

**Consultative Committee on the  
Core Arts and Cultural Facilities of the  
West Kowloon Cultural District**

**Performing Arts and Tourism Advisory Group**

**Opinion Survey on Leisure and Cultural Services  
Department's Performing Arts Programmes**

**Purpose**

This paper provides information on the findings of the opinion survey on the Leisure and Cultural Services Department's (LCSD) performing arts programmes conducted in 2004.

**Background**

2. On the first PATAG meeting held on 24 April 2006, Members enquired if the Government has information on audience profiles for the performing arts in Hong Kong. Having checked the records, we wish to report that LCSD regularly conducts opinion surveys on its performing arts

programmes at 2 to 3 years' intervals. The most recent opinion survey on the audience and non-audience profiles for LCSD performing arts programmes was commissioned in 2004.

### **Survey Findings**

3. The MDR Technology Ltd. was commissioned by LCSD to conduct the above-mentioned opinion survey in 2004. The summary of the survey findings and its comparison with that of a similar survey conducted in 2001 is attached at the **Annex** for Members' information.

**Secretariat, Performing Arts and Tourism Advisory Group  
May 2006**

**Opinion Survey on LCSD's Performing Arts Programmes (2004)**

**Background and Survey Objectives**

LCSD commissioned MDR Technology Ltd. to conduct an opinion survey on the audience and non-audience of the performing arts programmes of LCSD from November 2004 to January 2005. The objectives were to study:

- a) their demographic and socio-economic profile,
- b) the reasons for their attending or not attending LCSD performing arts programmes,
- c) the evaluation of the programmes they attended and the non-audience's programme preference, and
- d) their opinions on the publicity channels for the programmes.

**Survey Methodology and Enumeration Results**

2. The target population was people aged 15 or above. 4 054 audience drawn from 46 LCSD's performances organized by the Cultural Presentations Office and the Festivals Office completed a questionnaire and 2 009 non-audience was interviewed by telephone. The response rate was 83.9% and 71.2% respectively.

**Major Findings**

**AUDIENCE SURVEY**

(a) **Demographic and Socio-economic Characteristics**

3. The audience profile was as follows:
  - a) 61.9% was female and 38.1% was male.
  - b) 78.6% were adults of age 20 to 59.
  - c) 54.7% were of education level at tertiary or above.

- d) 61.8% were employed, with professionals at 28.5%.
- e) Within the 37.1% unemployed, 14.2% were students.
- f) 57.7% had a monthly income of \$10,000 or more while 13.9% earned more than \$50,000.
- g) 64.4% studied or worked in the urban areas
- h) 45.5% resided in the New Territories.

(b) Preferred Types of Performing Arts Activities

4. Among those quoting their most favourite type of performing arts programmes, a larger proportion of the audience mentioned Cantonese Opera (16.3%) and Western Music (15.7%), followed by Drama (10.2%), Chinese Music (8.3%) and Jazz/Light Music/Pop Music (7.8%).

5. For those audience grouped according to the type of programmes they attended at the survey, their preference for different art forms was summarized as follows :

<b>Programmes Surveyed (sample size)</b>	<b>Programme Preference (%)</b>
Music (1 012)	Western music (33.9%) Jazz / light / pop music (16.3%) Chinese music (10%)
Dance (516)	Ballet (20.3%) Western music (12.8%) Chinese folk / dance (10.9%)
Theatre (510)	Drama (47.6%) Musical (17.2%) Opera (6.2%)
Chinese Opera (510)	Cantonese opera (75.5%) Chinese music (8.4%) Other Chinese opera (3.8%)
Multi-arts (508)	Drama (15%) Acrobatics and magic (14.7%) Family show (13.1%)
Audience building (495)	Cantonese opera (38%) Chinese music (9.9%) Jazz / light / pop music (6.9%)

Programmes Surveyed (sample size)	Programme Preference (%)
Programmes of LCSD Arts Festivals (503)	Western music (15.1%) Chinese music (14%) Drama (13.3%)

6. A larger proportion (43.7%) of the audience attending music, dance, multi-art and arts festival programmes preferred visiting artists. As for most of those who attended theatrical, Chinese operas and audience building programmes, they preferred local artists. A large proportion (65.7%) of the audience preferred attending programmes on days near weekend or public holidays particularly on Saturday night while 27.7% indicated they had no preference.

(c) Experience in Attending LCSD Performing Arts Programmes

7. Among those surveyed, 85.6% indicated that they had attended LCSD programmes in the past 12 months and 38.9% attended 3 or more performances of the same programme type; over 20% had also attended the International Arts Carnival (23%), New Vision Arts Festival (22.3%) and Legends of China Festival (20.4%) in the past 3 years.

8. 47.1% of audience surveyed purchased tickets more than two weeks to one month ahead of the date of performance; 21.9% purchased tickets one day to two weeks in advance but there were 16.9% who indicated that they did not have a fixed pattern of ticket purchase.

(d) Reasons for Attending LCSD Performing Arts Programmes

9. The major reasons for their attending LCSD programmes were, in descending order of significance, the attractive subject matter (43.2%), attractive production and performers (38.3%), attractive way of presentation (29.8%), for enrichment of knowledge about arts (14.2%), to accompany others (11.8%) and recommended by friends and relatives (11.2%).

(e) Views on LCSD Performing Arts Programmes

10. 83.8% of the audience considered the overall rating of LCSD

performing arts programmes as “Good”. In particular on specific aspects of programme standard, 88.4% rated Good; to be followed by selection of theme or music (75.6%) and sound effect (73.1%). A small percentage rated the programme as “Poor” in these aspects (0.4%, 1.2% and 2.7% respectively). Over 60% rated “Good” for lighting effects (72.2%), creativity/originality (66.2%), special stage effect (64.4%), quality of script (63.8%) and enhancement of knowledge/enthusiasm about arts (60.3%). The content of house programmes was the least satisfactory (50.6%).

11. Of the seven programme types selected for the survey, programmes of LCSD Arts Festivals were rated “Good” by 90% of the respondents, to be followed by Music (85.8%), Dance (84.3%), Multi-arts (83.8%), Chinese opera (83%), Theatre (71.9%) and Audience Building (70.9%). 0.1% rated “Poor” for LCSD Arts Festivals, Music and Dance; to be followed by Chinese Opera (0.4%), Theatre (1.1%), Multi-arts (1.2%) and Audience Building (1.4%).

12. 53.6% of the audience considered the various types of performing arts programmes organized by LCSD sufficient. Of the 46.4% who expressed insufficiency, 25.7% considered there should be more visiting artists.

(f) Views on Publicity Channels

13. The most popular information channels, in descending order of popularity in each category, were as follows:

- a) Newspaper --- Apple Daily, Ming Pao Daily News, Oriental Daily News, South China Morning Post, Sing Tao Daily, Hong Kong Economic Times, Hong Kong Economic Journal.
- b) Magazines --- Next Magazine, Cosmopolitan, Ming Pao Monthly, Sudden Weekly, Ming Pao Weekly, Reader’s Digest, Eastweek.
- c) TV Channels --- TVB Jade, TVB Pearl, Cable News, ATV Home, ATV World.
- d) Radio Channels --- RTHK Radio 1, RTHK Radio 2, Commercial Radio FM881, RTHK Radio 5, Commercial Radio FM903, RTHK Radio 4
- e) Web Page --- Yahoo.com.hk, Apple Daily, Msn.com.hk, Ming Pao Daily News, LCSD, Hong Kong SAR Government, Sina.com.hk.

14. The most preferred channels for obtaining information on LCSD performing arts activities, in descending order of preference, were as follows:

- a) MTR advertisement (40.3%)
- b) Newspaper advertisement (34.4%)
- c) TV commercials (32.3%)
- d) Posters / leaflets at performance venues (28.5%)
- e) Radio advertisements (16.9%)
- f) Direct mailing (15.4%)
- g) Newspaper / magazine articles (13.5%)
- h) LCSD webpage (12.8%)
- i) Email (12.7%)
- j) Box advertisements at bus stops (9.6%)

## **NON-AUDIENCE SURVEY**

### **(a) Demographic and Socio-economic Characteristics**

15. A comparison between the characteristics of the audience and the non-audience was summarized below:

- a) Males (47.5% as against 38.1% for audience)
- b) Persons of age 60 or over (17.8% as against 11.9% for audience)
- c) Persons attaining lower secondary education or below (37% as against 16.5% for audience)
- d) Workers / technicians / domestic helpers (15.8% as against 2.6% for audience); retirees (15.6% as against 11.9% for audience); homemakers (15.5% as against 10.8% for audience)
- e) Persons with a monthly personal income of less than \$10,000 (38.8% as against 13.3% for audience)
- f) Those who did not have fixed working locations (7% as against 4% for audience)

### **(b) Level of Interest in Attending Performing Arts Programmes**

16. 69.5% of the non-audience were either very interested (3.3%), quite interested (23.6%) or slightly interested (42.5%) in attending performing arts

programmes while 30.5% were not interested at all. 18.8% had attended performing arts programmes organized by parties other than LCSD.

(c) Preferred Types of Performing Arts Activities

17. Among the non-audience who expressed an interest in attending performing arts programmes, 21.5% preferred jazz / light music/ pop music, 18.8% preferred drama, followed by Cantonese opera (11.8%); Chinese music (10%); Western music (8.7%); opera (6.4%); Chinese opera other than Cantonese opera (3.7%); Chinese dance / folk dance (3.1%) and vocal / chorus (2.9%).

18. For those who preferred music, theatrical performances and Chinese operas most, more preferred local artists while those who liked dance programmes most preferred visiting artists.

(d) Views on LCSD Performing Arts Programmes

19. “Not interested in performing arts activities” (38.6%) and “too busy / no time” (37.8%) were two major reasons for not attending LCSD programmes. Sub-group analyses showed that students, aged 15 to 24, and those who had attended programmes organized by other parties were likely to be attracted to LCSD programmes in future. They would attend LCSD programmes if there were more publicity, high quality productions, famous artists and new forms of performance.

