



Report on Jockey Club

“Once Under the Lion Rock” Oral History Theatre Programme

Research Project

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Executive Summary

The Jockey Club “Once Under the Lion Rock” Oral History Theatre Programme (2017-2020) was a theatre programme funded by The Hong Kong Jockey Club Charities Trust, delivered by Chung Ying Theatre Company. There was a research component in this Programme, undertaken by The Open University of Hong Kong that aimed at finding out the impacts of, and any possible insights from, producing oral history plays with the participation of retired elderly at various community centres. The impacts were targeted both on these elderly participants and on the audiences of the performances, including primary and secondary school students and the wider public. The objectives of this research component include:

1. What is the possible intrapersonal and interpersonal empowerment in the elderly participants, such as their changed perception towards life, and towards theatre?
2. What is the possible empowerment in the audience, such as their changed perception towards the elderly participants or history of Hong Kong?

In the three-year programme, there was drama training in the first year, school touring performances in the second year and community and finale performances in the third year. The research team arranged fixed methods including questionnaires for finding out audience’s and elderly participants’ perspectives; focus group interviews for finding out more in-depth perspectives from audiences; and case studies for looking into in-depth conditions of elderly participants. It was found that the Programme had positive impacts on three levels: school students, public audiences and elderly participants. The areas of empowering impacts were also three-fold: intrapersonal, interpersonal and behavioural. The following paragraphs give a brief summary on the respective findings and methods, followed by an Outcome Indicator Legend that charts out various impacts according to the quantitative findings (i.e. findings from questionnaires) at a glance. Please see Appendix H for the targeted Outcome Indicator Legend¹ which the Programme aimed to achieve.

Firstly, 734 secondary school audience questionnaires were collected from 24 schools, and analysed. More than 80% of these respondents gave positive answers to learning about history (i.e. outcome indicator K2); having better perception of the elderly (A4); having meaningful reflections after watching the performance (B3); having more confidence to overcome challenges in life (A2); and becoming more willing to fuse into the community (A3). 953 primary school audience questionnaires were collected from 36 schools, and analysed. Around 90% of these respondents gave positive answers to learning about history (K2); learning from the elderly and becoming more willing to understand the elderly around them (A4).

Secondly, a total of 405 audience questionnaires were received and analysed from 5 community performances. More than 80% of these respondents gave positive answers to learning about history and others’ experiences (K3); having better perception of the elderly (A4); and having meaningful reflections inspired by the performance (B3).

Thirdly, other qualitative findings including focus group interviews of audience members after the school touring and community performances, observation of post-performance interactions

¹ The “Outcome Indicator Legend” (provided by Chung Ying Theatre Company and endorsed by The Hong Kong Jockey Club Charities Trust) includes Behaviour indicators B1-3, Attitude indicators A1-4, Condition indicators C1-2, and Knowledge indicators K1-3. The outcome indicators are referred to whenever possible all over the report.

in school touring performances, and analysis of open-ended questions in questionnaires were inserted in Chapter 3A wherever appropriate for triangulation. These are useful data for cross-referencing when more in-depth understanding of the quantitative data is desired.

The general findings on various respondents of the Programme including elderly participants, school touring performance audiences and community performance audiences are very positive. In Chapter 3A, both students and public audiences agreed that the elderly participants were very energetic and had put up performances which were much up-to-standard. Most audience members regarded that the elderly participants' stories performed were very real and meaningful for reflection. Both student audiences and public audiences were convinced that the life attitudes shown in the performances were inspiring. Please see Chapter 3A for detailed analysis of the above three sets of questionnaires as well as the qualitative observations in interviews and creative processes.

Fourthly, 164 identified pre-show questionnaires were collected from elderly participants. Elderly participants mostly had high expectations on different areas: (a) the chance to participate in community arts and cultural activities (88.9%); (b) opportunities to share stories (78.1%); (c) opportunities to participate in social activities (86%); (d) having more confidence in social occasions (83%); (e) higher life satisfaction (88.3%); (f) opportunities to learn more about theatre knowledge and skills (93.9%). The same questionnaire was distributed to the elderly participants again after their first performance and second performance, which were the school touring performance and community performance respectively. Among these questionnaires, elderly participants expressed their agreement on different areas: (a) the increased willingness to participate in community arts and cultural activities (84.7%) (B1); (b) the increased willingness to share stories (76.2%) (B2); (c) the increased willingness to participate in social activities (83%) (A1); (d) having more confidence in social occasions (81.3%) (A1, C1); (e) higher life satisfaction (91.5%) (C2); (f) improvement of theatre knowledge and skills (92.2%) (K1).

We can see that the elderly participants, with high expectations in the beginning, have not been disappointed after the three-year participation in two creative experiences for performances. Through both questionnaires and interviews, they indicated that they were more confident and willing to engage in social and cultural activities; and they were satisfied and pleased in the creative processes. Please also refer to Chapter 3A for details on the analysis of this set of questionnaires given to the elderly participants before the drama training, after the first performance and then after the second performance.

Apart from the quantitative analysis of questionnaires, qualitative case studies on the elderly participants were also conducted throughout the three-year programme. The rich descriptions of the cases listed out in Chapter 3B have taken into account the research team members' perspectives during the rehearsal sessions, performances and interviews; the four teaching artists' perspectives arising from the creative processes; and, of course, the elderly participants' own perspectives arising from their experience of creative participation.

In a few words, in Chapter 3B, the elderly participants further expressed their mental satisfaction after sharing their stories on stage. Such satisfaction included the possible achievements of being able to educate the younger generation; to find a peaceful mind after sharing some long-hidden feelings and thoughts, or some life-long beliefs; to achieve improved social interactions with peers and family; to cultivate an increased passion for drama and

theatre with proactive participation; and, after all, to find happiness. These elderly participants were also observed, by the teaching artists and the researchers, to be highly engaged in the devising and rehearsal processes, and highly proactive in sharing their stories as well as helping each other to cope with problems in rehearsals. In other words, the elderly participants have experienced, on the whole, all three aspects of intrapersonal, interpersonal, and behavioural empowerment. In short, the elderly participants found happiness, or in other words, “life satisfaction”, from drama and theatre. As the cases featured different experiences of 10 elderly participants, please read Chapter 3B for in-depth analysis embedded in the described observations.

In conclusion, the Oral History Theatre Programme was found to be highly advantageous to both elderly participants and their audiences. Therefore, this kind of intergenerational service-learning for elderly and young people, and moral education (such as the cultivation of attitudes like respect, perseverance, and empathy) on students are to be encouraged for continued practice. To look beyond the Programme, the researcher is interested to see how the above impacts can be achieved through more conscious design of the creative processes, including teaching artists’ artistic choices or directions, and their ways of facilitation.

Outcome Indicator Legend with quantitative findings and areas of impacts

Behaviour Indicators	Attitude Indicators	Condition Indicators	Knowledge Indicators
Elderly Participants			
<ul style="list-style-type: none"> ● (B1, interpersonal & behavioural) 84.7% are more willing to join other arts and cultural / social activities in the community ● (B2, intrapersonal & behavioural) 76.2% are more willing to share their stories inside and outside the activities and training of the Programme 	<ul style="list-style-type: none"> ● (A1, intrapersonal & interpersonal) 81.3% become more confident and 83% are more willing to participate in social activities 	<ul style="list-style-type: none"> ● (C1, interpersonal) 81.3% have expanded their social network after joining the Programme ● (C2, intrapersonal) 91.5% have become more satisfied with their life 	<ul style="list-style-type: none"> ● (K1, intrapersonal) 92.2% have learned new theatrical and drama performance skills and knowledge on the appreciation of the art form from the Programme

School Touring Performance Audience			
Primary school students			
<ul style="list-style-type: none"> (B3, intrapersonal & behavioural) 90.4% reflect on their own lives and are more willing to share their problems and motivated to look for solutions 	<ul style="list-style-type: none"> (A3, behavioural) 88.8% become more willing to fuse into the local community 		<ul style="list-style-type: none"> (K2, intrapersonal) 90.4% have learned new historical knowledge about the city / community
Secondary school students			
<ul style="list-style-type: none"> (B3, intrapersonal & behavioural) 87.1% reflect on their own lives and are more willing to share their problems and motivated to look for solutions 	<ul style="list-style-type: none"> (A2, intrapersonal) 91.6% become more confident to overcome challenges in life (A3, behavioural) 90.7% become more willing to fuse into the local community (A4, interpersonal) 83.1% have developed a more positive perception on the elderly after seeing their performances 		<ul style="list-style-type: none"> (K2, intrapersonal) 90.2% have learned new historical knowledge about the city / community
Community Performance Audience			
<ul style="list-style-type: none"> (B3, intrapersonal & behavioural) 95.8% reflect on their own lives and are more willing to share their problems and motivated to look for solutions 	<ul style="list-style-type: none"> (A4, interpersonal) 96.6% have developed a more positive perception on the elderly after seeing their performances 		<ul style="list-style-type: none"> (K3, intrapersonal) 96.5% have learned new historical knowledge about the city / community

Chapter 1 Background and introduction

The Chair of Oral History Society in Britain, Graham Smith (2008), noted that “oral history” has been one of the oldest forms of recording historical events, from ancient Greek to the 18th century. Followed by a relatively shorter period of two hundred years, with the widespread use of the printed words and empirical research methods, professional historians preferred to use written evidence drawn from documents, while downplaying the significance of oral sources; until the second half of the 20th century, historians and archivists in local history helped to reclaim the value of using oral accounts by local people as a form of recording history (Smith, 2008). In the website of the Institute of Historical Research at the University of London, Smith also defined television, movie and drama as applications of oral history and as ways to promote public history.

In the world of applied theatre, artists have been exploring various art forms to record and present people’s lives. These forms include documentary theatre, ethnotheatre, verbatim theatre and oral history theatre, and artists used more than 80 names to refer to different kinds of “reality theatre” (Saldaña, 2011). These theatre forms are becoming more and more popular in Europe, the US, Australia, Taiwan and Hong Kong, as staged performative art forms emphasizing peoples’ factual lives (Shu, 2020).

Oral history theatre might have different purposes for different artists. For Bailey (1990), the theatre project involved the reconstruction of the city’s recent history, with the help of written documentary sources and oral accounts. He observed that, in oral history theatres, there should be “a constant striving for balance between perceived historical reality and various dimensions of public expediency” (Bailey, 1990: 75). Claycomb (2003) found a categorization of several forms of documentary drama in relation to oral history:

- Confessional performance: giving testimony that features the self-reflexive presentation of subjective accounts of the recent past
- Private oral histories and testimonies: providing a platform to larger societal concerns in the public arena
- Aestheticized documentary drama: dramatizing oral history in the form of fractured and fragmented memories
- Social / political contemporary documentary drama: combining interviews, trial transcripts and multi-media materials to create a kaleidoscope of images, perspectives and memories

This interesting categorization of oral history theatre forms suggested a mix and match of purposes and styles, and was surely not a definite list. The genre of oral history theatre is still developing, and Claycomb’s view could be a useful reference to artists who are committed to this kind of reality theatre. In this report, it is observed that the devised plays have displayed a mixture of features mentioned above, such as reflexive presentations, societal concerns and fragmented memories.

Chung Ying Theatre Company (hereafter “Chung Ying”), one of the oldest and most established government-funded professional theatre company in Hong Kong, has been developing their oral history theatre in the past 12 years. They have been engaging elderly, with the leadership of professional theatre artists, in the provision of oral accounts as well as creation and presentation of the theatrical pieces. Therefore, to Hong Kong theatre audience,

Chung Ying is not a fresh name for staging oral history theatre. In this light, The Hong Kong Jockey Club Charities Trust granted a funding to Chung Ying for organizing the Jockey Club “Once Under the Lion Rock” Oral History Theatre Programme which was a three-year programme (May 2017 – September 2020). The Programme aimed to involve elderly in devising and performing oral history plays.

There were 296 elderly people participating in this Programme, recruited from 8 districts:

- Central and Sheung Wan (SW)
- Hunghom (HH)
- Kwun Tong (KT)
- Lantau Island (LI)
- North Point (NP)
- Shamshuipo (SSP)
- Shatin (ST)
- Yau Tsim Mong (YTM)

These elderly (hereafter “elderly participants”), who had retired from their full-time work, were referred by community centres in these different districts, and many of the drama activities were held in these community centres.

