

DANCE

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Contemporary dance and ballet are the most popular dance genres. However, audience of these genres are seldom interested in other genres.

Genres participation

Mainstream	Occasional participation	Low participation
<ul style="list-style-type: none"> Contemporary dance Ballet 	<ul style="list-style-type: none"> Chinese dance Street dance 	<ul style="list-style-type: none"> Folk dance Jazz dance Ballroom/ Latin dance Dance theatre/ Choreodrama

Active and lapsed participants# share some common views and characteristics.

- Dancing is more than sheer appreciation of the beauty of body movement. It is contagious because the performers express energy and emotions via movement and their interaction with the stage and other dancers.
- Viewers of different dance genres seldom overlap – there is little interest to explore and support other dance genres.
 - Music, stage, costumes and lighting further add richness to the performance, especially in the genre of ballet and Chinese dance.
 - Contemporary dance inspires people through its ability of implicit story-telling, with body movement as a medium. The inspiration can have lingering effects when a good storyline is presented.
 - Many audience are dancers themselves thus frequently engage in practice, cross-group collaboration and competition. Participation in street dance is hard to quantify as it often happens in studio or on street.
 - Relatively low participation in Chinese and folk dance could be explained by limited number of performances by foreign dance groups due to COVID-19 restrictions, and also a limited interest to learn about a foreign culture and history.
- There is a general preference over performance of foreign performing groups than local dance groups.




Learning dance and an interest in music paved the way to become an audience. A handful of participants also attended performance to support dancer friends.



Learners

- Nearly half of the respondents have learnt dancing in their early years.
 - 5 learners are observed (3 active participants + 2 lapsed participants)
- The experience instilled respondents a positive association to dance, especially the appreciation of skills used on body movement.



Transferred from music performance

- Consensus across groups that music and dancing complement each other.
- Some respondents delved into dancing due to interest in a specific form of music (e.g. classical shows → ballet; pop music concerts → hip-hop).



Friends/ social circle

- For those with no previous relevant training, a key trigger of trial dance performance is to support friends who are dancers. It is particularly common in tertiary students.
- Dancers and their friends (and students) formed solid social circles. The influence is particularly high in hip-hop dance and contemporary dance.

Feeling the beauty in body movement is the essence of dance performance participation. For this, respondents are fine with compromising on repetitive plays/ distant venues etc.

Definitions of beauty differ across genres –

Ballet/ Chinese Dance/ Choreodrama

- Pleasant to watch because of elegant and fluid movements
- Grand production – stunning stage set-up, costumes, lighting, live music, etc.
- Clear story plot

Epic; elegant; grand; story-telling

Contemporary dance

- Well-thought-out choreography to express emotions/ thoughts
- Body movement echoing with music and space

Creativity; imagination; one-of-a-kind; rich emotions; power of expression; story-telling



“我睇過Annie Wong修身之後嘅演出，佢嘅肢體動作令我留下深刻印象。嗰個表演入面，佢用咗張國榮嘅歌做配樂，成個表演都好感動。”

活躍舞蹈參與者



“創意係好inspiring，睇到啲舞者淨係靠肢體動作就可以創造節拍同韻律，你就會好驚訝佢哋點解可以咁有創意。”

活躍舞蹈參與者

Hip Hop/ Street dance

- Demonstration of teamwork and concerted effort
- Delivering hot-blooded vibes
- Similar to contemporary dance, audience pays huge attention to choreography. Famous choreographer is a plus.

Teamwork; hot-blood; blast; strength; creativity; edgy; cool; power of expression



“我初頭睇過有關陝西黃土地嘅電影，幾正嘅，之後開始咗睇民族舞，有啲都同敦煌有關連㗎。慢慢我連Tap dance, tango都睇埋，呢啲個節奏感強啲。”

非活躍舞蹈參與者

Foreign folk dance

- Exploration journey to a completely new culture
- Often feature foreign music and more upbeat
- More difficult to appreciate as it requires elementary understanding of specific culture

Exotic; exploration; newness; out-of-the-box; rich culture



Image for illustrative purpose

Performers and diversity – two cues to help illustrate the beauty of dance also motivate participants to attend a show

Performers

Across groups, there are very few recalls of performers' names, yet they do play a critical role in delivering the good performance

• Dedication of the dancers

“我覺得舞者好靚因為佢哋睇起嚟好敬業。我好喜歡嗰啲舞蹈比賽，我會諗佢哋要吃幾多苦先可以有咁嘅實力。”

“有場舞者流汗嘅場景吸引咗我嘅注意，因為我可以感受到舞者係幾咁投入個表演。”

非活躍舞蹈參與者

• Versatile body movement

“佢哋嘅身段好柔軟，加上精緻嘅服裝，會好逼真。作為觀眾睇到都會覺得親歷其境。”

活躍舞蹈參與者

Diversity/ Crossover

While “creativity” is the backbone of the beauty of dance, crossover is a good showcase of such. Audience are often amazed by how dance arrangements/ performers think outside of their genre.

