

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



Contents – Music

Notes to readers	3
Summary	4
Overview of incidence, projected population and expenditure	5
Participation mode	6-10
Annual participation frequency and projected attendance	11-14
Average and projected annual expenditure	15-17
Genre findings:	18-22
• Participation incidence	18-19
• Distribution of existing and interested genre participants	20
• Existing and interested genre participants	21-22
Future physical participation interest level	23-24
Findings on arts-tech:	25-27
• Claimed incidence of experiencing arts-tech	25
• Projected population of existing, potential & arts-tech-driven Music participants	26
• Incidence of rising participation interest due to arts-tech	27
Attractiveness of different selling points for Music programmes	28-30
Profile of Music participants	31
Appendix	32-33

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 Music

- Chinese Instrumental Music, Western Instrumental Music, Choir, Opera / Vocal Music, Jazz Music, and mixed genres and others (including New Media/Electronic Music)


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

Music

25% Music participation

A quarter (25%), or a projected population of 1.4 million aged 15-74, participated in Music activities during Jul'21-Jul'22, which represented a slight growth in attendance compared to 2020 (+4%). In particular, Chinese Instrumental Music (8%), Western Instrumental Music (7%) and Opera/ Vocal Music (7%) were the top Music genres participated in.

11% in physical mode

11%, or a projected population of 634 thousand aged 15-74, reported participating in Music activities through physical mode during Jul'21-Jul'22, which represented a slight improvement since 2014/15 (+0.3%). Attendance frequency also improved to 3.8 activities per person (from 1.8 in 2014/15).

21% in alternative modes

21%, or a projected population of 1.23 million aged 15-74, viewed Music activities through alternative modes during Jul'21-Jul'22, which improved slightly since 2020 (+2%). Furthermore, viewership frequency through alternative modes also soared to 5.9 activities per person (from 3.4 in 2020).



Overview of incidence, projected population and expenditure – Music

- Although participation in Music through physical mode dropped in 2020, participation had since rebounded up to a similar level that was seen in 2014/15. Despite this, expenditure had nearly doubled since 2014/15 likely because consumers' average spending had increased and they were participating at a higher frequency.
- In particular, Chinese Instrumental Music, Western Instrumental Music and Opera/ Vocal Music were the top genres of Music.

25%

Participated in Music from
Jul'21 to Jul'22

- Chinese Instrumental Music: 8%
- Western Instrumental Music: 7%
- Opera/ Vocal Music: 7%
- Choir: 5%
- Jazz Music: 4%
- Mixed genres and others (e.g. New Media / Electronic Music) : 2%

1.4M

Projected population of Music
participants

- **Physical mode: 11% (634k)**
 - 2020: 4% (+7%)
 - 2018-2019: 15% (-4%)
 - 2014/15: 10% (+0.3%)
- **Alternative modes: 21% (1,227k)**
 - 2020: 19% (+2%)
 - 2018-2019: 19% (+2%)

\$783M

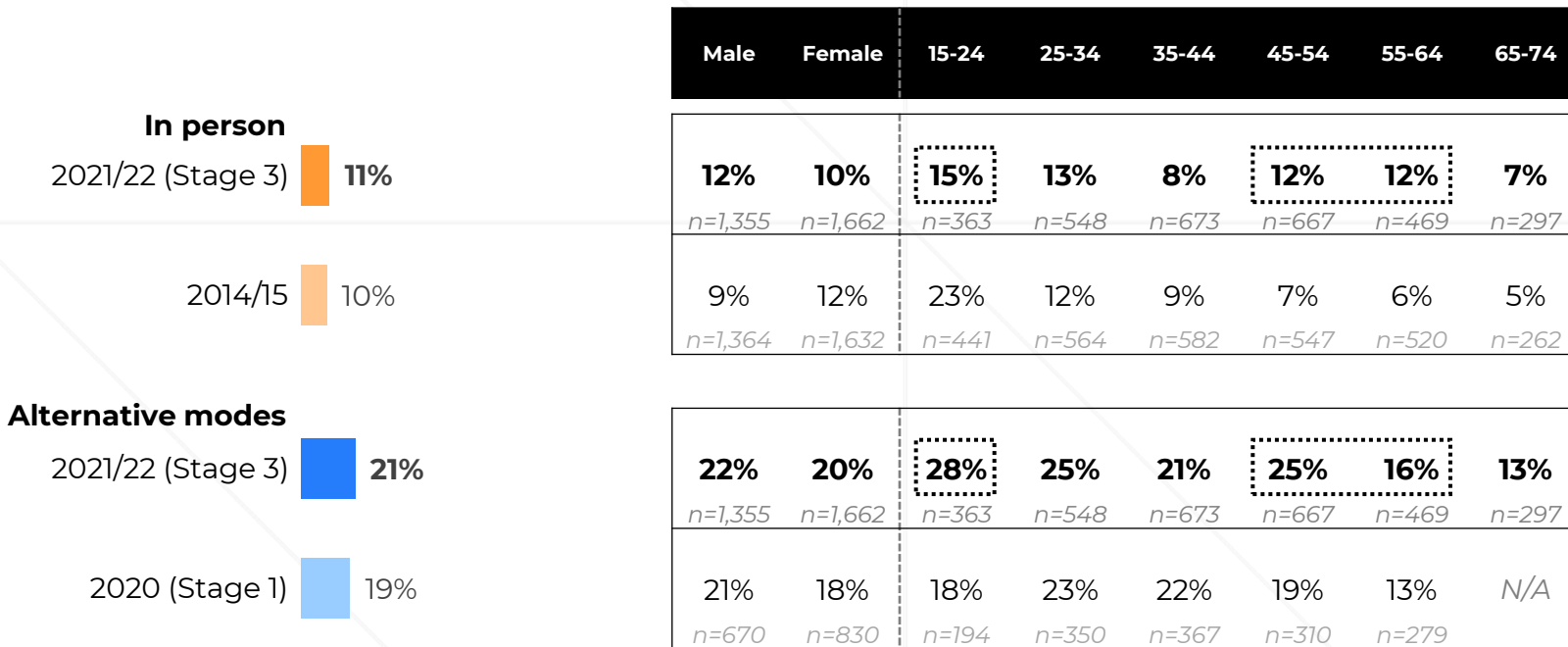
Expenditure in Music

- Physical mode: \$412M
 - 2014/15: 178M (+234M)
- Alternative modes: \$371M
 - 47% of total expenditure

Participation mode of Music participants – by gender and age

(among all respondents)

- Participation in Music through alternative modes improved among younger participants aged 15-24 and aged 45-64 since 2020. However, while consumers aged 45-64 also increased their participation with Music through physical mode since 2014/15, younger consumers aged 15-24 were less likely to go and watch in person.



Source: Q104a

Base: All respondents (n=3,017)

Note: In stage 1 survey, the respondents were HK residents aged 15-64.

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

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

Participation mode of Music participants – by life segment

(among all respondents)

- In a similar fashion, Married persons without children and Parents with children aged 0-4 had increased their participation through physical mode since 2014/15 and alternative modes since 2020, whereas students' viewership of Music performances through alternative modes increased when compared to 2020 and in-person participation in Music activities decreased when compared to 2014/15.

	Students	Working singles	Married/c o-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)	12% n=181	11% n=649	14% n=183	13% n=289	11% n=543	10% n=940	7% n=204
2014/15	28% n=320	12% n=815	6% n=211	8% n=72	9% n=387	4% n=888	8% n=257
Alternative modes							
2021/22 (Stage 3)	23% n=181	19% n=649	18% n=183	29% n=289	26% n=543	20% n=940	11% n=204
2020 (Stage 1)	13% n=121	20% n=473	14% n=316	26% n=176	27% n=288	25% n=76	26% n=26#

Source: Q104a

denotes small base (n<30)

