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

Image source: hkpadirectory.hk

Contents – Theatre

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 Theatre

- Drama, Musical, Mime / Physical Theatre / Puppetry, and mixed genres and others (including Environmental Theatre)

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

Theatre

22% Theatre participation

Slightly less than a quarter (22%), or a projected population of 1.3 million aged 15-74, participated in Theatre activities during Jul'21-Jul'22, and showed a slight growth in attendance compared to 2020 (+3%). In particular, Musical (12%) & Drama (10%) were the top Theatre genres participated in.

10% in physical mode

10%, or a projected population of 599 thousand aged 15-74, attended Theatre programmes through physical mode during Jul'21-Jul'22, which represented a sustained attendance since 2014/15 (+0.1%). On the other hand, attendance frequency improved to 3.6 activities per person (from 1.7 in 2014/15).

18% in alternative modes

18%, or a projected population of 1.04 million aged 15-74, reported viewing Theatre activities through alternative modes during Jul'21-Jul'22, which sustained since 2020 (-0.5%). Viewership frequency improved to 5.7 activities per person though (from 3.9 in 2020).

Image source: esplanade

Overview of incidence, projected population and expenditure – Theatre

- While physical participation in Theatre activities rebounded since 2020, attendance levels were still relatively mild compared to the period of 2018-2019, just prior to the COVID-19 pandemic.
- Among Theatre genres, Musical and Drama were the top genres participated in from Jul'21 to Jul'22.

22%

Participated in Theatre from Jul'21 to Jul'22

- Musical: 12%
- Drama: 10%
- Mime/ Physical/ Puppetry: 4%
- Mixed genres and others (including Environmental Theatre): 1%

1.3M

Projected population of Theatre participants

- **Physical mode: 10% (599k)**
  - 2020: 3% (+7%)
  - 2018-2019: 16% (-6%)
  - 2014/15: 10% (+0.1%)
- **Alternative modes: 18% (1,039k)**
  - 2020: 18% (-0.5%)
  - 2018-2019: 18% (+0.1%)

$763M

Expenditure in Theatre

- Physical mode: $391M
  - 2014/15: 191M (+200M)
- Alternative modes: $372M
  - 49% of total expenditure

Source: Q101, Q103a, Q103c

Participation mode of Theatre participants – by gender and age

(among all respondents)

- Although Theatre participation through physical mode dropped substantially among younger audiences aged 15-24, a minor increase across those aged 25-64 resulted in overall sustained participation in Theatre activities since 2014/15. Instead, these younger consumers aged 15-24 have been more likely to view Theatre programmes through alternative modes since 2020.

	All respondents	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
In person									
2021/22 (Stage 3)	**10%**	**11%** *n=1,355*	**9%** *n=1,662*	**15%** *n=363*	**15%** *n=548*	**10%** *n=673*	**9%** *n=667*	**9%** *n=469*	**5%** *n=297*
2014/15	10%	9% *n=1,364*	11% *n=1,632*	27% *n=441*	13% *n=564*	7% *n=582*	6% *n=547*	3% *n=520*	6% *n=262*
Alternative modes									
2021/22 (Stage 3)	**18%**	**19%** *n=1,355*	**17%** *n=1,662*	**27%** *n=363*	**21%** *n=548*	**20%** *n=673*	**20%** *n=667*	**13%** *n=469*	**8%** *n=297*
2020 (Stage 1)	18%	18% *n=670*	18% *n=830*	16% *n=194*	26% *n=350*	21% *n=367*	14% *n=310*	13% *n=279*	*N/A*

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

Source: Q103a
Base: All respondents (n=3,017)
Note: In stage 1 survey, the respondents were HK residents aged 15-64.

Participation mode of Theatre participants – by life segment

(among all respondents)

- Likely because students contained large portion of those aged 15-24, they had similar behavioural patterns, and increasingly watched Theatre programmes through alternative modes rather than in person.
- On the other hand, Married persons without children and Parents with children aged 5-14 had increased their participation in Theatre activities through both physical and alternative modes.

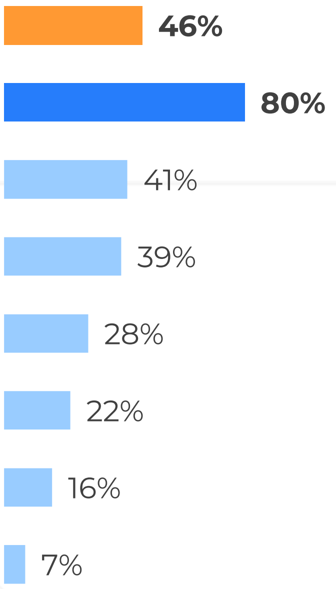
	Total	Students	Working singles	Married/co-habited persons w/o children	Parents with children aged 0-4	Parents with children aged 5-14	Parents with children aged 15+	Retirees/ aged 65+
In person								
2021/22 (Stage 3)	**10%**	**11%** n=181	**15%** n=649	**18%** n=183	**13%** n=289	**10%** n=543	**7%** n=940	**5%** n=204
2014/15	10%	31% n=320	12% n=815	4% n=211	11% n=72	5% n=387	4% n=888	8% n=257
Alternative modes								
2021/22 (Stage 3)	**18%**	**20%** n=181	**16%** n=649	**24%** n=183	**21%** n=289	**26%** n=543	**15%** n=940	**6%** n=204
2020 (Stage 1)	18%	15% n=121	15% n=473	12% n=316	29% n=176	25% n=288	21% n=76	14% n=26#

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

Source: Q103a
# denotes small base (n<30)
Base: All respondents (n=3,017)

Participation mode among Theatre participants – by gender and age

- Theatre programmes were mainly viewed in person or through sharing platforms and TV/ radio broadcasts. Females and those aged 45-54 were more likely to view through sharing platforms, whereas the older generation aged 55-74 were more likely to watch/ listen through TV/ radio broadcasts.



