

VISUAL ARTS

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Visual arts take many forms. There are specific shows that are able to drive a large audience including those who are less engaged with the VA industry.

Talk-of-the-town arts events



Immersive art tech



Design (Pop-Art)



Large Sculpture / Installation



Ceramics



Calligraphy



Famous or renowned arts



Photography



Mixed media



Oil painting



Chinese painting



Mass interest

Niche interest

Active participants find local art scenes more vibrant and engaging. Many less active participants are yet to come back.

The focus group gather respondents of different level of participation together. Different segments show strong commonalities across the interests in different visual arts genres, but the participation patterns are very different.



Active participants (participated in >8 exhibitions in P1Y with at least 2 paid)

- 3 out of 6 respondents are hardcore active participants.
- They have wide exposure to exhibitions of different mediums and have formed their own opinions about venues and artists.
- They are also keen to frequently visit and re-visit art venues when new exhibitions are installed.
- During COVID-19, one of them visited exhibitions more frequently than before because the need to look for local leisure activities is high.

Less active (participated in 2 – 7 exhibitions in P1Y)/ **lapsed participants** (no participation in P1Y)

- 3 out of 6 respondents are less active and lapsed participants.
- They tend to visit the exhibitions with friends/spouses. Some are triggered by friends' invitation only.
- These respondents are more prone to talk-of-the-town/ photogenic art events.
- Most of them learn and gain exposure of VA via very high standard exhibitions by local museums or when travelling overseas. It creates an ultra high benchmark and thus expectation gap towards local art offerings.
- Half of the respondents visit less often because of everchanging restrictions and the lack of international renowned exhibition in touring. The increase of visitor flow in local art venues also deter some visitors as it becomes distraction as well as raises health concern.

Triggers of initial engagement

Arts education uplifted the level of appreciation from a perception of beauty to an appreciation of techniques and stories behind art creation, while cultural education broadened the scope of interest and encouraged exploration.

Arts education

- Enlightened from art classes (oil paintings) that taught about skills and history of artists and techniques

→ Acquired knowledge to appreciate arts beyond the superficial beauty, ability to compare across art pieces

Beauty; skills used in arts creation; observation of details; the power to create and innovate



“When you have learnt/are very fond of paintings, you know how to appreciate the style and techniques from details. Otherwise, one might get bored and could not find fun in it.”

Less active Visual Arts participant

Cultural education

- Studied culture-related subjects at university
- Visited a wide range of visual art venues and exhibitions

→ Respect for diversity, welcomes a wide range of art formats and experiments

Inspiration; reflection on social issues or personal belief; interactive visit experience



“I studied cultural management, so I needed to visit an art venue back in my undergraduate study. Even without detailed guidance, I still find it intriguing.”

Active Visual Arts participant



“I came across an installation that looked just like a coffin. You can lay in it and feel the darkness inside. Since then, I realized arts is more than painting and taking photos.”

Active Visual Arts participant

General curiosity and enjoyment of beauty

- Use instincts to understand visual arts exhibition
- Interested to learn more but require down-to-earth and easy-to-understand illustration

→ Relaxation, social interaction

Beautiful art pieces; sharable content on social media; daily or trendy topics



“The surrounding make you feel like you are a hipster. I feel so relaxed and comfortable to fuel up myself with art displays for the entire afternoon.”

Less active Visual Arts participant



“I have a kid at primary school age. From him, I realized an interest in arts is innate. When he is in a museum and sees a corner for him to draw, he will run there.”

Active Visual Arts participant

Immersive installations are unanimously considered the most attractive and approachable medium regardless of level of interest/ engagement in VA.

Impressive visual effects give awe and wow, and the topics are usually easy to understand.

- All respondents have visited TeamLab exhibition abroad.
- Key attractive elements include gigantic, colorful, interactive (via mirrors, sensors and/or lights), surreally authentic
- Visitors feel like entering into a new space where they can completely immerse to appreciate, interact, explore and take photos with.

TeamLab



Pipilotti Rist exhibition in Tai Kwun



“The show is more than simply light projection. Interactions happen as the light change when you pass by. And there are lots of mirrors mirroring the light beam.”

Less active Visual Arts participant



“The show is photogenic. It looks so nice in photos that will attract you to visit.”

Less active Visual Arts participant



“To novice participants, they can easily adapt to this kind of shows. Like paintings, you need to know a bit about the history and techniques before appreciation. It is not required in these shows.”

Active Visual Arts participant

Western traditional paintings are more commonly appreciated due to high awareness of famous artists like van Gogh and Monet.

Many Hong Kong visitors are educated about western art history and learnt how to appreciate traditional western arts via painting classes and travel experiences, as many of them have visited museums or tourist spots that celebrated famous artwork and artists.

- Many less active and lapsed participants did not have a habit to appreciate visual arts in Hong Kong before the pandemic. Indeed, it was more often a tourist activity that happens overseas.
- Key attractive elements include masterpieces (by famous artists or prestigious museums), rarity, historical and international.
- Visitors feel that the experience is prestigious and valuable due to the rich classic cultural content associated and saving the effort to travel.