(e) Views on Publicity Channels

20. Popularity of information channels differed between the non-audience and the audience in the following ways:

- a) Newspaper --- Instead of the Apple Daily, the Oriental Daily News was the most often read. 12.2% (as against 4.9% for audience) seldom or did not read newspapers.
- b) Magazines --- The Next Magazine was the most popular magazine among both non-audience and audience. Many more non-audience than audience seldom or did not read magazines (64.7% as against 0.3%).



- c) TV Channels --- TVB Jade was still the most popular TV channel among both non-audience and audience.
- d) Radio Channels --- Instead of RTHK Radio 1, Commercial Radio FM881 was the most popular channel.
- e) Web Page --- Yahoo.com.hk remained to be the most popular website though with much less visits (37% as against 57.8%). Many more non-audience than audience seldom or did not browse web pages (55.5% as against 25.7%).

21. A comparison between the publicity channels preferred by the non-audience and the audience was summarized as follows:

<b>Publicity Channels</b>	<b>Audience Preference</b>	<b>Non-audience Preference</b>
MTR advertisement	40.3%	8.7%
Newspaper advertisement	34.4%	26.2%
TV commercials	32.3%	42.1%
Posters/leaflets at venues	28.5%	10.3%
Radio advertisement	16.9%	8.9%
Direct mailing	15.4%	10.7%
Magazine advertisement other than Gocart	13.5%	4.7%
LCSD web page	12.8%	16%

22. Findings of the survey are detailed in the Executive Summary at **Appendix I**.

### **Comparison of Findings of 2001 and 2004 Opinion Surveys on LCSD's Performing Arts Programmes**

23. The same opinion survey was also conducted by MDR Technology Ltd. in 2001 adopting a similar design and methodology. Compared with the findings of the survey in 2001, major observation on the respondents in 2004 is as follows:

### Audience Profile

- a) More female audience (61.9% as against 57.5% in 2001) and retirees (11.9% as against 5.5% in 2001);
- b) More audience aged 40 or above (52.6% as against 41.1% in 2001);
- c) Fewer students (14.2% as against 18% in 2001) and teenagers (9.2% as against 11.2% in 2001);
- d) Lower education level (54.7% attaining tertiary or above education as against 59.2% in 2001) and fewer professionals, managers and administrators (43.8% as against 48.6% in 2001); and
- e) Lower income (13.3% getting income below \$10,000 as against 9.9% in 2001).

### Audience views and experience in attending LCSD programmes

- a) Significant rise in the number of respondents who were satisfied with LCSD programmes and rated “Good” for overall rating of the programmes (83.8% as against 75.2% in 2001);
- b) More were satisfied with various aspects of the programme including performance standard (88.5% as against 83.1% in 2001); choice of theme and music (75.6% as against 70.9% in 2001); creativity and originality (66.2% as against 57.7% in 2001); and content of house programme (50.6% as against 40.1% in 2001);
- c) Significant rise in the number of respondents who considered LCSD programmes sufficient (53.6% as against 36.6% in 2001); and
- d) Among the same art form, more people had chosen Cantonese Opera (16.3% as against 7.8% in 2001) (instead of Western Music; 15.7% as against 20.5% in 2001) as their favourite type of programme.

### Audience views on publicity channels

- a) In the current survey, MTR advertisement, instead of newspaper advertisements, was the most preferred channel for obtaining programme information;
- b) LCSD web page and email were gaining popularity for retrieval of programme information;

- c) The most popular newspaper was Apple Daily instead of Ming Pao Daily; and
- d) Next Magazine remained the most popular magazine while Cosmopolitan ranked second instead of Ming Pao Weekly.

Non-audience profile and views

- a) A similar profile in general except that the percentage of tertiary education or above received was higher;
- b) They still preferred local programmes; and
- c) A similar percentage of the non-audience had attended programmes organized by other parties (18.8% as against 19.9% in 2001).

Charts for comparison of the 2001 and 2004 findings are compiled at **Appendix II** for reference.

Performing Arts Division  
Leisure and Cultural Services Department  
8 September 2005

Executive Summary

**MDR**

*Quality, Dedication & Expertise*

*Prepared for*

*Leisure and Cultural Services Department  
(LCSD)*

**Opinion Survey on LCSD  
Performing Arts Activities  
(2004)**

**- Report -**

## **Executive Summary**

### **Survey Objectives**

1. The objectives of the survey are –
  - (a) To find out the profile of those persons who had attended the performing arts programmes organized by the Leisure and Cultural Services Department (LCSD), their reasons for attending LCSD performing arts programmes, their evaluation of the programmes they attended, as well as their opinions on the publicity channels for these programmes, and
  - (b) To find out the profile of those persons who had not attended any performing arts programmes organized by the LCSD in the 12 months prior to the data collection period, their reasons for not attending these programmes, and the types of activities that would attract them to attend in future.

### **Target Respondents**

2. The target respondents of the survey were audience and non-audience of LCSD performing arts programmes –
  - (a) For audience, they were confined to persons aged 15 or over who had attended any of the 46 selected paid admission performing arts programmes\* organized by the Cultural Presentations Section and the Festivals Office of the LCSD in the period from November 2004 to January 2005.
  - (b) For non-audience, they were confined to persons aged 15 or over who had not attended any paid admission performing arts programmes organized by the Cultural Presentations Section and the Festivals Office of the LCSD in the 12 months prior to date of interview.

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\* The 46 programmes covered different art forms and programme types including music, dance, theatre, Chinese operas, multi-arts, audience building, and Arts Festival programmes (Please see Annex for details).

## **Survey Design**

3. Two different survey designs were adopted to collect the required information from the respective groups of target respondents –
  - (a) For audience, the survey data were collected by making use of self-administrated questionnaires. Audiences attending the 46 LCSD performing arts programmes covered by the survey were randomly selected at the performance venues and they were requested to complete and return the questionnaires after attending the programmes. 4 054 completed questionnaires were collected between 1 November 2004 and 28 January 2005. The response rate was 83.9%.
  - (b) For non-audience, the survey data were collected by telephone interviews. A random sample of 2 009 non-audiences was successfully interviewed between 12 and 28 January 2005. The response rate was 71.2%.

## **Key Survey Findings**

4. The key survey findings are summarized in the following paragraphs.

### **Audience Survey**

#### **A. Profile of Audience**

##### **Demographic and Socio-economic Characteristics**

5. It is estimated that some 29 900 persons of age 15 or above had attended the 46 LCSD performing arts programmes covered by the survey. The demographic and socio-economic characteristics of these audiences are summarized below –
  - (a) 61.9% were female and 38.1% male.
  - (b) 78.6% were adults of age 20 to 59, with 45.8% being 30 to 49 years old. Teenagers of age 15 to 19 and elderly persons of age 60 or over accounted for about one-tenth respectively (9.2% and 11.9%).
  - (c) 82.9% had attained education at upper secondary level or above, with 54.7% having attained tertiary education or above.
  - (d) Economically active persons accounted for a larger proportion (61.8%) than economically inactive persons (37.1%). Moreover, professionals (28.6%),

managers and administrators (15.2%), students (14.2%), retirees (11.9%), homemakers (10.8%) and clerks (10.0%) accounted for a larger proportion than those engaged in other occupations.

- (e) 57.7% had a monthly personal income of \$10,000 or more, with 13.9% reporting a monthly income of \$50,000 or more. However, 27.8% did not have personal income and 13.3% had a monthly personal income of less than \$10,000.
- (f) Most (95.5%) audiences were Hong Kong residents, with 45.5% living in the New Territories, 25.5% Kowloon, and 24.2% Hong Kong Island. Those districts where a larger proportion of audience was residing were Shatin (10.6%), Eastern (10.0%), Central and Western (7.0%), Tuen Mun (6.4%), Kowloon City (6.2%), Yuen Long (6.1%) and Kwun Tong (5.9%).
- (g) Only 4.5% of the audiences were visitors, with 2.7% coming from overseas, 1.1% Macau and 0.8% mainland of China.
- (h) For those audiences who were students or engaged in employment, their places of study / work were mainly in Central and Western (17.2%), Yau Tsim Mong (11.6%), Wan Chai (11.0%), Shatin (8.2%), Kowloon City (6.0%) and Eastern (5.8%). However, 4.0% did not have fixed working locations.

### **Newspapers and Magazines Often Read**

6. Apple Daily (39.2%), Ming Pao Daily News (33.0%) and Oriental Daily News (32.5%) were the three newspapers often read by a relatively larger proportion of audience, followed by South China Morning Post (17.5%), Sing Tao Daily (13.1%), Hong Kong Economic Times (12.7%) and Hong Kong Economic Journal (10.0%). Note that 4.9% of audience seldom or did not read newspapers.

7. As for magazines, Next magazine (27.0%) and Cosmopolitan (26.6%) were the two magazines often read by a relatively larger proportion of audience, followed by Ming Pao Monthly (17.3%), Sudden Weekly (16.3%), Ming Pao Weekly (14.3%), Reader's Digest (11.9%) and Eastweek (9.9%). A mere 0.3% seldom or did not read magazines.

### **Television Channel Most Often Watched**

8. Among various television channels, TVB Jade was the most popular channel, with 59.4% of audience most often watching it. Followed distantly behind were TVB Pearl (10.1%), Cable News (8.1%), ATV Home (7.0%) and ATV World (2.4%).

9. Evening (83.8%) was the dominant time segment when the audience most often watched television while a substantially smaller proportion most often watched television at midnight (6.0%), in the afternoon (2.6%) or in the morning (2.4%). Note that 5.2% of audience seldom or did not watch television.

#### **Radio Channel Most Often Listened to**

10. As for radio channels, the more popular channels were RTHK Radio 1 (13.6%), RTHK Radio 2 (12.1%), Commercial Radio FM881 (11.1%), RTHK Radio 5 (10.9%), Commercial Radio FM903 (9.7%) and RTHK Radio 4 (7.4%).

11. Regarding the time segment when the audience most often listened to the radio, a comparatively larger proportion mentioned morning (32.0%) than evening (23.9%), afternoon (13.4%) and midnight (5.7%). Note that one quarter (24.9%) of audience seldom or did not listen to the radio.