		Male	Female	15-24	25-34	35-44	45-54	55-64	65-74	All respondents
In person	**46%**	**46%**	**46%**	**47%**	**53%**	**39%**	**40%**	**53%**	**48%**	**10%**
Alternative modes	**80%**	**78%**	**81%**	**85%**	**71%**	**78%**	**90%**	**81%**	**71%**	**18%**
Sharing platforms (e.g. Facebook/ YouTube)	41%	37%	45%	41%	39%	41%	51%	39%	29%	9%
TV/ radio broadcasting	39%	38%	39%	32%	29%	34%	42%	49%	59%	9%
Paid TV channels/ Streaming services (e.g. HBO, Netflix)	28%	28%	27%	32%	21%	35%	35%	24%	8%	6%
Online meeting applications (e.g. Zoom)	22%	19%	25%	28%	14%	24%	35%	17%	9%	5%
Specific websites	16%	16%	16%	11%	16%	12%	19%	22%	13%	3%
DVD／CD	7%	8%	5%	9%	5%	6%	6%	4%	14%	1%
	Sample size (n=)	*338*	*368*	*113*	*156*	*172*	*157*	*75*	*33*	*3,017*

Source: Q103a
Base: Theatre participants (n=706)
***Green**/**Red** indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.*

Participation mode among Theatre participants – by life segment

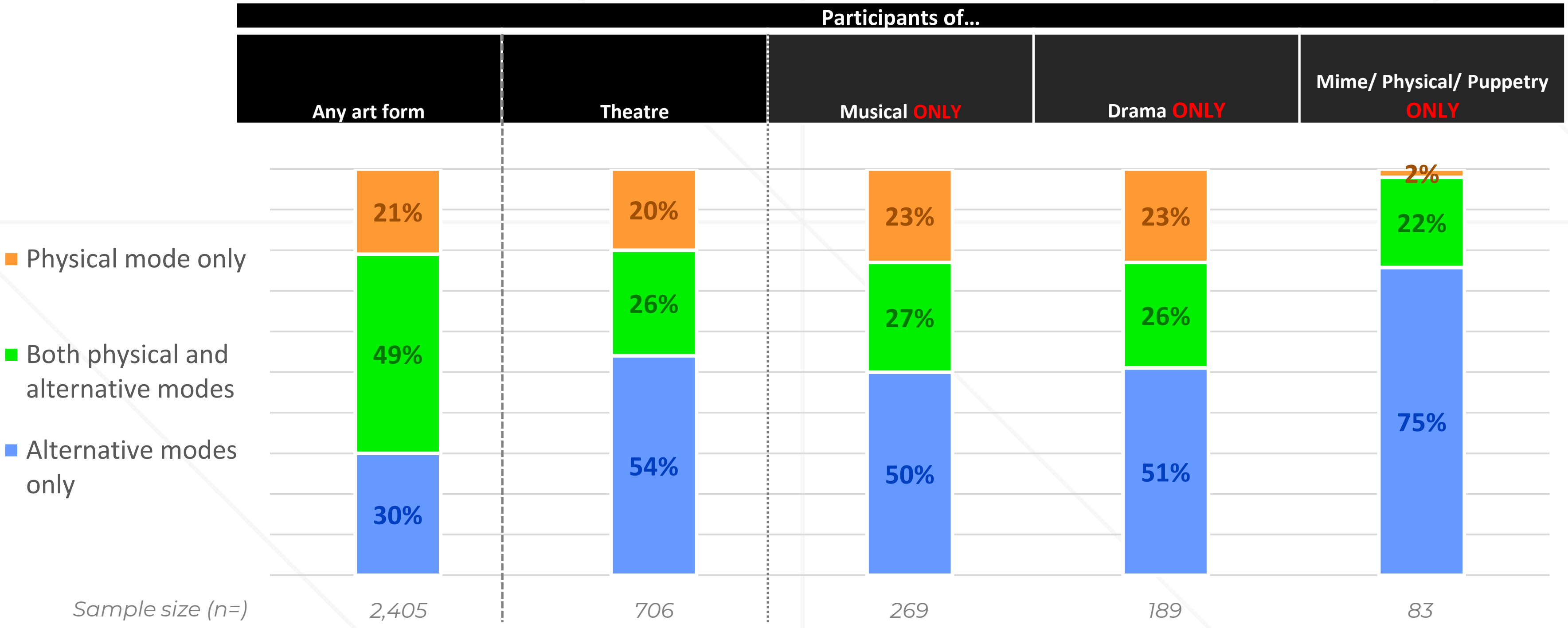
- By life segment, Parents with older children aged 5+ were more likely to watch Theatre programmes through paid TV channels/ streaming services and online meeting applications, whereas Working singles and Married/ co-habited persons without children were more likely to attend in person.

	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+
In person	46%	49%	60%	57%	44%	34%	40%	47%
Alternative modes	80%	86%	66%	75%	73%	91%	87%	63%
Sharing platforms (e.g. Facebook/ YouTube)	41%	41%	36%	31%	33%	52%	46%	37%
TV/ radio broadcasting	39%	29%	26%	35%	32%	46%	46%	47%
Paid TV channels/ Streaming services (e.g. HBO, Netflix)	28%	17%	26%	20%	33%	32%	31%	7%
Online meeting applications (e.g. Zoom)	22%	23%	17%	17%	21%	26%	29%	4%
Specific websites	16%	9%	11%	22%	18%	15%	19%	11%
DVD／CD	7%	9%	6%	8%	5%	4%	10%	4%
Sample size (n=)		43	163	58	83	156	177	21#

Source: Q103a
# denotes small base (n<30)
Base: Theatre participants (n=706)
Green/**Red** indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.

Participation mode pattern – by Theatre genre

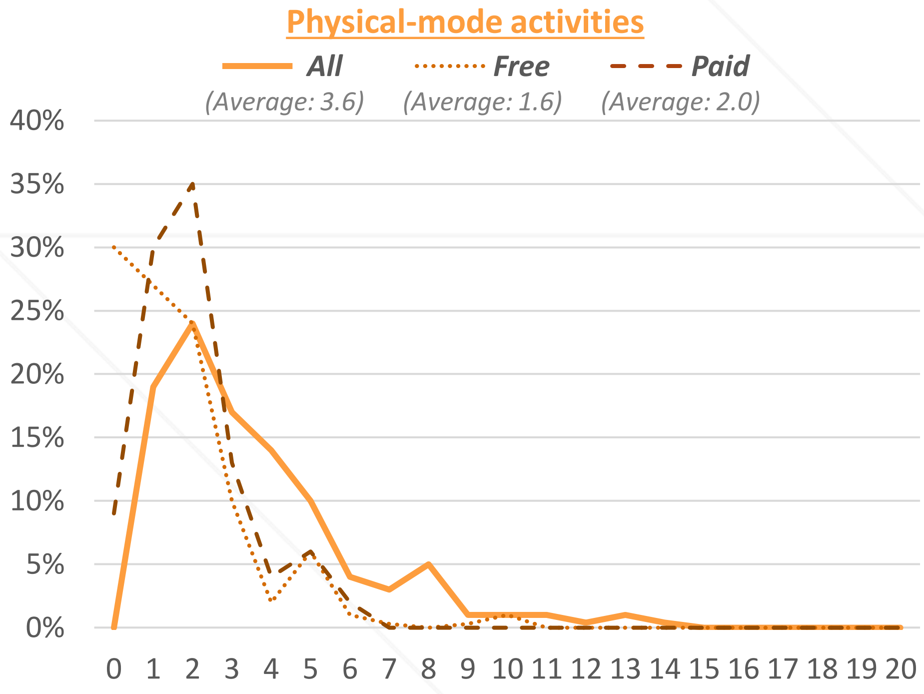
- Musical and Drama, Mime/ Physical/ Puppetry-related Theatre programmes were viewed mostly through alternative modes.



