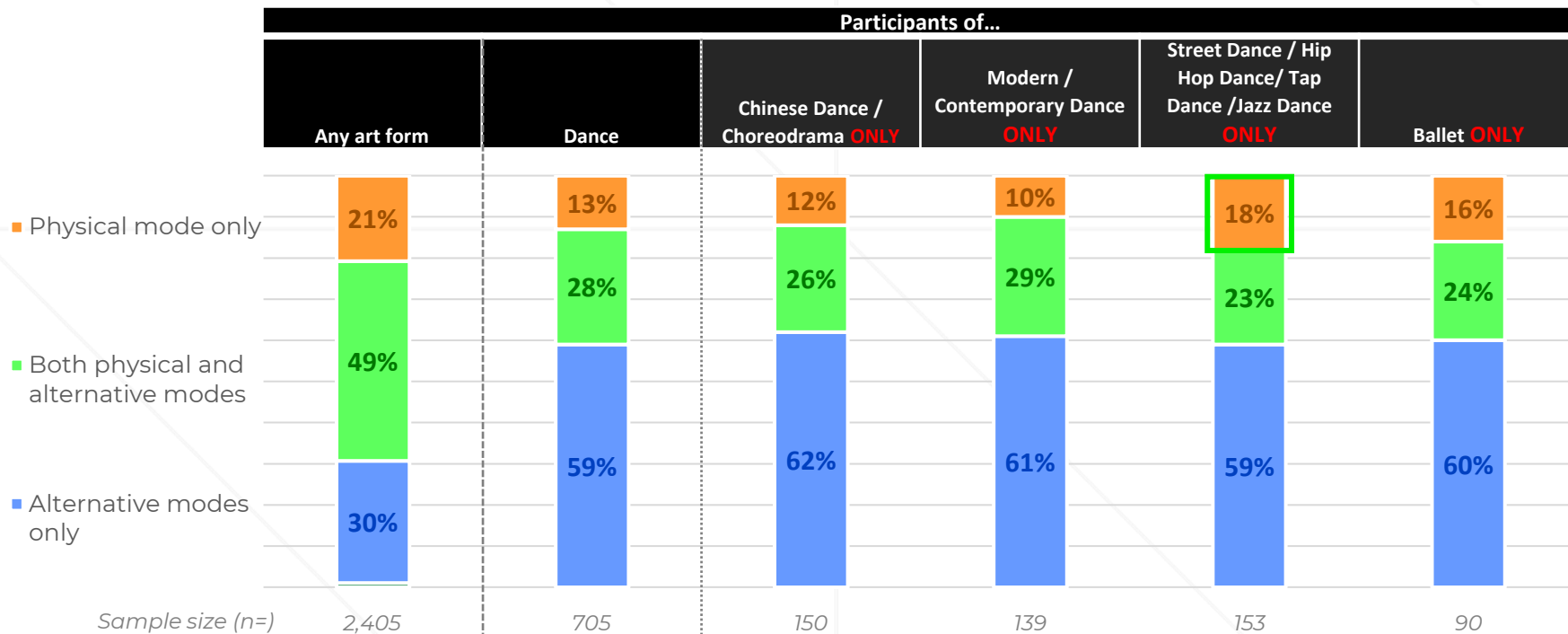
Source: Q102a  
Base: Dance participants (n=705)  
# denotes small base (n<30)

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

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## Participation mode pattern – by Dance genre

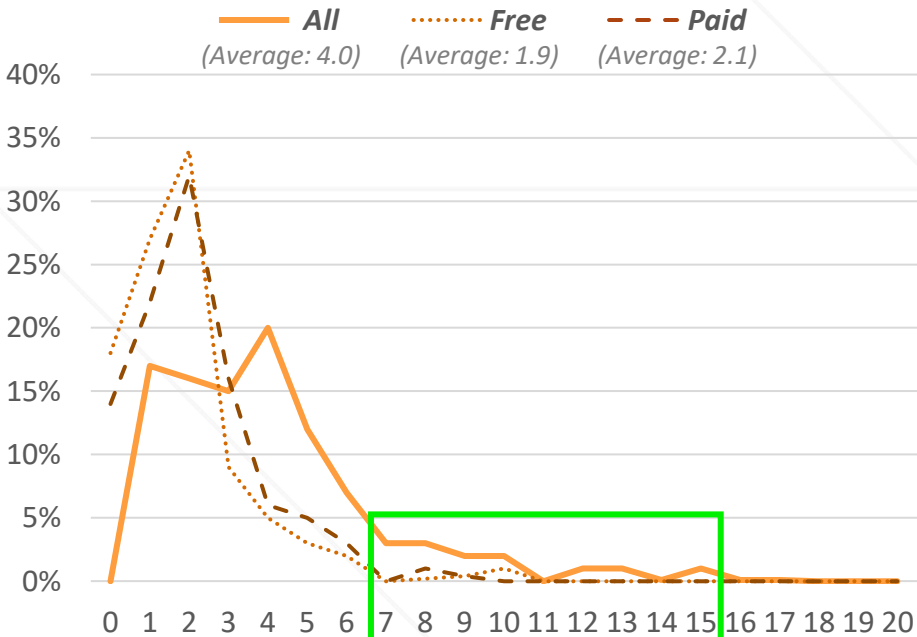
- While most of the Dance genres were viewed predominantly through alternative modes, relatively more favoured watching Street/ Hip Hop/ Tap/ Jazz Dance performances through physical mode.



# Annual participation frequency to Dance activities from Jul'21 to Jul'22^

- Although the majority of Dance participants attended physical Dance activities between 1-6 times, a small portion of participants partook in substantially more physical activities, where the tail of the distribution ranged from 7-15 activities.
- Dance activities through alternative modes were even more popular, as most participated in around 1-8 events, and a minor portion even attended 20 activities from Jul'21 to Jul'22.

## Physical-mode activities



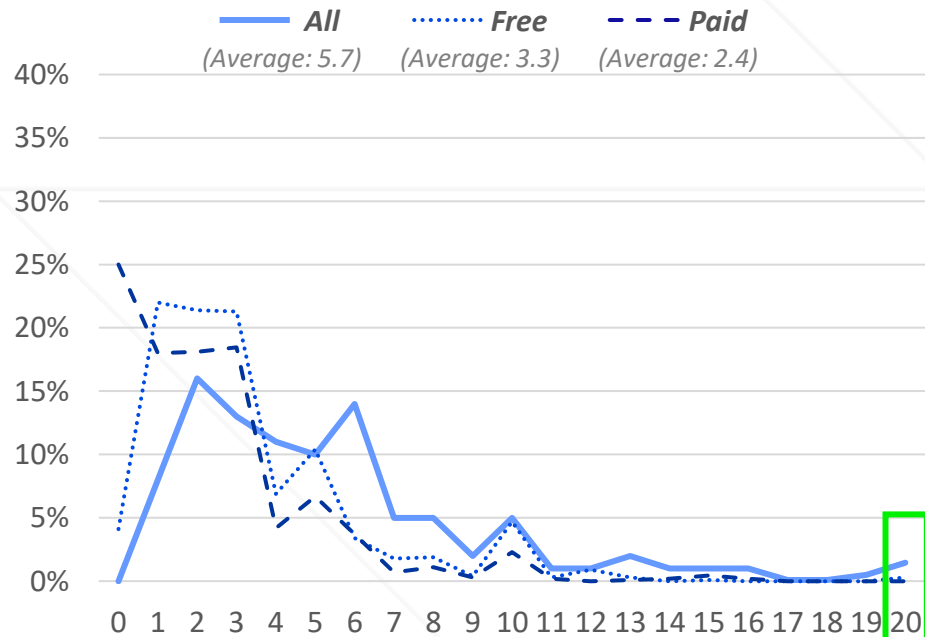
Base: Those who participated in any Dance activities through physical mode (n=284)