Chung Ying invited four theatre artists (hereafter “teaching artists”) to join this Programme, each leading two community groups, serving as workshop trainers, playwrights and directors. There are three stages of performances in the whole programme, each spanning around one year:

Stage 1 (Year 1)	Drama training workshops
Stage 2 (Year 2)	School touring performances (1 production per district)
Stage 3 (Year 3)	Community performances (1 production per district) and cross-district final performance (1 production, known as the “Finale”)

In the first year, the four teaching artists conducted drama training to collect useful materials and stories from the elderly participants. In the second year, the 8 community groups brought their performances to the schools—there were altogether 70 participating primary and secondary schools, which made up a total of 70 shows and a total audience number of 14,541 students. In the third year, each community group devised their community performance to be staged in various districts, and then selected elderly participants were to create their Finale performance. To summarize, there were 8 school touring performances and 8 community performances, and 1 Finale in total. The school touring performance names and their corresponding teaching artists are shown in Figure 1.1 below:

Figure 1.1 Details of school touring performances

Community group	Teaching artist	Play title
SW	Isaac Siu	<i>District When Young</i> 《微時中上環》
HH	Sharon Yau	<i>123</i> 《123》
KT	Wong Chun Fai	<i>Turn</i> 《轉》
LI	Isaac Siu	<i>Together We Built</i> 《手聚我城》
NP	Sharon Yau	<i>5/67</i> 《5/67》
SSP	Wong Chun Fai	<i>Tea Money</i> 《茶錢》
ST	Michael Ip	<i>Lost in Shing Mun River</i> 《遺失城門河畔》
YTM	Michael Ip	<i>Run Along Nathan Road</i> 《奔跑吧！油尖旺》

In Stage 2, each community group scheduled 3-7 shows for public audiences with various choices of performance venues. Figure 1.2 shows the community groups and the corresponding performance venues:

Figure 1.2 Details of community performances and finale performance

Community group	Teaching artist	Play title	Venue
SW	Michael Ip	<i>Ladies in Duet</i> 《玖歌》	Laundry Steps, Tai Kwun
HH	Sharon Yau	<i>What Remains</i> 《後來留下了甚麼》	Black Box Theatre, Kwai Tsing Theatre
KT	Wong Chun Fai	<i>Together</i> 《同舟人》	Vessel 02
LI	Isaac Siu	<i>Beyond the Mountain</i> 《獅子山外》	External Venue of Fu Tung Estate
NP	Sharon Yau	<i>Golden Hours</i> 《暮綿綿》	The Room, Free Space, West Kowloon Cultural District
SSP	Wong Chun Fai	<i>Beyond the Fate</i> 《逆風行》	Vessel 03
ST	Michael Ip	<i>Our Modern Decades</i> 《我們的摩登時代》	Cultural Activities Hall, Shatin Town Hall
YTM	Isaac Siu	<i>Along Nathan Road</i> 《條條大路油尖旺》	The Hong Kong Story Galleries, The Hong Kong Museum of History
Finale	Wong Chun Fai	<i>Street and Alley</i> 《街頭巷尾》	Jockey Club Auditorium, The Hong Kong Polytechnic University

In these 8 community groups, 5 groups staged the performances in the districts they belonged; 3 groups staged their performances according to different contextual needs. For example, the Shamshuipo (SSP) performance was about stories happened in the old Kai Tak airport, and so Chung Ying chose to use Vessel 03, which had a nice view over the old airport, as the performance venue.

Five community groups—HH, KT, LI, SSP, and ST, successfully staged their 20 shows, attracting 1,767 audience members in total. Among the three community groups—NP, SW and YTM, which were forced to cancel their 18 scheduled shows due to the COVID-19 pandemic situation, some groups were halfway in their rehearsal processes. This unfortunate decision also applied to the cross-district Finale performance in Stage 3, which was planned to be staged in The Jockey Club Auditorium in Hunghom, a venue geographically located at the heart of Hong Kong. The COVID-19 situation also affected various research processes including

observation of workshops and rehearsals, as well as processes relevant to staged performances such as audience questionnaires, and interviews of audience members, elderly participants and teaching artists.

Chapter 2 The research and methodologies

The research project, undertaken by The Open University of Hong Kong, was attached to the Jockey Club “Once Under the Lion Rock” Oral History Theatre Programme as a research component to find out the efficacy of the Theatre Programme in terms of its effects on elderly participants as well as on young and adult participants including student and public audiences. The research focus was about how these participants changed their perspectives towards themselves, others, and the community at large. Such social changes were referred to as “empowerment” on three levels. Empowerment is conceptualized as the process where individuals, organizations and communities gain control and mastery over the issues that matter to them (Rappaport, 1987). After looking at a few empowerment constructs which are quite similar to each other, reference is now made to empowerment frameworks such as those derived from Perkins & Zimmerman (1995) and Rowlands (1995):

- Intrapersonal empowerment: perceived competence and self-awareness, etc.
- Interpersonal empowerment: interactive with others, negotiation and resource-mobilization skills
- Behavioural empowerment: possibilities in actions, for coping and changing

Intrapersonal and interpersonal empowerment can be observed through various tools in the three-year period, and behavioural empowerment might need to be observed in a longer time frame. Chung Ying provided the targeted Outcome Indicator Legend (see Appendix H) which included four areas of indicators for elderly participants—behaviour indicators, attitude indicators, condition indicators, and knowledge indicators. The Legend also included three areas of indicators for performance audience—behaviour indicators, attitude indicators, and knowledge indicators. The two frameworks are mutually inclusive as Perkins & Zimmerman’s emphasizes the internal and external changes while Chung Ying’s describes different domains of psychological aspects.

After discussion with Chung Ying, the research questions were decided to be as follows:

1. What is the possible intrapersonal and interpersonal empowerment in the elderly participants, such as their changed perception towards life, and towards theatre?
2. What is the possible empowerment in the audience, such as their changed perception towards the elderly participants or history of Hong Kong?

To achieve the above two objectives, both quantitative and qualitative methods were deployed. The following list charted out the various research processes with administration of data collection and analysis [corresponding to research questions] {sampling}:

- a. Pre-, inter- and post-performance questionnaires: distribution of questionnaires to be filled at different stages of dramatic involvement in the whole programme [1] {all elderly participants}
- b. Post-performance audience questionnaires: distribution and provision of questionnaires, to be filled after school touring performances and community performances [2] {30 copies per school touring performance and all community performance audience members}
- c. Observations of elderly participants’ devising and rehearsal processes: research team’s on-site visits, with audio and video recordings only when necessary [1] {qualitative choices on the community groups’ potential case studies of elderly participants suggested by corresponding teaching artists}

- d. Observations of school touring and community performances: research team's on-site visits, with video recordings of performances (by Chung Ying) [1 & 2] {all performances}
- e. Post-performance focus group interviews with audience, arranged immediately after school touring and community performances [2] {two focus groups in each district school touring performance and one or two focus groups in each community performance}
- f. Interview of teaching artists during and / or after each performance they directed, with audio recordings [1] {all teaching artists}
- g. Interview of selected elderly participants during research team's visits to devising and rehearsal processes and after performances, with audio recordings when necessary [1] {selected elderly participants suggested by teaching artists}
- h. Collection and review of performance scripts when relevant [1] {all performance scripts}

Owing to the COVID-19 pandemic situation, the following processes were cancelled: post-performance questionnaires for three community performances and the Finale performance listed in (a) and (b); on-site observations of three community performances and the Finale performance listed in (c) and (d); focus group interviews and interviews of teaching artists in three community performances and the Finale performance listed in (e) and (f). Consequently, among the above list, only (g) and (h) could be totally completed. Items (a)-(f) were largely completed, only without corresponding questionnaires, interviews and on-site observations.

In all audience questionnaires, a six-point Likert Scaling was used because the audience members might prefer to finish the questionnaires in a short time, and thus a clearer preference would be indicated as they were suggested to choose among agreeing and disagreeing (i.e. a "forced directional response") (Sturgis, Roberts & Smith, 2014). On the contrary, a five-point Likert Scaling was used in elderly participants' questionnaires as these participants should be able to give "substantive midpoints" when necessary (Sturgis, Roberts & Smith, 2014) because they followed through the whole programme and were given much time to finish the questionnaires.

All the questionnaires mentioned above are attached in Appendices A, B, C, D and E. For the purpose of ethics, all the elderly participants in this research were asked to sign a Consent Form and were advised that they could exit the research whenever they would like to. A copy of the Information Sheet that laid down the benefits and risks they might encounter during the research is attached in Appendix F, with the Consent Form in Appendix G.

Chapter 3 Findings and analysis

This chapter is divided into two sections: (A) questionnaires, including findings and analysis of audience questionnaires and elderly participants' questionnaires; and (B) case studies of elderly participants.

In Section A, some of the important figures will be presented in tables, followed by brief analysis. When relevant, the qualitative findings from focus group interviews or observation of post-performance interactive sessions will be mentioned as both triangulation and additional evidence for analysis. Direct words uttered by respondents will be put in quotation marks, with descriptive observations in between. In Section B, the case studies will be presented in forms of descriptive paragraphs and direct quotations, with different lengths according to the data received and meaningful analysis derived.

A. Questionnaires

School touring performance audience questionnaires

The audience questionnaires were distributed to the participating primary schools and secondary schools. These audience questionnaires were collected immediately after the performances.

Secondary school audience questionnaires

734 secondary school audience questionnaires were collected from 24 schools, and analysed. Figure 3.1 below shows the secondary school students' age, gender, and whether or not they have frequent contact with elderly.

Figure 3.1 Secondary student audience count: age, gender, and contact with elderly

Age	Frequency (%)
6-12 years old	114 (16.1)
13-24 years old	592 (83.9)
Gender	Frequency (%)
Male	325 (46)
Female	382 (54)
Usual contact with elderly	Frequency (%)
No	212 (32.2)
Yes	447 (67.8)

All the questions below are understood to be the perceptions after watching the performance (關於觀賞戲劇後的感受). A sample of the questionnaire is attached as Appendix A. Figures 3.2, 3.3 and 3.4 show the figures for Questions 1, 2 and 3 correspondingly.

Figure 3.2 Responses to Question 1 on “Hong Kong history and life experience”

1.	About Hong Kong history and life experience (關於香港歷史和人生經歷)	Strongly Disagree					Strongly Agree	Total percentage for positive answers (4-6)
		1	2	3	4	5	6	
		Frequency (%)						
a	My knowledge on Hong Kong history has been deepened (我加深了對香港歷史的認識)	6 (0.8)	11 (1.5)	55 (7.5)	152 (20.9)	250 (34.3)	255 (35)	90.2%
b	The content of this performance is meaningful (本劇的內容很有意義)	3 (0.4)	11 (1.5)	45 (6.1)	143 (19.5)	218 (29.8)	312 (42.6)	91.9%
c	Elderly’s personal experience fills in the gaps in Hong Kong history (長者的個人經歷豐富了香港歷史的一些細節)	7 (1)	6 (0.8)	49 (6.7)	137 (18.8)	234 (32.1)	296 (40.6)	91.5%
d	I have learned about the Lion Rock Spirits, namely perseverance, diligence, generosity etc. through the elderly’s personal stories (聽長者講故事，讓我認識獅子山精神，例如堅毅、勤奮、不計較等)	5 (0.7)	13 (1.8)	49 (6.7)	168 (23.1)	245 (33.7)	246 (33.9)	90.7%

e	I have reflected on myself after watching other people's stories (看到別人的經歷，令我反思自己的生活)	7 (1)	16 (2.2)	71 (9.7)	167 (22.9)	231 (31.6)	238 (32.6)	87.1%
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A great percentage of audience members (87.1-91.9%), after watching the performance, indicated agreement to having learned more about Hong Kong history (K2), with regard to sub-questions 1a and 1c. In addition, 1b, 1d and 1e are sub-questions indirectly asking if students have reflected on themselves by making sense of the story, particularly regarding to the elderly participants' experiences (B3)². These students agreed that the performances featured meaningful experiences of the elderly participants (1b & 1c), which they affirmatively regarded as Hong Kong history (1a & 1c). After such viewing experience, they reflected and learned about the Lion Rock Sprits through the elderly participants' stories (1d & 1e). Such positive feedback to the questions about enriching knowledge in history should be regarded as students' acceptance of this kind of theatre form, i.e. the "oral history theatre".

The following quote from a school post-performance focus group interview is a piece of evidence for relevant elaboration:

"The life experiences exhibited by the elderly were very valuable. Therefore, we should find more opportunities to chat with the elderly." (School touring performance focus group interview after watching the Lantau Island performance) (K2, A3)

² The outcome indicator(s) in brackets, i.e. B1-3, A1-4, C1-2, and K1-3, are all over the whole report for easy reference of achievements in empowerment of both elderly and younger participants. Please refer to the Outcome Indicator Legend in Appendix H.