• Mixed dance genres

“近年好多比賽嘅表演者開始將爵士、嘻哈等唔同流派mix 埋喺一場表演裡面。”

活躍舞蹈參與者

“就好似街舞咁，一種舞蹈已經有好多變化。Funky 同 tic tac 實際上可以cross-over。”

活躍舞蹈參與者

• Dance mixed with popular music

“你可以喺現代舞度放流行歌。我啲朋友聽MC (張天賦) 啲歌都會自動起舞。”

活躍舞蹈參與者

Additional factor – non-local big performing groups

- Perception of beauty could be affected by the halo of foreign performing groups/ performers
- The scarcity of big dance groups locally and large-scale production make dance audience trust them in providing a differentiating and attractive show experience

“有一種普遍的看法，甚至錯覺係認為非本地團體來港演出就應該係大製作。佢哋要贏得信任係易過本地嘅中小型團體好多。”




活躍舞蹈參與者

Billboard works well to draw awareness and trigger information collection. Still, low presence in real settings hinders reachability to new/ lapsed participants.

Mass-facing

Niche



Offline channels	 Billboards	 HKAF/ performing group newsletter	 Poster display at venue
Active	★		✓
Lapsed	★	✓	✓

💡 Keep the content simple and convey aesthetics – provide more information within a QR code directing to the website

“啲消息成日延遲嘅，我之前喺開售半個月後先收到演出團體嘅通訊。”
非活躍舞蹈參與者

Improvements

Offline interaction in daily scene settings

- Some respondents pointed out the relatively weak presence of dancing groups offline, especially for small-medium scale groups which have even fewer resources for promotion
- Performing groups shall take initiative to reach out to lapsed/ fresh participants
- Mini exhibitions/booths are well-received

“覺得同只喺網上做宣傳嘅演出團體有啲距離感。有啲互動同人情味好啲。”
非活躍舞蹈參與者







“香港芭蕾舞團曾經去過太古坊表演。”
非活躍舞蹈參與者

★ Important information channel ✓ Information channel mentioned



Participants rely on the dancing circle to keep them posted online. Current online channels lack a platform that consolidates and sustainably provides information to a wide range of audience.

Mass-facing → **Niche**

Online channels	 Social media algorithm	 Search engine	 Event calendar website	 Studio social media page	 Art-mate.net e-newsletter	 Friends' (including cast) sharing
Active	✔	✔		✔	✔	★
Lapsed	✔	✔	✔	✔		★

Potential touchpoint

U Magazine/ Weekend HK

- The sites are mentioned across groups of different art types, hence a go-to place for hangout inspirations

Recommendations from dancing icons/ KOLs

- Opinions from people in the circle are influential
- KidneyBuster and Yellow@Manner 微辣 are mentioned



【舞你舞我】第二集 Latin 拉丁舞 | 暉翹 | KB & Alina
KidneyBuster ✓
觀看次數：2.3萬次 · 3 個月前

💡 Watchouts for Facebook: a single piece of information could be easily buried due to frequent and large information flow

“我朋友喺 Facebook 分享咗《一個人的哪吒》嘅海報。嗰種孤獨嘅感覺好中我，所以我決定google 吓。之後就去咗演出團體嘅官方網站。”

活躍舞蹈參與者

“我有喺 Facebook 上follow 多空間，但已經有一年冇喺我嘅wall上面睇到佢哋嘅消息。”

活躍舞蹈參與者

★ Important information channel ✔ Information channel mentioned

Audience look for a poster with theme (e.g. modernity/ edginess/ artistic) instead of simple outline of factual information (dance type, venue, time, etc.).