Source: Q102b

^denotes mean figures

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## Alternative-mode activities



Base: Those who participated in any Dance activities through alternative modes (n=614)

## Annual participation frequency to Dance activities from Jul'21 to Jul'22<sup>^</sup>

- Furthermore, participation frequency increased over the years through both physical and alternative modes, which was likely propelled by the influence of COVID-19, which had restricted international travel and focused HK residents' attention on local entertainment and arts activities.

### Physical mode

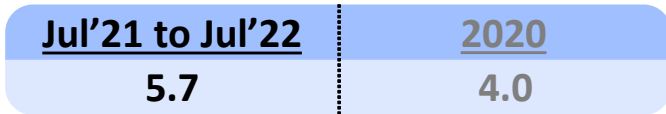


Base: Those who participated in any Dance activities through physical mode (n=284)

### Projected annual attendance in

**physical mode: 2.2M**  
2014/15: 0.7M

### Alternative modes



Base: Those who participated in any Dance activities through alternative modes (n=614)

**alternative modes: 6.5M**

Source: Q102b

<sup>^</sup>denotes mean figures

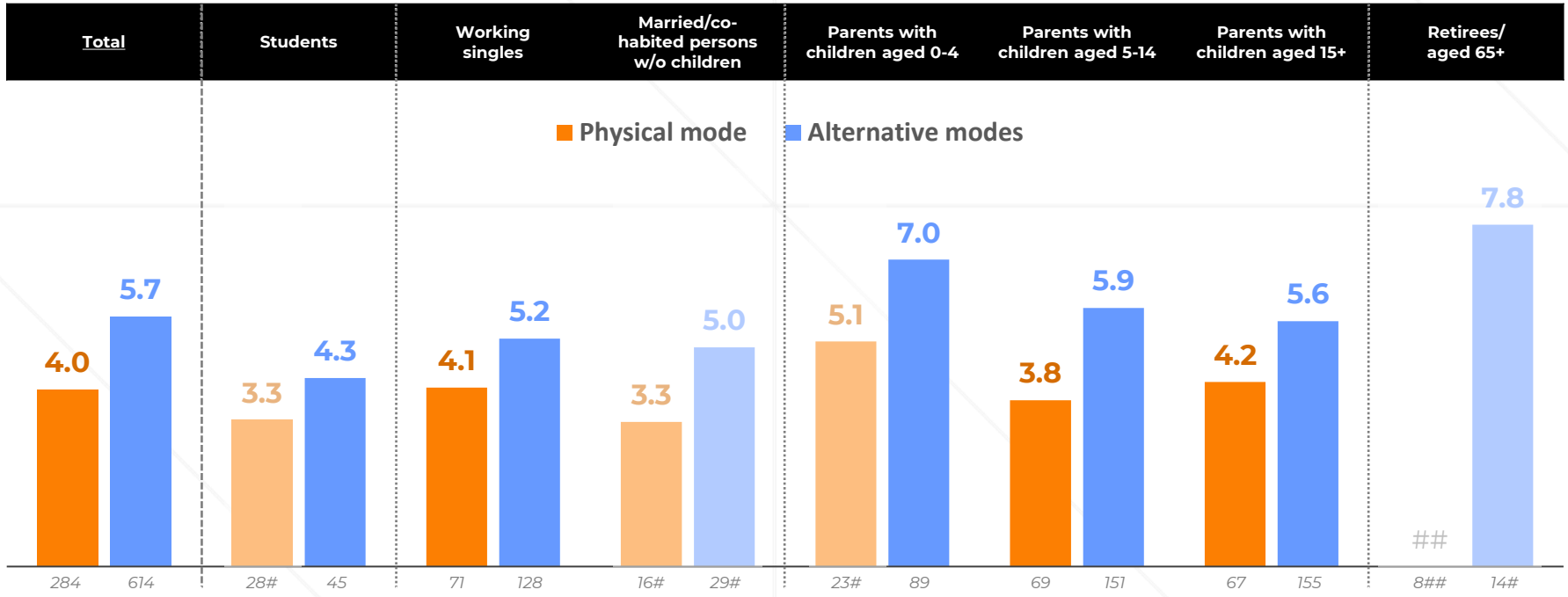
Remark: The projected attendance = summary of weighted individual responses.

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# Annual participation frequency to Dance activities from Jul'21 to Jul'22 – by life segment<sup>^</sup>

- In particular, Parents with children aged 0-4 attended Dance activities relatively more frequently across both physical and alternative modes.

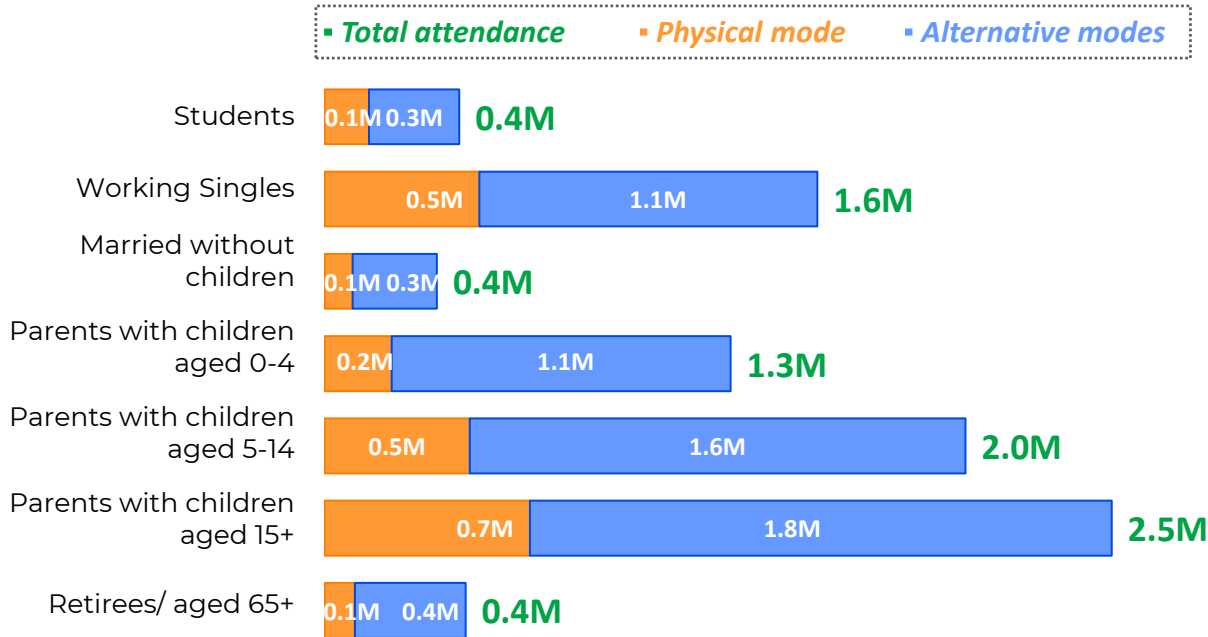


Base: 284 614 28# 45 71 128 16# 29# 23# 89 69 151 67 155 8## 14#

Source: Q102b  
 Base: Those who participated in any Dance activities through physical or alternative modes respectively  
 ^denotes mean figures

# Projected annual attendance on Dance activities - by life segment

- Attendance of Parents with children aged 15+ on Dance activities (both physical and alternative modes) was more than that of other life segments.

