

# THEATRE

## Section

Audience profile

Initial trigger of participation

Consideration factors

Communication channels

Poster design

Social media tactics

Building a good show

Post-show engagement

Specific genre recommendations

Perception on art tech

Takeaways for small/medium groups

Appendix

## Slide

17

18

19-23

24-26

27-28

29

30

31

32-33

34

35

36-39



## Audience profile

Drama and musicals are the two key theatre genres in the view of participants as they provide rich and accessible theatrical experience.

Genres participation

| Mainstream  | Occasional participation   | Low participation   |
|---|--|---|
| <ul style="list-style-type: none"> <li>Local drama</li> <li>Broadway musical (before COVID-19)</li> </ul> | <ul style="list-style-type: none"> <li>Black box/ Experimental theatre</li> <li>Local musical</li> </ul> | <ul style="list-style-type: none"> <li>Physical theatre/mime</li> <li>Puppetry</li> <li>Play reading</li> </ul> |

**Active participants** (N=6 respondents identified. Definition: those who have participated in >2 paid theatre performance in P1Y)

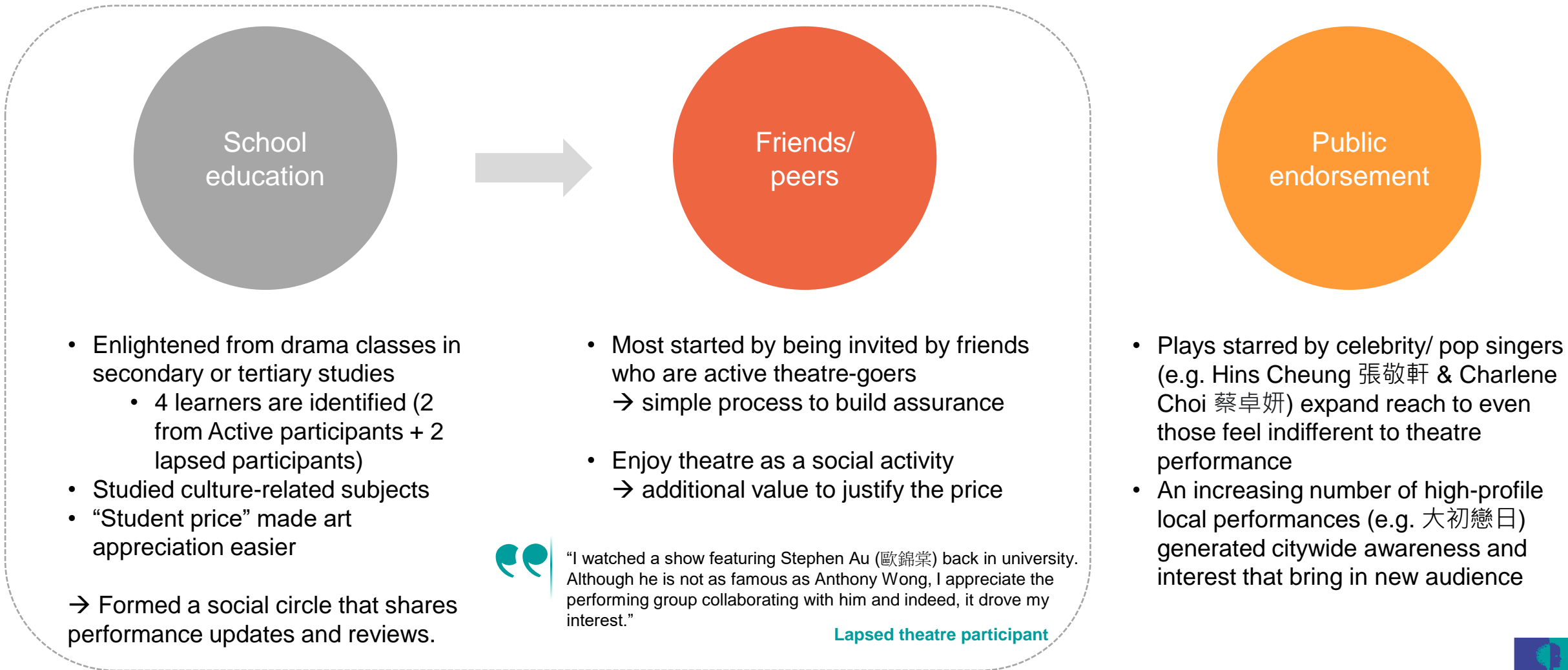
- Many started with light-hearted shows/ comedy featuring high-profile or celebrity performers (e.g. Windmill Grass Theatre 風車草劇團) and got **enthusiastic on high-profile theatre performance** after gaining confidence in the art form.
- 1 respondent is identified as a **social theatre-goer** – enjoy theatre as a social activity that makes social moments remarkable and memorable.
- Richness** is a key appeal driver for drama experience.
  - Appreciation on the dynamics between theatre elements (e.g. stage, performers, costume, sound effects, etc.)
  - Strong emotional resonance and reflection
  - Few younger audience may seek intellectual or adventurous experiences from theatre.



