

# THEATRE

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## 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)

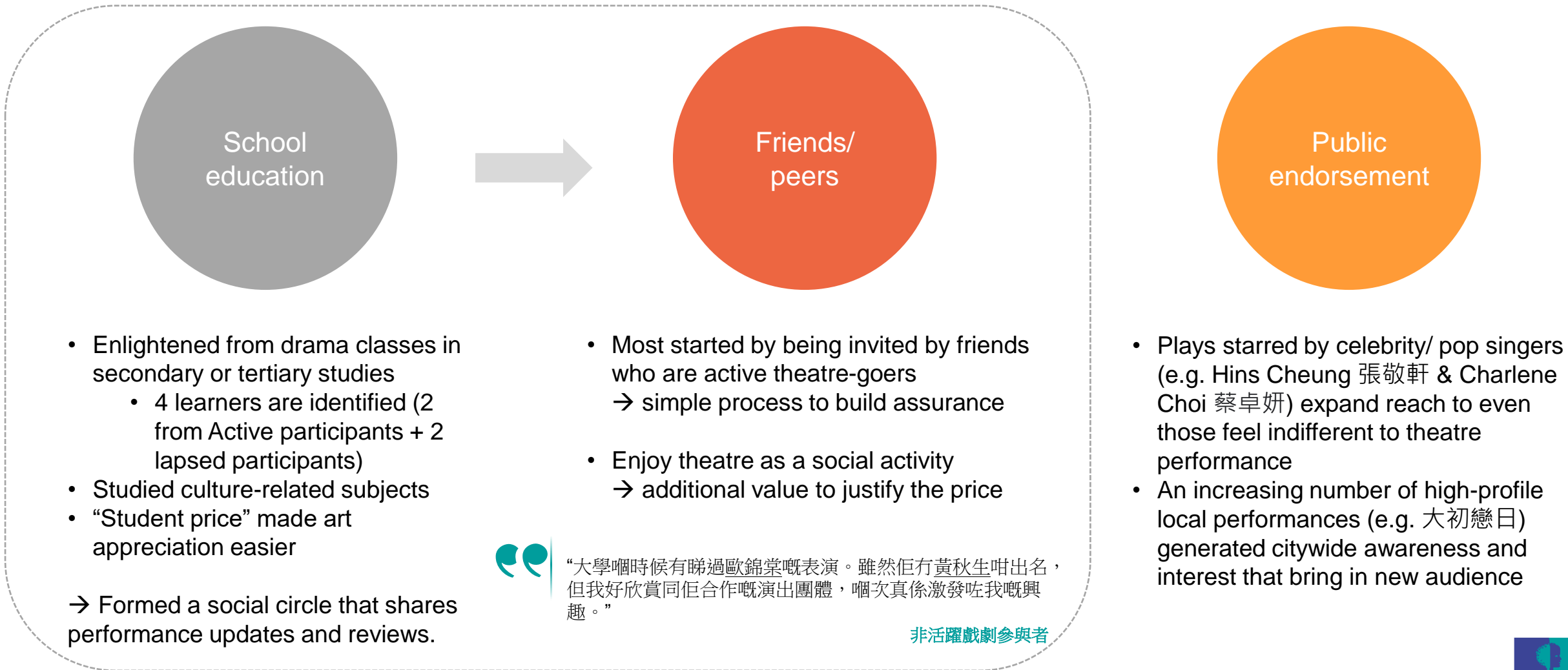
- Many started with light-hearted shows/ comedy featuring high-profile or celebrity performers (e.g. Windmill Grass Theatre 風車草劇團) and got **enthusiastic on high-profile theatre performance** after gaining confidence in the art form.
- 1 respondent is identified as a **social theatre-goer** – enjoy theatre 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.