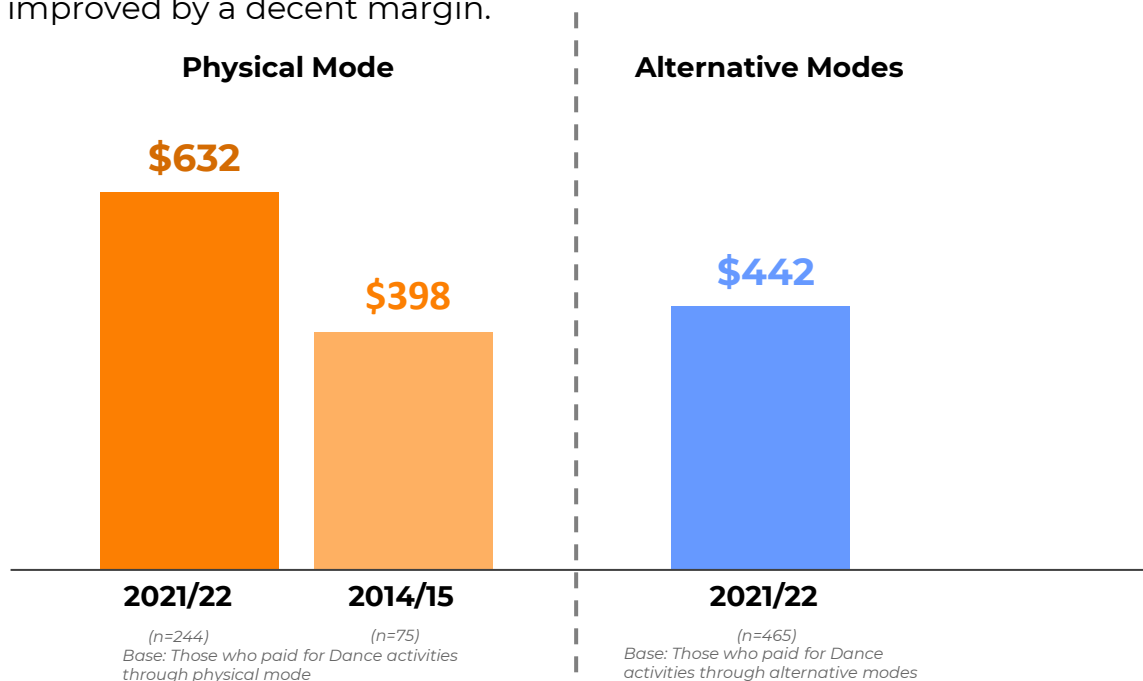


**8.6M**  
**(2.2M+6.5M)**  
**Projected annual attendance on Dance participation from Jul'21 to Jul'22.**

Source: Q102c  
 Base: Among those who had participated in Dance (n=705)  
 Remark: The projected attendance = summary of weighted individual responses.

## Annual expenditure on Dance activities from Jul'21 to Jul'22<sup>^</sup>

- However, although participation was relatively more frequent through alternative modes, average annual expenditure through physical mode was relatively higher.
- Furthermore, average expenditure on Dance activities through physical mode also increased. Consequently, earnings in the Dance category improved by a decent margin.



## Projected annual expenditure in

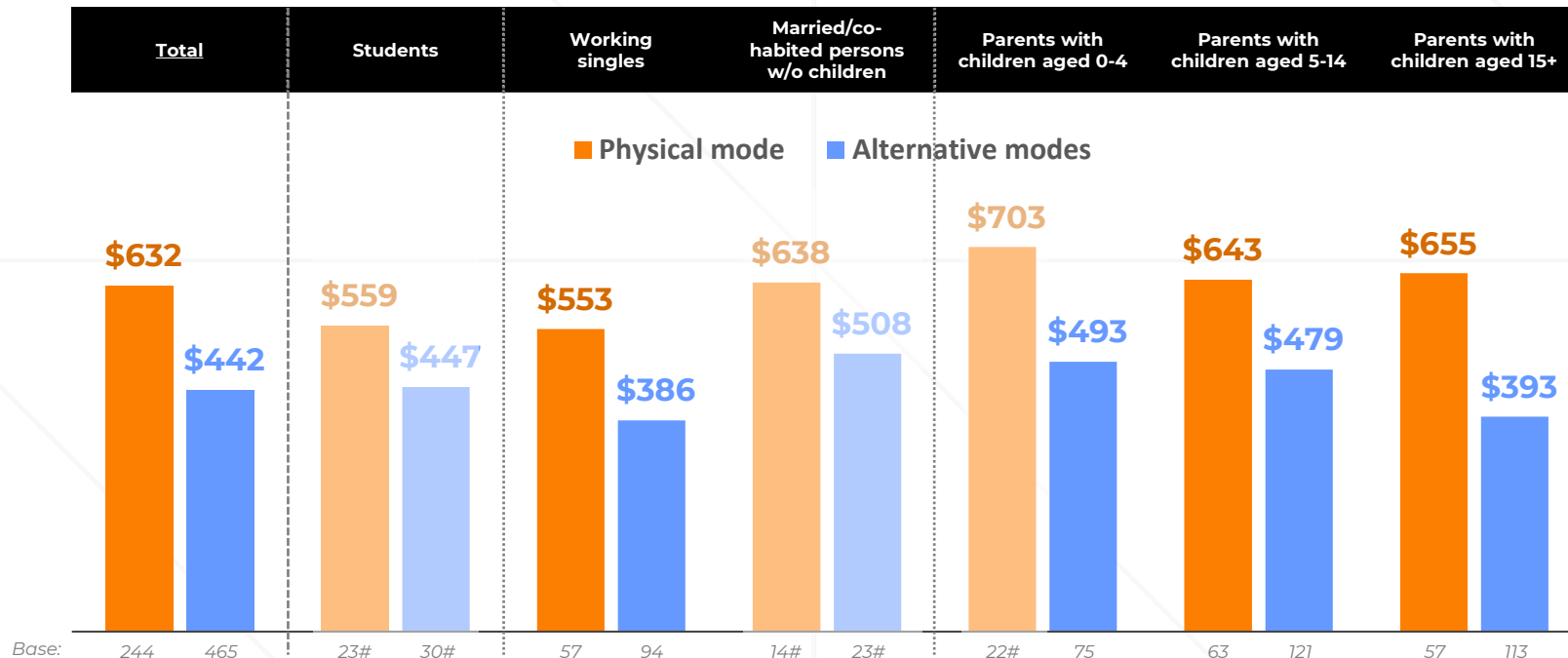
physical mode:  
**\$288M**  
2014/15: \$90M

alternative modes:  
**\$373M**

Source: Q102c  
<sup>^</sup>denotes mean figures  
Remark: The projected expenditure = summary of weighted individual responses.