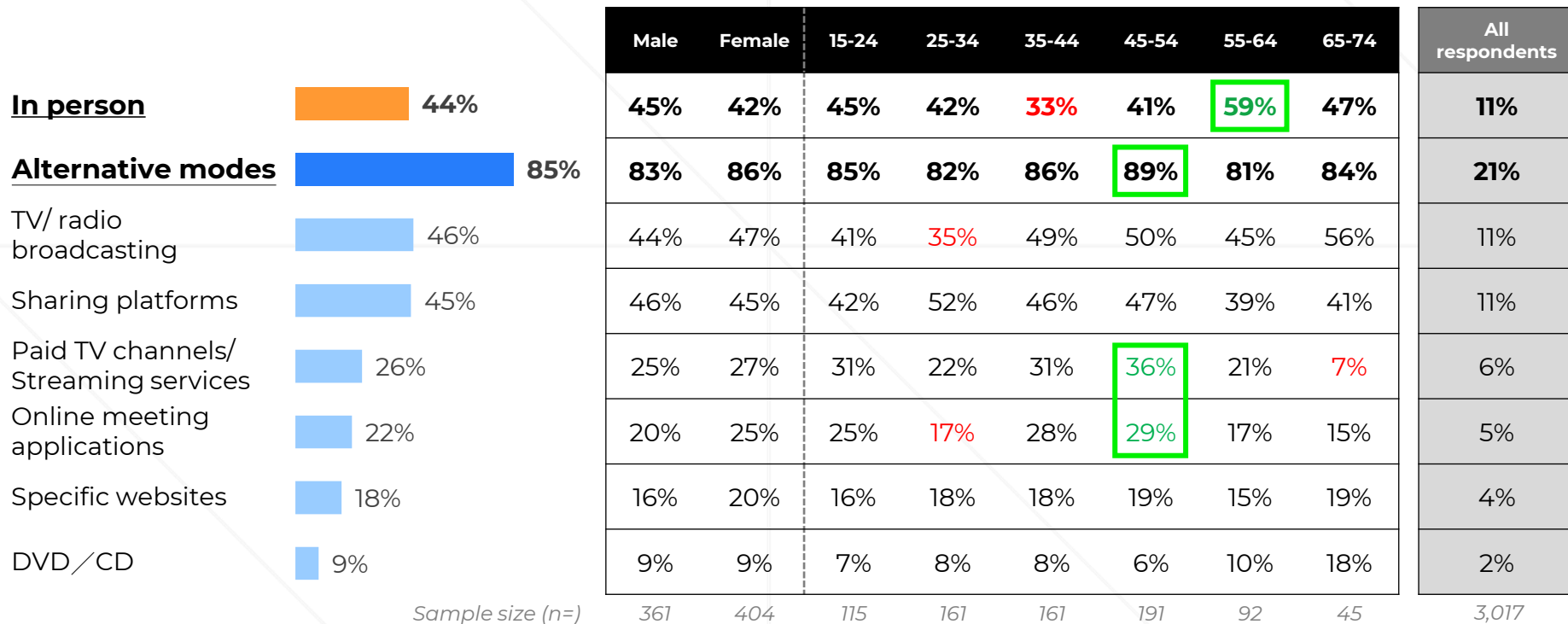
Base: All respondents (n=3,017)

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

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

Participation mode among Music participants – by gender and age

- Participants aged 45-54 were relatively more likely to watch Music performances through paid TV channels/ streaming services and online meeting applications, whereas a substantially larger portion of those aged 55-64 would view them in person.



Source: Q104a

Base: Music participants (n=765)

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

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

Participation mode among Music participants – by life segment

- By life segment, Married persons without children had the highest proportion that attended in person, whereas Parents with children aged 5-14 viewed a larger proportion of Music activities through alternative modes, namely TV/ radio broadcasting, sharing platforms and paid TV channels/ streaming services.

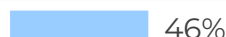
In person



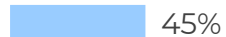
Alternative modes



TV/ radio broadcasting



Sharing platforms



Paid TV channels/ Streaming services



Online meeting applications



Specific websites



DVD/CD



	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	45%	47%	61%	39%	37%	43%	52%
Alternative modes	86%	81%	76%	85%	90%	85%	86%
TV/ radio broadcasting	43%	37%	34%	46%	53%	45%	71%
Sharing platforms	44%	47%	39%	45%	49%	42%	50%
Paid TV channels/ Streaming services	27%	27%	14%	25%	33%	29%	9%
Online meeting applications	28%	22%	25%	25%	17%	27%	5%
Specific websites	12%	15%	13%	22%	19%	19%	18%
DVD/CD	7%	7%	11%	7%	7%	11%	12%

Sample size (n=)

48

156

44

96

157

231

26#

Source: Q104a

denotes small base (n<30)

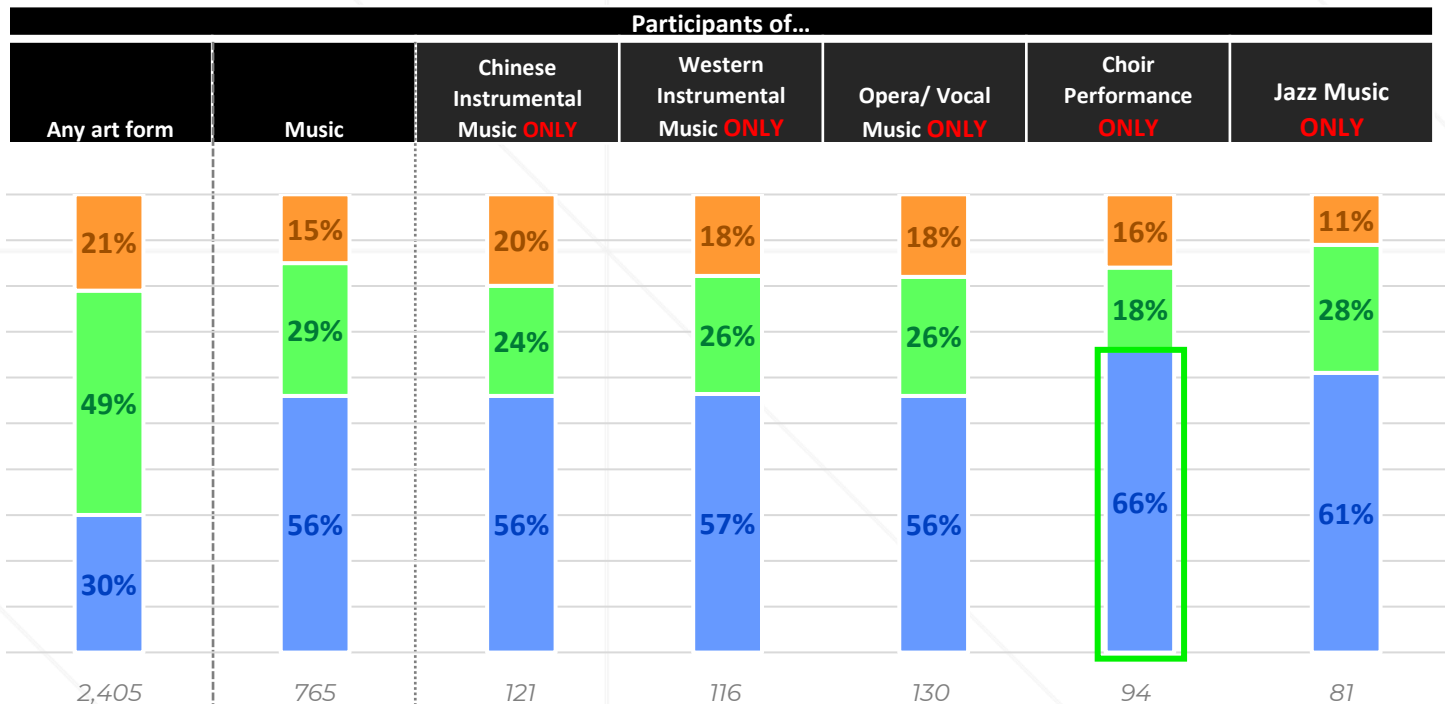
Base: Music participants (n=765)

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

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

Participation mode pattern – by Music genre

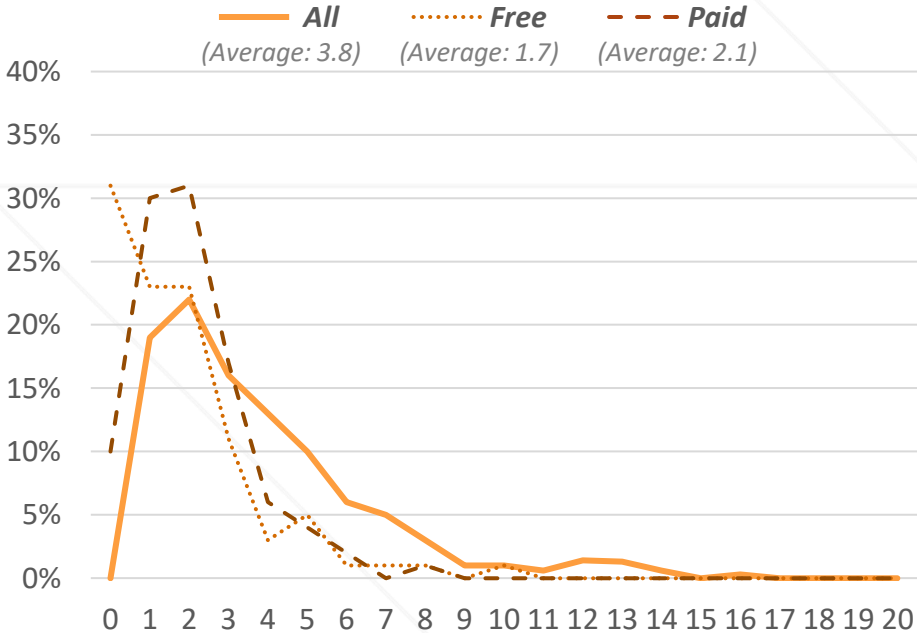
- Across Music genres, Chinese Instrumental Music, Western Instrumental Music and Opera/ Vocal Music were the most likely to be attended through physical mode.
- Nearly two-thirds of Choir Performance participants only viewed it through alternative modes.