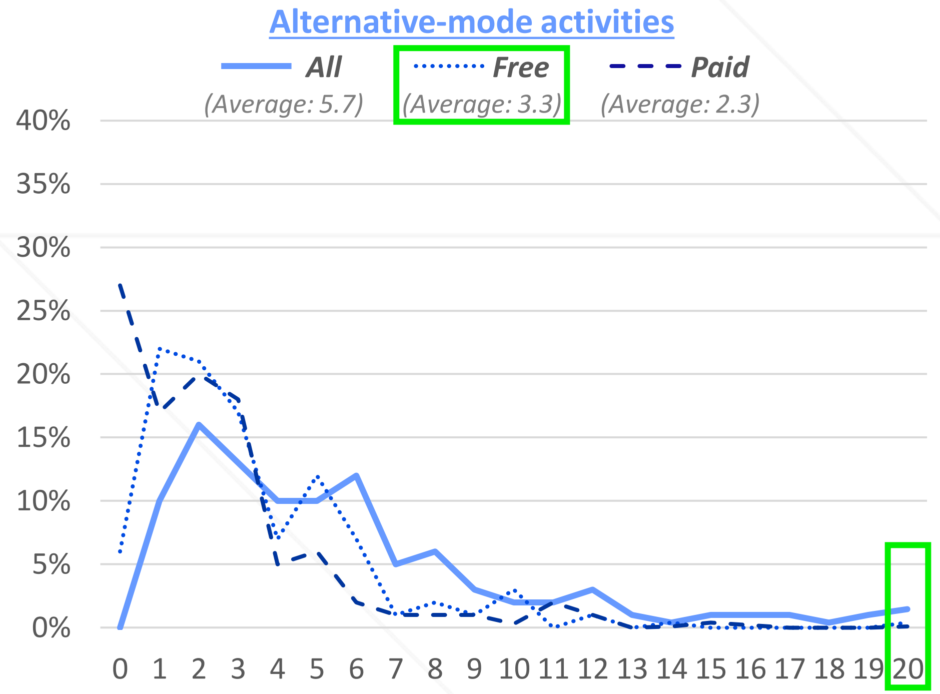
Source: Q101, Q103a
Base: Participants of each respective art form/ genre

Annual participation frequency to Theatre activities from Jul’21 to Jul’22^

- More participants viewed Theatre programmes through alternative modes and the attendance frequency of alternative modes is higher than that of physical mode, particularly among free activities.
- A small portion were likely to view Theatre programmes more frequently through alternative modes, up to 20 performances in a year.



Base: Those who participated in any Theatre activities through physical mode (n=312)



Base: Those who participated in any Theatre activities through alternative modes (n=570)

Source: Q103b

^denotes mean figures

Annual participation frequency to Theatre activities from Jul'21 to Jul'22^

- Participation in Theatre activities through physical mode grew at a more rapid pace though, and the average participation frequency through physical mode was catching up to the average participation frequency through alternative modes.

Physical mode

Jul'21 to Jul'22	2018-19	2014/15
3.6	2.3	1.7

Base: Those who participated in any Theatre activities through physical mode (n=312)

=

Projected annual attendance in

physical mode: 2.2M

2014/15: 1.0M

Alternative modes

Jul'21 to Jul'22	2020
5.7	3.9

Base: Those who participated in any Theatre activities through alternative modes (n=570)

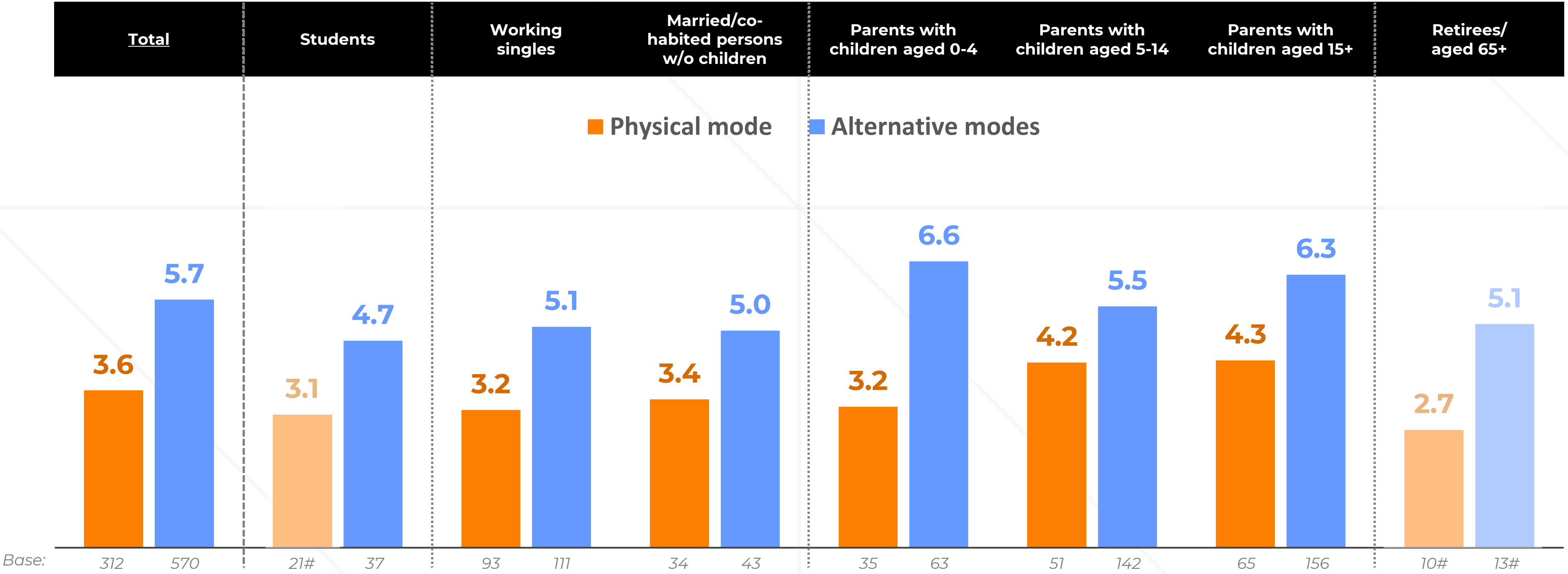
=

alternative modes: 5.9M

Source: Q103b
^denotes mean figures
Remark: The projected attendance = summary of weighted individual responses.