**Lapsed participants** (N=6 respondents identified. Definitions: those who ceased participation since COVID-19 outbreak)

- Theatre provides a **break from reality** and moments of relaxation **while culturally enriching**. Many enjoy being considered to be “stylish” (有品味) and “aspirational” (有深度).
- A strong tendency to **stick with big names**. Audience are **price-value sensitive** and **less explorative** because they find it difficult to evaluate whether a show is worth going to or not.

School education often paved the way for theatre appreciation. Peer influence and public endorsements are two key triggers that attract trials for novice theatre-goers.



School education



Friends/peers

Public endorsement

- Enlightened from drama classes in secondary or tertiary studies
  - 4 learners are identified (2 from Active participants + 2 lapsed participants)
- Studied culture-related subjects
- “Student price” made art appreciation easier

→ Formed a social circle that shares performance updates and reviews.

- Most started by being invited by friends who are active theatre-goers
  - simple process to build assurance
- Enjoy theatre as a social activity
  - additional value to justify the price



“I watched a show featuring Stephen Au (歐錦棠) back in university. Although he is not as famous as Anthony Wong, I appreciate the performing group collaborating with him and indeed, it drove my interest.”

Lapsed theatre participant

- Plays starred by celebrity/ pop singers (e.g. Hins Cheung 張敬軒 & Charlene Choi 蔡卓妍) expand reach to even those feel indifferent to theatre performance
- An increasing number of high-profile local performances (e.g. 大初戀日) generated citywide awareness and interest that bring in new audience

Topics and performers are two key factors that drive participation interest. Communication on stage set-up helps set expectation.

### Topics / Genres

- Topics and genres serve as the first step for the audience to decide whether they expect to be intrigued or to be amused by the play.
- Experienced and novice participants tend to have different demands for the depth of show's message and theatrical presentation.
- Local drama and musical are able to create strong emotional touch by resonance on issues relevant to our daily life and the use of local language.

### Performers / Producers

- Cast is a decisive checkpoint for reassurance in show quality.
- Both active and lapsed theatre participants can recall high-profile theatre show icons who have good publicity on mass media, including Joey Leung (梁祖堯), Poon Chan Leung (潘燦良) and Louisa So (蘇玉華), in addition to popular stars who make presence in the form of theatre arts, e.g. Dayo Wong (黃子華), Anthony Wong (黃秋生) and Hins Cheung (張敬軒).
- Experienced participants tend to have more knowledge on the production team and theatre-focused actors.

### Stage setting

- Broadway classics is a popular genre before COVID-19. Audience has high expectation on stage setting, including stage props, costumes, visuals and sound effects, etc.
- Audience appreciates its ability to create an excellent sense of presence, which differentiates theatre from other forms of entertainment.
- Stage effect is critical in creating an engaging environment that draws audience's complete attention.

# Audience prefer performance that suit their own needs to be intrigued or to be amused – which can be evaluated by the topics / genres of the play.

## Topics / Genres

- Topics and genres serve as the first step for the audience to decide whether they expect to be intrigued or to be amused by the play.
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- Local drama and musical are able to create strong emotional touch by resonance on issues relevant to our daily life and the use of local language.

**Show with profound meaning:** Well-perceived especially among the experienced audience as they enjoy pondering on the show’s message so to feel connected with the play



“I like The Truth (謊言) starred by Poon Chan Leung (潘燦良) and So Yuk Wah (蘇玉華) because it has more than just a laugh. The message is confronting traditional norms so it pushes me to think whether it is a must that we have to go with the flow.”

Active theatre participant



“I watched Cats and the Forest (貓與海邊的森林). On appearance, it is 3 cats looking for their master but it is actually talking about the current society.”

Active theatre participant

**Amusement:** Attractive to some novice participants. Mass audience look for a light-hearted plot with direct messages.

“I do not like to think too much when I am watching a show. Because I have been drained and exhausted. I like Windmill Grass’s (風車草劇團) as there are laughs and tears.”

Active theatre participant

“We have to face COVID now so the social atmosphere is suffocating. Would be great if the show can empower us. Those shows relating to property price doesn’t have a bit of positive energy.”

Lapsed theatre participant

Familiar performers deliver a good show of confidence. Notably, familiarity with actors/ crews grows along with show experience, thus shaping different preferences between experienced and novice participants.

**Performers / Producers**

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- Experienced participants tend to have more knowledge on the production team and theatre-focused actors.

- **Experienced:** few got to learn about reputable actors and producers (screenplay writers, producers, groups) within the theatre genre.
- As experience grows, they have their own opinions towards actors' styles/ strengths.



"Although some performers, such as Leung Ho-pong (梁浩邦) and Birdy Wong(黃呈欣), may be less well-known, they are very competent and play very well in some specific kinds of performance and roles."

Active theatre participant

**Novice:** celebrity participation is a key quality statement – well-known actors (e.g. Anthony Wong 黃秋生、Dayo Wong 黃子華、Stephen Au 歐錦棠、Charlene Choi 蔡卓妍) or singers (e.g. Hins Cheung 張敬軒、Jacky Cheung 張學友) are key signs of performance quality or the scale of investment into the production.



"I start watching theatre shows from Joey Leung(梁祖堯). My friends told me shows involving him are generally okay."