Annual participation frequency to Music activities from Jul'21 to Jul'22[^]

- Music activities were more commonly attended through alternative modes, especially for free activities.
- Participation through physical mode was relatively more concentrated towards lower attendance levels, as most attended between 1-9 times, whereas in contrast, relatively more participated through alternative modes between 10-20 times.

Physical-mode activities



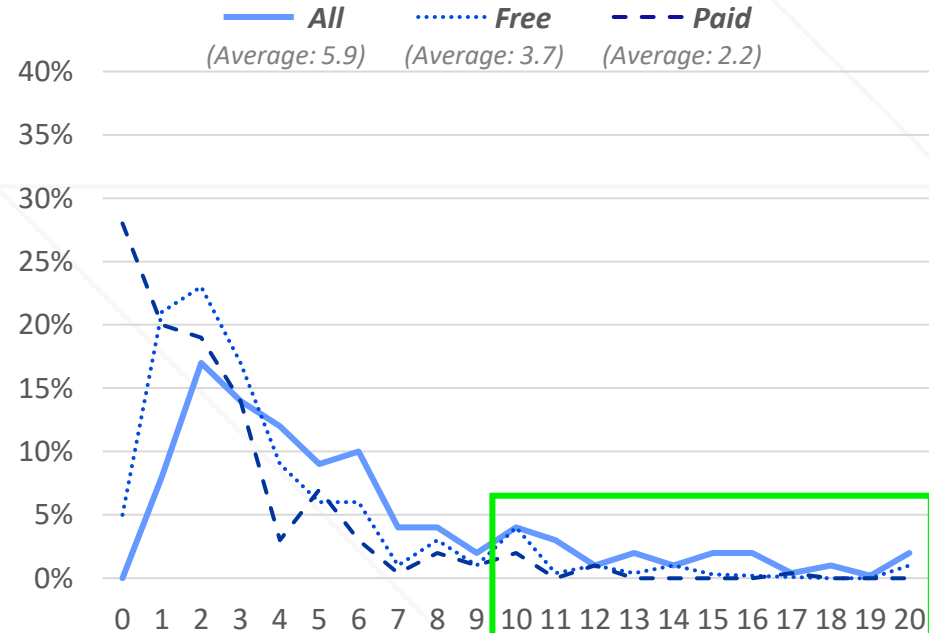
Base: Those who participated in any Music activities through physical mode (n=320)

Source: Q104b

[^]denotes mean figures

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

Alternative-mode activities



Base: Those who participated in any Music activities through alternative modes (n=652)

Annual participation frequency to Music activities from Jul'21 to Jul'22[^]

- Although participation in Music activities had grown through both physical and alternative modes, a larger increase in participation frequency was noticed through alternative modes, likely because there were more programmes available in alternative modes and audiences were also more informed of such programmes.

Physical mode



Base: Those who participated in any Music activities through physical mode (n=320)

Projected annual attendance in

physical mode: 2.4M
2014/15: 1.1M

Alternative modes



Base: Those who participated in any Music activities through alternative modes (n=652)

alternative modes
7.2M

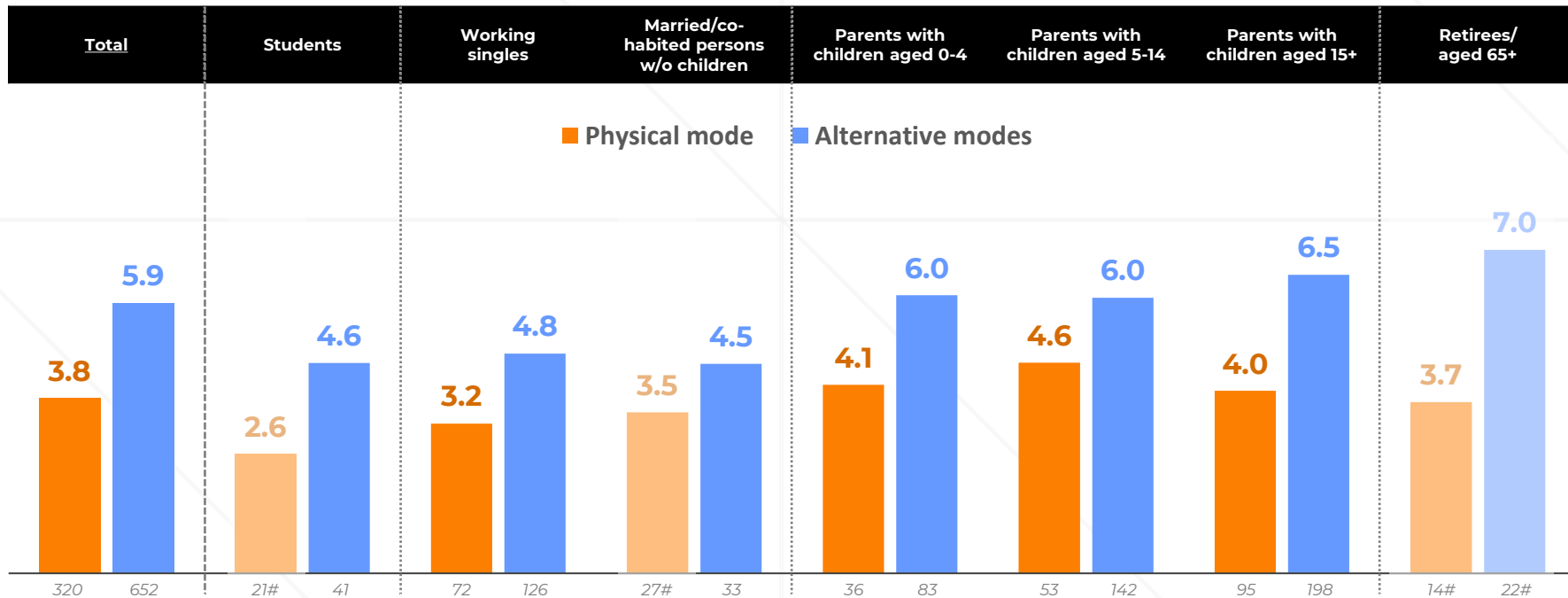
Source: Q104b

[^]denotes mean figures

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

Annual participation frequency to Music activities from Jul'21 to Jul'22 – by life segment[^]

- In fact, participation through alternative modes was relatively more frequent across all the segments, though especially so among Parents with children aged 15+ and Retirees (possibly).