Figure 3.3 Responses to Question 2 on “Perceptions towards the elderly”

2.	About elderly: (關於長者)	Strongly Disagree						Strongly Agree	Total percentage for positive answers (4-6)
		1	2	3	4	5	6		
		Frequency (%)							
a	The elderly’s stories are vibrant (長者的故事很精彩)	6 (0.8)	5 (0.7)	41 (5.6)	111 (15.2)	230 (31.5)	337 (46.2)	92.9%	
b	The elderly’s performance is energetic (長者的演出很有活力)	5 (0.7)	7 (1)	31 (4.2)	101 (13.8)	193 (26.4)	394 (53.9)	94.1%	
c	The elderly’s acting is up-to-standard (長者的演技頗具水平)	4 (0.6)	10 (1.4)	36 (5)	110 (15.1)	259 (35.6)	308 (32.4)	83.1%	
d	The elderly’s stories inspired me on how to cope with difficulties and how to treat others (長者的故事令我學到面對困難與逆境和待人接物的態度)	5 (0.7)	6 (0.8)	44 (6)	143 (19.6)	248 (33.9)	285 (39)	92.5%	
e	I have learned the importance of teamwork and devotion through the elderly’s performance (長者的演出令我學到團隊精神和努力投入的態度)	4 (0.5)	10 (1.4)	37 (5.1)	128 (17.5)	228 (31.2)	324 (44.3)	93%	

A great percentage of audience members (83.1-94.1%), after watching the performance, indicated agreement to developing more positive impressions towards elderly participants (A4), including the vibrant stories they told in sub-question 2a, their energetic conditions in 2b, their

performing qualities in 2c, and the positive messages in their stories in 2d and 2e. Sub-questions 2d and 2e are directly asking if students have reflected on themselves by making sense of the story, more specifically regarding elderly participants' experiences in dealing with difficulties, getting along with people, teamwork, and devotion (B3). Sub-question 2d is specifically referring to students' perceived confidence in overcoming challenges in life (A2). The positive responses to this question have clearly demonstrated the improved intergenerational relationship between young people and the elderly, from the substantial appreciation of the elderly participants' performance. The greatest percentage of positive responses (94.1%) was seen from sub-question 2b, suggesting that students were rather surprised by the elderly participants' abundant energy which seemed to be contradictory to their age. The lowest percentage of positive responses (83.1%) was seen from sub-question 2c, suggesting that students were possibly comparing the elderly participants' performing skills with that of the professionals.

For triangulation, let's see what students mentioned in a post-performance interview:

“The elderly looked very energetic, which did not match the usual impression of them—being gloomy and helpless.” The story inspired the students to be more active and yet patient when facing challenge. “The episodes were very real and showed that people tended to help and care about each other.” For example, an episode about finding an elderly person who lost the way made them think that they should care more about elderly. (School touring performance focus group interview after watching the Shatin performance) (A4)

Figure 3.4 Responses to Question 3 on “Inspirations from the performance and interactive session”

3.	Inspirations from the performance and interactive session: (這個演出及分享會對我的啟發)	Strongly Disagree					Strongly Agree	Total percentage for positive answers (4-6)
		1	2	3	4	5	6	
		Frequency (%)						
a	I will learn to be helpful, persevering and live my life to the fullest as the elderly did (我會學習長者的精神：互相幫助、克服困難、認真面對生活等)	4 (0.6)	9 (1.3)	48 (6.8)	142 (20.1)	237 (33.5)	268 (37.9)	91.5%

b	I am willing to learn more about and care for elderly around me (我願意多了解及關心身邊的長者)	3 (0.4)	6 (0.8)	50 (7)	138 (19.4)	235 (33)	280 (39.3)	91.7%
c	I am willing to learn more about and participate in local / Hong Kong affairs (我願意多了解和參與本區/香港的事務)	3 (0.4)	10 (1.4)	53 (7.5)	179 (25.3)	219 (30.9)	244 (34.5)	90.7%
d	I am willing to share my feelings and difficulties with others (我願意和別人分享自己的難題及感受)	5 (0.7)	12 (1.7)	47 (6.6)	172 (24.2)	235 (33.1)	239 (33.7)	91%
e	I am more confident in facing challenges in life (我更有信心面對自己的人生歷程和挑戰)	5 (0.7)	9 (1.3)	46 (6.5)	152 (21.4)	229 (32.2)	270 (38)	91.6%

Again, a great percentage of audience members (91.5% in 3a), after watching the performance, indicated agreement to having self-reflection (B3) by making sense of the story told, especially regarding elderly's readiness to help each other, solve problems and deal with life seriously. Also, great percentages of audience members (91.7% in 3b and 90.7% in 3c) indicated that they were more willing to understand and care about elderly around them and they were more willing to engage in the community (A3). 91% in 3d and 91.6% in 3e indicated that they were more willing to share their problems with others (B3) and that they were more confident in facing challenges in life (A2) respectively. Such positive feedback shows that the performance was not only well received by the students, but also conveyed meaningful messages which encouraged them to view Hong Kong history, elderly people, and themselves in a new perspective, and ultimately, see things in a different light and approach life differently. The high percentages could be interpreted as successful influences brought by the performances and subsequent interactive sessions.

To triangulate, the following paragraph records a focus group interview in a secondary school to show how the outcome indicators are achieved qualitatively:

Students were interested in watching elderly's changes throughout different stages of life, such as changes in body conditions, work and retirement. The ways elderly dealt with these changes (such as learning how to use a computer) inspired a student to reflect on his experience of transiting from primary school to secondary school, and realize it was not that scary, or that the changes brought by the experience of different assessment achievements could be more easily adapted. (School touring performance focus group interview after watching the Kwun Tong performance) (B3, A2)

Primary school audience questionnaires

953 primary school audience questionnaires were collected from 36 schools, and analysed. Figure 3.5 shows the students' age, gender, and how frequently they have contact with elderly. According to the figure, about 30% of the primary students are in close contact with elderly at home.

Figure 3.5 Primary student audience count: age, gender, and contact with elderly

Average age	10.14 years old
Gender	Frequency (%)
Male	446 (48.7)
Female	470 (51.3)
Usual contact with elderly	Frequency (%)
“I live with my grandparents.”	
No	621 (67.7)
Yes	296 (32.3)
“I meet my grandparents...”	
...every day	252 (28.1)
...every week	196 (21.9)
...every month	101 (11.3)
...every 3 months	51 (5.7)
...every 6 months	87 (9.7)
...every 12 months	111 (12.4)
Others	98 (10.9)
“I get in touch with elderly apart from my family members.”	
No	666 (74)
Yes	234 (26)

All the questions below are understood to be the perceptions after watching the performance (關於觀賞戲劇後的感受). A sample of the questionnaire is attached as Appendix B. Figures 3.6, 3.7 and 3.8 show the figures for Questions 1, 2 and 3 correspondingly.

Figure 3.6 Responses to Question 1 on “Enhancement of Hong Kong historical knowledge”

1.	I have learned more about Hong Kong history through this performance (本劇讓我認識了更多香港歷史)	Strongly Disagree					Strongly Agree	
		1	2	3	4	5	6	
		Frequency (%)						
		19 (2)	19 (2)	52 (5.5)	154 (16.4)	232 (24.7)	462 (49.3)	90.4%

Overall, 90.4% indicated that they agreed they have learned more about the history of Hong Kong, among which 49.3% indicated “strongly agree”. It suggests that students were ready to receive the plays as stories that introduced Hong Kong history.

The following observation, as a triangulating piece, shows how students were attracted by a performance:

The primary students asked a lot of questions about life experience in the old days. Students expressed that they have heard similar details from elderly around them, but not as impressive and clear as what was shown in the performance. (Post-school touring performance interactive session with the Kwun Tong community group)

Figure 3.7 Responses to Question 2 on “Learning from the elderly”

2.	I have found something worth learning from the elderly through this performance (本劇讓我發現長者有些地方值得我學習)	Strongly Disagree					Strongly Agree	
		1	2	3	4	5	6	
		Frequency (%)						
		19 (2)	21 (2.3)	50 (5.4)	138 (14.9)	208 (22.4)	493 (53.1)	90.4%

90.4% indicated that they agreed there are certain aspects of the elderly participants which are worth learning, among which 53.1% indicated “strongly agree”. Students learnt about how the elderly participants handled their problems in the past and agreed with their solutions. Therefore, we can infer that they have developed a positive attitude towards the elderly (A4).

Perhaps the following direct quotations from the open-ended part of Question 2 (taken from one primary school) serves as an interesting triangulation to explain what is “worth learning”:

- 不放棄 (Never give up)
- 「沒甚麼困難是解決不了的！」 (“Nothing is impossible!”)
- 好好珍惜學習的時光 (Cherish the opportunity to learn)
- 他們說：「山不轉路轉，路不轉人轉，人不轉心轉」 (They said: “If we cannot remove the hill, we build a road around it. If we cannot build a road around it, we find another way out. If we cannot find a way out, our attitude changes”)
- 長者會「活到老，學到老」這個道理 (The elderly people know what’s meant by “live till old, learn till old”)
- 遇到困難不要挫折 (Don’t get beat up by challenges)
- 想讀書 (The eagerness to learn)
- 有決心 (Determination)
- 堅持 (Perseverance)
- 非常樂觀 (Very optimistic)

- 懂得關心別人 (Have a caring heart)
- 不害怕困難 (Not afraid of challenges)
- 長者小時候沒的讀書，我們要好好學習 (The elderly people did not have the chance to study, we must learn well and study hard)

Figure 3.8 Responses to Question 3 on “Willingness to understand the elderly”

3.	I am willing to learn more about elderly around me after watching this performance (本劇讓我願意多了解身邊的長者)	Strongly Disagree					Strongly Agree		
		1	2	3	4	5	6		
		Frequency (%)							Total percentage for positive answers (4-6)
		27 (3)	25 (2.7)	50 (5.5)	151 (16.5)	195 (21.3)	467 (51)	88.8%	

On the whole, 88.8% indicated that they were willing to learn more about elderly around them, among which 51% indicated “strongly agree”. This is also a clear indication of developing a positive attitude towards elderly (A4).

Indeed, it is rather difficult to find out, especially in primary school students, sophisticated attitude changes such as becoming more confident to overcome challenges in life (A2) and becoming more willing to blend into the local community (A3). But we suggest that if students have a greater willingness to learn more about elderly around them, it is an attitudinal step towards reaching out into the community (A3), because they need to take the initiative to reach out and talk to elderly, hopefully also beyond their family contacts.

The overall high percentages of positive feedback received from this questionnaire, especially responses for Questions 2 & 3 about the elderly participants, is an important indicator for young people’s changed perception towards elderly around them. We hope that the children can reach out to elderly around them especially those who have close contact with elderly (see Figure 3.5).

Again, let us read some direct quotations from the open-ended part of Question 3 (taken from two primary schools), as a rather warm ending to this section:

- 我了解長者的生活起居 (I would like to know about elderly’s daily life)
- 長者之前也貢獻過 (Elderly had made contributions)
- 因為他們需要我們的關愛 (Because they need more care and love from us)
- 可以聽多點以前的故事 (I would like to listen to more old stories)
- 因為想知道他們的生活是怎樣過的 (Because I want to know how they were living in the past)
- 在話劇中深深感受到長者被小看時有點同情 (I deeply sympathized with the elderly when they were belittled in the performance)

- 因為老人家他們小時候沒有讀書，所以我想他們不要為了這事難過 (I hope elderly were not saddened by not being educated when they were young)
- 因為長者們是很需要人陪的 (Because elderly need company)

Community performance audience questionnaires

There were altogether 8 community performances from 8 community groups and 1 cross-district Finale performance planned. 5 of the community performances were completed. The remaining 3 community performances and Finale performance were cancelled because of the COVID-19 pandemic situation.

All questionnaires were collected from audiences in 5 public community performances, i.e. *Our Modern Decades* (《我們的摩登時代》), *What Remains* (《後來留下了什麼》), *Beyond the Mountain* (《獅子山外》), *Beyond the Fate* (《逆風行》), and *Together* (《同舟人》), created by elderly participants from 5 community groups.

There were totally 405 questionnaires received. A sample of the questionnaire is attached as Appendix C. As Question 1 was added by Chung Ying to evaluate the artistic quality of the production, it is out of the scope of this research.

The demographic of the respondents in this questionnaire has a characteristic feature about their occupations (over three questions): 56.4-57.6% retirees, 12.4-13.6% students, 8.2-8.9% education practitioners, 5.4-5.8% social workers, 4.1-4.5% theatre practitioners and 11.1-11.9% of other occupations.

Analysis over Question 2

Question 2 was about the audiences' reflections on Hong Kong history and life experience (關於香港歷史和人生經歷).

In this question, audience members are satisfied in general. Over 96% of the audience members ranked score 4, 5 and 6 (see Figure 3.9). Although there were some variances in mean scores between genders, different age groups, groups with different education levels, and those with different occupations, there were no statistically significant differences. As a result, the mean scores were generally higher than 5 in Question 2.