#### **Web Page Often Browsed**

12. Yahoo.com.hk was the web page often browsed by a predominantly large proportion of audience (57.8%), followed by Apple Daily web page (11.0%), msn.com.hk (8.7%), Ming Pao Daily News web page (8.2%), LCSD web page (8.1%), Hong Kong SAR Government web page (7.5%) and sina.com.hk (6.5%). However, one quarter (25.7%) of audience seldom or did not browse web pages.

#### **Mode of Public Transport Often Taken**

13. Mass Transit Railway (65.3%) and buses (65.1%) were the two most common modes of public transport taken by the audience, followed by minibuses (25.4%), taxis (17.5%), East Rail (13.6%), ferries (8.6%), West Rail (6.9%), Light Rail (6.1%) and Tram (5.6%). Only 2.4% of audience said that they seldom travelled by public transport.

### **B. Preferred Type of Performing Arts Activities**

#### **Preferred Type of Performing Arts Programmes**

14. Regarding their most favourite type of performing arts programmes, a relatively larger proportion of audience mentioned “Cantonese operas” (16.3%) and “Western music” (15.7%), followed by “dramas” (10.2%), “Chinese music” (8.3%), “jazz / light music / pop music” (7.8%), “musical” (7.1%), “ballet” (6.8%), “operas” (5.7%), “acrobatics and magic” (3.5%), “Chinese dance / folk dance” (3.3%), “vocal / chorus” (2.9%), “family shows” (2.9%), “modern dance / jazz dance” (2.4%) and “multi-arts programmes” (2.4%). Less than 2% liked other types of programmes most.



15. Of those who attended music programmes, dance programmes, multi-arts programmes or Arts Festival programmes, a larger proportion preferred the programmes they liked most to be performed by visiting artists. As for those who attended theatrical programmes, Chinese operas or audience building programmes, a larger proportion of them preferred local artists.

### **Preferred Day and Time for Attending Performing Arts Programmes**

16. A considerably large proportion (65.7%) of audience preferred attending performing arts programmes on days near weekend or public holidays, particularly on Saturday night (29.5%) and Friday night (18.9%). Only 6.6% mentioned evenings of Monday to Thursday. However, 27.7% had no preference in this respect.

### **C. Experience in Attending LCSD Performing Arts Programmes**

17. The survey findings indicate that the majority (85.6%) of audience were not attending LCSD performing arts programmes for the first time while 14.4% were.

18. Excluding the programme they were attending at the time of the survey, 80.6% had attended LCSD performing arts programmes in the previous 12 months, with 24.9% having attended once to twice, 29.0% three to six times, and 26.6% seven times or more.

19. As regards programmes of the same type as the one they were attending, 70.2% had attended the same type of LCSD performing arts programmes in the previous 12 months, with 31.3% having attended once to twice, 22.1% three to six times, and 16.8% seven times or more.

20. One-fifth or more had also attended programmes of the following three Arts Festival organized by the LCSD — International Arts Carnival (23.0%), New Vision Arts (22.3%) and Legends of China (20.4%).<sup>‡</sup>

### **Usual Day of Purchasing Tickets of LCSD Performing Arts Programmes**

21. 47.1% of audience normally purchased tickets of LCSD performing arts programmes more than two weeks to one month ahead of the date of performance and 21.9% one day to two weeks ahead. 6.6% even purchased tickets on the first day of ticket sale. Only 1.7% purchased tickets on the date of performance. However, 16.9% claimed that they did not have a fixed pattern in purchasing tickets. The remaining said that their tickets

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<sup>‡</sup> The International Arts Carnival was an arts festival for families held in July and August every year and the New Vision Arts was an arts festival of a particular subject held in October and November of 2002 and 2004. The Legends of China was an arts festival of a particular subject held in October and November of 2001 and 2003.

were normally bought by others (5.9%) or they seldom attended LCSD performing arts programmes (0.6%).

### **Preferred Channel for Obtaining Information about LCSD Performing Arts Activities**

22. When the audiences were asked which channels they considered as convenient for obtaining information about LCSD performing arts activities, 40.3% suggested “MTR advertisements”, 34.4% “newspaper advertisements”, 32.3% “TV commercials”, 28.5% “posters / leaflets at performance venues”, 16.9% “radio advertisements”, 15.4% “direct mailing”, 13.5% “recommendations / reports in newspapers / magazines other than Gocart”, 12.8% “LCSD web page”, 12.7% “TV commercials in bus compartments” and “email”, 10.9% “display boards”, and 9.6% “box advertisements at bus stops”.

## **D. Reasons for Attending LCSD Performing Arts Programmes and Views on these Programmes**

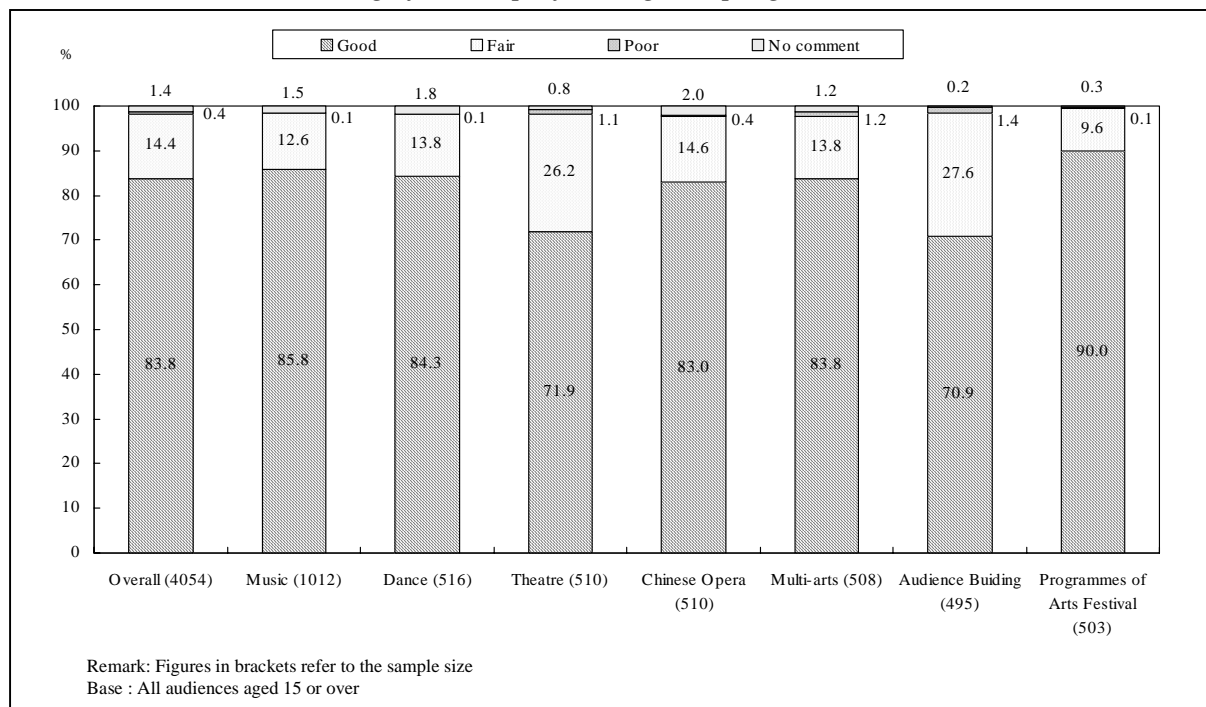
### **Reasons for Attending LCSD Performing Arts Programmes**

23. The audiences were asked their reasons for attending the particular programme they were attending at the time of the survey. The most common reasons were “attractive subject matter” (43.2%), “attractive production / performers” (38.3%) and “attractive way of presentation” (29.8%). Other reasons were “for enrichment of knowledge about arts” (14.2%), “to accompany others” (11.8%), “recommended by friends / relatives” (11.2%), “attracted by discount offers” (9.1%), “out of curiosity” (9.0%), “appealing publicity” (6.3%) and “arranged or recommended by schools or organizations” (5.0%).

### **Views on LCSD Performing Arts Programmes**

24. Regarding the programme they were attending at the time of the survey, the majority (83.8%) of audience considered the overall rating good. 14.4% considered it fair and 0.4% rated it poor. Breakdowns of results by the seven programme types are shown in the chart on the next page.

Chart A Overall rating of LCSD performing arts programmes

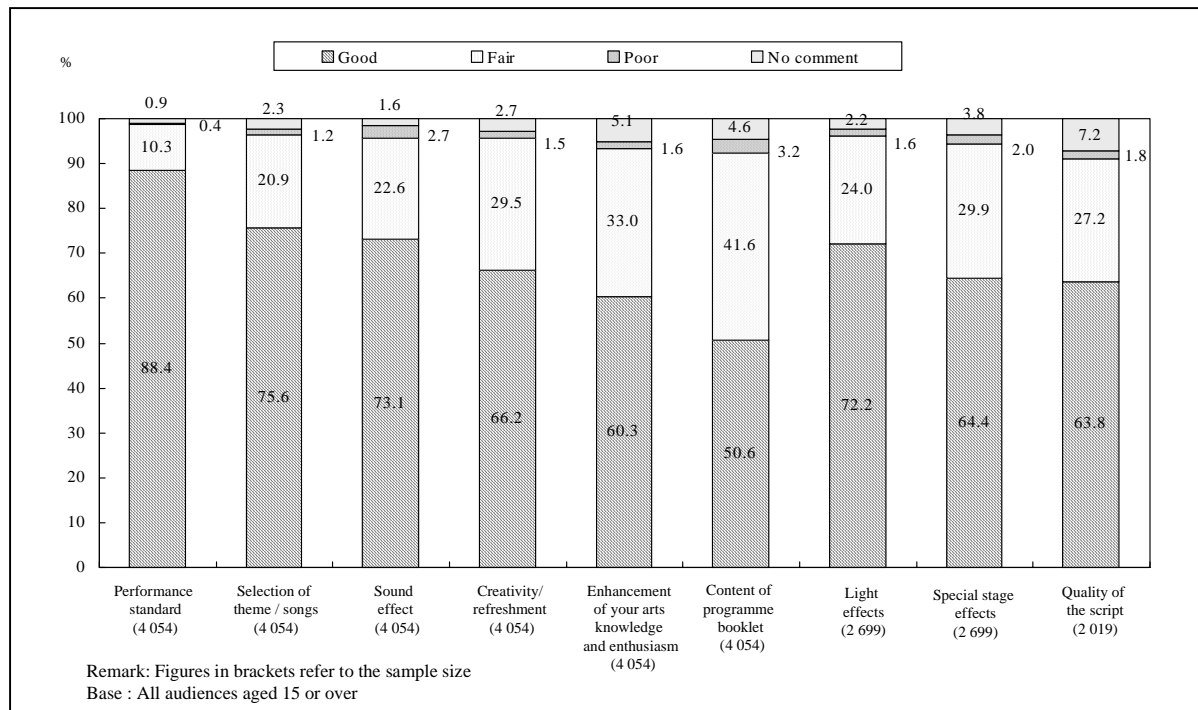


25. The audiences were also asked to express their views on some specific aspects of programme they were attending. The findings are summarized below –