Annual participation frequency to Theatre activities from Jul'21 to Jul'22 – by life segment^

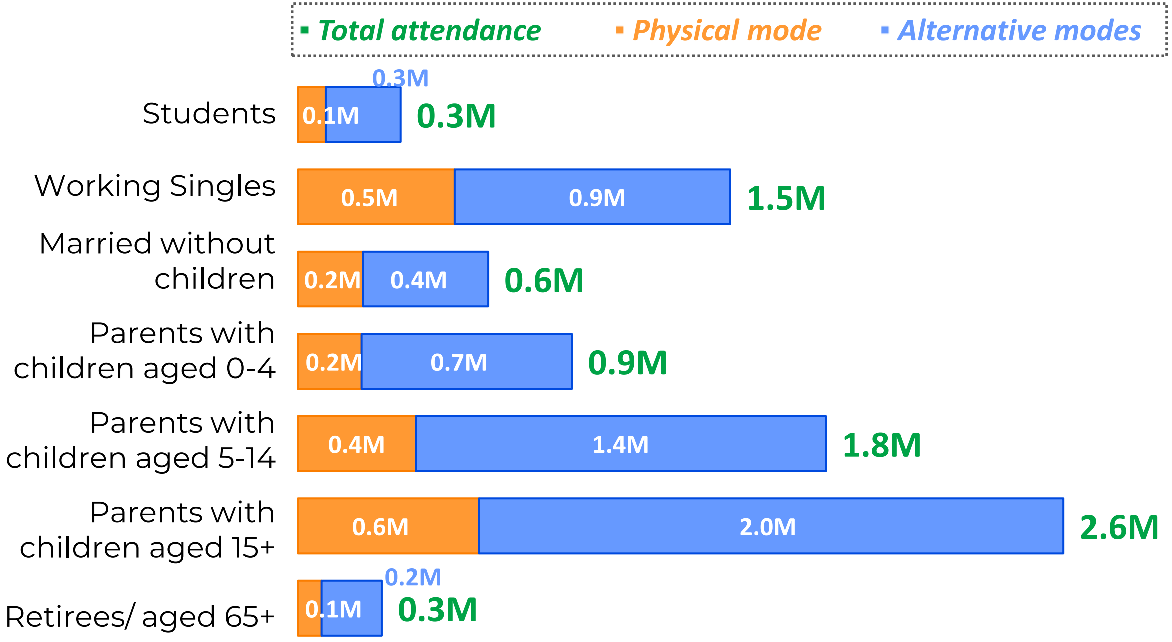
- Parents with children aged 0-4 tend to participate more frequently in Theatre activities through alternative modes, while Parents with children of ages 15+ participated in Theatre activities through physical mode most frequently.



Source: Q103b
Base: Those who participated in any Theatre activities through physical or alternative modes respectively
^denotes mean figures

Projected annual attendance on Theatre activities - by life segment

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



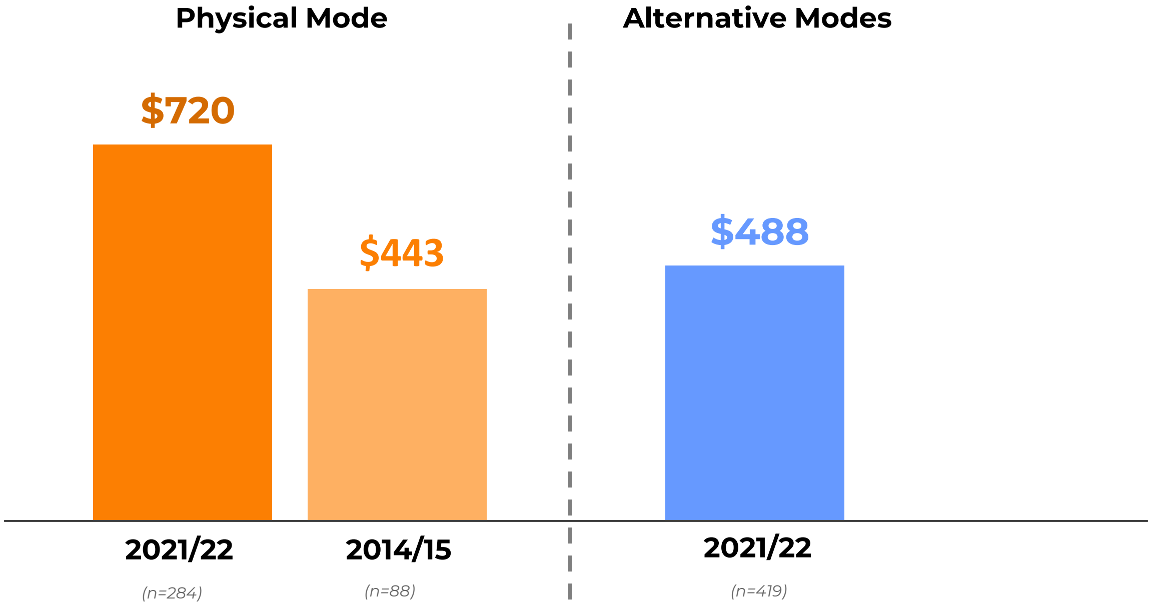
8.1M (2.2M+5.9M)

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

Source: Q103c
Base: Among those who had participated in Theatre (n=706)
Remark: The projected attendance = summary of weighted individual responses.

Annual expenditure on Theatre activities from Jul'21 to Jul'22^

- Physical mode annual expenditure in 2021/22 has increased substantially since 2014/15.
- Though in 2021/22, physical-mode annual expenditure is much higher than alternative-mode, overall projected annual expenditure is similar because the incidence of alternative-mode participation is much higher.