Base:

320

652

21#

41

72

126

27#

33

36

83

53

142

95

198

14#

22#

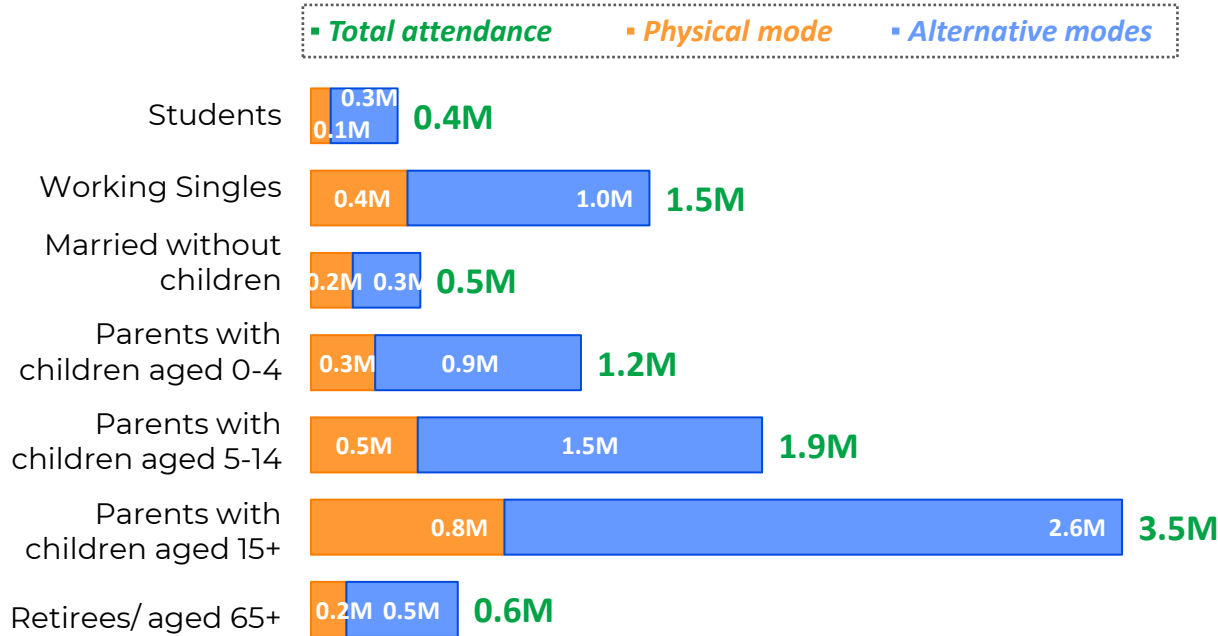
Source: Q104b

Base: Those who participated in any Music activities through physical or alternative modes respectively

[^]denotes mean figures

Projected annual attendance on Music activities - by life segment

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



9.6M

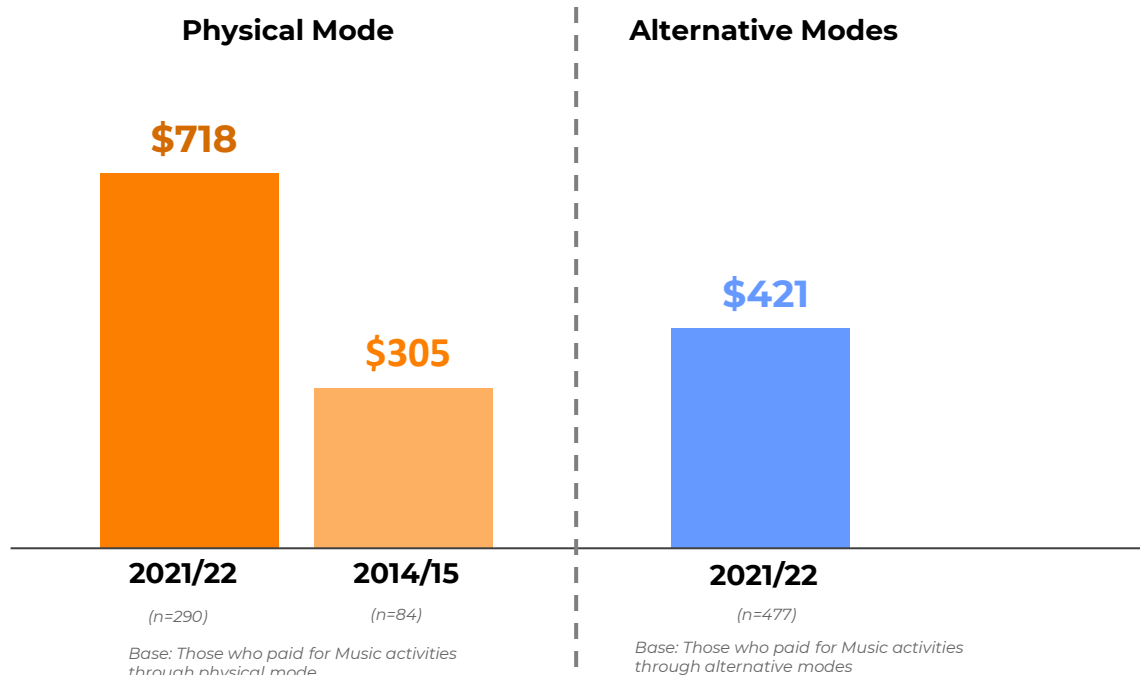
(2.4M+7.2M)

Projected annual attendance on Music participation from Jul'21 to Jul'22.

Source: Q104c
 Base: Among those who had participated in Music (n=765)
 Remark: The projected attendance = summary of weighted individual responses.

Annual expenditure on Music activities from Jul'21 to Jul'22[^]

- On the other hand, although participation through alternative modes was relatively more frequent, as average expenditure through physical mode grew substantially since 2014/15, average spending through alternative modes was much less than the average spending through physical mode.



Projected annual expenditure in

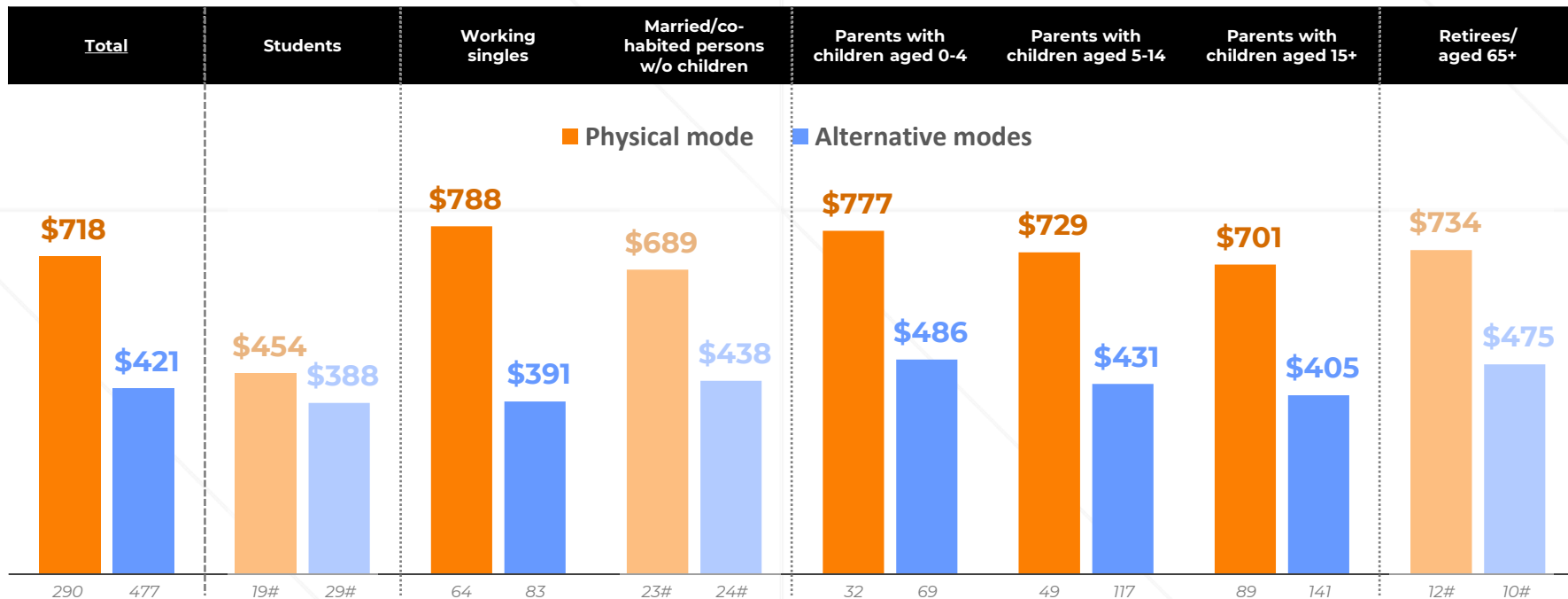
physical mode: 412M
2014/15: 178M

alternative modes: 371M

Source: Q104c
[^]denotes mean figures
Remark: The projected expenditure = summary of weighted individual responses.

Average annual expenditure on Music activities from Jul'21 to Jul'22 – by life segment^

- The growth in expenditure through physical mode might have been driven by Working singles, who had the highest spending through physical mode, followed by Parents with children aged 0-4 and Parents with children 5-14.