- (a) Most (88.4%) considered the programme good in terms of “performance standard” and the majority held the same view for “choice of subject matter / music” (75.6%) and “acoustic effects” (73.1%). A very small proportion rated the programme poor in these three aspects (0.4%, 1.2% and 2.7% respectively).
- (b) Over 60% considered the programme good in terms of “creativity / originality” (66.2%) and “enhancement of knowledge and enthusiasm about arts” (60.3%). A very small proportion considered the programme poor in these two aspects (1.5% and 1.6% respectively).
- (c) Concerning the “content of the programme booklet”, half (50.6%) rated it good while 3.2% rated it poor.
- (d) Of those who were not attending music programmes, the majority (72.2%) also considered the “lighting effects” good. Only 1.6% held the opposite view. As for “special stage effects”, 64.4% rated the programme good and the proportion of those who rated it poor was small (2.0%).

- (e) Of those who were attending programmes with scripts such as theatrical programmes, Chinese operas, and multi-arts programmes, 63.8% considered the “quality of script” good. Only 1.8% rated it poor.

*Chart B Views on specific aspects of LCSD performing arts programmes*



26. As regards the number of performing arts programmes organized by the LCSD for various programme types, 53.6% of the audience considered it sufficient. However, 46.4% held the opposite view and the major deficiencies mentioned were “insufficient performances by foreign artists” (25.7%), “insufficient performances by local artists” (17.0%), “insufficient performances by Mainland artists” (13.5%) and “insufficient audience building programmes” (12.1%).

## **Non-audience Survey**

### **A. Profile of Non-audience**

#### **Demographic and Socio-economic Characteristics**

27. It is estimated that some 5 045 300 persons of age 15 or over had not attended LCSD performing arts programmes in the 12 months prior to the data collection period. The demographic and socio-economic characteristics of these non-audiences are summarized on the next page –

- (a) 52.5% were female and 47.5% male.
- (b) 7.6% were of age 15 to 19, 16.1% 20 to 29, 43.8% 30 to 49, 14.7% 50 to 59, and 17.8% 60 or over.
- (c) 20.0% had attained education at primary level or below, 17.0% lower secondary level, and 62.5% upper secondary level or above, with 24.1% having attained tertiary education or above.
- (d) Economically active persons accounted for a larger proportion (59.5%) than economically inactive persons (40.5%). Moreover, workers / technicians / domestic helpers (15.8%), retirees (15.6%), homemakers (15.5%), clerks (11.0%), managers and administrators (10.8%) and students (9.4%) accounted for a larger proportion than those engaged in other occupations.
- (e) 38.8% had a monthly personal income of less than \$10,000, 21.4% \$10,000 to \$19,999, 10.9% \$20,000 to \$49,999, and 3.1% \$50,000 or more. However, 23.0% did not have personal income.
- (f) 49.9% lived in the New Territories, 29.6% Kowloon, and 20.4% Hong Kong Island. Those districts where a larger proportion of non-audience was residing were Shatin (9.4%), Eastern (9.3%), Kwun Tong (8.7%), Kwai Tsing (7.3%), Tuen Mun (7.2%), Yuen Long (6.6%), Wong Tai Sin (6.3%), Sai Kung (5.3%) and Kowloon City (5.2%).
- (g) For those non-audiences who were students or engaged in employment, their places of study / work were mainly in Yau Tsim Mong (12.1%), Central and Western (10.5%), Kwun Tong (8.8%), Wan Chai (8.7%), Kwai Tsing (6.7%), Eastern (5.5%), Kowloon City (5.3%), Sham Shui Po (4.9%) and Shatin (4.8%). However, 7.0% did not have fixed working locations.

28. Compared with audience, non-audience were found to comprise a larger proportion of the following persons —

- (a) Males (47.5% as against 38.1% for audience);
- (b) Persons of age 60 or over (17.8% as against 11.9% for audience);
- (c) Persons who had attained lower secondary education or below (37.0% as against 16.5% for audience);
- (d) Workers / technicians / domestic helpers (15.8% as against 2.6% for audience), retirees (15.6% as against 11.9% for audience), homemakers

(15.5% as against 10.8% for audience);

- (e) Persons with a monthly personal income of less than \$10,000 (38.8% as against 13.3% for audience); and
- (f) Those who did not have fixed working locations (7.0% as against 4.0% for audience).

### **Newspapers and Magazines Often Read**

29. Oriental Daily News (49.3%) and Apple Daily (38.6%) were the two newspapers often read by a relatively larger proportion of non-audience, followed by Ming Pao Daily News (13.8%), Sing Tao Daily (8.4%), the Sun (7.6%), Hong Kong Economic Times (6.4%) and Sing Pao Daily News (4.9%). Note that 12.6% seldom or did not read newspapers.

30. As for magazines, 64.7% of non-audience seldom or did not read magazines while 11.6% often read Next Magazine, 6.0% Sudden Weekly, 4.1% New Monday, 4.0% Eastweek, 3.1% Easyfinder, and 2.9% Ming Pao Weekly.

### **Television Channel Most Often Watched**

31. Concerning the television channel they most often watched, the majority (70.0%) of non-audience mentioned TVB Jade while 11.2% most often watched ATV Home, 3.9% Cable News, and 3.6% TVB Pearl.

32. Evening (84.7%) was the dominant time segment when non-audience most often watched television while a substantially smaller proportion most often watched television in the afternoon (4.9%), at midnight (3.1%), or in the morning (2.2%). However, 5.0% of non-audience seldom or did not watch television.

### **Radio Channel Most Often Listened to**

33. The more popular radio channels among non-audience were Commercial Radio FM881 (11.7%), RTHK Radio 2 (11.3%), Commercial Radio FM903 (10.4%), RTHK Radio 1 (9.4%) and Metro Showbiz (5.5%). Note that over two-fifths (43.4%) of non-audience seldom or did not listen to the radio.

34. Regarding the time segment when non-audience most often listened to the radio, a comparatively larger proportion mentioned morning (24.8%) than evening (16.2%), afternoon (10.2%) and midnight (5.4%).

### Web Page Most Often Browsed

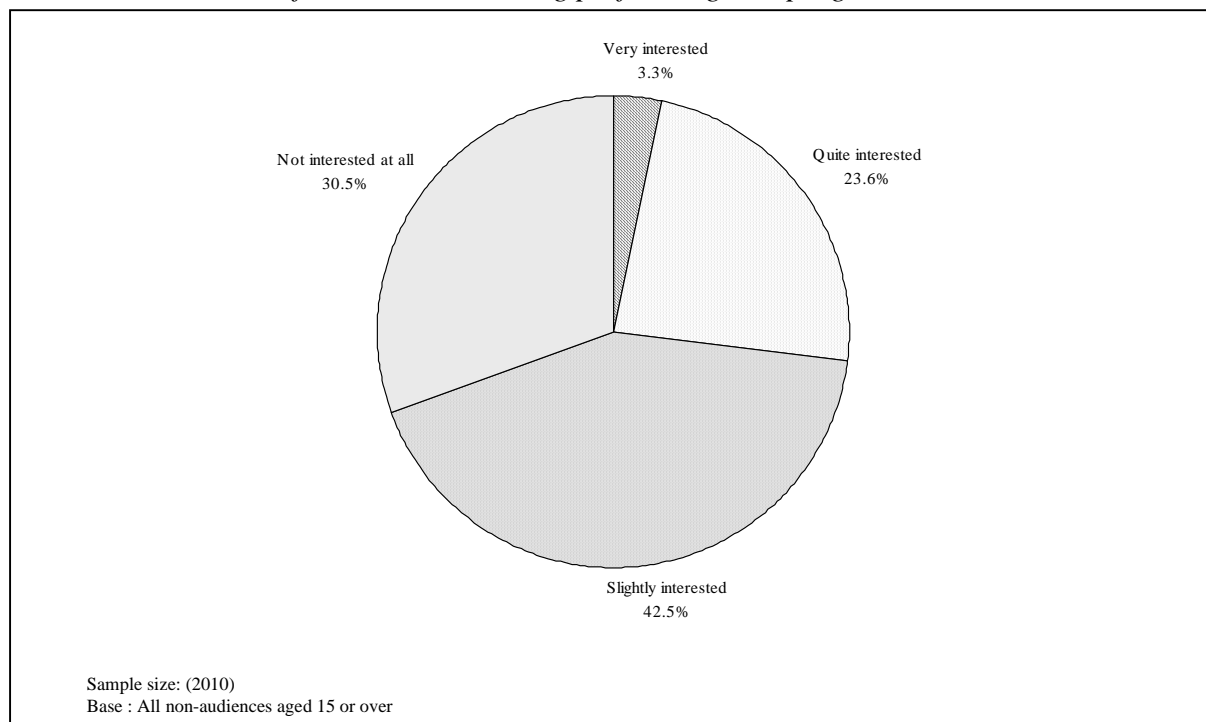
35. 55.5% of the non-audience seldom or did not browse web pages. For the remaining, yahoo.com.hk (37.0%) was the web page often browsed by a relatively larger proportion of non-audience, followed by sina.com.hk (4.2%), msn.com.hk (2.7%) and Apple Daily web page (2.4%).