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

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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



“我上次睇潘燦良同蘇玉華做嘅《謊言》，我鍾意呢個劇除咗有得笑之外，仲帶到啲好特別嘅message，有好挑戰傳統觀念嘅嘢帶出嚟，令你諗多啲，你係咪一定要跟社會嘅norm同觀念行。”

活躍戲劇參與者



“我睇咗《貓與海邊的森林》，表面上係三隻貓搵主人，其實係講緊而家個社會。”

活躍戲劇參與者

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



“我睇表演嗰時唔喜歡諗太多，因為我已經好劫了。我鍾意風車草咁有笑有淚。”

活躍戲劇參與者



“因為我哋而家不得不面對COVID，所以個社會氣氛好令人窒息。如果個節目可以俾到我哋力量就好，啲啲講關於樓價嘅表演好無正能量。”

非活躍戲劇參與者

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.



“雖然有啲演員，好似梁浩邦、黃晴欣咁，知名度唔高，但遇著某啲特定嘅表演同角色會表現得好好。”

活躍戲劇參與者

**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.



“我一開始係睇梁祖堯嘅戲劇表演。我而家都會同朋友講佢啲戲係okay，值得睇。”

活躍戲劇參與者



“我對上一場表演係睇《情敵勸退師》，因為鍾意阿Sa先睇。”

非活躍戲劇參與者

# 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

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- 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.



“我喺戲院、網上同現實劇院都睇咗《歌劇魅影》。啲歌曲太好聽，我甚至可以喺個mon度feel到個氣場。不過當然我都係覺得現場睇最好。”

活躍戲劇參與者

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



“好似《Mamma Mia》咁，我會話佢值 400 到 500 蚊，因為有大量工作人員嚟參與表演、華麗嘅服裝和舞台設計。可以想像到佢貴過一張流行音樂演唱會嘅門票。又以《Cats》為例，因為啲歌喉淨係聽都抵，無論點都值回票價。”

非活躍戲劇參與者



“喺《聖荷西》裡面有一幕個舞台突然變暗，個對比好驚人。再加上當啲燈光再開返嗰時，個舞台已經show緊另一個scene，好睇過早年好多。”

活躍戲劇參與者

活躍戲劇參與者

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



“只有置身喺有樂器演奏嘅現場裡面，你先至可以感受到聲音嘅震撼力。我想俾我啲小朋友感受到呢度嘅氛圍。同啲小朋友解釋樂器美麗之處（小提琴、大提琴等等）。”

非活躍戲劇參與者

# 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)



“簡直物超所值。原價係 150 蚊，而家有 9 折，即係 135 蚊。喺香港地咁嘅價錢連一張電影票都買唔到！”

非活躍戲劇參與者

### 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.



“早鳥聽落唔錯，可以幫我減少猶豫時間，快啲做決定。比起再度吓邊個係“最好”嘅選擇，我寧願唔好錯過discount。”

活躍戲劇參與者



“我冇乜點接觸有預留最佳視線嘅劇場。如果佢話俾你聽呢套劇要睇某個位先睇到特別嘅嘢嘅，咁你先覺得係有需要。”



活躍戲劇參與者





Communication tactics overviews

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 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



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

“喺 Klook App 個平台有好多娛樂優惠，其中包括舞台劇飛。個網站仲會強調啲 show 嘅 gimmick。”

非活躍戲劇參與者

“我有喺 Facebook 同 Instagram 追蹤一啲表演者同劇團。同理，我有睇游大東嘅專業，佢會發放啲新消息。”

活躍戲劇參與者

“我真係會睇 Art-mate，因為佢個顯示頁面有簡介，我可以了解多啲以前唔熟嘅表演。”

活躍戲劇參與者


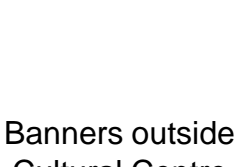



★ Important channel

✓ 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**

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



“完咗表演之後，我會望吓之後有嘅show。如果我有興趣，我會mark低幾時賣飛同埋keep著留意更新。”

活躍戲劇參與者



“我有朋友做呢行，佢哋會推介啲表演，或者我會去睇佢哋支持吓。”

活躍戲劇參與者



Important channel



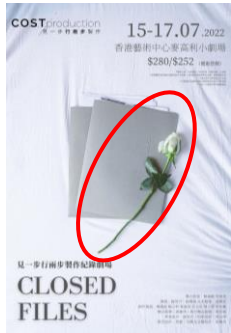
Information mentioned

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

## Theme

**Illustrative to theme**  
“我會想知嗰朵白花係咩意思，可能意味著死咗或者就死。”

M, 25 y.o.