“When people travel abroad, mostly they will go to large museums. Before travel ban, rarely would you travel within to city to hunt down for the shows.”

Active Visual Arts participant



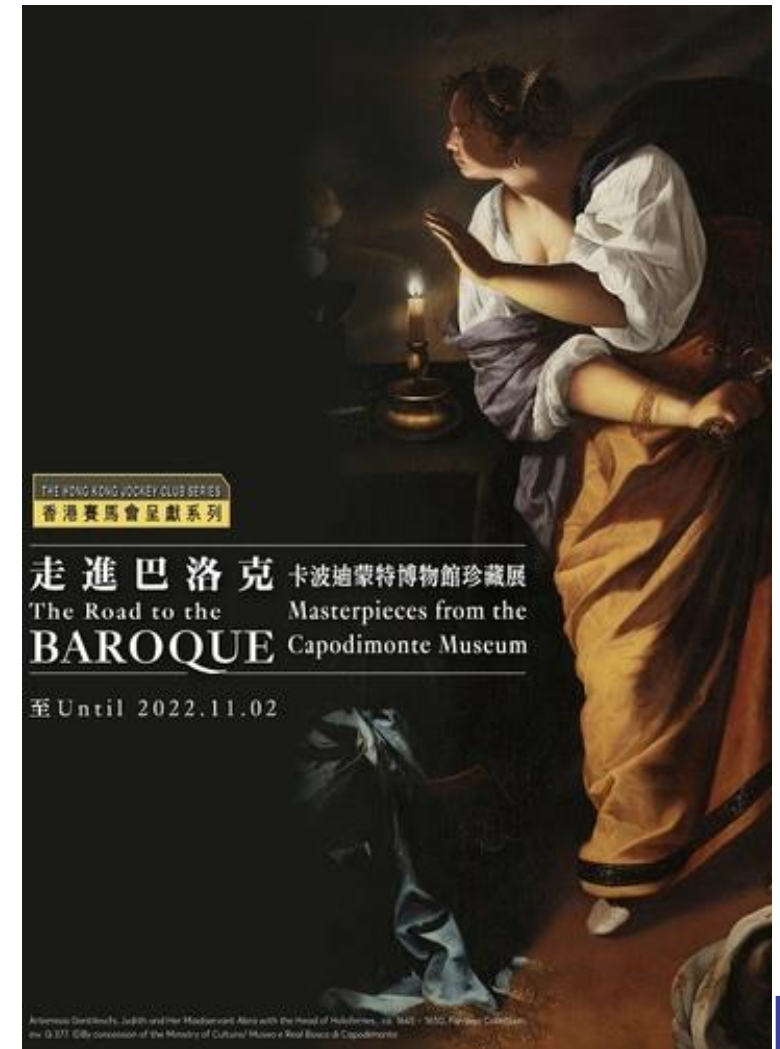
“The Baroque show has a very strong artistic ambience. More, when you see its promotion, you feel like being in a 5-star hotel with a classical interior. That is really appealing.”

Active Visual Arts participant



“Of course, I love classical pieces. Great if there is Monet featuring shows, be it real piece or duplicated ones. I would be really enticed if some real pieces are shipped from Europe. Even just a few of them among the entire exhibition.”

Active Visual Arts participant



Genre findings – Chinese painting & calligraphy

Chinese painting and calligraphy are often considered boring unless with digitalized illustrations. Visitors find it hard to appreciate the skills, but more relevant to the historical lifestyle.



- “This is so cute. It captures what people in the painting are doing, such as chatting, playing chess, having tea and fishing.”
Active Visual Arts participant
- “The point is I can picture in mind how is life in ancient times. After all, I don't have Chinese art knowledge, can't really find fun in appreciating the techniques.”
Less active Visual Arts participant

- “This looks boring. I don't understand the subject without guidance.”
Active Visual Arts participant
- It is like looking at some antique pieces, and the collection becomes yellowish and shabby. Even though I like arts, I am not so motivated.”
Active Visual Arts participant

When deciding on whether to visit an exhibition, visitors look for cues that provide predictability on the amount of enjoyment they can have as compared to the effort to be made.

Basic Considerations

Level of interest

Levels of interest are mainly assessed by the following factors:

- **Art format:** knowledge and ability to appreciate
- **Artist:** fame, reputation and specialty
- **Topic:** familiar, trendy or special topics that drive interest
- **Attractive promotional materials**
- **Words-of-mouth from peers**
- **Photogenic scenes for photo-taking**



“With a short clip within 10 minutes, I can already know more about an artist – his works and experience. Only by understanding the artist, I can feel more interested in the person.”

“If the exhibition features sole performers, I need to know more about the person before attending the show. In contrast, if I just come across somebody, not even recalling his/ her name, that doesn’t really appeal to me.”