Sentimental expression
 “海報俾人一種孤獨嘅感覺，當刻已經中我了。”



Old-school



Line-up of performers/judges
 “當所有唔同類型嘅舞蹈表演聚首一堂，你會有興趣。先唔講比賽團體係邊個，淨係嚟自唔同背景嘅評委就已經好有吸引力。”



Matching the dance
 “水袖同書法好中式嘅feel。”



Unmatching vibe
 “街舞都可以好好睇，但呢張海報似賣緊IT產品。”



Inconspicuous image
 “如果張海報只有文字，我可能睇唔明，咁引起唔到我興趣去search佢。”



Modern/ Edgy
 “光影運用同埋強烈對比令我印象深刻。”



Simplicity
 “只有一個郁緊嘅舞者，仲有啲服裝睇落好好。”



Poster design

Clear and simple illustrations could help the audience to understand the show content. They also welcome a QR code to direct them to more information.



Illustrative the theme
“《白蛇》幾年前重新公演，個海報有清晰嘅主題簡介。”



QR codes for further information



Dancers engage audience with body movement and passion. The overall watching experience is lifted through matching stage setting and innovation demonstrated.

- Excellent body movement can show the performers are fully into the performance, and eager to express a message/ emotion
- For solo dancers, some mentioned their ability to take the whole stage under control and grab audience's attention
- Some are looking for movement in unison

“我覺得動作真係好靚，佢用力得來又好柔軟，嗰種靚係佢好投入呢件事，佢花咗好多功夫先做到。”

非活躍舞蹈參與者

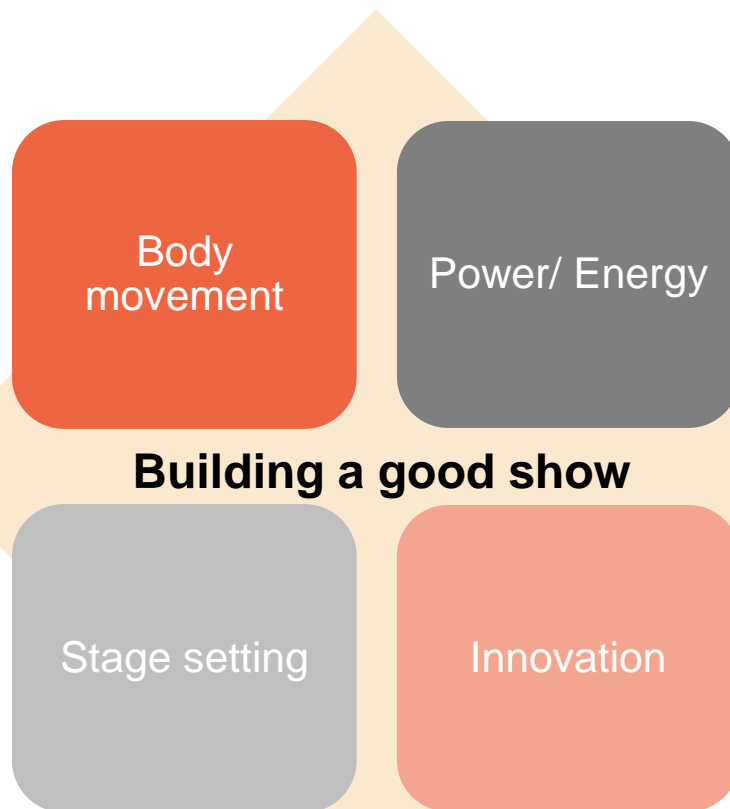
- Music, backdrop and lighting are mentioned by respondents for an engaging show

“音樂喺吸引觀眾嚟講好重要嘅。動作同音樂融為一體嗰時非常動人。”

活躍舞蹈參與者

“而家芭蕾舞表演有很多改善咗嘅位，而家可能有啲動畫嘅效果、啲乾冰啊煙啊都會令到個舞台效果更加豐富囉。”

活躍舞蹈參與者

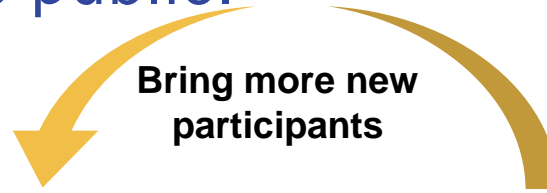


- “Dedication”, “effort”, “teamwork”, and “strength” are some common keywords across dance audience.
- They enjoy seeing a group of people working together for the same goal
- The skilful dancers also remind the audience how they work hard all the way long to be showcasing on stage
- Creativity is fundamental to a good dance show that wins admiration
- In hip-hop/ contemporary dance, creation is expressed via the out-of-the-box dance arrangement. Merging different variations is deemed creative as well
- Although classical ballet performances are repetitive, groups maintain novelty of the shows by making fine tunes on performing techniques and stage settings