Figure 3.9 Responses to Question 2 on “Hong Kong history and life experience”

2.	About Hong Kong history and life experience: (關於香港歷史和人生經歷)	Strongly Disagree					Strongly Agree	Total percentage for positive answers (4-6)
		1	2	3	4	5	6	
a	My knowledge on Hong Kong history has been deepened (我加深了對香港歷史的認識)	0.5%	0.3%	2.8%	15.9%	42.7%	37.9%	96.5%

b	The content of this performance is meaningful (本劇的內容很有意義)	0.3%	0.3%	1.0%	9.1%	38.7%	50.6%	98.4%
c	Elderly's personal experience fills in the gaps in Hong Kong history (長者的個人經歷豐富了香港歷史的一些細節)	0.3%	0.5%	0.8%	10.7%	41.5%	46.3%	98.5%
d	I have learned about the Lion Rock Spirits, namely perseverance, diligence, generosity etc. through the elderly's personal stories (聽長者講故事，讓我認識獅子山精神，例如堅毅、勤奮、不計較等)	0.3%	0.5%	2.3%	11.6%	37.5%	47.8%	96.9%
e	I have reflected on myself after watching other people's stories (看到別人的經歷，令我反思自己的生活)	0.3%	1.3%	1.5%	15.3%	36.7%	44.9%	96.9%

A substantial number of people (96.5-98.5%) agreed that they have learned about the history of Hong Kong as well as the life experiences of elderly participants displayed in the performance. Audience agreed that (2a) they had increased knowledge about the history of Hong Kong (K2), because (2c) the personal experience of elderly added some details to it (K2), while (2d) learning about the Lion Rock Spirits which included perseverance, diligence, generosity, etc.; and in this way, (2e) they reflected on themselves; and finally realizing that (2b) the content of the drama was very meaningful (B3). In a word, the results were very, very positive. Comparing with the feedback given by school students, the community performance audience seemed to be even more receptive to the art form of oral history theatre. Part of the reasons could be the composition of the audience members: 56.4-57.6% were retirees and 5.4-5.8% were social workers. These people were particularly empathetic with the elderly participants and they could be much more responsive to the stories and experiences depicted

in the performances, possibly because they share common memory with the elderly participants. This shows that the performances can attract audiences who are with similar background with the actors, and those who wish to share, reminiscent and compare common experiences with their peers. If this is true, the elderly audiences might be delighted to find self-recognition or a sense of rapport from their peer group. A post-performance focus group interview gives triangulation of such self-recognition and even witness in the following way:

“The personal experiences and feelings of the elderly showed the real conditions of 1930s and 1940s. Such information was of historical meanings and value. The sad endings were meaningful as life was filled with happiness and sadness.” (Community performance focus group interview after the Hunghom performance) (K3, B3)

Analysis over Question 3

This question was about the audiences’ perceptions on the elderly participants (關於長者).

In these responses, audience members also ranked very high scores in general. Over 96% of the audience members ranked score 4, 5 and 6 (see Figure 3.10). Although there were some variances in mean scores between genders, different age groups, groups with different education levels, and those with different occupations, there were no statistically significant differences. As a result, the mean scores were generally higher than 5 in Question 3.

Figure 3.10 Responses to Question 3 on “Perceptions towards the elderly”

3.	About the elderly: (關於長者)	Strongly Disagree					Strongly Agree	Total percentage for positive answers (4-6)
		1	2	3	4	5	6	
		Percentage						
a	The elderly’s stories are vibrant (長者的故事很精彩)	0.3%	0.3%	2.8%	12.4%	42.7%	41.6%	96.7%
b	The elderly’s performance is energetic (長者的演出很有活力)	0%	0.3%	3.1%	7.8%	36.6%	52.2%	96.6%
c	The elderly’s acting is up-to-standard (長者的演技頗具水平)	0%	0.6%	2.8%	15.4%	43.6%	37.7%	96.7%

d	The elderly's stories inspired me on how to cope with difficulties and how to treat others (長者的故事令我學到面對困難與逆境和待人接物的態度)	0%	0.6%	2.5%	13.6%	40.7%	42.6%	96.9%
e	I have learned the importance of teamwork and devotion through the elderly's performance (長者的演出令我學到團隊精神和努力投入的態度)	0%	0.8%	2.5%	8.7%	39.0%	48.9%	96.6%

People generally agreed that they have developed positive attitudes towards the elderly participants (A4). Audience members reckoned that (3a) the elderly's stories were very impressive, and (3b) their performance was very energetic, not to mention that (3c) their acting skills were up-to-standard; having said that, the audience also agreed that (3e) their performance inspired them to learn about team spirits and devotion; and (3d) their stories inspired them to learn how to cope with challenges and how to treat others. Such views were recorded regardless of gender, age, education levels, and occupations. The results were positive.

This time let us triangulate the above data with an analysis of the responses from the open-ended part of Question 3, which allowed the respondents to express their feelings and views freely towards the elderly participants. After discussing with Chung Ying, the open-ended sub-question 3f is worth further analysis as it corresponds to the important outcome A4 that is identified in the Outcome Indicator Legend (Appendix H).

The audience members' written comments were classified into 15 categories according to the literal meanings of the comments. For example, comments that contain phrases like "impressive (非常精彩)", "professional (很專業)", "engaging (很投入)", "clear articulation (咬字清晰)" etc. are categorized as "up-to-standard"; and comments that contain phrases like "full of energy (有活力)" or "lively (精靈生動)" are categorized under "energetic" (see Figure 3.11).

Figure 3.11 Qualitative findings on audiences' comments towards the elderly participants

<u>Comments category</u>	<u>Frequency</u>	<u>Percentage (%)</u>
Up-to-standard	37	9.1
Committed	17	4.2

Energetic	12	3.0
Learning from the elderly	8	2.0
Good memory	7	1.7
Sharing and cooperation	5	1.2
Contagious	4	1.0
Kindness	3	0.7
Appreciates continuous learning spirit	3	0.7
Increased self-confidence	2	0.5
Empathy	2	0.5
Friendship	1	0.2
Not expressive enough	1	0.2
Serious towards the performance	1	0.2

It is clear that most of the comments were supportive—in a way, the elderly participants’ performance was regarded as “professional” or up to a good standard, given all the limitations they had. Similar to what the school students expressed, the elderly participants’ high level of energy amazed them. The comment “committed” is probably an admiration from these respondents. Except the comment “not expressive enough” from a single person, all of the other comments are positive.

Analysis over Question 4

Question 4 focused on how the performance inspired the audience (這個演出對我的啟發).

Audience members ranked high scores in general. Over 95% of the audience members ranked score 4, 5 and 6 (see Figure 3.12). Although there were some variances in mean scores between genders, different age groups, groups with different education levels, and those with different occupations, there were no statistically significant differences. As a result, the mean scores were generally higher than 5 in Question 4.

Figure 3.12 Responses to Question 4 on “Inspirations from the performance”

4.	Inspirations from the performance (這個演出對我的啟發)	Strongly Disagree						Strongly Agree	
		1	2	3	4	5	6		
		Percentage							Total percentage for positive answers (4-6)
a	I will learn to be helpful, persevering and live my life to the fullest as the elderly did (我會學習長者的精神：互相幫助、克服困難、認真面對生活等)	0%	0.6%	1.4%	12.4%	46.3%	39.3%	98%	
b	I am willing to learn more about and care for elderly around me (我願意多了解及關心身邊的長者)	0.3%	3.3%	2.0%	9.5%	41.5%	46.5%	97.5%	
c	I am willing to learn more about and participate in local / Hong Kong affairs (我願意多了解和參與本區/香港的事務)	0.3%	0%	2.5%	13.4%	44.7%	39.1%	97.2%	
d	I am willing to share my feelings and difficulties with others (我願意和別人分享自己的難題及感受)	0%	0.3%	4.2%	18.1%	45.2%	32.5%	95.8%	
e	I am more confident in facing challenges in life (我更有信心面對自己的人生歷程和挑戰)	0.3%	0.3%	2.8%	13.5%	43.8%	39.3%	96.6%	

People generally agreed that they have been inspired by the performance (B3). They reckoned that (4a) they learned the spirits of the elderly such as being helpful to each other, being resilient when solving problems, dealing with life seriously etc.; (4b) they were willing to know more about elderly around them; (4c) they were willing to know more about and even participate in local or Hong Kong affairs; (4d) they were willing to share their problems and feelings with others; and (4e) they felt more confident in dealing with their own life and overcoming challenges. These views were shared by audiences regardless of gender, age, education levels, and occupations. The results were positive.

The post-performance focus group interview brings forward such qualitative perspective: such oral history theatre was meaningful because the stories about emigration were a common experience of Hong Kong people, and that let us reflect on the choices in life and about the

Lion Rock Spirits of Hong Kong people. (Community performance focus group interview after watching the Lantau Island performance) (K3, B3)

There is one observation that we would like to highlight: how the respondents got the show information. Most of them got the information from friends (25.7%), community centre staff (20.7%) and Chung Ying's Facebook (10.6%). In other words, within these community performance audience members, more than half of them (57%) came to see the show because they were either friends or relatives of the elderly participants, or that they were fans of Chung Ying's oral history theatres. To conclude the positive results as seen in the community performance questionnaires, we can see that Chung Ying has developed a community of friends and support groups for the elderly participants, and they felt fulfilled while watching these performances, probably with some useful reflections. This expanded community of elderly in the audiences became fans, and possibly participants later, of or in oral history theatre; they were much willing to watch their peers perform, and identified with their mental and physical needs. This gives a strong hint at the fact that the elderly participants have expanded their social network (C1). In this way, the oral history theatre does not only promote historical knowledge among the younger generations, it also promotes peer group learning, influence and support among the elderly community.

Questionnaires for elderly participants

In order to find out the Programme's impact on the elderly participants, we tracked their perspectives towards the Programme before, during and after their involvement in the drama experiences. They were asked to fill in three questionnaires—one before they received any drama training from the Programme (i.e. before workshop training and devising for the school touring performance), one after their first performance (i.e. the school touring performance) and then the last questionnaire after their second performance (i.e. the community performance).

The quantitative figures here could be well triangulated with Chapter 3B Case Studies for qualitative details. It will be useful for doing cross-references between the two sections.

Perspectives before drama experience

164 identified pre-drama questionnaires were collected. Figure 3.13 shows the demographic data of these elderly participants.

Figure 3.13 Demographic data of the elderly participants collected at pre-drama stage

Gender	Frequency (%)
Male	42 (25.6)
Female	122 (74.4)
Age	Frequency (%)
51-60 years old	14 (8.6)
61-70 years old	89 (54.9)
71-80 years old	43 (26.5)
81-90 years old	14 (8.6)
Above 90 years old	2 (1.2)
Education level	Frequency (%)
Primary education or lower	50 (30.9)
Secondary education	76 (46.9)
Tertiary education	30 (18.5)
Master or above	6 (3.7)
Occupation before retirement	Frequency (%)
Industrial / Finance / Admin / Logistics	53 (40.5)
Retail	10 (7.6)
Government official	6 (4.6)
Professionals (Accountant, Lawyer, Engineer, Medical, Teacher, Social Worker)	23 (17.6)
Others	39 (29.8)
Experience in drama	Frequency (%)
Less than 1 year	66 (40.7)
1 - 2 years	32 (19.8)
3 - 5 years	41 (25.3)
6 years or more	23 (14.2)

In this questionnaire, Questions 1-4 are for triangulation and checking purposes (see Appendix D for the questionnaire). As the respondents are elderly and might not be familiar with filling out questionnaires, these questions also serve as a warm-up exercise before they come to the more important Question 5, with which our major analysis stays, i.e. elderly participants' expectations towards this Oral History Theatre Programme. As this questionnaire was completed by the elderly participants before they had experienced any drama activities in this Programme, the perspectives collected in Question 5 could only be their expectations towards the Programme. Statistical figures are shown in Figure 3.14.

Figure 3.14 Elderly participants' expectations on the Oral History Theatre Programme (before training)

5.	Expectations on the Oral History Theatre Programme: (關於參與口述歷史戲劇計劃的期望)	Strongly Disagree				Strongly Agree	Total percentage for positive answers (4-6)
		1	2	3	4	5	
		Frequency (%)					
a	I can join community arts and cultural activities (我能夠參與社區裡的藝術及文化活動)	1 (0.6)	3 (1.8)	14 (8.6)	53 (32.5)	92 (56.4)	88.9%
b	I can share my stories (我能夠分享自己的故事)	1 (0.6)	7 (4.3)	28 (17.1)	49 (29.9)	79 (48.2)	78.1%
c	I can join social activities (我能夠參與社交活動)	0 (0)	4 (2.4)	19 (11.6)	52 (31.7)	89 (54.3)	86%
d	I can be more confident in social occasions (在社交場合裡，我能夠比以前更感自信)	1 (0.6)	1 (0.6)	25 (15.7)	55 (34.6)	77 (48.4)	83%
e	I feel more satisfied with my life (我能夠對自己的生活感到更加滿意)	1 (0.6)	0 (0)	18 (11)	67 (41.1)	77 (47.2)	88.3%
f	My theatre knowledge and theatrical skills will be enhanced and improved (我能夠學會更多戲劇知識與技巧)	0 (0)	1 (0.6)	9 (5.5)	38 (23.2)	116 (70.7)	93.9%

It is obvious that elderly participants mostly have high expectations on different areas: (5a) the chance to participate in community arts and cultural activities (agree and strongly agree 88.9%);

(5b) opportunities to share their stories (78.1%); (5c) opportunities to participate in social activities (86%); (5d) having more confidence in social occasions (83%); (5e) higher life satisfaction (88.3%); (5f) opportunities to learn more about theatre knowledge and skills (93.9%).

One point that is worth noticing: nearly 20% of the elderly participants stayed neutral in answering Question 5b, which is about their expectations on sharing their stories, as many of them stated that “I can share my happiness and unhappiness with my family and friends” (Question 3b, 23.3%) and “my voice is being heard by others” (Question 4b, 36.6%). To the elderly participants, they expected that only their families and friends might be interested in listening to them, while they cannot see their stories being interesting to others.

Perspectives during the drama experience

Another questionnaire was given to elderly participants after their first performance at schools (see Appendix E). In this questionnaire, wordings have been revised as elderly participants had already started the drama training and completed their first performance, yet, the objective of the questions remained the same. There were 149 identified questionnaires. Figure 3.15 shows the respondents’ perspectives analysed from the collected data.