Lapsed Visual Arts participant

Worthiness to make the effort

A series of calculation happen in visitors’ mind before deciding to pay a visit or not

- **Location:** commute time, accessibility and nearby facilities (i.e. dining, shopping and entertainment)
- **Operating hours:** opening at evenings or weekend vs business hours
- **Fee / Ticketing arrangement** (e.g. reservation, opening hours, etc.)
- **Estimated time to spend in the exhibition:** evaluated by venue sizes, number of art pieces to be shown, supplementary activities, etc.
- **Companion:** their level of interest and availability
- **Risk of disappointment:** previous experiences with the artists, venues or styles of promotional materials
- **Popularity and/or reputation** (e.g. mentions in social media)



“I visited some industrial buildings in Fo Tan. It was so far that took me long to travel to Fo Tan MTR and I used Google Maps to guide me from there to the destination. Worse still, the building was so hot and no one open the door for us. It was an awful experience that I don’t want to repeat again.”

Active Visual Arts participant



“There was an art banquet at Art Fringe Club. I can just walk there after work.”

Active Visual Arts participant

Providing more information to help visitors learn more about art mediums, artists and topics of exhibitions can help drive interest to visit.

Basic Considerations

Level of interest

Levels of interest are mainly accessed by the following factors:

- **Art format:** knowledge and ability to appreciate
- **Artist:** fame, reputation and speciality
- **Topic:** familiar, trendy or special topics that drive interest
- **Attractive promotional materials**
- **Words-of-mouth from peers**
- **Photogenic scenes for photo-taking**

- **Art mediums:**
 - Use arts-tech to make traditional art mediums (e.g. Chinese painting and calligraphy) more modern and interactive
 - Provide content for learning the creation process
 - Provide space to try out simple creation
- **Artist:**
 - Provide video (interviews, biography) to share the artists' background and evolution in art creation journey
 - Invite artists to share content on social media about their works, the duration of the exhibition and the meaning of the key art pieces
 - Provide assistance to help artists engage with visitors
- **Topic:**
 - Consolidate works of different artists of similar interests or working on the same topics to bring contrast
 - Topics that draw more common interests include pop culture (animation, show-biz), design, local culture (e.g. heritage, food, scenery), social issues (e.g. gender equality, social mobility, underprivilege community), exotic cultures



“A good theme makes you feel intrigued in the first place. An example is I attended a Brutalism architecture exhibition, which allows me to understand what are the existing Brutalism style buildings in Hong Kong.”

Active Visual Arts participant



Visitors worry about the level of enjoyment an exhibition can bring, especially if it takes a long time to make the visit. Ways to enrich the visitor’s experience will help to improve overall satisfaction.

Basic Considerations

Worthiness to make the effort

A series of calculations happen in visitors’ minds before deciding whether to pay a visit or not

- **Location:** commute time, accessibility
- **Nearby facilities** (i.e. dining, shopping and entertainment)
- **Fee / Ticketing arrangement** (e.g. reservation, opening hours, etc.)
- **Companion:** their level of interest and availability
- **Expectation on the richness of content:** often evaluated by venue sizes, number of art pieces to be shown, supplementary activities, etc.
- **Risk of disappointment:** previous experiences with the artists, venues or styles of promotional materials
- **Popularity and/or reputation** (e.g. mentions in social media)

• **Experience enrichment:**

- Promote less popular art venues that consolidate a good amount of artists and artworks (e.g. JCCAC, PMQ and Cattle Depot Artist Village)
- Connect smaller exhibition venues in proximity to lengthen the whole visual arts exploration experience (e.g. Fo Tan Open Studio Day, Island Art Day)
- Provide tours or art piece walkthroughs to share information with interaction
- Offer high-quality posters or souvenirs for sales

• **Ticketing:**

- Communicate reservation information via both arts and mass entertainment channels, e.g. Klook
- Utilise reservation system for crowd management for popular shows
- (for active participants) Early communication with preview information before ticketing period to drive buzz

• **Expectation management:**

- Presentation of the exhibition without exaggeration
- For art-tech, show the art installation with the environment for better understanding

“It is a trap as you thought there would be a lot of artworks displayed but ended up all of them have been shown in the promotion. Not only visual arts, but many promotions as well - claimed many, in fact, all could be placed within a wall.”
 Less active Visual Arts participant

“Sometimes I already had low expectations, but I still got very disappointed. That is all? Yes, it is.”
 Less active Visual Arts participant

“Cattle Depot Artist Village was quite good, I could spend a whole afternoon there, and nearby had decent coffee shops as well. Compared to master-class level artworks in big art venues, the artists it chose are relatively local, thus, they were two different.”
 Less active Visual Arts participant

To promote interest in and visit to visual art exhibitions, the industry shall work on 3 key areas: better communication on events, continuous engagement with art venues and improving awareness of local artists

Communication
of events

Venue
engagement








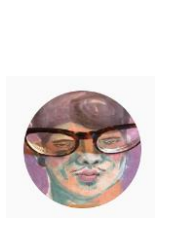
Artist awareness

Online media (website and social media) posts on weekend activity recommendations and event booking platforms have good reachability to mass audience. Active users keep an eye on communication from organisers and venues.