## **B. Level of Interest in Attending Performing Arts Programmes**

### Level of Interest in Attending Performing Arts Programmes

36. In the survey, non-audiences were asked whether or not they were interested in attending performing arts programmes. 69.5% answered in the affirmative, with 3.3% being very interested, 23.6% quite interested and 42.5% slightly interested.

*Chart C Level of interest in attending performing arts programmes*



### Preferred Types of Performing Arts Activities

37. For those non-audiences who had expressed an interest in attending performing arts programmes, their preference for various types of performing arts activities is summarized below –

#### Preferred type of performing arts programmes

- (a) About one-fifth liked “jazz / light music / pop music” (21.5%) and

“dramas” (18.8%) most respectively, followed by “Cantonese operas” (11.8%), “Chinese music” (10.0%), “Western music” (8.7%), “operas” (6.4%), “Chinese operas other than Cantonese operas” (3.7%), “Chinese dance / folk dance” (3.1%), and “vocal / chorus” (2.9%).

- (b) For those who liked music programmes, theatrical programmes and Chinese operas most, more preferred performances by local artists to visiting artists while a reverse pattern was recorded for those who liked dance programmes most.

Preferred day of a week for attending performing arts programmes

- (c) The majority (72.8%) of non-audience preferred attending performing arts programmes on days near weekend, with 42.1% preferring Saturday, 19.1% Sunday or public holidays and 11.6% Friday. However, 23.2% did not have any preference.

Preference between matinee and evening performing arts programmes

- (d) A considerably larger proportion of non-audience preferred evening programmes (63.3%) than matinee programmes (24.8%) while 12.0% had no preference.

**C. Reasons for Not Attending LCSD Performing Arts Programmes and Likelihood of Attending these Programmes**

**Reasons for Not Attending LCSD Performing Arts Programmes**

38. For non-audience, their two most common reasons for not attending LCSD performing arts programmes in the 12 months prior to the data collection period were “not interested in performing arts activities” (38.6%) and “too busy / no time” (37.8%). Other reasons include “not aware of the programmes” (18.1%), “insufficient publicity” (16.4%), “unattractive subject matters” (5.6%), “inconvenient locations of performance venues” (5.3%), “expensive ticket price” (3.9%), and “health problems” (3.0%).

39. The survey findings indicate that 18.8% of the non-audience had attended performing arts programmes organized by other organizations.

- (a) The dominant type of programmes they attended was “jazz / light music / pop music” (11.3%). Other programme types of more mentions were “dramas” (1.9%), “Chinese operas” (1.5%), “operas” (1.0%), “vocal / chorus” (1.0%) and “Chinese music” (1.0%).



- (b) Their reasons for attending performing arts programmes of other organizations but not those of LCSD were “more attractive productions / performers” (30.2%), “not aware of the programmes organized by LCSD” (18.8%), “more attractive subject matters” (16.4%), “more attractive publicity” (14.1%), “to accompany friends or relatives” (10.1%), “cheaper ticket price” (10.1%), “more attractive way of presentation” (9.8%), “performance venues were more conveniently located” (9.5%) and “more suitable timing” (6.4%).

### **Likelihood of Attending LCSD Performing Arts Programmes**

40. A series of programme arrangements was read out to the non-audiences and they were asked whether they would be attracted to attend LCSD performing arts programmes if the respective arrangements were made. About a quarter of the non-audiences said they would attend LCSD performing arts activities if there was “more publicity covering programme content” (27.5%) or “high quality production” (25.7%). A relatively smaller proportion said they would attend LCSD performing arts programmes if “programmes were performed by famous artists” (21.7%) or “new forms of performance were introduced” (17.3%).

### **Preferred Channel for Obtaining Information about LCSD Performing Arts Activities**

41. “TV commercials” was considered as a convenient channel for obtaining information about LCSD performing arts activities by a relatively larger proportion of non-audience (42.1%), followed by “newspaper advertisements” (26.2%), “LCSD web page” (16.0%), “direct mailing” (10.7%), “posters / leaflets at performance venues” (10.3%), “radio advertisements” (8.9%), “MTR advertisements” (8.7%), “web pages other than LCSD web page” (8.0%) and “magazine advertisements (except Gocart)” (4.7%).

### **Suggestions on LCSD Performing Arts Activities**

42. 13.5% of non-audience had given suggestions on LCSD performing arts activities. The major suggestion was “to improve publicity work” (8.0%), followed by “lower ticket price” (1.8%).

## Annex to Appendix I

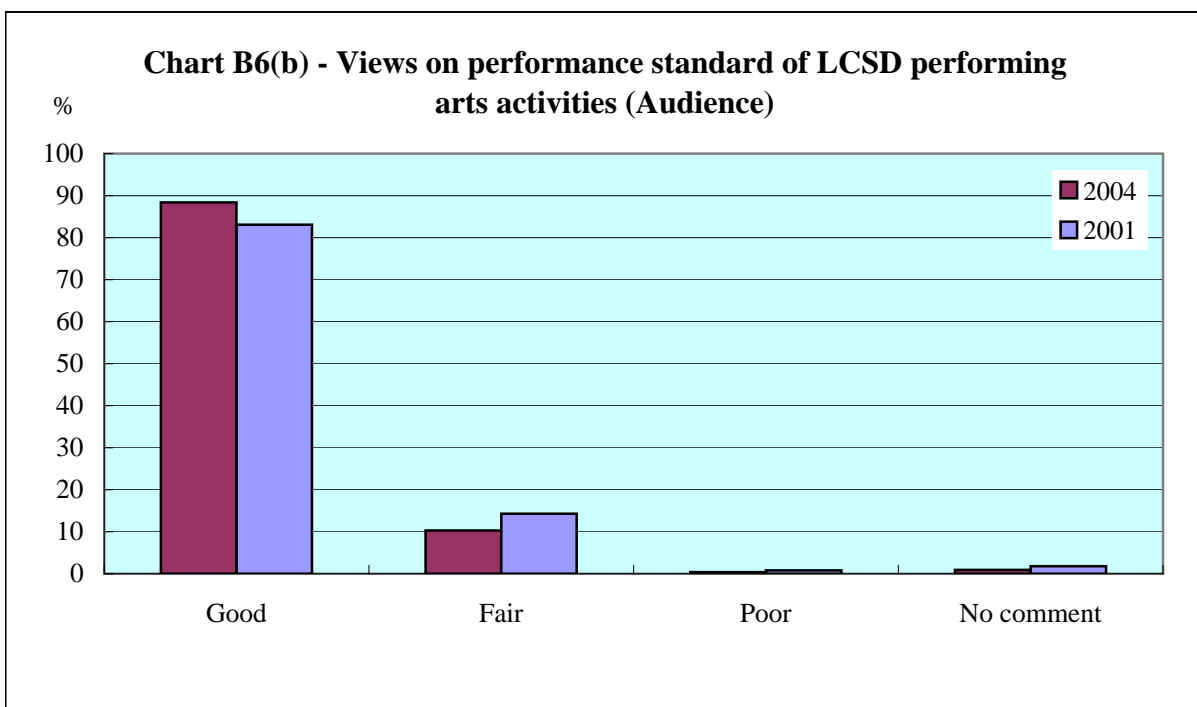
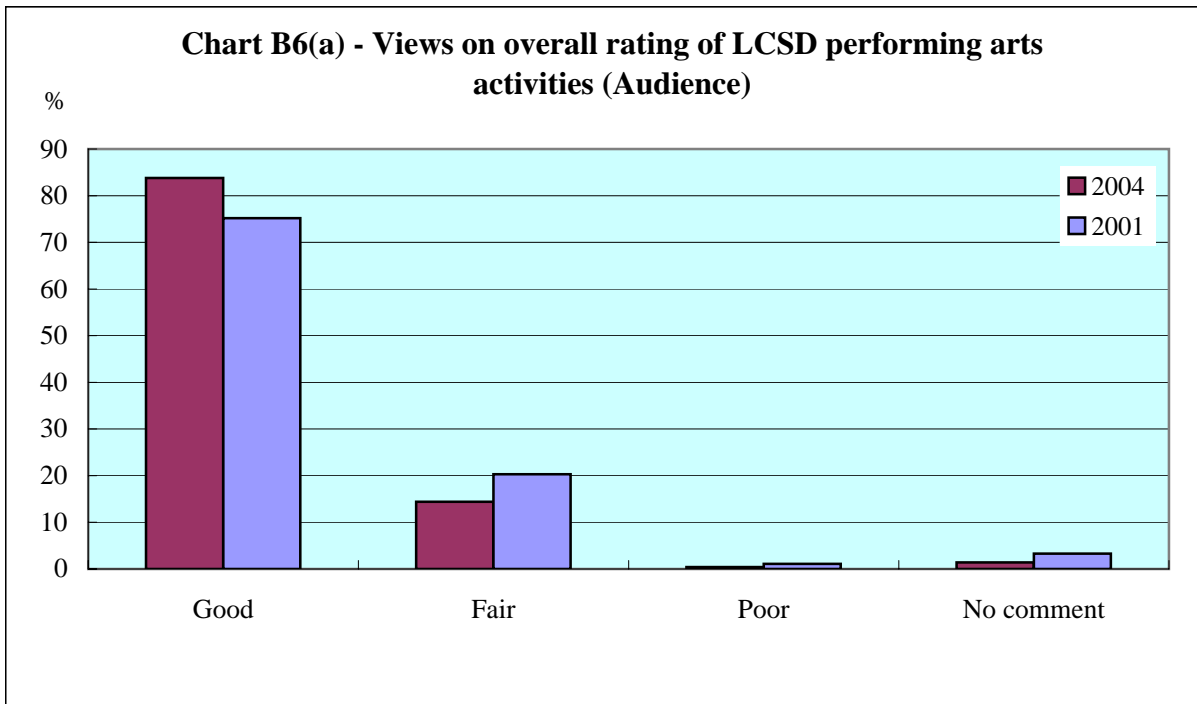
## LCSD Performing Arts Programmes Covered by the Survey