“《天鵝湖》啊《胡桃夾子》啊，呢啲已好熟悉就算你睇幾次都唔會悶囉……但同一個故事每一年都有唔同嘅演繹方法……同埋睇到佢咁嘅進化囉。初頭背景唔會郁嘅木頭搭出嚟嘅，去到後期更多3D啊，會郁嘅嘢咁就覺得都係進步嘅。”

活躍舞蹈參與者

An upcoming challenge for the industry is the comeback of foreign performing groups. Besides retaining active audience, groups shall make themselves visible to the mass public.



Post-show engagement

- ✓ Word-of-mouth is prevalent among dance participants
- ✓ Most respondents are willing to follow the performing groups' online pages if they had a good show experience
- ! Bring interaction to the stage. Respondents appreciate crew members having a short welcoming/ wrap-up speech
- ! Address the online reachability issue and update frequently
- ! Solely encouraging "following" within the venue could not reach new audience, especially for small-medium scale groups which own a narrow audience base. Creating wider awareness and talking points to recruit new audience

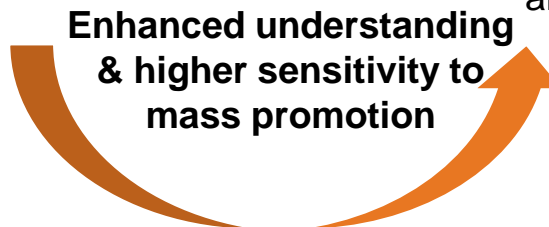


“只有人哋話好或者我睇過啲演出，我先會對一個演出團體感興趣。喺唔了解個演出團體嘅情況下，好難說服自己鍾意呢個表演/相信佢質素好好。”

非活躍舞蹈參與者

Ongoing promotion

- ! After COVID-19, people need a stronger push to resume art participation, it is time for performing groups to reinforce its presence. Currently, very few respondents could recall group-initiated information channels except billboards
- ! Participants tend to look out for shows during peak season (hip hop shows: summer; festive shows: December). Step up promotion to enhance reachability
- ! Short outdoor performances (for hip hop)/showcases in Book Fairs/ exhibitions are mentioned
- ! **Watchout:** Promotion shall be to the point as disclosing too much about the shows might weaken the sense of anticipation/ aesthetics



“我同意演出團體必須係 COVID 期間加強線上同線下推廣。有新觀眾係好重要嘅，或者佢哋可以考慮走出劇場巡演同理送贈品嚟吸引人follow你個page。”

非活躍舞蹈參與者

New trends: Novel topics + Cross category collaboration

While the industry seeks breakthroughs via new topics and crossover, performing groups shall stay relevant by delivering shows easy-to-understand/ appreciate

Respondents evaluated some new directions in the industry –

Themes/ topics

- Compared to a specific message, the majority of respondents look at the larger picture – the theme of the show
- Example of an appealing theme is Lady White of West Lake(白蛇) by Hong Kong Dance Company. Without pinpointing the exact plot/ message, it receives likes for its artistic and aesthetic presentation



“幾年前有個表演叫《白蛇》。海報好靚，一睇就明個主題。”

非活躍舞蹈參與者



- Still, few respondents are concerned whether the storyline revolves around a specific message, especially if it is a choreodrama
 - Novel and niche topics (e.g. philosophy & exotic culture) could be hard to understand as it requires some relevant knowledge
 - Audience appreciate some illustrations to help them envision how these concepts are to be presented on stage

Crossover

Folk dances

- Majority of the audience do not have experience with the dances (e.g. Belly Dance & Chinese Dance)
- Bring in features that are familiar to most (e.g. contemporary dance) to provide grounds for appreciation



“而家好少有純中國舞表演啦。同現代舞或者街舞嘅crossover越嚟越普遍，呢啲都幾好。”

活躍舞蹈參與者

Ballet

- Since ballet is considered “grand” and “elegant”, the collaborating partners should live up to the expectation (e.g. Hong Kong Philharmonic Orchestra)

Association between dance and arts-tech is limited across groups. Most spontaneously think of image projection.