Mass-facing

Niche



								
Active	✓	✓	✓	✓			★	★
Less active	★	★	✓	✓	✓	✓		✓
Lapsed	★	★			✓			

★ Important channel
 ✓ Mentioned channel

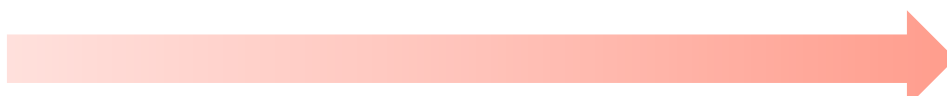
Definitions








Active participants (participated in >8 exhibitions in P1Y); less active (participated in 2 – 7 exhibitions in P1Y); lapsed (no participation in P1Y)

Offline touchpoint usage is generally low. Outdoor promotion and TV reports may raise awareness and interest in exhibitions. Leaflets of exhibitions across different venues have good potential in spreading words among VA visitors of different venues.

Mass-facing

Niche



	 TV news reports (e.g. launches)	 Billboards (esp. at public transport hub)	 Brochure / Leaflet / Postcard
Active/ Less active			
Lapsed			



“The brochure is only available on-site, so it serves like an information guide to me.”

Active Visual Arts participant



“I think venues can show brochures of shows even not held in their own places.”

Less active Visual Arts participant



“Overseas, art shows brochures are available at hotels. I am not sure why there isn’t such practice in Hong Kong. Art groups are minding their own business only.”

Less active Visual Arts participant



 Important channel

 Mentioned channel

Launches of high-profile activities and museums are the most capable to attract participants. The sense of trend can drive visits since people do not want to feel like missing out.

Less active/ lapsed participants

Active participants

<p>Immersive arts exhibitions (e.g. Pipilotti Rist)</p>	<p>Short-term immersive art exhibitions are able to attract participants due to 1) impressive and engaging visual effects, 2) high social media exposure.</p>	
<p>Arts Events (e.g. Art Basel, Art Central, Asia Contemporary Art Show)</p>	<p>Arts are trendy and contemporary. Showing arts with supplementary treats like wine and food for a sense of privilege to be involved in a cultural fair (文化盛事), justifying the ticket fees. Short event period also created an urgency to visit and drive ticket purchases.</p>	<p>Commercialized but very vibrant and engaging due to conversations among visitors, salespeople and artists. Common topic to discuss among peers during the show period, creating peer pressure to visit.</p>
<p>New high arts venues (e.g. M+, Palance)</p>	<p>Visited as it was trendy and hot topics in town, but many did not enjoy the experience, finding it not worth the ticket and effort to visit because it was not particularly impressive, messy, overcrowded at the weekends and far away from shopping malls.</p> <p> “Like M+, it operates till 6pm so many people are visiting the museum on weekends and make the place much more crowded. Meanwhile, some installations are placed close to one another. When a group of visitors gather in front of it, barely could one see it clearly.”</p> <p style="text-align: right;">Less active Visual Arts participant</p>	<p>Visited to explore arts installed and appreciate a mix of work from renowned and aspiring artists, as well as traditional arts, modern arts and pop culture. All find it worthy of revisiting and can uplift the HK art industry to world-class. Also showed a strong appreciation for unique display space like high ceilings, projectors and sound systems for 3-D multi-media installation.</p> <p> “I think that M+ meets the standards for world-class museums.”</p> <p style="text-align: right;">Active Visual Arts participant</p>

Active participants are more likely to visit conventional museums regularly for exhibitions, while the less engaged tend to enjoy a short period of art exposure when hanging out in shopping malls.

Less active/ lapsed participants

Active participants

<p>Conventional Museums (MOA, HKHM)</p>	<p>Visit only if there are special exhibitions showing arts with high awareness or rarity. Most do not get information from museums regularly, thus relying on words-of-mouth or media to get informed.</p>	<p>Stayed in tune via newsletters or regular checks on official websites. Appreciate the effort to bring in world-class art pieces and relevant educational materials. However, many find the permanent exhibitions boring after repetitive visits.</p>
<p>Shopping malls (K11, Harbour City)</p>	<p>Good interest to pay a visit to exhibitions in the mall to enrich their leisure experience, but the exhibition is unlikely to be a key driver to visit the mall.</p>	<p>Some participants dislike seeing exhibitions in shopping malls as they find the environment too loud and busy, thus unfit for art appreciation.</p>
<p>Downtown arts complex (Tai Kwun, HK Arts Centre, PMQ)</p>	<p>A mix of arts, dining, shopping and entertainment options allows a rich visitor experience. Convenient locations with good connectivity to shopping districts further fuel interest in unplanned visits. Consistent installation of high-quality exhibitions builds credibility. Regular e-newsletters to keep the venue top of mind and provide event information to attract visit. However, visitors mainly focus on the entertainment area. The leisure element of the venue may also make visitors less conscious of the artists involved.</p>	



“Some exhibitions are held within shopping mall. People who work nearby may want to pay a visit as they grab a drink at the malls.”