# Average annual expenditure on Dance activities from Jul'21 to Jul'22 – by life segment<sup>^</sup>

- Parents with children aged 5+ spent more on watching Dance activities in person.

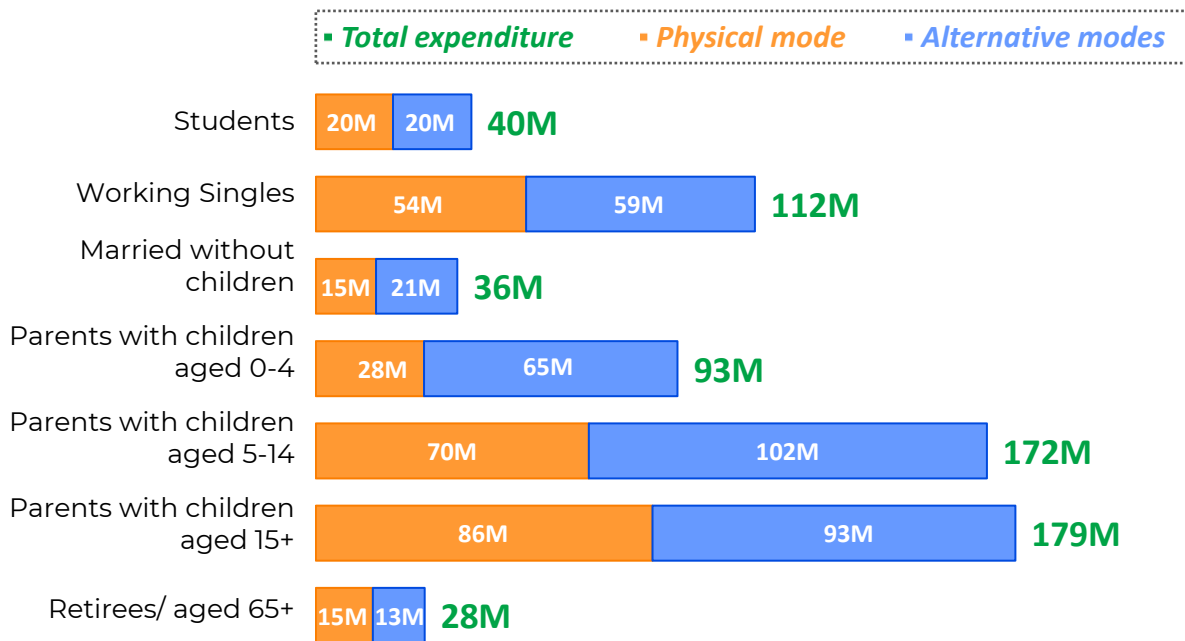


Source: Q102c  
 Base: Those who paid for Dance activities through physical or alternative modes respectively  
<sup>^</sup>denotes mean figures  
 Remark: figures for Retirees/ aged 65+ are not shown due to very small base (n<10)



## Projected annual expenditure on Dance activities - by life segment

- The projected total expenditure of Parents with children aged 15+ on Dance activities was more than that of other life stage segments.

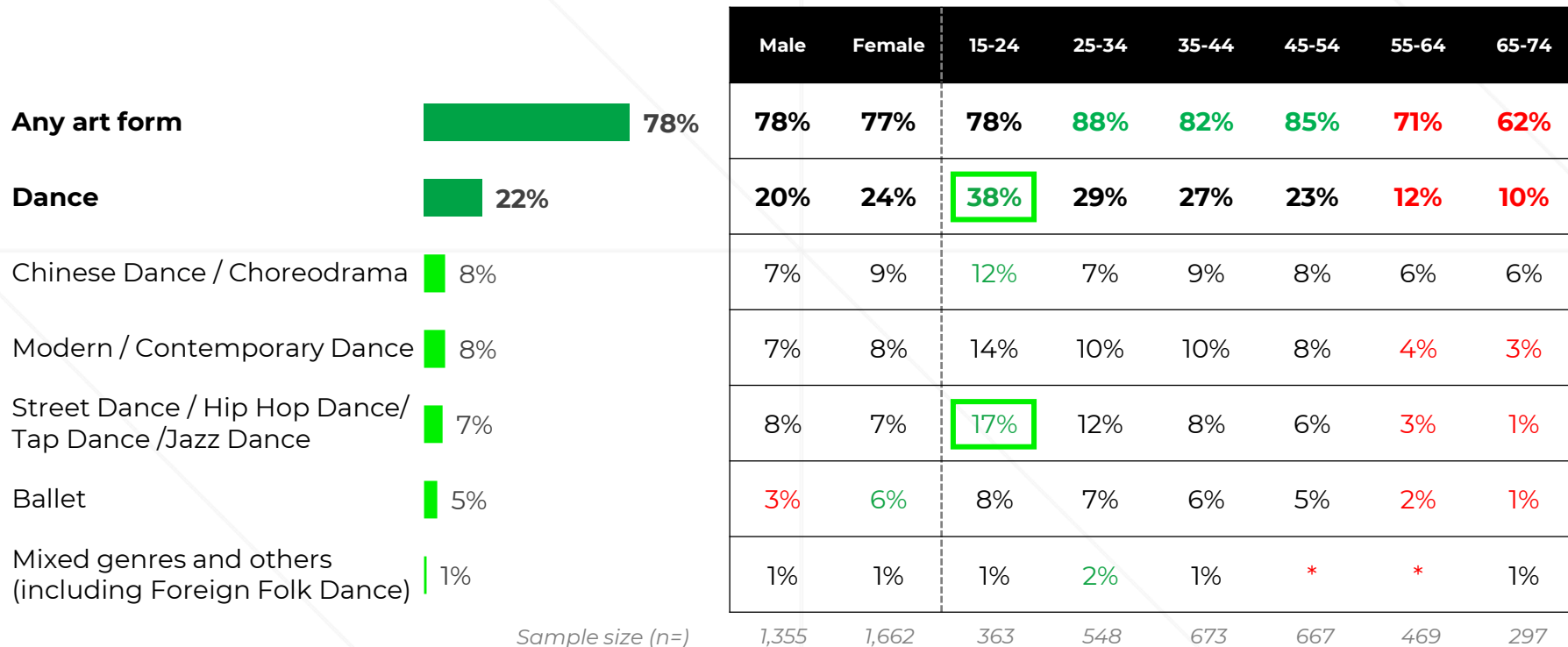


**661M**  
**(288M+373M)**  
**Projected annual expenditure on Dance participation from Jul'21 to Jul'22.**

Source: Q102c  
 Base: Among those who had participated in Dance (n=705)  
 Remark: The projected expenditure = summary of weighted individual responses.