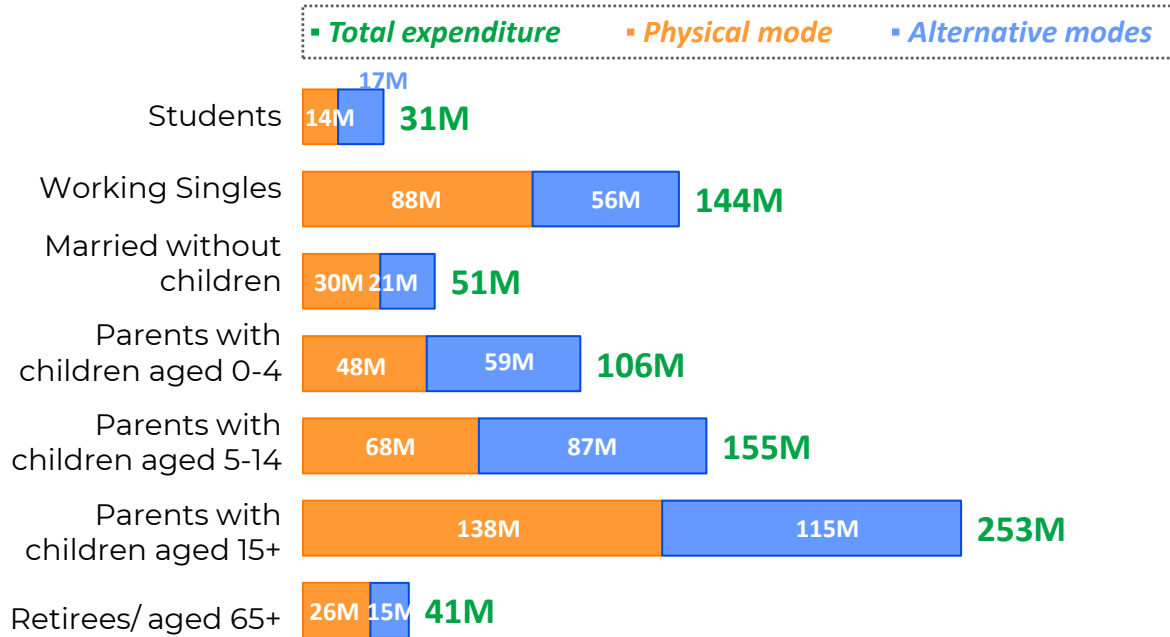


Base: 290 477 19# 29# 64 83 23# 24# 32 69 49 117 89 141 12# 10#

Source: Q104c
 Base: Those who participated in any Music activities through physical or alternative modes respectively
 ^denotes mean figures

Projected annual expenditure on Music activities - by life segment

- The projected expenditure of Parents with children aged 15+ on Music activities (both physical and alternative modes) was significantly more than that of other life stage segments.



783M

(412M+371M)

Projected annual expenditure on Music participation from Jul'21 to Jul'22.

Source: Q104c
 Base: Among those who had participated in Music (n=765)
 Remark: The projected expenditure = summary of weighted individual responses.

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

- For the younger consumers aged 15-24 who attended relatively more Music performances, they favoured Chinese Instrumental Music and Choir, whereas those aged 25-34 preferred Western Instrumental Music.
- On the other hand, older consumers aged 55-74 primarily listened to Chinese Instrumental Music and participated less in Music activities of other genres.

		Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Any art form	78%	78%	77%	78%	88%	82%	85%	71%	62%
Music	25%	27%	23%	32%	30%	24%	28%	20%	15%
Chinese Instrumental Music	8%	7%	8%	10%	7%	6%	8%	8%	8%
Western Instrumental Music	7%	8%	6%	9%	11%	8%	8%	6%	4%
Opera/Vocal	7%	7%	6%	8%	9%	6%	9%	6%	3%
Choir	5%	5%	5%	11%	7%	6%	4%	4%	2%
Jazz Music	4%	5%	4%	4%	6%	6%	5%	2%	2%
Mixed genres and others (e.g. New Media/ Electronic Music)	2%	2%	2%	4%	3%	1%	2%	1%	1%
	Sample size (n=)	1,355	1,662	363	548	673	667	469	297

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.

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

Participation incidence (any mode) in Music genre – by life segment

- Relatively more Parents with children aged 0-14 attended Music performances, primarily Western Instrumental Music. Parents with younger children aged 0-4 were also open to Opera/ Vocal Music and Jazz Music performances.

Any art form 78%

Music 25%

Chinese Instrumental Music 8%

Western Instrumental Music 7%

Opera/Vocal 7%

Choir 5%

Jazz Music 4%

Mixed genres and others
(e.g. New Media/ Electronic Music) 2%

	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%	59%
Music	27%	24%	24%	34%	29%	24%	13%
Chinese Instrumental Music	8%	6%	6%	6%	9%	8%	8%
Western Instrumental Music	8%	9%	9%	12%	10%	5%	3%
Opera/Vocal	4%	6%	7%	11%	7%	7%	2%
Choir	6%	6%	8%	8%	7%	4%	1%
Jazz Music	6%	3%	3%	10%	5%	3%	1%
Mixed genres and others (e.g. New Media/ Electronic Music)	4%	3%	4%	1%	2%	1%	*

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.

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

Sample size (n=)