**Straightforward name**  
“「中女」，主題清楚又有共鳴。”

F, 35 y.o.



## RTBs

**Production crew**  
“我識莫華倫呀，佢唱歌好聽，啲音樂應該冇問題。”

F, 37 y.o.



**Director**  
“司徒慧焯即係戲劇界個嘅 Johnnie To，我覺得好吸引。”

M, 38 y.o.

香港文化中心大劇院  
Hong Kong Cultural Centre  
Grand Theatre  
\$160 - \$480

編劇 何廣平  
導演 司徒慧焯\*

**Music**  
“應該清楚說明音樂係現場樂隊伴奏定錄音。”

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**  
“個插圖用從生到死、人間到靈界嘅主題產生衝突同引起共鳴。”

M, 28 y.o.



**Anticipation**  
“3 位女士抬起頭好似想話俾我知啲乜咁，呢樣嘢令我覺得好奇。”

F, 33 y.o.



Physical texture/ Aesthetics



“令人印象深刻嘅設計——呢個似一本小冊子多過傳單。”

F, 33 y.o.



Price information



“我覺得有勁嘅工作人員做 backup嘅表演要980蚊。但呢度話要 480 蚊咋嘞，慳埋我考慮嘅時間。”

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



“過去兩年疫情期間，我有咩點留意表演藝術嘅消息。依家我比較少嘍Instagram留意到呢啲消息。”

非活躍戲劇參與者

## 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



- Encourage public feedbacks or reviews

“近排嘅《雷雨》、《如是說》有召集觀眾投稿，然後送出免費飛。”

活躍戲劇參與者

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



“我以前睇過劇本圍讀。雖然唔識作者，但睇完覺得好好。即使佢哋只係讀出嚟，都可能仲好過睇表演。即係話劇本寫得非常好，由嗰時我就開始關注個作者。”

活躍戲劇參與者



## Building a good show



- 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

- 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



“因為舞台劇冇電影咁嘅預告片，喺免費嘅渠道上promote自己可能會有幫助，例如喺Youtube promote，一啲日常生活呀，咁觀眾就可以多啲了解佢哋。就好似我哋有connection咁，呢啲我唔會透過海報知嚟嘛。”