## Participation incidence (any mode) in Dance genre – by gender and age

- The younger generation aged 15-24 were more likely to have participated in Dance activities, especially for Street/ Hip Hop/ Tap/ Jazz Dance performances.



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 Dance genre – by life segment

- Students and Parents with younger children aged 0-14 were more likely to have watched Dance performances. Students likely represented a large portion of those aged 15-24 and, as a result, similarly preferred street / hip hop / tap / jazz dance performances. On the other hand, Parents with younger children aged 0-14 were more likely to have watched Modern/ Contemporary Dance.

Any art form 78%

Dance 22%

Chinese Dance / Choreodrama 8%

Modern / Contemporary Dance 8%

Street Dance / Hip Hop Dance/  
Tap Dance /Jazz Dance 7%

Ballet 5%

Mixed genres and others  
(including Foreign Folk Dance) 1%

	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	68%	73%	76%	87%	90%	79%	58%
Dance	29%	23%	19%	33%	32%	18%	7%
Chinese Dance / Choreodrama	3%	6%	6%	9%	12%	8%	6%
Modern / Contemporary Dance	8%	8%	7%	12%	12%	6%	1%
Street Dance / Hip Hop Dance/ Tap Dance /Jazz Dance	18%	11%	9%	10%	8%	4%	-
Ballet	4%	5%	3%	8%	6%	4%	-
Mixed genres and others (including Foreign Folk Dance)	2%	1%	-	1%	1%	1%	1%
	181	649	183	289	543	940	204

Source: Q101

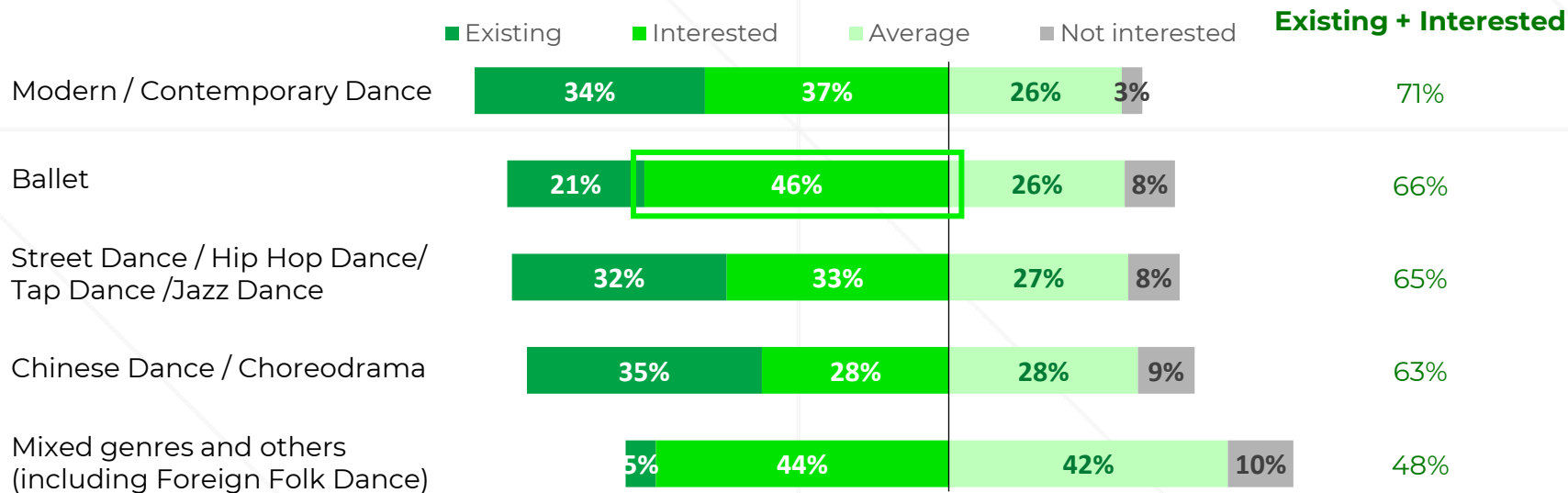
Base: All respondents (n=3,017)

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 Dance participants

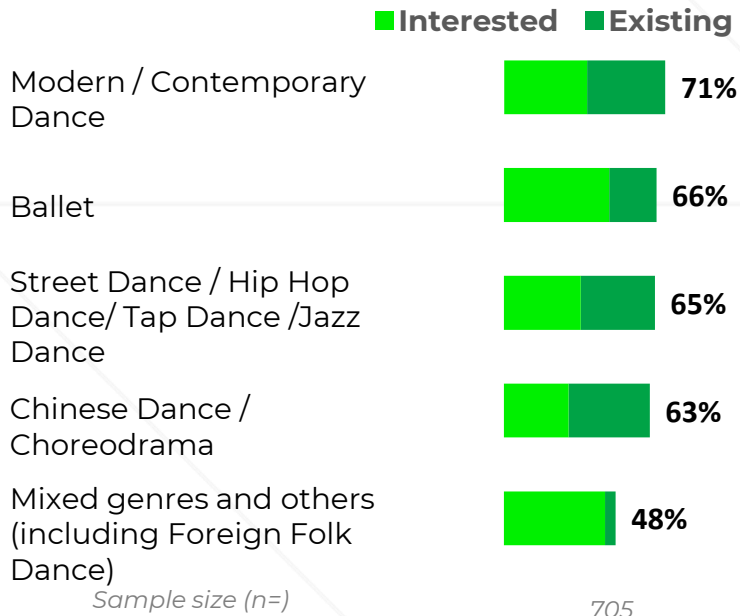
- However, despite the relatively lower level of participation, Ballet appeared to have a lot of growth potential as nearly half of all Dance participants mentioned they were interested in watching these performances in the future.
- In contrast, although Chinese Dance/ Choreodrama contained a relatively larger portion of existing participants, the genre ranked relatively low on the list due to relatively low future participation interest.



# Existing and interested genre participants (any mode) – by gender and age^

(among Dance participants)

- When considering the actual participation and claimed interest in different genres by Dance participants, Ballet was more favoured by females. Although those aged 15-24 also appeared to be interested in Ballet, it was not as appealing as Modern / Contemporary Dance and Street/ Hip Hop/ Tap/ Jazz Dance performances. Older generations aged 55-64 were more likely to be interested in Chinese Dance/ Choreodrama.