181

649

183

289

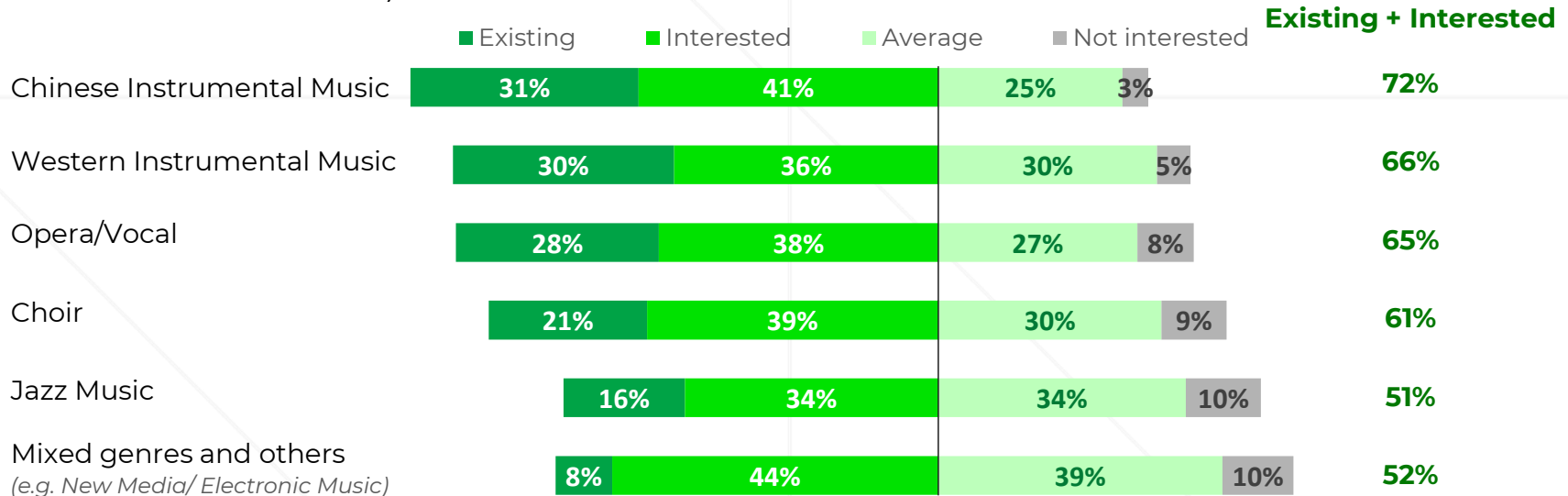
543

940

204

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

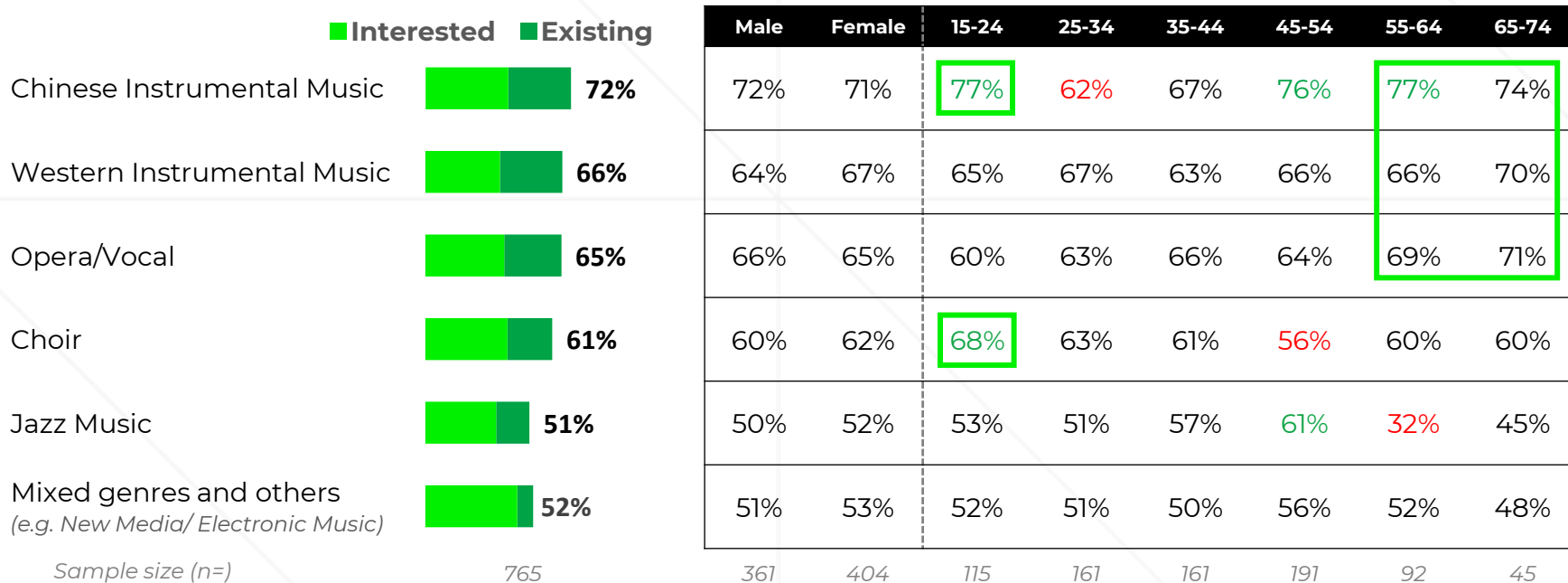
- When ranking Music genres by the number of existing / potential participants, Chinese Instrumental Music was ranked first, with a relatively larger portion of interested participants than the two following genres – Western Instrumental Music and Opera/Vocal.
- On the other hand, 'Mixed genres and others' had the highest growth potential as more than two-fifths of Music participants were interested in it. In fact, participation in such events from July 2021 to July 2022 was likely restricted due to the cancellation of popular electronic Music events during the pandemic (e.g. Creamfields EDM Festival).



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

(among Music participants)

- Older consumers aged 55-74 were relatively more interested in the top 3 Music genres.
- While younger consumers aged 15-24 were also very interested in Chinese Instrumental Music performances, Choir ranked 2nd on their list and superseded both Western Instrumental Music and Opera/Vocal Music.



Source: Q101, Q104d

Base: Music participants (n=765)

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

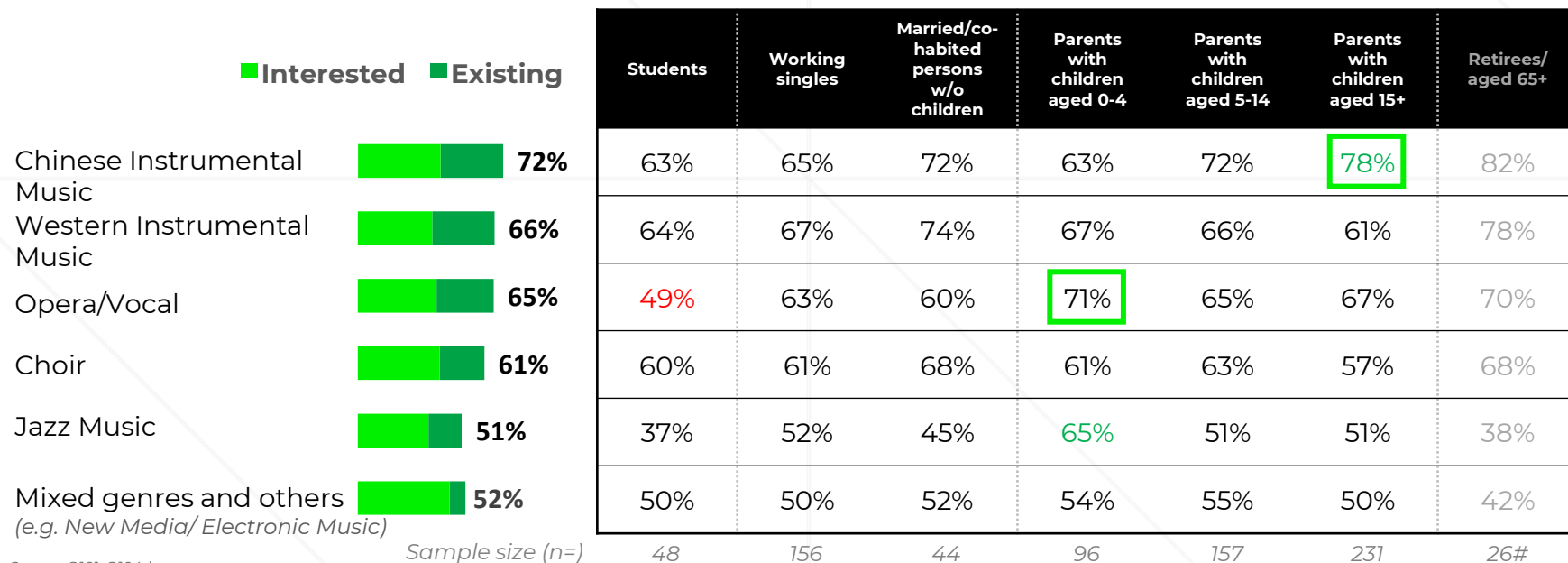
Green/Red indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

Existing and interested genre participants (any mode) – by life segment[^]

(among Music participants)

- By life segment, Parents with older children aged 15+ preferred Chinese Instrumental Music, whereas relatively more Parents with younger children aged 0-4 preferred Opera/Vocal Music.
- Fewer students have interested / participated in Opera/Vocal than other life segments.



Source: Q101, Q104d

denotes small base (n<30)

Base: Music participants (n=765)

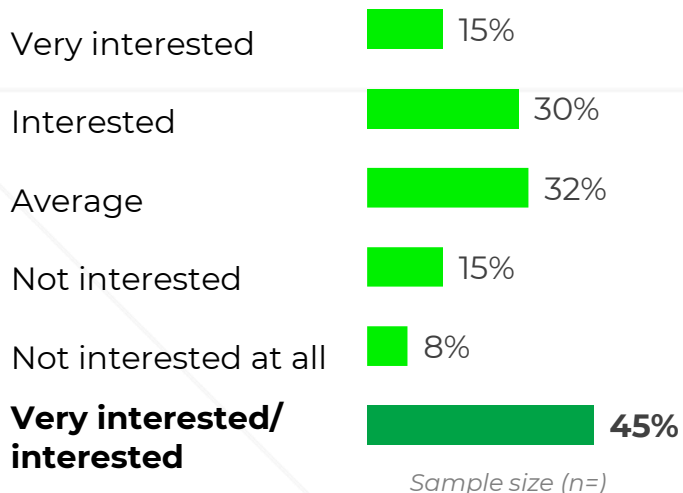
[^]Figures include both existing participants and those who are interested in participating in the future.

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

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

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

- Although the physical participation incidence of younger consumers aged 15-24 in Music dropped in 2021/22 compared to 2014/15, they exhibited the largest amount of intent to watch Music performances through physical mode in the future.
- Only about a third of older consumers aged 55-74 would be interested in participating in Music performances through physical mode in the future.