Base: Those who paid for Theatre activities through physical mode

Base: Those who paid for Theatre activities through alternative modes

Projected annual expenditure in

physical mode: 391M

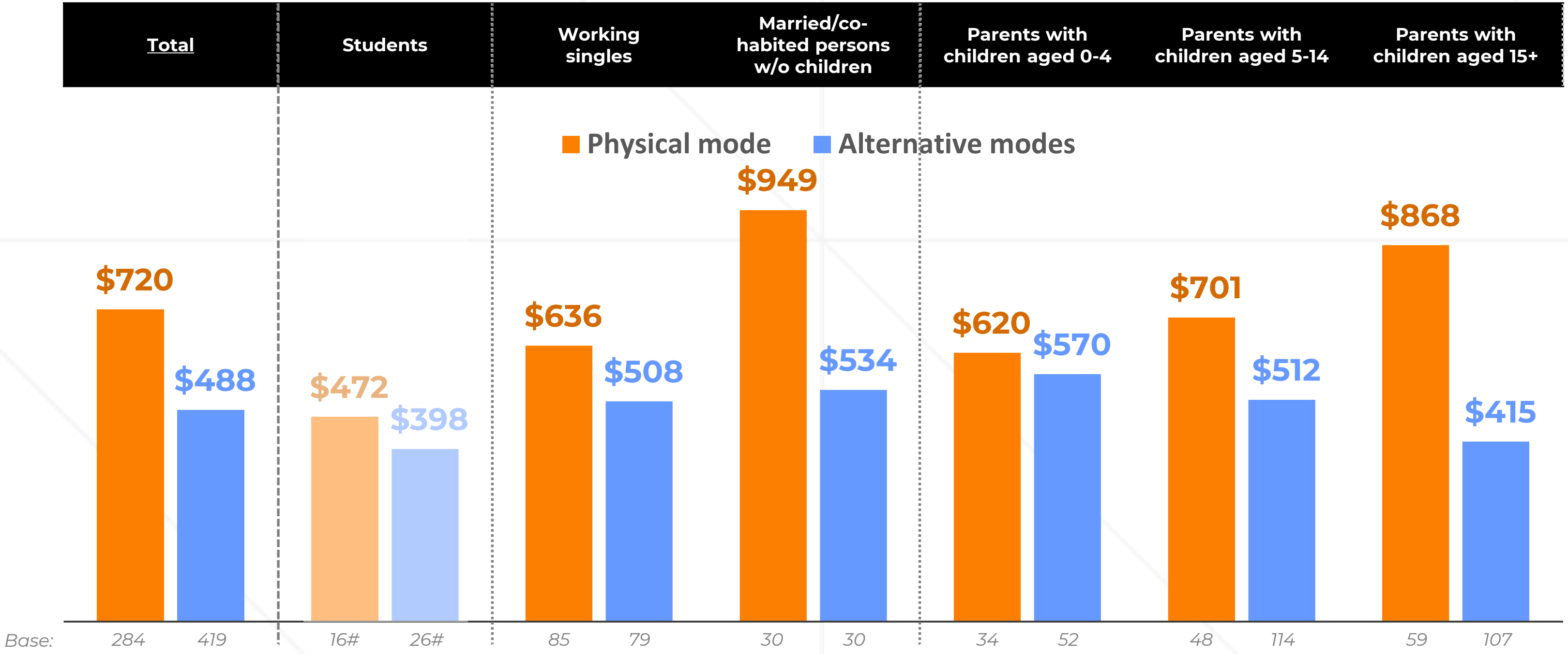
2014/15: 191M

alternative mode: 372M

Source: Q103c
^denotes mean figures
Remark: The projected expenditure = summary of weighted individual responses.

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

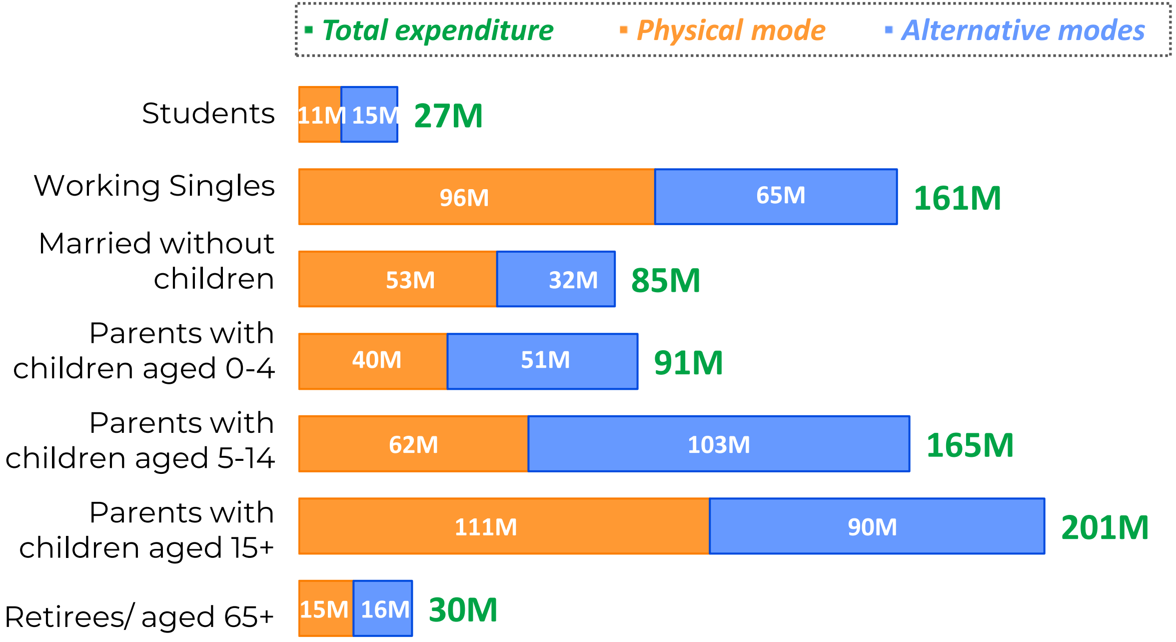
- Such a pattern was quite apparent across the majority of life segments, though especially so among Married persons without children and Parents with children aged 15+.



Source: Q103c
Base: Those who paid for Theatre activities through physical or alternative modes respectively
^denotes mean figures
Remark: figures for Retirees/ aged 65+ are not shown due to very small base (n<10)

Projected annual expenditure on Theatre activities - by life segment

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



763M

(391M+372M)

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

Source: Q103c
Base: Among those who had participated in Theatre (n=706)
Remark: The projected expenditure = summary of weighted individual responses.

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

- Compared to females, more males participated in Theatre activities, especially Drama.
- Younger generation aged 15-34 participated in more Theatre programmes, notably Musical and Drama. In contrast, older generations aged 55-74 were relatively less inclined to participate in Theatre activities.

	Total	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%
Theatre	22%	24%	21%	31%	29%	26%	23%	16%	11%
Musical	12%	12%	11%	19%	18%	14%	11%	8%	5%
Drama	10%	11%	9%	14%	11%	11%	10%	8%	5%
Mime/Physical/Puppetry	4%	4%	4%	5%	5%	4%	6%	2%	1%
Mixed genres and others (including Environmental Theatre)	1%	2%	1%	1%	2%	1%	1%	1%	2%
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.*