- Most associated art tech to be light projection on stage
- Majority across groups do not have a strong view of art tech applications. Only 2 could concretely recall impressive performances they have heard of.

Recalls of impressive shows



“我聽過一個好出色嘅韓國著名團體，佢係三個後生 dancer，世界級House Dance嘅dancer，有一幕係用個智能電話投影出嚟。佢播個大Mon嘅時候，會有啲片，有啲現場Move做出嚟嘅投影，見到佢嘅movement嗰吓好吸引。”

活躍舞蹈參與者



“我唔sure LED燈嗰啲算唔算？佢成隊呢都係用LED燈加 robot，跟住再做好多LED效果再加埋個mon咁。通常喺一個全黑嘅景象下呈現。”

活躍舞蹈參與者

Tested with two local art tech trailers, most respondents do not like the application. They find it overshadows the dance and is not able to deliver or strengthen the key message of the performance.

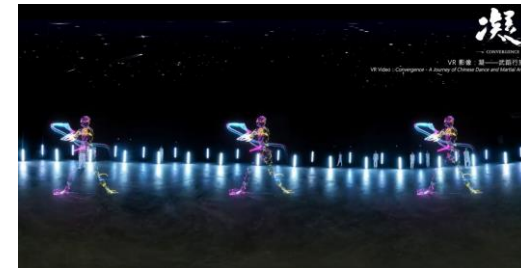


“我唔知主題係乜，唔知想講乜。我可以想像到自己2個鐘後喺劇院出嚟嗰時，完全唔知個表演做緊乜。”

非活躍舞蹈參與者

[Z/Z Twin Lab 《Z / Z雙子實驗室》](#) by Zuni

- The example is negatively perceived and does not lift respondents' impression of art-tech
- Most respondents could not grasp the message
- Technology application is too dominating that the show highlight is no longer dancing
- Few respondents worry it is over-dominating in terms of the duration and suggested a shorter duration of tech display



[VR 影像《凝—武踏行旅》](#)
by Hong Kong Dance Company

- The movement feels too punchy and coarse, contradicting dancing as a fluid demonstration of emotions
- Wearing VR glasses become a pain point, especially for audience who require glasses



Implications: Performing groups shall convey how technology supports, but not overriding the story flow and presentation

To rebound from pandemic, groups shall proactively remind audience of their existence via online and offline means.

Exposure

As restrictions were lifted, people's lives were once again facing change and restoring some previous habits, including art participation. Consider the following to make public aware of the comeback of dance shows –

- ✓ Add offline touchpoints
- ✓ Roadshows and mini-exhibition work well to create talking points
- ✓ Ensure offline promotion materials are regularly updated and inform the subscribers timely

Communications

- ✓ Reduce reliance on performers to acquire new audience. This approach is dot-to-dot, thus ineffective in reaching out to more potential audience
- ✓ Establish own social media page and update regularly
- ✓ Given the viewer base of newly established page could be narrow, consider collaborating with influential content creator
- ✓ Moving offline, aesthetics of poster should be at the top of the list, information can come next or later via QR code



“可以係藝術團體海報嘅設計睇得出佢哋有幾用心去做呢件事。你見到poster嗰度都有執，有佢嘅design，你都可想而知，可能佢對嗰個節目都有一定程度嘅認真，咁你自然就會想去睇多啲，同埋我哋都真係俾錢入去，同埋都係疫情啦，都有啲危險咁樣入去，都要考慮清楚係咪真係欣賞一啲人哋用心做嘅事情囉。”

非活躍舞蹈參與者

Showcase as a team

- ✓ As audience enjoy seeing the dancers interacting with each other, create more opportunities for dancers to show collaboration on stage
- ✓ Off stage, consider showing up as a team to reinforce the impression of a cohesive team

New attempts

- ✓ If performing groups would like to use art tech or folk dance as selling points, integrate them into the show gradually and allow time for Hong Kong audience to adapt to these relatively new ideas.
- ✗ Avoid abstract and difficult topics. Convince audience the theme is relevant to them