Lapsed theatre participant



"My last show was 情敵勸退師. I watched it because I like Charlene Choi (阿Sa)."

Lapsed theatre participant



# While alternative mode is increasingly popular recently, “sense of presence” created by the stage is the primary cause that pulls audience into theatre

## Stage setting

- Broadway classics is a popular genre before COVID-19. Audience has high expectation on stage setting, including stage props, costumes, visuals and sound effects, etc.
- Audience appreciates its ability to create an excellent sense of presence, which differentiates theatre from other forms of entertainment.
- Stage effect is critical in creating an engaging environment that draws audience’s complete attention.



“I watched Phantom of the Opera in cinema, online and in physical theatre. The songs are too good even I can feel the power from the monitor display. Still, physical theatre is the best in my opinion.”

Active theatre participant

- **Visual stage elements** include interactions of backdrops, props, lights, scripts and costumes.



“For Mamma Mia, I would say it is worth \$400 – 500. There is a large crew to make the show happen, grand costumes and stage design. Conceivably it is more expensive than a pop concert ticket. And take CATS as an example, because the songs are so good, it worth the price no matter what.”

Lapsed theatre participant



“There is a scene in Murder in San José (聖荷西) where the stage turns dark all of a sudden. The contrast is amazing. And when the lights are on again, the stage is showing another scene already. it looks much nicer than early years.”

Active theatre participant



“I like the sense of presence, the spotlight shining on the acting area, the sound-surround ambience and the moment of the message popped up that are all synchronised with the actors.”

Active theatre participant

- **Sound effects** further help strengthening scenes and stage effects.



“Only when you are at presence with the live performance of the musical instruments, you can feel the vibrance of sound. I want my kids to feel the ambience. It is meaningful to explain the beauty of musical instruments (violin, cello, etc.) to the kids.”

Lapsed theatre participant

## Once participation interest is developed, an affordable price/ promotion tactic helps participants lock down on purchase.

### Ticketing

When audience cannot find enough cues suggesting good quality (e.g. performance by small/medium-sized performing groups), audience looks for justification via affordable price.

### Price range

- From respondents, they have seen price range from \$980 featuring big names (e.g. Anthony Wong 黃秋生, Louisa So 蘇玉華) to \$150 for smaller-scale shows.
- Some see price below \$200 as very good for value, especially with a benchmark to movie ticket price (~\$100)



“This is super good for value. The original price was \$150 and it offers 10% off, which is \$135. You can’t even buy a movie ticket at such a price in Hong Kong!”

Lapsed theatre participant

### Early bird

- Early bird offer appeals more to experienced participants, as compared to the novices who need to be fully informed before decision
- For popular shows, since tickets are usually sold out quickly, early bird offers are particularly appealing to audience.



“Early bird sounds good. It helps me to reduce hesitation stage and jump to decision. Compared to thinking twice and making the ‘best’ choice, I rather not miss the discount.”

Active theatre participant



“I don’t often come across the better sight seat offer. It is only useful when you show me only certain seats that could allow me to see something special.”

Active theatre participant



### Bundle set/ Group discount



- Low usage across groups, unless shows with strong WOM (e.g. bundle set consisting Never Ending Hong Kong 回憶的香港)



Social media communication has high reachability to less active audience, especially when high-profile performers are involved. The active ones are more closely following people within the industry and often create WOM to convince less active participants.

Key communication channels

|                     |  |  |
|---------------------|--|--|
|                     |  <p>蔡卓妍 Charlene Choi<br/>6.8 萬位位追蹤者 · 正在追蹤 0 人</p> |  |
|                     | Performers' social media   | Art-mate.net e-newsletter  |
| More active         | ★  | ★  |
| Less active/ lapsed | ★  |  |

|                     |   |   |
|---------------------|---|---|
|                     |  |  |
|                     | Billboards (esp. at public transport hub)   | Friends with field experience   |
| More active         |   | ★   |
| Less active/ lapsed | ★   |   |

*Definitions:*

*More active participants: Respondents who have participated in >3 paid theatre performances in P1Y*










*Less active/ lapsed participants: Respondents who have participated in less than 3 paid performances/ any theatre performances in P1Y*

Performers' social media page has the highest reachability, followed by performing groups' social media (esp. if shared by peers or celebrities). Niche platforms play a unique role to engage active participants.

Mass-facing

Niche



|                        | <br>蔡卓妍 Charlene Choi<br>5.8 萬位追蹤者 · 正在追蹤 0 人<br>Performers' social media | <br>Event booking platform | <br>試當真<br>Trial & Error<br>Trial and Error YouTube | <br>游大東影視筆記<br>@yautaitung<br>Blogger review | <br>劇團<br>windmill grass theatre<br>Performing groups' social media | <br>HK TICKETING<br>: 快 達 票<br>Hong Kong Ticketing emails | <br>Promotional emails<br>(e.g. credit cards) | <br>文化者<br>The Culturist<br>Cultural news page | <br>art-mate<br>Art-mate.net e-newsletter |
|------------------------|--|---|--|--|--|--|--|---|--|
| More active            | ★  |   |  | ✓  | ✓  | ✓  | ✓  | ✓   | ★  |
| Less active/<br>lapsed | ★  | ✓   | ✓  |  | ✓  |  | ✓  |   |  |

“On the platform of Klook App, there are many entertainment offers, which include theatre tickets. The website also highlights what's so gimmick about the show.”