Less active Visual Arts participant



“I like to see the authentic pieces. I recall an exhibition held in Hong Kong Heritage Museum some years ago. There were a few pieces of authentic Egyptian artwork. Although I need to travel for long time to see these few pieces, I still find it worthwhile.”

Active Visual Arts participant

While many visitors enjoy the experience at less common art venues, they also find strong barriers for continuous engagement.

Multi-purpose Arts Venues

(e.g. PMQ, JCCAC)

Challenge to engage

- Low awareness of events and some uncertainty over opening hours
- Relatively low chance of unplanned visits due to less convenient locations
- Some perceived them as venues for less popular or unsuccessful artists

Potential solutions:

- **Leverage events in multi-purpose venues to attract new visitors**
 - Provide maps and opening hours of visual arts space with simple information on the studios, artists or art works on display
 - Use public space at weekend events to introduce artists and artworks available in the site
 - Provide training or support to help artists interact with visitors
 - Provide art tours in the complex

Artist Studio District/Village

(e.g. Fo Tan, Wong Chuk Hang, Cattle Depot)

Challenge to engage

- Low awareness of the venues as well as the artists/artworks involved
- Concerns over welcomeness to guests
- Sporadic / unpredicted operating hours

Potential solutions:

- **Co-ordinated open days**
 - Provide maps and opening hours of studios in the district with simple information on the studios, artists or art works on display
 - Station artists or curators to introduce artworks
 - Organise workshops for participation in art creation
 - Coordinate with retailers and restaurants in the area to make a regional event

Gallery Areas

(e.g. Central from Hollywood Road to PMQ, Southern District)

Challenge to engage

- Highly commercialised, perceived as a place of transaction instead of exhibition (no or low interest to attract non-buyers)
- Very few visitors, thus unclear about welcomeness to mass
- Salespeople can be pushy and make non-buyers feel uncomfortable

Potential solutions:

- **Demonstrating welcomeness**
 - Extending opening hours beyond office hours
 - Provide introductory information on artists and/or artworks
 - Gallery staff to introduce artworks (and if the artist is present, help kick off a conversation)
- **Co-ordinated operations**
 - Regularity on opening hours and dates, stationing artists and events to attract cross-visits

One respondent contributed to listing most local artist names, while recalls of local artists from the others are low. Low awareness of local artists means that it will be challenging to leverage their social media and content creation to attract visitors.

List of artists mentioned by respondents

Local	Others
Yeung Hok Tak 楊學德	Andou Tadao 安藤忠雄
Little Thunder 門小雷	Shinkai Makoto 新海誠
Jue Ga-San 朱家新	TeamLab
Chao Yat Comics 草日漫畫	Nalini Malani
Ronald Cheng 鄭中基	Young-Hae Chang Heavy Industries
Lawrence Lam	Yu Ming Chang 張育銘
Jeremy Cheung	Shanchuan Lu 呂山川
Rosanna Li 李慧嫻	Shaoan Chao 趙少昂 (deceased)
Kingsley Ng	Van Gogh (deceased)
Brian Tilbrook	Monet (deceased)
	Michelangelo (deceased)
	Titian (deceased)
	Kamekura Yusaku 龜倉雄策 (deceased)

Sizeable themed exhibitions and known artists drive appeal.

Artists

- **Publicity building:** provide a more vivid introduction of the artists within and beyond the exhibition. Videos about artists and their works on exhibition venues were reported to be the most appealing to audience.
- **Persistence:** build a body of quality works, which may require continuous financial support before their artworks get recognized
- **Artistic style:** unique and recognisable

Exhibitions

- **Themed exhibitions:** gather a larger number of artworks to enrich visitor experience
- **Ample number of works:** provide a rich visit experience that allow audience to immerse for a longer duration of time
- **Local topics:** create stronger relevance to attract mass visitors beyond the use of art creation techniques or materials



“Hong Kong people live a hectic life so it would be best to see various pieces in one show. Take a photography exhibition as an example, if I can look at Tai O, Northwest districts, and Northeast districts in one show, I feel good. After all, I don’t know the artist behind the piece.”

“I suggest having a room for video display where one can see artist’s self-introduction on site. Honestly, I don’t usually go back to the QR code website and follow up after the show.”

Active Visual Arts participant

Highlighting local and trendy topics helps attract attention. International recognition and interactive elements may also strengthen creditability.

