

Table 1: Year in which participants first street performed

2011 or before	22.6%
2012	23.1%
2013	25.3%
2014 or after	29%

Table 2: Survey location and time

Tsim Sha Tsui	MTR Station Exits, Star Ferry Pier, and Hong Kong Cultural Centre	19:00-26:00
Mong Kok	Mong Kok Road Footbridge and Sai Yeung Choi Street South (Pedestrian Zone)	15:00-22:00
Causeway Bay	Times Square and East Point Road (Pedestrian Zone)	19:00-26:00
Central	Lan Kwai Fong, Central Piers, and Central Elevated Walkway between Central Piers and Exchange Square	19:00-26:00
WKCD	Freespace Happening (9 August and 13 September, 2015)	15:00-19:00

Table 3: How often participants street perform

Twice a week or more	10.7%
Once to twice a week	24.1%
Twice a month to once a week	31%
Once to twice a month	13.9%
Once a month or less	20.3%

Table 4: Participants' age groups

60 or above	2.7%
50 to 59	8.1%
40 to 49	2.7%
30 to 39	3.2%
25 to 29	19.9%
20 to 24	36.6%
19 or below	26.9%

Table 5: Quotations of participants' responses on their attitudes towards donations taking

Responses from participants who agreed on donations to street performance:

- 'Street performance is indeed a tough job and its money is hard-earned.'
- 'In many developed countries, busking is considered as a proper job, for which we pay for third-party insurance and taxes.'
- 'Donations could help cover the costs and expenses for the preparation for street performance, including rehearsal and maintenance of instruments.'
- 'Whether they are magicians, dancers, or etc., the performers certainly have made an effort or sacrificed themselves to practise to improve, and it takes them years to master their art of performance.'
- 'Street performers are making good use of public space and they deserve recognition and appreciation.'
- '"Busking" is not the same as "begging", in the sense that donation is the audience's voluntary behaviour.'
- 'Donations are good motivation for street performers, it encourages them to keep doing their arts to enrich the city's cultural life.'
- 'I don't agree the saying that "art is greater if it is free of charge".'

Responses from participants who were neutral about donations to street performance:

- 'I don't really care about donations, to me street performance is just a hobby.'
- 'I am satisfied as long as my music can attract audience, it's okay with or without donations, it's only important that the audience appreciate what I do.'
- 'For that some disabled people street perform to make a living, I think it's acceptable but I don't think it's appropriate that they actively seek donations.'
- 'Some youngsters might treat street performance as a main source of income. When compared to their peers, they would have much more money to spend, and that would make them focus more and more on street performance instead of daily school works.'

Table 6: Quotations of participants' responses on why they street perform

Quotations of personal reasons:

- 'We just like to do things that we like together, and we enjoy that we could dance at any time in any place.'
- 'I like to go out to sing, my desire to sing needs something more than karaoke.'
- 'When you perform in random place at a random time, most likely your audience would be your first-time audience; if you could get their attention and even touch their feelings through music, you would have a priceless feeling of success'
- 'I don't want to work for someone else.'
- 'There was no real income since retirement, so I started to street perform.'
- 'To promote my team, so that our dream can come true.'
- 'To seek other performance opportunities.'

Quotations of impersonal reasons:

- 'I would like to promote the culture and concept of street performance.'
- 'Street performance is a good way to promote various art forms to the general public.'
- 'Street performance provides the public with free entertainment, it is a "cure" to their stress.'
- 'Street performance can enhance sociality in cold modern city life.'
- 'Hong Kong people don't seem to have a reason to leave their home, I hope that busking can encourage them to go out.'
- 'I hope we can negotiate our rights to public space through busking.'
- 'I hope someday street performing can become legal.'

Table 7: Quotations of participants' responses on other concerns about Hong Kong street performance

Quotations of responses concerning policy:

- 'There is no proper space for us to street perform.'

- ‘We often receive unreasonable complaints.’
- ‘Police officers ask us to leave without reasons.’
- ‘Street performers’ rights, and when busking will be legalised.’
- ‘Under the existig law, street performing is often charged as “begging”, I see this as a serious problem.’
- ‘I am not very optimistic about the licensing system in WKCD.’
- ‘It is not practical that the government enforces performance areas for us, because that is to neglect the essence of street performance; we are supposed to freely choose where we perform, but not to be constrained in certain areas.’
- ‘I wonder about the government’s attitude; do they see street performance as a culture or do they not really care?’

Quotations of responses concerning culture:

- ‘The qualities of different street performances are quite extreme.’
- ‘I wonder if the audience ever pays attention to what I perform.’
- ‘The general public misunderstands “busking”, some people think that is the same as begging or creating nuisances.’
- ‘There are too many street performers in one location, and in the same time period.’
- ‘There needs to be a good balance between all public space users.’
- ‘Some buskers might be too overreacting on the streets, their public speech style might not be too “proper”. Say, speaking of foul languages through their mic. Then, I worry that some passengers' impression of busking might be affected in a negative way.’
- ‘Originals vs. covers.’
- ‘We should let street performance culture develop freely and naturally.’