Figure 3.15 Elderly participants' perceptions on the Oral History Theatre Programme (after their first performance)

5.	Perceptions on the Oral History Theatre Programme: (關於參與口述歷史戲劇計劃的感覺)	Strongly Disagree					Strongly Agree	
		1	2	3	4	5		
		Frequency (%)						Total percentage for positive answers (4-6)
a	I am more willing to join community arts and cultural activities (我比以前更願意參與社區裡的藝術及文化活動)	1 (0.7)	2 (1.3)	11 (7.4)	88 (59.1)	47 (31.5)	90.6%	
b	I am more willing to share my stories (我比以前更願意分享自己的故事)	1 (0.7)	3 (2.0)	25 (16.8)	75 (50.3)	45 (30.2)	80.5%	
c	I am more willing to join social activities (我比以前更願意參與社交活動)	1 (0.7)	1 (1.7)	18 (12.1)	91 (61.1)	38 (25.5)	86.6%	
d	I feel more confident in social occasions (在社交場合裡，我比以前更感自信)	0 (0)	3 (2.0)	26 (17.4)	83 (55.7)	36 (24.2)	79.9%	
e	I feel more satisfied with my life through joining this Programme (經過這次活動，我對自己的生活感到更加滿意)	1 (0.7)	2 (1.3)	13 (8.7)	85 (57.0)	48 (32.2)	89.2%	
f	My theatre knowledge and theatrical skills are enhanced and improved after joining this Programme (經過這次活動，我學會了更多戲劇知識與技巧)	0 (0)	0 (0)	5 (3.4)	58 (38.9)	86 (57.7)	96.6%	

In this question, it is obvious that elderly participants were satisfied in different areas. Let us list out the percentages from high to low: (5f) improvement of theatre knowledge and skills

(agree and strongly agree 96.6%) (K1); (5a) the increased willingness to participate in community arts and cultural activities (90.6%) (B1); (5e) higher life satisfaction (89.2%) (C2); (5c) the increased willingness to participate in social activities (86.6%) (C1); (5b) the increased willingness to share their stories (80.5%) (B2); and (5d) having more confidence in social occasions (79.9%) (A1). In other words, all the outcome indicators on Appendix H regarding the elderly participants were met, mostly with high percentages. This descending order of percentages can be made sense of when we take into account the respondents' conscious mind: having been consciously involved in theatrical and arts activities for one whole year gave them a rich sense of being exposed to theatre and arts, and thus cultural activities. Such fulfilling experience actually, and less consciously, gave them a sense of satisfaction, in terms of social encounters and sharing. The least consciously impressive area was confidence, of course, when they had great sense of achievements on one hand and yet remembered there were quite a lot of challenges in the performance training and practice.

Among these figures, the mean scores in all situations fly high, and exceeded the pre-intervention, i.e. pre-drama percentages as shown in Figure 3.16, except for (5d):

Figure 3.16 Comparison of elderly participants’ expectations (before training) and perceptions (after their first performance) on the Programme

	Pre-intervention percentage (elderly participants’ expectations before the Programme)	Interim percentage (elderly participants’ perceptions during the Programme)
5a	88.9%	90.6% (↑)
5b	78.1%	80.5% (↑)
5c	86%	86.6% (↑)
5d	83%	79.9% (↓)
5e	88.3%	89.2% (↑)
5f	93.9%	96.6% (↑)

The possible reason for the fallen percentage recorded in (5d) “being more confident in social occasions” might be, as stated above, owing to the increased challenges they faced during the theatre activities which required all sorts of skills. These skills could be especially demanding for the elderly participants such as management of energetic games, memorizing lines and movements, or focusing attention on interacting with others. Please read Cases 10 and 2 in Chapter 3B for possible difficulties arose in the rehearsal process. The playwrights and directors in the Programme have observed relevant pressures elderly participants experienced and their efforts to fulfil the requirements and thus in some cases, the directors appropriately allocated work load and roles among the actors, so that some elderly participants did express high confidence in the creative processes. Please read Chapter 3B for these expressions.

Perspectives after the drama experience

To compare, one more questionnaire was given to elderly participants after their second performance experience—the community performance. Since only 5 community groups successfully staged their performances, the number of identified questionnaires collected was 59. Perspectives were shown in Figure 3.17.

Figure 3.17 Elderly participants' perceptions on the Oral History Theatre Programme (after their second performance)

5.	Perceptions on the Oral History Theatre Programme: (關於參與口述歷史戲劇計劃後的感覺)	Strongly Disagree				Strongly Agree	
		1	2	3	4	5	
		Frequency (%)					
a	I am more willing to join community arts and cultural activities (我比以前更願意參與社區裡的藝術及文化活動)	0 (0)	1 (1.7)	7 (11.9)	34 (57.6)	16 (27.1)	84.7%
b	I am more willing to share my stories (我比以前更願意分享自己的故事)	0 (0)	1 (1.7)	12 (20.3)	32 (54.2)	13 (22.0)	76.2%
c	I am more willing to join social activities (我比以前更願意參與社交活動)	0 (0)	1 (1.7)	8 (13.6)	32 (54.2)	17 (28.8)	83%
d	I feel more confident in social occasions (在社交場合裡，我比以前更感自信)	0 (0)	1 (1.7)	7 (11.9)	33 (55.9)	15 (25.4)	81.3%
e	I feel more satisfied with my life through joining this Programme (經過這次活動，我對自己的生活感到更加滿意)	0 (0)	0 (0)	4 (6.8)	36 (61.0)	18 (30.5)	91.5%
f	My theatre knowledge and theatrical skills are enhanced and improved after joining this Programme (經過這次活動，我學會了更多戲劇知識與技巧)	0 (0)	0 (0)	3 (5.1)	23 (38.0)	32 (54.2)	92.2%

In this question, it is obvious that elderly participants expressed agreement on different areas: (5f) improvement of theatre knowledge and skills (agree and strongly agree 92.2%) (K1); (5e) higher life satisfaction (91.5%) (C1); (5a) the increased willingness to participate in community

arts and cultural activities (84.7%) (B1); (5c) the increased willingness to participate in social activities (83%) (C2); (5d) having more confidence in social occasions (81.3%) (A1); and (5b) the increased willingness to share their stories (76.2%) (B2).

The mean scores for (5a) “increased willingness to participate in community arts and cultural activities”, (5b) “increased willingness to share their stories”, (5c) “increased willingness to participate in social activities” and (5f) “improved theatrical knowledge and skills” have all dropped as compared to the interim stage (i.e. after their first performance), except for (5d) “having more confidence in social occasions” and (5e) “higher life satisfaction”, which have risen, as shown in Figure 3.18.

Figure 3.18 Comparison of elderly participants’ perceptions (after their first performance and second performance) on the Programme

	Interim percentage (elderly participants’ perceptions during the Programme)	Post-intervention percentage (elderly participants’ perceptions after the Programme)
5a	90.6% (↑)	84.7% (↓)
5b	80.5% (↑)	76.2% (↓)
5c	86.6% (↑)	83% (↓)
5d	79.9% (↓)	81.3% (↑)
5e	89.2% (↑)	91.5% (↑)
5f	96.6% (↑)	92.2% (↓)

This comparison might reflect that their continual experience in drama activities have helped (5d) restore their confidence and (5e) improve their life satisfaction (see Chapter 3B for triangulation of this important message); but on the other hand, the dropped percentages shown in (5a), (5b), (5c) and (5f) are rather obviously influenced by the fluctuating social situation in Hong Kong since June 2019 and COVID-19 pandemic situation since January 2020, which may incur a drop in willingness to participate in different activities, especially social activities. Therefore, for (5f), it is reasonable for the participants to feel less fulfilling because there was, on one hand, utterly less chances for them to go to the workshops and learn about theatre, and on the other hand, there were huge demands from directors on theatrical expressions as the rehearsals entered final stages while the rehearsal arrangements were influenced by the difficult situations. Again, a rise of percentage was seen in (5e) “life satisfaction” after the whole programme, even higher than the elderly participants’ expectations before the Programme (see Figure 3.16); this is a strong indication of elderly participants’ overall impression on how they could be benefitted from creating and performing oral history theatre. It is glad to see that in the post-intervention stage, the percentage of (5d) “feel more confident” is higher than that in the interim stage; this might be the elderly participants’ another concluding view towards the whole programme because this percentage has once dropped after the interim stage (see Figure 3.16). All the cases in Chapter 3B display such life satisfaction in detail, and many cases also show the elderly participants’ increased confidence.

B. Case studies

In order to find out greater details of how elderly participants were empowered intrapersonally, interpersonally and socially, the research team visited the devising sessions, rehearsal sessions and performances, and interviewed the teaching artists. During the interviews, each teaching artist gave information about what he / she observed as empowering to his / her community group. With reference to such information, the research team pursued relevant elderly participants in rehearsal sessions and conducted interviews. Such pursuit of cases, when relevant, was conducted again when elderly participants continued to participate in their second performances. Therefore, the following descriptions of the cases have taken into account the research team members' observation in the rehearsal sessions, performances and interviews, all teaching artists' perspectives arising from the creative processes, and, of course, the elderly participants' own perspectives arising from their experience of creative participation. The scripted and performed plays and Chung Ying project team's perspectives also served as sources of study when appropriate. These different perspectives were triangulated to provide more objective views towards what had happened in the creative processes and beyond. In the cases below, pseudonyms are used to prevent exposing the elderly participants' identities. The questions inside brackets embedded in the descriptions were the questions asked by the contextual interviewer. Wherever appropriate, there are outcome indicators in brackets following the relevant descriptions to show the kind / area of empowerment accordingly, but qualitative findings like this might not necessarily be categorized under the outcome indicators in Appendix H, and is preferred to be described as a theme. Therefore, the impact and empowerment in each case study is listed out as thematic impact and categorised impact.

Indeed, all of the cases below are chosen to be listed here because the research team regards that there might be some tacit knowledge (Schön, 1987), i.e. knowledge that is implicit and not easy to be articulated, to be inferred after reading the described scenarios. In many cases, we tried to categorize such empowered conditions as C2 (higher life satisfaction) for convenience sake. Of course, the readers are welcome to add indicators from Appendix H to the categorized impact list should they feel appropriate, but the thematic impact in *italics* might give the readers some hint on the general transformation that impressed the research team, in the form of two parts—the first part a subjective one—phrase insight on the case; and the second part a more objective one—line summarized description of the respective elderly participant's experience.

Case 1: Tony

Age: 75

Gender: Male

Community Group: Shamshuipo (SSP)

Thematic impact: *Performance for self-assurance and educating the young—Tony gained much confidence through the training of acting and expressive skills as well as his recognized mission of educating the young people through oral history theatre.*

Categorized impact: B1, A1, C1, C2, K1

Tony was a retired staff member of the Water Supplies Department. He remembered that when he was young, he nearly decided to be a policeman. But then his uncle told him that the police was heavily corrupted. It was back in the 1960s when the Independent Commission Against Corruption was not established yet. Tony, a guy with integrity, thus changed his mind, although later he found that there was also corruption in the Water Supplies Department when he worked there. The school touring performance staged by the Shamshuipo group was inspired by his story. The play was named *Tea Money* (《茶錢》)—the money you would give an officer to bribe him / her into giving you priority or letting you gain advantages over others. Indeed, Tony played the main character, who experienced a journey of struggling to be a policeman or not.

When asked about the value of oral history theatre in an interview, Tony answered without hesitation, “Nowadays young people are too well protected and they should know more about the hardship of people in the old days!” Tony was glad that, in the post-performance interactive session, most students said it was not okay to give tea money; and thus he found such theatre to be quite educational, and at least many students realized that these things actually happened in the past (C2).

Personally, Tony found a lot of fun in this Programme, including the give-and-take team spirit, and also realized that professional production was a serious process (A1, K1). Besides learning more about arts, Tony found that he has gained skills on building better relationships, and he has learnt more about himself such as his performance skills by asking others for opinions. He trusted his teammates and accepted their comments (C1). “Now I want to spend more time on drama training, as it is both interesting and challenging.” Tony confidently said in the interview (B1).

In the community performance *Beyond the Fate* (《逆風行》), Tony played two English-speaking roles: a Greek tourist who was forbidden to bring his pet onto the aeroplane, and a foreign car park security guard. In an interview, Tony frankly said that he became much more confident now in expressing his feelings, even when he has to speak English in public. In the old days, he was too timid to “speak loudly” and would just “respond briefly when being asked to”. Now, he was able to elaborate his views, and found that he had broadened his vision through listening to others’ comments (A1). In the training, he was introduced to different people’s stories, and became more knowledgeable. After playing the role of foreign security guard, he admired people who worked at the airport because they were required to speak good English. He was proud of himself for speaking fluent English in the performance with appropriate emotions as required by the director (C2).