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

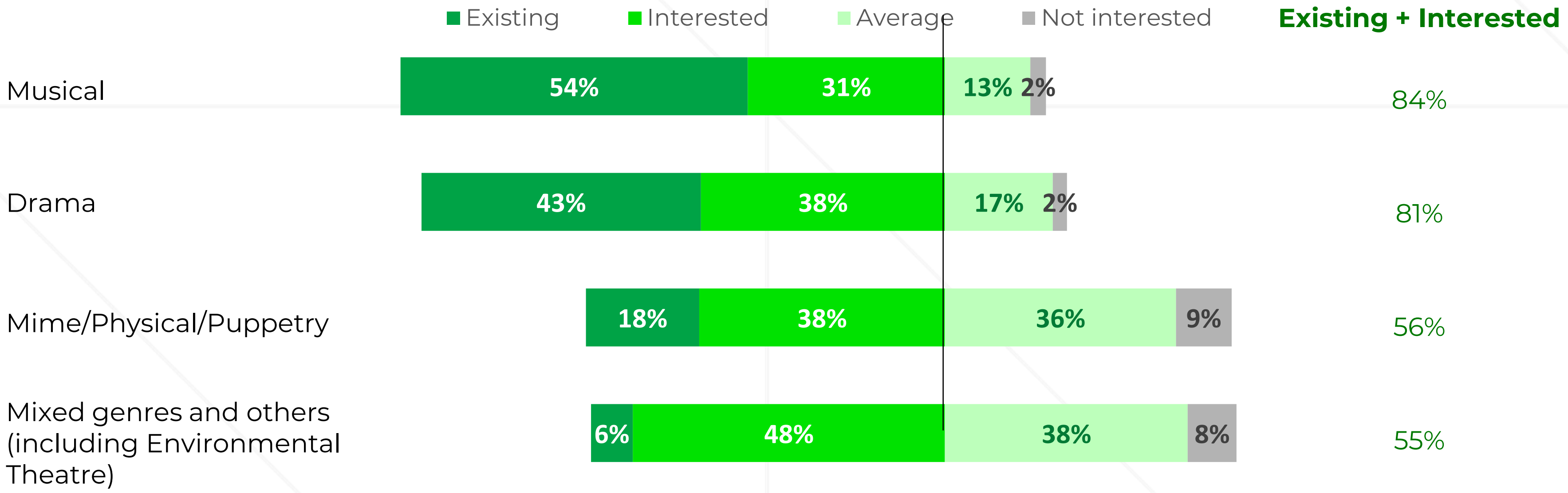
- By life segment, Married people with no children and Parents with younger children aged 0-14 had participated in relatively more Theatre activities, with a larger portion that attended Musical.

	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+
Any art form	**78%**	**68%**	**73%**	**76%**	**87%**	**90%**	**79%**	**58%**
Theatre	**22%**	**23%**	**25%**	**31%**	**29%**	**29%**	**18%**	**10%**
Musical	12%	13%	16%	16%	16%	15%	9%	4%
Drama	10%	10%	10%	16%	13%	12%	8%	5%
Mime/Physical/Puppetry	4%	4%	4%	4%	5%	6%	3%	1%
Mixed genres and others (including Environmental Theatre)	1%	*	2%	3%	2%	1%	1%	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.*

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

- Musical and Drama were the most popular genres among Theatre participants, with over four fifths of them either attended or showed interest in the genres. However, Musical proved to be the most popular genre with the largest portion of existing participants, as every one in two Theatre participants attended Musical activities from Jul'21 to Jul'22.
- Mixed genres and others had a large growth potential as nearly half of Theatre participants were intrigued by Theatre programmes of such genres.

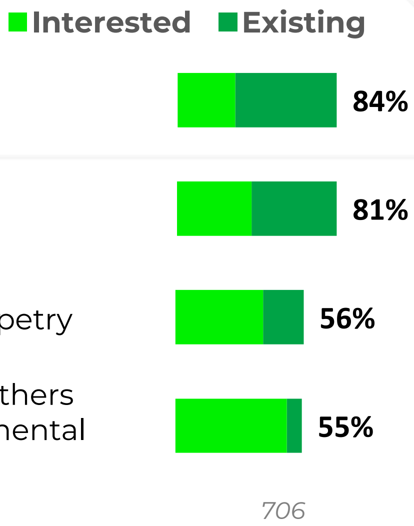


Source: Q101, Q103d
Base: Theatre participants (n=706)

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

(among Theatre participants)

- Musical was more likely to be enjoyed by younger participants aged 15-34.
- However, the youngest participants, aged 15-24, were also quite intrigued by Drama and Mime/ Physical/ Puppetry Theatre.



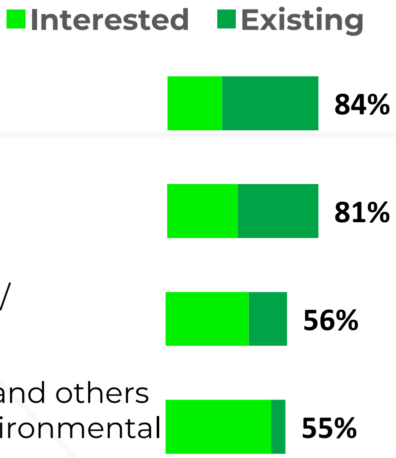
	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Musical	84%	84%	86%	90%	82%	81%	85%	78%
Drama	80%	82%	88%	73%	83%	80%	85%	80%
Mime/Physical/Puppetry	56%	55%	62%	48%	52%	62%	58%	56%
Mixed genres and others (including Environmental Theatre)	56%	54%	55%	49%	56%	57%	51%	67%
Sample size (n=)	*338*	*368*	*113*	*156*	*172*	*157*	*75*	*33*

Source: Q101, Q103d
Base: Theatre participants (n=706)
^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.*

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

(among Theatre participants)

- Similar to the younger participants aged 15-24, Parents were also interested in Musical and Drama.
- Relatively more Parents with older children aged 15+ appeared to be interested in Mime/ Physical/ Puppetry Theatre programmes.



	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+
Musical	79%	90%	86%	82%	83%	84%	75%
Drama	84%	81%	80%	80%	82%	82%	77%
Mime/Physical/ Puppetry	50%	53%	52%	51%	58%	60%	55%
Mixed genres and others (including Environmental Theatre)	45%	58%	62%	55%	50%	51%	73%
Sample size (n=)	*43*	*163*	*58*	*83*	*156*	*177*	*21#*

Source: Q101, Q103d
 # denotes small base (n<30)
Base: Theatre participants (n=706)
^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.*

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

- Future physical participation interest levels were highest among younger consumers aged 15-24, despite a drastic decline in their physical participation in 2021/22 compared to 2014/15.
- The same trend was also observed in the female segment, with a slight decrease in physical participation from 2014/15 to 2021/22 but a higher future physical participation interest than their male counterparts.

	Total	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Very interested	15%	14%	16%	20%	15%	16%	22%	8%	11%
Interested	35%	34%	35%	41%	39%	33%	37%	34%	28%
Average	30%	31%	29%	24%	31%	32%	25%	31%	32%
Not interested	13%	13%	12%	11%	8%	11%	12%	17%	16%
Not interested at all	8%	8%	8%	4%	6%	8%	5%	9%	13%
Very interested/ interested	**50%**	**48%**	**51%**	**61%**	**54%**	**49%**	**58%**	**42%**	**39%**
Sample size (n=)		*1,355*	*1,662*	*363*	*548*	*673*	*667*	*469*	*297*