Programme Type	Programme Name
Music	<ol style="list-style-type: none"> <li>1. Jazz Up: Toots Thielemans</li> <li>2. Manuel Baruecco</li> <li>3. Orchestre de Paris</li> <li>4. 紫荊中樂集名曲示範工作坊</li> <li>5. 古樂系列:福州十番</li> <li>6. Arcadi Volodos</li> <li>7. Male vocalist series:騰格爾</li> <li>8. Pan Asia</li> <li>9. Monteverdi Choir &amp; English Baroque Soloists</li> <li>10. 香港女青中樂團普及音樂會</li> <li>11. Wu Qian (Piano)</li> <li>12. Jazz Up: Dianne Reeves</li> </ol>
Dance	<ol style="list-style-type: none"> <li>1. Miranda Chin Dance Company</li> <li>2. 4 Elements</li> <li>3. HK Ballet – Nutcracker (19 Dec 2004)</li> <li>4. HK Ballet – Nutcracker (23 Dec 2004)</li> <li>5. 中國解放軍藝術學院紅星歌舞團</li> </ol>
Theatre	<ol style="list-style-type: none"> <li>1. “ Inside the Skeleton of the Whale” by Odin Teatret (Denmark)</li> <li>2. 眾劇團音樂劇《拉硬柴的夢遊騎士》</li> <li>3. 春天實驗劇團《愛上劉三姐》(10 Dec 2004)</li> <li>4. 春天實驗劇團《愛上劉三姐》(18 Dec 2004)</li> <li>5. 中英劇團《火之鳥》</li> <li>6. 劇場空間《畢加索遇上愛因斯坦》</li> </ol>
Chinese Opera	<ol style="list-style-type: none"> <li>1. 《山東響馬》</li> <li>2. 名伶交響粵曲演唱會</li> <li>3. 龍嘉鳳劇團</li> <li>4. 新編粵劇《吳越春秋》</li> <li>5. 名伶薈萃賀新年</li> <li>6. 譚惜萍作品欣賞會</li> <li>7. 四川省川劇院</li> </ol>
Multi-Arts	<ol style="list-style-type: none"> <li>1. 中國木偶藝術劇團《天鵝湖》</li> <li>2. “Peter Pan” by Theatre Hikosen (Japan)</li> <li>3. The Spencers (USA) (26 Dec 2004)</li> <li>4. The Spencers (USA) (27 Dec 2004)</li> <li>5. Shu Ning Presentation Unit</li> <li>6. Philip Glass “Beauty and the Beast”</li> </ol>
Audience Building	<ol style="list-style-type: none"> <li>1. 2004/05年藝術家駐場計劃—金玉堂粵劇團總結演出</li> <li>2. 2004年社區文化大使計劃—韋然、胡美儀《粵調唐詩音樂會》</li> <li>3. 2004年社區文化大使計劃—動藝《潮流舞動》總結演出</li> <li>4. 「2004/05年社區粵劇巡禮」演出</li> </ol>

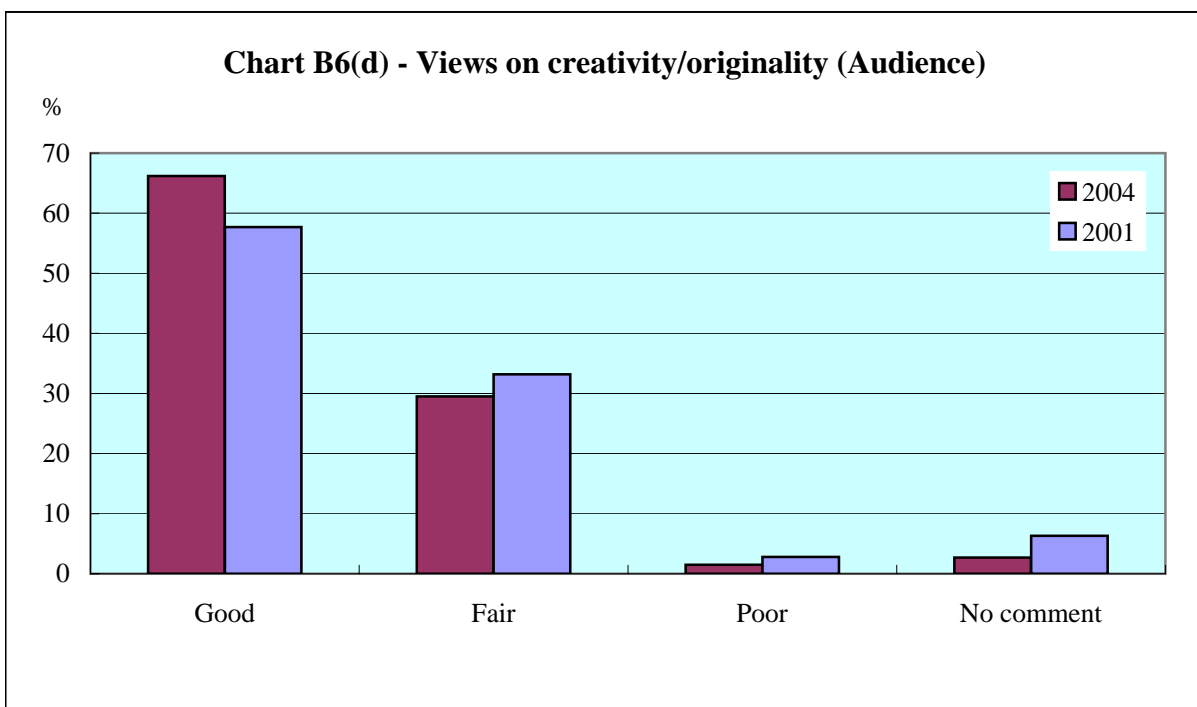
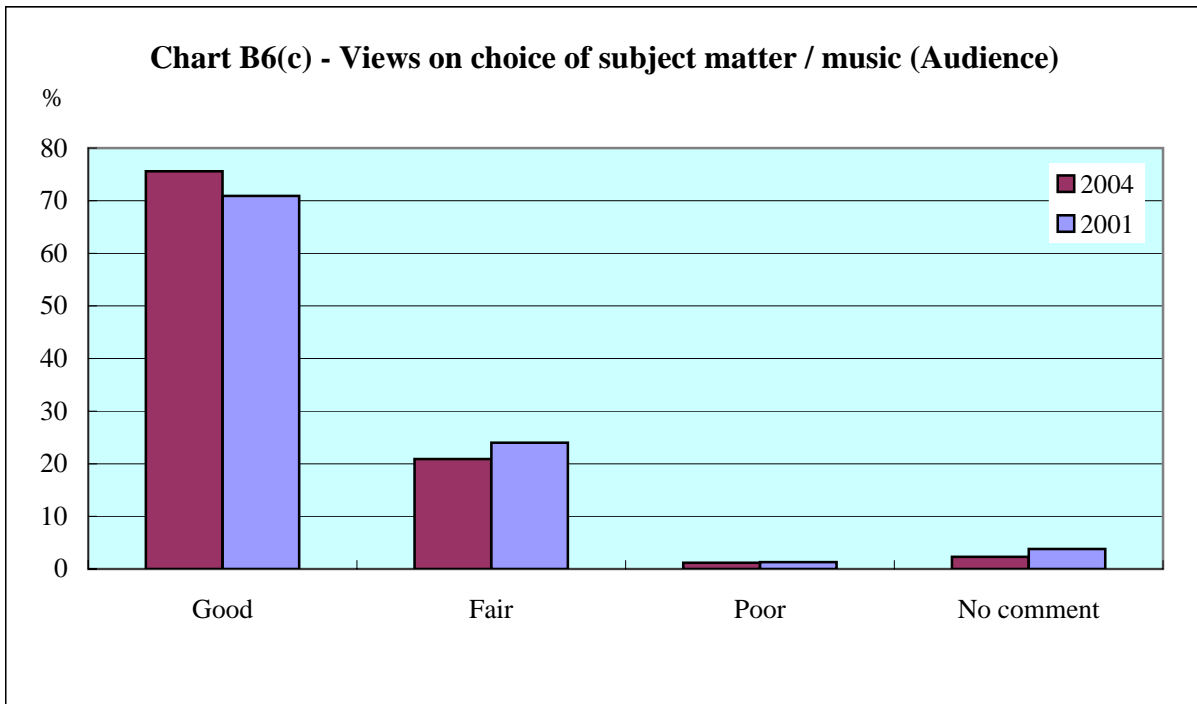
**Annex to Appendix I**

<b>Programme Type</b>	<b>Programme Name</b>
Arts Festival	<ol style="list-style-type: none"><li>1. “Chamber Opera Opium” by Checkpoint Theatre (Singapore)</li><li>2. “Meeting with Vajrasattva” by U Theatre (Taiwan)</li><li>3. “Tamashy: Voices of the Heart” by Yamato: The Drummers of Japan (Japan) (<i>12 Nov 2004</i>)</li><li>4. “The Elephant Vanishes” by Theatre du Pif</li><li>5. “Tamashy: Voices of the Heart” by Yamato: The Drummers of Japan (Japan) (<i>14 Nov 2004</i>)</li><li>6. “No More Heavens” by Theatre Vidy-Lausanne (Switzerland), Berliner Festwochen (Germany), Theatre de la Ville (France)</li></ol>