Case 2: Suki

Age: 74

Gender: Female

Community Group: Yau Tsim Mong (YTM)

Thematic impact: *Be empowered as the empowering—Suki got the power to both help her peers and educate the young as she found that theatre makes people happy.*

Categorized impact: B1, B2, A1, C2, K1

“I am glad that I speak better now!” Suki smiled, “I can now talk in the right rhythm, as I used to talk too fast because I am a very impatient person.” (A1) This showed how drama helped with building up social skills. Suki said as she followed the dialogues in the script, she had to use appropriate rhythm while she rehearsed and performed (K1). Besides, Suki also found it fulfilling to share with the students the hardship she had as a young girl. She re-enacted her experience on helping her mother to sell vegetables at the wet market from day to night while being chased by police. This episode became the skeletal storyline for the school touring performance staged by Yau Tsim Mong group *Run Along Nathan Road* (《奔跑吧！油尖旺》). In her interview, Suki mentioned that her last line in the performance impressed her most, “Life would be good if I hadn’t been chased for such a long distance” (如果我無被追九條街，你話幾好). She knew that life cannot be taken for granted to be great as she had a hard life when she was young, but she can now make up for what had been missed through drama, or at least find a peaceful mind through reminiscence. Suki said “I want to continue [doing drama] as it brings me happiness.” (C2) Similar to Tony (Case 1), Suki developed her own mission in the Programme—to educate the young. When she was asked by a student in the post-performance interactive session, “why did you work at the vegetable stall instead of going to school?”, Suki knew that children, nowadays, were not aware of the hard life in the past and they lived in their “comfort zone” as they were being taken care of so well (B2).

In the devising and rehearsal sessions, Suki took an “extra role” as an assistant to the director. She encouraged the less capable elderly participants to do the improvisation exercise by volunteering herself first (K1). She was glad that she could be an actor on stage, sharing her enthusiasm and stories and exerting influence to her audience and other elderly participants (B1, B2).

Case 3: Yolanda

Age: 78

Gender: Female

Community Group: Shamshuipo (SSP)

Thematic impact: *Love and courage in drama—Yolanda felt the warmth of the theatre group as a family and thus was keen to further her exploration in drama.*

Categorized impact: B1, B2, A1, C2

Yolanda said, “I pass down the good values when I was doing the play. You know happiness cannot be taken for granted.” Yolanda thought her experience was meaningful for students, as it taught them life can be difficult sometimes. (C2) In the school touring performance of Shamshuipo group—*Tea Money* (《茶錢》), there was a scene where everybody pointed at a bucket, using their right index finger, while they queued up for water. Only Yolanda used her left finger. The teaching artist, Wong Chun Fai, told this episode in an interview, as he knew Yolanda had lost her right finger when she was young, he adjusted the stage movement to avoid embarrassing her. Yolanda explained that she was teased of losing her finger in the past. “But [in the drama troupe] you’ll be understood. We are a family. We care about each other and always back up for each other. With the support from these ‘family members’, you can now do

what you dared not do before! (A1) (What did you learn?) How to live your life! Now I know I can still accomplish something (C2). Next time I hope the play could be about my stories!” Yolanda proudly proclaimed (B1, B2).

Case 4: Kenny

Age: 60

Gender: Male

Community Group: Hunghom (HH)

Thematic impact: *Devising stories for experience sharing—Kenny was not afraid to tell his secrets, and became a keen listener of others’ stories.*

Categorized impact: B1, B2, C2, K1

In the school touring performance *123* (《123》), there was an episode where a boy was knocked down by a car. The actor who played the boy was Kenny. The teaching artist, Sharon Yau, remembered that Kenny complained the monologue about this episode was “too short”, “not as interesting as others”, and “it failed to fully uncover my inner feelings”. Kenny thus edited the piece, lengthened it and included what he really wanted to say from the bottom of his heart (B2). During an interview, Kenny admitted that the episode was a direct re-enactment of what had happened when he was in primary three—being nearly knocked down by a car during his half-an-hour journey to school. “The event was hidden in my heart for a few decades, and I had to spit it out now [in the play]! (C2) (Why didn’t you tell your parents then?) Because my mom and dad would be furious; they would beat me regardless of my explanation.” Kenny added, “I like drama as I can become different people, of different ages through drama. I am happy with our team because when we are able to do what the director asked us to, we know that we are still very capable” (C2). Kenny then talked about his aching leg, “My right leg cannot walk; just 50% function left, but I felt relaxed when I came here for the rehearsals. I can forget about my aching leg and learn something new. I want to hear others’ experiences.” No wonder, Kenny was as good a listener as a story-teller (B1, K1).

Case 5: Maria

Age: 72

Gender: Female

Community Group: Central and Sheung Wan (SW)

Thematic impact: *Drama for repentance and self-expression—Maria experienced that the theatre was a place for powerful expressions, for soothing the heart, for voicing out beliefs, and for making friends.*

Categorized impact: B2, A1, C1, C2, K1

In the school touring performance by Central and Sheung Wan group, *District When Young* (《微時中上環》), Maria talked about her experience of looking after her family business —

a newspaper stall. As the elder sister, Maria had to look after the newspaper stall. Two years later, she was exempted from the duty and allowed to go to school because her younger sister was old enough to take over the job. Maria entered a prestigious school and met some nice, rich friends there. One day on the street, accompanied by her schoolmates, Maria saw her younger sister and deliberately turned a blind eye to her sister, pretending not to see her. During the devising process, the teaching artist, Isaac Siu, asked Maria about her view towards her younger sister's contribution to the family. At first, Maria said she did not have much feelings about that because she had a very thin relationship with her sister; and since her sister was not good at school there was no big difference even if she had the chance to study. Hearing this, Isaac suggested to further develop the story from the younger sister's perspective. Strangely, Maria didn't agree. However, as the rehearsals continued, she began to revise some lines in the elder sister's monologue, such as "As my sister helped with the business, I got a chance to go to school", "I'm indebted to her", or, later, "It was totally her contribution". During an interview, Maria said, "I felt guilty for pretending not to see my younger sister. I was afraid to be found out that I came from a newsstand family. This event had burdened my heart for many years. This knot has finally been opened, dug out. I feel much relieved!" (B2, C2) She claimed that she was very much involved in writing this episode. Isaac also observed that Maria was interested in playwriting and she actually gave advice to an actor who played the same role (i.e. the elder sister) in another cast (K1).

Michael Ip was the teaching artist of Maria's second performance, i.e. the community performance *Ladies in Duet* (《玖歌》), which described the social roles of women in the old days. He noted that Maria wasn't married, as she decided to devote herself to education. In the playscript, Maria was a very devoted teacher who did not want to get married. She was a perfectionist who did not want to compromise. She loved her job: "I'm married to it." In the play, this proactive teacher initiated a lot of projects in school. These are Maria's ending lines: "As a teacher, I moralize; I teach; and I solve bewilderment. This is my vocation. I wish to be a little lamp that points out the way. I teach with my words, and also my acts—being a life example. I do this because I love my students." This was the powerful self-expression from Maria (B2, C2).

During the rehearsal, Maria also acted as a helpful assistant. She reminded others to focus, helped taking notes, demonstrated lines and even took up another actor's difficult part (A1, K1); yet Maria reminded us that her greatest achievement in this Programme was making friends with other elderly participants (C1).

Case 6: Byron

Age: 68

Gender: Male

Community Group: Central and Sheung Wan (SW)

Thematic impact: *Oral history theatre as a historical record—Byron recognized the value of this theatre art form and enjoyed to educate through his performance.*

Categorized impact: B2, C2

Isaac Siu, the teaching artist for this group, said he was emotionally moved by Byron's episode in the Central and Sheung Wan school touring performance, *District When Young* (《微時中上環》). It was about a young man's grateful moment: Byron was first refused by his father to go to England for further education, but after negotiating with his family again and with his mother's support, his father finally agreed to give him a chance and offered him a watch as a present. In order to express gratitude towards his wise father, he named him "the third master", after the other two teachers who inspired him. Byron was the most educated among the elderly participants. He first finished his engineering bachelor degree in the University of Hong Kong before heading to Imperial College London to complete his second degree. The confident Byron indicated that he had already got some knowledge about drama before participating in this Programme. His comment for oral history theatre was that it recorded what happened for the younger generations to see; and thus it gave him the motivation to participate. In addition to that, he noted, "I hope to upgrade my 'idol image' among my children—they could learn from it and respect me, I succeeded because I pursued what I wanted persistently." (B2, C2)

Case 7: Yoyo

Age: 77

Gender: Female

Community Group: Central and Sheung Wan (SW)

Thematic impact: *The empowered woman on stage—Yoyo showed the grace of a woman from broken marriage who moved on with strength.*

Categorized impact: C2

In reality, Yoyo's ex-husband had quite a lot of extra-marital affairs with women who worked in his restaurant. One woman had given birth to a child for him and he just openly enjoyed his affairs, Yoyo was offended and decided to leave her husband. In another interview with Michael, the teaching artist, he reported that Yoyo's ex-husband arranged her to live in an old and broken apartment in Sai Ying Pun.

In the community performance – *Ladies in Duet* (《玖歌》), Yoyo talked about her admiration for this ex-husband, how she treated him well, and gave him the support he needed when he faced challenges in his career. But the play only gave a slight touch on the broken marriage; this showed how much Yoyo has put aside her sorrow and hatred, and avoided to badmouth her ex-husband. She just chose to talk more about the strength of a woman starting a new life. This choice matched Yoyo's belief, "I want to tell the audience that as a woman, you need to protect yourself, both mentally and economically. You put down your sadness and move on. There is no use complaining or falling apart when a man does not love you anymore." (C2)

Case 8: Pamela

Age: 60

Gender: Female

Community Group: Yau Tsim Mong (YTM)

Thematic impact: *Be professional!—Pamela learned to contribute to the educational value of oral history theatre and to develop the right attitude for theatre production.*

Categorized impact: B2, C2, K1

In the community performance *Along Nathan Road* (《條條大路油尖旺》), the six-year-old Pamela unwillingly broke her Donald Duck money pot to get money for food. In the devising room, Pamela was willing to share this painful anecdote, because she thought this piece of history was valuable to the young generation nowadays. Obviously, she shared the same view with Tony (Case 1), Suki (Case 2), and Byron (Case 6) on educating the young by means of oral history theatre (B2, C2).

During her participation, Pamela exercised the professional attitude of an actor—putting her personal problems aside when working in the group. During the devising session of her own story, Pamela was found with tearing eyes since her mother had passed away few days ago, but she insisted to attend the rehearsal as she knew she had to rehearse for her part. To avoid affecting the devising exercise, she put aside her feelings and maintain a professional attitude in rehearsals (K1).

Case 9: Anna

Age: 67

Gender: Female

Community Group: Lantau Island (LI)

Thematic impact: *Be courageous in theatre—Anna gone through the process of sharing her brave story and expressing theatrically by opening herself up.*

Categorized impact: A1, C2, K1

In the community performance *Beyond the Mountain* (《獅子山外》), Anna was a good housewife who followed all her husband's advice and tried to learn all the skills a good wife should have such as cooking. She migrated with her daughter to Canada in 1989 because of Hong Kong's handover to China. Although she was scared, she tried hard to cope with life in Canada with only her daughter by her side. They survived and her daughter grew up healthily and graduated from university. With much hardship during the years, she did not complain about anything.

And this was Anna—silently enduring hardship without complaint. According to Anna, she used to be too timid to express herself in front of others before joining the Programme, but she experienced drastic changes throughout the training. Isaac Siu, the teaching artist, mentioned that Anna sat at a corner reading her own lines silently at first. Later, she opened up and talked to others. (A1) As time went by, she was confident to ask for help, lift up her voice and extend her body while acting. (K1) Anna said, "I am becoming bolder and more daring. In the past, I used not to be so rough. (Why this change?) After telling my stories openly, I have nothing to hide now. I am relieved." (C2)

Case 10: Shirley

Age: 70

Gender: Female

Community Group: Shamshuipo (SSP)

Thematic impact: *Human care—Shirley no longer felt lonely when she was warmly helped in the rehearsal process of telling her story with great hardship.*

Categorized impact: A1, C1, C2

Shirley said she used to be grumpy. Her teammates said that Shirley changed a lot because she learned to communicate with them and listen to their opinions. In the rehearsal for the community performance *Beyond the Fate* (《逆風行》), Shirley was requested to sing a section of a song, but she could not sing in tune even after the teaching artist's repetitive instructions. During the break, a few fellow actors came round and gave her advice on how to manage the accurate tune. She kept on learning bit by bit repeatedly and patiently. She reckoned that this was quite different from her past (A1, C2).

Shirley's story contributed a large part in *Beyond the Fate*: her husband died early and she lost her job because the factory was suddenly relocated to China. In order to raise her child, she went to America, worked there for eight years with a lot of hardship. Despite such unfortunate experience, Shirley managed to reorganise her thoughts and feelings through this play, and shared these stories with her peer actors and audiences (C1, C2).

Brief conclusion on case studies

There are quite a few repetitive patterns (Stake, 1995) seen in these ten case studies which are worth summarising. These are the common views, feelings and experiences pointed out here and there in the cases.

At least four cases mentioned the educational value of oral history theatre—as the younger generation today may not know about the hardship in life in the past, it is important to let them know how people survived, lived, helped each other out and solved problems. Elderly participants made it their “mission” to put up the oral history plays, especially for the younger generation to learn, and they persistently shared their stories and improved their performances. This shows a self-empowerment process which covers intrapersonal (bearing a mission), interpersonal (communicating with younger audiences) and behavioural aspects (trying to enhance the performances).