Source: Q111
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.*

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

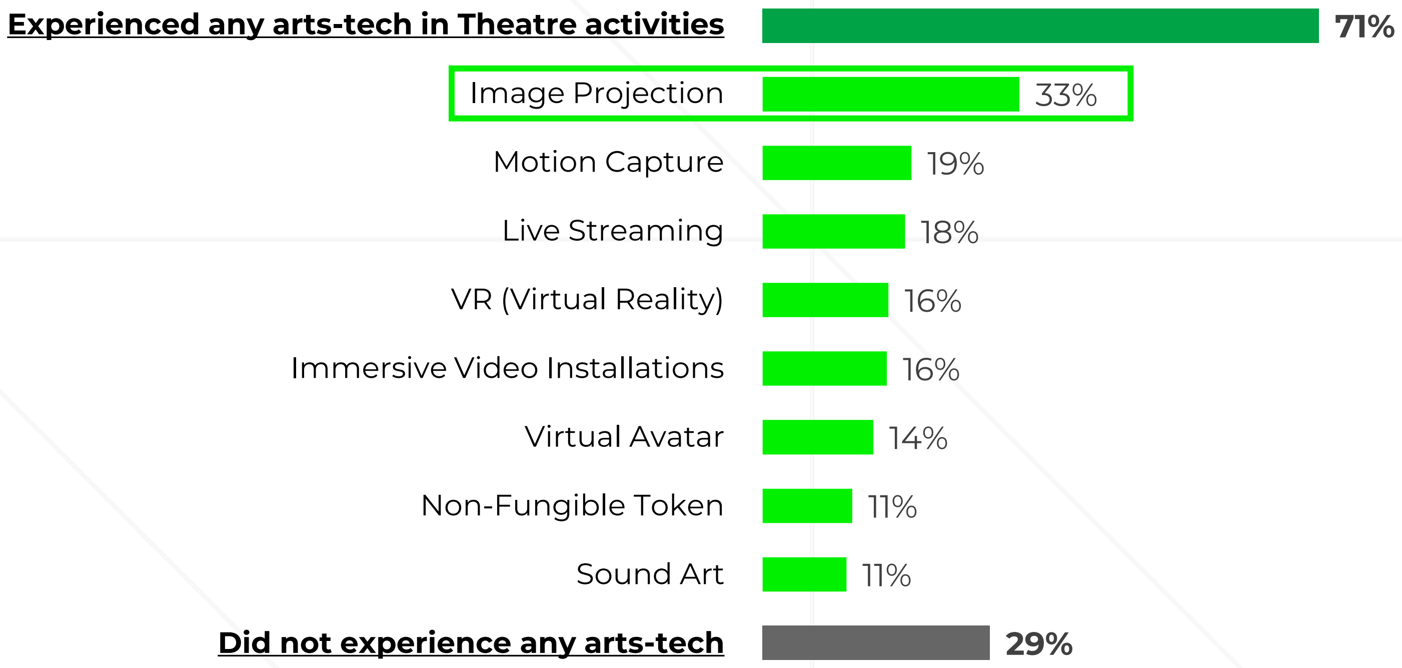
- By life segment, Parents with children 0-14 would be relatively more interested in watching Theatre programmes through physical mode in the future. Although the physical participation incidence of students in Theatre dropped significantly in 2021/22 compared to 2014/15, their future physical participation interest was high.

		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	15%	12%	15%	12%	18%	19%	15%	8%
Interested	35%	42%	37%	38%	36%	37%	33%	28%
Average	30%	29%	26%	33%	32%	31%	30%	29%
Not interested	13%	14%	12%	12%	7%	9%	15%	18%
Not interested at all	8%	4%	10%	5%	7%	4%	6%	17%
Very interested/ interested	**50%**	**54%**	**52%**	**50%**	**54%**	**56%**	**49%**	**36%**
Sample size (n=)		*181*	*649*	*183*	*289*	*543*	*940*	*204*

Source: Q111
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.*

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

- Arts-tech was also common in Theatre activities, with nearly three-quarters of Theatre participants experienced arts-tech, and almost a third had witnessed image projection elements in their past Theatre programmes.



Source: Q203
Base: Theatre participants (n=706)

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

- Arts-tech was estimated to be able to attract approximately 373k new participants to watch Theatre programmes in the future.

1,305,154 *(35%)*
Existing participants
(any mode)
(from July 2021 to July 2022)

2,018,600 *(55%)*
Potential participants@
(physical mode)
(In the next 12 months)

373,258 *(10%)*
Participants solely driven by arts-tech^
(any mode)

3,697,012
Projected population interested in participating in Theatre 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 Theatre 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 Theatre 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

- While relatively more of the arts-tech-driven participants would be interested in seeing arts-tech across all Theatre genres, they were primarily interested in Musical, while Drama trailed closely behind.
- Interestingly, existing participants were also quite interested in arts-tech in Musical and Drama, possibly because of the positive experiences they had with it.

		Existing participants	Potential participants	Participants solely driven by arts-tech
Musical	35%	41%	25%	58%
Drama	32%	38%	23%	46%
Mime/ Physical/ Puppetry	14%	17%	10%	23%
Mixed genres and others (including Environmental Theatre)	7%	6%	5%	19%
Sample size (n=)	*1,445*	*530*	*717*	*198*

Source: Q207
Base: Those who would be more driven to participate in Theatre due to arts-tech
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 Theatre programmes - by gender and age

(among those interested in participating in Theatre activities)

- Inspirational/reflective theatrical works appealed to interested Theatre participants of a wide age range, from 15 to 54. Audiences aged 45-54 were also relatively more interested in cross-disciplinary collaborations than those of other age groups.
- As for older audiences aged 55-74, they would prefer classic works and award-winning/reenactment works.

	Total	Male	Female	15-24	25-34	35-44	45-54	55-64	65-74
Classic works	38%	38%	38%	26%	31%	27%	29%	56%	59%
Locally renowned creators or performers/groups	30%	30%	30%	26%	33%	31%	29%	30%	30%
Award-winning/Reenactment Works	30%	29%	31%	25%	29%	27%	26%	37%	37%
Inspirational/Reflective Topics	30%	28%	31%	32%	34%	34%	34%	25%	18%
Local Original/Novel Works	28%	28%	27%	21%	33%	26%	25%	29%	30%
Adaptation of works/Secondary creation	27%	28%	26%	31%	27%	32%	26%	22%	23%
Internationally renowned creators or performers/groups	25%	25%	25%	32%	21%	27%	30%	23%	18%
Cross-disciplinary collaborations	19%	18%	20%	18%	24%	20%	25%	13%	10%
Suitable for children to participate in/Family fun program	15%	14%	16%	20%	14%	19%	17%	12%	9%
Programmes/Promotions for Art Festivals or Book Fairs	15%	14%	15%	16%	17%	15%	18%	13%	8%
New Venue/Upgraded Venue Sound Effects, etc.	14%	15%	14%	16%	15%	16%	15%	12%	12%
Audience Interactive Participation	11%	11%	11%	13%	13%	12%	11%	9%	10%
Incorporation of Art-tech	8%	9%	7%	9%	10%	9%	8%	8%	4%
Experimental creation	3%	3%	3%	2%	3%	5%	2%	4%	2%
Sample size (n=)	*2,493*	*1,105*	*1,388*	*321*	*476*	*560*	*580*	*345*	*211*

Source: Q208
Base: Those who are interested in participating in Theatre 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 Theatre programmes - by life segment

(among those interested in participating in Theatre activities)

- Family friendly Theatre programmes would be essential to attract Parents with children aged 0-14 to attend as they would consider whether the performances were suitable for their children. Parents with children aged 0-4 also favoured shows with locally renowned creators or performers/groups. On the other hand, local original / novel works are particularly appealing to Working singles, while Parents with older children aged 15+ were more attracted to classic works.