## B Views on Performing Arts Activities (Continued)

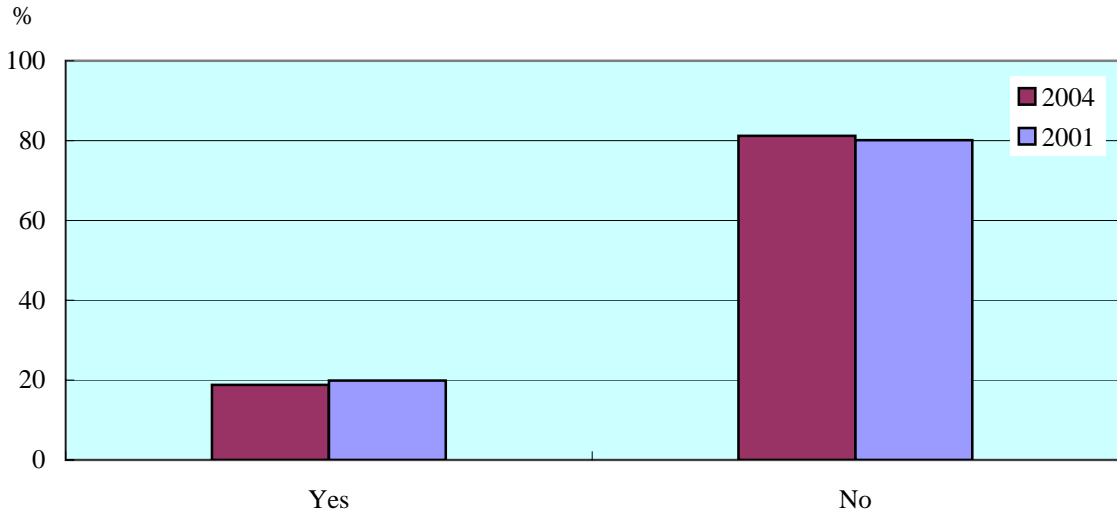


## B Views on Performing Arts Activities (Continued)

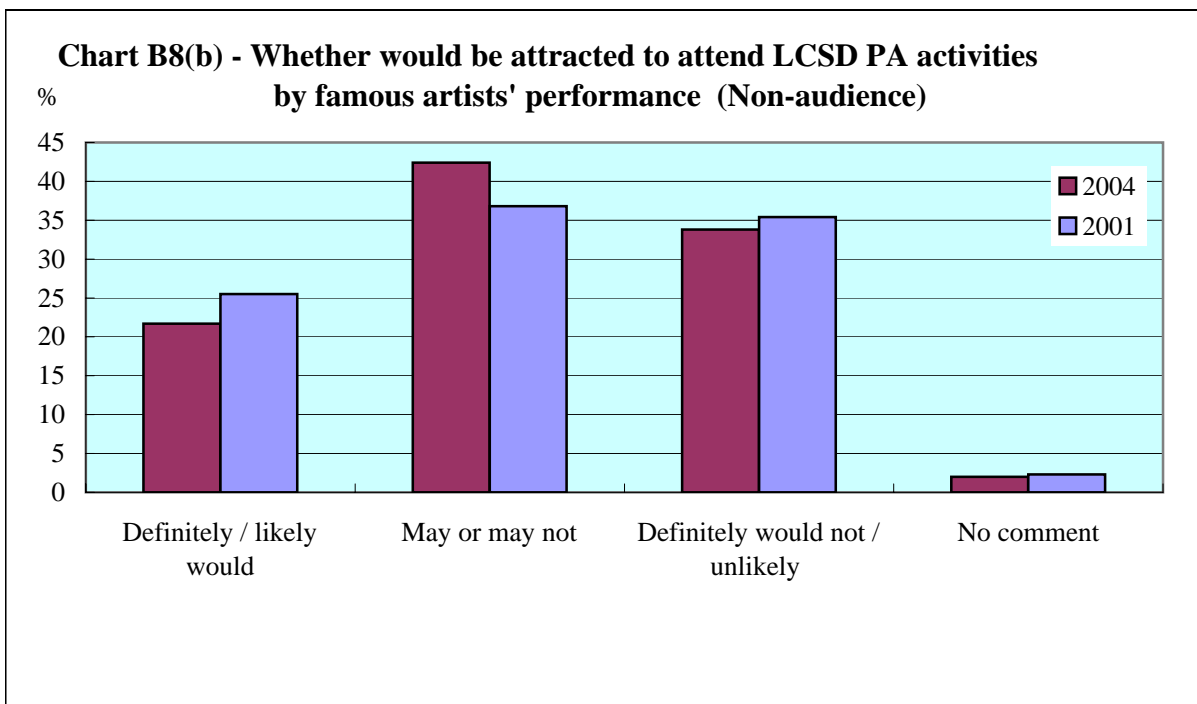
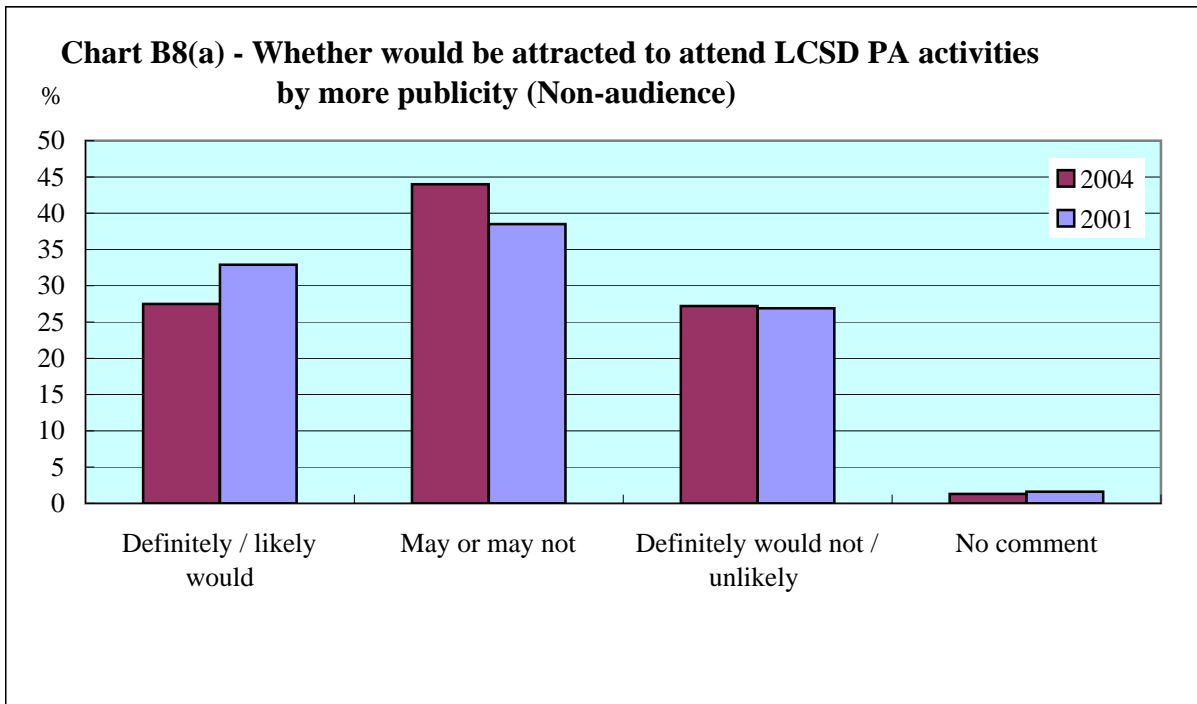


**B Views on Performing Arts Activities (Continued)**

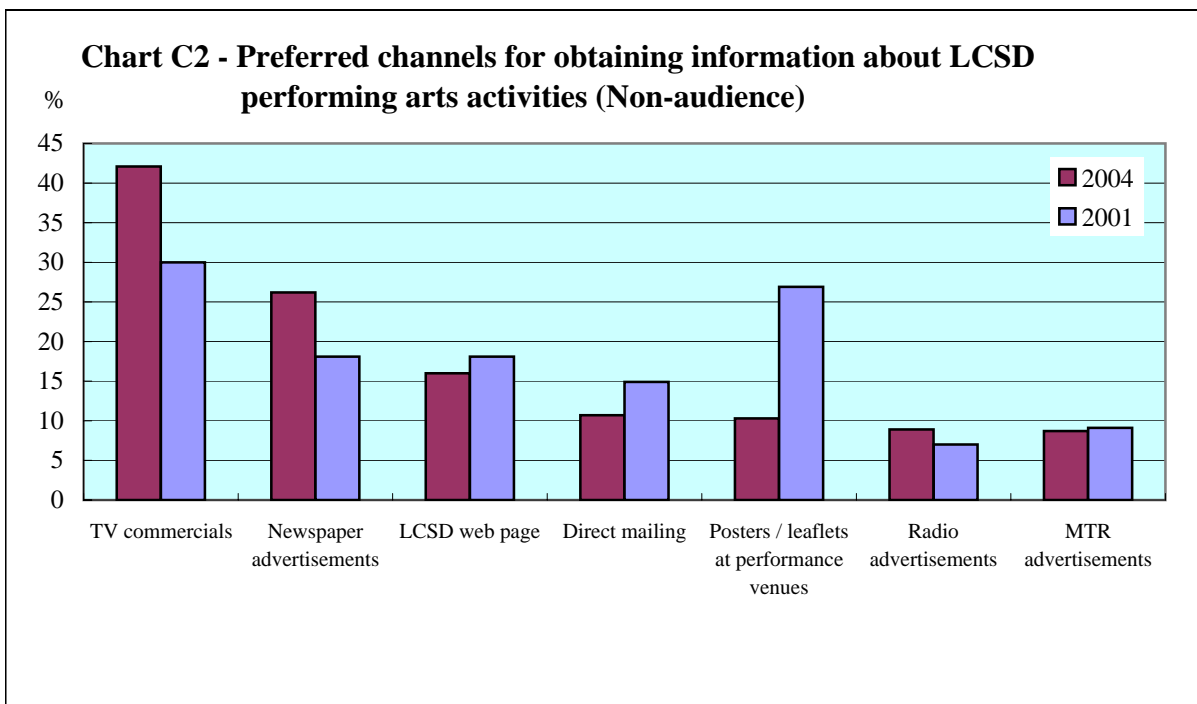
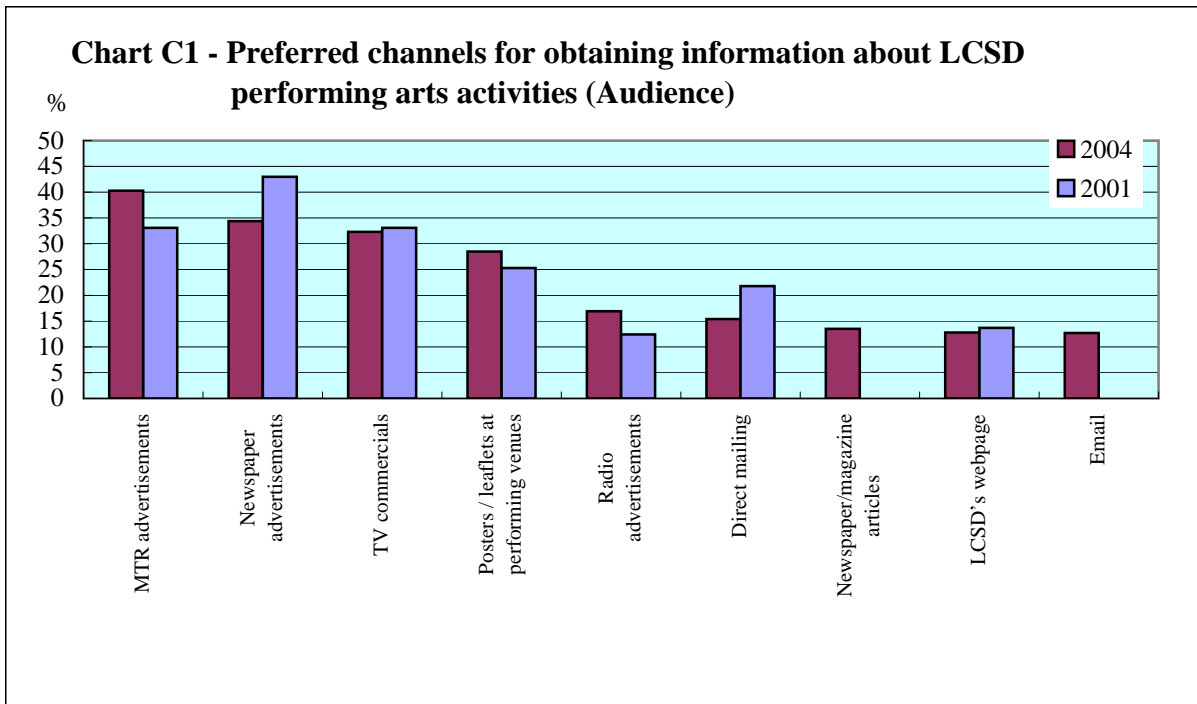
**Chart B7 - Attendance at PA activities of other organisations (Non-audience)**