Another common phenomenon is elderly participants finding mental peace after sharing their stories on stage. Such important sharing ranged from soothing the heart about their life-long hardship, exposing a little secret, releasing a long-suppressed guilty feeling, reaffirming an important choice in life, to voicing out a life-long vocation. As the word “mental” might suggest, such mind work is rather unconscious to elderly participants. The desire to find some mental “coherence” (i.e. comfortable connections among life experiences) in one's existence arises when one is getting old because he /she has an unconscious wish to avoid thinking that his/her life has come to an end; as a result, some people will put together an album of

photographs of important events, write a biography or talk about the story of their life (Quinodoz, 2008). In this Programme, our elderly participants took the theatrical approach of re-enacting their life on stage. The thematic impacts written here, when including such unconscious mental states, are subjective observations with more objective evidence described in the case narratives. This part of empowerment is obviously more intrapersonal.

Other common experiences include the more consciously observed improvements by elderly participants themselves, such as enhanced communication and expressive skills, increased confidence, enlarged circle of friends etc. Such empowerment is more interpersonal. Lastly, the increased fond of theatre and arts is also all-roundly intrapersonal, interpersonal and behavioural. To describe the complicated feelings of such increased love towards theatre, some elderly participants used a simple expression—they were “happy” after doing drama (intrapersonal impact). This led to their continual support in the Programme or greater degree of involvement such as taking up roles of playwrights or rehearsal assistants (behavioural impact). Their love for the production group by calling it a “family” reflects that they are interpersonally engaged.

Let us triangulate the case studies with the quantitative percentage figures in Chapter 3A. The percentages in sub-questions (5a), (5b) and (5c) reflected interpersonal empowerment and those in sub-questions (5d), (5e) and (5f) reflected intrapersonal empowerment (see the questionnaire in Appendix E). After the second performance, i.e. after the whole programme, the percentage figures that reflected intrapersonal empowerment ranged from 81.3-91.5% and those reflecting interpersonal empowerment ranged from 76.2-84.7% (see Chapter 3A). Comparing two sets of figures, it is observed that there was a greater intrapersonal empowerment than interpersonal empowerment. It might be rather interesting when we try to understand the triangulated implication by paying attention to the above case studies: it is of course important to have fulfilment in improved interpersonal relationships, but comparing to the intrapersonal domain of theatrical empowerment, the latter seems to have a bigger weight or a deeper impression, especially when we note that quite a number of elderly participants indicated, directly or indirectly, that they were happy in theatre and would like to continue with the pursuit or further exploration. If such happiness is another way of naming “life satisfaction” as an impact, it explained why the figures in (5e) have gone higher and higher, not just after the first but also after the second performance (see Chapter 3A). From such cross-reference between the questionnaire figures and the case studies observation, we can see that the theatre experience has directly caused, in elderly participants, mental fulfilment (intrapersonal empowerment), and then further led to improved social relationship (interpersonal empowerment) and continuous involvement in drama (behavioural empowerment).

Chapter 4 Conclusion and looking forward

In a nutshell, the general findings on various respondents, including elderly participants, school touring performance audiences and community performance audiences, concerning the Programme were very positive. In Chapter 3A, both student audience and public audience agreed that the elderly participants were very energetic and had put up performances which were beyond their expectations. Most audience members, including those of the community performance, regarded the elderly participants' stories to be real and reflective. Both student audience and public audience were convinced that the life attitudes shown in the performances were inspiring: how people in the past had endured hardship and solved problems; how they handled uncertainties in life; and how they helped one another. The audiences were also amazed that the elderly participants had such good memories and were so committed to the performing tasks. In other words, these audiences, regardless whether they are from schools or the wider community, have experienced rather significant intrapersonal empowerment, especially in terms of self-reflection; as well as interpersonal empowerment, especially in terms of changed perspectives towards the elderly.

If we look at the findings above with reference to the requirements specified in the Hong Kong official curriculum document, we can see that when students indicated positively changed perception towards the elderly on stage, such findings agree with the objective in the document about Moral Civic Education:

Schools could promote Moral and Civic Education through nurturing in their students the nine priority values and attitudes: "Perseverance", "Respect for Others", "Responsibility", "National Identity", "Commitment", "Integrity", "Care for Others", "Law-abidingness" and "Empathy".

(Hong Kong Education Bureau website)

In Chapter 3A, we also see that the elderly participants, with high expectations in the beginning, have not been disappointed after the three-year participation in two creative experiences for performances. They told the research team, through both questionnaires and interviews, that they were more confident and willing to engage in social and cultural activities; and they were satisfied and pleased in the creative processes. They were seen to be highly engaged in the devising and rehearsal processes, and highly proactive in sharing their stories as well as helping each other to cope with problems in rehearsals. In Chapter 3B, the elderly participants further expressed their mental satisfaction after sharing their stories on stage. Such satisfaction included the possible achievements of being able to educate the younger generation with a sense of mission; to find a peaceful mind after looking back at their own life-long hardship, or sharing some long-hidden feelings and thoughts, or some life-long beliefs; to achieve improved social interactions with peers and family; and to cultivate an increased passion for drama and theatre with their proactive participation. In other words, the elderly participants have experienced, on the whole, all three aspects of intrapersonal, interpersonal and behavioural empowerment; they felt happy in doing drama and theatre. Although the questionnaire figures after the two performances have slightly dropped because of the adversary effects of social movement and COVID-19 which first prevented the elderly participants to come to the rehearsals, and might later influenced their mental states; it should be noted that there was a continuous rise of the percentage figure that reflected life satisfaction, i.e. happiness gained from the theatre activities.

To conclude, the power of theatre has been obviously seen particularly on elderly participants: they felt happy, peaceful, and internally fulfilled after experiencing drama and theatre. This intrapersonal empowerment directly led to their behavioural empowerment when they got immersed in the creative process and then proactively sought for more involvement as playwrights or rehearsal assistants. Again, the heartfelt involvement in staged drama led to interpersonal empowerment when they perceived the performance group as family or a group of beneficial peers, or when they deeply recognized with the mission of educating their younger audiences, especially when they can see their audiences' reactions in the performance space. Such various forms of empowerment, or transformations, of elderly participants open up a great topic to look into: how oral history theatre, as a form of applied theatre, can achieve its social mission of transforming the elderly and younger generations?

Brown & Henkin (2012) noted that intergenerational service-learning can provide benefits to both young and old people and is essential for developing intergenerational rapport, which is crucial to creating mentally healthy communities in the 21st century. Such intergenerational service-learning is actually two-way in this Oral History Theatre Programme—while the students were learning from the elderly's stories, the elderly participants were also enjoying the service arranged by Chung Ying and the community centres, in which they learned various things in the Theatre Programme. Andreoletti & Howard (2018) argued in their research that younger adults can benefit by being more socially engaged with older members of their communities while developing a more realistic picture of the lives of older adults; such social engagement may, in return, increase feelings of being able to transcend personal interests to provide care and concern, which is an important component of successful aging in elderly.

During the research process, there was a commonly heard argument on the definition of history in the shared stories: it is agreed that the stories of elderly can be representative of the lifestyle of certain period and reflective of nowadays values; yet, are these pieces of history legitimate?

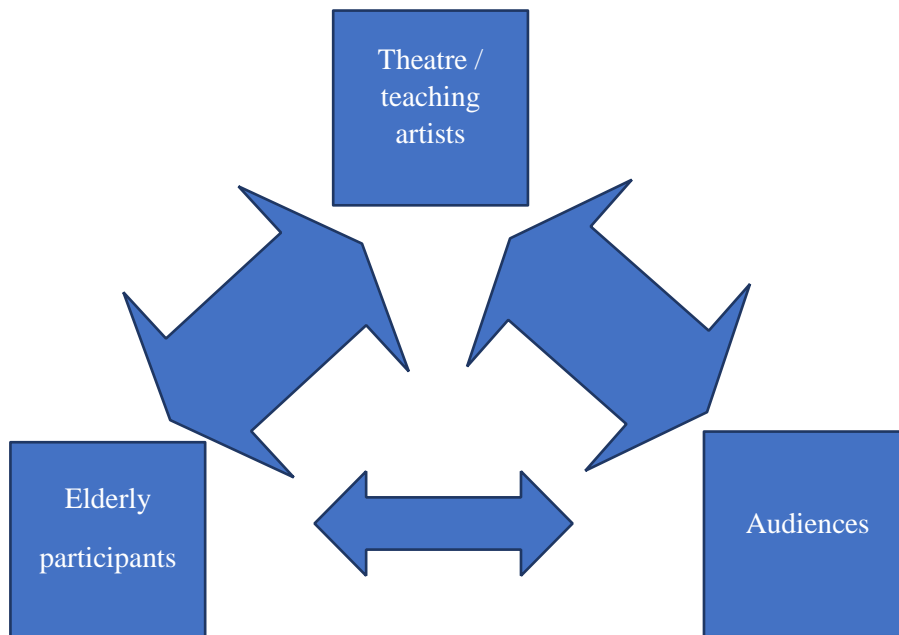
From two focus group interviews of the community performance audiences, we noted that there were different opinions towards how staged oral history should be perceived. In the Shatin community performance focus group, some audience members said history should record something bigger or more socially contextualized while some argued personal experiences should also be considered as a kind of historical record because they were real. In the Lantau Island community performance focus group, some audience members said history should be something about the majority of people, while some said personal histories were close and real.

If such “historical” knowledge is worth being delivered through theatrical arts, an important question should be asked: how should such information be presented on stage? In this Programme, Chung Ying chose to use elderly participants as actors on stage, so that the elderly participants could re-enact their own past lives. This arrangement surely contributed to the “reality” mentioned by the audience because the actors brought and presented their personal stories onstage, re-enacting the same emotions that they had had years ago. The acting with shaky hands and trembling voices and even with less professional acting skills redefined aesthetics in the piece (see above and also Chapter 3A). Besides the use of actors, the next issue is the scripts. For example, how should the playwright choose and rewrite these personal experiences to meet artistic needs?

Knowing that the concepts of “history” and “reality” are very important in the production of oral history theatre, we might not neglect the next part of the term—“theatre”. As a performing

art form, oral history theatre should always take care of audience's expectations. What if a story is worth telling the audience, yet, it is not dramatic or entertaining enough? A special attention should be given to the balance between artistic pursuits, audience expectations on both art and history, and participants' empowerment. The last issue has been discussed throughout all the chapters in this report, in terms of its achievements. Perhaps the next discussion, or study, should be about *how* such empowerment could be achieved in terms of the various decision-making considerations in the creative process?

To visualize, there are three major stakeholders in an oral history theatre project:



In this report, we looked at how audiences responded to the performances, and what elderly participants experienced, but the theatre artists, including all the professional parties in the theatre company, are also of pivotal importance. Without their initiation, organisation, artistic leadership and intervention, there would not be any performance. Therefore, the teaching artists (and the administrative personnel) could be the focus of next investigation, because they have harnessed the major artistic directions including playwriting and directing. The balance between the artistic and communal aspects will be a continuous pursuit in the future development of oral history theatre in Hong Kong.

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Appendix A Secondary school touring performance questionnaire

主辦：



捐助機構：



研究伙伴：



各位觀眾：

賽馬會「獅子山傳者」口述歷史戲劇計劃研究，由香港公開大學的舒志義博士領導進行。這份問卷的目的是想了解觀眾在觀劇後對這個戲的體會。您所提供的資料，對研究口述歷史戲劇的創作方法及對社會教育工作很有幫助。煩請閣下為我們填寫以下不記名問卷，填妥後請交與相關同事或電郵至 jshu@ouhk.edu.hk，謝謝您的寶貴時間！

賽馬會「獅子山傳者」口述歷史戲劇研究小組

關於觀賞戲劇後的感受，請在右欄圈出您的選擇：

	非常 不同意					非常 同意
1. 關於香港歷史和人生經歷：						
a. 我加深了對香港歷史的認識	1	2	3	4	5	6
b. 本劇的內容很有意義	1	2	3	4	5	6
c. 長者的個人經歷豐富了香港歷史的一些細節	1	2	3	4	5	6
d. 聽長者講故事，讓我認識獅子山精神，例如堅毅、勤奮、不計較等	1	2	3	4	5	6
e. 看到別人的經歷，令我反思自己的生活	1	2	3	4	5	6
f. 劇中令我印象最深的一段歷史：						
2. 關於長者：						
a. 長者的故事很精彩	1	2	3	4	5	6
b. 長者的演出很有活力	1	2	3	4	5	6
c. 長者的演技頗具水平	1	2	3	4	5	6
d. 長者的故事令我學到面對困難與逆境和待人接物的態度	1	2	3	4	5	6
e. 長者的演出令我學到團隊精神和努力投入的態度	1	2	3	4	5	6
f. 我對本劇的長者還有其他感受：						

3. 這個演出及分享會對我的啟發：

	非常 不同意	1	2	3	4	5	非常 同意
a. 我會學習長者的精神：互相幫助、克服困難、認真面對生活等	1	2	3	4	5	6	
b. 我願意多了解及關心身邊的長者	1	2	3	4	5	6	
c. 我願意多了解和參與本區/香港的事務	1	2	3	4	5	6	
d. 我願意和別人分享自己的難題及感受	1	2	3	4	5	6	
e. 我更有信心面對自己的人生歷程和挑戰	1	2	3	4	5	6	

看完本劇及參與分享會後，我還有其他感受或反思：

一般資料

性別： 男 女

年齡： 6-12 歲 13-24 歲 25-40 歲 41-59 歲 60 歲以上

教育程度： 小學或以下 中學 大學或大專 碩士或以上

職業（可選多於一項）： 學生 教師或社工 戲劇業界

退休人士 其他：

身邊是否有經常接觸的長者： 有 沒有

得悉本演出的途徑（可選多於一項）： 家人或朋友 宣傳資料 學校老師/中心社工

我是本製作的參與者 其他：

問卷完

Appendix B Primary school touring performance questionnaire

主辦：



捐助機構：



研究伙伴：



各位同學：

賽馬會「獅子山傳耆」口述歷史戲劇計劃研究，是由香港公開大學的舒志義博士領導進行。這份問卷是想了解你在觀賞戲劇後的學習和體會，請你填寫以下不記名問卷，填妥後請交與老師，謝謝！

請在右欄圈出您的選擇。

本劇讓我.....