	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	38%	28%	40%	45%	16%	28%	40%	69%
Locally renowned creators or performers/groups	30%	23%	30%	25%	37%	29%	33%	24%
Award-winning/Reenactment Works	30%	24%	29%	34%	27%	24%	32%	39%
Inspirational/Reflective Topics	30%	32%	33%	32%	35%	33%	27%	18%
Local Original/Novel Works	28%	19%	35%	32%	30%	22%	26%	28%
Adaptation of works/Secondary creation	27%	32%	25%	29%	29%	31%	25%	22%
Internationally renowned creators or performers/groups	25%	26%	27%	17%	25%	30%	24%	21%
Cross-disciplinary collaborations	19%	18%	17%	16%	27%	23%	19%	8%
Suitable for children to participate in/Family fun program	15%	18%	13%	9%	21%	22%	14%	10%
Programmes/Promotions for Art Festivals or Book Fairs	15%	15%	11%	13%	24%	17%	15%	6%
New Venue/Upgraded Venue Sound Effects, etc.	14%	21%	13%	12%	18%	14%	15%	8%
Audience Interactive Participation	11%	14%	13%	15%	11%	12%	10%	7%
Incorporation of Art-tech	8%	11%	11%	8%	7%	8%	8%	3%
Experimental creation	3%	3%	5%	3%	2%	3%	2%	2%
Sample size (n=)	*2,493*	*158*	*527*	*152*	*257*	*479*	*768*	*133*

Source: Q208
Base: Those who are interested in participating in Theatre 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 Theatre programmes - by type of participants

(among those interested in participating in Theatre activities)

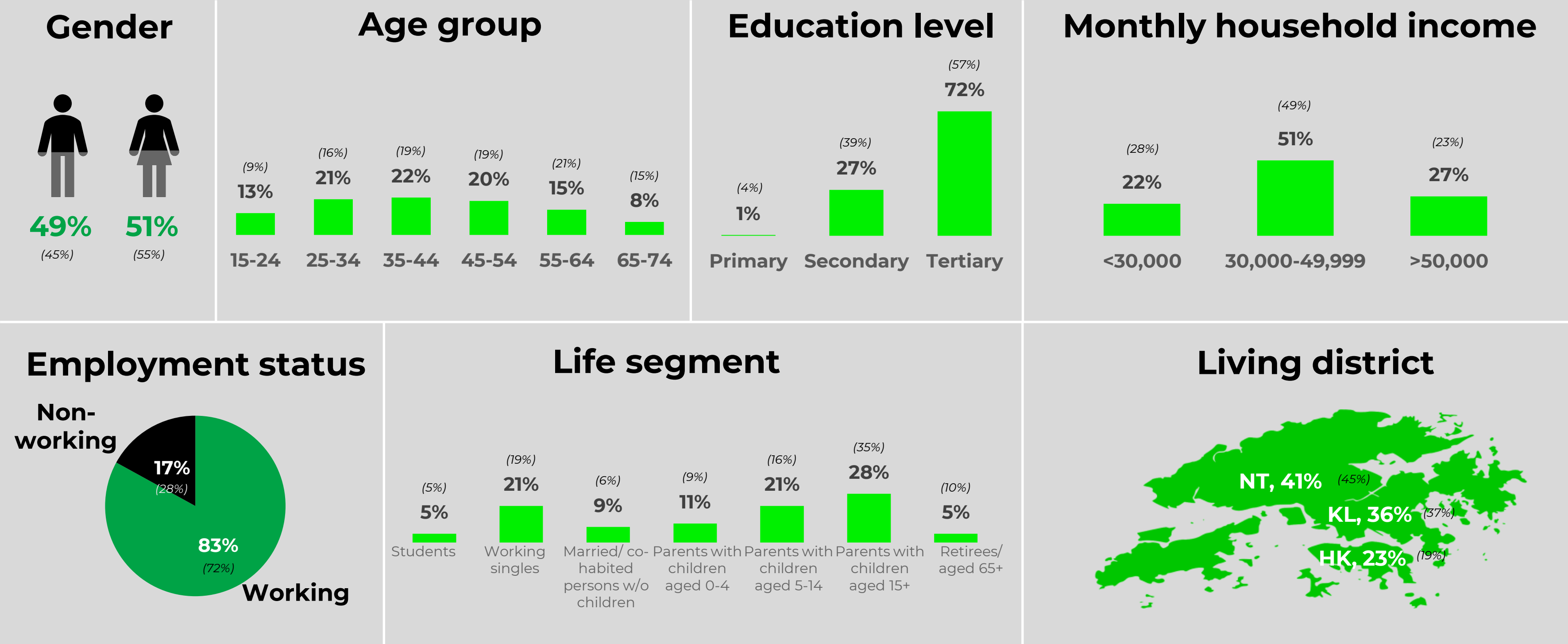
- Classic theatrical works could attract potential participants and arts-tech-driven participants, as nearly two fifths of them mentioned they would pay attention to it.
- Since locally renowned creators / Theatre groups and inspirational/ reflective topics were appealing to existing Theatre participants, performances with these elements would likely improve these participants' frequency of attending Theatre activities.

	Total	Existing participants	Potential participants	Participants solely driven by arts-tech
Classic works	38%	31%	38%	39%
Locally renowned creators or performers/groups	30%	34%	28%	29%
Award-winning/Reenactment Works	30%	29%	30%	38%
Inspirational/Reflective Topics	30%	34%	29%	34%
Local Original/Novel Works	28%	30%	26%	29%
Adaptation of works/Secondary creation	27%	30%	26%	28%
Arts-tech	8%	9%	8%	12%
Sample size (n=)	*2,493*	*679*	*1,032*	*198*

Source: Q208
Base: Those who are interested in participating in Theatre activities
***Green**/**Red** indicates subgroup figures that are significantly higher/lower than the total results for all respondents at 95% CI.*

Profile of Theatre participants

- Compared to the general population, Theatre participants were made up of younger working individuals, males under the age of 44 who were more affluent (with monthly household income > $50,000). Furthermore, relatively more of them were Parents with children aged 5-14.



Source: Q5, Q6, Q7, Q301, Q302, Q304, Q305, Q306
() denotes figures for all respondents
Base: Theatre respondents (n=705)

Appendix

Life segments by age

	Total	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)

THANK YOU!

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