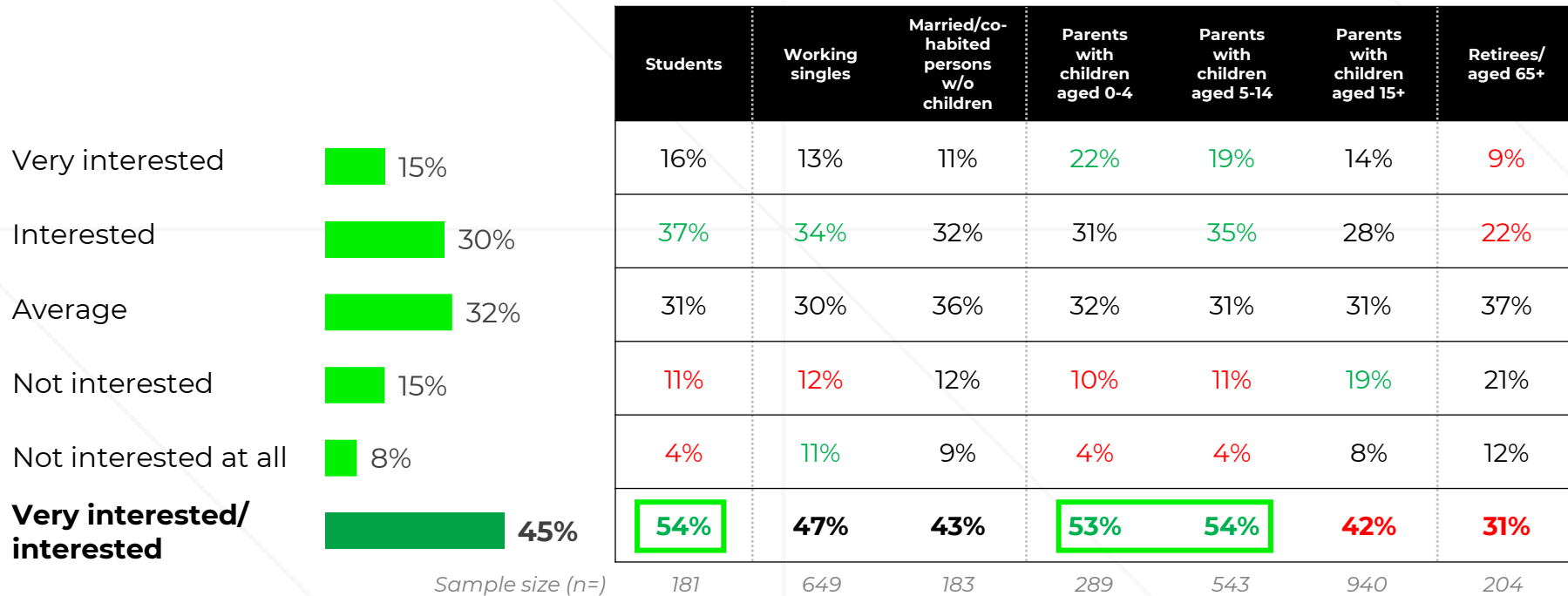


	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Very interested	14%	15%	18%	18%	15%	18%	10%	10%
Interested	30%	31%	39%	35%	34%	30%	26%	23%
Average	34%	31%	30%	30%	31%	32%	33%	36%
Not interested	16%	15%	9%	12%	13%	12%	22%	22%
Not interested at all	7%	8%	3%	6%	7%	8%	10%	9%
Very interested/interested	44%	46%	58%	53%	49%	48%	36%	33%
Sample size (n=)	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.
 © 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

Future physical participation interest level^ in Music among all respondents – by life segment

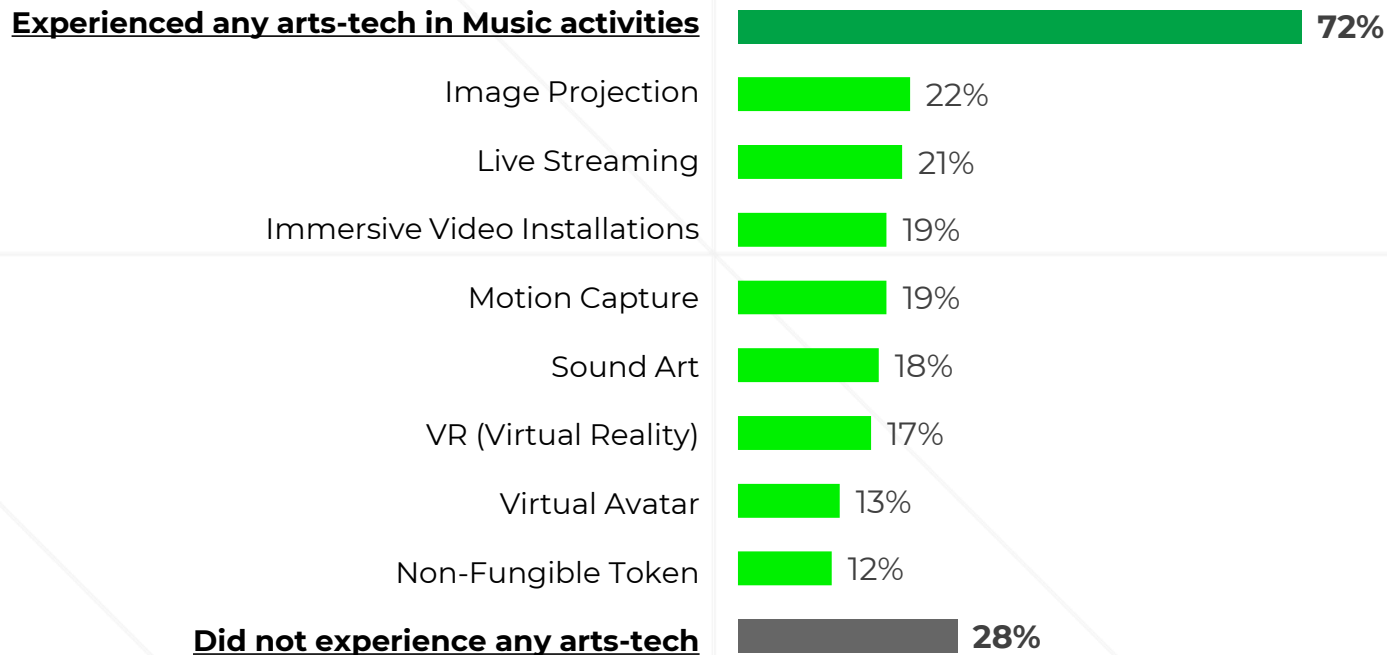
- Parents with younger children aged 0-14 exhibited a higher interest to participate in Music activities in person in the future. Students also showed a higher level of future physical participation interest, despite a drastic drop in their physical participation from 2014/15 to 2021/22.



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.
 © 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

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

- Arts-tech was quite prevalent in Music activities, where close to 3 quarters of Music participants experienced at least 1 form of arts-tech in the past where image projection and live streaming were more popular.



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

- Because of the prevalence of arts-tech and possibly due to the substantial interest in New Media/ Electronic Music genres, arts-tech on its own was able to drive the participation of 410k new participants, an amount that was comparatively higher than that for Dance/ Theatre activities.

1,448,311 (41%)

**Existing participants
(any mode)**

(from July 2021 to July 2022)

1,706,760 (48%)

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

(In the next 12 months)

410,394 (12%)

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

3,565,465

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

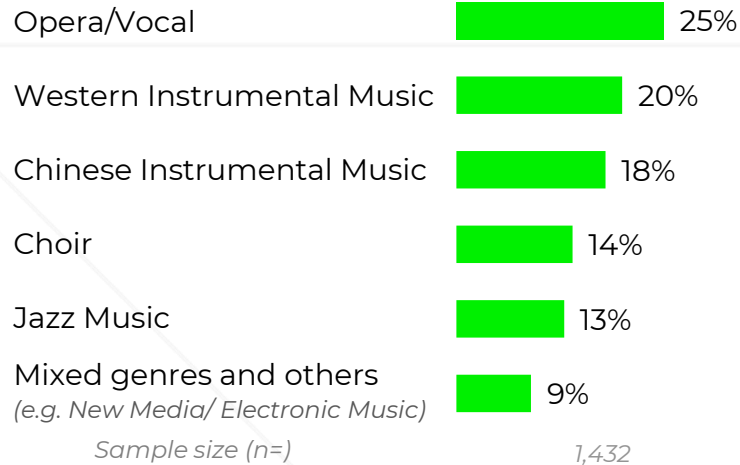
Source: Q101, Q111, Q206, Q207
Base: All respondents (n=3,017)

[®]The projected no. of potential participants is based on the proportion of respondents who claimed that they did not participate in any Music activity 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 Music 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

- In particular, the incorporation of arts-tech into Opera/ Vocal Music and Chinese Instrumental Music would be effective in attracting the attendance of arts-tech-driven participants.
- Although potential participants cared less about arts-tech, existing participants exhibited larger interest in arts-tech and relatively more of them would enjoy arts-tech in Jazz Music activities.



Existing participants	Potential participants	Participants solely driven by arts-tech
28%	17%	40%
27%	13%	21%
19%	13%	29%
16%	9%	21%
17%	10%	13%
8%	7%	21%
563	660	209

Source: Q207

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

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

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

Attractiveness of different selling points for Music programmes - by type of participants

(among those interested in participating in Music activities)

- These arts-tech-driven participants also appeared to have split preferences – nearly two-fifths preferred classic works and one-third preferred award-winning/ reenactment works. The addition of arts-tech in performances of these Music categories could entice them to attend.
- In contrast, existing participants cared more about the notoriety of Music artists, and more performances from HK/ International top artists could encourage them to attend at a higher frequency.