Theme

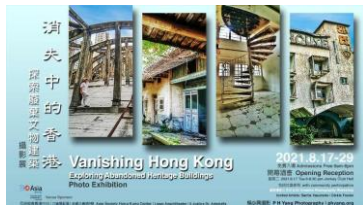
Reasons-to-believe



Local topics

“Because of the exhibitions, many people realised that Hong Kong has a lot of interesting Brutalist architecture, it even made me search for it.”

M, 28 y.o.



未知的
香港粗獷建築
UNKNOWN
BRUTALISM ARCHITECTURE
IN HONG KONG

9.3 — 9.17



F, 46 y.o.



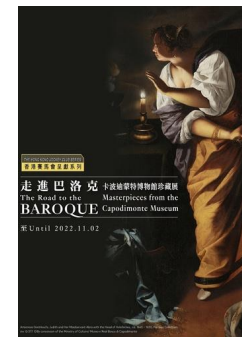
Trendy

“I watched light and shadow experiments several years ago. It was in its first stage at that time, and that was why I brought my daughter to Oil Street to watch it.”

F, 46 y.o.



Well-known / Classic / World-class



International recognition

“It needs a path for foreign artists before they get famous, to let the world know. For example, they need to join completions, which require money to send your artwork to participate.”

F, 35 y.o.



Interactive elements

“It was kind of interactive, so it led people to take part in, to be immersive.”

F, 35 y.o.



Audience rely on posters to visualise what they will see. Showing the artwork and exhibition environment could aid understanding.

Realistic representation



Misrepresentation

"I would expect it is a photography exhibition, but it is not actually included."

M, 28 y.o.



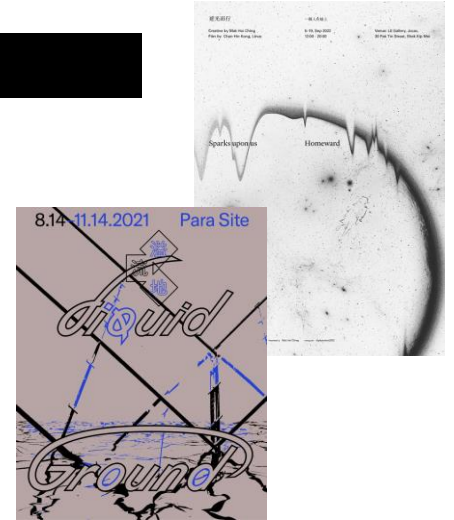
Abstract image



Confusion about what to be shown

"I don't know what it is. It isn't something I could understand at first glance and would not think about it. Hence, I am not interested in watching it."

M, 28 y.o.



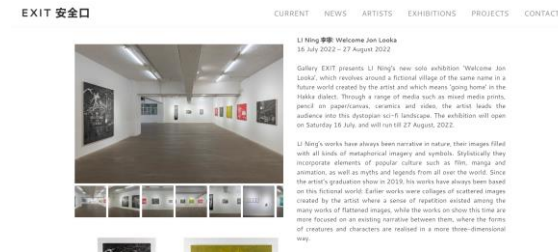
Limited content



Too little work to be shown

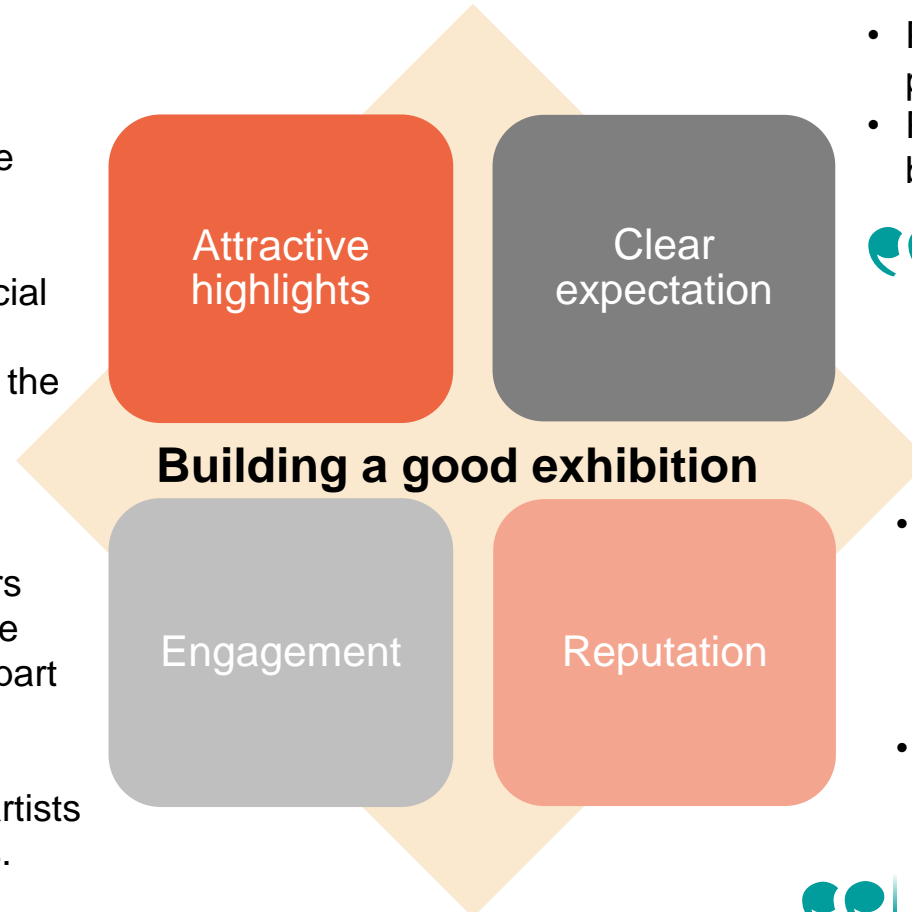
"It perhaps only has things that could be posted all on the wall."