Lapsed theatre participant

“I am following some performers and art groups on Facebook and Instagram. Also, I pay attention to Yau Tai Tung's page as he provides updates on upcoming shows.”

Active theatre participant

“I like browsing Art-mate because it features show descriptions. I learn more about the shows I wasn't familiar with before.”

Active theatre participant





★ Important channel

✓ Information mentioned



Offline touchpoints usage varies across active and lapsed users. Visual presentation plays an important role to enhance awareness and offer cues into production quality, particularly for less active audience.

**Mass-facing** ➔ **Niche**

|                     |  |                                 |   |   |  |
|---------------------|--|---------------------------------|---|---|--|
|                     | <br>Billboards (esp. at public transport hub) | Banners outside Cultural Centre | <br>Posters / Leaflets | <br>Show ads in performance brochure | <br>Friends with field experience |
| More active         | ✔  | ✔                               | ✔   | ✔   | ★  |
| Less active/ lapsed | ★  | ✔                               |   |   |  |



“After the show ends, I would take a sneak peek at the coming shows. If I’m interested, I will pencil down when the ticket is for sale and stay tuned for updates.”

Active theatre participant



“I have friends who work in this industry, they would recommend some of the shows or I will go watch them as a token of support.”

Active theatre participant




Important channel

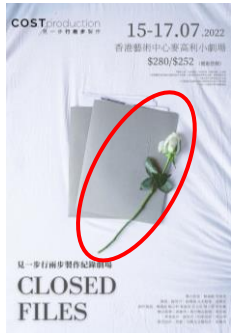



Information mentioned

# Integrating elements that communicate the theme and assuring reason-to-believe (RTB) into poster design gives audience more information.

## Theme


 **Illustrative to theme**  
 “I wonder what the white flower means, perhaps death and dying”  
 M, 25 y.o.




 **Straightforward name**  
 “‘Middle-aged ladies’, I grasped the theme easily and it resonates with me”  
 F, 35 y.o.




## RTBs

 **Production crew**  
 “I know Warren Mok. He sings well. The music should be okay”  
 F, 37 y.o.



 **Director**  
 “司徒慧焯 is the Johnnie To in theatre. I am very much enticed”  
 M, 38 y.o.



 **Music**  
 “It should clearly state the music is played by live band or by recording”  
 F, 33 y.o.



\* Upper poster: On Broadway (no cues on music performance)  
 \*\* Bottom poster: Kick your boyfriend (provide assurance on the use of live music bands)

Communicating tension on posters triggers curiosity and attracts audience to find out more. Aestheticism also helps catching eyeballs and interest.

Emotional payoff



**Tension/ Conflict/ Mystery**  
“The illustrations create conflicts and resonate with the theme of from death to birth, real life to afterlife.”

M, 28 y.o.



**Anticipation**  
“3 ladies looking up as if they want to tell me something. It makes me curious.”

F, 33 y.o.



Physical texture/ Aesthetics



“Impressive design – this is like a booklet rather than a leaflet”  
F, 33 y.o.



Price information



“For a performance backed up with a strong crew, I thought it is \$980. Here said \$480, saved me time from consideration.”

M, 38 y.o.

香港文化中心大劇院  
Hong Kong Cultural Centre  
Grand Theatre  
\$160 - \$480  
編劇 何冀平  
導演 司徒慧焯\*  
特邀主演 謝君豪



# Leverage social media via content creation to regularly engage audience with art groups and performers, instead of treating it solely as a channel to disseminate ticketing information.

## Essential

- Instagram and Facebook are top-of-mind social platforms, thus groups shall establish presence
- They are good platforms for continuous engagement.
- Constant updates are key to maintain reachability



- Main channel of daily news consumption
- Hashtag provides abundant information
- Enable visualization (e.g. short clip, Reels)



- Often require manual search by users to locate specific accounts



- More generous in giving a “like” on Facebook, compared to Instagram



- Declined usage
- Information influx – not memorable



“I didn’t read much information about performing arts in the 2 years of pandemic. Now, I am getting less relevant information while it is easily accessible on Instagram before.”

Lapsed theatre participant

## New trends

- YouTube emerges as the third major social platform. It favors interaction and content creation
- Groups should create their own content online and bring it to broader viewership.



- Show up in cultural or art channels/ establish one’s own channel
- Release trailers/ making-of to enhance awareness
- Consider investing in YouTube ad – longer attention span



- Actors to show up/ start own content creation



“Invite audience to do voiceover and give tickets to those who comment and submit articles.”

Lapsed theatre participant

Building a good show

# Reassurance, informed decision, engagement and reputation help groups to communicate good quality and show experience.

- Disclose making-of and rehearsal clips to allow more understanding to the crew/ cast/ stage and communicate performance quality
- Small trial performance (e.g. read-through 圍讀 · trial performance 試演) or replay (“再度公演”) steer reassurance as the show won excellent feedback

“I've watched script read-through before. Although I didn't know the author, it turned out to be so good after watching it. It could be better than watching performances, even though they merely read it out. It means the script was really well-written, and I paid attention to the author since then.”