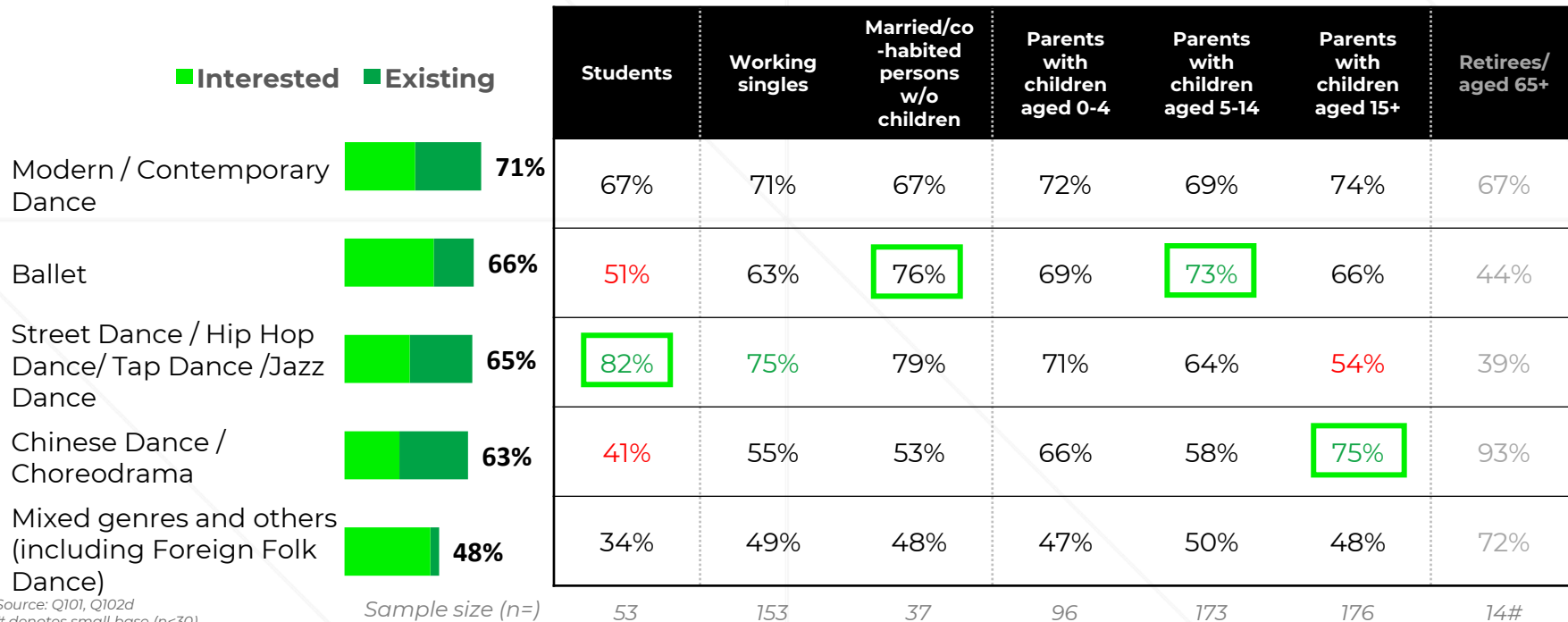
	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Modern / Contemporary Dance	73%	70%	77%	71%	66%	74%	68%	72%
Ballet	61%	70%	70%	62%	70%	73%	60%	49%
Street Dance / Hip Hop Dance/ Tap Dance /Jazz Dance	68%	64%	77%	72%	67%	64%	59%	32%
Chinese Dance / Choreodrama	60%	65%	62%	54%	61%	64%	68%	90%
Mixed genres and others (including Foreign Folk Dance)	52%	46%	48%	46%	49%	51%	48%	51%
	291	414	138	155	182	150	51	29#

Source: Q101, Q102d  
 # denotes small base (n<30)  
 Base: Dance participants (n=705)  
 ^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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# Existing and interested genre participants (any mode) – by life segment<sup>^</sup>

(among Dance participants)

- Considering both actual genre participation and claimed genre interest of Dance participants, Married persons without children and Parents with children aged 5-14 were more interested in Ballet, whereas Parents with older children aged 15+ were more interested in participating in Chinese Dance/Choreodrama. Students were more interested in Street Dance / Hip Hop Dance/ Tap Dance /Jazz Dance.



Source: Q101, Q102d

# denotes small base (n<30)

Base: Dance participants (n=705)

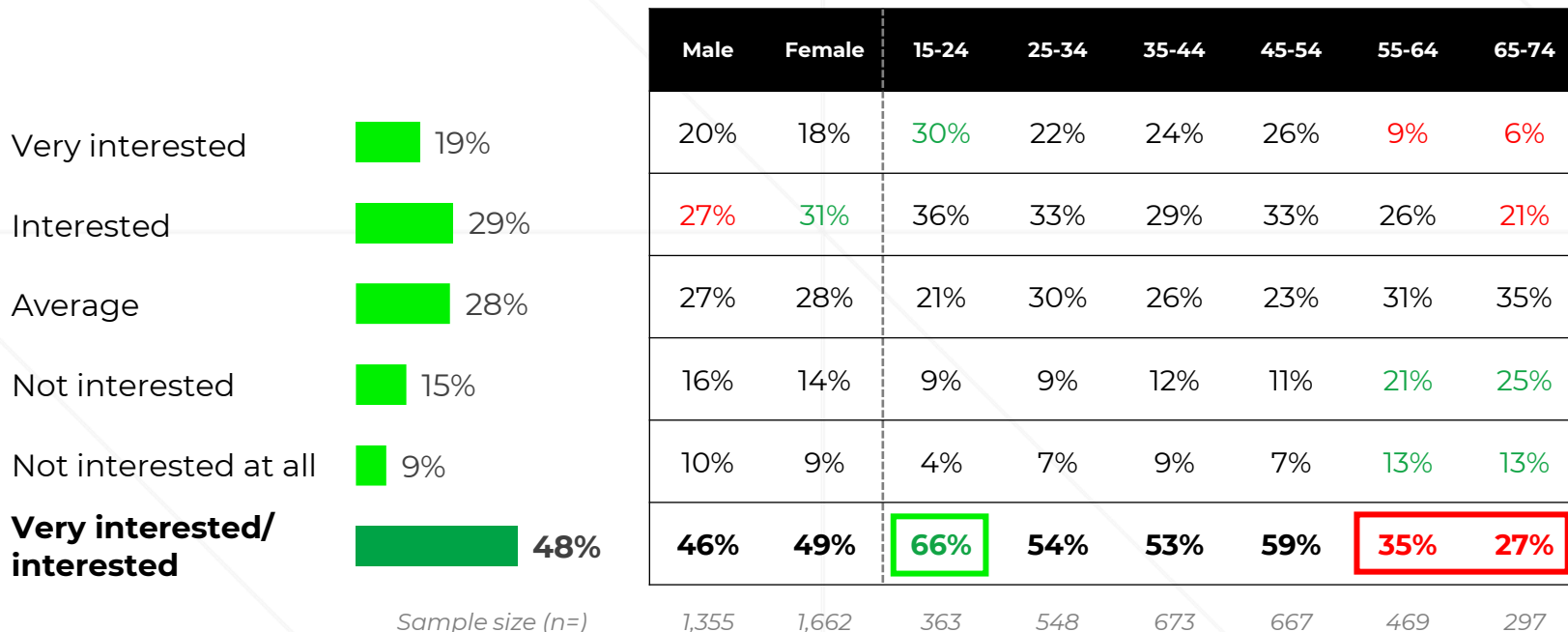
<sup>^</sup>Figures include both existing participants and those who are interested in participating in the future.