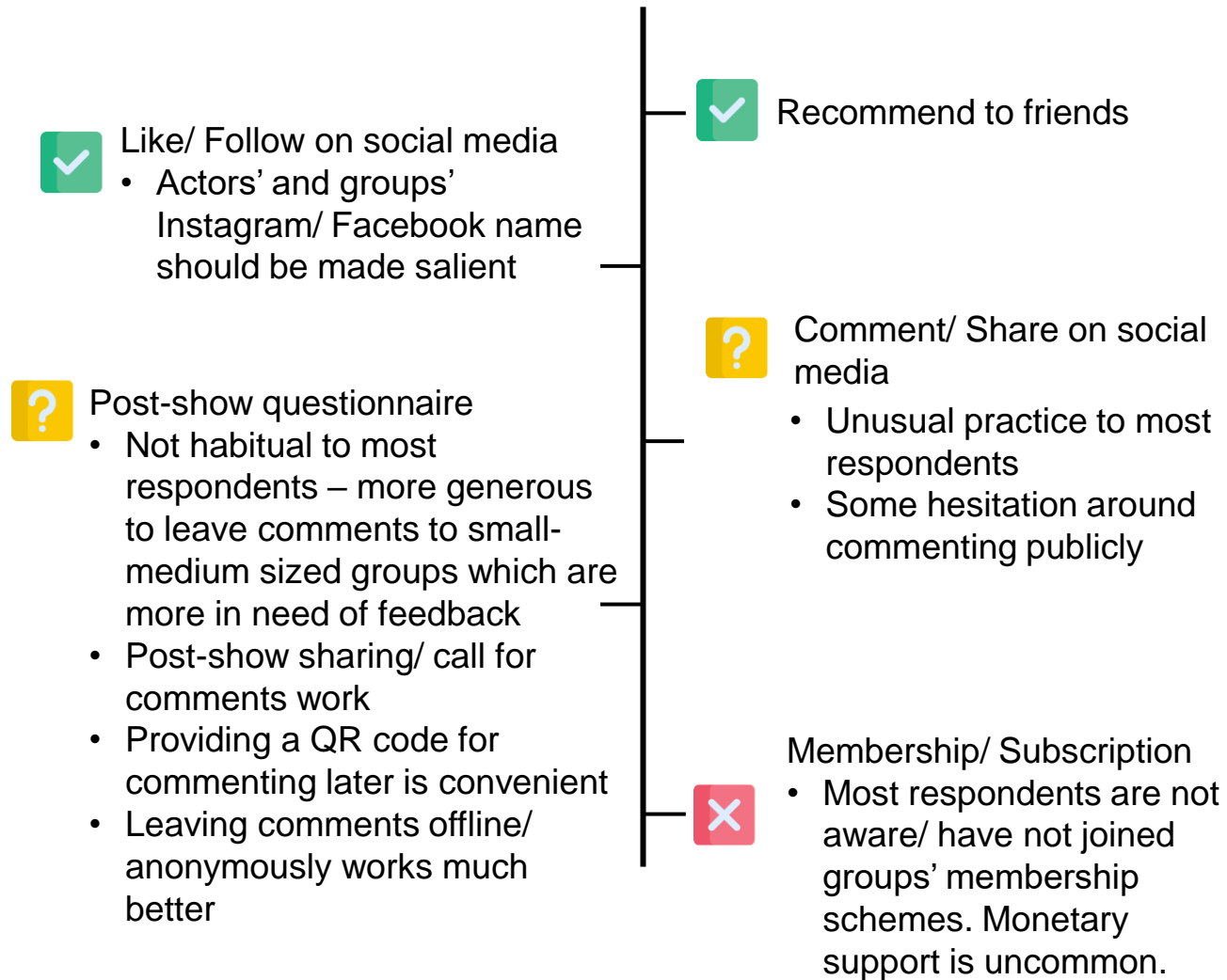
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- Show a name hinting at the topic (e.g. Female N°7 中女7號)
- Craft a tagline and description first to inform and ideally also to stir curiosity
- Attractive trailers to draw anticipation among the prospective audience and reach out to a fresh audience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

★ Higher priority for small-medium sized performing groups



# 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.



“如果個post話排練已經開始，表演將會喺下週末開演，我會關注，因為我感覺到個表演即將有得睇啦咁。”

活躍戲劇參與者





# 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



“睇《貓與海邊的森林》之前，我唔知咩係沉浸式劇場，不過覺得幾有趣。我收到一張地圖後，被要求從貓嘅角度喺劇院裡面一邊遊走，一邊睇演出。喺探索之後，我明白到個表演係隱晦地講述咗我哋社會所發生嘅事。”

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“Playback 劇場有互動嘅。我去過一個會俾啲道具同埋同個mc互動，都會拉近我同隔離嗰個參加者嘅距離。對於呢種類型嘅表演，細啲劇院我ok㗎。”

非活躍戲劇參與者

### 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

“我有個朋友係社工。佢知道JCCAC有表演，所以佢叫佢輔導緊嘅學生同埋我支持。”

活躍戲劇參與者

**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.



中小型劇團可能無辦法完美咁講述佢哋嘅故事。失敗可能歸因於舞台設計、燈光同演員嘅能力。

非活躍戲劇參與者

**Opportunities**

**Integrate local scene-setting and elements**



“《夢縷塘西》好正。講述咗昔日香港性工作者嘅故事。啲服裝好逼真。舞台佈景一隻字靚，仲有發人深省嘅道理。啲小冊子都好吸引。”