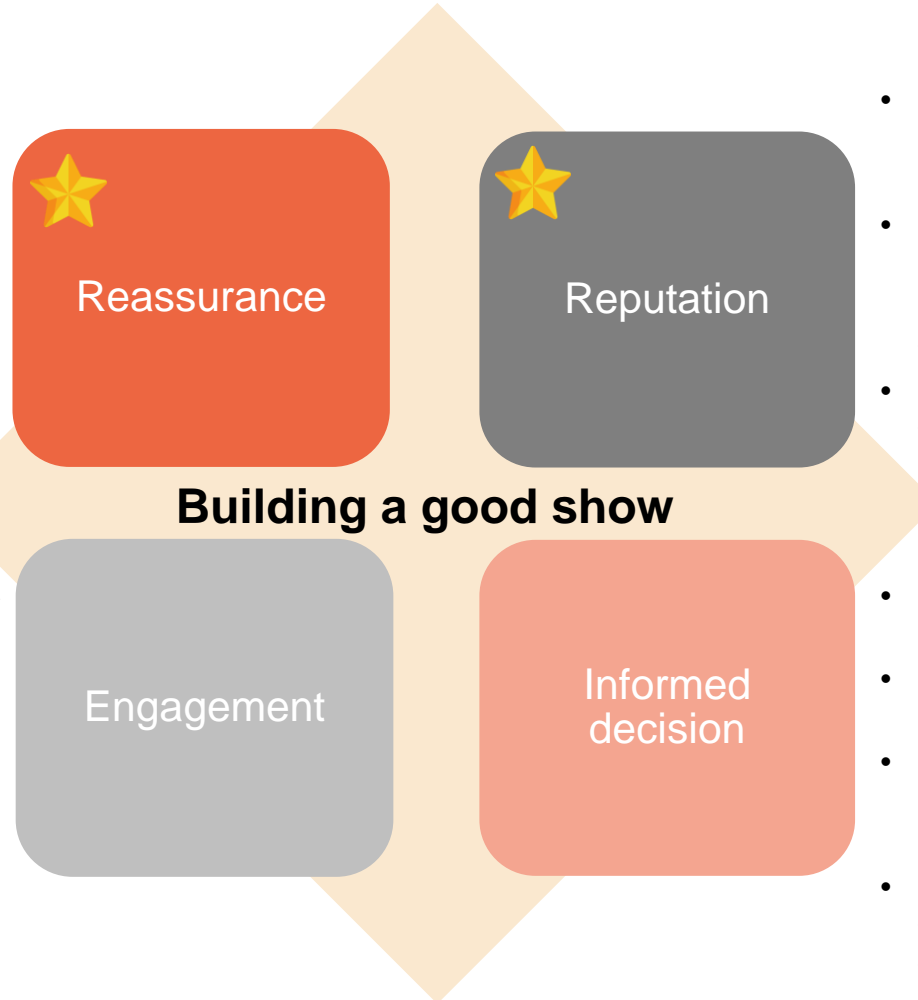
Active theatre participant

- Open up online touchpoints – collaboration with YouTube channels to introduce the show
- Set up own Instagram/ YouTube/ Facebook page and utilize performers' sphere of influence

“As dramas don't have trailers like movies. It could be helpful to feature themselves on free channels, such as promotion videos Youtube, some daily snapshots, so that the audience could know them more as if we are having a connection. I won't know these via a poster.”