M, 28 y.o.



A good exhibition provides accurate description on exhibition scale and artwork highlights in its promotional materials to help visitors make informed decisions, while continuing its influence via engaging activities in the exhibition and improving the reputation of the artists involved.

- Clear visualization of the key or featuring artwork that shall be the focal point or the highlight of the exhibition
- Generate words of mouth via social media including areas to take photogenic posts or interact with the artwork
- Encourage dialogue between the artists or organizer with the visitors
- Provide interactive elements in the exhibition for participants to take part in the artwork or make a similar creation
- Show introduction video clips of artists and artworks at exhibition venues.



- Posters and communication that show a realistic presentation of the artwork to be displayed
- Provide good reference on the amount of work to be demonstrated and expected time for the visit



“I think to some extent the promotional materials should deliver a reasonable expectation. Sometimes the pieces look huge and marvelous on poster. But the real objects are not the same. I myself, being an audience feel there is an expectation gap.”

Active Visual Arts participant

- Before and during exhibitions, develop promotional programs on both online and offline channels to promote the featured artists, including their background, art characteristics and/or creation process.
- Support local artists to participate in international art competitions, exhibitions and auctions where recognition can be won.

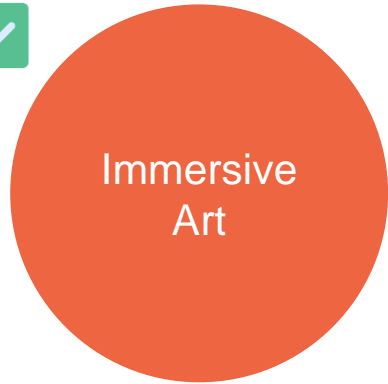


“Sometimes, the art-making process is more important than the finished product. If one could understand the artist’s thinking process, he might suddenly find the painting attractive.”

Active Visual Arts participant



While most respondents associate art tech with immersive art exhibitions and find them attractive, online or VR exhibitions are not considered attractive ways of art participation



Immersive Art

- ✓ Colorful and multi-sensory
- ✓ Often entertaining and photogenic
- ✓ Interactive elements may lead to surprise



“Visiting the physical exhibition provides a sense of presence. It is more stunning than a picture.”

Active Visual Arts participant



Exhibition in VR

- × Not attractive to those who have low interest in new tech
- × Unclear visual effect
- × Distorted size and angle



“I am not interested in any shows requiring VR lens. It makes me dizzy.”

Less active Visual Arts participant



Online art exhibition

- × Feel aloft and not engaged as compared to real exhibition
- × Unclear visual effect
- × Distorted size and angle



“It feels like Google Maps and is indeed easy to operate. But I don’t feel the sense of presence.”

Active Visual Arts participant



“The resolution is not as high, I feel like in a video game, far from appreciation.”

Active Visual Arts participant



“The display must be distorted and looks quite different to reality.”

Active Visual Arts participant

Respondent profile

Demographics							Arts participation overview					
Gender	Age	Marital status; have kids	Occupation	Education level	Monthly household income	Pre-COVID-19: types of exhibition	Pre-COVID-19: No. of exhibitions visited (# of paid visit)	P1Y: No. of exhibitions visited (# of paid visits)	Ratio of exhibition format (F2F:online)	Ratio of overseas exhibition participation	Future participation intention in future 1 year	
R1	M	28	Single/N	Education	Bachelor	~25,000	Painting, Photography, New media art, Sculpture	10 (3)	8 (2)	10%:90%	20%	Very high
R2	F	46	Married/N	IT	Master	~70,000	Mixed art form, painting, photography, calligraphy, mixed media & installation, sculpture, antique, comics, children art	13 (5)	21 (6-7)	0%: 100%	20%	Very high
R3	M	31	Married/N	Property mgmt.	Bachelor	~25,000	Photography, mixed media & installation	2 (1)	9 (2)	0%: 100%	10%	Quite high
R4	F	35	Married/N	Garment	Bachelor	~80,000	Painting, photography, calligraphy	3 (0)	6 (0)	0%: 100%	0%	Very high
R5	F	35	Single/N	Clothing	Bachelor	~50,000	Mixed media & installation, new media art, design, photography	4 (4)	2 (1)	70%:30%	70%	Very high
R6	M	36	Single/N	Garment	Bachelor	~58,000	Mixed art form, painting, mixed media & installation	5 (2)	NA	NA	10%	Hard to tell