活躍戲劇參與者

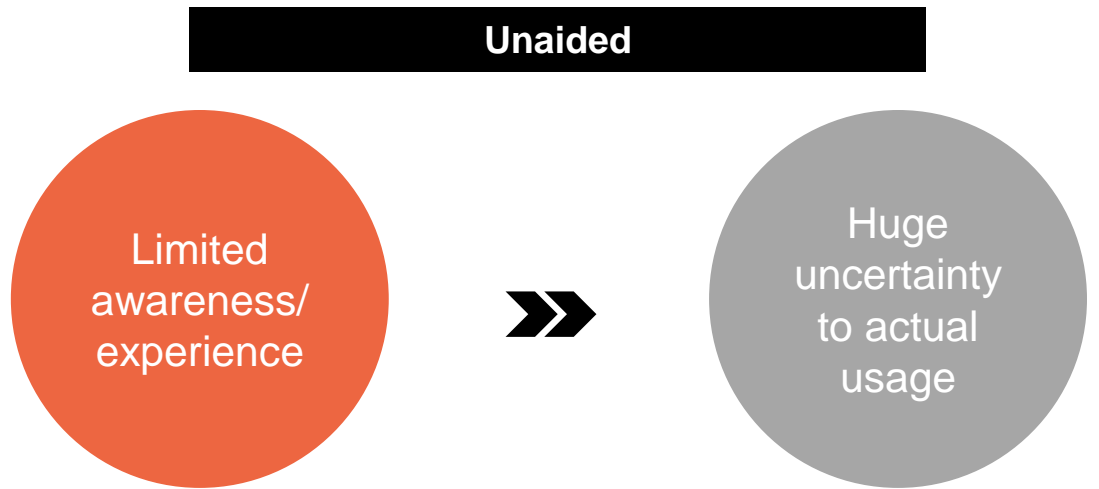
**Celebrity endorsement**

- 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.



- × 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



“就好似睇緊印度電影咁，雖然有跳舞嘅鏡頭，但呢個唔係我揀睇嘅原因。”

活躍戲劇參與者

## 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.



“可以用啲舞台道具，同舞台下啲觀眾促進互動同參與。”

非活躍戲劇參與者



“我滿意個表演因為佢好colourful同有吸引眼球嘅元素，而唔係因為佢混合咗藝術科技。”

非活躍戲劇參與者

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



“小型藝術團體的話... 有一兩個出名同經驗豐富嘅演員會令多啲人了解呢個劇團。”

活躍戲劇參與者

### 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; 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; Cantonese Musical 1 time; Talk show 3 times	No
R4	F	33	Single/N	Aviation	Bachelor	\$40,000-49,999	6	Cantonese Drama 1 time; Musical 1 time; Unknown genre 4 times	Yes/5%
R5	F	35	Single/N	Wholesale	Bachelor	\$70,000-79,999	5	Cantonese Drama 1 time; Cantonese Musical 1 time; 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

1 image on slide 24 and 25, retrieved from <https://www.art-mate.net/>



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

1 image on slide 20, retrieved from <https://www.art-mate.net/doc/50759?name=%E3%80%8A%E8%AC%8A%E8%A8%80%E3%80%8BRERUN>



## Yakusha Theatre (Art-mate.net)

1 image on slide 35, retrieved from <https://www.art-mate.net/doc/62819?name=%E3%80%8A%E9%AB%98%E9%87%8E%E5%B1%B1%E3%81%AE%E5%BD%BC%E5%A5%B3%E3%80%8B>



## 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)

1 image on slide 25, retrieved from <https://www.facebook.com/windmillgrasstheatre/>



## Hong Kong Ticketing

1 image on slide 25, retrieved from <https://hkticketingquest.com/events/>



## 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)

1 image on slide 29, retrieved from [https://www.youtube.com/channel/UCfM\\_8IJ4G1qEu9ZHoMvgICA](https://www.youtube.com/channel/UCfM_8IJ4G1qEu9ZHoMvgICA)



### 劇場空間

1 image on slide 33, retrieved from <http://www.theatrespace.org/portfolio-items/p2139/>



### 中英劇團

1 image on slide 26, retrieved from <https://www.chungying.com/attachments/2018/11/15435707319b499f155242d1f2.pdf>