Active theatre participant

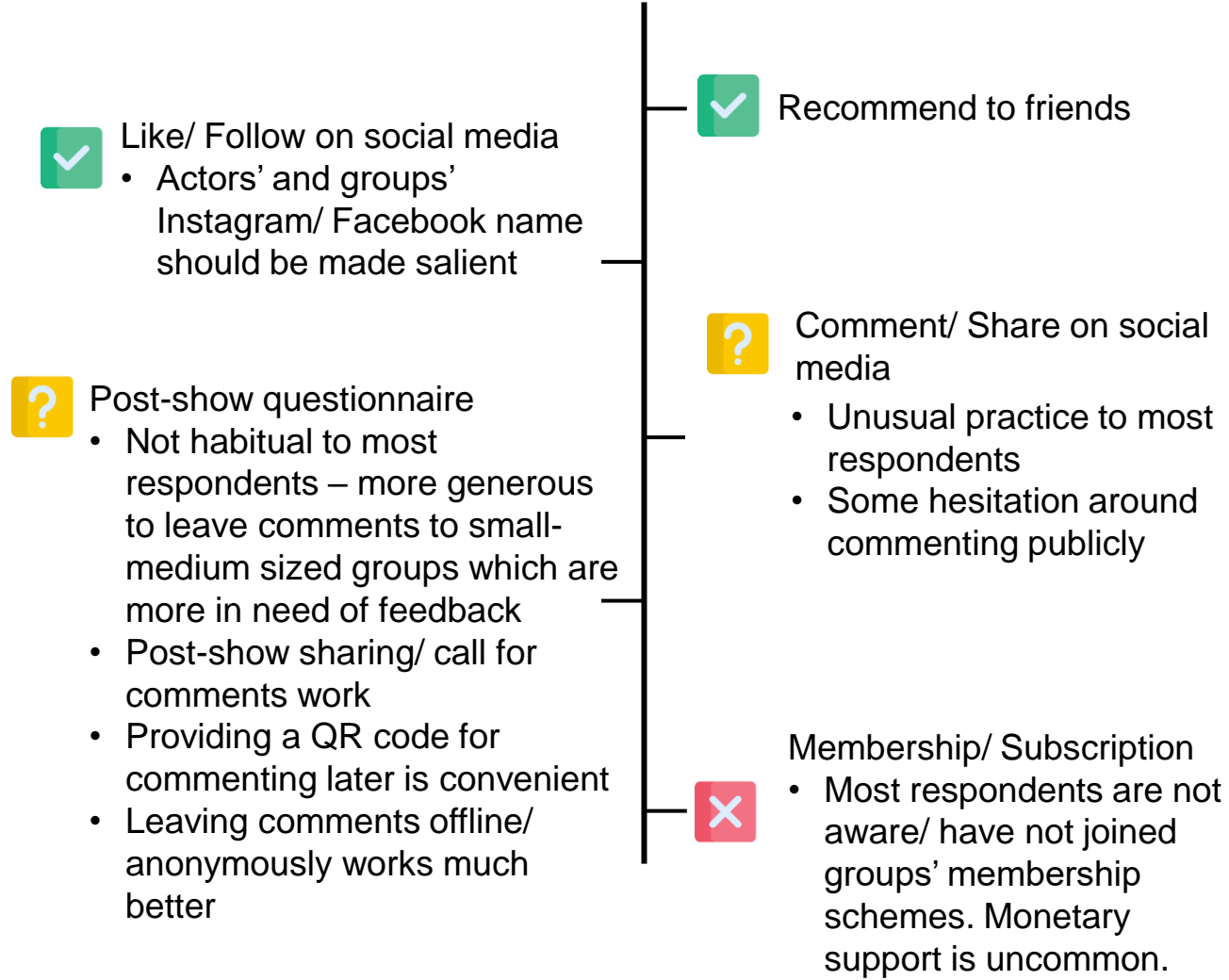
★ Higher priority for small-medium sized performing groups



- Plan new shows with a target to re-run – reputation needs to be built; payoffs may come more at re-runs.
- For shows with long period, invite critics/ field experts and attract fans to the early shows to generate buzz; WOM then can be used to drive ticket sales to the mass in the later slots
- Include 1-2 reputable cast and leverage their fame to promote the production

- Show a name hinting at the topic (e.g. Female N°7 中女7號)
- Craft a tagline and description first to inform and ideally also to stir curiosity
- Attractive trailers to draw anticipation among the prospective audience and reach out to a fresh audience
- For shows that are expected to be popular, kick off ticket sales early as selling out quickly generates fear of missing out

# Participants express interest to support and stay in touch with local art groups, but they need easier and less costly means on the action level.



## Implications

- Overall, respondents want to support Hong Kong performing groups, especially small-medium sized, but have not developed any habits to keep track of their updates off the theatre.
- While they are active on social media, it is flooded with information. Theatre information often find it hard to compete with more daily interests.

To succeed in using social media as an effective communication channel, following social media is only step one.

Group shall aim at improving eye-catchiness and sharing – it will require art group to carefully craft content to convey good quality in upcoming performance and provide contents that encourage sharing and commenting by trusted fans.

“It would grasp my attention if the post said rehearsal has started and the show will be kicked off in the coming weekend. Then I can have a sense that the show is really coming.”



# LOCAL DRAMA: Light-hearted comedy has the highest appeal, while social topics also drive interest from specific audience. Art groups could explore interactive features to engage younger participants.

## Key findings

- Creativity and innovation among small-medium groups are widely acknowledged, from topics to engaging interactive performance methods.
- To lapsed participants, local groups shall continue to strengthen assurance of quality.
- Active participants have higher acceptance of new/ hard topics (e.g. society/ death & dying/ philosophy).

## Opportunities

### Small but interactive stage; Innovative presentation



“I didn’t know what is immersive theatre before watching Cats and the coastal forest’ but it turns out to be interesting and impressive. I was given a map and asked to navigate the theatre from a cat’s perspective. After exploration, I understood the performance tells implicitly about happenings in our society.”

Active theatre participant

“Playback theatre is often interactive. I have been to one where we were given props and interacted with the host. It brought us closer to the participant next to me too. For this type of performance, I am okay with smaller theatre.”

Lapsed theatre participant

### Small performance for audience with specific interest

- Performance with a profound message often faces a more narrow audience base, but collaboration with relevant organizations in promotion may effectively help broaden the reach

“One of my friends is a social worker. He knows there is a show in JCCAC, so he asked the students he is advising and me myself to support.”

Active theatre participant

**MUSICAL:** Many audience have experience on Broadway or West End musicals (when travelling or via global tours) that set bars very high. Local groups should focus on bringing in local features.