	Total	Existing participants	Potential participants	Participants solely driven by arts-tech
Classic works	34%	30%	33%	39%
Award-winning/Reenactment Works	31%	29%	32%	33%
Internationally renowned creators or performers/groups	30%	32%	33%	29%
Locally renowned creators or performers/groups	30%	33%	31%	26%
Adaptation of works/Secondary creation	27%	28%	27%	22%
Local Original/Novel Works	25%	24%	22%	32%
Arts-tech	9%	12%	7%	15%
<i>Sample size (n=)</i>	2,444	726	901	209

Source: Q208

Base: Those who are interested in participating in Music 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 Music programmes - by gender and age

(among those interested in participating in Music activities)

- Classic and award-winning/reenactment works were more attractive to older consumers aged 55-74. In contrast, consumers aged 35-54 preferred popular local artists/groups and inspirational/reflective Music, whereas popular international artists and adaptations of works/secondary creations were more appealing to younger consumers aged 15-24, they were also more open to cross-disciplinary collaborations.

	Total	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Classic works	34%	35%	33%	26%	28%	28%	26%	46%	52%
Award-winning/Reenactment Works	31%	31%	31%	27%	29%	29%	28%	36%	37%
Internationally renowned creators or performers/groups	30%	31%	29%	32%	31%	31%	30%	32%	24%
Locally renowned creators or performers/groups	30%	30%	30%	28%	28%	34%	36%	30%	21%
Adaptation of works/Secondary creation	27%	27%	26%	32%	30%	27%	30%	20%	21%
Local Original/Novel Works	25%	26%	24%	23%	28%	24%	25%	27%	21%
Inspirational/Reflective Topics	25%	24%	25%	22%	28%	28%	30%	19%	16%
Cross-disciplinary collaborations	19%	16%	22%	25%	21%	21%	23%	13%	10%
New Venue/Upgraded Venue Sound Effects, etc.	16%	18%	15%	15%	18%	17%	18%	14%	17%
Suitable for children to participate in/Family fun program	16%	15%	17%	19%	21%	18%	16%	12%	12%
Programmes/Promotions for Art Festivals or Book Fairs	15%	16%	15%	19%	15%	20%	16%	12%	10%
Audience Interactive Participation	11%	10%	12%	13%	14%	11%	11%	9%	7%
Incorporation of Art-tech	9%	10%	9%	10%	10%	9%	11%	10%	5%
Experimental creation	3%	2%	3%	2%	3%	3%	2%	4%	2%
Sample size (n=)	2,444	1,096	1,348	327	464	554	554	336	209

Source: Q208

Base: Those who are interested in participating in Music 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 Music programmes - by life segment

(among those interested in participating in Music activities)

- Relatively more students would consider adaptations of works / secondary creations, Music performances with audience interaction and arts-tech. On the other hand, while Parents with children aged 0-14 cared more about inspirational / reflective Music that would be suitable for their children, Parents with children aged 5-14 also gave more importance to locally renowned creators or performers / groups.

	Total	Students	Working singles	Married/c o-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%	28%	38%	41%	22%	27%	30%	65%	
Award-winning/Reenactment Works	31%	25%	30%	34%	29%	28%	31%	43%	
Internationally renowned creators or performers/groups	30%	27%	33%	28%	32%	30%	30%	26%	
Locally renowned creators or performers/groups	30%	24%	30%	33%	30%	35%	31%	21%	
Adaptation of works/Secondary creation	27%	34%	26%	27%	29%	28%	27%	17%	
Local Original/Novel Works	25%	24%	29%	24%	26%	24%	24%	20%	
Inspirational/Reflective Topics	25%	22%	23%	21%	29%	29%	26%	11%	
Cross-disciplinary collaborations	19%	20%	20%	20%	23%	21%	19%	7%	
New Venue/Upgraded Venue Sound Effects, etc.	16%	15%	16%	15%	18%	14%	17%	15%	
Suitable for children to participate in/Family fun program	16%	17%	15%	12%	25%	20%	15%	9%	
Programmes/Promotions for Art Festivals or Book Fairs	15%	20%	14%	8%	18%	19%	17%	7%	
Audience Interactive Participation	11%	18%	13%	14%	9%	9%	11%	7%	
Incorporation of Art-tech	9%	14%	12%	7%	7%	10%	9%	6%	
Experimental creation	3%	2%	3%	2%	3%	2%	3%	1%	
	Sample size (n=)	2,444	159	524	145	255	475	726	140

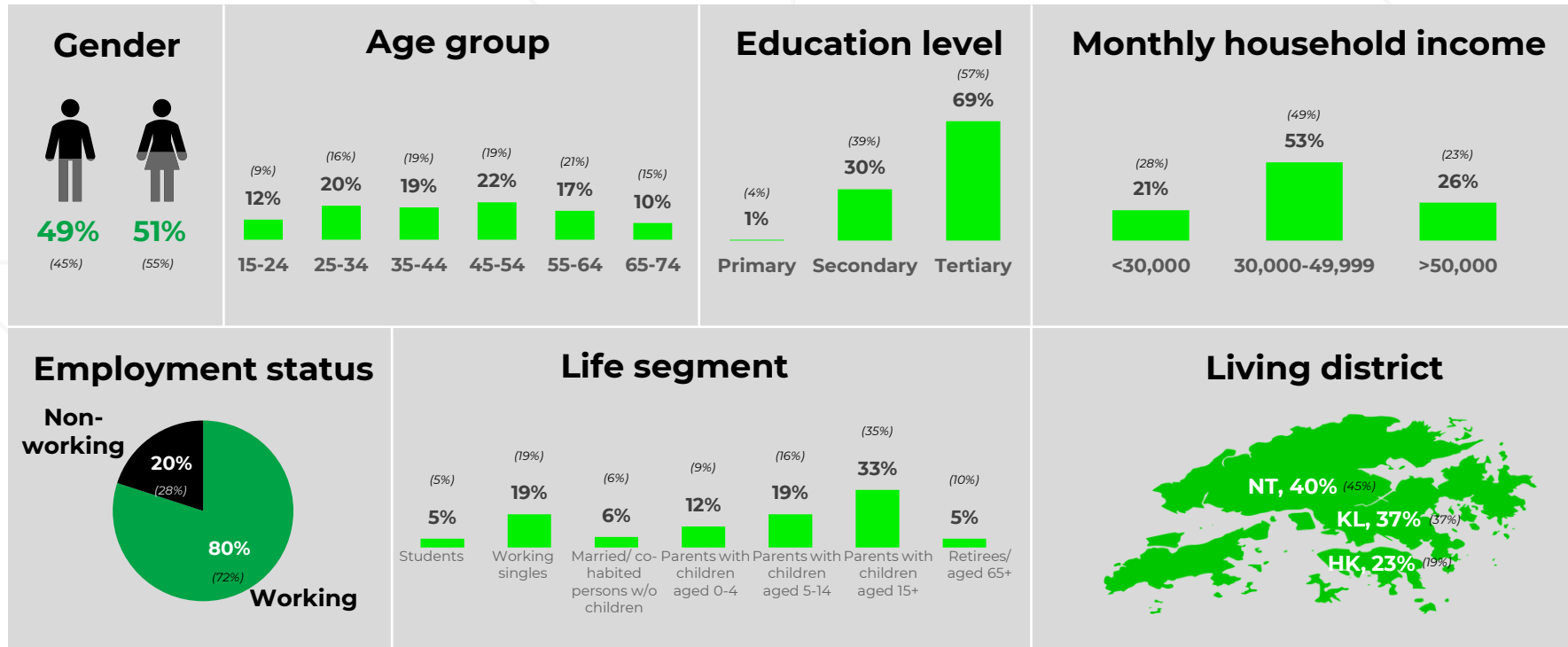
Source: Q208

Base: Those who are interested in participating in Music activities

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

Profile of Music participants

- Compared to the general population, Music participants were more likely to be males, aged 15-34 and 45-54, tertiary educated and a monthly household income of \$30k-\$50k. Furthermore, these participants were more commonly Parents with children aged 0-14.



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

() denotes figures for all respondents








Base: Music respondents (n=765)

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.



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)

© 2023 NielsenIQ (Hong Kong) Limited. All Rights Reserved.

THANK YOU!