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	Dance genres participated and frequency	Participation in non-local production pre COVID-19	
R1	F	36	Married/ 1 kid (7 y.o.)	Food wholesale	Bachelor	\$40,000-\$49,999	5	Ballet 1 time; Dance theatre 2 times; Non-dance performance 2 times	N
R2	M	48	Married/ 2 kids (13, 20 y.o.)	Engineering	Associate or equivalent	\$70,000-\$79,999	3	Street Dance/ Hip Hop/ Tap Dance 3 time	N
R3	M	34	Single/N	Aviation	Bachelor	\$60,000-\$69,999	3	Ballet 1 time; Contemporary dance 1 time; Music theatre 1 time	Yes/90%
R4	F	30	Single/N	Garment retail	Bachelor	\$90,000-\$99,999	2	Ballet 1 time; Street Dance/ Hip Hop/ Tap Dance 1 time	Yes/70%
R5	M	25	Single/N	Education	Bachelor	\$100,000 or above	4	Street Dance/ Hip Hop/ Tap Dance 3 time; Non-dance performance 1 time	N
R6	F	39	Married/ 1 kid (3 y.o.)	Education	Bachelor	\$70,000-\$79,999	2	Contemporary Dance 1 time; Street Dance/ Hip Hop/ Tap Dance 1 time	N

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: Dance genres participated and frequency	Pre-COVID-19: Participation in non-local production	Participation intention in future 1 year
R1	F	30	Married/ 2 kids (3, 5 y.o.)	Insurance	Associate or equivalent	\$50,000-\$59,999	N	2	Ballet 3 times	Yes/10%	Very High
R2	M	39	Married/ 1 kid (6 y.o.)	Education	Bachelor	\$100,000 or above	N	6	Ballet 2 times Non-dance performance 4 times	Yes/60%	Very High
R3	M	46	Married/N	Furniture trading	Bachelor	\$80,000-\$89,999	N	6	Ballet 2 times Unknown genre 1 time Non-dance performance 3 times	Yes/50%	Very high
R4	F	44	Married/N	Public sector	Bachelor	\$20,000-\$29,999	N	8	Foreign folk dance 1 time; Dance theatre 1 time; Non-dance performance 6 times	Yes/100%	Very high
R5	F	32	Married/N	Furniture production	Bachelor	\$60,000-\$69,999	N	5	Street Dance/ Hip Hop/ Tap Dance 1 time; Choreodrama 1 time; Non-dance performance 3 times	N	Quite low
R6	M	38	Single/N	Information technology	Bachelor	\$80,000-\$89,999	N	2	Ballet 2 times	Yes/50%	Quite high

Definitions:

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

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

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

Photo credits

Hong Kong Dance Company (*Art-mate.net*)

2 images on slide 68 and 71, retrieved from
<https://www.art-mate.net/doc/47456>



Hong Kong Repertory Theatre (*Facebook*)

1 image on slide 65, retrieved from
[上班的途上·遇上兩個話劇團的燈箱。... - 香港話劇團 Hong Kong Repertory Theatre | Facebook](https://www.facebook.com/hongkongrepertorytheatre/)



Jean M. Wong School of Ballet (*Facebook*)

1 image on slide 66, retrieved from
[Jean M. Wong School of Ballet 王仁曼芭蕾舞學校 | Facebook](https://www.facebook.com/jeanmwongballet/)



HKAF

1 image on slide 65, retrieved from
<https://blog.artsfestival.org/en>



IAC (HKSAR Government)

1 image on slide 67, retrieved from
<https://www.info.gov.hk/gia/general/202206/08/P2022060800325.htm>



A Craze Group Limited (*Klook*)

2 images on slide 66 and 67, retrieved from
<https://www.klook.com/zh-HK/event-detail/101007292-2022-one-dance-nation/>



Hong Kong Cultural Centre (*Leisure and Cultural Services Department*)

1 image on slide 65, retrieved from
<https://www.lcsd.gov.hk/en/hkcc/index.html>



Hong Kong Arts Development Council (*Popticket*)

1 image on slide 63, retrieved from
<https://www.popticket.hk/event/jcnap-hkdf>



Timable

1 image on slide 66, retrieved from
<https://timable.com/>



timable

Section appendix

Photo credits

Hong Kong Dance Company (YouTube)

1 image on slide 73, retrieved from
https://www.youtube.com/watch?v=4TyFNLBAK_4

**KidneyBuster (YouTube)**

1 image on slide 66, retrieved from
<https://www.youtube.com/watch?v=KmH83u5QNKw>

**LEDance Production (YouTube)**

1 image on slide 72, retrieved from
<https://www.youtube.com/watch?v=AWuoZYBljYA>

**Zuni Icosahedron (YouTube)**

2 images on slide 72 and 73, retrieved from
<https://www.youtube.com/watch?v=BYjL1UCc2o4>