**Key findings**

- Local musicals integrating local topics with Cantonese songs, special stage set-ups, costume designs and visual effects provide a light-hearted enjoyable theatre experience to both novice and experienced audience.
- A risky move for Hong Kong performing groups, particularly small-medium sized groups to reproduce classic foreign musicals (e.g. Mamma Mia) as it requires huge investment to duplicate the quality (e.g. sound & lighting) for an authentic Broadway experience. Customers are keen to revert to global tours by renowned international performers once the border reopens.



“Small/medium theatre groups are maybe unable to deliver their stories perfectly. That failure may be ascribed to stage designs, lighting and actors’ capability. “

Lapsed theatre participant

**Opportunities**

**Integrate local scene-setting and elements**



“Westside Twirling Dreams’ is excellent. It depicted a story of Hong Kong sex workers in the old days. The costume is to the point. The stage setting is simply beautiful. There is a profound message. The brochure is appealing.”

Active theatre participant

**Celebrity endorsement**

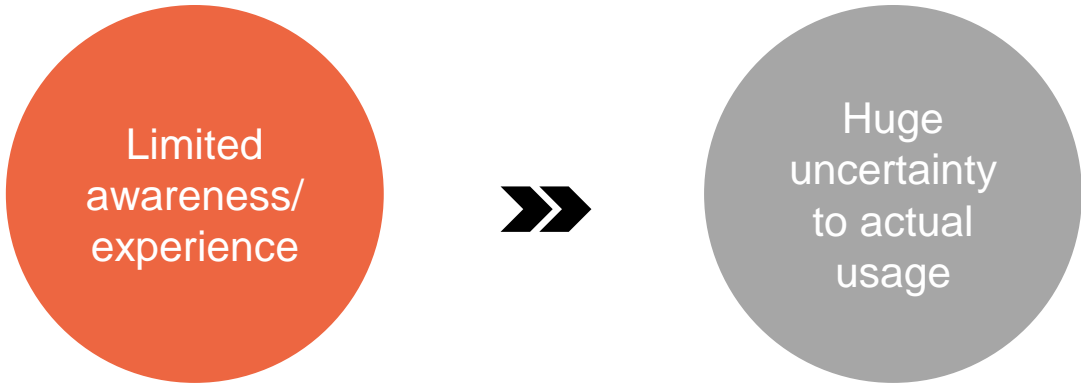
- Especially for lapsed participants, they need a familiar name (but not necessarily idols) to deliver credibility.

**Outstanding singing and dancing capacity**

- Impressive singing and dancing performance can bring strong recalls and entice continuous support

# Without video demonstration, most audience find it challenging to imagine art tech applications and how it improves the experience for audience.

## Unaided



- × Fear it would downgrade sophisticated art to entertainment
- × Extravagant “tech” would distract people from appreciating the essence of theatre art - stage dynamics and interplay between elements
- × Uncertainty about how heavy tech is used
- ✓ Potential to embellish stage display

“Just like watching an Indian movie, although a dancing scene is included, it is not why I chose to watch it. The scene doesn’t matter to me.”

**Active theatre participant**

## Aided

- Once a demonstrative video is shown, respondents in the focus groups showed interest in its beautiful visuals and improved engagement experience.
- Still, the wonder does not come intrinsically for art tech being a breakthrough in stage performance – how it relates to the delivery of storyline or core message.

“Under the stage, there are some audience with some stage props that could foster interaction and engagement.”

**Lapsed theatre participant**

“I am satisfied with the performance due to its colourfulness and some eye-catching elements included, rather than its art-tech mixing essence.”

**Lapsed theatre participant**

For small/mid-size theatre groups, try to prioritise developing plays with resonating topics and collaborate with higher-profile performers to catch attention.

### Topics

- ✓ Resonating topics, include –
  - Personal topics: dream, passion, lifestyles, ageing
  - Societal topics: gender, class mobility, justice, local culture
  - Latest hot topics: philosophy, Zen, fashion, wellbeing
- × Avoid abstract and over implicit presentation when handling hard topics

### Performers / Producers

- ✓ Crowning effect from well-liked and popular artists, particularly performers
- ✓ Communicate performers' experience in other art forms (movie, dance, music, etc.) to drive appeal with the broader audience



“Regarding small art groups ... Included one or two famous and experienced actors will let more people know about this troupe.”