## B Views on Performing Arts Activities (Continued)

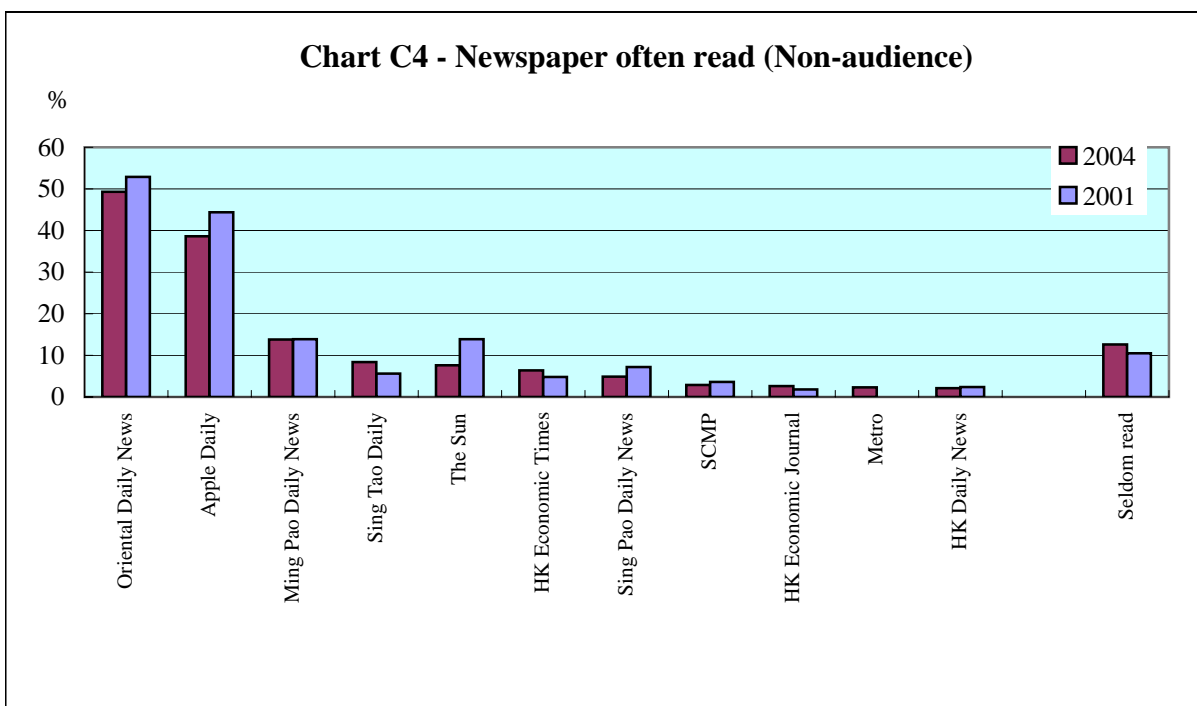
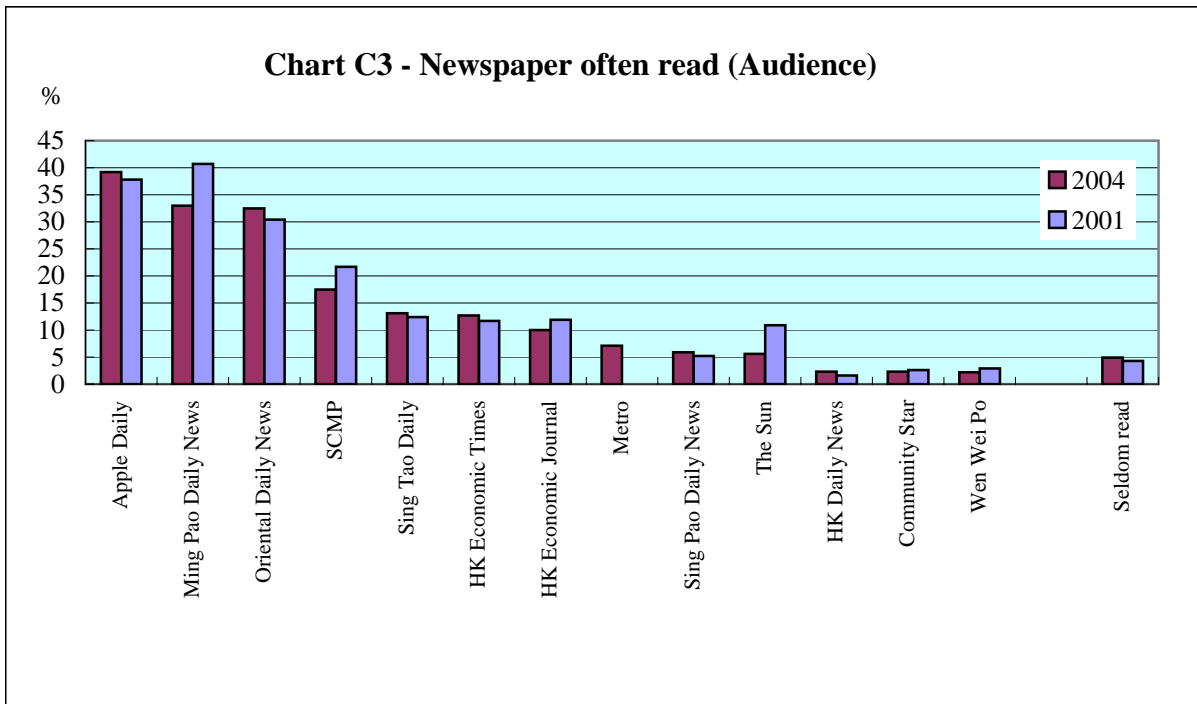


## C Views on Publicity of Performing Arts Activities (Continued)



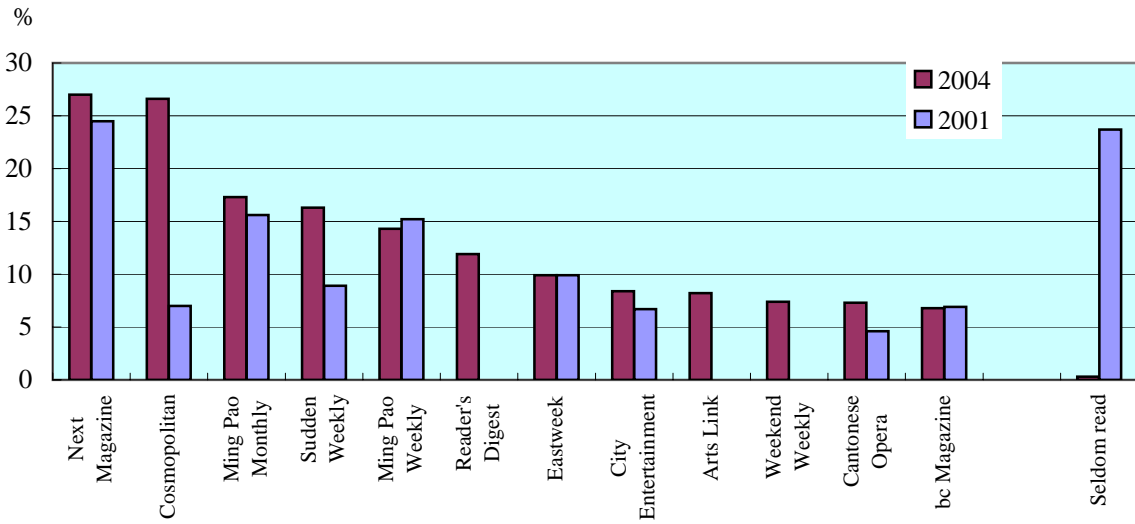


### C Views on Publicity of Performing Arts Activities (Continued)



**C Views on Publicity of Performing Arts Activities (Continued)**

**Chart C5 - Magazine often read (Audience)**



**Chart C6 - Magazine often read (Non-audience)**