1. 認識了更多香港歷史。

例如：

非常
不同意

1 2 3 4 5 6

非常
同意

2. 發現長者有些地方值得我學習。

例如：

1 2 3 4 5 6

3. 願意多了解身邊的長者。

原因：

1 2 3 4 5 6

其他感受：

我與祖父母 / 外祖父母同住。

是

否

我常常與祖父母 / 外祖父母見面。

每天見面

每星期見面 3 次或以上

每星期見面 1 次

每月見面 1 至 3 次

每 3 個月見面 1 次

一年見 1 至 2 次

其他：

我經常接觸家人以外的長者。

有：他/她是_____。

沒有

一般資料

年齡：_____

性別： 男 女

班別：_____

Appendix C A sample of the community performance questionnaire

主辦：



捐助機構：



研究伙伴：



《逆風行》觀眾意見問卷

各位觀眾：

賽馬會「獅子山傳者」口述歷史戲劇計劃研究，由香港公開大學的舒志義博士領導進行。這份問卷的目的是想了解觀眾在觀劇後對這個戲的體會。您所提供的資料，對研究口述歷史戲劇的創作方法及對社會教育工作很有幫助。煩請閣下為我們填寫以下不記名問卷，填妥後請交與相關同事或電郵至 jshu@ouhk.edu.hk，謝謝您的寶貴時間！

香港公開大學教育及語文學院
賽馬會「獅子山傳者」口述歷史戲劇研究小組

- 觀看場次：
- 12月20日(五) 3 pm
 - 12月21日(六) 2 pm
 - 12月21日(六) 5 pm
 - 12月22日(日) 2 pm

請將問卷

- 投入劇院門外的收集箱 或
- 傳真至 2537 1803 或
- 郵寄至香港波老道 10 號地下中英劇團

關於觀賞戲劇後的感受，請在右欄圈出您的選擇：

1. 關於這個演出：	簡評	非常不滿意						非常滿意					
a. 編劇	_____	1	2	3	4	5	6						
b. 導演	_____	1	2	3	4	5	6						
c. 佈景、服裝、燈光、 音樂 / 音響設計	_____	1	2	3	4	5	6						
d. 票價	_____	1	2	3	4	5	6						

e. 場地	1	2	3	4	5	6
<hr/>						
2. 關於香港歷史和人生經歷：	非常不同意			非常同意		
a. 加深了我對香港歷史的認識	1	2	3	4	5	6
b. 本劇的內容很有意義	1	2	3	4	5	6
c. 長者的個人經歷豐富了香港歷史的一些細節	1	2	3	4	5	6
d. 聽長者講故事，讓我認識獅子山精神，例如堅毅、勤奮、不計較等	1	2	3	4	5	6
e. 看到別人的經歷，令我反思自己的生活	1	2	3	4	5	6
f. 劇中令我印象最深的一段歷史：						
3. 關於長者：	非常不同意			非常同意		
a. 長者的故事很精彩	1	2	3	4	5	6
b. 長者的演出很有活力	1	2	3	4	5	6
c. 長者的演技頗具水平	1	2	3	4	5	6
d. 長者的故事令我學到面對困難與逆境和待人接物的態度	1	2	3	4	5	6
e. 長者的演出令我學到團隊精神和努力投入的態度	1	2	3	4	5	6
f. 我對長者演員的其他感受：						
4. 這個演出對我的啟發：	非常不同意			非常同意		
a. 我會學習長者的精神：互相幫助、克服困難、認真面對生活等	1	2	3	4	5	6
b. 我願意多了解及關心身邊的長者	1	2	3	4	5	6
c. 我願意多了解和參與本區/香港的事務	1	2	3	4	5	6
d. 我願意和別人分享自己的難題及感受	1	2	3	4	5	6
e. 我更有信心面對自己的人生歷程和挑戰	1	2	3	4	5	6

看完本劇後，我還有其他體會或反思：

一般資料

- 性別： 男 女
- 年齡： 6-12 歲 13-24 歲 25-40 歲 41-59 歲 60 歲以上
- 教育程度： 小學或以下 中學 大學或大專 碩士或以上
- 職業 (可選多於一項)：
 學生 退休人士 教育工作者
 社工 劇場工作者 其他：
- 身邊是否有經常接觸的長者：
 有 沒有
- 得悉本演出的途徑
(可選多於一項)：
 親友推介 學校老師 社區中心職員
 節目海報 計劃網頁 劇團 Facebook
 傳媒報導 (請列明：_____)
 我是本製作的參與者 其他：

問卷完成，多謝填寫

Appendix D Questionnaire for elder participants (before drama experience)



主辦： 捐助機構：



各位參與者：

賽馬會「獅子山傳耆」口述歷史戲劇計劃研究，由香港公開大學的舒志義博士領導進行。這份問卷的目的是想了解各位長者在參與戲劇活動前的心理狀態。您所提供的資料，對研究口述歷史戲劇的創作方法及其社會教育成效很有幫助。煩請閣下為我們填寫以下不記名問卷，填妥後請交與相關同事或電郵至 jshu@ouhk.edu.hk，謝謝您的寶貴時間！

賽馬會「獅子山傳耆」口述歷史戲劇研究小組

1. 關於我的生活質素： 我最近.....	完全 沒有	很少	間中	經常
	0	1	2	3
a. 做任何事都能夠集中精神				
b. 覺得大致上做事情都做得不錯				
c. 覺得經常有精神壓力				
d. 對自己失了信心				
e. 覺得自己是個無用的人				

填寫問卷日期：_____

問卷完

Appendix E Questionnaire for elder participants (during and after drama experience)

主辦：

捐助機構：

研究伙伴：



各位參與者：

賽馬會「獅子山傳者」口述歷史戲劇計劃研究，由香港公開大學的舒志義博士領導進行。這份問卷的目的是想了解各位長者在參與戲劇活動後的體會。您所提供的資料，對研究口述歷史戲劇的創作方法及其社會教育成效很有幫助。煩請閣下為我們填寫以下不記名問卷，填妥後請交與相關同事或電郵至 jshu@ouhk.edu.hk，謝謝您的寶貴時間！

賽馬會「獅子山傳者」口述歷史戲劇研究小組

1. 關於我的生活質素： 比較起以前，我最近……	完全沒有	很少	間中	經常
	0	1	2	3
a. 做任何事都能夠集中精神				
b. 覺得大致上做事情都做得不錯				
c. 覺得經常有精神壓力				
d. 對自己失了信心				
e. 覺得自己是個無用的人				

	非常 不同 意				非常 同意
	1	2	3	4	5
2. 關於我的自主能力： a. 在健康狀況容許的情況下，我能參與自己喜歡的活動 b. 在生活上，我能隨自己的意願作出選擇 c. 對於關乎我的事情，我有足夠的控制權					
3. 關於我的社交生活 a. 我有足夠的機會與家人和朋友相處 b. 我能與家人和朋友分享我的快樂與不快樂 c. 我從家人和朋友身上得到足夠的關心 d. 我能對家人和朋友表達關心					
4. 關於我的社會參與 a. 我能夠隨意表達我的想法與感受 b. 我的意見能被其他人聽到 c. 我所做的事情能為社會帶來改變 d. 因為我的年齡，我受到歧視 e. 我和年輕人相處時並沒有代溝					
5. 關於我參與此口述歷史戲劇計劃的感受 a. 我比以前更願意參與社區裡的藝術及文化活動 b. 我比以前更願意分享自己的故事 c. 我比以前更願意參與社交活動 d. 在社交場合裡，我比以前更感自信 a. 經過這次活動，我對自己的生活感到更加滿意 b. 經過這次活動，我學會了更多戲劇知識與技巧					

一般資料

性別： 男 女

年齡： 51-60 歲 61-70 歲 71-80 歲 81-90 歲以上 91 歲或以上

教育程度： 小學或以下 中學 大學或大專 碩士或以上

退休前職業：_____

參與口述歷史劇的年資： 剛剛 1 年 2 年至 5 年 6 年或以上

填寫問卷日期：_____

問卷完

Appendix F Information Sheet for elderly participants

研究資料頁

研究計畫名稱

「獅子山傳耆」口述歷史戲劇研究計劃

前言

香港公開大學教育及語文學院的舒志義博士正進行一項有關香港長者口述歷史戲劇的研究計畫，現誠意邀請你參與這項研究。

研究目的

本研究旨在以戲劇性的表達方法讓參與者表達過去經驗和心聲，讓觀眾明白相關人士的想法和生活狀態。

研究過程

參與者將會接受訪問，說出想法與心聲。部分參與者將經歷一個戲劇創作過程，並在學校、社區中心或劇院演出。整個過程歷時約三年，訪問與排練的地方會在排練室、劇院或參與者屬意之地點。部分訪問、創作和演出過程將會被錄影或錄音，以方便研究人員分析資料。此外，觀眾亦會參與聚焦小組訪問及/或工作坊及/或問卷調查，其時間將安排於觀賞演出之後（盡量安排在當天，問卷調查約需時 10 分鐘，訪問及/或工作坊約需時 120 分鐘），地點將在觀賞演出之處如劇院、學校或社區中心。

潛在風險及避免方法

本研究旨在讓觀眾理解參與者的過去與現在的生活狀態和想法，而戲劇乃一種運用情緒的表達方法，過程中可能令參與者感受情緒波動。這次主導創作與研究的人員皆受專業訓練，務求令參與者感到不快的機會盡量降低。本研究所有對外公開的資料都須經參與者同意才能發放。

潛在得益與貢獻

參與者將獲得戲劇創作與演出的體驗，亦可藉此發掘自身的藝術才能。觀眾亦可享受觀賞與評價演出，如有問題亦可向創作人員或研究員提問。另外，本研究對學術界和社會的潛在貢獻在於改善社會人士對香港長者和歷史的看法，並為戲劇作為一種教育手法增添視野。

參與及退出

你的參與純粹自願性質。你可在研究過程中的任何階段退出，而不會有任何負面後果。

私隱保障

你所提供的資料將絕對保密和純粹作研究用途。如你參與演出，觀眾只會透過你演繹的角色認識你。研究完畢後，所有研究資料將被銷毀。

問題與關注事項

如你對研究計畫有任何問題或關注事項，請隨時聯絡香港公開大學的舒志義博士 (電話 2768 5818)。

Appendix G Consent Form for elderly participants

同意書

香港公開大學教育及語文學院

「獅子山傳耆」口述歷史戲劇研究計畫同意書

我已閱讀並明白有關上述研究計畫的資料。我同意參與此項研究。

參與者名字

參與者簽署

日期

研究員名字

研究員簽署

日期

Appendix H: Outcome Indicator Legend

Behaviour Indicators	Attitude Indicators	Condition Indicators	Knowledge Indicators
Elderly Participants			
<ul style="list-style-type: none"> • (B1) 60% of the participants are more willing to join other arts and culture / social activities in the community • (B2) 70% of the participants are more willing to share their stories inside and outside the activities and training of the Programme 	<ul style="list-style-type: none"> • (A1) 80% of the participants become more confident and willing to participate in social activities 	<ul style="list-style-type: none"> • (C1) 80% has expanded their social network after joining the Programme • (C2) 80% has become more satisfied with their life 	<ul style="list-style-type: none"> • (K1) 90% has learned new theatrical and drama performance skills and knowledge on the appreciation of the art form from the Programme
Touring Performance Audience (with interaction sessions)			
<ul style="list-style-type: none"> • (B3) 50% of the participants reflect on their own lives and are more willing to share their problems and motivated to look for solutions 	<ul style="list-style-type: none"> • (A2) 65% of the participants become more confident to overcome challenges in life • (A3) 50% of the participants become more willing to fuse into the local community 		<ul style="list-style-type: none"> • (K2) 75% has learned new historical knowledge about the city / community
Community Performance Audience			
	<ul style="list-style-type: none"> • (A4) 80% of the audience has developed a more positive perception on the elderly after seeing their performances 		<ul style="list-style-type: none"> • (K3) 80% has learned new historical knowledge about the city / community