Active theatre participant

### Stage setting

- ✓ Experiential or interactive stage arrangement may help develop interest even with relatively low-budget
- × Watch out for classic remakes (esp. for Broadway musicals)
  - × Stage setting, if perceived as substandard to originals, may cause disappointment and overall show experience

### Price value

- ✓ Price under \$200 is deemed quite approachable for price-value seekers
- ✓ Provide offers to students, who make up for significant part of exploratory audience
- × Promotion during strong competitive seasons, e.g. during HKAF (February to April)

### Conveying selling point

- ✓ Original/ reproduction shall be highlighted
- ✓ Help novice participants to understand the names by calling out their merits (e.g. Renowned screenwriter 金牌編劇 with Raymond To 杜國威 and Actress 演員 with Perry Chiu 焦媛)
- ✓ Novel topics should be called out, besides tagline description and graphics (e.g. reincarnation)



## Respondent profile (Active participants)

| Demographics |        |     |                           |               |                         |                          | Arts participation overview                    |   |  |
|--------------|--------|-----|---------------------------|---------------|-------------------------|--------------------------|--|---|--|
|              | Gender | Age | Marital status; have kids | Occupation    | Education level         | Monthly household income | No. of arts event participation in past 1 year | Theatre genres participated and frequency                                     | Participation in non-local production pre COVID-19 |
| R1           | F      | 26  | Single/N                  | Education     | Bachelor                | \$20,000-29,999          | 2  | Cantonese Drama 1 time;<br>Unknown genre 1 time                               | No   |
| R2           | M      | 41  | Married/N                 | Public sector | Bachelor                | \$70,000-79,999          | 2  | Cantonese Drama 2 times   | No   |
| R3           | F      | 39  | Single/N                  | Merchandising | Associate or equivalent | \$30,000-39,999          | 8  | Cantonese Drama 4 times;<br>Cantonese Musical 1 time;<br>Talk show 3 times    | No   |
| R4           | F      | 33  | Single/N                  | Aviation      | Bachelor                | \$40,000-49,999          | 6  | Cantonese Drama 1 time;<br>Musical 1 time;<br>Unknown genre 4 times           | Yes/5%   |
| R5           | F      | 35  | Single/N                  | Wholesale     | Bachelor                | \$70,000-79,999          | 5  | Cantonese Drama 1 time;<br>Cantonese Musical 1 time;<br>Unknown genre 3 times | No   |
| R6           | M      | 29  | Single/N                  | Banking       | Associate or equivalent | \$80,000-89,999          | 2  | Cantonese Drama-dominant  | No   |

### Definitions:

“Past 1 year” refers to period from Jul 2021 to Jun 2022

“Pre-COVID-19” refers to period before Jan 2020

## Respondent profile (Lapsed participants)

| Demographics |        |     |                            |                   |                         |                          | Arts participation overview                         |                                       |   |   |  |
|--------------|--------|-----|----------------------------|-------------------|-------------------------|--------------------------|---|---------------------------------------|---|---|--|
|              | Gender | Age | Marital status; have kids  | Occupation        | Education level         | Monthly household income | Participation in paid performing art in past 1 year | Pre-COVID-19: Participation frequency | Pre-COVID-19: Theatre genres participated and frequency                           | Pre-COVID-19: Participation in non-local production | Participation intention in future 1 year |
| R1           | F      | 37  | Single/N                   | Non-profit sector | Bachelor                | \$70,000-\$79,999        | N   | 2                                     | Non-Cantonese musical 2 times   | Yes/100%  | Quite high                               |
| R2           | M      | 25  | Single/N                   | Food manufacture  | Bachelor                | \$70,000-\$79,999        | N   | 2                                     | Cantonese Drama 1 time; Cantonese Musical 1 time                                  | Yes/10%   | Quite high                               |
| R3           | M      | 28  | Married/N                  | Surveying         | Bachelor                | \$40,000-\$49,999        | N   | 2                                     | Cantonese Drama 1 time; Cantonese Musical 1 time                                  | N   | Quite high                               |
| R4           | F      | 33  | Married/2 kids (1, 4 y.o.) | Architecture      | Bachelor                | \$50,000-\$59,999        | N   | 4                                     | Cantonese drama 2 times; Cantonese musical 1 time; Non-theatre performance 1 time | Yes/30%   | Very high                                |
| R5           | M      | 38  | Single/N                   | Hospitality       | Associate or equivalent | \$60,000-\$69,999        | N   | 5                                     | Cantonese drama 2 times; Non-theatre performance 3 times                          | Yes/30%   | Quite low                                |
| R6           | F      | 33  | Married/N                  | Healthcare        | Associate or equivalent | \$50,000-\$59,999        | N   | 2                                     | Cantonese drama 2 times   | N   | Quite high                               |

### Definitions:

“Past 1 year” refers to period from Jul 2021 to Jun 2022

“Pre-COVID-19” refers to period before Jan 2020

“Future 1 year” refers to period from Aug 2022 to Jul 2023

# Photo credits

## Art-mate.net

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## Hong Kong Arts Centre & Project Roundabout (Art-mate.net)

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## Yakusha Theatre (Art-mate.net)

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## Getty Image, (Cambridge Dictionary)

1 image on slide 26, retrieved from <https://dictionary.cambridge.org/zht/%E8%A9%9E%E5%85%B8/%E8%8B%B1%E8%AA%9E/curtain-call>



## Charlene Choi (Facebook)

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## Hong Kong Repertory Theatre (Facebook)

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## Windmill Grass Theatre (Facebook)

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## Hong Kong Ticketing

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## Hong Kong Fringe Club (Klook)

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## The Culturist

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## 試當真 Trial & Error (YouTube)

1 image on slide 25 and 29, retrieved from <https://www.youtube.com/@trialanderror924>



## 拾陸比玖 16:9 (YouTube)

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## 劇場空間

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## 中英劇團

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