Definitions:

“Past 1 year” refers to period from Sept 2021 to Aug 2022

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

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

Photo credits

Art Basel Hong Kong

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Art Central

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NGV Melbourne (Behance)

1 image on slide 117, retrieved from <https://www.behance.net/gallery/3842565/Pop-Art-Exhibition-Poster>



TeamLab (Businesswire)

1 image on slide 117, retrieved from <https://www.businesswire.com/news/home/20190808005373/en/teamLab-Borderless-Becomes-the-Most-Visited-Single-Artist-Museum-in-the-World>



Xinhua (Chinadaily)

1 image on slide 117, retrieved from <https://www.chinadaily.com.cn/a/202104/09/WS606fec94a31024ad0bab4825.html>



Cordelia Tam

1 image on slide 135, retrieved from <https://www.cordeliatam.com/copy-of-album-1>



Cornell Chronicle

1 image on slide 117, retrieved from <https://news.cornell.edu/stories/2020/05/immersive-calligraphy-johnson-museum>



EXIT

1 image on slide 135, retrieved from <http://www.galleryexit.com/202206.html>

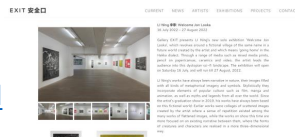


Photo credits

Go With The Flow (Facebook)

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Openground (Facebook)

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Newsfields (Fodor's Travel)

1 image on slide 117, retrieved from <https://www.fodors.com/news/photos/largest-art-installations>



Gu Xinxia (Global Times China)

1 image on slide 117, retrieved from <https://www.globaltimes.cn/page/202103/1219189.shtml>



HKSAR Government

1 image on slide 117, retrieved from <https://www.info.gov.hk/gia/general/202103/18/P2021031800643.htm>



HK Ticketing

1 image on slide 127, retrieved from <https://premier.hkticketing.com>



Hong Kong Arts Gallery Association

1 image on slide 117, retrieved from https://www.hk-aga.org/event/%C2%B18-%EF%BC%8D-a-group-exhibition-of-contemporary-ceramics/tighk_1907_insta_016_72dpi1200px/ (Slide 117)



Hong Kong Museum of Art

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Jeremy Cheung

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Klook

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Hong Kong Museum of Arts (Klook)

1 image on slide 121, retrieved from <https://www.klook.com/zh-HK/event-detail/101007185-2022-the-road-to-the-baroque/>



Localiz

1 image on slide 135, retrieved from <https://www.localiz.com/event/culture-allrightsreserved-facing-the-current-solo-exhibition-yusuke-hanai>



M+

1 image on slide 134, retrieved from <https://www.mplus.org.hk/tc/exhibitions/venice-biennale-2022-angela-su/>



MTR

1 image on slide 128, retrieved from https://www.mtr.com.hk/archive/corporate/en/press_release/PR-21-018-C.pdf



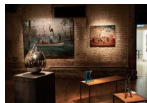
Tai Kwun

1 image on slide 127, retrieved from www.taikwun.hk



Hong Kong Fringe Club (Timable)

1 image on slide 117, retrieved from <https://timable.com/en/event/2192284>



Timable

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TaiKwun (Timeout)

1 image on slide 120, retrieved from

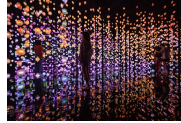
<https://www.timeout.com/hong-kong/art/behind-your-eyelidpipilotti-rist>



TeamLab (Timeout)

1 image on slide 120, retrieved from

<https://www.timeout.com/singapore/art/interview-teamlab-story-of-the-forest>



TVB

1 image on slide 128, retrieved from

<https://news.tvb.com/tc/local/61387f1034b0317c7952230d/%E6%B8%AF%E6%BE%B3-%E8%A5%BF%E4%B9%9D%E5%8D%9A%E7%89%A9%E9%A4%A8%E4%BB%8A%E5%B9%B411%E6%9C%8812%E6%97%A5%E9%96%8B%E5%B9%95>



西九M+博物館今年11月12日開幕
news.tvb.com

TOTO Wonderland (Ulifestyle)

1 image on slide 127, retrieved from

<https://blog.ulifestyle.com.hk/article/avenusto/4209891/%E5%A4%A7%E9%A4%A8%E5%9B%9E%E6%AD%B8-%E6%BD%9B%E5%85%A5%E4%BD%A0%E7%9C%BC%E7%B0%BE%E7%9A%84%E8%97%9D%E8%A1%93%E5%B1%95%E8%A6%BD>



Ulifestyle

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WeekendHK

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<https://www.weekendhk.com/>

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