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 Dance among all respondents – by gender and age







- In general, more people (48%) claimed to be interested in participating in future Dance activities in person, compared to the actual overall physical participation (9%) from Jul'2021 to Jul'2022. Corresponding to their past physical participation level, the younger generation aged 15-24 continued to be the most interested in future physical participation, while the older generations aged 55-74 were the least interested.



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 Dance among all respondents – by life segment

- After a substantial increase in physical participation in Dance activities from 4% to 13% between 2014/15 and 2021/22, Parents with children aged 5-14 continued to show a high level of interest in future physical participation, followed by students, whose actual physical participation level was the highest in 2021/22.

		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	 19%	21%	17%	10%	30%	31%	18%	3%
Interested	 29%	40%	28%	33%	27%	34%	29%	20%
Average	 28%	27%	27%	33%	28%	21%	29%	34%
Not interested	 15%	8%	13%	13%	10%	10%	18%	24%
Not interested at all	 9%	4%	14%	12%	5%	4%	7%	18%
<b>Very interested/ interested</b>	 <b>48%</b>	<b>60%</b>	<b>45%</b>	<b>43%</b>	<b>57%</b>	<b>65%</b>	<b>46%</b>	<b>23%</b>

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

Sample size (n=)

^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.

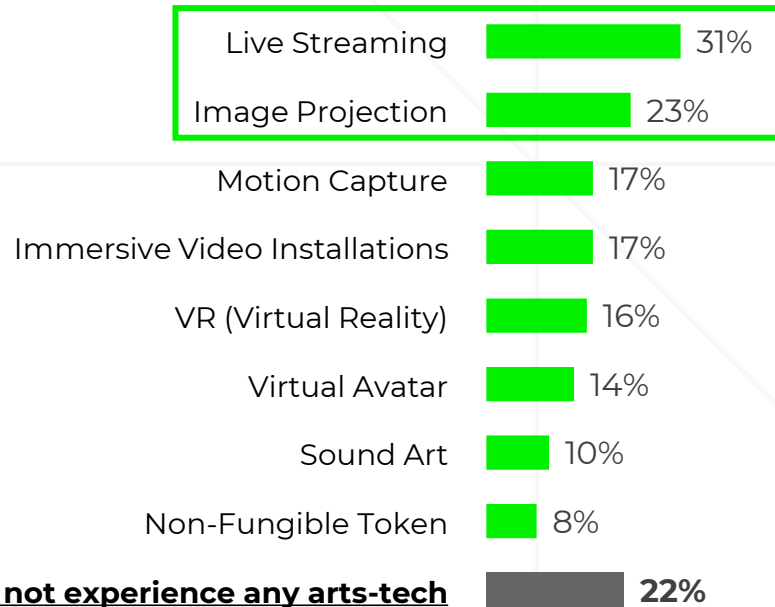
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## Claimed incidence of experiencing arts-tech (any mode) in Dance activities

- Arts-tech was the most common in Dance activities compared to other art forms as over 3 quarters of Dance participants had experienced them already.
- Specifically, live streaming and image projection were the more common forms of arts-tech incorporated.

**Experienced any arts-tech in Dance activities** 78%



## Projected population of existing, potential & arts-tech-driven Dance participants

- However, since most of those who enjoyed arts-tech were already existing participants, arts-tech alone was only able to increase the pool of Dance participants by less than 10%, or in other words, could introduce 305k new participants.

**1,293,351 (38%)**

**Existing participants  
(any mode)**

*(from July 2021 to July 2022)*

**1,800,023 (53%)**

**Potential participants<sup>@</sup>  
(physical mode)**

*(In the next 12 months)*

**305,444 (9%)**

**Participants solely  
driven by arts-tech<sup>^</sup>  
(any mode)**

**3,398,818**

**Projected population interested in  
participating in Dance activities  
through any mode**

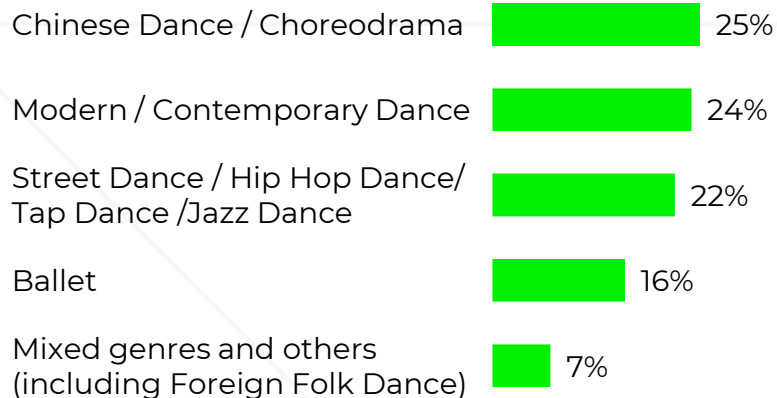
Source: Q101, Q111, Q206, Q207  
Base: All respondents (n=3,017)

<sup>@</sup> The projected no. of potential participants is based on the proportion of respondents who claimed that they did not participate in any Dance activity from July 2021 to July 2022, but would be interested in doing so in the 12 months after.

<sup>^</sup> 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 Dance activity 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 genre

- As Modern / Contemporary Dance and Street / Hip Hop / Tap / Jazz Dance seemed to be able to attract more new participants when arts-tech was used, it would be important to incorporate and highlight arts-tech in these genres.
- Although existing and potential participants were relatively less intrigued by arts-tech, relatively more of them would enjoy arts-tech elements in Chinese Dance/Choreodramas.



Sample size (n=)

1,436

Existing participants	Potential participants	Participants solely driven by arts-tech
30%	19%	37%
29%	17%	39%
25%	15%	40%
19%	10%	28%
6%	4%	20%

550

726

160

Source: Q207

Base: Those who would be more driven to participate in Dance 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 Dance programmes - by type of participants

(among those interested in participating in Dance activities)

- Compared to arts-tech, classic works, inspirational/ reflective topics and international renown played much bigger roles in participants' consideration for Dance activities, even among the arts-tech-driven participants.

	Total	Existing participants	Potential participants	Participants solely driven by arts-tech
<b>Classic works</b>	34%	31%	29%	35%
<b>Internationally renowned creators or performers/groups</b>	32%	33%	32%	31%
<b>Locally renowned creators or performers/groups</b>	30%	32%	34%	24%
<b>Inspirational/Reflective Topics</b>	30%	35%	30%	31%
<b>Award-winning/Reenactment Works</b>	29%	31%	26%	26%
<b>Adaptation of works/Secondary creation</b>	27%	29%	29%	26%
<b>Arts-tech</b>	9%	10%	7%	25%
<i>Sample size (n=)</i>	2,398	688	967	160

Source: Q208

Base: Those who are interested in participating in Dance activities

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 Dance programmes - by gender and age

(among those interested in participating in Dance activities)

- Classic works were especially appealing to the older generations aged 55-74, whereas international / local renown and adaptations of secondary works were relatively more attractive to the younger generations aged 15-24. Cross-disciplinary collaborations was more interesting to audiences aged 25-34 than other age groups.

	Total	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Classic works	34%	34%	34%	28%	27%	24%	26%	49%	59%
Internationally renowned creators or performers/groups	32%	32%	32%	34%	31%	30%	34%	33%	31%
Locally renowned creators or performers/groups	30%	30%	30%	33%	33%	32%	28%	29%	26%
Inspirational/Reflective Topics	30%	29%	31%	31%	34%	30%	37%	23%	19%
Award-winning/Reenactment Works	29%	27%	30%	29%	33%	26%	28%	32%	24%
Adaptation of works/Secondary creation	27%	28%	26%	34%	27%	30%	28%	18%	26%
Local Original/Novel Works	25%	25%	24%	24%	26%	26%	23%	24%	23%
Cross-disciplinary collaborations	20%	20%	20%	23%	26%	23%	21%	15%	7%
Suitable for children to participate in/Family fun program	16%	15%	17%	13%	17%	23%	19%	12%	12%
Programmes/Promotions for Art Festivals or Book Fairs	16%	16%	16%	16%	18%	18%	17%	14%	13%
New Venue/Upgraded Venue Sound Effects, etc.	14%	14%	15%	13%	13%	19%	13%	17%	10%
Audience Interactive Participation	10%	9%	11%	8%	9%	12%	11%	11%	8%
Incorporation of Art-tech	9%	9%	8%	10%	10%	10%	8%	9%	5%
Experimental creation	3%	3%	3%	3%	2%	5%	3%	4%	2%
Sample size (n=)	2,398	1,049	1,349	318	465	550	567	311	187

Source: Q208

Base: Those who are interested in participating in Dance activities

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 Dance programmes - by life segment

(among those interested in participating in Dance activities)

- While classic works appeal to Retirees, students are more interested in adaptation of works/secondary creations. Parents with younger children aged 0-14 are more interested in family-friendly programmes that involve cross-disciplinary collaborations. On the other hand, award-winning/reenactment works and local original are particularly appealing to Married persons without children.

	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+
Classic works	34%	29%	37%	36%	19%	25%	35%	68%
Internationally renowned creators or performers/groups	32%	35%	33%	32%	31%	30%	32%	37%
Locally renowned creators or performers/groups	30%	31%	31%	29%	31%	29%	31%	25%
Inspirational/Reflective Topics	30%	30%	32%	31%	33%	33%	29%	14%
Award-winning/Reenactment Works	29%	27%	30%	37%	32%	27%	28%	23%
Adaptation of works/Secondary creation	27%	36%	29%	20%	28%	29%	24%	25%
Local Original/Novel Works	25%	25%	29%	32%	24%	24%	22%	22%
Cross-disciplinary collaborations	20%	24%	19%	16%	29%	25%	17%	7%
Suitable for children to participate in/Family fun program	16%	10%	12%	10%	26%	25%	17%	7%
Programmes/Promotions for Art Festivals or Book Fairs	16%	14%	14%	20%	18%	18%	18%	8%
New Venue/Upgraded Venue Sound Effects, etc.	14%	14%	13%	12%	17%	16%	16%	8%
Audience Interactive Participation	10%	8%	11%	14%	11%	11%	9%	9%
Incorporation of Art-tech	9%	10%	13%	8%	8%	10%	7%	5%
Experimental creation	3%	4%	3%	3%	5%	3%	3%	3%
Sample size (n=)	2,398	159	493	143	253	473	740	119

Source: Q208

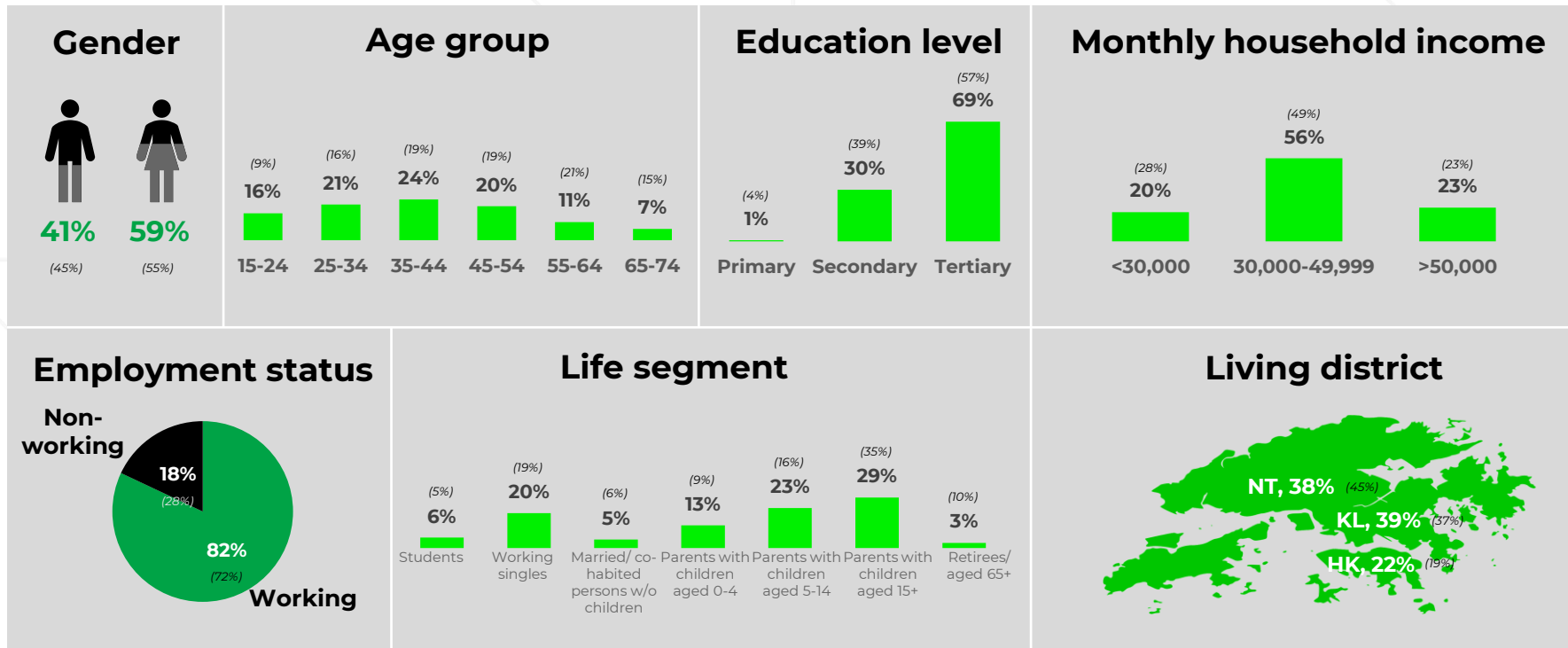
Base: Those who are interested in participating in Dance activities

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 Dance participants

- Compared to the general population, Dance participants were slightly more likely to be females, working under the age of 44, tertiary educated, and have a monthly household income of \$ 30k to \$50k. By life segment, they were more likely to be Parents with children 0-14.



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

() denotes figures for all respondents

Base: Dance respondents (n=705)








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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!

